

Klaubuch v1.4.1

Cantus novus

Hamburg, April 2020

Eine Konzertätigkeit ist das Fürchterlichste, das sich vorstellen lässt, gleich was für eine, spielen wir Klavier vor einem Publikum, ist es entsetzlich, spielen wir Geige vor einem Publikum, ist es entsetzlich, ganz zu schweigen von der Entsetzlichkeit, die wir zu ertragen haben, wenn wir vor einem Publikum singen, dachte ich.

– Merlin Seidel legt Janis Hesse Worte von Thomas Bernhard in den Mund

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Ubi Caritas
Antiphon zum Gründonnerstag

Paulinus von Aquileia

U - bi ca - ri - tas et a - mor, De - us i - bi est.

Con - gre - ga - vit nos in u - num Chri - sti a - mor.
Si - mul er - go cum in u - num con - gre - ga - mur:
Si - mul quo - que cum be - a - tis vi - de - a - mus.

Ex - sul - te - mus, et in ip - so ju - cun - de - mur.
Ne nos men - te di - vi - da - mur ca - ve - a - mus.
Glo - ri - an - ter vul - tum tu - um, Chris - te De - us:

Ti - me - a - mus, et a - me - mus De - um vi - vum.
Ces - sent jur - gi - a ma - lig - na, ces - sent li - tes.
Gau - di - um, quod est im - men - sum, at - que pro - bum.

Et ex cor - de di - li - ga - mus nos sin - ce - ro.
Et in me - di - o nos - tri sit Chris - tus De - us.
Sae - cu - la per in - fi - ni - ta sae - cu - lo - rum.

A - men.

Salve Regina

1.3

Hermann von Reichenau

Sal - ve Re - gi - na, Mater mis - se - ri - cordi - ae, vi - ta, dul - ce - do, et spes nostra sal - ve.

Ad te clamamus ex - ules fi - li - i Evae. Ad te suspi - ra - mus gementes et flentes in hac lacrimarum valle.

E - ia er - go ad - vo - ca - ta nostra, il - los tu - os mi - se - ri - cor - des o - cu - los ad nos conver - te.

Et Je - sum be - ne - dic - tum fruc - tum ventris tu - i, no - bis post hoc ex - i - li - um os - tende.

O__ cle - mens, o__ pi - a, o__ dul - cis Vir - go Ma - ri - a.

If Ye Love Me

1.4

Thomas Tallis

4-part musical score for 'If Ye Love Me'. The voices are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of four staves. The lyrics are:

If ye love me, Keep my commandments, and I will
 If ye love me, Keep my commandments,
 If ye love me, Keep my commandments, and
 If ye love me, Keep my commandments,

4-part musical score for 'If Ye Love Me'. The voices are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of four staves. The lyrics are:

pray the Fa - ther, and He shall give you an -
 and I will pray the Fa - ther, and He shall give you an -
 I will pray the Fa - ther, and He shall give you an -
 and I will pray the Fa - ther, and He shall give

4-part musical score for 'If Ye Love Me'. The voices are: Soprano (top), Alto (second from top), Tenor (third from top), and Bass (bottom). The music consists of four staves. The lyrics are:

o - ther com - for - ter, that He
 o - ther com - - for - ter, that He may bide with you for
 o - other com - for - ter, that He may bide with you for ev - er, that
 you an - o - other com - for - ter, that He may bide with you for ev -

2

10

— may bide with you for ev - er: Ev'n the Spirit of

ev - er, with you for ev - er: Ev'n the Spirit of truth ev'n the

He may bide with you for ev - er: Ev'n the Spirit of truth the

er, may bide with you for ev - er Ev'n the Spirit of truth, the Spirit of

13

truth, Ev'n the Spirit of truth ev'n the Spirit of truth.

Spirit of truth, the Spirit of truth ev'n the Spirit of truth.

— ev'n the Spirit of truth, the Spirit of truth, the Spirit of truth.

truth ev'n the Spirit of truth, the Spirit of truth, the Spirit of truth.

Allein Gott in der Höh sei Ehr

1.5

Nicolaus Decius

Leonhart Schröter

1. Al - lein Gott in der Höh sei Ehr und Dank für sei - ne Gna - de
dar - um daß nun und nim - mer - mehr uns rüh - ren kann kein Scha - de.

Al - lein Gott in der Höh sei Ehr und Dank für sei - ne Gna - de
dar - um daß nun und nim - mer - mehr uns rüh - ren kann kein Scha - de.

Ein Wohl - ge - fallen Gott an uns hat, nun ist groß Fried ohn Un - ter - laß, all
Ein Wohl - ge - fallen Gott an uns hat, nun ist groß Fried ohn Un - ter - laß, all

Fehd hat nun ein En - de, _____ all Fehd hat nun ein En - de.
all Fehd, all Fehd hat nun ein En - de.
Fehd hat nun ein En - de.
En-de, all Fehd, all Fehd _____ hat nun ein En - de.

2. Wir loben, preisen, anbeten dich
für deine Ehr, wir danken,
daß du, Gott Vater, ewiglich
regierst ohn alles Wanken.
Ganz ungemeff'n ist deine Macht,
fort g'schiet, was dein Will hat bedacht:
wohl uns des feinen Herren!

3. O Jefu Christ, Sohn eingeboren
deines himmlischen Vaters,
Verföhner der, die warn verlorn,
du Stiller unsers Haders.
Lamm Gottes, heilger Herr und Gott,
nimm an die Bitt von unfrer Not,
erbarm dich unsfer aller.

4. O Heilger Geift, du höchftes Gut,
du allerheilfamster Tröfter,
vor's Teufels G'walt fortan behüt,
die Jefus Christ erlöset
durch große Marter und bittern Tod,
abwend all unfern Jammer und Not!
Darauf wir uns verlaffen.

Caligaverunt Oculi Mei

Tenebrae Responsories No. 12

1.6

Tomás Luis de Victoria

Ca - li - ga - ve - runt o - cu - li me - i, a fle - tu me - o:
 Ca - li - ga - ve - runt o - cu - li me - i a fle - tu me - o:
 Ca - li - ga - ve - runt o - cu - li me - i, o - cu - li me - i a fle - tu me - o qui - a
 Ca - li - ga - ve - runt o - cu - li me - i qui - a

qui - a e - lon - ga - tus est a me, qui con - so - la - ba - tur me,
 qui - a e - lon - ga - tus est a me, qui con - so - la - ba - tur me, qui
 e - lon - ga - tus est a me, qui con - so - la - ba - tur me, qui
 e - lon - ga - tus est a me, qui con - so - la - ba - tur me, qui con -

qui con - so - la - ba - tur me: Vi - de - te, o - mnes po - pu - li,
 con - so - la - ba - tur me: o - mnes po - pu - li,
 qui con - so - la - ba - tur me: o - mnes po - pu - li
 so - la - ba - tur me, con - so - la - ba - tur me: o - mnes po - pu - li,

25

Fine

Si est dolor si - mi-lis, sic - ut dolor me - us, sic ut dolor me - us.

Si est dolor si - mi-lis, sic ut dolor me - us, sic - ut dolor me - us.

Si est dolor si - mi-lis, sic - ut dolor me - us, sic-ut dolor me - us.

Si est dolor si - mi-lis, sic - ut dolor me - us, sic - ut dolor me - us.

37

Solo

O vos o - mnes, qui tran - si - tis per vi - am,

Solo

O vos o - mnes, qui tran-si - tis per vi -

O vos o - mnes, qui tran-si - tis per vi - am,

44

D.S. e D.C.

at - ten - di - te et vi - de - te.

am, at - ten - di - te et vi - de - te.

at - ten - di - te et vi - de - te.

O lux beata trinitas
In festo Sanctissimæ Trinitatis

1.7

Tomás Luis de Victoria

1. O lux be-a-ta Tri-ni-tas Et princi-pa-lis u - ni-tas Iam sol re-ce-dit i - gneus In - funde lumen cordibus.
3. De - o Pa-tris it glo - ri - a e - ius - que so - li Fi - li - o Cum Spi-ri - tu Pa-ra - cli - to et nunc et in per-pe-tuum.

2. Te ma - ne lau - dum car - mi - ne
2. Te mane lau-dum car - mi - ne, car - mi - ne, te mane laudum car - mi - ne Te
2. Te ma - ne lau - dum car - mi - ne, te mane laudum car - mi - ne Te depre -
2. Te ma - ne laudum car - mi - ne, Te depre -

10
Te de - pre - ce - mur ve - spe - ri
de-pre-cemur ve - speri, te de-pre - ce - mur ve - spe - ri, Te no - stra sup - plex
cemur ve - spe - ri te de - prece - mur ve - spe - ri Te no -
ce - mur ve - spe - ri te de - pre - cemur ve - spe - ri, Te no -

19
Te no - stra sup - plex glo - ri - a Per cun -
glo - ri - a te no - stra sup - plex glo - ri - a, Per cun - cta lau - det sæ - cu -
- stra sup - plex glo - ri - a Per cun - cta lau -
stra sup - plex glo - ri - a Per cun - cta lau -

2
27

- cta lau - det sæ - cu - la.
 la per cun - cta laudet sæ - cu - la per cun - cta lau - det sæ - cu - la.
 det sæ - cu - la, per cun - cta lau - det sæ - cu - la, per cun - cta laudet sæ - cu - la.
 sæ - cu - la, per cun-cta lau - det sæ - cu - la per cuncta lau - det sæ - cu - la.

A - men.

Cantate Domino

1.8

Psalm 96, 1-2

Giovanni Croce

Musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring melodic lines and lyrics "Can - ta - te Do - mi -" repeated across three staves.

4

8
no,
can - ta - - - te Do - mi - no, can - ta - - -

8
no, can - ta - - - te Do - mi - no, can - ta - - -

Bass
no can - ti - cum no - - - vum, can - - -

7

8

8

ta - te Do - mi - no, can - ta - - - te Do - mi -

ta - te Do - mi - no, can - ta - - - te Do - mi -

ta - te Do - mi - no, can - ta - - - te Do - mi -

can - ta - te Do - - - - - mi -

10

8 no can - ti - cum no

8 no can - ti - cum, can - ti - cum no

no can - ti - cum no

no can - ti - cum no

2

13

vum, can - ta - - - te, can - ta - - -

vum, can - ta - - - te, can - ta - - -

vum, can - ta - - - te Do - mi - -

vum, can - ta - - - te Do - mi - -

16

- te Do - mi - no om - nis ter - - -

- te Do - mi - no om - - nis ter - - -

no om - - - - nis ter - - -

no om - - - - nis ter - - -

19

ra. Can - ta - - te Do - mi - - no,

ra. Can - ta - - te Do - mi - - no,

ra. Can - ta - - te Do - mi - - no,

ra. Can - ta - - te Do - mi - - no,

23

et be - ne - di - ci - te no - mi - ni e - ius.

et be - ne - di - ci - te no - mi - ni e - ius.

et be - ne - di - ci - te no - mi - ni e - ius.

et be - ne - di - ci - te no - mi - ni e - ius.

27

An - nun - ti - a - te,
an - nun - ti - a - te de di -
An - nun - ti - a - te de di - e,
an - nun - ti - a - te de di - e in
nun - ti - a - te de di - e,
an - nun - ti - a - te de di - e in di -
nun - ti - a - te de di - e, an - nun - ti - a - te de di - e, de di -

30

e in di - em sa - lu - ta - re e - ius, sa - lu - ta - re e -
di - em sa - lu - ta - re e - ius, sa - lu - ta - re e -
- em sa - lu - ta - re e - ius, sa - lu - ta - re e -
e in di - em sa - lu - ta - re e - ius, sa - lu - ta - re e -

33

ius.
ius.
ius.
An - ius, sa - lu - ta - re e - ius.
ius. An - ius, sa - lu - ta - re e - ius.

Cantate Domino

1.9

Hans Johann Leo Hassler

The musical score consists of four staves, each representing a different voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in common time (indicated by 'C') and uses a treble clef for the top three voices and a bass clef for the bottom voice. The lyrics are written below each staff, corresponding to the notes. The first two staves begin with a quarter note followed by a dotted half note. The third staff begins with a quarter note followed by a dotted half note. The fourth staff begins with a quarter note followed by a dotted half note.

Can - ta - te Do - mi - no can - ticum no - vum: can - ta - te Do - mi - no o - mnis

Can - ta - te Do - mi - no can - ticum no - vum: can - ta - te Do - mi - no o - mnis

Can - ta - te Do - mi - no can - ticum no - vum: can - ta - te Do - mi - no o - mnis

Can - ta - te Do - mi - no can - ticum no - vum: can - ta - te Do - mi - no o - mnis

7

8 ter - - ra. Can - - - - -

8 ter - - ra. Can - - - - ta - te Do - mi - no, _____ can - ta - -

ter - - ra. Can - - - - ta - te, can - ta - te _____

ter - - ra. Can - - - - ta - te Do - - mi - no, can - -

2

19

et be - ne - di - ci-te no - mi - ni - e - jus: an-nun - ti - a - te, annun - ti -
 et be - ne - di - ci-te no - mi - ni - e - jus: an-nun - ti - a - te, annun - ti -
 et be - ne - di - ci-te nomi-ni - e - jus: an-nun - ti - a - te, annun - ti -
 et be - ne - di - ci-te no - mi-ni - e - jus: an-nun - ti - a - te, annun - ti -

26

a - te de di - e in di - em sa - lu - ta - re e -
 a - te de di - e in di - em sa - lu - ta - re
 a - te de di - e in di - em sa - lu - ta - re
 a - te de di - e in di - em sa - lu - ta - re e -

31

- jus. An - nun - ti - a - te, an-nun - ti - a - te in - ter gen -
 e - jus. An - nun - ti - a - te, an-nun - ti - a - te in - ter gen -
 e - jus. An - nun - ti - a - te, an-nun - ti - a - te in - ter gen -
 - jus. An - nun - ti - a - te, an-nun - ti - a - te in - ter gen -

36

tes glo - ri-am e - jus, in o - mni-bus po - pu - lis mi - ra - bi - li - a e -
 tes glo - ri-am e - - - jus, in o - mni-bus po - pu - lis mi - ra - bi - li - a e -
 tes glo - ri-am e - - - jus, in o - mni-bus po - pu - lis mi - ra - bi - li - a e -
 tes glo - ri-am e - - - jus, in o - mni-bus po - pu - lis mi - ra - bi - li - a e -

42

jus, mi - ra - bi - li - a e - jus, mi - ra - bi - li - a e - jus.
 jus, mi - ra - bi - li - a e - - - jus, mi - ra - bi - li - a e - jus.
 jus, mi - ra - bi - li - a e - - - jus, mi - ra - bi - li - a e - jus.
 jus, mi - ra - bi - li - a e - - - jus, mi - ra - bi - li - a e - jus.

