

KLANGWELT SANKT PETER UND PAUL

Gemeinsames Benefizkonzert des **Musikvereins Mögglingen**, der Golden Voices
des **Liederkranzes Mögglingen** und der **Chöre der Pfarrei Mögglingen** zugunsten der Neuen Orgel

Sonntag, 15. Oktober 2017, 18 Uhr in der katholischen Kirche in Mögglingen

Rectius vives (Horaz, carm. 2,10)

Zoltan Kodály (1882–1967)

Rec - ti - us vi - ves, Li - ci - ni, ne - que al - tum sem - per ur - gen - do

Rec - ti - us vi - ves, Li - ci - ni, ne - que al - tum sem - per ur - gen - do

Rec - ti - us vi - ves, Li - ci - ni, ne - que al - tum sem - per ur - gen - do

Rec - ti - us vi - ves, Li - ci - ni, ne - que al - tum sem - per ur - gen - do

ne - que, dum pro - cel - las cau - tus hor - res - cis, ni - mi - um pre -

ne - que, dum pro - cel - las cau - tus hor - res - cis,

ne - que, dum pro - cel - las cau - tus hor - res - cis,

ne - que, dum pro - cel - las cau - tus hor - res - cis,

men - do li - tus in - i - quum, li - tus in - i - quum.

ni - mi - um pre - men - do li - tus in - i - quum.

ni - mi - um pre - men - do li - tus in - i - quum.

ni - mi - um pre - men - do li - tus in - i - quum.

au - re-am quisquis me-di - o - cri - ta - tem di - li - git, tu - tus ca - ret ob - so - le - ti
 au - re - am me-di - o - cri - ta - tem au - re - am
 au - re - am au - re - am au - re - am
 au - re - am au - re - am au - re - am

sor - di - bus tec - ti, ca - ret in - vi - den - da so - bri - us au - la, so - bri - us au -
 sor - di - bus tec - ti, ca - ret in - vi - den - - da so - bri - us au - -
 sor - di - bus tec - ti, ca - ret in - vi - den - - da so - bri - us au - -
 sor - di - bus tec - ti, ca - ret in - vi - den - - da so - bri - us au - -

la. sae - pi - us ven - tis a - gi - tatur in - gens pi - nus et gra - vi - o - re
 la. sae - pi - us ven - tis a - gi - tatur in - gens pi - nus et gra - - vi
 la. sae - pi - us ven - tis a - gi - tatur in - gens pi - nus et cel - sae gra - vi - o - re
 la. sae - pi - us ven - tis a - gi - tatur in - gens pi - nus et cel - sae gra - vi - o - re

ca - su de - cidunt tur - res fe - ri - unque sum - mos ful - gu - ra
 ca - su de - cidunt tur - res fe - ri - unque sum - mos ful - gu - ra
 ca - su de - cidunt tur - res fe - ri - unque sum - mos ful - gu - ra mon - tis,
 ca - su de - cidunt tur - res fe - ri - unque sum - mos ful - gu - ra mon - tis,

mon - - tis, de - cidunt tur - res fe - ri - unque sum - mos ful - gu - ra mon -
 mon - - tis, de - cidunt tur - res fe - ri - unque sum - mos
 ful - gu - ra, ful - gu - ra mon - tis, de - cidunt tur - res _ fe - ri - unque sum - mos
 ful - gu - ra, ful - gu - ra mon - tis, de - cidunt tur - res _ fe - ri - unque sum - mos

tis, ful-gu-ra mon-tis, ful-gu-ra, ful - gu - ra mon - tis.
 ful - gu - ra mon - - tis, ful - gu - ra mon - - tis. _____
 ful - gu - ra mon - - tis, ful - gu - ra mon - - tis. _____
 ful - gu - ra mon - - tis, ful-gu-ra ful - gu - ra mon - - tis. _____

Túrót eszik a cigány

Zoltan Kodály (1882–1967)

The musical score consists of two staves of music. The top staff is in treble clef, 2/4 time, and the bottom staff is in bass clef, 2/4 time. The lyrics are written below the notes in a two-line format. The first section of the song has four measures of silence followed by a melody. The lyrics are:

Tú - rót é - szik a ci - gány, Tú - rót é - szik a ci - gány,
Tú - rót é - szik a ci - gány, Tú - rót é - szik a ci - gány,

The second section begins with a measure of silence followed by a melody. The lyrics are:

