

CHRISTOPH HAUSCHILD

MARIA BEI
ELISABETH

KLEINE ADVENTSKANTATE
FÜR KINDERCHOR, SOPRAN,
QUERFLÖTE, ORFF-INSTRUMENTE
UND KLAVIER

FÜR
TÜNDE NAGY
UND DEN SAARBRÜCKER KINDERCHOR
„JOHANNISBÄREN“

DIESES WERK IST IN ALLEN TEILEN URHEBERRECHTLICH GESCHÜTZT.
AUFFÜHRUNGEN SIND DER GEMA MITZUTEILEN.

MARIA BEI ELISABETH

KANTATE FÜR KINDERCHOR, SOPRAN, ORFF-INSTRUMENTE,
QUERFLÖTE UND KLAVIER

MUSIK: CHRISTOPH HAUSCHILD
TEXT: EVANGELIUM NACH LUKAS 1, 26 - 56 (LUTHER)
CHRISTOPH HAUSCHILD
FRIEDEMANN SCHÄFER

I. SINFONIA

Andante ♩ = 88

The musical score is written for a variety of instruments. It begins with a 4/4 time signature and a tempo marking of Andante (♩ = 88). The instruments listed on the left are: Flöte (Flute), Triangel (Triangle), Schlittenglocken (Shaver's bells), Klanghölzer (Wood blocks), Sand Block (Sand block), Holz Block (Wood block), Kleine Trommel (Small drum), Becken (Cymbal), Glockenspiel (Glockenspiel), Xylophon (Xylophone), Bass-Metallklangst. (Bass metal chimes), and Klavier (Piano). The Flöte, Triangel, Schlittenglocken, Klanghölzer, Sand Block, Holz Block, Kleine Trommel, Becken, Glockenspiel, and Klavier parts are mostly silent, indicated by rests. The Xylophon part features a rhythmic pattern of eighth notes starting in the second measure. The Bass-Metallklangst. part features a simple melodic line of quarter notes.

5

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

5

Glk.

5

Xylo.

5

Klgst.

5

Kl.

9

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

9

Glk.

9

Xylo.

9

Klgst.

9

Kl.

12

Fl.

12

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

12

Glk.

12

Xylo.

12

Klgst.

12

Kl.

15

Fl.

15

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

15

Glk.

15

Xylo.

15

Klgst.

15

Kl.

Detailed description of the musical score: The score is for measures 15 through 18. The Flute (Fl.) part starts with a melodic line in the treble clef, featuring eighth and sixteenth notes. The Percussion (Trgl., Schl. Gl., K. Hlz., S. Bl., H. Bl., Kl. Tr., B.) parts are arranged in a grand staff. The K. Hlz. part has a specific rhythmic motif. The Glockenspiel (Glk.) and Xylophone (Xylo.) parts play a steady eighth-note pattern. The Keyboard (Kl.) part is currently silent.

19

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

Glk.

Xylo.

Klgst.

Kl.

22

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

22

Glk.

22

Xylo.

22

Klgst.

22

Kl.

26

Fl.

26

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

26

Glk.

26

Xylo.

26

Klgst.

26

Kl.

The musical score is arranged in a standard orchestral format. The top section contains the woodwinds and brass: Flute (Fl.), Trumpets (Trgl.), Trumpets in C (Schl. Gl.), Horns in F (K. Hlz.), Trombones (S. Bl., H. Bl.), Clarinet in Bb (Kl. Tr.), and Bass (B.). The middle section contains the percussion: Glockenspiel (Glk.), Xylophone (Xylo.), and Kettle Drum (Klgst.). The bottom section is the Piano (Kl.), with both treble and bass staves. Measure 26 is marked with a '26' above the staff. A vertical line with a double slash and a '2' above it is placed between measures 26 and 27, indicating a second ending or a specific performance instruction. The score shows various musical notations including rests, notes, and complex rhythmic patterns.

30

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

30

Glk.

30

Xylo.

30

Klgst.

30

Kl.

The image shows a page of a musical score, measures 30 through 32. The instruments listed on the left are: Fl. (Flute), Trgl. (Trigon), Schl. Gl. (Snare Drum), K. Hlz. (Kettledrum), S. Bl. (Soprano Clarinet), H. Bl. (Alto Clarinet), Kl. Tr. (Clarinet in Bb), B. (Bassoon), Glk. (Glockenspiel), Xylo. (Xylophone), Klgst. (Kettledrum), and Kl. (Piano). The score is written in a common time signature. The piano part is written in grand staff notation (treble and bass clefs) with figured bass notation below the bass line. The number '30' is written above the first measure of each instrument's part.

