

# Die Wildrose

Symphonische Weihedichtung Nr. 2 für Solisten, Chor, Orgel und Orchester

## I. Jerusalem

Peter Ritzen

Text: Anton Van Wilderode (1918-1998)

**Allegro maestoso** ♩=126

The musical score is written for Bassoon 1-2 in 4/4 time, featuring a complex rhythmic pattern of eighth notes. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measure numbers 4, 6, 8, 10, 12, and 14 indicated at the beginning of each system. The first system includes the tempo marking **Allegro maestoso** ♩=126 and the dynamic marking **ff stacc.**. The word *brillante* is written above the first and third measures of the first system. The score concludes with a double bar line and a fermata, with the number **2** written below the staff.

Fagott 1-2

17 **>** 3 3 3 3 3 3 3  
**>** 3 3 3 3 3 3 3  
 dim.

19 3 3 3 3 3 3 3  
 3 3 3 3 3 3 3  
*p sotto voce* *dim. poco a poco*

21 3 3 3 3 3 3 3  
 3 3 3 3 3 3 3

23 3 3 3 3 3 3 3 3 3 3 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3  
 pp

26 2 Fl.

30 p

**Tempestuoso** ♩ = 138

37 3 3 3 3 3 3  
 3 3 3 3 3 3  
*molto marcato*

38 3 3 3 3 3 3  
 3 3 3 3 3 3  
*molto marcato*

39 3 3 3 3 3 3 3 3 3 3 3 3  
 3 3 3 3 3 3 3 3 3 3 3 3  
*molto marcato*

41 **Tempo I**  
 Hn. I //

46

Musical notation for measures 46-50. The key signature is one flat (B-flat), and the time signature is 4/4. The music consists of five half notes: G2, F2, E2, D2, and C2. The first two half notes are marked with a *p* dynamic, and the last two are marked with a *pp* dynamic.

51

Andante  $\text{♩} = 76$

solo

tutti

solo

*p espr.*

55

2 Fl.

Musical notation for measures 51-54. The key signature changes to three sharps (F#, C#, G#). The time signature is 4/4. The music features a series of eighth notes in the bass clef and a melodic line in the treble clef starting at measure 53, marked "2 Fl.". Dynamics include *p* and *pp*.

59

L'istesso tempo

solo

tutti

*p*

63

Musical notation for measures 55-58. The key signature is three sharps. The music consists of eighth notes in the bass clef. Dynamics include *p* and *pp*.

67

Musical notation for measures 59-62. The key signature is three sharps. The music consists of eighth notes in the bass clef. Dynamics include *p* and *pp*.

71

solo

Musical notation for measures 63-66. The key signature is three sharps. The music consists of eighth notes in the bass clef. Dynamics include *p* and *pp*.

75

rit.

Tempo

tutti

solo

tutti

*p espr.*

79

solo

Musical notation for measures 67-70. The key signature is three sharps. The music consists of eighth notes in the bass clef. Dynamics include *p* and *pp*.

Fagott 1-2

4

83 pizz. poco accel. Più mosso  $\text{♩} = 78$  tutti  
2 2 2 Klar. pp

92

100

103 p pp

106

109

112 poco rit. . . . 2 2

118 Andante  $\text{♩} = 76$  molto rit. . . . 4 2 15 5/4

Meno mosso  $\text{♩} = 63$

140 1. VI

144

149 **Maestoso** ♩=72  
Pauk. tutti

149 Musical staff with bass clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The staff contains a series of notes with dynamic markings including *ff*.

156 Musical staff with bass clef, key signature of three sharps, and 3/4 time signature. It features a melodic line with slurs and dynamic markings, including *f* and *rit.*

161 Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It contains a melodic line with slurs and dynamic markings, including *f* and *rit.*

169 **Tempo** ♩=72  
solo *p* *cresc. poco a poco* (solo) *p*  
*f* *p* *p*  
*cresc. poco a poco*

178 **Listesso Tempo** ♩=♩  
tutti solo

178 Musical staff with bass clef, key signature of three sharps, and 4/4 time signature. It features a melodic line with slurs and dynamic markings including *ff*, *mf*, and *pp*. A double bar line with a '2' above it indicates a second ending.

186 Musical staff with bass clef, key signature of three sharps, and 2/2 time signature. It features a melodic line with slurs and dynamic markings, including *5* and *1. VI*.