Tú - rót é - szik a ci - gány, du - ba, Ve - sze - kë - dik
Tú - rót é - szik a ci - gány, du - ba, Ve - sze - kë - dik
Tú - rót é - szik a ci - gány, Tú - rót é - szik a ci - gány,
Tú - rót é - szik a ci - gány, Tú - rót é - szik a ci - gány,

az - u - tán, lë - ba, Még azt mon - dja po - fon vág,
 az - u - tán, lë - ba, Tú - - - - rót
 Tú - rót é - szik a ci - gány, Tú - rót é - szik a ci - gány,
 Tú - rót é - szik, a ci - gány,

du - ba, Vág - ja biz a na - gyap-ját, lë - ba,
 é - szik haj, _____
 Tú - rót é - szik a ci - gány, Tú - rót é - szik, Tú - rót é - szik
 Tú - rót é - szik, a ci - gány, Tú - rót é - szik, Tú - rót é - szik

Musical score for the first section of the song 'A cigány'. The score consists of four staves. The top staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has an '8' indicating eighth-note time and a common time signature. The bottom staff has a bass clef and a common time signature. The lyrics are: 'Tú - - - -' (in common time), 'Tú - - - rót _____' (in common time), 'a ci - gány, Tú - rót ë - szik a ci - gány, Tú - rót ë - szik' (in eighth-note time), and 'a ci - gány, Tú - rót ë - szik a ci - gány, Tú - rót ë - szik' (in common time).

Musical score for the second section of the song 'A cigány'. The score consists of four staves. The top staff has a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has an '8' indicating eighth-note time and a common time signature. The bottom staff has a bass clef and a common time signature. The lyrics are: 'rót' (in common time), 'Tú - rót ë - szik' (in common time), 'a ci - gány, Tú - rót ë - szik a ci - gány, Tú - rót ë - szik' (in eighth-note time), and 'a ci - gány, Tú - rót ë - szik a ci - gány, Tú - rót ë - szik' (in common time).

du - ba!
 a ci - gány, du - ba, Ve - sze - kë - dik az - u - tán,
 a ci - gány, Tú - rót è - szik a ci - gány, Tú - rót è - szik
 a ci - gány, Tú - rót è - szik a ci - gány, Tú - rót è - szik

lë - ba! du - ba!
 lë - ba, Tú - rót è - szik a ci - gány, Tú - rót è - szik
 a ci - gány, Még azt mon - dja po - fon vág, du - ba,
 a ci - gány, Még azt mon - dja po - fon vág, du - ba

The musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is common time (indicated by '8'). The key signature changes from C major to G major (two sharps) at the beginning of the second section. The lyrics are written below each staff, corresponding to the musical notes. The lyrics are in Hungarian, with some words in English ('gypsy', 'riddle', 'willow'), and end with 'lë - ba!' or 'Csip-ke - fa'.

Treble Clef Staff 1:
 - - | - - | & B ♮ | & B ♮ |
 lë - ba! lë - ba!

Treble Clef Staff 2:
 G G G | G G G | & B | & B |
 a ci - gány, Tú - rót é - szik, lë - ba! lë - ba!

Bass Clef Staff 3:
 B B B B | B B B | & B | & B |
 Vág - ja biz a na - gyap-ját, lë - ba! lë - ba!

Bass Clef Staff 4:
 A A B | A A B | & B | & B |
 Vág - ja biz a na - gyap-ját, lë - ba! lë - ba!

Treble Clef Staff 5:
 & B ♮ B ♮ B ♮ B ♮ | B ♮ B ♮ B ♮ | B ♮ B ♮ B ♮ | B ♮ B ♮ B ♮ |
 lë - ba! lë - ba! lë - ba! lë - ba, la! _____ Csip-ke - fa

Treble Clef Staff 6:
 & B ♮ B ♮ B ♮ B ♮ | B ♮ B ♮ B ♮ B ♮ | B ♮ B ♮ B ♮ B ♮ | B ♮ B ♮ B ♮ B ♮ |
 lë - ba! lë - ba! lë - ba! lë - ba! lë - ba, la! _____ Csip-ke - fa _____

