

BETWEEN DARKNESS AND LIGHT

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	<i>Info „Eintragungen“</i>	<i>60</i>

Evening prayer

Evita Rudžionytė (*1999) 2024
Text: Psalm 4 (ESV)

Like a prayer ♩ = 60

Soprano

Alto

pp 3 3 *p* 3

Ans-wer me when I call, o God of my right-eous-ness; Ans-wer me when I

6

pp Mm

call, o God of my right-eous-ness; Ans-wer me when I call, o God of my right-eous-ness;

Tenore

pp

Basso

Ans - - - wer me,

12

3 3 3 3

Ans-wer me. Ans-wer me, ans-wer me,

mp 3 3

Ans-wer me when I call, o God of my right-eous-ness. "S"

p 3

ans-wer me, ans - - - wer me, "S"

17

3 3

in dis - tress. Be gra-cious to

You have giv - en me re - lief when I was in dis - tress. Be gra-cious to

in dis - - - tress. Be gra-cious to

in dis - - - tress. Be gra-cious to

me gra-cious to me and hear my prayer. O men, how long, how

me gra-cious to me and hear my prayer.

me gra-cious hear my prayer. men, how long, how

me gra-cious hear my prayer. men, how long, how

A

HTS GTS

long ho-nor be turned in-to shame? in-to shame?

O, how long shall my ho-nor be turned in-to shame? in-to shame?

long ho-nor be turned to shame? in-to shame?

long ho-nor be turned to shame? in-to shame? O

Ten. →

36 **B** Più mosso ♩ = 72

How long will you love vain words and seek, seek af-ter lies?

How long will you love vain words and seek, seek af-ter lies?

How long will you love vain words and seek, seek af-ter lies?

how long will you love vain words and seek, seek af-ter lies?

p

But know that the Lord has set ap-art the god-ly for-

But know that the Lord has has set ap-art the god-ly for him-

p

Mm

p

Mm

C

(o)

self; But know that *p* the Lord has, has set ap - art the god - ly for him -

But know that the Lord has, has set ap - art the god -

Oh

mf

But know that the Lord has set ap - art the god - ly

mp self; But know that the Lord has set ap - art the god - ly for him -

mp ly for him - self; But know that the Lord has has set ap - art the god - ly

f

But know that the Lord has set ap - art the god - ly

rit.

for him - self, the god - ly for him - self. *mf*

self; has set ap - art the god - ly for him - self. *f*

for him - self, for him for him - self. *f*

for him - self, for him - self. *f*

D Tempo primo ♩ = 60

p when I call to him.

p The Lord hears when I call to him.

p The Lord hears when I call to him.

p The Lord hears when I call to him.

Meno mosso

when I call to him.

The Lord hears when I call to him. (m)

The Lord hears when I call to him. (m)

The Lord hears when I call to him. (m)

E Lento, Peaceful

p

In peace I will both lie down and sleep for you alone,

and sleep for you alone,

poco rit. . . .

Mm

O Lord, make me dwell, make me dwell in safe ty.

in safe ty,

safe ty,

pp

Ans-wer me.

a a a *Mm* O God.

safe ty. O God.

safe ty. O God.

* Traditional Lithuanian folk lullaby "Aa aa mažulytę", melody from Southern Lithuania - Dzūkija.

Esta tierra

Javier Busto

Molto espressivo. Con emoción

$\text{♩} = 50$

S *mp* No me bus - ques en los mon - tes por al - tos que se - an, ni me

A *p* No me bus - ques en los mon - tes por al - tos que se - an,

T *p* No me bus - ques en los mon - tes por al - tos que se - an,

B *p* No me bus - ques en los mon - tes por al - tos que se - an,

5 S bus - ques en el mar, por gran - de que te pa - rez - ca.

A ni me bus - ques en el mar, por gran - de que te pa - rez - ca.

T ni me bus - ques en el mar, por gran - de que te pa - rez - ca.

B ni me bus - ques en el mar, por gran - de que te pa - rez - ca.

9 S *mf* Bús - ca - me aquí, en es - ta tie - rra lla - na, con puen - te y pi - nar, con al - me - na y a - gua

A *mf* Bús - ca - me aquí, en es - ta tie - rra lla - na, con puen - te y pi - nar, con al - me - na y a - gua

T *mf* Bús - ca - me aquí, en es - ta tie - rra lla - na, con puen - te y pi - nar, con al - me - na y a - gua

B *mf* Bús - ca - me aquí, en es - ta tie - rra lla - na, con puen - te y pi - nar, con al - me - na y a - gua

dim. e rit. molto

Esta Tierra

No me busques en los montes,

no me buskes en los montes

Suche mich nicht in den Bergen,

Por altos que sean.

por altos ke sean

Wie hoch sie auch sein mögen.

Ni me busques en el mar,

ni me buskes en el mar

Suche mich auch nicht im Meer,

Por grande que te parezca.

por grande ke te pareska

Wie groß es dir auch erscheinen mag.

Búscame aquí, en esta tierra llana,

buskame aki en esta tjera jana

Suche mich hier, auf diesem flachen Land,

Con puente y pinar, con almena y agua lenta,

**kon pwente i pinar, kon almena i aywa
lenta**

Mit Brücke und Pinienwald, mit Zinnen und
langsam fließendem Wasser

Donde se escucha volar

donde se eskutja βolar

Wo du das Geräusch des Fliegens hören kannst,

Aun que el sonido se pierda.

awη ke el so niðo se pjerda

Auch wenn der Klang verhallt.

Love

Arthur Maquarie

Edward Elgar

Allegretto

mf Like the ro - sy north - ern glow Flush - ing on a

mf Like the ro - sy north - ern glow Flush - ing on a

mf Like the ro - sy north - ern glow Flush - ing on a

mf Like the ro - sy north - ern glow Flush - ing on a

Detailed description: This system contains the first four staves of the musical score. Each staff has a vocal line with lyrics. The music is in 2/4 time with a key signature of one flat. The first staff is marked *mf* and has a crescendo hairpin. The second staff is also marked *mf* and has a crescendo hairpin. The third staff is marked *mf* and has a crescendo hairpin. The fourth staff is marked *mf* and has a crescendo hairpin. There are blue checkmarks and arrows on the first and second staves.

