

O du, die Wonne

Andante

Georg Friedrich Händel (1685–1759)

Arr.: Karl-Peter Chilla

6

10

Alt

O du, die Won-ne ver - kün-det in Zi-on,

15

Sprung zu Takt 51 oder 71 möglich ♩

steig em - por zur Hö-he der Ber - ge,

20

O du, die Gu-tes ver - hei-Bet Je - ru - sa - lem, er - heb dein

Der Anfangsteil bis Takt 71 kann sowohl solistisch, als auch von einem kleinen Frauenchor oder auch allogen Altistinnen des Chores gesungen werden.
Kürzungsmöglichkeit für den Soloteil: nach Instrumentaleinleitung statt in Takt 12, gleich in Takt 51 (Solo-Teil) oder Takt 71 (Chor-Teil) einsetzen.

Aus dem „Messias“. Text: Bibel. © Strube Verlag, München

In dulci jubilo

Dietrich Buxtehude (1636–1707)

Arr.: Karl-Peter Chilla

Musical score for the first section of *In dulci jubilo*. The music is in common time (indicated by '3') and consists of two staves: treble and bass. The treble staff begins with a dotted half note followed by an eighth note. The bass staff begins with a quarter note. The melody is primarily composed of eighth and sixteenth notes, with some sustained notes and grace notes. Measure 9 concludes with a fermata over the bass staff.

1. In dul - ci ju - bi - lo, _____ nun
2. O Je - su par - vu - le, _____ nach
3. O pa - tris ca - ri - tas, _____ o

Continuation of the musical score for measures 10-17. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.

Continuation of the musical score for measures 18-25. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.

Continuation of the musical score for measures 26-33. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.

1. sin - get und seid froh!
2. dir ist mir so weh;
3. na - ti - le ni - tas!

Continuation of the musical score for measures 34-41. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.

Continuation of the musical score for measures 42-49. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.

Continuation of the musical score for measures 50-57. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.

1. Un - sers Her - zens Won - ne, liegt in prä - se - pi - o
2. Tröst mir mein Ge - mü - te, o pu - er op - ti - me,
3. Wir wärn all ver - dor - ben, per nos - tra crim - mi - na,

Continuation of the musical score for measures 58-65. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.

Continuation of the musical score for measures 66-73. The treble staff starts with a dotted half note followed by an eighth note. The bass staff starts with a quarter note. The melody continues with eighth and sixteenth notes, maintaining the harmonic pattern established in the previous section.