Es ist ein köstlich Ding

1.10

Johann Staden

8 Es ist ein köstlich Ding, dem Herren dan - ken, es ist ein köstlich Ding, dem
8 Es ist ein köstlich Ding, dem Herren dan - ken, es ist ein köstlich Ding,
Es ist ein köstlich Ding, es ist ein köstlich Ding, dem
Her-ren dan - ken, dem Her-ren dan - ken und lob-sin-gen, und lob - sin-gen, und lob -
dem Her-ren dan - ken und lobsin-gen, und lobsin-gen, und lobsin-gen
Her-ren dan - ken und lob-sin-gen, und lob-sin-gen, und lob - sin-gen

14 singen deinem Na-men, du Höch - ster, des Mor - gens dei-ne Gna - de und des Nachts dei-ne
dei - nem Na-men, du Höch - ster, des Morgens dei-ne Gna - de und des Nachts dei-ne
dei - nem Na-men, du Höch - ster, des Mor - gens dei-ne Gna - de und des Nachts dei-ne

22 Wahr-heit ver - kün - di - gen, und des Nachts deine Wahr-heit ver - kün - di - gen.
Wahr - heit ver-kün - di - gen, und des Nachts deine Wahr - heit ver-kün - di - gen.
Wahr - heit ver - kün - di - gen, und des Nachts deine Wahr - heit ver - kün - di - gen.

Wer nur den lieben Gott lässt walten

1.11

Georg Neumark

Gustav Schreck

mf

1. Wer nur den lie - ben Gott lässt wal - ten und hof - fet auf ihn al - le - zeit,
2. Was hel - fen uns die schwe - ren Sor - gen, was hilft uns un - ser Weh und Ach!
4. Sing, bet und geh auf Got - tes We - gen, ver - richt das dei - ne nur ge - treu

den wird er wun - der - bar er - hal - ten in al - ler Not und Trau - rig - keit.
Was hilft es, dass wir al - le Mor - gen be - seuf - zen un - ser Un - ge - mach!
und trau des Him - mels rei - che Se - gen! so wird er bei dir wer - den neu;

Wer Gott, dem Al - ler - höch - sten traut, der hat auf kei - nen Sand ge - baut.
Wir ma - chen un - ser Kreuz und Leid nur grö - ßer durch die Trau - rig - keit.
denn wel - cher sei - ne Zu - ver - sicht auf Gott setzt, den ver - lässt er nicht.

Sing Ye Faithful

1.12

John Ellerton

Henry Purcell

1. Sing ye faith - ful, sing with glad - ness, wake your no - blest,
 2. Sing how he come forth from hea - ven, bowed him self to
 5. Al - le - lu - ya to the fa - ther, Al - le - lu - ya

1. Sing ye faith - ful, sing with glad - ness, wake your no - blest,
 5. Al - le - lu - ya to the fa - ther, Al - le - lu - ya

1. Sing ye faith - ful, sing with glad - ness, wake your no - blest,
 5. Al - le - lu - ya to the fa - ther, Al - le - lu - ya

1. Sing ye faith - ful, sing with glad - ness, wake your no - blest,
 5. Al - le - lu - ya to the fa - ther, Al - le - lu - ya

1. Sing ye faith - ful, sing with glad - ness, wake your no - blest,
 5. Al - le - lu - ya to the fa - ther, Al - le - lu - ya

swee - test strain, With the prai - ses
 Beth - lehems cave, stooped to wear the
 to the Son, Al le lu ya

swee - test strain, With the prai - ses
 to the Son, Al le lu ya

swee - test strain, With the prai - ses
 to the Son, Al le lu ya

swee - test strain, With the prai - ses
 to the Son, Al le lu ya

swee - test strain, With the prai - ses
 to the Son, Al le lu ya

11 of your sa - viour let his house re -
 ser - vants save - sture, bore the pain, the
 to the Spi rit, e ver three and

of your sa - viour let his house re -
 to the Spi rit, e ver three and

of your sa - viour let his house re -
 to the Spi rit, e ver three and

of your sa - viour let his house re -
 to the Spi rit, e ver three and

2

15

sound a gain;
cross, the grave,
e - ver one,

Him let all your
Passed with in the and
One in

sound a - gain;
e - ver one,

Him let all your
One in the and
in

sound a - - gain;
e - ver one,

Him let all your
One in the and
in

sound a - - - gain;
e - ver one,

Him let all your
One in the and
in

19

mu - sic ho - nour, and your songs ex - alt his reign.
gates of dark - ness, thence the ba - nished ones to save.
one in glo - ry, while un - end - ing a - ges run.

mu - sic ho - nour, and your songs ex - alt his reign.
one in glo - ry, while un - end - ing a - ges run.

mu - sic ho - nour, and your songs ex - alt his reign.
one in glo - ry, while un - end - ing a - ges run.

mu - sic ho - nour, and your songs ex - alt his reign.
one in glo - ry, while un - end - ing a - ges run.

Sanctus

1.13

Friedrich Silcher

Adagio

8 San - ctus, San - ctus Do - mi - nus De - us, Sanctus,

8 San - ctus, San - ctus Do - mi - nus De - us, Sanctus,

5 San - - - - - ctus Do - mi - nus Sa - ba - - oth!

8 San - - - - - ctus Do - mi - nus Sa - ba - - oth!

Allegro moderato

9 f Ple - ni - sunt coe - li et ter - ra, coe - li et

f Ple - ni - sunt coe - li et ter - ra, coe - li et

13 ter - ra ma - je - sta - tis, glo - ri - ae

ter - ra ma - je - sta - tis, glo - ri - ae

16 tu - - ae, ma - je - sta - tis, ma - je -

tu - - ae, ma - je - sta - tis, glo - ri - ae, ma - je - sta - tis,

2

20

sta - tis, glo - ri - ae tu - - - ae!

glo - - - ri - ae tu - - - ae!

Adagio

24

San - ctus,

San - ctus

Do - mi - nus

De - us,

San-ctus,

San - ctus,

San - ctus

Do - mi - nus

De - us,

San-ctus,

28

San - ctus

Do - mi - nus

Sa - ba - oth!

San - ctus

Do - mi - nus

Sa - ba - oth!

Andante con moto

32

Te ve - ne - ran - tur

Che - ru - bim,

te o - mnes

Se - ra -

Te ve - ne - ran - tur

Che - ru - bim,

te o - mnes

Se - ra -

38

phim!

Te be - ne - di - cant

ho - mi - nes

per

phim!

Te be - ne - di - cant

ho - mi - nes

per

43

cun - cta sae - cu - la,

per

cun - cta sae - cu - la!

cun - cta sae - cu - la,

per

cun - cta sae - cu - la!

Heilig
Deutsche Messe

Johann Philipp Neumann

Franz Schubert

Langsam**pp**

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

9 Hei - lig, hei - lig, hei - lig, hei - lig ist nur Er! _____

17 Er, der nie be - gon - nen, Er, der im - mer war,
All - macht wun - der Lie - be, Al - les rings - um - her! _____

25 e - wig ist und wal - tet, sein wird im - mer - dar!
Hei - lig, hei - lig, hei - lig ist der Herr! _____

Beati mortui

1.15

Felix Mendelssohn Bartholdy

Andante sostenuto

p

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

cresc.

f

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

Solo **Tutti**

p

pp

ceps, be - a - ti, be - a - - - ti!
ceps, be - a - ti, be - a - - - ti!
ceps, be - a - ti, be - a - - - ti!
ceps, be - a - ti, be - a - - - ti! Di - cit e - nim spi - ri -

2

18

f *p*

Di - cit e - nim spi - ri - tus, ut re - qui - es - cant a la - bo - ri-bus su -

f *p*

Di - cit e - nim spi - ri - tus, ut re - qui - es - cant a la - bo - ri-bus su -

f *p*

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

f *p*

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

24

f

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

f

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

f

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

f

is, di - cit e - nim spi - ri - tus, a la - bo - ri-bus su - is et

30

cresc.

o - pe-ra il - lo - rum se-quun-tur ip - sos, se-quun-tur ip -

cresc.

o - pe-ra il - lo - rum se-quun-tur ip - sos, se-quun-tur ip -

p *cresc.* *f*

et o - pe-ra il - lo - rum se-quun-tur ip - sos, ip -

cresc. *f*

o - pe-ra il - lo - rum se-quun-tur ip - sos, se-quun-tur ip -

36

Solo *p*

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

Tutti *p*

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

Solo *p*

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

Tutti *p*

sos. Be - a - - - - ti in Do - mi-no mo - ri - en - tes, be - a - ti

42

Solo

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

Solo

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

Solo

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

Solo

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

49

Tutti

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

Tutti

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

Tutti

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

Tutti

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

Vespergesang

1.16

Felix Mendelssohn Bartholdy
op. 121

1. Allegro Moderato

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four staves. The top three staves are vocal parts, each starting with a clef (Treble, Bass, Bass) and a 'c' (common time). The bottom staff is the basso continuo, starting with a bass clef and a 'c'. The basso continuo staff features a bassoon-like line with grace notes and a cello-like line with sustained notes. The dynamic 'f' (fortissimo) is indicated at the beginning of the basso continuo staff.

6

f

Ad - spi - ce Do - mine de sede san - ctu - a, de

f

Ad - spi - ce

12
se - de san - cta, de se - de
Ad - spi - ce Do - mine de se-de san - cta tu -
Do - mine de se-de san - cta tu - a, de se - de san -

17

san - - - cta, de se - de san-cta tu - a et co - gita de
a, san - - - cta, de se - de san-cta tu - a, et co - gita de
- - - - - cta, de se - de san - cta tu - a, et co - gita de

2
23

no - bis, et co - gi - ta de no - - - bis,
no - bis, et co - gi - ta de no - - - bis,
no - bis, et co - gi - ta de no - - - bis,

29

et co - gi - ta de no - - -
co - gi - ta de no - - - bis,
et co - gi - ta de no - - - bis,
Ad - spi - ce Do - mine de sede san - cta tu - a, ad - spi - ce

34

bis, ad - spi - ce Do - mi-ne de sede san - cta tu - a, de se - de san - cta -
co-gi - ta de no - - - bis, de no - bis, Do - mi-ne, de se - de san -
Do - mi-ne de sede san - cta, de se - de san -

40

tu - a, et co - gi - ta de no - - - bis.
cta, et co - gi - ta de no - - - bis.
cta, et co - gi - ta de no - - - bis.

46

In - cli - na De - us me - us au - rem tu -
In - cli - na De - us me - us

52

am, in - cli - na De - us au - rem tu - am et au - di, et
au - rem, in - cli - na De - us me - us au - rem tu - am, et

mf

In - cli - na De - us me - us au - rem tu - am, et

60

au - di, in - cli - na De - us me - us au - rem tu - am, cresc.
au - di, In - cli - na De - us me - us au - rem, in - cli - na De - us

66

au - rem tu - am, in - cli - na De - us me - us au - rem
au - rem tu - am, ad - spi - ce Do - mine de se de

f

au - rem tu - am,

4
71

tu - am, au - rem, in - cli - na De - us,
san - cta tu - a, de se - de san - cta, in - cli - na De - us,
ad - spi - ce Do - mire de sede san - cta tu - a, ad - spi - ce

77

in - cli - na De - us au - rem, in - cli - na De - us me - us au - rem, au - rem, in - cli - na De - us, au - rem, in - cli - na De - us me - us
Do - mine, ad - spi - ce Do - mine _____ De -

83

rem in - cli - na De - us, ad - spi - ce
au - rem tu - am, in - cli - na, in - cli - na ad - spi - ce
us, ad - spi - ce Do - mine de sede sancta tu - a, in - cli - na, in - cli - na

90

Do - mine de se - de san - cta tu - a, de se - de san - cta tu - a, de se - de san - cta, de se - de
Do - mine de se - de san - cta tu - a, de se - de san - cta tu - a, de se - de san - cta, de se - de
Do - mine de se - de san - cta tu - a, de se - de san - cta tu - a, de se - de san - cta, de se - de

96

san - cta
san - cta
san - cta
san - cta

102

tu - a.
tu - a.
tu - a.

2. Adagio

A - pe-ri o - cu-los tu - os et vi-de tri-bu-la - ti - o - nem no-stram.

3. Con moto

In - ten - - -
In - ten - - -
Qui re-gis Is - rael in ten-de
in - ten - - -
Qui re-gis Is - rael in ten-de, in - ten

6

121

de, in - ten - de,
de, in - ten - de,
de, in - ten - de, qui de-ducis ve - lut
de, in - ten - de,

130

in - ten - de, in - ten -
in - ten - de, in
o - vem Jo - seph qui se - des super Che - ru-bim, in - ten
in - ten

139

de, in - ten - de, in - ten-de, in -
ten - de, in - ten - de, in - ten-de, in -
de, in - ten-de, in - ten - de, in - ten-de, in -
de, in - ten-de, in - ten-de, in - ten-de, in -

146

ten-de, glo-ri-a, glo-ri-a,
ten-de, glo-ri-a, glo-ri-a, glo-
- de. Glo- ri-a pa - tri et fi - li -
ten-de, Glo-ri-a, glo-ri-a, glo -

152

glo-ri-a, glo - ri-a, glo -
- ri-a, glo - ri-a, glo -
o, glo - ri-a pa - tri, et
- ri-a pa - tri et fi - li-o et fi - li-o,

158

- ria, glo - ri - a
- ria, glo - ria, glo - ri - a,
fi - li-o, glo - ria pa - tri, glo -
et pa - tri glo -

8

164

pa - tri, pa - tri glo-ria, glo-ria, glo-ria,

glo - ria, glo - ria, glo - ria,

ri - a glo - ria, glo - ria, glo - ria,

ri - a, glo - ria, glo - ria, glo -

170

glo - ria, glo - ria, glo - ria,

glo - ria, glo - ria, glo - ria,

glo - ria, glo - ria, glo - ria,

glo - ria, glo - ria, glo - ria,

ri - a, glo - ria, glo - ria, glo - ria,

176

glo - ria, glo - ria, in - ten - de, in - ten -

glo - ria, glo - ria, in - ten - de, in - ten -

glo - ria, glo - ria, in - ten - de, in - ten -

glo - ria, glo - ria, in - ten - de, in - ten -

f

184

de, in - ten
de, in - ten
de, in - ten - de,
in - ten-de, in - ten
de, in - ten - de,
in - ten -

191

de, qui de - du - cis Jo-seph, qui se - des su-per Che - ru - bim,
de, qui de - du - cis Jo-seph, qui se - des su-per Che - ru - bim,
de, qui de - du - cis Jo-seph, qui se - des su-per Che - ru - bim, qui re - gis
de, qui de - du - cis Jo-seph, qui se - des su-per Che - ru - bim,

198

in - ten - de.
in - ten - de.
Is - rael in-ten-de in - ten - de.
qui re - gis Is - rael in - ten - de.