Bass Clef Staff 7:
 A A B | A A B | & B | & B |
 lë - ba! la! _____ Csip-ke - fa

bim - bó - ja Ki - hajlott az út - ra, Ri - da, ri - da,
 bim - bó - ja Ki - hajlott az út - ra,
 bim - bó - ja Ki - hajlott az út - ra, Ri - da, ri - da,
 bim - bó - ja Ki - hajlott az út - ra,

bom. bom. bom, Ki - hajlott az út - ra. Ar - za mënt Já - nos - ka,
 _____ az út - ra, Ar - za mënt Já - nos - ka,
 bom. bom. bom, Ki - hajlott az út - ra. Ar - za mënt Já - nos - ka,
 az út - ra, Já - - nos - ka,

Musical score for the song "Sza-kajt égygyet". The score consists of five staves of music with lyrics written below them. The lyrics are as follows:

 sza - kajt égygyet ró - la,

 sza - kajt égygyet ró - la, Ri - da, ri - da, bom, bom, bom,

 sza - kajt égygyet ró - la, Ri - da, ri - da, bom, bom, bom,

 sza - kajt égygyet ró - la, Sza - - -

 1. 2.

 Sza - kajt égygyet ró - la. ró - la.

 Sza - kajt égygyet ró - la. ró - la.

 Sza - kajt égygyet ró - la. ró - la.

 kajt égy - gyet ró - la. ró - la. Tú - rót é - szik

Tú - rót é - szik a ci - gány.

Tú - rót é - szik

a ci - gány.

Tú - rót é - szik

Tú - rót é - szik

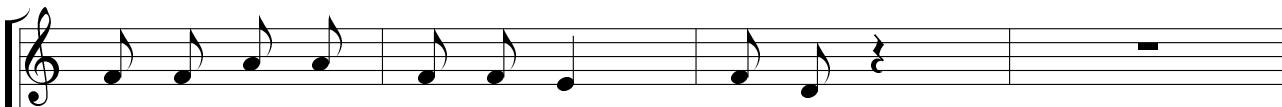
Tú - rót é - szik

a ci - gány, Tú - rót é - szik a ci - gány, Tú - rót é - szik

a ci - gány, Tú - rót é - szik a ci - gány, Tú - rót é - szik

a ci - gány, du - ba, Ve - sze - kë - dik az - u - tán,
 a ci - gány, du - ba, Ve - sze - kë - dik az - u - tán,
 a ci - gány, Tú - rót ë - szik a ci - gány, Tú - rót ë - szik
 a ci - gány, Tú - rót ë - szik a ci - gány, Tú - rót ë - szik,

 lë - ba, Még azt mon - dja po - fon vág, du - ba,
 lë - ba, Tú - - - rót ë - szik
 a ci - gány, Tú - rót ë - szik a ci - gány, Tú - rót ë - szik
 a ci - gány, Tú - rót ë - szik, a ci - gány, Tú - rót ë - szik



Vág - ja biz a na - gyap-ját,

lē - ba,

haj,



a ci - gány,

Tú - rót é - szik,

Tú - rót é - szik

a ci - gány,

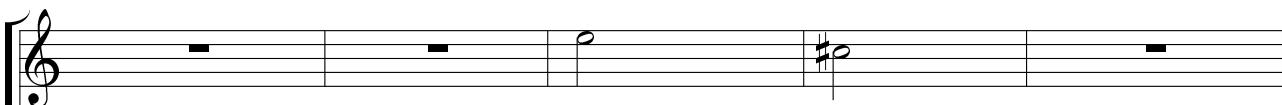


a ci - gány,

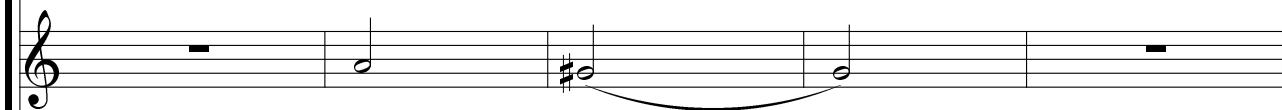
Tú - rót é - szik,

Tú - rót é - szik

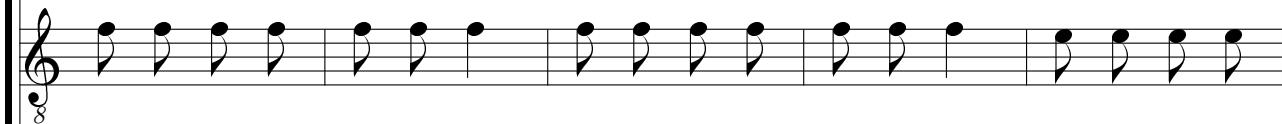
a ci - gány,



Tú - - - rót



Tú - - - rót



Tú - rót é - szik a ci - gány,

Tú - rót é - szik a ci - gány,

Tú - rót é - szik



Tú - rót é - szik

a ci - gány,

Tú - rót é - szik

a ci - gány,

Tú - rót é - szik

du - ba!