5 *dim.* moon - - les night, *p* Where the world is

dim. mon - - less, moon - less night, *p* Where the world is

dim. mon - - less, moon - less night, *p* Where the world is

dim. mon - - less, moon - less night, *p* Where the world is

Detailed description: This system contains the next four staves. The first staff is marked *dim.* and *p*. The second staff is marked *dim.* and *p*. The third staff is marked *dim.* and *p*. The fourth staff is marked *dim.* and *p*. There are blue checkmarks and arrows on the first, second, and fourth staves.

10 *pp* *poco rit.* lev - el snow, So thy light.

pp *poco rit.* lev - el snow, So thy light.

pp *poco rit.* lev - el snow, So thy light.

pp *poco rit.* lev - el snow, So thy light.

Detailed description: This system contains the final four staves. The first staff is marked *pp* and *poco rit.*. The second staff is marked *pp* and *poco rit.*. The third staff is marked *pp* and *poco rit.*. The fourth staff is marked *pp* and *poco rit.*. There are blue checkmarks and arrows on the first, second, and fourth staves.

15 **Poco più lento** (Wh.) *p a tempo* *espress.* T.2

In my time of out - er gloom Thou didst come, a

In my time of out - - er gloom Thou didst come, a

In my time of out - - er gloom Thou didst come, a

In my time of out - - er gloom Thou didst come, a

19 *poco largamente*

ten - - der lure, Thou, when life was

ten - - der, ten - der lure, Thou, when life was

dolce ten - - der, ten - der lure, Thou, when life was *poco largamente*

ten - - - - - der lure, Thou, when life was *poco largamente*

24 *pp rit.* T.14

but a tomb, Beam - edst pure,

but a tomb, Beam - edst pure, T.14

but a tomb, Beam - edst pure, T.13

but a tomb, Beam - edst pure, T.14

beam - edst pure, beam - edst pure. *HTS* ↓

espress. Thou, when life was but a tomb, beam - edst pure. *m* *V*

beam - edst pure, beam - edst pure. *g3* ↑

beam - edst pure, beam - edst pure.

Tempo Primo

f Thus I looked to heav'n a - gain, yearn - ing up with *cresc. e largamente*

f Thus I looked to heav'n a - gain, yearn - ing, *cresc. e largamente*

f Thus I looked to heav'n a - gain, yearn - ing up with *cresc. e largamente*

f Thus I looked to heav'n a - gain, yearn - ing *cresc. e largamente*

Tenor *V* ea - ger, ea - ger eyes, As *ff* *a tempo* *mf*

Tenor *3* *V* yearn - ing, yearn - ing up with ea - ger eyes, As *ff* *a tempo* *mf*

V *3* ea - ger eyes, yearn - ing up with ea - ger eyes, As *ff* *a tempo* *mf*

V up with ea - ger eyes, As *ff* *a tempo* *mf*

sun - flow'rs af - ter drear - y rain Drink the

sun - flow'rs af - ter drear - y rain Drink the

8 sun - flow'rs af - ter drear - y rain Drink the

sun - flow'rs af - ter drear - y rain

dim. *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp*

T.32

skies, drink the skies. Oh glow on and

skies, drink the skies. Oh glow on and

8 skies, drink the skies. Oh glow on and

drink the skies. Oh glow on and

rit. *espress.* *rit.* *espress.* *rit.* *espress.* *rit.* *espress.*

↑ HTS

Come prima, ma più lento

(Wh.)

bright - - er glow, let me ev - er gaze

bright - er glow, let me ev - er gaze on

8 bright - - er glow, let me ev - er gaze on

bright - er glow, let me ev - er gaze

mf *mf* *mf* *mf* *dim.* *dim.* *dim.* *dim.*

on thee, Lest I lose warm
 thee, gaze on thee, Lest I lose warm
 thee, gaze on thee, Lest I lose warm
 on thee, Lest I lose warm

hope and so Cease to be, Lest I
 hope and so Cease to be, Lest I lose warm
 hope and so Cease to be, cease to
 hope and so Cease to be, cease to

lose warm hope and cease to be.
 hope and so and so cease to be.
 be, cease and so cease to be.
 be, cease to be, cease to be.

Bogoróditse Djévo

Arvo Pärt

♩ = 90

Sopran
Alt
Tenor

mp Bo-go ró-di-tse
mp Bo-go ró-di-tse Djé-vo, rá-duj-ssja, Bo-go ró-di-tse
mp Bo-go ró-di-tse

6
S
A
T

Djé-vo, rá-duj-ssja,
Djé-vo, rá-duj-ssja, Bla-go dát-na-ja Ma ri-je, Goss pód ssTo -
Djé-vo, rá-duj-ssja,

11
S
A
T

Bla-go dát-na-ja Ma ri-je, Goss pód ssTo bó-ju:
bó-ju; Bla-go dát-na-ja Ma ri-je, Goss pód ssTo bó-ju:
Bla-go dát-na-ja Ma ri-je, Goss pód ssTo bó-ju:

16
S
A
T
B

p bla-go-sslo-vjé-na Ty v zhe-nách i bla-go-sslo-vjén plod
p bla-go-sslo-vjé-na Ty v zhe-nách i bla-go-sslo-vjén plod
pp A - - - i bla-go-sslo-vjén plod
pp A - - - bla-go-sslo-vjén plod

14

20

S chrjé-va Tvo - jé - gó,

A chrjé-va Tvo - jé - gó, *f* já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh, *div.*

T chrjé-va Tvo - jé - gó, já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh, *div.*

B chrjé-va Tvo - jé - gó, *f* já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh, *div.*

24

S *ff* já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh, —

A *ff* já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh, —

T *ff* já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh, —

B *ff* já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh, —

27

S *p sub* "k" Bo - go ró - di - tse Djé - vo, rá - duj - ssja, Bla - go - dát - na - ja Ma -

A *p sub* "k" Bo - go ró - di - tse Djé - vo, rá - duj - ssja, Bla - go - dát - na - ja Ma -

T *p sub* "k" Bo - go ró - di - tse Djé - vo, rá - duj - ssja, Bla - go - dát - na - ja Ma -

B *p sub* "k" Bo - go - ró - di - tse Djé - vo, rá - duj - ssja, Bla - go - dát - na - ja Ma -

32

S
ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

A
ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

T
ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

B
ri - je, Goss - pód ssTo - bó - ju: bla - go - sslo - vje - na

36

S
Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

A
Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

T
Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

B
Ty v zhe - nách i bla - go - sslo - vjen plod chrje - va Tvo - je - gó,

40 **più lento** rit.