8

p solo

Glo - ri - a pa -

p solo

Glo - ri - a pa -

solo

A - pe-ri o - culos tu - os et vi-de tri-bula-ti - o - nem no - stram, a - pe-ri o - culos tu - os

8

212

tri et fi - li-o et spi - ri - tu - i san - cto.

tri et fi - li - o et spi - ri tu - i san - cto.

et vide tribula - ti - o - nem no - stram, a - peri o - culos tu - os et vide tribula - ti - o - nem no - stram,

p solo

Glo - ri - a pa - tri et spi - ri - tu - i san - cto,

8

220

f

glo-ri-a pa - tri et fi - li - o et spi - ri - tu - i

f

glo-ri-a pa - tri et fi - li - o et spi - ri - tu - i

f

a - peri o - culos tu - os et vide tribula - ti - o - nem no - stram, a - peri o - culos tu - os

f

glo-ri-a pa - tri et fi - li - o et spi -

dim. - - - **p**

8

228

san - cto
glo - ri-a, glo - ri-a.
san - cto. glo - ri-a, glo - ri-a.
et vi-de tri-bula-ti - o - nem no - stram, et vi-de tri-bula-ti - o - nem no - stram,
ri - tu - i san - cto, glo - ri-a, glo - ri-a.

5. Andante

tutti
O lux beata tri-nitas et.principalis u - ni-tas, iam sol recedit ig - neus in - funde.lu-men cor - dibus. O
tutti
O lux beata tri-i-tas et.principalis u - ni-tas, iam sol recedit ig - neus in - funde.lu-men cor - dibus. O
tutti
O lux beata trini-tas et principalis u - ni-tas, iam sol recedit ig - neus in-fun-de lumen cordi - bus. O
Violoncello e Contrabbasso
O lux beata trini-tas et principa-lis u - ni-tas, iam sol recedit ig - neus in-fun-de lu - men cordi - bus. O

244

cor - di-bus. Te ma - ne lau - dem_ car - mi-ne, te de - pre - ce - mur
cor - di-bus. Te ma - ne lau - dem_ car - mi-ne, te de - pre - ce - mur
cor - di - bus. Te ma - ne lau - dem_ car - mi-ne, te de - pre - ce - mur
cor - di - bus. Te ma - ne lau - dem_ car - mi-ne, te de - pre - ce - mur

248

ves - pe-re, te no - stra du - plex glo - ri - a per cun - cta lau - det
 ves - pe-re, te no - stra du - plex glo - ri - a per cun - cta lau - det
 ves - pe-re, te no - stra dup - lex glo - ri - a per cun - cta lau - det
 ves - pe-re, te no - stra dup - lex glo - ri - a per cun - cta lau - det

252

p sae - cu-la. Te **p** sae - cu-la. **p solo** et
 sae - cu-la. Te sae - cu-la. **p solo** A - - pe - ri
 sae - cu - la. Te sae - cu - la. A - pe - ri o - cu-los tu - os
 sae - cu - la. Te sae - cu - la. **p solo** A - - pe - ri

256

cresc. - - - - **f tutti** **ff** **p** **dim.** - - - - - **p**
 vi - de tri - bu - la - ti - o - nem, et vi - de tri - bu - la - ti - o - nem no - stram.
cresc. - - - - **f tutti** **ff** **p** **dim.** - - - - - **p**
 o - - - cu - los et vi - de tri - bu - la - ti - o - nem no - stram.
f tutti **ff** **p** **dim.** - - - - - **p**
 et vi - de tri - bu - la - ti - o - nem no - stram.
cresc. - - - - **f tutti** **ff** **p** **dim.** - - - - - **p**
 o - - - cu - los et vi - de tri - bu - la - ti - o - nem no - stram.

Magnificat

1.17

George Dyson

Resolutely ($\text{♩} = 120$)

My soul doth magnify the Lord: and my spirit hath rejoiced in *simile* God my Sa -

A musical score page showing two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one flat, and a tempo marking of 8. The lyrics "viour. For he hath re-gard-ed: the low-liness of his handmaiden. For behold from hence-forth" are written below the notes. The bottom staff is for the piano, with a treble clef, a key signature of one flat, and a bass clef. The piano part consists of sustained chords and bass notes. Measure numbers 1 through 10 are indicated above the staves.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part provides harmonic support. The vocal line includes lyrics such as 'all gen-e - ra - tions shall call me bless - ed.' and 'For He that is might - y hath mag-ni-fied'. Dynamic markings include 'sempre marcato', 'cresc.', and 'f' (fortissimo). The piano part features sustained notes and chords.

Musical score for orchestra and choir, page 22, measures 8-10. The vocal line continues with "me: and ho - ly is his name. And his mer - cy is on them that fear _ him: throughout all gen - e -". The piano accompaniment provides harmonic support with sustained notes and chords.

A musical score for a three-part setting (Soprano, Alto, Bass) in common time, key signature of B-flat major (two flats). The vocal parts sing in unison. The piano accompaniment features a bass line with sustained notes and chords. The vocal line begins with "ra-tions." followed by a fermata. The piano accompaniment includes dynamic markings like forte (f) and sforzando (sf). The vocal line continues with "He hath shewed strength with his arm." and concludes with "He hath scattered the simile".

A musical score for Psalm 136, page 37. The top staff shows a treble clef, a key signature of two flats, and a common time signature. The lyrics "proud in the im - a - gin a - tion of their hearts. He hath put down the might-y from their seat:" are written below the notes. The bottom staff shows a bass clef, a key signature of one flat, and a common time signature. The music consists of two staves of four measures each, with various note heads and rests.

43 *sempr f*

and hath ex - alt - ed the hum - ble and meek. He hat fill - ed the hun - gry with good things

sempr f

50 *marcato*

and the rich he hath sent emp-ty a-way. He rememb'ring his mer - cy hath

56 *più f*

holp-en his serv-ant Is - rael, as he prom-is-ed to our fore - fa-thers, A - bra -

più f

63 *rit.* *f*

ham and his seed for ev - er. Glo - ry be to the Fa-ther, and to the Son: *simile*

71 *sempr f*

and to the Ho - ly Ghost: As it was in the be-gin - ning, is now and ev-er shall be:

78 *più f* *ff*

world without end, world without end, A - men.

ff

Nunc Dimittis

Simply ($\text{d} = 100$) *p* *più p*

Lord, now lettest Thou thy ser - vant de - part, de - part in peace: ac-cording to Thy word.

For mine eyes have seen have seen Thy sal - va - tion,

mf

Which Thou hast pre - par - ed before the face of all peo - ple;

marcato e crescendo *dim.*

To be a light to lighten the Gen-tiles: and to be the glo - ry of Thy peo - ple Is -

marcato e crescendo

ra - el.

Piu mosso *mf*

Glo - ry be to the Father and to the Son, and to the Ho - ly Ghost, As it

cresc.

rit. *marcato* *largamente*

was in the be - ginning, is now, and ever shall be, world without end, world without end. A - men.

targamente

Soon Ah Will Be Done

1.18

William L. Dawson

Allegro

pp

Soon ah will be don' a-wid de troubles ob de worl', troubles ob de worl', de troubles ob de worl'.

pp

Soon ah will be don' a-wid de troubles ob de worl', troubles ob de worl', de troubles ob de worl'.

pp

Soon ah will be don' a-wid de troubles ob de worl', troubles ob de worl', de troubles ob de worl'.

pp

Soon ah will be don' a-wid de troubles ob de worl', troubles ob de worl', de troubles ob de worl'.

pon ah will be don' a-wid de trou - bles ob de worl', Goin' home t' live wid God.

pon ab will be don' a - wid de trou - bles ob de worl' Goin' home t' live wid God

pon ah will be don' a-wid de trou-bles ob de worl', Goin' home t' live wid God.

oon ab will be don' a-wid de trou - bles ob de worl'.

ff

I wan't meet my moth - er,
ff

I want to meet my mother,

I want to meet my moth - er,

I wan't meet my math... on

I won't meet my moth-er

I wan't' meet my math or

I wan' t'meet my moth - er, I wan' t'meet my moth - er, I wan' t'meet my moth - er, I'm

ff

I wan' t'meet my mother, I wan' t'meet my mother, I wan' t'meet my mother, I'm

20

troubles ob de worl', Soon ah will be don', a-wid de troubles ob de worl'. Goin' home t' live wid God.

troubles ob de worl', Soon ah will be don', a-wid de troubles ob de worl'. Goin' home t' live wid God.

troubles ob de worl', de worl', oh, Soon ah will be don', a-wid de troubles ob de worl'. Goin' home t' live wid God.

troubles ob de worl', de worl', oh, Soon ah will be don' a-wid de troubles ob de worl'.

30

1. weep-in and' a-wail - in', I'm goin' t' live wid God. vail - in', No more
 weep-in an' a-wail - in', I'm goin' t' live wid God. weepin' an' a - wail - in'

2. weepin' an' a-wail - in', I'm goin' t' live wid God. vail - in', No weepin', an' a -
 weepin' an' a - wail-in', I'm goin' t' live wid God. weepin' an' a - wail - in', weepin' an' a - wail - in',

35

wailin', weepin', weep - in', No wail - in', No more wail-in',
 No weepin', weep - in', No wail - in', No more wail-in',
 wail-in No more weep-in', No more wail-in', - No more wail-in',
 - weep - in', No wail - in', No more wail-in',

44

pp

Soon ah will be don' a-wid de troubles ob de worl', troubles ob de worl', de
 Soon ah will be don' a-wid de troubles ob de worl', troubles ob de worl', de
 Soon ah will be don' a-wid de troubles ob de worl', de worl', de troubles ob de worl', de
fad lib. *fz* > *pp* *pp*
 No more weepin'. Soon ah will be don' a-wid de troubles ob de worl', de worl', de troubles ob de worl', de

50

troubles ob de worl',
Soon ah will be don' a-wid de troubles ob de worl', Goin' home t' live wid God.

troubles ob de worl',
Soon ah will be don' a-wid de troubles ob de worl', Goin' home t' live wid God.

troubles ob de worl', de worl', oh, Soon ah will be don' a-wid de troubles ob de worl', Goin' home t' live wid God.

troubles ob de worl', de worl', oh, Soon ah will be don' a-wid de troubles ob de worl'.

55

*I wan' t' meet my Je - sus, I wan' t' meet my Je - sus, I wan' t' meet my Je - sus, I'm
 I wan' t' meet my Je - sus, I wan' t' meet my Je - sus, I wan' t' meet my Je - sus, I'm
 I wan'— t' meet my Je - sus, I wan'— t' meet my Je - sus, I wan'— t' meet my Je - sus, I'm
 I wan'— t' meet my Je - sus I wan'— t' meet my Je - sus, I wan'— t' meet my Je - sus, I'm*

61

goin' t' live wid, In de mornin' Lord! God.

goin' t' live wid, In de mornin' Lord! God.

goin' t' live wid God.

God, I'm goin' t' live wid God,

ff *molto rit.*

I'm goin' t' live wid God.

ff *molto rit.*

I'm goin' t' live wid God.

ff *molto rit.*

I'm goin' t' live wid God.

ff *molto rit.*

I'm goin' t' live wid God.

ff *molto rit.*

I'm goin' t' live wid God.

Psalm 34

1.19

Emanuel Vogt

Freuet euch des Herrn und seid fröhlich ihr Ge-rech-ten und jauchzet all ihr From-men.

Ich will den Herren loben
Preiset mit mir den fürch-ten.

Die auf ihn sehen, werden vor Freu de strah len.
Der Engel des Herrn lagert sich um die her, die ihn fürch-ten.

EHRE SEI DEM VATER UND DEM SOH - NE

sein und laßt uns miteinander seinen Na men er hö hen.

und ihr Angesicht soll nicht scham rot wer den
und hilft ih nen her aus.

EHRE SEI DEM HEI LIGEN GEI STE

Mei ne Seele soll sich rüh men des Herrn, mir
Als ich den Herrn suchte, antwor te men der Herr.

WIE ES WAR IM ANFANG, JETZT UND IM MER DAR

Als ei ner im Elend rief, hör te der Herr
Schmek ket und sehet, wie freund lich der Herr ist.

WIE ES WAR IM ANFANG, JETZT UND IM MER DAR

daß die Elenden es hö ren und sich freu en.
und er rettete mich aus al ler mei ner Furcht.

und half ihm aus al len sei nen Nö ten.
wohl dem, der auf ihn trau et.

UND VON EWIGKEIT ZU E WIG KEIT. A - - - MEN.

O Lord, Increase My Faith

1.20

Orlando Gibbons

Jens Bauditz

4-part musical score for 'O Lord, Increase My Faith'. The voices are soprano, alto, tenor, and bass. The music is in common time, mostly in G major (indicated by a 'G' with a sharp sign) or F major (indicated by a 'F' with a sharp sign). The lyrics are:

O Lord, increase my faith, strengthen me and confirm me in Thy true
 O Lord, increase my faith, strengthen me and confirm me in Thy true
 O Lord, increase my faith, strengthen me and confirm me in Thy true
 O Lord, increase my faith, strengthen me and confirm me in Thy true

Continuation of the musical score. The lyrics are:

faith; en - due me with wisdom, with wis - dom,
 faith; en - due me with wisdom, with wis - dom, en - due me with wis - dom, cha -
 faith; en - due me with wis - dom, cha -
 faith; en - due me with wis - dom, cha - ri - ty,

Continuation of the musical score. The lyrics are:

cha - ri - ty, cha - ri - ty, and pa - tience,
 - ri - ty, cha - ri - ty, and pa - tience, and pa - tience,
 - ri - ty, cha - ri - ty, and pa - tience, in all
 cha - ri - ty, and pa - tience, and pa - tience, in

Continuation of the musical score. The lyrics are:

in all my adver - si - ty, sweet Je - sus,
 in all my adver - si - ty, sweet
 my adver - si - ty, ad - ver - si - ty, sweet
 all my adver - si - ty, in all my adver - si - ty, sweet

2

17

say A - - men, sweet Je-sus, say A - men, sweet Je -
Je - sus, say A - men, sweet Je-sus, say A - men, A - - men, sweet Je -
Je - sus, say A - men, sweet Je - sus, say A - men, Je - sus, say A - men,
Je - sus, say A - men, sweet Je-sus, say A - men, A - - men, men,

21

- sus, say A - men, sweet je - sus, say A - men.
- sus, say A-men, sweet Je - sus, say A - men, say A - men.
sweet Je - sus, say A - men, say A - men.
sweet Je - sus, say A - men, A - - men, A - men.