Tú - rót é - szik a ci-gány, du - ba, Ve - sze - kë - dik

a ci-gány, Tú - rót é - szik a ci-gány, Tú - rót é - szik a ci-gány,

a ci-gány, Tú - rót é - szik a ci-gány, Tú - rót é - szik a ci-gány,

lë - ba!

az - u - tán, lë - ba, Tú - rót é - szik a ci - gány,

Tú - rót é - szik a ci - gány, Még azt mon - dja po - fon vág,

Tú - rót é - szik a ci - gány, Még azt mon - dja po - fon vág,

A musical score for the folk song "Léba". The score consists of four staves of music. The first two staves are in G major, common time, with a basso continuo staff below them. The third and fourth staves are in F major, common time. The lyrics are written below each staff, alternating between Hungarian and English. The Hungarian lyrics are: "du - ba!", "lë - ba!", "Tú - rót é - szik a ci - gány,", "lë - ba!", "du - ba, Vág - ja biz a na - gyap-ját,", "lë - ba!", "du - ba, Vág - ja biz a na - gyap-ját, lë - ba!". The English lyrics are: "lë - ba!", "lë - ba!", "lë - ba! lë - ba!", "lë - ba, la!", "lë - ba!", "lë - ba! lë - ba!", "lë - ba! lë - ba!", "lë - ba, la!", "lë - ba!", "lë - ba!", "la!". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts are primarily in eighth-note patterns.

Nyne sily nebesnyja

Grigorij Lvovskij (1830–1894)

The musical score consists of four staves of music in 4/4 time, key signature of B-flat major (two flats). The vocal parts are written in soprano, alto, tenor, and bass clefs. The piano accompaniment is written in bass and treble clefs.

Measure 1: Dynamics: *p*. The vocal parts begin with eighth-note patterns. The piano accompaniment starts with sustained notes.

Measures 2–4: The vocal parts sing "Ny - ne si - ly ne - bjes - ny - ja s na - - -". The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Measures 5–8: The vocal parts sing "mi nje - - vi - - di mo slu - - zhat:". The piano accompaniment continues with eighth-note patterns and sustained notes.

Measures 9–12: The vocal parts sing "sje bo - - vkh - dit Tsar,". The piano accompaniment features eighth-note patterns and sustained notes.

Text:

Nyne sily nebesnyja
Ny - ne si - ly ne - bjes - ny - ja s na - - -
Ny - ne si - ly ne - bes - ny - ja s na - - -
Ny - ne si - ly ne - bes - ny - ja s na - - -
Ny - ne si - ly ne - bes - ny - ja s na - - -
mi nje - - vi - - di mo slu - - zhat:
mi nje - - vi - - di mo slu - - zhat:
mi nje - - vi - - di mo slu - - zhat:
- mi nje - - vi - - di mo slu - - zhat:
- mi nje - - vi - - di mo slu - - zhat:
sje bo - - vkh - dit Tsar,
sje bo - - vkh - dit Tsar,
sje bo - - vkh - dit Tsar,
sje bo - - vkh - dit Tsar,

13 14 15 16

17 *pp* 18 19 20

21 22 23

24 25 *p* 26 27 *pp* 28 *ppp*

 ri - - - no - - sit - sja.
 - - - ri - no - - - sit - sja.
 - - - ri - no - - - sit - sja.
 - - - ri - no - - - sit - sja.
 - - - ri - no - - - sit - sja.

 29 *mf* 30 31 32

 Ve - ro - ju i lju - - bo - vi - ju pri - stu - pim, da pri -
 Ve - ro - ju i lju - - bo - vi - ju pri - stu - pim, da pri -
 Ve - ro - ju i lju - - bo - vi - ju pri - stu - pim, da pri -
 Ve - ro - ju i lju - - bo - vi - ju pri - stu - pim,

 33 34 35

 tsha - stni - tsy zhiz - - - ni ve - - tschny - ja bu - -
 tsha - stni - tsy zhiz - - - ni ve - - tschny - ja bu - -
 tsha - stni - tsy zhiz - - - ni ve - - tschny - ja bu - -
 da pri - - tsha - stni - tsy zhiz - ni ve - tschnyja bu - -

36 37 *p* 38 39

djem. Al - li - lu - ja, al - li -

- - djem. Al - li - lu - ja, al - li -

8 - - djem. Al - li - lu - ja, al - li -

djem. Al - li - lu - ja, al - li -

40 41 42 43

lu - - - ja, al - - li - lu -

lu - - - ja, al - - li - lu -

8 lu - - - ja, al - - li - lu -

lu - - - ja, al - - li - lu -

44 45 46 47 48

- - - ja.