S
já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh.

A
já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh.

T
já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh.

B
já - ko Sspá - ssa ro - di - lá jee - ssí dush ná - shikh.

Bogoroditse Dyevo

Orthodoxes „Ave Maria“ im Kirchenslawisch

Gottesgebälerin, Jungfrau, freue dich,

Bogoróditse Djévo, rádujsja,

du Gnadenvolle Maria, der Herr ist mit dir;

Blagodatnaja Marije, Gospod s Tobóju;

Gesegnet bist du unter den Frauen

Blagoslovénna Ty v zhenách

und gesegnet ist die Frucht deines Leibes,

i blagoslovén plod chréva Tvojego,

denn du hast den Erlöser unserer Seelen geboren.

jáko Spása rodilá jesí dush náshikh.

Five Hebrew Songs

V. Rakut
Tenderness

Music: Eric Whitacre
Lyrics: Hila Plitmann

Simplice

1 ♩=76

Violine

S

A

T

B

mp

p tu-m

tum* tum tum tum

p tu-m

tum* tum tum tum

p tu-m

tum* tum tum tum tum tum tum tum tum tum tum

p tu-m

tum* tum tum tum tum tum tum tum tum tum tum

"U"
immer
offen!

VL.

* Pronounced "tuhm"

5

VI.

S.

A.

T.

B.

tum tum tum tum

mp

tum Hi hay - ta ka - sha.

tum tu(m) u

tum tu(m) u

fa

u

u

10

VI.

S.
 tum tum tum tum tum tum tum tum

A.
 tum tum tum tum tum tum tum tum

T.
 — tum tum tum tum tum tum tum

B.
 — tum tum tum tum tum tum tum

Handwritten blue annotations: checkmarks and curved lines with dotted arrows pointing to specific notes in the vocal parts.

14

VI.

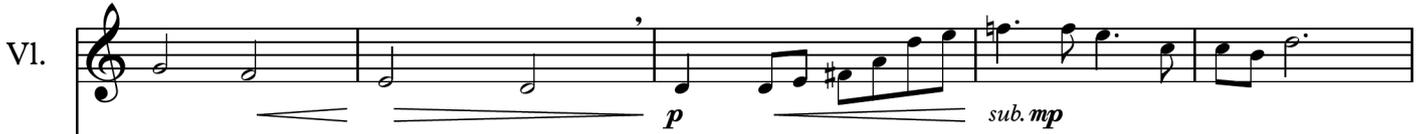
S.
 tum tum tum tum tum tum tum tum

A.
 tum tum tum tum tum tum tum tum

T.
 tum tum tum tum tum tum tum

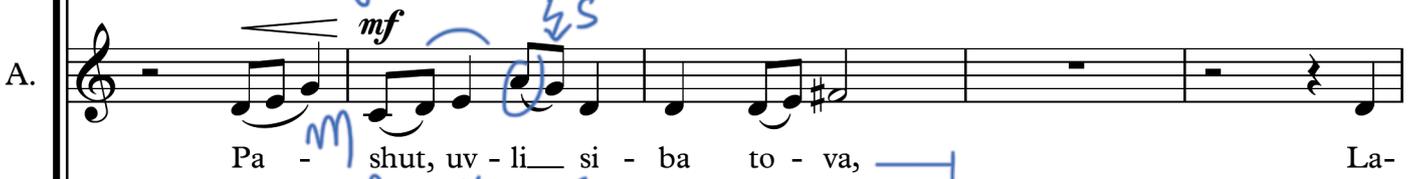
B.
 tum tum tum tum tum tum tum

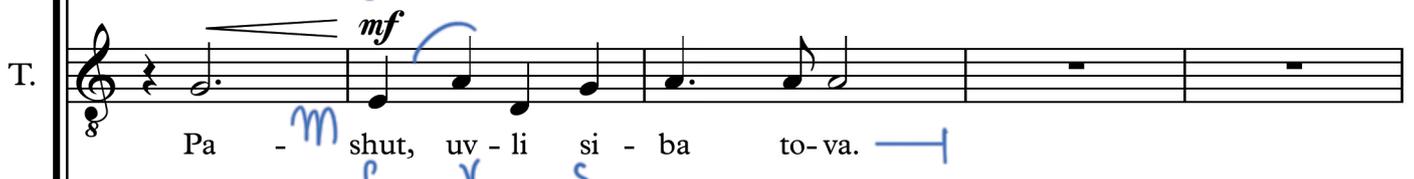
rit. . . A tempo

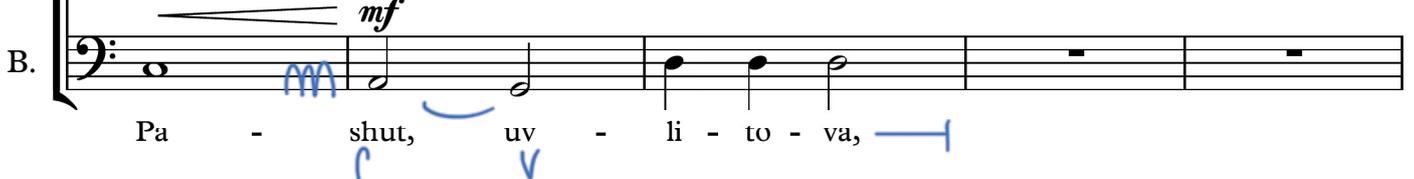
VI. 

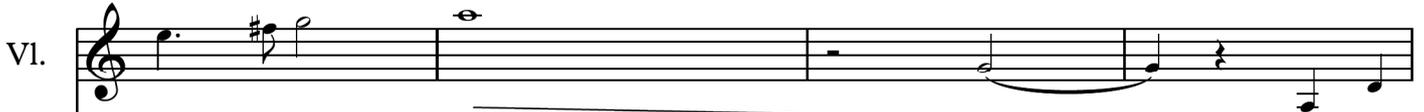
rit. . . A tempo

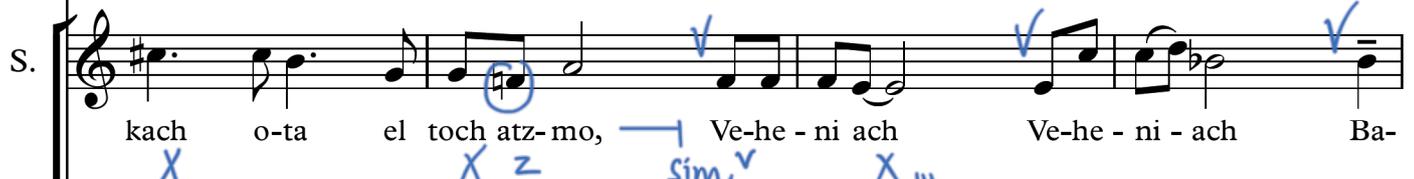
S. 

