

Hänsel und Gretel

Engelbert Humperdinck

fragmenten uit de opera gezet voor mannenkoor en vier hoorns door

Arie van Hoek

aan Truus Litjens

Chromatic ranges:

The image displays a musical score for eight instruments, each with a chromatic range indicated by a wavy line. The instruments are arranged in two groups of four, each with a bracket on the left. The first group consists of four Horns (Horn 1 in F, Horn 2 in F, Horn 3 in F, and Horn 4 in F), and the second group consists of four vocal parts (Tenor I, Tenor II, Bass I, and Bass II). Each instrument part is written on a five-line staff. The time signature for all parts is 8/4. The key signature is one flat (B-flat). The chromatic range for each instrument is shown as a wavy line starting from a whole note and ending with a whole note. The range for Horn 1 in F is from F2 to F3. The range for Horn 2 in F is from F2 to F3. The range for Horn 3 in F is from F2 to F3. The range for Horn 4 in F is from F2 to F3. The range for Tenor I is from F2 to F3. The range for Tenor II is from F2 to F3. The range for Bass I is from F2 to F3. The range for Bass II is from F2 to F3.

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Tenor I

Tenor II

Bass I

Bass II

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Ruhige, nicht zu langsame Bewegung

The musical score is written for four horns and a men's choir. The horns are in F major and 4/4 time. The tempo is 'Ruhige, nicht zu langsame Bewegung'. The horns play a melodic line with various intervals and rests. The men's choir parts (Tenor 1, Tenor 2, Bass 1, Bass 2) are currently empty, indicated by a large '8' on the first two staves and a '4' on the last two staves.

Horn 1 in F *mp*

Horn 2 in F *mp*

Horn 3 in F *mp*

Horn 4 in F *mp*

Tenor 1 8

Tenor 2 8

Bass 1 4

Bass 2 4

7

H1

H2

H3

H4

p

mf

p

p

mf

mf

p

p

mf

p

14

poco rit.

H1

H2

H3

H4

mp

p

mf

p

mp

p

f

p

p

mf

mf

p

mf

p

mf

p

21

a tempo

non-rit.

H1

H2

H3

H4

p

p

p

p

mp

pp

mp

pp

p

p

p

p

28 *rall.*

H1 *pp* *p*

H2

H3 *pp* *p*

H4 *p*

28

T1 *mp* ev - 'ry day is like the

T2 *mp* O, for you and me, poor mo - ther, ev - 'ry day is like the

B1 *mp* O, for you and me, poor mo - ther, ev - 'ry day is like the

B2 *mp* ev - 'ry day is like the

32 *pp* *p* *rit.* *rubato* *tempo*

H1

H2

H3

H4

32

T1 o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

T2 o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

B1 o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

B2 o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

35

H1 *f*

H2 *f* *p*

H3 *mf* *p*

H4 *mf* *p*

T1 8 la, hun - ger is the poor man's curse! Tral-la-la, tral-la-la-la la, hun - ger is the poor man's

T2 8 la, hun - ger is the poor man's curse! Tral-la-la, tral-la-la-la la, hun - ger is the poor man's

B1 la, hun - ger is the poor man's curse! Tral-la-la, tral-la-la-la la, hun - ger is the poor man's

B2 la, hun - ger is the poor man's curse! Tral-la-la, tral-la-la-la la, hun - ger is the poor man's

38

H1 *f*

H2 *f* *p* *pp*

H3 *f* *p*

H4 *f* *p*

T1 8 curse! *mp* just a lit-tle food and fi-re! But a-las it's true e -

T2 8 curse! *mp* 'Tis-n't much that we re-qui-re, just a lit-tle food and fi-re! But a-las! it's true e -

B1 curse! *mp* 'Tis-n't much that we re-qui-re, just a lit-tle food and fi-re! But a-las! it's true e -

B2 curse! *mp* just a lit-tle food and fi-re! But a-las it's true e -

42 *rit.* *rubato* *tempo*

H1 *pp*

H2 *p*

H3

H4

T1 8

T2 8

B1

B2

nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

nough, life on some of us is rough Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

nough, life on some of us is rough Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

nough, life on some of us is rough Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

45

H1 *f* *p*

H2 *f* *p* *f*

H3 *mf* *p* *f*

H4 *mf* *p* *f*

T1 8

T2 8

B1

B2

pay! Tral-la - la, tral-la - la - la, hun - ger is the de-vil to pay!

pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de-vil to pay!

pay! Tral-la - la, tral-la - la - la, hun - ger is the de-vil to pay!

pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de-vil to pay!

