

Bis orat

Kanon zu drei Stimmen

Hl. Augustinus (gefunden im Kloster Neustift bei Brixen)

Gisela Maria Paul

Bis o - rat, bis o - rat, qui be - ne can - tat, qui be - ne can - - - - - tat.

Bis o - rat, bis o - rat, qui be - ne can - tat, qui be - ne

Bis o - rat,

11

Bis o - rat, bis o - rat, qui be - ne can - tat.

can - - - - - tat. Bis o - rat,

bis o - rat, qui be - ne can - tat, qui be - ne can - - - - - tat.

Den Frauen

Carla Müller-Jahnke

Daniel Pérez

1. G B Em C Am⁷ A⁷ D

Den Frau - en ei - nen Früh - lings- gruss! Euch al - len, die in Fron und Mü - hen

2.

ihr dor - nen - rei - che Pfa - de geht, euch sol - len Mai - en - ro - sen blü - hen!

Die Sonne schien so lustig drauss'

Elisabeth UrteI

1.



Die Son - ne schien so lus - stig drauss', es ging ein Kind zum Wald_ hin- aus,

2.



tra - li,___ tra - la,___ wie sang_ es da, tra - li,___ tra - la,___ wie klang es da

3.



so hell durch den grü - nen Wald,___ so hell durch den grü - nen Wald!___

Full Moonlight Dance

Frauengruppe OVA 1978

Un-der the full_moon - light we dance spi - rits dance we dance joi - ning hands we dance joi-ning souls re-joice. Un-der the full_moon

Ostinato Un-der the full_moon-light we dance spi - rits dance we dance joi-ning hands we dance joi-ning souls re-joice.

du du du du du du du du du du du du

The musical score consists of three staves in 5/4 time with a key signature of one sharp (F#). The first staff contains a vocal melody with lyrics. The second staff, labeled 'Ostinato', contains a rhythmic accompaniment of dotted half notes. The third staff contains a series of dotted half notes, each aligned with the word 'du' in the lyrics below. The score includes repeat signs and a final double bar line.

Amen

Georg Friedrich Händel

A - - - men, A - - - - - men, A - - - - - men.

And with His stripes

Georg Friedrich Händel

And with His stripes we are heal - ed, and with His

And with his stripes

7

stripes we are heal - ed.

we are heal - ed

But Thou didst not leave

Georg Friedrich Händel

But Thou didst not leave His soul in hell, But Thou didst not leave His

5 soul in hell, nor didst Thou suffer, nor didst Thou suffer Thy Ho - ly One to see cor - rup - tion.

10 2

But Thou didst not leave His soul in hell, Thou didst not leave, Thou


15 didst not leave His soul in hell, nor

18 didst Thou suffer - Thy Ho - ly One to see cor - rup - tion: nor

19 didst Thou suffer, nor didst Thou suffer Thy Ho - ly - One to see cor - rup - tion.

But who may abide

Georg Friedrich Händel



But who may a -bide the day of His com-ing, and who shall stand when

The first line of musical notation is in treble clef, 3/8 time, and B-flat major. It begins with a dynamic marking of $<$ (piano). The melody consists of eighth and quarter notes, with a sharp sign (#) under the note 'a' in 'a-bide'.

8

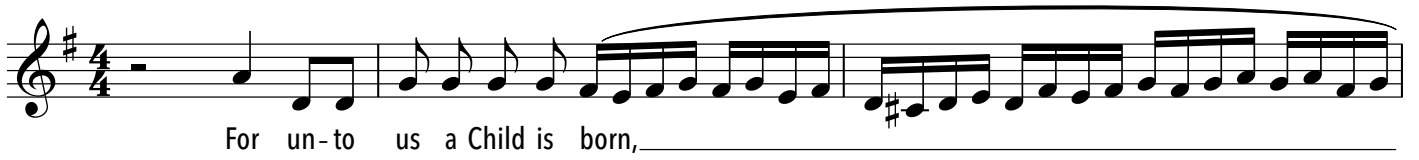


He ___ ap - pear-eth? who shall _____ stand when He ___ ap - pear-eth?

The second line of musical notation continues from the first line, starting with a measure rest marked '8'. It features a melodic line with eighth and quarter notes, including a slur over the phrase 'He ___ ap - pear-eth?' and a long horizontal line under 'shall _____ stand'.