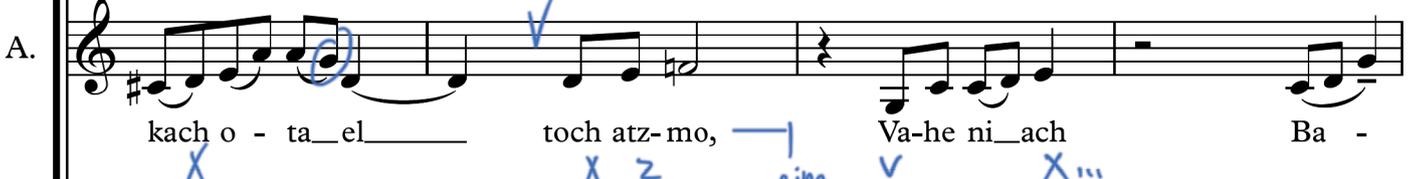
A. 

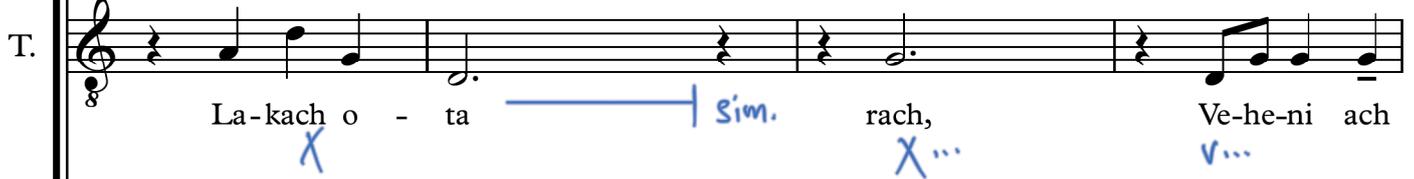
T. 

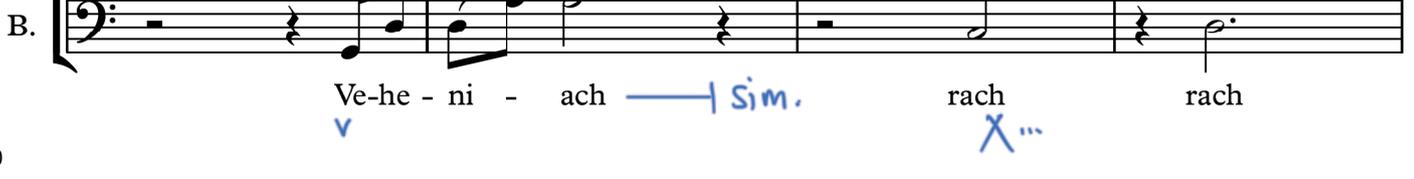
B. 

VI. 

S. 

A. 

T. 

B. 

27

VI.

S.
 ma- kom _____ ha - chi, ha - chi, ha - chi rach.

A.
 - ma-kom ha - chi, ha - chi, ha - chi.

T.
 ma- kom _____ ha - chi, ha - chi, ha - chi.

B.
 ma - kom ha - chi, ha - chi, ha - chi.

Handwritten annotations in blue:
 - *m* above notes in S, A, T, B parts.
 - *p* dynamic markings above notes in S, A, T, B parts.
 - *pp* dynamic marking above the final note in S.
 - *X...* above notes in S, A, T, B parts.
 - Blue checkmarks and arrows indicating phrasing and dynamics.

32

VI.

S.
freely

Handwritten annotation in blue:
 - *(X)* below the Soprano staff.

Rakut/Tenderness

He was full of tenderness;

She was very hard

And as much as she tried to stay thus

Simply, and with no good reason

He took her into himself

And set her down

In the softest, softest place

Quelle: <https://de.muztext.com/lyrics/eric-whitacre-whitacre-five-hebrew-love-songs-rakut-tenderness>

Between Darkness and Light

Daphna Rosenberg (*1967)
4st. Arr.: Matthias Claudino

mf
unisono

S. 1. Be - tweendark-ness and light *t* I will al - ways walk and where

A. 1. Be - tweendark-ness and light *t* I will al - ways walk and where

mf

5

S. ev - er I will go, I will o - pen the win-dow of light and will

A. ev - er I will go, I will o - pen the win-dow of light and will

13

S. plant the seeds of love. I will o - pen the win-dow of light and will

A. plant the seeds of love. I will o - pen the win-dow of light and will

21

S. plant the seeds of love. 2. Be - tweendark-ness and light I will al - ways

A. plant the seeds of love. 2. Be - tweendark-ness and light I will al - ways

Mel. (S.O.)

T. 3

28

S. walk and where - ev - er I wil_ go, I will o - pen_ the

A. walk and where - ev - er I wil_ go, I will o - pen_ the

35

S. win-dow of light and will plant the seeds of_ love. I will

A. win-dow of light and will plant the seeds of_ love. I will

41

S. o - pen_ the win-dow of light and will plant the seeds of_ love.

A. o - pen_ the win-dow of light and will plant the seeds of_ love.

48

Hebräisch (Wh.) ch=x, sh=ʃ, v=v, z=z

S. 3. Bein ha - cho-shekh la - or e - lech ta - mid, u - va - chol ma -
Ei X ʃekX

Mel. Hebräisch T.24

A. 3. Bein ha - cho-shekh la - or e - lech ta - mid, u - va - chol ma -
Ei X ʃekX

Mel. (Wh.)