This musical score page contains measures 33 through 36. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with eighth and sixteenth notes, ending with a trill.
- Trgl.** (Trigon): Rests in measures 33 and 34, followed by a quarter note in measure 35.
- Schl. Gl.** (Snare Drum): Continuous eighth-note pattern.
- K. Hlz.** (Cymbals): Rests in measures 33 and 34, followed by a quarter note in measure 35.
- S. Bl.** (Soprano Saxophone): Continuous eighth-note pattern.
- H. Bl.** (Alto Saxophone): Melodic line with eighth and sixteenth notes.
- Kl. Tr.** (Clarinet in Treble Clef): Quarter notes.
- B.** (Bassoon): Quarter notes.
- Glk.** (Glockenspiel): Melodic line with eighth and sixteenth notes.
- Xylo.** (Xylophone): Continuous eighth-note pattern.
- Klgst.** (Kongel): Quarter notes.
- Kl.** (Piano): Treble clef has a continuous eighth-note pattern; bass clef has a steady bass line.

This musical score page contains measures 36 through 39 for an orchestra and woodwinds. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line in treble clef.
- Trgl.** (Trigon): Percussion part with rests.
- Schl. Gl.** (Snare Drum): Rhythmic pattern of eighth notes.
- K. Hlz.** (Cymbals): Percussion part with rests.
- S. Bl.** (Soprano Saxophone): Rhythmic pattern of eighth notes.
- H. Bl.** (Alto Saxophone): Rhythmic pattern of eighth notes.
- Kl. Tr.** (Clarinet): Bass notes.
- B.** (Bassoon): Bass notes.
- Glk.** (Glockenspiel): Melodic line in treble clef.
- Xylo.** (Xylophone): Rhythmic pattern of eighth notes.
- Klgst.** (Kongel): Bass notes.
- Kl.** (Piano): Grand staff with chords and arpeggios.

The score is divided into four measures (36-39). The piano part features a complex rhythmic accompaniment with chords and arpeggios. The woodwind and string parts provide harmonic support and rhythmic texture.

This musical score page contains measures 39, 40, and 41 for a woodwind and percussion ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 39-41 in treble clef. Measure 39 has a trill over the second measure. Measure 40 is in 2/4 time, and measure 41 is in 4/4 time with a key signature change to two flats.
- Trgl. (Trigon):** Measures 39-41 in common time. Measure 39 has a rest, measure 40 has a quarter note, and measure 41 has a quarter note.
- Schl. Gl. (Snare Drum):** Measures 39-41 in common time. Measure 39 has a continuous eighth-note pattern, measure 40 has a continuous eighth-note pattern, and measure 41 has a quarter note.
- K. Hlz. (Cymbal):** Measures 39-41 in common time. Measure 39 has a rest, measure 40 has a rest, and measure 41 has a quarter note.
- S. Bl. (Soprano Saxophone):** Measures 39-41 in common time. Measure 39 has a continuous eighth-note pattern, measure 40 has a continuous eighth-note pattern, and measure 41 has a quarter note.
- H. Bl. (Alto Saxophone):** Measures 39-41 in common time. Measure 39 has a continuous eighth-note pattern, measure 40 has a continuous eighth-note pattern, and measure 41 has a quarter note.
- Kl. Tr. (Clarinet):** Measures 39-41 in common time. Measure 39 has a quarter note, measure 40 has a quarter note, and measure 41 has a quarter note.
- B. (Bassoon):** Measures 39-41 in common time. Measure 39 has a quarter note, measure 40 has a quarter note, and measure 41 has a quarter note.
- Glk. (Glockenspiel):** Measures 39-41 in treble clef. Measure 39 has a continuous eighth-note pattern, measure 40 has a continuous eighth-note pattern, and measure 41 has a quarter note.
- Xylo. (Xylophone):** Measures 39-41 in treble clef. Measure 39 has a continuous eighth-note pattern, measure 40 has a continuous eighth-note pattern, and measure 41 has a quarter note.
- Klgst. (Kongel):** Measures 39-41 in bass clef. Measure 39 has a quarter note, measure 40 has a quarter note, and measure 41 has a quarter note.
- Kl. (Piano):** Measures 39-41 in grand staff. Measure 39 has a continuous eighth-note pattern in the right hand and a quarter note in the left hand. Measure 40 has a continuous eighth-note pattern in the right hand and a quarter note in the left hand. Measure 41 has a continuous eighth-note pattern in the right hand and a quarter note in the left hand.

42

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

42

Glk.

42

Xylo.

42

Klgst.