Ave verum corpus

1.21

Edward Elgar
Jens Bauditz

8

m o

m o

m A - ve ve-rum corpus, natum Ex Ma - ri - a Vir-gi - ne, Ve - re passum, im-mo - la-tum In cru -

m o

This section of the musical score consists of four staves of music for voices. The first two staves are soprano, the third is alto, and the fourth is bass. The key signature is one sharp (F#). The vocal parts enter at measure 8, singing the Latin text "Ave verum corpus, natum Ex Ma - ri - a Vir-gi - ne, Ve - re passum, im-mo - la-tum In cru -". The bass staff continues from measure 14.

8

A - ve ve-rum corpus, natum Ex Ma - ri - a Vir-gi - ne, Ve - re passum, im-mo -

A - ve ve-rum corpus, natum Ex Ma - ri - a Vir-gi - ne, Ve - re passum, im-mo -

ce pro ho - mi - ne. A - ve ve-rum corpus, natum Ex Ma - ri - a Vir-gi - ne, Ve - re passum, im-mo -

A - ve ve-rum corpus, na-tum Ex Ma - ri - a Vir-gi - ne, Ve - re passum, im-mo -

This section continues the vocal entries from the previous page. The soprano and alto sing the first two lines of the verse, followed by the bass singing the third line, "ce pro ho - mi - ne.". The soprano and alto then sing the final line, "A - ve ve-rum corpus, na-tum Ex Ma - ri - a Vir-gi - ne, Ve - re passum, im-mo -".

15

la-tum In cru - ce pro ho - mi - ne, o -

la-tum In cru - ce pro ho - mi - ne, o -

la-tum In cru - ce pro ho - mi - ne, Cu - ius

la - tus per - fo - ra-tum Ve - ro flu - xit san - gu -

la-tum In cru - ce pro ho - mi - ne, o -

This section concludes the vocal parts. The soprano and alto sing the first two lines of the verse, followed by the bass singing the third line, "Cu - ius". The soprano and alto then sing the final line, "la - tus per - fo - ra-tum Ve - ro flu - xit san - gu -". The bass staff continues from measure 14.

2
21

Cu - ius la - tus per - fo -
Cu - ius la - tus per - fo -
ne; E - sto - no - bis prae-gu - sta-tum, Mor-tis in ex - a - mi - ne. Cu - ius la - tus per - fo -
Cu - ius la - tus per - fo -

27

ra-tum Ve - ro flu - xit san-gui - ne; E - sto no - bis prae-gu - sta-tum, Mortis in ex - a - mi -
ra-tum Ve - ro flu - xit san-gui - ne; E - sto no - bis prae-gu - sta-tum, Mor-tis in ex - a - mi -
ra-tum Ve - ro flu - xit san - gui-ne; E - sto no - bis prae-gu - sta-tum, Mor-tis in ex - a - mi -
ra-tum Ve - ro flu - xit san-gui - ne; E - sto no - bis prae-gu - sta-tum, Mor-tis in ex - a - mi -

33

ne. O cle - mens, O Pi - e, O dul-cis Je-su, Fi - li Ma - ri ae.
ne. O cle - mens, O Pi - e, O dul-cis Je-su, Fi - li Ma - ri - ae, Ma - ri - ae.
ne. O cle - mens, O Pi - e, O dul - cis, Fi - li Ma - ri - ae, Ma - ri - ae.
ne. O cle - mens, O Pi - e, O dul - cis, Fi - li Ma - ri - ae, Ma - ri - ae.

Salve Regina

Kurzfassung

1.22

Janis Hesse

Sal - ve Re - gi - na, ma - ter cor - diae,
ma - ter cor - diae,
Sal - ve Re - gi - na mi - se - ri - cor - di - ae

vi - ta, dul - ce - do et spes nos - tra, sal - ve,

nos - tra, sal - ve. O cle - mens, cle - mens, o pi - a,
nos - tra, sal - ve. O cle - mens, pi - a, O pi - a,

pi - a, dul - cis, dul - cis, O dul - cis Ma - ri - a.
O dul - cis, O dul - cis, dul - cis Ma - ri - a.

The Bellman's Song
second tune

1.23

Ralph Vaughan Williams

Janis Hesse

The musical score consists of five systems of music. System 1 (measures 1-5) shows the soprano and basso parts with piano accompaniment. The lyrics are: "The moon shines bright and the stars give a light: A lit - tle before it was day our Lord, our God he". System 2 (measures 6-10) continues with the lyrics: "called on us And bid us awake and pray A - wake good peo - ple all a -". System 3 (measures 11-15) includes the lyrics: "wake and you shall hear Our Lord, our God died on the cross For us whom he loved so". System 4 (measures 16-20) includes the lyrics: "And for the sav-ing of our souls Christ died up - on the cross We ne-ver shall do for dear. And for our souls Christ died up-on the cross, died up-on the". System 5 (measures 21-25) concludes with the lyrics: "Christ As he hath done for us, as he hath done for us. cross. As he hath done for us, as he hath done for us.". The music is in G minor, 2/4 time, with various dynamics and articulations.

Deiner Gnade

1.24

Janis Hesse

8

Ich bit - te nicht um Ü - ber - fluß und Schät - ze die - ser Er - den, gib mir so

This system contains two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time with a key signature of one flat. The lyrics are written below the notes.

8

viel ich hab - en muss nach deiner Gna - de, nach deiner Gna - de wer - den.

This system continues the musical score from the previous system, maintaining the same staff layout, time signature, and key signature.

As With Gladness Men of Old

2.0

Conrad Kocher

1. As with glad - ness men of old Did the guid - ing star be - hold
3. As they off - ered gifts most rare At the man - ger rude and bare;
5. In the____ ly coun - try bright, Need they no cre - a - ted light;

As with joy they hailed its light Lead - ing on - ward, beam - ing bright
So may we with ho - ly joy, Pure and free from sins al - loy,
Thou its Light, its Joy, its Crown, Thou its Sun which goes not down;

9 So, most glor - ious Lord, may we Ev - er - more be led to Thee.
All our cost - liest treas - ures bring, Christ, to Thee, our heav'n - ly King.
There for - ev - er may we sing Al - le - lu - ias to our King!

Christus ist geboren

2.1

Franz Liszt

8

1. Hört der En - gel fro - he Kun-de, tragt sie fort von Mund zu Mun-de al - len
3. Denn uns ist ein Kind ge - bo - ren und ein Sohn ist uns ge - ge - ben uns zum

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1. Hört der En - gel fro - he Kun-de, tragt sie fort von Mund zu Mun-de al - len
3. Denn uns ist ein Kind ge - bo - ren und ein Sohn ist uns ge - ge - ben uns zum

6

Menschen hier auf Er - den: Frie - de, Frie - de soll es wer - den.
Trost und ew' - gen Le - ben, oh - ne ihn war'n wir ver - lo - ren. Chri - stus

Menschen hier auf Er - den: Frie - de, Frie - de soll es wer - den.
Trost und ew' - gen Le - ben, oh - ne ihn war'n wir ver - lo - ren. Chri - stus

Menschen hier auf Er - den: Frie - de, Frie - de soll es wer - den.
Trost und ew' - gen Le - ben, oh - ne ihn war'n wir ver - lo - ren. Chri - stus

Menschen hier auf Er - den: Frie - de, Frie - de soll es wer - den.
Trost und ew' - gen Le - ben, oh - ne ihn war'n wir ver - lo - ren. Chri - stus

11

ist ge - bo - ren, Chri - stus ist ge - bo - ren!

ist ge - bo - ren, Chri - stus ist ge - bo - ren!

ist ge - bo - ren, Chri - stus ist ge - bo - ren!

ist ge - bo - ren, Chri - stus ist ge - bo - ren!

O Come, All Ye Faithful

Adeste Fideles

2.2

Latin Hymn

Canon Frederick Oakley (1851)

John Reading

Gladys Pitcher

8

O come, all ye faithful,
Sing, choirs of angels,
Yea, Lord, we greet Thee,
Ad - es - te fi - de - les,

Joy - ful and tri - umph - ant, O come ye, O
Sing with ex - ul - ta - tion, Sing all ye
Born this hap - py morn - ing; Je - sus, to
Lae - ti tri - um - phan - tes, Ve - ni - te, ve -

f

6

come ye to Beth - le - hem!
cit - i - zens of heav'n - a - bove:
Thee be glo - ry giv'n;
ni - te in Beth - le - hem;

Come and be - hold Him,
Glo - ry to God -
Word of the Fa - ther,
Na - tum vi - de - te,

f

11

Born the King of an - gels! O come let us a - dore Him, O come let us a -
In the high - est; Now in flesh ap - pear - ing;
Reg-num an - ge - lo - rum. Ve - ni - te ad - o - re - mus, Ve - ni - te ad - o -

mf

f

16

dore Him, O come, let us a - dore - Him, Christ, the Lord.
re - mus, Ve - ni - te ad - o - re - mus - Do - mi - num.

ff

Arme Hirten

Polnisches Weihnachtslied

2.3

2

13

2. In ge-flick-ten Säk-ken brin-gen sie ihr Gut:
 4. Mit den En-geln sin-gen wir Hal - le - lu - ja,
 2. Hal - le, Hal - le - lu - ja,
 4. Hal - le, Hal - le - lu - ja,
 2. Hal - le, Hal - le - lu - ja,
 4. Hal - le, Hal - le - lu - ja,

2. In ge-flick-ten Säk-ken brin-gen sie ihr Gut:
 4. Mit den En-geln sin-gen wir Hal - le - lu - ja, Wol - le, Milch und Kä - se, ärm - li -
 denn der ho - he Freuden-tag ist

16

Wol - le, Milch und Kä - se, ärm - li - chen Tri - but, Hal - le, Hal - le -
 denn der ho - he Freuden-tag ist end - lich da, Hal - le, Hal - le,
 Hal - le, Hal - le - lu - ja, Hal - le, Hal - le -
 Hal - le, Hal - le - lu - ja, Hal - le, Hal - le -
 Hal - le, Hal - le - lu - ja, Hal - le, Hal - le -
 chen Tri - but, schen - ken ihm geschwinde, dem er - hab-nen Kin-de,
 end - lich da. Wir sind nicht ver - lo - ren, Chri - stus ward ge - bo - ren,

19

lu - - - ja, hoch - be - glückt, ja hoch - be - glückt.
 lu - - - ja, uns zu - teil, ja uns zu - teil.
 lu - - - ja, hoch - be - glückt. Und sie bla -
 lu - - - ja, uns zu - teil. Mit den ho -
 lu - - - ja, hoch - be - glückt. Und sie bla -
 lu - - - ja, uns zu - teil. Mit den ho -
 sieh es blickt hoch - be - glückt. Und sie bla - sen lei - se
 nun wird Heil uns zu - teil. Mit den ho - hen Wei - sen

22

Sü - Ber Schall füllt den Stall.
 Wir das Kind froh - ge - sinnt.
 ei - ne sa., sü - Ber Schall füllt den Stall.
 und den Hi. wir das Kind froh - ge - sinnt.
 ein - ne sa., sü - Ber Schall füllt den Stall.
 und den Hi., wir das Kind froh - ge - sinnt.
 ei - ne sanf - te Wei - se, sü - Ber Schall füllt den Stall.
 und den Hir - ten prei - sen wir das Kind froh - ge - sinnt.

Zu Bethlehem geboren

2.4

Friedemann Winklhofer

Zu Beth - le - hem ge - bo - ren ist uns ein Kin - de - lein, das
 In sein - ne Lieb ver - sen - ken will ich mich ganz hin - ab; mein daß
 Da - zu dein Gnad mir ge - be, bitt ich aus Her - zens - grund,
 hab' ich aus - er - ko - ren, sein ei - gen will ich sein.
 Herz will ich ihm schen - ken und al - les, was ich hab'.
 ich al - lein dir le - be jetzt und zu al - ler Stund.
 E - ja, e - ja, sein ei - gen will ich sein.
 E - ja, e - ja, und al - les, was ich hab'.
 E - ja, e - ja, jetzt und zu al - ler Stund.

O Holy Child

2.5

Michael Cox

Paulann Canty

Joyfully, but very legato

Sing alleluia, sing alleluia, sing alleluia, sing alleluia

ia, al - le - lu - ia, al - le - lu - ia, sing al - - - le -

lu - - - ia. O Ho - ly Child the Bless - ed

One. Child of our God, a lit - tle Son. The Seed of

Hope 'til now un - born, As ti - ny blos - som greets the

morn. Sing alleluia, sing

21 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, sing

25 al - le - lu - ia. Who knows the fate of such a

29 flow'r To be cut down in full - est hour? Re - joice to -

32 day this bless - ed morn, For fra - grant bud of hope just

Tempo primo

35 born. Sing al - le - lu - ia, sing

39 al - le - lu - ia, al - le - lu - ia, all - le -

42 lu - ia, sing al - le - lu - ia.

Past Three A Clock

2.6

G. R. Woodward

John Rutter

Jens Bauditz

Piano accompaniment in G major, 3/4 time. The vocal line begins with "Past three a clock, And a cold fro-sty morn - ing: Past three a clock; Good morrow, masters all!"

%

1. Born is a ba - by, Gen - tle as may be, Son of th'e-ter - nal Father su - pernal.
 3. Mid earth re - joic - es Hear-ing such voic-es, Ne'erto - fore so well Ca-rol-ling No - well.
 5. Cheese from the dai - ry Bring they for Ma-ry, And, not for mo - ney, Butter and ho - ney.
 7. Myrrh from full cof - fer, In - cense they of-fer: Nor is the gold - en Nugget with-hold-en.