Mel. Hebräisch

T. 3. Bein ha - cho-shekh la - or e - lech ta - mid, u - va - chol ma -
Ei X ʃekX

54

S. kom she - lekh. Ef - tach_ cha - lon, cha - lon_ shel or, v' az

A. kom she - lekh. Ef - tach_ cha - lon, cha - lon_ shel or, v' az

T. *div.* kom she - lekh. *unis.* Ef - tach_ cha - lon, shel or, v' az

B. Hebräisch 3. Ef - tach_ cha - lon, v' az

61

S. ra_ zi - rei ah_ vah. Ef - tach_ cha - lon, cha

A. ra_ zi - rei ah_ vah. Ef - tach_ cha - lon, cha

T. ra_ zi - rei ah_ vah. Ef - tach_ cha - lon,

B. ra_ zi - rei ah_ vah. Ef - tach_ cha - lon,

67

(Wh. Str. 3) Arabisch

S. lon_ shel or, v' az - ra_ zi - rei ah_ vah. 4. Bayn al

A. lon_ shel or, v' az - ra_ zi - rei ah_ vah. 4. Bayn al

T. v' az - ra_ zi rei ah_ vah. 4. Bayn al

B. v' az - ra_ zi rei ah_ vah.

Mel. *T. 24* *Mel.* *Mel.*

s = s, sh = ∫, w = w, th = θ

73

S. 'at-ma w'al nur sa 'am-shee da'i - man wa be kul ma - kan sa 'am - shee, —

A. 'at-ma w'al nur sa 'am-shee da'i - man wa be kul ma - kan sa 'am - shee, —

T. 'at-ma w'al nur sa 'am-shee da'i - man wa be kul ma - kan sa 'am - shee, —

Mel. *Mel.* *div.*

w *r* *i* *w* *r* *i* *w* *r* *i*

T. 7

S. sa 'af - tah shu - baak, shu-baak an - nur wa sa az - ra bu -

A. sa 'af - tah shu - baak, shu-baak an - nur wa sa az - ra bu -

T. *unis.* sa 'af - tah shu - baak, an - nur wa sa az - ra bu -

B. Arabisch sa 'af - tah shu - baak, wa sa az - ra bu -

S. thoor al hohb, sa 'af - tah shu - baak, shu-baak an -

A. thoor al hohb, sa 'af - tah shu - baak, shu-baak an -

T. thoor al hohb, sa 'af - tah shu - baak, "k"

B. thoor al hohb, sa 'af - tah shu - baak, "k"

S. nur wa sa az - ra bu - thoor al hohb._____

A. nur wa sa az - ra bu - thoor al hohb._____ [T.24]

T. wa sa az - ra bu - thoor al hohb._____

B. wa sa az - ra bu - thoor al hohb._____

Handwritten annotations in blue ink include: checkmarks above the first measure of S and A; 'Auf' written above the 'ra' syllable in S, A, and B; and a bracketed box around the final measure of A with 'T.24' written next to it.

Between Darkness and Light

Hebräisch

Arabisch (' Glottis-Schlag)

bein hachoshekh laor elech tamid

bayn al 'atma w'al nur

bein ha'osefex laor elech tamid

bam al atma wal nur

Between darkness and light I will always walk

uvachol makom shelekh

sa 'amshee da'iman wa be kul makan sa'amshee

uvachol makom felekh

sa amfi da iman wa bi kul makan sa amfi

And wherever I will go

eftach chalon shel or

sa'aftah shubaak annur

eftach chalón shel or

sa aftach jubak anur

I will open the window of light

v' azra zirei ah vah

wa sa azra buthoor al hohb

v' azra zirei ah va

wa sa azra buthur al hub

And will plant the seeds of love

Handwritten musical notation in a box, including a treble clef, a 9/8 time signature, and rhythmic patterns: g , 8 , 4 4 4 , 3 7 , 6 , 6 , . , . , . .

When the Earth Stands Still

Immer
offenes "i" (I)

Don Macdonald

Handwritten dynamic markings in a box: $pp \leftrightarrow p \leftrightarrow mp \leftrightarrow mf$

$\text{♩} = 47$

First system of vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "Come lis-ten in the si-lence of the mo-ment be-fore rain comes down. There's a". Includes dynamic marking *pp* and time signature changes from 9/8 to 6/8.

Second system of vocal staves with lyrics: "deep sigh in the qui-et of the for-est and the tall tree's crown. Now". Includes dynamic marking *pp* and time signature changes from 9/8 to 6/8. Handwritten annotations include "T.5" and "2 ⊕" above the Soprano and Alto staves, and "T.4" above the Tenor staff.

Third system of vocal staves with lyrics: "hold me. Will you take time to hold me and embrace the chill? Or". Includes dynamic marking *p* and time signature changes from 9/8 to 6/8. Handwritten annotations include "I" and "T.M" above the staves.

17 *mp*

S miss me. Will you take the time to miss me when the earth stands still? 'Cause there's

A miss me. Will you take the time to miss me when the earth stands still? T.15

T miss me. Will you take the time to miss me when the earth stands still? 'Cause there's

B miss me. Will you take the time to miss me when the eart stands still?

22 *mf*

S no use run-ning 'cause the storm's still com-ing and you've been run-ning for so

A no use run - ning 'cause the storm's still com - ing and you've been run-ning for so

T no use run - ning 'cause the storm's still com-ing and you've been run-ning for so

B no use run - ning 'cause the storm's still com - ing and you've been run pning for so

28 *mp* *p*

S ma-ny years, for so ma-ny years.

A ma-ny years, for so ma-ny years.

T ma - ny years, for so ma - ny years.

B ma - ny years, for so ma - ny years.

32

34 (Wh.)

S
lis - ten in the si - lence of the mo - ment be - fore sha - dows fall. Feel the

A
lis - ten in the si - lence of the mo - ment be - fore sha - dows fall. Feel the

T
lis - ten in the si - lence of the mo - ment be - fore sha - dows fall. Feel the

B
lis - ten in the si - lence of the mo - ment be - fore sha - dows fall. Feel the

39

S
tre - mor of your heart - match - ing heart - beat as we both dis - solve. 20+ T.37

A
tre - mor of your heart - match - ing heart - beat as we both dis - solve.

T
tre - mor of your heart - match - ing heart - beat as we both dis - solve.