42

Kl.

Detailed description: This page of a musical score covers measures 42, 43, and 44. The Flute (Fl.) part is written in treble clef and features a melodic line with eighth and sixteenth notes, including some chromaticism. The Percussion section includes Trgl. (Triangle), Schl. Gl. (Snare Drum), K. Hlz. (Kettledrums), S. Bl. (Small Drum), H. Bl. (Large Drum), Kl. Tr. (Cymbal), and B. (Bass Drum), with various rhythmic patterns and accents. The Keyboard section includes Glk. (Glockenspiel), Xylo. (Xylophone), and Klgst. (Klangglas), with rhythmic accompaniment. The Piano (Kl.) part is written in grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines. Measure numbers 42 are indicated at the start of each staff.

II. REZITATIV UND IM SECHSTEN MONAT

Maria

Engel

Evangelistin

Und im sechsten Monat wurde der Engel Ga - bri - el von Gott ge - sandt

F Maj7 D m9 G min7 B^b Maj7 D min7

Klavier

5

Ev.

in ei - ne Stadt in Galiläa, die heis - set Na - za - reth, zu ei - ner

5

B^b Maj7 A m9 G m9 C9 F6 F Maj7

Kl.

11

Ev.

Jungfrau, die vertraut war einem Mann mit Namen Josef vom Hau - se Da - vid; und die

11

D m9 G min7 F 9/A B^b Maj7

Kl.

15

Ev. Jungfrau hieß Ma - ri - a. Und der En - gel kam zu ihr he -

15 Am9 Gm9 C9 FMaj7 Fadd9 Dm7

Kl.

20

Maria

20

Engel

20 Sei ge -

Ev. *misterioso*

20 rein und sprach: Gm9 C7

Kl.

24

Maria

24

Engel

24 grü - set, du Be - gna - de - te! Der Herr ist mit dir!

Ev.

24

Kl.

29

Maria

Engel

Ev.

Sie a-ber er - schrak ü-ber die Re - de und dach - te:

Kl.

29 E♭Maj7 Cm9 G Maj7 E 7(#9) A min7 D 9

34

Maria

Engel

Ev.

Welch ein Gruß ist das?

Und der En - gel sprach zu ihr:

Kl.

34 E♭Maj7 F Gadd9 B♭Maj7 B♭6 Cadd9

III. CHOR

FÜRCHTE DICH NICHT, MARIA

Flöte

Chor

Klavier

Ch.

5

Fürch-te dich nicht, — Ma - ri - - - a! Fürch-te dich nicht, — du hast

Kl.

Ch.

8

Gna-de ge-fun - den! — Fürch - te dich nicht, — Ma - ri - - - a!

Kl.

11 *zur Strophe 2* $\text{\textcircled{H}}$

Ch. Fürch-te dich nicht, — der Herr ist mit dir. — 1. Sie-he, du — wirst schwan-ger

Kl. *zur Strophe 2* $\text{\textcircled{H}}$

14

Ch. wer-den und wirst ei-nen Sohn ge - bä-ren, den sollst du Je - sus

Kl.

18

Ch. nen-nen, sein Reich wird kein En - de ken - nen.


Kl.

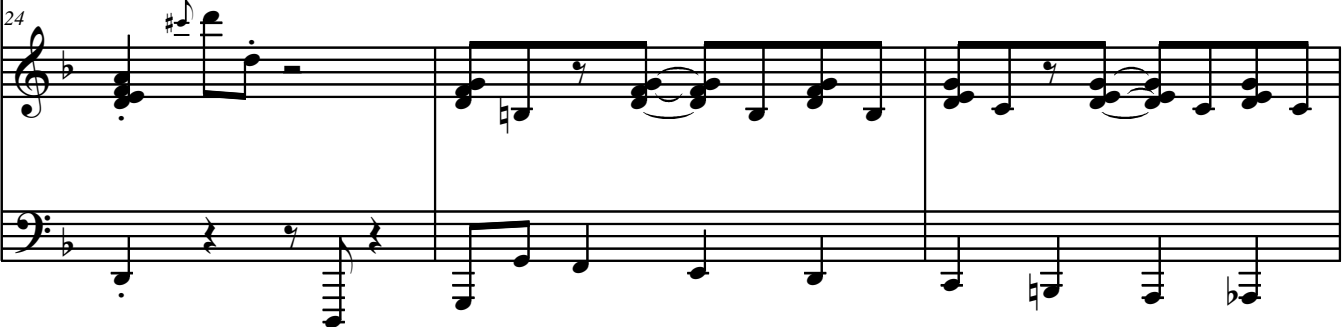
21 $\text{\textcircled{H}}$

Ch. 2. Des Hau-ses Ja - kobs Thron ü - ber-gibt Gott sei-nem

Kl. $\text{\textcircled{H}}$

24

Ch. 
 Sohn. Sei - ne Herr - schaft hat kein En - de.