48

H1 *pp*

H2 *p*

H3 *p*

H4 *p*

T1 *mf* if you can get a good square meal: but when there's nought what you can

T2 *mf* Yes, hun-ger's all ve-ry well to feel, if you can get a good square meal: but when there's nought, what can you

B1 *mf* Yes, hun-ger's all ve-ry well to feel, if you can get a good square meal: but when there's nuoght, what can you

B2 *mf* if you can get a good square meal: but when there's nought what you can

51

H1 *rit.* *rubato* *tempo*

H2

H3

H4

T1 do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la la, O for a drop of moun-tain

T2 do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la la, O for a drop of moun-tain

B1 do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la la, O for a drop of moun-tain

B2 do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la la, O for a drop of moun-tain

54 *poco rit.*

H1 *f* *f* *f*

H2 *f* *p* *f*

H3 *f* *p* *f*

H4 *f* *p* *f*

T1 *f* dew! *f* Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

T2 *f* dew! *f* Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

B1 *f* dew! *f* Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

B2 *f* dew! *f* Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

57 Munter ♩ = 88

H1 *mf* *mp* *mf* *mp*

H2 *mf* *mp* *mf* *mp*

H3 *mf* *mp* *mf* *mp*

H4 *mf* *mp* *mf* *mp*

64

H1

H2

H3

H4

p

mp

p

mp

mp

71

H1

H2

H3

H4

f

p

mp

f

p

f

f

non-rit.

78

H1

H2

H3

H4

rit.

Sehr ruhig ♩ = 68

84

H1

H2

H3

H4

pp

84 *mit halber Stimme.*

T1

T2

B1

B2

p

When at night I go to sleep, four-teen an-gels watch do keep: two my head are guar - ding,

90

H1

H2

H3

H4

pp

90

T1

T2

B1

B2

two my feet are gui - ding, two are on my right hand, two are on my left hand,

96

H1

H2

H3

H4

T1

two are warm-ly co - ver, two who o'er me ho - ver, two to whom 'tis gi - ven to

T2

two who warm-ly co - ver, two who o'er me ho - ver, two to — whom 'tis gi - ven to

B1

left hand, two are warm-ly co - ver, two who o'er me ho - ver, two who guide my

B2

two are warm-ly co - ver, two who o'er me ho - ver, two to — whom 'tis gi - ven to

poco rit.

Munter $\text{♩} = 88$

102

H1

pp

H2

pp

H3

pp

H4

pp

T1

guide my steps to Hea - ven.

T2

guide my steps to Hea - ven.

B1

steps to Hea - ven.

B2

guide my steps to Hea - ven.

108

H1 *f* *pp* *f*

H2 *f* *pp* *f*

H3 *f* *pp* *f*

H4 *f* *f*

116

H1 *f* *ff* *non-rit.*

H2 *f* *ff*

H3 *f* *ff*

H4 *f* *ff*

123

H1 *poco rit.* *mf* *ff*

H2 *ff*

H3 *ff*

H4 *mf* *f*

Munter ♩ = 84

130

H1 *ff*

H2 *ff*

H3 *ff* *mp*

H4 *ff* *mp*

T1 *mf* So hop, hop, hop, ga - lop, lop, lop! My broom-stick nag, come

T2 *mf* So hop, hop, hop, ga - lop, lop, lop! My broom-stick nag, come

B1 *mf* So hop, hop, hop, ga lop, lop, lop! My broom-stick nag, come

B2 *mf* So hop, hop, hop, ga lop, lop lop! My broom-stick nag, come

137

H1 *ff*

H2 *mp*

H3 *mp*

H4

T1 *mf* do not lag! At dawn of day, I

T2 *mf* do not lag! At dawn of day, I

B1 *mf* do not lag! At dawn of day, I

B2 *mf* do not lag! At dawn of day, I

158

H1 *ff* *p*

H2 *ff* *p*

H3 *ff* *p*

H4 *ff* *p*

T1 *p* And three and four, are witch-es' lore, and five and six, are

T2 *p* And three and four, are witch-es' lore, and five and six, are

B1 *p* And three and four, are witch-es' lore, and five and six, are

B2 *p* And three and four, are witch-es' lore, and five and six, are

165

H1 *f* *mp*

H2 *f* *mp*

H3 *f* *mp*

H4 *f* *mp*

T1 *mf* And wit-ches' tricks and nine is one and ten is none, and sev'n is nil, or what she will!