- - - ja.

8 - - - ja.

- - - ja.

Sure on this Shining Night

Morten Lauridsen (1943–)

2 3 4 5

6 7

Sure on this shin - ing night of star - made sha - dows round,
Sure on this shin - ing night of star - made sha - dows round,

8 9 10

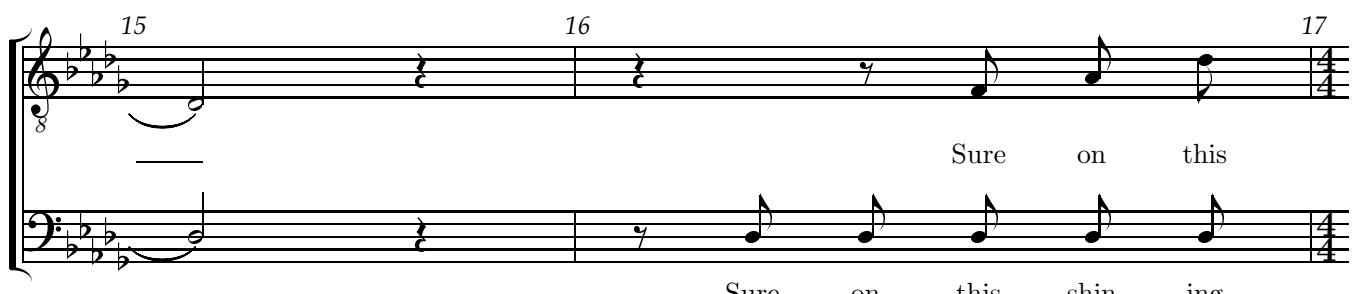
kind - ness must watch for me this side _____ the ground, on this
kind - ness must watch for me this side _____ the ground, on this

11 12

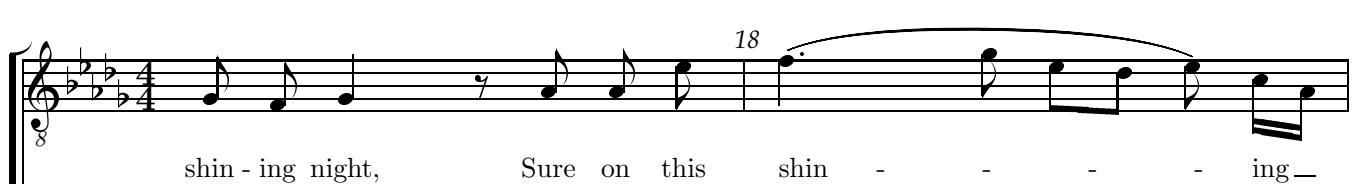
shin - - - - ing night, this
shin - - - - ing night, this

13 14

shin - - - - ing night.
shin - - - - ing night.

15 16 17


 Sure on this shin - ing

18


 shin - ing night, Sure on this shin - - - - - ing -

19 20 21


 night, sure on this shin - ing night,

side _____ the ground, on this shin - - - - -

22


 this shin - - - - - ing night, this shin - - - - -

23 24 25


 ing night, ing night.

26 27 28

 The late year lies _____

 29 30

 down the north. All _____ is healed, _____ all _____ is

 31 32

 health. High sum - mer holds the earth. _____ Hearts are

 33

 The late year lies _____ down the north, all _____ is

 whole. All _____ is healed,

 34 35

 healed, _____ all _____ is health. all _____ is health. High

 _____ all _____ is health, all _____ is health. High

36

sum-mer holds the earth. Hearts all whole. Sure on this shin-ing

37

sum-mer holds the earth. Hearts all whole. Sure on this shin-ing

38

sum-mer holds the earth. Hearts all whole. Sure on this shin-ing

sum-mer holds the earth. Hearts all whole. Sure on this shin-ing

sum-mer holds the earth. Hearts all whole. Sure on this shin-ing

39

night, sure on this shin-ing shin - - - ing

40

night, sure on this shin - - - ing

41

night, shin - - - - ing

night, shin - - - - ing

night, shin - - - - ing

42

night, sure on this shin - - - - -

night, sure on this shin - - - - -

night, sure on this shin - - - - -

night, sure on this shin - - - - -

43

44

45

46

47

48

49

Sure on this shin - ing night, _____ this

Sure on this shin - ing night of star - made sha - dows round

Sure on this

50 shin - - - ing night, _____ on this shin - -
 51 shin - - - ing night, _____ on this shin - -
 52 shin - - - shin - -
 Sure on this shin-ing night, _____ on this shin - -
 kind-ness must watch for me this side ____ the ground, on this shin - - -
 shin - - - ing night, _____ on this shin - -