Kl. 

27

Ch. 
 Gib dich ganz — in Got - tes Hän - de, Hän - de!

Kl. 

30

Ch. 
 Fürch - te dich nicht, — Ma - ri - - - a! Fürch - te dich nicht, — du hast

Kl. 

33

Ch. 
 Gna - de ge - fun - den! — Fürch - te dich nicht, — Ma - ri - - - a!

Kl. 

36

Fl.

Ch.

Kl.

Fürch- te dich nicht, — der Herr ist mit dir. —

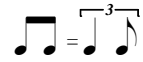
39

Fl.

Kl.

IV. REZITATIV & ARIOSO

DA SPRACH MARIA



Maria

Engel

Evangelistin

Klavier

Wie soll das zu - gehn, —

Da sprach Ma - ri - a zu dem En - gel:

C#min7 F#7 B Maj7 G7

Maria

Engel

Ev.

Kl.

da ich doch von kei - nem Mann _____ weiß?

7

Maria

Wie soll das zu - gehn? — Ich weiß von kei - nem Mann!

Engel

Ev.

Kl.



10

Maria

Engel

Ev.

Der En - gel ant - wor - te - te und sprach zu ihr:

10

A^bMaj7 F min7 Cadd9/G F 6 D min7 G7

Kl.

15

Maria

Engel

Ev.

Kl.

Der Hei - li - ge Geist wird

19

Engel

Kl.

ü - ber dich kom - men, und die Kraft des Höch - sten wird dich

23

Engel

Kl.

ü - - - ber - schat - ten; da - rum wird auch das Hei - li - ge,

27

Engel

das ge - bo - ren wird, Got - tes Sohn ge - nannt wer - den.

Kl.

glissando

8va

8vb

And.

*

32

Engel

Und sie - he, E - li - sa - beth,

Kl.

36

Engel

dei - ne Ver - wand - te, ist auch schwan - ger mit ei - nem

Kl.

40

Engel

Sohn, in ih - rem Al - ter, und ist

Kl.

44

Engel

jetzt im sechs - ten Mo - nat, von der man sagt, dass sie

Kl.

48

Engel

un - frucht - bar sei. Denn bei Gott ist kein Ding un - mög - lich.

Kl.

53

Maria

Sie- he, ich bin des Herrn Magd; mir ge-sche-he,

Engel

Ev.

Ma - ri - a a-ber sprach:

Kl.

53 C Maj7 B min7 E 9 A m9 D 9 G Maj7 C Maj7

57

Maria

wie du ge-sagt hast.

Ev.

Und der En-gel schied von ihr. Ma - ri - a

Kl.

57 D 9sus4 G add9 B b Maj7 C add9 G Maj7 D 9sus4

BLUES

62

Ev. a-ber mach-te sich auf in die - sen Ta - gen

Kl.

66

Ev. und ging ei - - lends in das Ge - bir - ge zu ei-ner

Kl.

70

Ev. Stadt in Ju - da.

Kl.

V. CHOR

MARIA DURCH EIN DORNWALD GING

Melodie: aus dem Eichsfeld
Text: 16. Jahrhundert

Flöte

Chor

Klavier

4

Fl.

4

Ch.

1. Ma - ri - - a durch ein Dorn - wald ging, _____
2. Was trug Ma - ri - a un - ter ih - rem Her - zen?
ha - ben die Dor - nen Ro - sen ge - tra - gen.

4

Kl.

7

Ch.

Ky - rie e - lei - - - son! _____ Ma - ri - a durch ein _____
 Ky - rie e - lei - - - son! _____ Ein klei - nes Kind - lein _____
 Ky - rie e - lei - - - son! _____ Als das Kind - lein durch den _____

Kl.

10

Ch.

Dorn - wald ging, _____ der _____ hat _____ in sie - ben Jahr kein Laub _____ ge - tra - gen.
 oh - ne Schmer - zen, das _____ trug _____ Ma - ri - a un - ter ih - rem Her - zen.
 Wald _____ ge - tra - gen, da _____ ha - ben die Dor - nen _____ Ro - sen ge - tra - gen.

Kl.

13

Fl.

1. 2.

Ch.

Je - sus und Ma - ri - a. _____ ri - a. _____

Kl.

1. 2. 2.