B
tre - mor of your heart - beat match - ing heart - beat as we both dis - solve. T.37

44 mp

S
hold me. I Will you take the time to hold me and em brace the chill? Or

A
hold me. I Will you take the time to hold me and em brace the chill? Or

T
T.12 hold me, hold me, I hold me and em brace the chill?

B
mp hold me. I Will you take the time to hold me and em - brace the chill? 33

49

S miss me. Will you take the time to miss me when the earth stands still? there's

A miss me, miss me, time to miss me when the earth stands still?

T miss me, miss me, time to miss me when the earth stands still? there's

B miss me, Will you take the time to miss me when the earth stands still?

54

S *mf* no use run-ning 'cause the storm's still com-ing and you've been run-ning for so

A *mf* no use run - ning 'cause the storm's still com - ing and you've been run-ning for so

T *mf* no use run - ning 'cause the storm's still com-ing and you've been run-ning for so

B *mf* no use run - ning 'cause the storm's still com - ing and you've been run-ning for so

60

S ma-ny years. So stay with me, held in my arms. Like

M stay with me, held in my arms. Like

A ma-ny years. So stay with me, held in my arms. Like

T ma - ny years. So stay with me, held in my arms. Like

B ma - ny years. So stay with me, held in my arms. Like

f cresc. poco a poco

34

The Road Home

Tune: "Prospect"
 from "Southern Harmony" 1835
 adapted by Stephen Paulus

♩ = 90

Solo

p *rall.* *pp* *mp* *a tempo* *leg. (sim.)*

S
 Oo 1. Tell me where is the road I can
 2. Af - ter wind, af - ter rain, When the

p *rall.* *pp* *mp* *a tempo* *leg. (sim.)*

A
 Oo 1. Tell me where is the road I can
 2. Af - ter wind, af - ter rain, When the

p *rall.* *pp* *mp* *a tempo* *leg. (sim.)*

T
 Oo 1. Tell me where is the road I can
 2. Af - ter wind, af - ter rain, When the

p *rall.* *pp* *mp* *a tempo* *leg. (sim.)*

B
 Oo 1. Tell me where is the road I can
 2. Af - ter wind, af - ter rain, When the

Handwritten notes: Blue lightning bolts and arrows pointing to the first measure of each vocal part. Blue brackets labeled "=B" and "=A" are under the first two measures of the vocal parts. Blue arrows point to the *leg. (sim.)* markings.

7

S
 call my_ own, That I left, that I lost, so_ long a - go? All these
 dark is_ done, As I wake from a dream In the gold of day, Through the

A
 call my_ own, That I left, that I lost, so_ long a - go? All these
 dark is_ done, As I wake from a dream In the gold of day, Through the

T
 call my_ own, That I left, that I lost, so_ long a - go? All these
 dark is_ done, As I wake from a dream In the gold of day, Through the

B
 call my_ own, That I left, that I lost, so_ long a - go? All these
 dark is_ done, As I wake from a dream In the gold of day, Through the

Handwritten notes: Blue checkmarks above the first and last notes of each vocal line. Blue arrows point to the *mf* markings.

13

rit. dim. mp a tempo cresc.

S
years I havewan-dered, Oh_ when will I know There's a way, there's a road that will
air there's a call - ing From far a - way, There's a voice I can hear that will

rit. dim. mp a tempo cresc.

A
years I havewan-dered, Oh_ when will I know There's a way, there's a road that will
air there's a call - ing From far a - way, There's a voice I can hear that will

rit. dim. mp a tempo cresc.

T
years I havewan-dered, Oh_ when will I know There's a way, there's a road that will
air there's a call - ing From far a - way, There's a voice I can hear that will

rit. dim. mp a tempo cresc.

B
years I havewan-dered, Oh_ when will I know There's a way, there's a road that will
air there's a call - ing From far a - way, There's a voice I can hear that will

19

Solo

mf poco rit. mp poco piu mosso rall. p mp a tempo

S
lead me home? Oo. Rise up, fol-low
lead me home. Rise up, fol-low

mf poco rit. p mp poco piu mosso rall. p mp a tempo

A
lead me home? Oo. Rise up, fol-low
lead me home. Rise up, fol-low

mf poco rit. p mp poco piu mosso rall. p mp a tempo

T
lead me home? Oo. Rise up, fol-low
lead me home. Rise up, fol-low

mf poco rit. p mp poco piu mosso rall. p mp a tempo

B
lead me home? Oo. Rise up, fol-low
lead me home. Rise up, fol-low

Wh.

=B

=A

26

Solo

cresc. *mf* *cresc.* *f*

me, Come a-way is the call, With the love in your heart As the on - ly song; There is

S

cresc. *mf* *cresc.* *f*

me, Come a-way is the call, With the love in your heart As the on - ly song; There is

A

cresc. *mf* *cresc.* *f*

me, Come a-way is the call, With the love in your heart As the on - ly song; There is

T

cresc. *mf* *cresc.* *f*

me, Come a-way is the call, With the love in your heart As the on - ly song; There is

B

cresc. *mf* *cresc.* *f*

me, Come a-way is the call, With the love in your heart As the on - ly song; There is

33

Solo

rall. *poco piu mosso*

no such beau-ty as_ where you be-long, Rise up, fol-low me, I will

S

rall. *poco piu mosso*

no such beau-ty as_ where you be-long, Rise up, fol-low me, I will

A

rall. *poco piu mosso*

no such beau-ty as_ where you be-long, Rise up, fol-low me, I will

T

rall. *poco piu mosso*

no such beau-ty as_ where you be-long, Rise up, fol-low me, I will

B

rall. *poco piu mosso*

no such beau-ty as_ where you be-long, Rise up, fol-low me, I will

39 *rall. dim.*

Solo

lead you home.

rall. dim.

rit. p

rall. *pp*

S

lead you home. Oo

rall. dim.

rit. p

rall. *pp*

A

lead you home. Oo

rall. dim.

rit. p

rall. *pp*

T

lead you home. Oo

rall. dim.

rit. p

rall. *pp*

B

lead you home. Oo

rall. dim.

rit. p

rall. *pp*

T.1

T.2

T.3

Guten Abend, gut' Nacht

legatissimo, alles chorisch atmen

Melodie: Trad.
Satz: Lutz Stropahl (*1945)
Original: Es-Dur, SAATB

♩=60

Violine

Sopran

Alt

Tenor

Bass

1. Gut - te - Nacht, t gu - te - Nacht, t.g
2. ooh... (sim.)

1. Gut - te - Nacht, t gu (sim.) te - Nacht, t.g
2. ooh...

1. Gut - te - Nacht, t gu (sim.) te - Nacht, t.g
2. ooh...

1. Gut - te - Nacht, t gu (sim.) te - Nacht, t.g
2. ooh... spät wechseln

5

VI.