53 shin - - - ing night, this shin - -
 54 shin - - - ing night, this shin - -
 55 shin - - - ing night, this shin - -
 56 shin - - - ing night.
 57 shin - - - ing night.
 - - - ing night, this shin - - - - - ing night.
 - - - ing night, this shin - - - - - ing night.
 - - - ing night, this shin - - - - - ing night.
 - - - ing night, this shin - - - - - ing night.

58 Sure on this shin - ing
 59 night.
 60 Sure on this shin - ing
 61 night.
 62 Sure on this shin - ing
 63 night.
 64 Sure on this shin - ing
 night.
 Sure on this shin - ing
 night.
 Sure on this shin - ing
 night.
 Sure on this shin - ing
 night.

Veni Sancte Spiritus

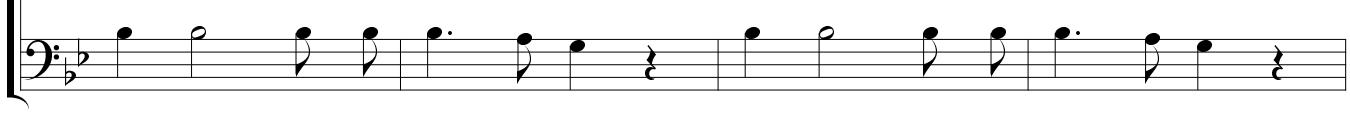
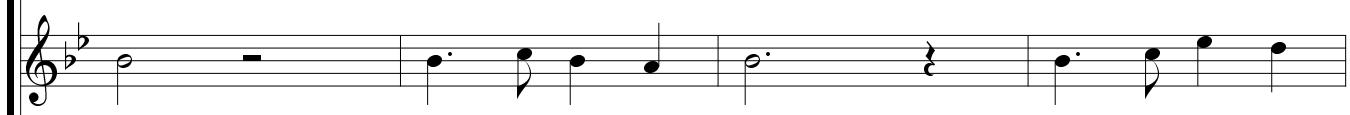
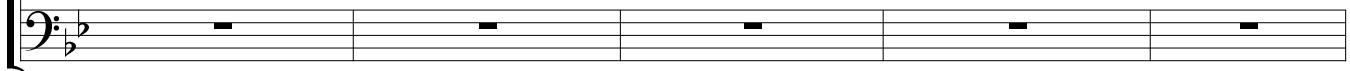
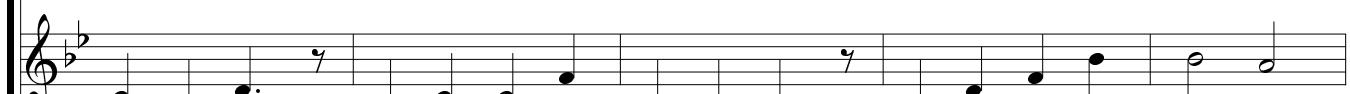
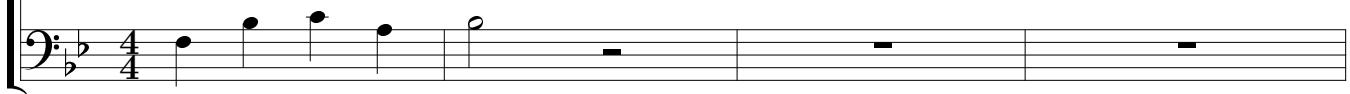
M: Krishan Oberoi (2009)

The musical score consists of four staves of music in common time (indicated by '8'). The first three staves begin with a treble clef and a key signature of one flat (B-flat). The fourth staff begins with a bass clef and a key signature of one flat (B-flat). The lyrics are written below the staves.