17

Fl.

Kl.

20

Fl.

Kl.

23

Fl.

Kl.

26

Fl.

Kl.

29

Fl.

Kl.

32

Fl. *D.S. al Coda* Coda

Ch. *D.S. al Coda* Coda

3. Da Je - sus und Ma - ri - a, — Je - sus und Ma -

Kl. *D.S. al Coda* Coda

36

Fl. *rit.*

Ch. *rit.*

ri - - - - a.

Kl. *rit.*

VI. REZITATIV

UND SIE KAM IN DAS HAUS

Evangelistin

Und sie kam in das Haus des Za-cha-ri-as und be-

G min7 C add9 B^bMaj7 C add9 G add9

Klavier

5

Ev. grüß - te E - li - sa - beth. Und es be - gab sich, als E - li - sa - beth den

5 B^bMaj7 C G add9

Kl. *simile*

9

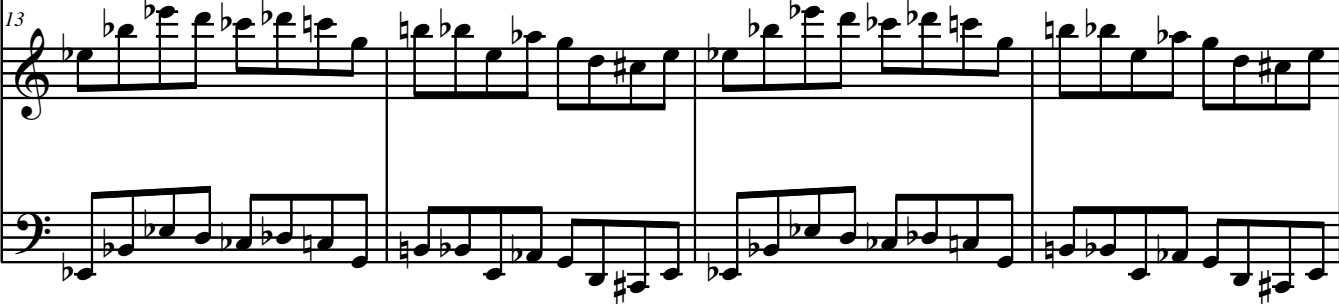
Ev. Gruß Ma - ri - as hör - te, hüpf - te das Kind in ih - rem

9


Kl.


13

Ev. 
 Lei - be. Und E - li - sa - beth wur - de vom

Kl. 

17

Ev. 
 Hei - li - gen Geist er - füllt und rief laut und sprach:

Kl. 
 Eadd9 A 6 D

VII. CHOR

SEI GEGRÜSSET, MARIA

1. Stimme *Fine*
 Sei ge - grüs - set, Ma - ri - a! Sei ge - grüs - set, Ma - ri - a!

2. Stimme *Fine*
 Sei ge - grüs - set, Ma - ri - a! Sei ge - grüs - set, Ma - ri - a!

3. Stimme *Fine*
 Sei ge - grüs - set, Ma - ri - a! Sei ge - grüs - set, Ma - ri - a!

Klavier
 ad libitum *Fine*

5
 1. Du bist ge - prie - sen un - ter den Frau - en, und ge - prie - sen ist deines Lei - bes Frucht!
 2. Und wie ge - schieht mir das, dass die Mut - ter mei - nes Her - ren zu mir kommt?
 3. Sie - he, das Kind - lein in mei - nem Lei - be hüpf te vor Freu - de bei dei - nem Gruß!

5
 1. Du bist ge - prie - sen un - ter den Frau - en, und ge - prie - sen ist deines Lei - bes Frucht!
 2. Und wie ge - schieht mir das, dass die Mut - ter mei - nes Her - ren zu mir kommt?
 3. Sie - he, das Kind - lein in mei - nem Lei - be hüpf te vor Freu - de bei dei - nem Gruß!

5
 1. Du bist ge - prie - sen un - ter den Frau - en, und ge - prie - sen ist deines Lei - bes Frucht!
 2. Und wie ge - schieht mir das, dass die Mut - ter mei - nes Her - ren zu mir kommt?
 3. Sie - he, das Kind - lein in mei - nem Lei - be hüpf te vor Freu - de bei dei - nem Gruß!