T2 *mf* And wit-ches' tricks and nine is one, and ten is none, and sev'n is nil, or what she will!

B1 *mf* And wit-ches' tricks and nine is one, and ten is none, and sev'n is nil, or what she will!

B2 *mf* And wit-ches' tricks and nine is one, and ten is none, and sev'n is nil, or what she will!

172 *rit.* Munter ♩ = 88

H1 *ff* *ff*

H2 *ff* *ff*

H3 *ff* *ff*

H4 *ff* *ff*

172

T1 8 thus they ride till dawn of day!

T2 8 thus they ride till dawn of day!

B1 thus they ride till dawn of day!

B2 thus they ride till dawn of day!

179

H1 *p*

H2 *p*

H3 *p*

H4 *p*

186

H1 *p* cresc. poco à poco

H2 *p* cresc. poco à poco

H3 *p* cresc. poco à poco

H4 *p* cresc. poco à poco

193

H1

H2

H3

H4

f *p*

f *p*

f *p*

201

H1

H2

H3

H4

p

209

H1

H2

H3

H4

mf *sub. p* *f* *p*

mf *sub. p*

mf *sub. p*

mf *sub. p* *f* *p*

218

H1

H2

H3

H4

f *f* *ff*

f *ff*

f *ff*

f *ff*

226 *rit.*

H1 *mp* *p* *pp*

H2 *mp* *p* *mf*

H3 *mp* *p* *pp*

H4 *mp* *p* *pp*

233 *accel.* Knusperwalzer $\text{♩} = 52$

H1 *mf* *f* *mf*

H2 *f* *mp*

H3 *f* *mp*

H4 *f*

T1 *f* Hur - rah! *mf* now sing the witch is dead,

T2 *f* Hur - rah! *mf* now sing the witch is dead,

B1 *f* Hur - rah! *mf* now sing the witch is dead,

B2 *f* Hur - rah! *mf* now sing the witch is dead,

241

H1

H2

H3

H4

mp

mp

mp

241

T1

8

rea - ly dead! No more to dread! *f* Hur - rah! *mf* now sing the witch is still, death - ly

T2

8

real - ly dead! No more to dread! *f* Hur - rah! *mf* now sing the witch is still, death - ly

B1

8

rea - ly dead! No more to dread! *f* Hur - rah! *mf* now sing the witch is still, dead - ly

B2

8

real - ly dead! No more to dread! *f* Hur - rah! *mf* now sing the witch is still, dead - ly

250

H1

H2

H3

H4

mp

mp

mp

mp

rit.

250

T1

8

still! We can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no more!_

T2

8

still! We can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no more!_

B1

8

still! We can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no more!_

B2

8

still! We can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no more!_

a tempo

259

H1

H2 *mp*

H3 *mp*

H4 *mf*

T1 8 — Yes, — let us hap - py be, dan-cing so mer - ri-ly; now the old witch is gone, we'll have no

T2 8 — Yes, — let us hap - py be, dan-cing so mer - ri-ly, now the old witch is gone, we'll have no

B1 — Yes, — let us hap - py be, dan-cing so mer - ri-ly, now the old witch is gone, we'll have no

B2 — Yes, — let us hap - py be, dan-cing so mer - ri-ly, now the old witch is gone, we'll have no

267

1. 2.