Piano accompaniment in G major, 3/4 time. The vocal line begins with "Past three a clock, And a cold fro-sty morn - ing: Past three a clock; Good morrow, masters all!"

25
 2. Se - raph quire sing - - eth, An - gel bell
 4. Hinds o'er the pearl - - y Dew - - y
 6. Light out of star - - land Lead - -
 8. Thus they: I pray you, Up, sirs, nor

2. Se - raph quire sing - - eth, An - gel bell ring - eth:
 4. Hinds o'er the pearl - - y Dew - - y lawn ear - - ly
 6. Light out of star - - land Lead - - eth from far land
 8. Thus they: I pray you, Up, sirs, nor stay you

2. Se - raph quire sing - - eth, An - gel bell
 4. Hinds o'er the pearl - - y Dew - - y
 6. Light out of star - - land Lead - -
 8. Thus they: I pray you, Up, sirs, nor

2
29

rings. Hark how they time it, and chime it.
lawn Seek the high stran - ger in the man - ger.
eth Prin - ces, to con - fess him and greet him.
stay Till ye Time it, and chime it.
Hark how they rime it, Time it, and chime it.
Seek the high stran - ger Laid in the man - ger.
Prin - ces, to meet him, Wor - ship and greet him.
Till ye con - fess him Like - wise, and bless him.
rings. Hark how they time it, and chime it.
lawn Seek the high stran - ger in the man - ger.
eth Prin - ces, to Wor - ship and greet him.
stay Till ye con - fess him and bless him.

33

Past three a clock, And a cold fro - sty
Past three a clock, And a cold fro - sty morn - - ing:
Past three a clock, And a cold fro - sty

37

morn - ing: Past three a - clock; Good morrow, mas - ters all!
Past three a - clock; Good morrow, mas - ters all!
morn - ing: Past three a - clock; Good morrow, mas - ters all!

The First Noel

2.7

Avi Kaplan
Anton Bott

Slow ballad (♩ = 90)

No - el! No - el, no - el! Ooh
No - el, no - el! Ooh
No - el, no - el! No - el, The first No -
Ooh ooh ooh No - el! Ooh

10 *mp*

ooh ooh no - el, Ooh
ooh ooh oh, In fields where
el, the an-gels did say, Was to certain poor schepherds in fields as they lay; Ooh
Ooh no - el, Ooh

19

ooh oooh No - el, no -
they ley, keeping their sheep, On a cold winter's night that was so deep
oooh No - el,
oooh No - el, no -
oooh No - el, no -

28

el, *mf* no - el, no - el, no - el! Born is the King of Is - ra - el. No -
No - el, no - el, no - el, no - el! Born is the King of Is - ra - el. No -
no - el, *mf* no - el, no - el, no - el! Born is the King of Is - ra - el. No -
el, no - no - no - el! Born is the King of Is - ra - el.
el, no - no - no - el!

2

37

el, no - el! No - el, no - el!: They looked up and
 el, no - el! No - el, no - el! Ooh ooh
 el, no - el! No - el, no - el! Ooh ooh
 - Ooh ooh no - Ooh

46

saw a star Shining in the east, beyond them far; Ooh ooh:
 ooh ooh ooh ah Ooh ooh
 oooh ooh ooh ah And to the earth it ooh

54

subito **p**
 ooh ooh ohh ooh ah No - el,
 ooh ooh ooh ah Ooh
 gave great light, and so it con - ti-nued both day_ and night. No - el,
 ooh ooh ooh ooh

62

no - el! No - el, no - el, no - el,
 ooh No - el, no - el,
 no - el! No - el, no - el, no - el,
 ooh ooh

70

no - el, no - el, no - el! No - el, no - el!

no - el, no - el, no - el! No - el, no - el!

no - el, no - el, no - el! No - el, no - el! No -

No - no - no - el, no - - - el! No - el. No - el,

78

No - el! Born is the King of Is - ra - el. No -

No - el! Born is the King of Is - ra - el. No - el, no - el, no -

el, no - el! Born is the King of Is - ra - el. No - el, no - el, no -

no - el! Born is the King of Is - ra - el. No - el.

86

el, no - el! Ooh

el, no - el! Ooh

el, no - el! Born is the King of Is - ra - el.

Born is the King of

96

ooh No - el, no - el!

ooh No - el, no - el, no - el, no - el!

Ooh ooh No - el!

Is - ra - el. Ooh ooh No - el!

We Three Kings of Orient are

2.8

JB for Cantus novus

John Henry Hopkins

Jens Bauditz

Caspar

verse 4 only

1. We three kings of O - ri-ent are; Bear-ing gifts we tra - verse a - far Field and
 3. Frank-in - cense to of - fer have I; In - cense owns a de - i - ty nigh: Prayer and
 5. Glo-rious now be-hold Him a - rise, King and God and Sa - cri - fice. Al - le -

Melchior

1. We three kings of O - ri-ent are; Bear-ing gifts we tra - verse a - far Field and
 2. Born a King on Beth - le - hem plain, Gold I bring, to crown Him a - gain King for
 5. Glori-ous now be-hold Him a - rise, King and God and Sa - cri - fice. Al - le -

Balthazar

1. We three kings and Bear-ing gifts we tra - verse a - far Field and
 4. Myrrh is mine, its bitter perfume Breathes a life of ga - thering gloom Sorrowing,
 5. Glo - rious now be King and God and Sa - cri - fice. Al - le -

12

fountain, moor, and mountain, Fol - low - ing yon - der star: O star of won - der, star of night,
 praising, all men rais - ing, Wor - ship Him, God most high:
 lu - ia, Al - le - lu - ia, earth to heav'n re - plise:

fountain, moor, and moun - tain, Fol - low - ing yon - der star: O star of wonder, star of night,
 e - ver, cea - ing ne - ver, O - ver us all to reign:
 lu - ia, Al - le - lu - ia, earth to heav'n re - plise:

fountain, moor, and moun - tain, Fol - low - ing yon - der star: O star of won - der, star of night,
 sigh-ing, bleed-ing, dy - ing, Sealed in the stone cold tomb:
 lu - ia, Al - le - lu - ia, earth to heav'n re - plise:

O star of won - der, star of night,

23

Star with roy - al beau - ty bright, West - ward lead - ing, still proceed - ing, Guide us to thy per-fect light.

Star with roy - al beauty bright, West - ward lead - ing, still pro - ceeding, Guide us to thy per-fect light.

Star with roy - al beau - ty bright, Westward lead-ing, still proceed - ing, Guide us to thy per-fect light.

Star with roy - al beau - ty bright, West - ward lead - ing, still proceed - ing, Guide us to thy per-fect light.

Ännchen von Tharau

3.25

Simon Dach

Friedrich Silcher

1. Ännchen von Tha - rau ist, die mir ge - fällt,
2. Käm al - les Wet - ter gleich auf uns zu schlahn,
4. Wür - dest du gleich ein - mal von mir ge - trennt,

sie ist mein Le - ben, mein Gut und mein Geld.
wir sind ge - sinnt, bei ein - an - der zu stahn.
leb - test da, wo man die Son - ne kaum kennt,

8
Änn - chen von Tharau hat wie - der ihr Herz
Krankheit, Ver - folgung, Be - trüb - nis und Pein
ich will dir fol - gen durch Wäl - der und Meer,

auf mich ge - rich - tet in Lieb' und in Schmerz.
soll un - srer Lie - be Ver - kno - tigung sein.
Ei - sen und Ker - ker und feind - li - ches Heer.

17
1.-3. Ännchen von Tharau, mein Reichtum, mein Gut,
4. Ännchen von Tharau, mein Licht, mei - ne Sonn',

du meine See - le, mein Fleisch und mein Blut!
mein Leben schließt sich um dei - nes her - um!

Es flog ein alter Käfer

3.26

Cesar von Longerke

Wenzel Heinrich Veit

Allegro molto

The musical score consists of six staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is one flat (B-flat). The tempo is Allegro molto.

Staff 1: The vocal line begins with "Es flog ein al - ter Kä - fer". The piano accompaniment consists of eighth-note chords. The vocal line continues with "summ summ summ summ summ".

Staff 2: The vocal line continues with "ums Beet im Mor - gen - schei - - ne; er". The piano accompaniment consists of eighth-note chords. The vocal line continues with "summ summ summ summ summ summ summ summ summ summ summ".

Staff 3: The vocal line continues with "wähl - te dann sich ei - ne im Blu - men-pu - li -". The piano accompaniment consists of eighth-note chords. The vocal line continues with "summ summ summ summ summ summ im".

Staff 4: The vocal line begins with "kum. Summ summ". The piano accompaniment consists of eighth-note chords. The vocal line continues with "Er sprach, vom Gol - de bli - tzend". The piano accompaniment consists of eighth-note chords. The vocal line continues with "summ".

Staff 5: The vocal line continues with "der Er - de zwar ent -". The piano accompaniment consists of eighth-note chords. The vocal line continues with "summ summ summ summ summ summ".

Staff 6: The vocal line begins with "stie - - gen, kann ich doch hoch nun flie - - gen, so". The piano accompaniment consists of eighth-note chords. The vocal line continues with "summ summ summ summ summ summ summ summ".

A musical score for piano and voice. The vocal line begins with "lie - be mich _____", followed by a melodic line with a grace note and a fermata. The lyrics continue with "da - rum!", "Summ summ", "Es sprach die Es", and "summ summ". The piano accompaniment consists of two staves, providing harmonic support with sustained notes and rhythmic patterns. The vocal part uses a mix of eighth and sixteenth-note patterns, often with grace notes and slurs. The piano part includes dynamic markings such as *p* and *pp*.

A musical score for voice and piano. The top staff shows a soprano vocal line with lyrics: "klei - ne Blu - me: es trei - ben Schmet - ter - lin - ge sprach die klei - ne". The bottom staff shows a piano accompaniment. The score is in common time, key signature of B-flat major, and includes measure numbers 25 and 26.

Musical score for piano and voice, page 29, measures 29-30. The vocal line continues with lyrics: "viel ar - ti - ge - re Din - ge, er -". The piano accompaniment provides harmonic support. Measure 30 begins with a piano dynamic instruction: "pianissimo".

Musical score for piano and voice, page 10, system 33. The vocal line continues with lyrics: "spa - re dein Ge - brumm," followed by a fermata over the piano part. The piano part features a sustained bass note. The vocal line resumes with "er - spa - re dein Ge -". The piano part includes dynamic markings *f* and *sf*.

Musical score for piano and voice, page 10, system 41. The vocal line continues with lyrics: "sah der al - te Kä - fer bei". The piano accompaniment consists of eighth-note chords. Measure 41 concludes with a forte dynamic (p) on the piano.

45 ihr den schön - sten Fal - - ter im ju - - gend-fro - hen
summ summ

48 Al - - - ter *ff*
summ summ summ summ summ summ summ summ summ summ

51 und blieb, und
pp

54 blieb vor Är - ger stumm, und
und blieb vor Är - ger

57 blieb, und blieb vor Är - ger

61 stumm, stumm, stumm.
ppp

Abendständchen

3.27

Joseph von Eichendorff

Felix Mendelssohn Bartholdy

Andante sostenuto (♩ = 52)

Schla - fe lieb - chen weil's auf Er - den nun so still und ein-sam wird! O - ben
Schlingend sich an Baum und Zwei - gen, in dein stil - les Käm-mer - lein, wie auf
Und der Tö - ne Klang ent - fuh - ret weit der buh - le - ri - sche Wind, und durch

5 gehn die gold-nen Her - den, für uns al - le wacht der Hirt, für uns
gold' - nen Lei - tern stei - gen die - se Tö - ne aus und ein, die - se
Schloß und Wand ihn spü - ret träu-mend wohl das sü - ße Kind, träu - mend

10 al - le, - für uns al - le wacht der Hirt, für uns al - le wacht der Hirt.
Tö - ne, - Die - se Tö - ne aus und ein, die - se Tö - ne aus und ein.
wohl, - träu - mend wohl das sü - ße Kind, träu - mend wohl das sü - ße Kind.

wacht aus sü - der und ein, - Hirt, - ein, - Kind, - wacht aus sü - der Hirt. ein, - Kind.

Der Jäger Abschied

3.28

Joseph von Eichendorff

Felix Mendelssohn Bartholdy

Alla marcia

1. Wer hat dich, du schö - ner Wald, auf - ge - baut so hoch da
 2. Tief die Welt ver - wor - ren schallt, o - ben ein - sam Re - he
 3. Was wir still ge - lobt im Wald, wol - lens drau - ßen ehr - lich

dro - ben? Wohl den Mei - ster will ich lo - ben, so lang
 gra - sen; und wir zie - hen fort und bla - sen, daß es
 hal - ten, e - wig blei - ben treu die Al - ten, bis das das

noch mein Stimm' er - schallt, will ich lo - ben, so lang noch mein Stimm' er-schallt!
 tau-send - fach ver - hallt, fort und bla - sen, daß es tau-send - fach ver - hallt!
 letz - te Lied ver - hallt, treu die Al - ten, bis das letz - te Lied ver - hallt!

Le - be
pp

erschallt, wohl den Mei - ster will ich
 ver-hallt, und wir zie - hen fort und
 ver-hallt, e - wig blei - ben treu die

13 Le - be wohl! Le - be wohl!

1.2. Le - be
3. Schirm dich

wohl! Le - be wohl! p

17

1.-2. Le - be wohl, du schö - ner Wald! Le - be
 3. Schirm' dich Gott, du deu - tscher Wald! Le - be
 wohl! Gott,
 du du

21

wohl, le - be wohl, du schö - ner Wald!
 wohl, schirm' dich Gott, du deu - tscher Wald!