Kl. *Fine*

VIII. REZITATIV UND MARIA SPRACH

Evangelistin

Und Ma - ri - a sprach:

G Maj7 A7 D add9

Klavier

IX. ARIE & CHOR

MEINE SEELE ERHEBET DEN HERRN

The image displays two systems of a musical score for the piece "IX. ARIE & CHOR" with the title "MEINE SEELE ERHEBET DEN HERRN". The score is written in G major (one sharp) and 12/8 time. The first system includes parts for Flöte (Flute), Gesang (Song), and Klavier (Piano). The second system includes parts for Fl. (Flute), Gsg. (Song), and Kl. (Piano). The Flute part in both systems features a melodic line with grace notes and slurs. The Piano part provides harmonic support with chords and a steady bass line. The Song part is currently silent, indicated by rests.

Flöte

Gesang

Klavier

Fl.

Gsg.

Kl.

7

Fl.

Gsg.

Maria (oder Chor)

Mei-ne See - le er - he - bet den

Kl.

10

Gsg.

Herrn, und mein Geist — freut sich Got-tes, mei-nes Hei-lan-des, denn

Kl.

13

Gsg.

er — hat die Nied - rig-keit sei - ner Magd an-ge - se - hen, des freu - et sich mein

Kl.

16

Gsg.

Geist. Sie-he, von nun an wer-den mich se-lig prei-sen

Kl.

19

Gsg.

al - le Kin - des - kin - der, denn — der Herr hat

Kl.

22

Gsg.

Gros - ses an mir ge-tan, der da mäch - tig ist! *Chor* Mei-ne

Kl.

25

Gsg.

See - le er-he - bet den Herrn, und mein Geist — freut sich Got-tes, mei-nes

Kl.

40

28

Gsg. Hei- lan-des, denn er hat die Nied - rig-keit sei - ner Magd an-ge-

Kl.

31 *Maria (oder Chor)*

Gsg. se - hen, des freu - et sich mein Geist. Er stößt die Ge-walt'-gen

Kl.

34

Gsg. vom Thron hi - nab, und er - hebt die Nied - ri-gen.

Kl.

37

Gsg. Er ist barm-her - zig, hilft Is - ra - el auf, wie er ge-re - det

Kl.

40

Fl.

Gsg.

Chor

hat. Mei-ne See - le er - he - bet den Herrn, und mein

Kl.

43

Fl.

Gsg.

Geist — freut sich Got-tes, mei-nes Hei-lan-des, denn er — hat die Nied - rig-keit

Kl.

46

Fl.

Gsg.

sei - ner Magd an - ge - se - hen, des freu - et sich mein Geist, — an - ge -

Kl.

42

49

Fl.

Gsg.

49

se - hen, des freu - et sich mein Geist.

Kl.

49

51

Fl.

Gsg.

51

Kl.

51

X. REZITATIV

UND MARIA BLIEB BEI IHR

Evangelistin

Und Ma - ri - a blieb bei ihr et - wa drei

B \flat Δ 9 G min7 Cm9

Klavier

Ev.

Mo - na - te; da - nach kehr - te sie wie - der heim.

F9 B \flat Δ 9 G7/B C C6

Kl.

XI. CHOR

ZÜNDE EINE KERZE AN

Text: Friedemann Schäfer

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments and parts are:

- Flöte (Flute): Treble clef, 4/4 time signature, five measures with rests.
- Triangel (Triangle): Percussion line, 4/4 time signature, five measures with rests.
- Schlittenglocken (Sleigh Bells): Percussion line, 4/4 time signature, five measures with rests.
- Klanghölzer (Cymbals): Percussion line, 4/4 time signature, five measures with rests.
- Sand Block (Sand Block): Percussion line, 4/4 time signature, five measures with rests.
- Holz Block (Wood Block): Percussion line, 4/4 time signature, five measures with rests.
- Kleine Trommel (Small Drum): Percussion line, 4/4 time signature, five measures with rests.
- Becken (Cymbal): Percussion line, 4/4 time signature, five measures with rests.
- Glockenspiel (Glockenspiel): Treble clef, 4/4 time signature, five measures with rests.
- Xylophon (Xylophone): Treble clef, 4/4 time signature, five measures with rests.
- Chor (Chorus): Treble clef, 4/4 time signature, five measures with rests.
- Klavier (Piano): Grand staff (treble and bass clefs), 4/4 time signature, five measures. The right hand plays a melodic line with eighth and sixteenth notes, and the left hand plays a steady bass line of quarter notes.

6

Ch.  Zün-de ei-ne Ker-ze an mit-ten im Ad-vent,

Kl. 

11

Ch.  dass sie als ein Hoff-nung-schim-mer in der Stil-le brennt. He-be dei-ne Au-gen auf zu dem Herrn der Welt,

Kl. 

15

Fl. 

Trgl. 

Kl. Tr. 

Xylo. 

Ch.  weil er dich auf fei-ne Wei-se noch am Le-ben hält.