H1 *mf* *sub. p* *mf*

H2 *mf* *sub. p* *mf*

H3 *mf* *sub. p* *mf*

H4 *mf* *sub. p* *mf*

T1 8 end of fun! *mp* Hey! — Hur - rah, hur - rah! *f* Hip hur -

T2 8 end of fun! *mp* Hey! - Hur - rah, hur - rah! *f* Hip hur -

B1 end of fun! *mp* Hey! — Hur - rah, hur - rah! *f* Hip hur -

B2 end of fun! *mp* Hey! — Hur - rah, hur - rah! *f* Hip hur -

276

H1 *mf*

H2 *mf*

H3 *mf*

H4 *mf*

276

T1
rah! Hip hur - rah! Hur - rah!

T2
rah! Hip hur - rah! Hur - rah!

B1
rah! Hip hur - rah! Hur - rah!

B2
rah! Hip hur - rah! Hur - rah!

287 *poco rit.*

H1 *mf*

H2 *mf*

H3

H4

Ziemlich schnell $\text{♩} = 102$

The image displays a musical score for a piece titled "The Rose Tree". The score is arranged for a vocal quartet (H1, H2, H3, H4) and a four-part instrumental ensemble (T1, T2, B1, B2). The music is written in 2/2 time, with a key signature of one flat (B-flat major). The vocal parts (H1-H4) are in treble and bass staves, while the instrumental parts (T1-T2, B1-B2) are in treble and bass staves. The score begins with a 296-measure mark. The vocal parts enter with a melody in the first system, followed by a 296-measure mark. The instrumental parts enter in the second system, marked with a fortissimo (ff) dynamic. The score continues with several measures of music, including a 296-measure mark.

[illegible]

308

H1 *p*

H2 *p*

H3

H4 *p*

308

T1 *mf* Chil - dren, see the won - der wrought, how the Witch her - self was caught un - a - ware in the snare

T2 *mf* Chil - dren, see the won - der wrought, how the Witch her - self was caught un - a - ware in the snare

B1 *mf* Chil - dren, see the won - der wrought, how the Witch her - self was caught un - a - ware in the snare

B2 *mf* Chil - dren, see the won - der wrought, how the witch her - self was caught un - a - ware in the snare

314

H1 *mf* *p*

H2 *mf* *p*

H3 *p*

H4 *p*

314

T1 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

T2 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

B1 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

B2 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

320

H1 *mf*

H2 *mf*

H3 *>*

H4

320

T1 *8* self was caught un - a - ware in the snare laid for us with cun - ning rare!

T2 *8* self was caught un - a - ware in the snare laid for us with cun - ning rare!

B1 self was caught un - a - ware in he snare laid for us with cun - ning rare!

B2 self was caught un - a - ware in the snare laid for us with cun - ning rare!

326

Allmählich breiter im Zeitmasse.

H1 *fp*

H2

H3 *fp*

H4 *p*

326

T1 *mp* Mmmm

T2 *mf* Such is Hea - ven's chas - tise - ment; *mp* Mmmm *mf* "When past bea - ring is our grief,

B1 *mf* Such is Hea - ven's chas - tise - ment; e - vil works will have an end, "When past bea - ring is our grief,

B2 *mp* Mmmm *mf* e - vil works will have an end, "When past bea - ring is our grief,

rit.

332

H1

H2

H3

H4

T1

T2

B1

B2

mf

p

mf

p

pp

Mmmm

Mmmm

mp "Yes, when past bea - ring is our grief, Then 'tis Hea - ven will

Then 'tis Hea - ven will send us sure re *mf* lief!" *mp* "Yes, when past bea - ring is our grief, Then 'tis Hea - ven will

Then 'tis Hea - ven will send us sure re *mf* lief!" *p* Mmmm *pp* Mmmm *pp*

mp Mmmm *p* Mmmm *pp* Mmmm *pp*

Feierlich (leise beginnend)

338

H1

H2

H3

H4

T1

T2

B1

B2

pp

pp

3

3

338

8

send sure re - lief!"

send sure re - lief!"

p "When past bea - ring is our grief,

p "When past bea - ring is our grief,

Noch breiter werdend,
sehr anschwellend

Schnell ♩ = 120

344

H1

H2

H3

H4

f

ff

344

T1

T2

B1

B2

"Then 'tis Hea - ven *ff* send sure re - lief!"

Then 'tis Hea - ven *ff* send sure re - lief!"

350

H1

H2

H3

H4

350

T1

T2

B1

B2