Ve - ni, San - cte Spi - ri - tus et e - mit - te cae - li - tus

lu - cis tu - ae ra - di - um. Ve - ni Pa - ter pau - pe - rum,

ve - ni da - tor mu - ne - rum, ve - ni lu - men cor - di - um, ve - ni



An - - - ge - sicht der Gläu - bi - gen.

 tu - o - rum fi - de - li - um, tu - o - rum fi - de - li - um.

 Oh - ne dein le - ben - dig Wehn kann im Men-schen nichts be - stehn,

 Oh - ne dein le - ben - dig Wehn kann im Men-schen nichts be - stehn,

 kann nichts heil sein noch ge-sund. Was befleckt ist, wa - sche rein, Dür - rem giesse

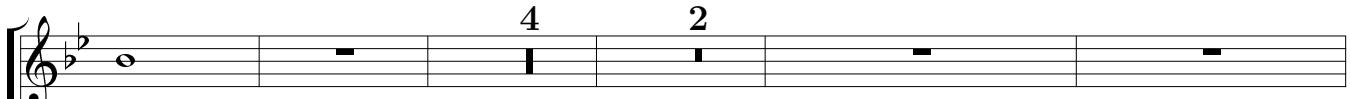
 kann nichts heil sein noch ge-sund. Was befleckt ist, wa - sche rein, Dür - rem giesse



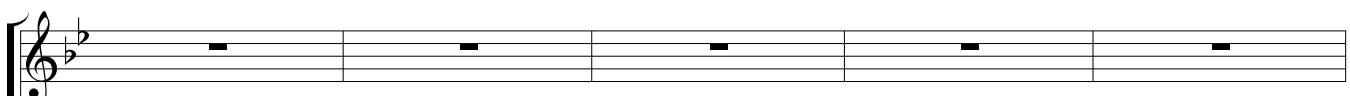
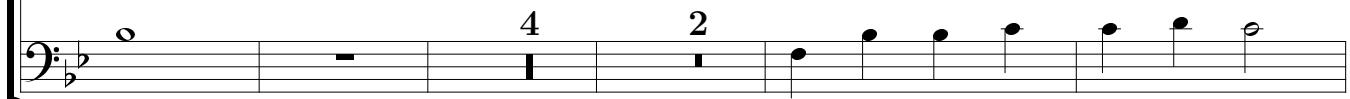
Le - ben ein, hei - le du, wo Krankheit quält, hei - le du, wo Krank - heit



Le - ben ein, hei - le du, wo Krankheit quält, hei - le du, wo Krank - heit



quält. Gib dem Volk, das die ver - traut,



das auf dei - ne Hil - fe schaut, dei - ne Ga - ben zum Ge - leit. Lass es in der



Da vir - tu - tis me - ritum, da sa - lu - tis ex - i-tum.

 Zeit be - stehn, dei-nes Heils Voll - en - dung sehn und der Freu - den

 Da per - en - ne gau - di - um,

 E - wig - keit, und der Freu - den E - wig - keit.

 da per - en - ne gau - di - um. 2

 Da per - en - ne gau - di - um. 2

 Da per - en - ne gau - di - um. 2

Sto perigiali

Mikis Theodorakis (1925–)

The musical score consists of three staves of music in G clef, B-flat key signature, and common time. The first staff features a vocal line with eighth-note patterns and lyrics in three stanzas. The second staff begins with a piano accompaniment in 2/4 time, followed by a vocal line in 4/4 time with lyrics. The third staff continues the piano accompaniment and vocal line in 4/4 time, concluding with a final section.

1. Sto pe - ri - ja - - li to mi - kro
2. Pa - no stin am - - mo tin xan - thi
3. Me ti kar - dhia me ti pno - i

kia - spro san pe - ri - ste - - ri. Dhi - psa - sa - me to _ me - si -
gra - psa - me t'o - no - ma - tis o - - rä - a pu fi - si - xen o
ti po - thus kä ti pa - - thos γ pi - rame ti zo - i mas

me - - - ri ma to ne - ro gli - - fo.
ba - - - tis kä swi - sti - ki i gra - - fi.
la - - - thos ki al - la - xam - e zo - - i.

1. An der versteckten Küste weiß wie ein Taube hatten wir am Mittag Durst, aber das Wasser war salzig.
2. Auf den blonden Sand schrieben wir ihren Namen. Wie schön die Meerbrise wehte, und der Schriftzug wurde verweht.
3. Mit welchem Herzen, welchem Atem, welcher Lust und welcher Leidenschaft – wir lebten unser Leben falsch und änderten das Leben.