Kl. 

19

Fl.

Trgl.

Kl. Tr.

Xylo.

Kl.

23

Fl.

Trgl.

Kl. Tr.

Xylo.

Ch.

Kl.

Er scheint als das Licht der Liebe in die Dunkelheit,

27

Fl.

27

Trgl.

Kl. Tr.

27

Xylo.

27

Ch.

dass es in dir hel-ler wer-de ü-ber al-lem Leid. Er ist in die Welt ge-kom-men, um uns zu be-frein —

27

Kl.

31

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

Ch.

von den Mäch-ten die - ser Er - de und von al - lem Schein.

Kl.

Detailed description: This is a page of a musical score, measures 31 through 33. The score is arranged in a standard orchestral format with a vocal line. The instruments listed on the left are Flute (Fl.), Trumpet (Trgl.), Snare Drum (Schl. Gl.), Kettel (K. Hlz.), Saxophone (S. Bl.), Horn (H. Bl.), Clarinet (Kl. Tr.), Bass (B.), and Choir (Ch.). The piano (Kl.) part is written in grand staff notation. The vocal line (Ch.) includes the lyrics: "von den Mäch-ten die - ser Er - de und von al - lem Schein." The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 31 shows the beginning of the vocal phrase and the start of the piano accompaniment. Measure 32 continues the vocal line and piano accompaniment. Measure 33 concludes the phrase with a final chord in the piano and a melodic flourish in the flute.

Musical score for orchestra and woodwinds, measures 34-36. The score is written for the following instruments:

- Fl. (Flute)
- Trgl. (Trumpet)
- Schl. Gl. (Snare Drum)
- K. Hlz. (Kettelhörnchen)
- S. Bl. (Saxophone)
- H. Bl. (Horn)
- Kl. Tr. (Clarinete)
- B. (Bass)
- Ch. (Chorus)
- Kl. (Keyboard)

The score is in 2/4 time and features a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The keyboard part provides harmonic support with chords and bass lines. The flute part has a melodic line with some grace notes. The snare drum and kettle horn play a rhythmic pattern. The bass and chorus parts are mostly rests.

This musical score page contains measures 37 through 40. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line in treble clef, starting with a key signature of one sharp (F#).
- Trgl.** (Trumpet): Part in alto clef, mostly containing rests.
- Schl. Gl.** (Snare Drum): Part in alto clef, playing a continuous eighth-note pattern.
- K. Hlz.** (Kettledrum): Part in alto clef, playing a pattern of eighth notes.
- S. Bl.** (Soprano Saxophone): Part in alto clef, playing a continuous eighth-note pattern.
- H. Bl.** (Alto Saxophone): Part in alto clef, playing a melodic line.
- Kl. Tr.** (Clarinet): Part in alto clef, playing a melodic line.
- B.** (Bassoon): Part in alto clef, playing a melodic line.
- Ch.** (Chorus): Part in treble clef, mostly containing rests.
- Kl.** (Piano): Part in grand staff (treble and bass clefs), providing harmonic support with chords and bass lines.

The score is divided into four measures. The piano part features a consistent bass line of eighth notes and chords in the right hand. The woodwinds and strings have various rhythmic and melodic patterns, while the brass instruments are mostly silent.

40

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

Glk.

Xylo.

Ch.

40

40

40

40

40

Kl.

So nun mag es Weih-nacht wer-den im Ze-nit der Zeit.

Detailed description of the musical score: The score is for a Christmas piece, page 52. It features a variety of instruments: Flute (Fl.), Trumpet (Trgl.), Snare Drum (Schl. Gl.), Clarinet (K. Hlz.), Saxophone (S. Bl.), Horn (H. Bl.), Trombone (Kl. Tr.), Bass (B.), Glockenspiel (Glk.), Xylophone (Xylo.), Chimes (Ch.), and Piano (Kl.). The piano part includes a vocal line with the lyrics 'So nun mag es Weih-nacht wer-den im Ze-nit der Zeit.' The score is written in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked '40'. The piano part features a complex accompaniment with chords and arpeggios in both hands.

43

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

Glk.

Xylo.

Ch.

43

Was das Got - tes - kind be - sche - ret ist die E - wig - keit.

43

Kl.