S.

A.

T.

B.

gut - - te - Nacht, gut - te Nacht,

gut - - te - Nacht, gut - te Nacht,

gut - - te - Nacht, gut - te Nacht,

gut - - te - Nacht, gut' - Nacht, =S

8

VI.

S. gut - te Nacht, gut' Nacht.

A. gut - te Nacht, gut' Nacht.

T. gut - te Nacht, gut' Nacht.

B. gut - te Nacht,

11

VI.

S. Gu - - te Nacht, gu - - te

A. Gu - - te Nacht, gu - - te

T. Gu - - te Nacht, gu - - te

B. Gu - - te Nacht, gu - - te

14

VI.

S.

Nacht, gu - - te Nacht,

A.

Nacht, gu - - te Nacht,

T.

Nacht, gu - - te Nacht,

B.

Nacht, gu - - te Nacht,

17

VI.

S.

gut - - te Nacht. gu - - te

A.

gut - - te Nacht. gu - - te

T.

gut - - te Nacht. gu - - te

B.

gut - - te Nacht. gu - - te

VI.

S.

A.

T.

B.

Nacht, gut' Nacht!

Nacht, gut' Nacht!

Nacht, gut' Nacht!

Nacht, gut' Nacht!

To Jacob and Hilary, in loving memory of Etsegenet

Good Night, Dear Heart

SATB Chorus, a cappella

Robert Richardson and
Mark Twain (Samuel Langhorn Clemens)

DAN FORREST (ASCAP)

i immer offen!
"I"

Very slowly, semplice, molto espressivo

Soprano Alto

Tenor Bass

Warm sum-mer sun, Shine kind-ly here, Warm south-ern

6

wind, Blow soft-ly here. Green sod a-bove, Lie light, lie

12

p meno mosso

light. Good night, dear heart, Good night, good

17 S. *poco piu mosso* *mp*

night. Sun, Shine kind - ly

A. *mp* T.1 Warm sum - mer sun, Shine kind - ly, T.3

T. Warm sum - mer, warm sum - mer sun, shine T.3

B. *mp* T.2 shine kind - ly T.3

21

here, Warm south - ern wind, Blow soft - ly

shine kind - ly here, wind, Blow soft, blow

here, Warm wind, Blow soft, blow

here, Warm south - ern wind, Blow soft, blow

25 *div.* *sub. p* *unis.*

here. Green sod a - bove, Lie light, lie light. Good

soft - ly here, Green sod a - bove, Lie light, lie light, Good *div.*

soft - ly here, sod a - bove, Lie light, lie light, Good *sub. p* *pp!*

soft - ly here, sod a - bove, Lie light, lie light, Good *sub. p*

30

night, dear heart, Good night, good night.

mf. *div.* *mf.*

night, dear heart, Good night, good night.

night, dear heart, Good night, good night.

night, dear heart, Good night, good night.

Tempo I, unhurried, reflective

35 S.A. *pp* (*espressivo simile*)

(Wh.) Oo

T.B. *pp* (*espressivo simile*)

40

(Oo)

mf *S div*

T. pp *mf*

T.11

46 rit. *p* *pp*

(Oo) Good night, dear heart, Good night.

p *pp*

T.16

51 (*stagger breaths if necessary*) rit.

good night.

Der Mond ist aufgegangen

Deutliches Text,
lange Anfangs-Konsonanten

Text: Matthias Claudius (1740-1815)
Melodie: Johann Abraham Peter Schulz 1790
Satz: Max Reger (1873-1916)

Mäßig langsam

♩ = 80

1. Der Mond ist auf - ge - gan - gen, die gold' - nen Stern - lein pran - gen am
2. Wie ist die Welt so stil - le und in der Dämm - rung Hül - le so
3. Seht ihr den Mond dort steh - en? Er ist nur halb zu seh - en und

5
Him - mel hell und klar. Der Wald steht schwarz und schwei - get, und
trau - lich und so hold als ei - ne stil - le Kam - mer, wo
ist doch rund und schön. So sind wohl man - che Sach - en, die

8
aus den Wie - sen stei - get der wei - ße Ne - bel wun - der - bar.
ihr des Ta - ges Jam - mer ver - schla - fen und ver - ges - sen sollt.
wir ge - trost be - lach - en weil uns - re Au - gen sie nicht seh'n.

Wald steht schwarz und schweiget, und wo
ei - ne stil - le Kam - mer, wo

Der Wald steht schwarz und schweiget, und wo
als ei - ne stil - le Kam - mer, wo

Der Wald steht schwarz und schweiget, und wo
als ei - ne stil - le Kam - mer, wo

Wald steht schwarz und schweiget, und wo
ei - ne stil - le Kam - mer, wo

aus den Wie - sen steig - et der wei - ße
ihr des Ta - ges Jam - mer ver - schlaf - en

aus den Wie - sen steig - et der wei - ße wei - ße
ihr des Ta - ges Jam - mer ver - schlaf - en schla fen

aus den Wie - sen steig - et der wei - ße wei - ße
ihr des Ta - ges Jam - mer ver - schlaf - en schla fen

aus den Wie - sen steig - et der wei - ße
ihr des Ta - ges Jam - mer ver - schlaf - en

Ne - bel wund - der - bar. Hu hu hu hu hu
und ver - ges - sen

Ne - bel wund - der - bar. Der Mond der Mond der Mond
und ver - ges - sen sollt. Der Mond der Mond der Mond

Ne - bel wund - der - bar. Der Mond der Mond der Mond
und ver - ges - sen sollt. Der Mond der Mond der Mond

Ne - bel wund - der - bar. Hu hu hu hu hu
und ver - ges - sen

27

hu du du wi - jah_ du du wi - jah_ du du wi - jah_ du

der Mond der Mond der Mond der Mond

der Mond der Mond der Mond der Mond

hu du du du du du du du du

31

du 2. Wie sollt du du du

der Mond der Mond der Mond der Mond.

der Mond der Mond der Mond der Mond.

du 2. Wie sollt du du du du du du

Fine

Trees

Joyce Kilmer
(1886-1918)

Arr. für Saxophon und Chor (Claudino)

Ēriks Ešenvalds
(*1977)

$\text{♩} = 69-76$

Alt-saxophon

Water-tuned Glasses

Choir

mp

57 13 57 13

p Mm Mm

p Mm Mm

5

Asax.