The Old 100th Psalm Tune

Ralph Vaughan Williams (1872–1958)

5 6 7 8 9 10

1. Splen - dor pa - ter - nae glo - ri - ae, de lu - ce lu - cem

5

11 12 13 14 15 16

pro - fe - rens, lux lu - cis et fons lu - mi - nis, di - em di - es il -

17 18 19 20 21 22

lu - mi - nans. 2. Be - vor des Ta - ges Licht ver - geht, o

23 24 25 26 27 28

Herr der Welt, hör dies Ge - bet: Be - hü - te uns in die - ser Nacht durch

29 30 31 32 33 34

dei - ne gros - se Güt und Macht. 3. Nimm gnä-dig, gu - ter Herr und

35 36 37 38 39 40

Gott, uns die - se Nacht in dei - ne Hut; laß uns in dir ge - bor - gen

41 42 43 44 45 46

sein, in dei-nem Frie-den ruht sich's gut. 4. Hüllt Schlaf die mü - den

47 48 49 50 51

Glie - - der ein, lass uns in dir ge - bor - - gen sein, und

52 53 54 55 56

mach am Morgen uns ____ be - reit zum Lo - be dei - ner ____ Herr - lich -

57 58 3 61 62 63 64 65

keit. 5. Dank dir, o Va - ter, reich an Macht, der ü - ber uns voll

66 67 68 69 70 71

Gü - te wacht und mit dem Sohn und Heil' - gen Geist des Le - bens Fül - le

72 73 74 75 2 77 78

uns ver - heißt. A - - - men.

Preis, Dank, Lob, Ehr und Herrlichkeit

Jacobus Gallus (1550–1591)

Preis, Dank, Lob, Ehr und Herrlich - keit sei

Preis, Dank, Lob, Ehr und Herrlich - keit

Gott Va - - ter und Sohn be - reit, sei

sei Gott Va - - ter und Sohn be - reit,

12 13 14 15 16

Gott Va - ter und Sohn be - reit, und Sohn be - reit

sei Gott Va -

17 18 19 20 21 Dank

in E - wig - keit. Dank

Dank
Dank

ter und Sohn be - reit, und Sohn be - reit

in E - wig - -
E - -

E - wig - -

22 sei ge - 23 leist 24
 sei _____ ge - leist dem Tröster wert, dem Heil - gen
 — sei _____ ge - leist
 sei _____ ge - leist

- keit Dank sei _____ ge - leist
 wig - - keit Dank sei ge - leist
 keit Dank sei ge - leist

27 Geist, 28 - 29 - 30
 dem Tröster wert, dem Heil - gen

Geist,
 dem Tröster wert, dem Heil - gen Geist,

A musical score for two voices. The top voice (soprano) starts with a half note, followed by eighth-note pairs. The bottom voice (bass) enters at measure 32 with eighth-note pairs. Measures 33-35 continue this pattern.

Geist, dem Tröster wert, dem Heil-gen Geist, von nun an bis in E - wig - keit.

A musical score for two voices. The top voice (soprano) has a sustained half note. The bottom voice (bass) enters with eighth-note pairs. Measures 37-40 continue this pattern.

dem Tröster

A musical score for two voices. The top voice (soprano) has a sustained half note. The bottom voice (bass) enters with eighth-note pairs. Measures 42-45 continue this pattern.

A musical score for two voices. The top voice (soprano) has a sustained half note. The bottom voice (bass) enters with eighth-note pairs. Measures 47-50 continue this pattern.

A musical score for two voices. The top voice (soprano) has a sustained half note. The bottom voice (bass) enters with eighth-note pairs. Measures 52-55 continue this pattern.

wert, dem Heil-gen Geist, dem Tröster wert, dem Heil-gen Geist, von nun an bis in E - wig -

A musical score for two voices. The top voice (soprano) has a sustained half note. The bottom voice (bass) enters with eighth-note pairs. Measures 57-60 continue this pattern.

41 - - - - men.
 A - - - - A -
 42 - - - - men.
 A - - - - A -
 43 - - - - men.
 A - - - - men.
 keit.
 A - - - - men.
 A - - - - men.
 44 - - - - men.
 A - - - - men.
 45 A - - - - men.
 A - - - - men.
 46 men. 47 A - - - - men.
 men. A - - - - men.
 48 - - - - men.
 A - - - - men.
 49 men.
 men. A - - - - men.

Mögglingen, am 3. Okt. 2017