Olav Trygvason

3.29

Bjørnstjerne Bjørnson

Moderato

Friedrich August Reissiger

f

Bre - de sei l o - ver Nord-sjø går; høyt på skan-sen i morgnen står Er - ling Skjalgsson fra
 Bre - dæ sæil o - ver No:r-sjø go:r; høyt po: skan-sen i: mor-nen sto: Ær - linj sa:lg - sön fra:

f

Bre - de sei l o - ver Nord-sjø går; høyt på skan-sen i morgnen står Er - ling Skjalgsson fra
 Bre - dæ sæil o - ver No:r-sjø go:r; høyt po: skan-sen i: mor-nen sto: Ær - linj sa:lg - sön fra:

f

Bre - de sei l o - ver Nord-sjø går; høyt på skan-sen i morgnen står Er - ling Skjalgsson fra
 Bre - dæ sæil o - ver No:r-sjø go:r; høyt po: skan-sen i: mor-nen sto: Ær - linj sa:lg - sön fra:

f

Bre - de sei l o - ver Nord-sjø går; høyt på skan-sen i morgnen står Er - ling Skjalgsson fra
 Bre - dæ sæil o - ver No:r-sjø go:r; høyt po: skan-sen i: mor-nen sto: Ær - linj sa:lg - sön fra:

p *p* *p*

So-le, - spei - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav
 So:læ, - spæi - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav

p *p* *p*

So-le, - spei - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav
 So:læ, - spæi - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav

p *p* *p*

So-le, - spei - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav
 So:læ, - spæi - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav

p *p* *p*

So-le, - spei - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav
 So:læ, - spæi - der o - ver hav mot Danmark: «Kom - er ik - ke O - lav

p *mf* *f*

Tryg - va son?» Seks og fem - ti de dra - ger lå, sei - le - ne falt, mot Dan-mark
 Try:g - vasøn?» Seks o:g fem: - ti di: dra: - gør lo:, sæi - le - ne falt, mot Dan-mark

p *mf* *f*

Tryg - va.son?» Seks og fem - ti de dra - ger lå, sei - le - ne falt, mot Dan-mark
 Try:g - vasøn?» Seks o:g fem: - ti di: dra: - gør lo:, sæi - le - ne falt, mot Dan-mark

p *mf* *f*

Tryg - va.son?» Seks og fem - ti de dra - ger lå, sei - le - ne falt, mot Dan-mark
 Try:g - vasøn?» Seks o:g fem: - ti di: dra: - gør lo:, sæi - le - ne falt, mot Dan-mark

p *mf* *f*

Tryg - va son?» Seks og fem - ti de dra - ger lå, sei - le - ne falt, mot Dan-mark
 Try:g - vasøn?» Seks o:g fem: - ti di: dra: - gør lo:, sæi - le - ne falt, mot Dan-mark

16

så sol - bren - te menn; - da steg det: «Hvor bli - ver Or-men
 so: sol: - bren - te men: - da: ste:g dø, «Vor: bli: - var Ør-men

så sol - bren - te menn; - da steg det: «Hvor bli - ver Or-men, Or-men
 so: sol: - bren - te men: - da: ste:g dø, «Vor: bli: - var Ør-men, Ør-men

så sol - bren - te menn; - da steg det: «Hvor bli - ver Or - men lan - ge, Or-men, Or-men
 so: sol: - bren - te men: - da: ste:g dø, «Vor: bli: - var Ør - men lan: - ø, Ør - men, Ør-men

så sol - bren - te menn; - da steg det: «Hvor bli - ver Or - men lan - ge, Or-men, Or-men
 so: sol: - bren - te men: - da: ste:g dø, «Vor: bli: - var Ør - men lan: - ø, Ør - men, Ør-men

20

poco riten. f. mf a tempo

lan - ge? kom - er ik - ke O - lav Tryg - va son?» Men da sol i det an - net gry gikk av
 lan: - ø? kom: - er ik: - ø U: - lav Try:g - vasøn?» Men: da: sol: i: dø a - net gry: gik: av

poco riten. f. mf a tempo

lan - ge? kom - er ik - ke O - lav Tryg - va son?» Men da sol i det an - net gry gikk av
 lan: - ø? kom: - er ik: - ø U: - lav Try:g - vasøn?» Men: da: sol: i: dø a - net gry: gik: av

poco riten. f. mf a tempo

lan - ge? kom - er ik - ke O - lav Tryg - va son?» Men da sol i det an - net gry gikk av
 lan: - ø? kom: - er ik: - ø U: - lav Try:g - vasøn?» Men: da: sol: i: dø a - net gry: gik: av

lan - ge? kom - mer ik - ke O - lav Tryg - va son?» Men da sol i det an - net gry gikk av
 lan: - ø? kom: - er ik: - ø U: - lav Try:g - vasøn?» Men: da: sol: i: dø a - net gry: gik: av

24

hav u - ten mast mot sky, ble det som storm å hø - re:
 hav u: - tøn mast mot sy:, ble de: som: stø:rm o: hø: - re,

hav u - ten mast mot sky, ble det som storm, som storm å hø - re:
 hav u: - tøn mast mot sy:, ble de: som: stø:rm, som: stø:rm o: hø: - re,

hav u - ten mast mot sky, ble det som storm å hø - re: «Hvor bli - ver
 hav u: - tøn mast mot sy:, ble de: som: stø:rm, o: hø: - re, «Vor: bli: - var

hav u - ten mast mot sky, ble det som storm å hø - re: «Hvor bli - ver Or-men
 hav u: - tøn mast mot sy:, ble de: som: stø:rm, o: hø: - re, «Vor: bli: - var Ør-men

28

f *mf* *f*

«Hvor bli - ver Or-men lan - ge? hvor bli - ver Or-men lan - ge? hvor bli - ver Or-men
 «Vor: bli: - vør Or-mæn lanj: - ø? vor: bli: - vør Or-mæn lanj: - ø? vor: bli: - vør Or-mæn

f *mf* *f*

«Hvor bli - ver Or-men lan - ge, hvor? hvor? vor:?
 «Vor: bli: - vør Or-mæn lanj: - ø? vor?:

mf *f*

Or-men lan - ge? hvor bli - ver Or - men lan - ge hvor? vor:?
 Or-mæn lanj: - ø? vor: bli: - vør Or - mæn lanj: - ø? vor:?

mf *f*

lan - ge? hvor bli - ver Or-men, Or-men lan - ge, hvor bli - ver Or-men
 lanj: - ø? vor: bli: - vør Or-mæn, Or-mæn lanj: - ø? vor: bli: - vør Or-mæn

31

ff poco accel. *riten.* *a tempo*

lan - ge? kom - mer ik - ke O - lav Tryg - va - son?» Stil - le, stil - le í sam - me stund al - le
 lanj: - ø? kom: - ør ik: - ø U: - lav Try:g - vasøn?» Sti: - lø, sti: - lø i: sam: - ø støn: a: - le

ff poco accel. *riten.* *a tempo*

- kom - mer ik - ke O - lav Tryg - va - son?» Stil - le, stil - le í sam - me stund al - le
 - kom: - ør ik: - ø U: - lav Try:g - vasøn?» Sti: - lø, sti: - lø i: sam: - ø støn: a: - le

ff poco accel. *riten.* *a tempo*

- lan - ge? kom - mer ik - ke O - lav Tryg - va - son?» Stil - le, stil - le í sam - me stund al - le
 - lanj: - ø? kom: - ør ik: - ø U: - lav Try:g - vasøn?» Sti: - lø, sti: - lø i: sam: - ø støn: a: - le

36

stod, ti fra ha - vets bunn skvul - pet som sukk om flå - ten:
 stod, ti: fra: ha: - vøts bøn: skvøl - pøt som: sòk: o:m flo: - tøn,

stod, ti fra ha - vets bunn skvul - pet som sukk om flå - ten:
 stod, ti: fra: ha: - vøts bøn: skvøl - pøt som: sòk: o:m flo: - tøn,

stod, ti fra ha - vets bunn skvul - pet som sukk om flå - ten:
 stod, ti: fra: ha: - vøts bøn: skvøl - pøt som: sòk: o:m flo: - tøn,

stod, ti fra ha - vets bunn skvul - pet som sukk om flå - ten:
 stod, ti: fra: ha: - vøts bøn: skvøl - pøt som: sòk: o:m flo: - tøn,

41

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - vason.» Si - den-
 «Ta: - genæ:r Or-mən lən̥-gə, fal: - enæ:r U: - lav Try:g vəsən.» Si: - dən-

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - vason.» Si - den-
 «Ta: - genæ:r Or-mən lən̥-gə, fal: - enæ:r U: - lav Try:g vəsən.» Si: - dən-

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - vason.» Si - den-
 «Ta: - genæ:r Or-mən lən̥-gə, fal: - enæ:r U: - lav Try:g vəsən.» Si: - dən-

mf

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - vason.» Si - den-
 «Ta: - genæ:r Or-mən lən̥-gə, fal: - enæ:r U: - lav Try:g vəsən.» Si: - dən-

mf a tempo

46

ef - ter i hun-dre år nor - ske ski - be til føl - ge får, helst dog i må - ne - net - ter:
 ef - tør i: høn-drø or nør - skø sj: - pø til: føl: - ø fo:r, helst dog i: mo: - nø - net: - ør,

ef - ter i hun-dre år nor - ske ski - be til føl - ge får, helst dog i må - ne - net - ter:
 ef - tør i: høn-drø or nør - skø sj: - pø til: føl: - ø fo:r, helst dog i: mo: - nø - net: - ør,

ef - ter i hun-dre år nor - ske ski - be til føl - ge får, helst dog i må - ne - net - ter:
 ef - tør i: høn-drø or nør - skø sj: - pø til: føl: - ø fo:r, helst dog i: mo: - nø - net: - ør,

ef - ter i hun-dre år nor - ske ski - be til føl - ge får, helst dog i må - ne - net - ter:
 ef - tør i: høn-drø or nør - skø sj: - pø til: føl: - ø fo:r, helst dog i: mo: - nø - net: - ør,

52

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - vason.» Try:g vəsən..
 «Ta: - genæ:r Or-mən lən̥-ø, fal: - enæ:r U: - lav Try:g vəsən..» morendo

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - - vason.» Try:g vəsən..
 «Ta: - genæ:r Or-mən lən̥-ø, fal: - enæ:r U: - lav Try:g vəsən..» morendo

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - - vason.» Try:g vəsən..
 «Ta: - genæ:r Or-mən lən̥-ø, fal: - enæ:r U: - lav Try:g vəsən..» morendo

p

«Ta - gen er Or-men lan - ge, fal - len er O - lav Tryg - - vason.» Try:g vəsən..
 «Ta: - genæ:r Or-mən lən̥-ø, fal: - enæ:r U: - lav Try:g vəsən..» morendo

Die Rose stand im Tau

3.30

Robert Schumann

Langsam und zart
p, mf, pp

p, mf, pp

cresc. - -

17 112

Die Ro - se stand im Tau, es wa - ren Per - len grau. Als Son - ne sie be -
Die Ro - se stand im Tau, es waren Per - len grau. Als
Die Ro - se stand im Tau, es wa - ren Per - len grau. Als

6

schie-nen,

wurden sie zu Ru - bi - nen,

wur - den sie zu Ru -

cresc.

Son - ne sie be - schie-nen,

wurden sie zu Ru - bi - nen, wur -

schie-nen,

wurden sie zu Ru - bi - nen, wur -

10 1-2 | 3.

bi - nen. Die Ro - se stand im
bi - den sie zu Ru - bi - nen. Die den sie zu Ru - bi - nen.
bi - nen. Die Ro - se stand im bi - nen.

Am Traunsee

3.31

Carl Isenmann

Joseph Victor von Scheffel

Langsam und sehr ruhig

Schweigsam treibt mein morscher Ein - baum,

p

Schweigsam treibt mein morscher Einbaum, klar und ru-hig wogt der See, purpur-war-me

A-bendschatten färben der Ge-bir-ge Schnee. Eines Ei-lands Klo-ster-hal-len dämmern aus der Flut em-

Mün-ster-glocken hör' ich schal - len und den
por. Münster-glo - cken hör' ich schallen und den heil - gen, frommen Chor:
Sempiter-ni,
Münster - glocken hör' ich und den heil-gen, frommen Chor:

f
Sem-piter-ni fons amo-ris con-so-la trix tri-stium, pi-a ma-ter Sal-va-to-ris, a-ve, vir - go
f

ff
Summend, singend, rein ver klin - gend,
vir - gi - num!
pp
Summend, sin - gend, rein verklingend, süß erster-bend kommt der Ton,
ff

seinen letzten Hauch da ***pp***

29
 Luft und Welle füh-ren schwin - gend sei - nen Hauch da - von.. Und die Rech - te senkt das
 füh - ren schwingend sei - nen letzten Hauch da ***pp***

Ru-der, im Ge - bet erschweigt das Herz, und mir ist, als trü - gen En - gel ei - ne See - le himmel.

34
pp

wärts: Sem - pi-ter - ni fons a-mo - ris con - so - la - trix tri - stium, pi - a ma - ter

39
 Sem-piter - ni, ***p*** ***ppp***

39
ppp

Sal - va - to - ris, a - ve, vir - go vir - gi - num, vir - go vir - gi - num! ***p*** ***ppp***

45
ppp

Lautenständchen

3.32

Heinrich Bröll

Munter

1. Schö - nes Mäd - chen, lieb und traut, komm mit in den Gar - ten, in der Lau - be
 2. Wenn im Glanz der - Ster - nen-nacht zar - te Lüftchen we - hen, un - term grü - nen
 3. Sü - ßes Mäd - chen, spu - te dich, duf - tend glühn die Ro - sen, und der Sang der

von Jasmin will ich dei - ner war - ten. Hol - des Kind, er - hör' mein Flehn,
 Blät - terdach kann uns kei - ner se - hen.
 Nach - ti-gall mahnt zum Küs - sen, Ko - sen.

Plum, plam, plim, plum, plam, plam, plim, plam, plim,
 dong, dong, dong, dong, dong, dong, plam,
 lass mich nicht so lan - ge stehn. plum, plam, plim,

plam, plim, plum, plam, plim, plam, plim, plam, plim,
 plim, dong, dong, dong, dong, dong, plam, plim,
 plum, plam, plim, plam, plim, plam, plim, plim,

plum, plam, plim, plam, plam, plim, plam, plim, plam, plim.
 dong, dong, dong, dong, dong, dong, plam, plim,
 plum, plam, plim, plam, plam, plim,

Hör mein Lied, hör mein Lied, mmh mmh plum!
 schö - nes Mädchen, hör mein Lied, plam!
 mmh mmh plum!