193 **Lento** ♩=60  
*pp* *pp*

200 **Grave** ♩=40  
*ppp* *pp*

**attacca Die Wildrose II. 'Bethlehem'**

207 **Più mosso** ♩=92  
solo *vibrato* *rit.* tutti  
*molto espr.* *morendo*

Fagott 1-2

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## II. Bethlehem

Anton van Wilderode

Peter Ritzen

Tempo moderato ♩ = 116

16

poco rit. . .

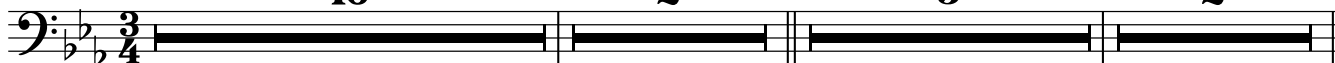
2

Poco adagio ♩ = 63

5

rit. . . .

2



26 Adagio ♩ = 63

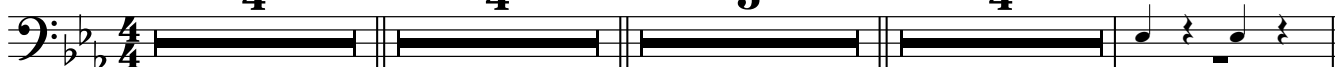
4

4

5

4

Pauk.



Piu mosso ♩ = 80

religioso

44

solo

pp



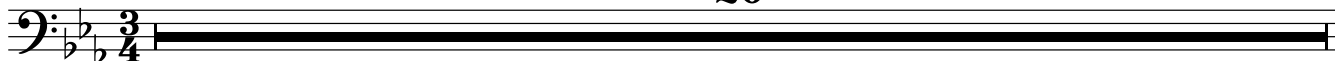
47

morendo



52 Tempo di gracia ♩ = 116

20

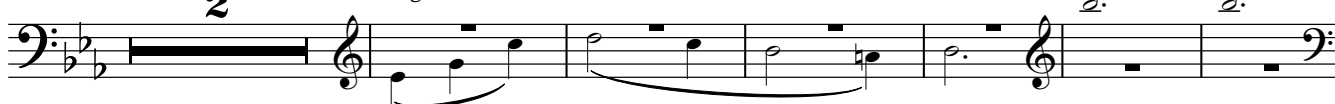


72

2

Eng. Hn.

Fl.



80

27

mp

pp



Fagott 1-2

113 Fl. *tr*

*mp*

119 Pauk.

*pp*

Meno mosso ♩=80  
*religioso*

123 tutti

*pp*

126 *morendo*

129 Adagio ♩=63

*pp* *mp* *pp*

136 Adagio assai ♩=58

3

140 *accel.*

2

attacca Die Wildrose III.  
'Es gibt nur ein Land'

# Die Wildrose

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Fagott 1-2

## III. 'Es gibt nur ein Land'

Text: Anton van Wilderode

Peter Ritzen

### I. PROLOGUE: 'Die Kreuzfahrer' Allegro ♩=126

1

11

21

27

33

Molto agitato ♩ = 138

36

39

Maestoso ♩ = 104



Fagott 1-2

2 II. KANTATE: 'Das Volksgebet' Allegretto ♩.=48

52

I. Hn.

2

58

tutti

pp mf p

63

L'istesso tempo

3

67

Fl.

mf f

72

cresc. poco a poco

psub

Tempo tenuto ♩.=42

76 mf

80

83

86

Fagott 1-2

89 **Tempo primo** ♩.=48

89 *solo*  
*p*

92

94  
*mf*

97  
*f* *tutti*

99 **6** Tr-C.

108  
*mf* *p*

115  
*p* *cresc.* *ff*

**Tempo Tenuto** ♩.=42

120 *tutti*  
*f*

124

Fagott 1-2

4

127

130

133

**Tempo primo** ♩.=48

solo

136

139

142

tutti

**Tempo**

144

148

153

158

166

*cresc.*

*ff*

*molto rall.*

**III. Herrliche triumphalen Einzug: Maestoso grandioso** ♩=40

171

*ff*

176

181

**Maestoso** ♩ = 104

187

*ff brillante*

193

199

*sf sf* *fff*