Wtd. Gl.

Chor

57 12 57 24

Mm Mm

Mm Mm

9

Asax.

Wtd. Gl.

Chor

13 24 13 26

Mm Mm A

Mm Mm A

mp

mp

13 57 13 57

Wtd. Gl.

Chor

tree that looks at God all day, and lifts her leaf-y arms to

tree that looks at God all day, and lifts her leaf-y arms to

16 24 13 24 13

Wtd. Gl.

Chor

pray; a tree_ that may in sum-mer wear a nest of rob-ins in her hair. Ah_

pray; a tree_ that may in sum-mer wear a nest of rob-ins in her hair. Ah_

20 26 all

Wtd. Gl.

Chor

Ah_ Ah_ Ah_

Ah_ Ah_ Ah_

25

Wtd. Gl.

Chor

S div.

Ah

Oh

Oh = Ooh

Oh = Ooh

29

Asax.

Wtd. Gl.

Chor

mp

mp

B div.

Oh

Oh

mp

34

Asax.

Wtd. Gl.

Chor

p

p

Oo

Oo

Oo

Oo

38

Asax.

Wtd. Gl.

Chor

Oo The *mf*

Oo The *mf*

42 57 13 57 24

Wtd. Gl.

Chor

po-ems are made by fools like me, but on-ly God can make a tree up

po-ems are made by fools like me, but on-ly God can make a tree up

46 13 24 13 26

Wtd. Gl.

Chor

on_ whose bo-som snow has lain; who in - ti-mate-ly lives with rain.____

on_ whose bo-som snow has lain; who in - ti-mate-ly lives with rain.____

50 *all*

Wtd. Gl.

Chor

f *S div.* Ah Ah Ah

f Ah Ah Ah

56

Asax.

Wtd. Gl.

Chor

mp 35 35

p Ah Oo Oo

p Ah Oo

60

Asax.

Wtd. Gl.

Chor

13 26 26 2567 2567

Mm Mm

B div. Mm Mm

Trees

Text: Joyce Kilmer (1886-1918)

I think that I shall never see

A poem lovely as a tree.

A tree whose hungry mouth is prest

Against the earth's sweet flowing breast;

A tree that looks at God all day,

And lifts her leafy arms to pray;

A tree that may in summer wear

A nest of robins in her hair;

Upon whose bosom snow has lain;

Who intimately lives with rain.

Poems are made by fools like me,

But only God can make a tree.

Ich denke, dass ich nie sehen werde

Ein Gedicht so schön wie ein Baum.

Ein Baum, dessen hungriger Mund sich

An der süßen, fließenden Brust der Erde;

Ein Baum, der den ganzen Tag zu Gott schaut,

Und die Arme zum Gebet hebt;

Ein Baum, der im Sommer vielleicht

Ein Nest von Rotkehlchen in seinem Haar trägt;

Auf dessen Busen sich Schnee gelegt hat;

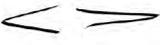
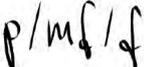
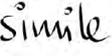
Der innig mit dem Regen lebt.

Gedichte werden von Narren wie mir gemacht,

Aber nur Gott kann einen Baum machen.

Übersetzt mit DeepL.com

Info Eintragungen

	Variante/Abweichung mit Verweis zur Parallelstelle
	Atmen
	Legato: nicht oder chorisch atmen
	Zäsur mit neuem Einsatz
	Fermate: Doppelte Notenlänge
	„Stau“: verzögern oder langsamer werden (ritardando)
	Tempo halten/schneller
	lauter/leiser (crescendo/decrecendo)
	Markierung der Zählzeiten als rhythmische Lesehilfe
	Dissonanz mit anderer Stimme
	piano/mezzoforte/forte: leise/mittellaut/laut
	Divisi: Stimmteilung innerhalb der Stimme (unisono: einstimmig)
	Pause, „Schweigen“
	in der beschriebenen Art „weiter so“

 Abschlag = Auftakt (also + 1 Zählzeit)

 Abschlag, dann neuer Auftakt (also + 2 Zählzeiten)

 Auftaktimpuls

 Form

Info Lautschrift

e	geschlossenes „e“ („leer“)
ɛ	offenes „e“ („hell“)
ə	Schwa-Laut („Waage“)
o	geschlossenes „o“ („so“)
ɔ	offenes „o“ („sollen“)
ø	geschlossenes „ö“ („lösen“)
œ	offenes „ö“ („öffnen“)
y	geschlossenes „ü“ („Wüste“)
ɪ	offenes „i“ („Mitte“)
ʊ	offenes u („kullern“)
v	stimmhaftes w („wo“)
w	englisch „water“
s/z	stimmloses/stimmhaftes „s“ („Wasser“/„Sonne“)
ʃ/ʒ	stimmloses / stimmhaftes „sch“ („Asche“/„Garage“)

Speziell Französisch:

ã	gesungen: ɔ, gesprochen: nasales geschlossenes „a“ („restaurant“)
õ	gesungen: ɔ, gesprochen: nasales geschlossenes „o“ („bon“)
ẽ	gesungen: ɛ, gesprochen: nasales offenes „e“ („refrain“)
œ̃	gesungen: œ, gesprochen: nasales offenes „ö“ („parfum“)
ɲ	Lasagne
e/ɛ/ə	meist geschrieben als „é“ / „è“ / „e“

Speziell Spanisch:

β	stimmhaftes „w“, allerdings mit Lippen statt Zähnen
θ	englisch „thin“, stimmlos
ð	englisch „there“, stimmhaft
χ	kehliges „ch“ wie in „Bach“
ʀ	wie in „rot“
r	mehrfach gerolltes „r“
ɾ	einmalig gerolltes „r“
b, d	stimmhaft wie im Deutschen
t, k, p	stimmlos ohne Aspiration, nicht wie im Deutschen
ɣ	stimmhaftes „g“
ɲ	„n“ hinter den Schneidezähnen