Der Maiglöckchenkönig

Kung Liljenkonvalje

3.33

Heidi Kirmße

David Wikander

Der Mai - glöckchen kö - nig ist weiß wie Schnee, er
Der Mai - glöckchen kö - nig ist weiß wie Schnee, er
Der Mai - glöckchenkö - nig im Hai - ne, der Mai - glöckchenkö - nig ist weiß wie Schnee, er
Der Mai - glöckchenkö - nig ist weiß wie Schnee, er

trau - er um die schö - ne, die fei - ne Prin - zes - sin Maiglöck - chen vol - ler Weh. Dem
trau - ert um die fei - ne Prin - zessin Maiglöck - chen vol - ler Weh. Dem
trau - ert um die schö - ne, die fei - ne Prin - zessin Maiglöck - chen vol - ler Weh. Dem
trau - ert um die fei - ne Prin - zessin Maiglöck - chen vol - ler Weh. Dem

jun - gen Kö - nig sin - ket das Haupt voll Kum - mer, so schwer und weich, sein
jun - gen Kö - nig sin - ket das Haupt voll Kum - mer, so schwer und weich, sein
jun - gen Kö - nig sin - ket das Haupt voll Kum - mer, so schwer und weich, sein
jun - gen Kö - nig sin - ket das Haupt voll Kum - mer, so schwer und weich, sein

2
13

Sil - berhelm kaum mehr blin - ket, er schim - mert im Däm - mern nur
Sil - berhelm kaum blin - ket, er schim - mert im Däm - mern nur
Sil - ber - helm kaum mehr blin - ket, er schim - mert im Däm - mern nur
Sil - berhelm kaum mehr blin - ket, er schim - mert im Däm - mern nur

16

bleich. Die Bahr aus Spinnge - web um-fängt der Staub aus den Blü - ten lau - er Luft, wie
bleich. Die Bahr aus Spinnge - web um-fängt der Staub aus den Blü - ten lau - er Luft, wie
bleich. Die Bahr aus Spinn - ge - web umfängt der Staub aus den Blüten in lau - er Luft,
bleich. Die Bahr aus Spinn - ge - web umfängt der Staub aus den Blüten in lau - er Luft, wie

19

Weihrauchwölk - chen schweben, der Wald ist durch - weht von Duft. Die Bir - ken - kronen, sie sin - gen, vom
Wölk - chen schweben, der Wald ist durchweht von Duft. Die Bir - ken - kronen, sie sin - gen, wie
Wölkchen schweben, der Wald ist durchweht von Duft. Die Kronen sin - gen,
Wölk - chen schwe - ben, der Wald ist durchweht von Duft. Die Kronen sin - gen,

22

schwanken Hau - se der Win-de hallt das trauervol - le Klin - gen, ein Rauschen erhebt sich im Wald.
schwanken Hau - se der Win-de hallt das trauervol - le Klin - gen, ein Rauschen erhebt sich im Wald, - ein
Vom Haus der Winde hallt das trauer - volle Klin - gen, ein Rauschen erhebt sich im Wald, - ein
Vom Haus der Winde hallt das trauervol - le Klin - gen, ein Rauschen erhebt sich im Wald.

25

Rauschen erhebt sich im Wald. Es raunt durchs Ge-hölz bitt - re Kun - de, vom
Rauschen erhebt sich im Wald. Es raunt durchs Ge-hölz bitt - re Kun - de, vom
Vom

28

Kö - nig, der nun so al - lein, die Bot - schaft dringt in die Run - de vom
Kö - nig, der nun so al - lein, die Bot - schaft dringt in Run - de vom
Kö - nig, der nun so al - lein, die Bot - schaft dringt in die Run - de vom
Kö - nig, der nun so al - lein, die Bot - schaft dringt in die Run - de vom

32

Mai glöckchenho - fe im Hain. m
Mai - - - glöckchenho-fe im Hain. m
Mai - glöck-chen - ho - fe im Hain. m
Mai - - glöckchen, Maiglöckchenho-fe im Hain. m

Wochenend und Sonnenschein

3.34

Charles Amberg

Milton Ager

Willy Parten

Beat-Polka

Wochenend, Wochenend, Wochenend und Sonnenschein!

Wochenend, Wochenend, Wochenend und Sonnen-schein!

Wochenend, Wochenend, Wochenend und Sonnen-schein!

REFRAIN

Wo-chenen und Son-nenschein und dann mit dir im Wald al-lein, wei-ter brauch ich nichts zum
Ü-ber uns die Ler-che zieht, sie singt ge-nau wie wir ein Lied. Al-le Vö-gel stim-men

13

Glücklichsein: Wo-chenen und Son-nenschein!_ fröh-lich ein: end und Son-nenschein!_ Kein Au-to, keine Chau'

19

see und niemand in uns-rer Näh! Tief im Wald nur ich und du, der Herrgott drückt ein

25

Au - ge zu, denn er schenkt uns ja zum Glücklichsein Wo-chenen und Son-nenschein.

VERSE

mf

30

„Nur sechs Ta - ge sind der Ar - beit und am sieb - ten sollst du ruhn!“
We - der Tonfilm, noch The - a - ter, uns lockt auch kein Fünf - uhr - tee.

34

Sprach der Herrgott, doch wir ha - ben auch am sieb - ten Ta - ge zu tun:
Wo wir hin - gehn, ist es schö - ner, und es kos - tet nicht mal En - tree:

D.S. al Coda

38

end und Son - nen - schein, Wo - chen - end und Son - nen - schein,

41

ff

Wo - chen - end und Son - nen - schein!

ff

Spanische Nächte

3.35

Lutz Kuessner

Ernst Fischer

pp

Si! Si, si Se - ñor! Si, si, Se-ñor! Si, si Se - ñor! Si, si, Se-
ñor! Si, si, Señor! Si, si, Señor! Si, si Señor! Si, si, Señor!

pp

Si! Se - ñor! Si, si, Señor! Si, si, Señor! Si, si Señor! Si, si, Señor!

p

Si, si, Señor! Si, si, Señor! Si, si, Señor! Si, si, Señor!

mp

Si, si, Señor! Si, si, Señor! Si, si, Señor!

p

ñor! Si, si, Se - ñor! Si, si, Se - nor! Si, si, Señor! Si, si, Señor!

pp

Si, si, Señor! Si, si, Señor! Si, si, Señor! Si, si, Señor!

mp

Das ist der Si, si Señor, si, si Se - ñor!

si, si, Señor! Si, si, Señor! Si, si, Señor!

Se - ñor! Si, si, Señor!

Zau - ber der spa - nischen Nä - chte; je - der möchte so gern ein To - re-ro sein. Denn ein To -

mp

re - ro hat Glück bei den Frau - en; al - le schauen aufihn ganz al -lein. Si, si, Se -

mp

ganz allein.

mf

ñor! vernimmt sein Ohr, To-re-a - dor, Ihr seid der re - chte! Das ist der

mf

Si, si, Señor! vernimmt sein Ohr! To-re-a-dor, Ihr seid der re - chte!

mf

Si, si, Señor! vernimmt sein Ohr! To-re-a-dor, Ihr seid der re - chte!

mp

21

Zau-ber der spanischen Nächte; je-der Mann fühlt sich dann Matador!

Wie Bäng, bäng, bäng, bäng, bäng, schön

Matador! Bäng, bäng, bäng, bäng, bäng,

26

bäng! Hm! Bäng, bäng, bäng, bäng, bäng! Hm! Bäng, bäng, bäng, bäng, bäng,
_ sind die Frau'n an zu - sehn und es tönt wie verlieb - ter Sang

bäng! Hm! Bäng, bäng, bäng, bäng, bäng! Hm! Bäng, bäng, bäng, bäng, bäng,

30

bäng! Hm! Bäng, bäng, bäng, bäng, bäng! Hm! Bäng, bäng, bäng, bäng, bäng,
_ der Gitarren leiser Klang. Und der Wein schmeckt so gut,

bäng! Hm! Bäng, bäng, bäng, bäng, bäng! Hm! Bäng, bäng, bäng, bäng, bäng,

34

bäng! Hm! Bäng, bäng, bäng, bäng, bäng! Hm! Bäng, bäng, bäng, bäng, bäng,
_ geht wie Feuer ins Blut. Doch das kommt nur in Spa - nien vor! Si,

bäng! Hm! Bäng, bäng, bäng, bäng, bäng! Hm! Bäng, bäng, bäng, bäng, bäng,

38

bäng! Bäng, bäng, bäng, bäng, bäng! Bäng, bäng, bäng, bäng, bäng, Das ist der Si, si, Se - , Das ist der Si, si, Se - ,
si, si, Se - ñor!

bäng! Bäng, bäng, bäng, bäng, bäng! Si, si, Se - ñor! Das ist der Si, si, Se - ,

What Shall We Do With The Drunken Sailor

3.36

Alice Parker
Robert Shaw

Fast, hummy, articulated

mf

What shall we do with the drunken sailor,
What shall we do with the drunken sailor,
Drrm,
Drrm,

What shall we do with the drunken sailor Early in the morn - ing? Way - hay, and up she ris - es,
Drrm, Drrm, Drrm. Way - hay,

Way - hay, and up she ris - es, Way - hay, and up she ris - es, Ear - ly in the morn - ing.
Way - hay, Way - hay, Ear - ly in the morn - ing,

2. Put him in the long boat un - til he's so - ber, Put him in the long boat un - til he's so - ber,
Drrm, Drrm,

Put him in the long boat un - til he's so - ber, Ear - ly in the morn - ing. Way - hay, and
Drrm, Ear - ly morn - ing. Way - hay, and

2
26

up she ris - es, Way - hay, and up she ris - es, Way - hay, and up she ris - es, Ear - ly in the
up she ris - es, Way - hay, and up she ris - es, Wa - hay, and up she ris - es, Ear - ly in the

32

morn - ing.
morn - ing. 3. Pull out the plug and wet him all o - ver,
morn - ing. Pull out the pug an wet him all o - ver,
morn - ing.

37

Pull out the pug an wet him all o - ver, Way - hay, and up!
Way - hay, and up!
Way - hay, and up!
Ear - ly in the morn - ing. Way - hay, and up she ris - es,

43 Way - hay, and up! Way - hay, and up she ris - es, Ear - ly in the morn - ing.
 Way - hay, and up! Way - hay, and up she ris - es, Ear - ly in the morn - ing.
 Way - hay, and up! Way - hay, and up she ris - es, Ear - ly in the morn - ing.
 Way - hay, and up she ris - es, Way - hay, and up she ris - es, Ear - ly in the morn - ing.

53

pp - mp
mf - f sempre cresc.

pp - mp
mf - f sempre cresc.

Put him in the scuppers with a

pp - mp
mf - f sempre cresc.

Put him in the scuppers with a hose - pipe on him,

4. Put him in the scuppers with a hose - pipe on him, Put him in the scuppers with a

pp - mp
mf - f sempre cresc.

What shall we do with the drunk - en sail - or, What shall we do with the

4
56

hose - pipe on him, Put him in the scuppers with a hose - pipe on him,
 Put him in the scuppers with a hose - pipe on him, Put him in the scuppers with a
 hose - pipe on him, Put him in the scuppers with a hose - pipe on him,
 drunk - en sail - or, What shall we do with the drunk - en sail - or,

59

Ear - ly in the morn - ing. Way - hay, Way - hay,
 hosepipe in the morn - ing. Way - hay, Way - hay,
 Ear - ly in the morn - ing. Way - hay, and up she ris - es, Way - hay, and up she ris - es,
 do with the drunken sail - or? Hay, and up she ris - es, Hay, and up she ris - es,

65

Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay,
 Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay,
 Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, and up she ris - es,
 Hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, and up she ris - es,

71 *ff* *ff*

Way - hay, Way - hay, and up she ris - es, Ear - ly in the morn - ing.

ff *ff*

Way - hay, Way - hay, and up she ris - es, Ear - ly in the morn - ing.

Way - hay, and up she ris - es, Way - hay, and up she ris - es, Ear - ly in the morn - ing.

Hay, and up she ris - es, Hay, and up she ris - es, Ear - ly in the morn - ing.

77 *mf*

Ear - ly in the morn - ing. Ear - ly in the

mf

Ear - ly in the morn - ing.

mf

Ear - ly in the morn - ing. *poco rit.*

poco rit.

poco rit.

p

Ear - ly in the

80 *pp*

morn - ing. Poop poop poop poop poop

pp

Poop poop poop poop

mp inebriated

What shall we do with the drunk - en sail - or, What shall we do with the drunk - en sail - or,

pp *p*

morn - ing. Drunk - en sail - or, What shall we do with the drunk - en sail - or,

6
88

poop poop poop poop poop poop poop poop
 poop poop poop poop poop poop poop poop
 What shall we do with the drunk - en sail - or, Ear - ly in the
 What shall we do with the drunk - en sail - or, Ear - ly in the

94

Tempo primo

poop _____
 morn - ing?
ff
 Heave him by the leg with a run - nin' bow-lin',
 Heave him by the leg with a run - nin' bow-lin', Heave him by the leg with a
 morn - ing?

99

run - nin' bow-lin', Heave him by the leg with a run - nin' bow-lin', Ear - ly in the
 Heave him by the leg with a run - nin' bow-lin', Heave him by the leg with a run - nin' bow-lin',
 run - nin' bow-lin', Heave him by the leg with a run - nin' bow-lin', Ear - ly in the
f
 What shall we do with the drunk - en sail - or, do with the drunk-en

103

morn - ing. Heave him by the leg with a run - nin' bow-lin', Heave him by the leg with a
 Ear - ly in the morn - ing. Heave him by the leg with a run - in' bow - lin',
 morn - ing. Heave him by the leg with a run - nin' bow-lin', Heave him by the leg with a
 sail - lor? What shall we do with the drunk - en sail - or, What shall we do with the

107

run - nin' bow-nin', Heave him by the leg with a run - nin' bow-lin', Ear - ly in the
Heave him by the leg with a run - nin' bow-lin', Heave him by the leg with a run - nin' bow - in'
run - ing' bow-lin', Heave him by the leg with a run - nin' bow-lin', Ear - ly in the
drunk - en sail - or, What shall we do with the drunk - en sail - or, do with the drunk-en

111

morn - ing. Ear - ly in the morn - ing. Way - hay, and
Ear - ly in the morn - ing. Way - hay, and up she ri - ses,
morn - ing. Way - hay, and up she ris - es, Way - hay, and
sail - or, Way - hay, and up she ris - es, Way - hay, and up she ris - es,

116

up she ris - es, Ear - ly in the morn - ing. Way - hay, and up!
Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, and up!
up she ris - es, Ear - ly in the morn - ing. Way - hay, and up!
Way - hay, and up she ris - es, Ear - ly in the morn - ing. Way - hay, and up she ris - es,

122

Way - hay, and up!
Way - hay, and up she ris - es, Way - hay, and up she ris - es, Ear - ly in the morn - ing.

128

più f
almost shouted

Way - hay, and up!
Way - hay and up she ris - es, Ear - ly in the
Way - hay, and up!