For unto us a Child is is born

Georg Friedrich Händel (aus Messias)



Musical notation for the first line, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The rest of the line consists of a continuous eighth-note pattern: G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-D6-E6-F#6-G6-A6-B6-C7. A long slur covers the entire line.

For un-to us a Child is born,



Musical notation for the second line, starting with a measure rest marked with the number '4'. The melody continues with the eighth-note pattern from the first line. The final measure of the line contains a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a double bar line.

Great was the company of the preachers

Great was the com - pa - ny of the prea - chers, great was the com - - - - - pa - ny of the

5
prea - chers, great was the com - pa - ny of the prea - chers. The Lord gave the word: great was the com - -

10
- - - - - pa - ny, the com - - - - - pa - ny of the prea - chers,

The image shows a musical score for the hymn 'Great was the company of the preachers'. It consists of three staves of music in G major (one flat) and 4/4 time. The lyrics are written below the notes. The first staff contains the first line of the hymn. The second staff starts at measure 5 and contains the second line. The third staff starts at measure 10 and contains the third line. There are yellow and blue highlights on some of the notes in the first and third staves.

Singet ein Halleluja!

G.F. Händel
Daniel Pérez

D G D D G D G D C D A⁷ D

1.
Hal - le - lu - ja, Hal - le - lu - ja, Hal-le - lu - ja, Hal-le - lu - ja, Hal - le - lu - ja.

5
2.
Hal - le - lu - ja, Hal - le - lu - ja, Hal-le - lu - ja, Hal-le - lu - ja, Hal - le - lu - ja.

9
3.
Sin-get ein Hal - le - lu - ja, sin-get, sin-get Hal - le - lu - ja, mit Freu-de, mit Freun den macht Sin-gen am mei sten Spass.

Worthy is the Lamb

Georg Friedrich Händel

Wor - thy is the Lamb that was slain, and hath re-deem - ed us to God, to God by His blood.

Wor - thy is the Lamb that was slain, and hath re-deem - ed us to God, to God by His blood.

The image shows a musical score for the hymn 'Worthy is the Lamb' by Georg Friedrich Händel. It consists of two staves: a vocal line (treble clef) and a basso continuo line (bass clef). Both staves are in the key of D major (two sharps) and 4/4 time. The lyrics are: 'Wor - thy is the Lamb that was slain, and hath re-deem - ed us to God, to God by His blood.' The vocal line begins with a quarter rest, followed by a half note D4, a quarter note E4, a half note F#4, a quarter note G4, a half note A4, a quarter note B4, a half note C5, a quarter note B4, a half note A4, a quarter note G4, a half note F#4, a quarter note E4, a half note D4, and a final whole note D4. The basso continuo line begins with a quarter rest, followed by a half note D3, a quarter note E3, a half note F#3, a quarter note G3, a half note A3, a quarter note B3, a half note C4, a quarter note B3, a half note A3, a quarter note G3, a half note F#3, a quarter note E3, a half note D3, and a final whole note D3.

Musik der Seele

Altes irisches Sprichwort

Jutta Michel-Becher

*1965

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three staves of music, each with a corresponding line of German lyrics. The first staff (measures 1-4) has a first ending bracket over the final two measures. The second staff (measures 5-8) has a second ending bracket over the final two measures. The third staff (measures 9-12) concludes the piece. Chord symbols (F, Bb6, C) are placed above the notes to indicate the harmonic structure.

1. F Bb⁶ C F

Nimm dir Zeit zum La chen, nimm dir Zeit zum La chen, es ist die Mu sik der See - le.

5 2. F Bb⁶ C F

Nimm dir Zeit zum La - - - chen. Es ist Mu -

9 3. F Bb⁶ C F

sik der See - le, nimm dir Zeit.

Über Nacht

Fritz Jöde

Ungenannter Meister
des 18. Jahrhunderts

1.

Ü - ber Nacht, ü - ber Nacht, wenn die Lie - be in dunk-ler Kam - mer er - wacht

2.

und he - bet lang - sam ihr - re zar - ten Schwin - gen,

3.

da fängt es heim - lich lei - se an zu sin - gen.