135

-
-
-
-
Way - hay, and
-
-
Way - hay, and
-
Way - hay, and
-
morn - ing.
dim. - - - - -
Way - hay, and
-
What shall we do with the drunken sail-or, What shall we do with the drunken sail-or, What shall we do with the

140

up she ris - es, Way - hay, and up she ris - es, Way - hay, and up she ris - es,
up she ris - es, Way - hay, and up she ris - es, Way - hay, and up she ris - es,
up she ris - es, Way - hay, and up she ris - es, Way hay, and up she ris - es,
drunk-en sail - or, What shall we do with the drunk-en sail - or What shall we do with the drunk-en sail - or,

145

pp
Ear - ly in the morn - ing. Way - hay, and up! Way - hay, and
pp
Ear - ly in the morn - ing. Way - hay, and up! Way - hay, and
pp
Ear - ly in the morn - ing. Way - hay, and up! Way - hay, and
ppp
do with the drunk-en sail - or, What shall we do with the drunk-en sail - or, What shall we do with the

150

up! Way - hay, and up she ris - es,
up! Way - hay, and up she ris - es, Ear - ly in the morn - ing.
up! Way - hay, and up she ris - es, Ear - ly in the morn - ing.
drunken sail - or, What shall we do with and up she ris - es, Ear - ly in the morn - ing?

155

Ear - ly in the morn - ing.

Ear - ly in the morn - ing.

Ear - ly in the morn - ing.

What shall we do with the

Tempo primo

drunk - en sail - or,

in the morn - ing?

in the morn - ing?

Loch Lomond

3.37

David Overton

Gently flowing, Adagio

Mm
Mm
Mm
By

6

yon bonnie banks and by yon bonnie braes, where the sun shines bright on Loch Lomond, where

10

Oh
Oh
me and my true love were e-ver wont to gae, on the bonnie, bonnie banks o' Loch Lomond. Oh
Oh

14

ye'll take the high road, an' I'll take the low road an' I'll be in Scotland a - fore ye. But
ye'll take the high road, an' I'll take the low road an' I'll be in Scotland a - fore ye. But
ye'll take the high road, an' I'll take the low road an' I'll be in Scotland a - fore ye. But
ye'll take the high road, an' I'll take the low road an' I'll be in Scotland a - fore ye. But

2
18

me an' my true love will ne-ver meet a-gain, on the bonnie, bonnie banks o' Loch Lo - mond.

me an' my true love will ne-ver meet a-gain, on the bonnie, bonnie banks o' Loch Lo - mond.

(b) me an' my true love will ne-ver meet a-gain, on the bonnie, bonnie banks o' Loch Lo - mond.

me an' my true love will ne-ver meet a-gain, on the bonnie, bonnie banks o' Loch Lo - mond. Mm

22

Mm mm

Mm mm

Mm I mind when we part - ed in

mm

26

where in pur-ple hue the

where in pur-ple hue the

yon shad-y glen, on the steep, steep side o' Ben Lo - mond, where in pur-ple hue the

where in pur-ple hue the

30

highland hills we view, and the moon looks out from the gloa - min'. Oh ye'll take the high road, an'
highland hills we view, and the moon looks out from the gloa - min'. Oh ye'll take the high road, an'
highland hills we view, and the moon looks out from the gloa - min'. Oh ye'll take the high road, an'
highland hills we view, and the moon looks out from the gloa - min'. Oh ye'll take the high road, an'

34

I'll take the low road, an' I'll be in Scot-land a - fore ye. But me an' my true love will
I'll take the low road, an' I'll be in Scot-land a - fore ye. But me an' my true love will
I'll take the low road, an' I'll be in Scot-land a - fore ye. But me an' my true love will
I'll take the low road an' I'll be in Scot-land a - fore ye. But me an' my true love will

38

ne-ver meeet a - gain, on the bonnie, bonnie banks o'Loch Lo - mond.
ne-ver meet a - gain, on the bonnie, bonnie banks o'Loch Lo - mond.
ne-ver meet a - gain, Mm on the bonnie, bonnie banks o'Loch Lo - mond.
ne-ver meet a - gain, Mm bonnie banks o'Loch Lo - mond.

Mad World

3.38

Roland Orzabal

Daniel „Dän“ Dickkopf

1. All around me are fa-miliar fa - ces, worn out places, worn out fa - ces. Bright and early for their
Du du
Bright and early for their

Chords: Fm, A♭, E♭, B♭, Fm

12 B_b Fm A_b E_b B_b Fm
no ex-pression. Hide my head I wanna drown my sorrow, no to-morrow, no to-morrow. And I find it kind of
no ex-pression. Hide my head I wanna drown my sorrow, no to-morrow, And I find it kind of
du du Du du du du du And I find it kind of
no ex-pression. Hide my head I wanna drown my sorrow, And I find it kind of
mmh Mmh mmh mmh And I find it kind of

18

funny, I find it kind of sad. The dreams in which I'm dying are the best I've ever had. I find it hard to
 funny, I find it kind of sad. The dreams in which I'm dying are the best I've ever had. I find it hard to
 funny, I find it kind of sad. The dreams in which I'm dying are the best I've ever had. I find it hard to
 funny, I find it kind of sad. The dreams in which I'm dying are the best I've ever had. I find it hard to
 funny, I find it kind of sad. The dreams in which I'm dying are the best I've ever had. I find it hard to

22

tell you, I find it hard to take when people run in circles it's a very, very
 tell you, I find it hard to take when people run in circles it's a very, very
 tell you, I find it hard to take when people run in circles
 tell you, I find it hard to take when people run in circles it's a very, very
 tell you, I find it hard to take when people run in circ-les

REFRAIN

mad world.
 mad world.
 du di du di du di du du
 mad world.
 dm dm dm dm

27

mad world. 2. Children waiting for the day they feel good. Happy birthday, happy birth-day.
 mad world. Children waiting for the day they feel good. Happy birthday, happy birth-day.
 di du di du di du du Children waiting for the day they feel good. Happy birthday, happy birth-day.
 mad world. Children waiting for the day they feel good. Happy birthday, happy birthday.
 dm dm Children waiting for the day they feel good. Happy birthday, happy birth-day.

33 Fm Ab Eb Bb Fm
8 Made to feel the way that ev'ry child should sit and listen, sit and listen. Went to school and I was

Made to feel the way that ev'ry child should sit and listen, sit and listen. Went to school and I was

Made to feel the way that ev'ry child should sit and listen, sit and listen. Went to school and I was

Made to feel the way that ev'ry child should sit and listen, sit and listen. Went to school and I was

Made to feel the way that ev'ry child should sit and listen, sit and listen. Went to school and I was

43 D.S. al Coda

E_b B_b Fm B_b Fm poco rit. B_b

look right through me, look right through me.— Mad world, mad world.

look right through me, Mad world,

look right through me, du di du di du di du du di du di du di du

look right through me, Mad world,

look right through me, dm dm dm dm dm dm

Geburtstag

3.40

Norbert Bohnsack

Ba ba ba

*ba Bum Da da bum da da bum da da Heu- heu- heu- 1. Heu- da da
Lei- lei- lei- 2. Noch ein Jahr
3. He - xen - schuß*

*heu- heu- heu- heu- heu- heu-
lei- lei- lei- lei- lei- lei-
heu- da da heu- da da heu- heu- heu- heu-
Äl- ter noch ein Jahr da - heu- ter noch heu- da da
Rheu- ma, Ar tri - tis, Bron - chi - tis, und Jahr äl - ter
heu-
noch ein Jahr äl - ter noch ein Jahr heu- heu- heu- heu- heu-
Rheu- ma, Ar tri - tis, Bron - chi - tis und Jahr äl - ter*

*heu- heu- heu- heu- heu- heu- 1. Heu- - te hast du Ge -
lei- lei- lei- lei- lei- lei- 2. Lei - der ha - ben wir
3. Wenn du ein - mal im
heu- da da heu- da da heu- heu- heu- Bum Da da bum da da
noch ein Jahr äl - ter noch ein Jahr heu- heu- heu- Bum Da da bum da da
Rheu- ma, Ar tri - tis, Bron - chi - tis und Jahr äl - ter*

*burts - tag und wir sin - gen ein Lied für dich aus die - sem Grund.
gar kein Ge - schenk zu dei - nem Ge - burts - tag doch bit - te be - denk:
Roll - stuhl sitzt, dein En - kel geht hin - ter dir, schiebt dich und schwitzt,
Wir wir be -
bum da da bum da da*

2

34

wis - sen wir sin - gen nicht schön a - ber laut. Ent - schei - dend beim
 ha - ben das Lied und das sin - - gen wir dir denn das Lied ist ge -
 su - chen wir dich im Se - nio - - ren - heim und brin - gen noch -

bum da da bum da da

39

Sin-gen ist, daß man sich traut. Wir al - le hier gra - tu - lie - ren dir, wir
 nau - so be - scheu - ert wie wir.
 mal un - sern däm - li - chen Reim:

bum da da bum da da

46

sa - gen Prost und trin - ken ein Bier auf dich und auf daß du uns nie - mals ver -

bum da da bum da da

53

gißt, auf Glück und Ge - sund - heit und bleib wie du bist!

bum da da bum da da bum da da bleib wie du bist!

Sh-Boom

3.44

James Keyes, Claude Feaster, Carl Feaster
Floyd McRae and James Edwards
Anne Raugh

Swinging doo-wop ($\bullet = 120$)

mf

Hey non - ny ding dong a - lang a - lang a - lang,
mf
 Hey non - ny ding dong a - lang a - lang a - lang,
mf
 Hey non - ny ding dong a - lang a - lang a - lang,
mf
 Hey non - ny ding dong a - lang a - lang a - lang, hey non - ny boom bah doh,
 bah

4

doobahdoo doo oo wah oo sh-boom, wah oo wah
doobahdoo doo Life could be a dream, if I could take you up in
doobahdoo doo oo wah oo sh-boom, wah oo wah
doobahdoo doo, bah doo bah dm dm dm dm dm dm

oo wah oo sh - boom, wah oo wah oo wah oo sh -

Par - a - dise up above, If you would tell me I'm the on - ly one that you love,

oo wah oo sh - boom, wah oo wah oo wah oo sh -

dm dm

2

10

boom wah oo
life could be a dream, sweet - heart.
Hello, hello again, sh -

dm dm dm dm dm, Hello, hello again, sh -

12

boom and hop-in' we meet a - gain Life could be a dream if on - ly all my pre-cious
boom and hop-in' we meet a - gain oo wah oo sh - boom, wah oo wah
bom and hop-in' we meet a - gain oo wah oo sh - bom, wah oo wah
boom, and hop-in' we meet a - gain, bah dm dm

15

plans would come true, If you would let me spend my whole life lov - in' you,
oo wah oo sh - boom, wah oo wah oo sh -
oo wah oo sh - boom, wah oo wah oo sh -
dm dm

18

Life could be a dream, sweet - heart. bohm
boom wah oo bah doo bah doo bop, bah doo bah doo doo, bohm
boom wah oo bah doo bah doo bop, bah doo bah doo doo, bohm
dm dm dm dm dm dm dm dm do bah doo doo bohm

21

mp

shoo - by doo wop
mp
shoo - by doo wop
mp
shoo - by doo wop
mp

Ev - ry time I look at you

23

shoo - by doo wop
shoo - by doo wop shoo - by doo wop shoo - by doo wop shoo - by doo wop
shoo - by doo wop shoo - by doo wop shoo - by doo wop shoo - by doo wop

Some - thing is on my mind.

25

shoo - by doo wop
shoo - by doo wop shoo - by doo wop shoo - by doo wop shoo - by doo wop
shoo - by doo wop shoo - by doo wop shoo - by doo wop shoo - by doo wop

If you'd do what I want you to,

27

baby, we'd be so fi - yiyine. Oh, life could be a dream, shboom, if I could take you up in Paradise up above, sh-

baby, we'd be so fi - yiyine. Oh, life could be a dream, shboom, if I could take you up in Paradise up above,

baby, we'd be so fi - yiyine. Oh Life could be a dream, if I could take you up in Paradise up above,

Baby, we'd be so fine Oh life could be a dream, sh-boom if I could take you up in Paradise up above, sh-

32

boom, If you would tell me I'm the on - ly one that you love, well,

boom, If you would tell me I'm the on - ly one that you love, well,

If you would tell me I'm the on - ly one that you love,

boom, If you would tell me I'm the on - ly one that you love, well,

34

1

Life could be a dream, sweet - heart. Hey non - ny ding dong a - lang a - lang a - lang bohm,

Life could be a dream, sweet - heart. Hey non - ny ding dong a - lang a - lang a - lang bohm,

Life could be a dream sweet - heart.. bohm,

Life could be a dream, sweet - heart. Hey non - ny ding dong a - lang a - lang a - lang, bohm,

37 2.

heart. Hey non - ny ding dong a - lang a - lang a - lang, Sh - boom sh - boom,
heart. Hey non - ny ding dong a - lang a - lang a - lang, Sh - boom sh - boom,
heart. Sh - boom sh - boom,
heart. Sh - boom sh - boom,

40

ya da da da da da da da da, sh - boom sh - boom, ya da da da da da da da da, sh -
ya da da da da da da da da, sh - boom sh - boom, ya da da da da da da da da, sh -
ya da da da da da da da da, sh - boom sh - boom, ya da da da da da da da da, sh -
ya da da da da da da da da, sh - boom sh - boom, ya da da da da da da da da, sh -

43

boom sh - boom, ya da da da da da da da, sh - boom, sh -
boom sh - boom, ya da da da da da da da, sh - boom, sh -
boom sh - boom, ya da da da da da da da, sh - boom, sh -
boom sh - boom, ya da da da da da da da, sh - boom, bm sh - bm sh -

46 2. D.S. al Coda

boom.

boom.

boom. bm bah bm bah

life could be a dream. With you my dar - ling.

life could be a dream. With you my dar - ling.

life could be a dream, sweet - heart.

boom.

life could be a dream. With you my dar - ling,

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life could be a dream. With you my dar - ling, life could be a dream.

life could be a dream. With you my dar - ling, life could be a dream.

Live could be a dream, sweet - heart. Life could be a dream, sweet -

life could be a dream. With you my dar - ling, life could be a dream.

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With you my dar - ling, life could be a dream.

With you my dar - ling, life could be a dream.

heart, life could be a dream.

With you my dar - ling, life could be a dream.

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