Detailed description of the musical score: The score is for measures 43-49. The Flute part has a melodic line with eighth and sixteenth notes. The Trigon part has a simple rhythmic pattern. The Snare Drum and Cymbals parts provide a steady accompaniment. The Saxophone parts (Soprano and Alto) play a rhythmic eighth-note pattern. The Clarinet in Bb and Bass parts play a simple harmonic accompaniment. The Glockenspiel part has a rhythmic pattern. The Xylophone part has a rhythmic pattern. The Choir part has the lyrics 'Was das Gotteskind beschert ist die Ewigkeit.' The Piano part has a complex accompaniment with many sixteenth notes in the right hand and chords in the left hand.

46

Fl.

Trgl.

Schl. Gl.

K. Hlz.

S. Bl.

H. Bl.

Kl. Tr.

B.

Glk.

Xylo.

Ch.

Kl.

Was das Got - tes - kind be - sche - ret

48

Fl.

Trgl.

Schl. Gl.

K. Hz.

S. Bl.

H. Bl.

Kl. Tr.

B.

48

Glk.

48

Xylo.

48

Ch.

ist die E - wig - keit.

48

Kl.

Einige Anmerkungen zur Aufführungsweise

1. Die vorliegende Adventskantate kann sowohl szenisch in Form eines Singspiels als auch in schlichter Kantatenform vorgetragen werden. In letzterem Falle ist es möglich, dass die Solo-Sopranistin auch die Parts von Maria und dem Engel mitsingt. Eine Verteilung dieser Stimmen auf Solisten aus dem Kinderchor ist aber in jedem Falle vorzuziehen.
2. Die Rezitative folgen, wie leicht zu erkennen ist, barocken Vorbildern, allerdings in der musikalischen Sprache unserer Zeit. Hier wie dort sollten wir es einem versierten Pianisten selber überlassen, zu den angegebenen Akkorden eigene Voicings zu bilden, so dass die ausnotierte Klavierstimme an diesen Stellen nur als unverbindlicher Vorschlag zu sehen ist. Die Rezitative sollten selbstverständlich metrisch frei, der reinen Textdeklamation folgend, vorgetragen werden.
3. Die Auswahl der Orff-Instrumente im ersten und im letzten Satz darf gerne variiert werden. Auch das Hinzufügen weiterer rhythmischer Strukturen ist, je nach Instrumentarium und Können der Spieler, denkbar.

Saarbrücken, im Mai 2006
Christoph Hauschild

Flöte

MARIA BEI ELISABETH

KANTATE FÜR KINDERCHOR, SOPRAN, ORFF-INSTRUMENTE,
QUERFLÖTE UND KLAVIER

MUSIK: CHRISTOPH HAUSCHILD
TEXT: EVANGELIUM NACH LUKAS 1, 26 - 56 (LUTHER)
CHRISTOPH HAUSCHILD
FRIEDEMANN SCHÄFER

I. SINFONIA

Andante ♩ = 88

2

2

7

12

17

8

29

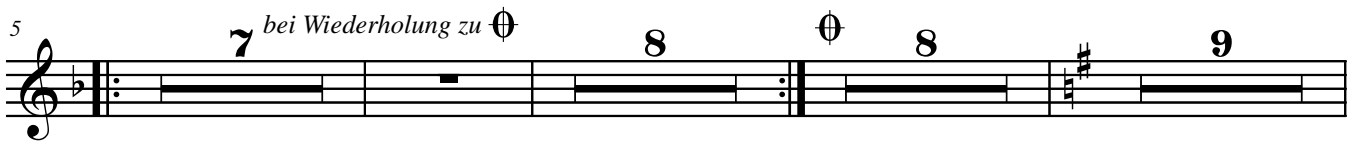
34

39

42

II. REZITATIN: TACET

III. CHOR
FÜRCHTE DICH NICHT, MARIA



IV. REZITATIN & ARIOSO: TACET

V. CHOR

MARIA DURCH EIN DORNWALD GING

12/8

4

7

1.

15

2.

18

21

24

27

30

D.S. Φ *al Coda* \S *Coda* 2

35

rit.

The musical score is written in a single system on a grand staff (treble clef). It begins with a 12/8 time signature and a key signature of two flats (B-flat and E-flat). The score consists of nine staves of music. The first staff contains the initial melody with a fermata over the first measure. The second staff starts at measure 4 and includes a fermata, a measure rest for 7 measures, and a first ending bracket. The third staff starts at measure 15 and features a second ending bracket. The fourth staff starts at measure 18 and includes a fermata. The fifth staff starts at measure 21 and contains a series of eighth notes. The sixth staff starts at measure 24 and includes a fermata. The seventh staff starts at measure 27 and contains a series of eighth notes. The eighth staff starts at measure 30 and includes the instruction 'D.S. al Coda' with a fermata, followed by a double bar line and a Coda symbol, and then a second ending bracket. The ninth staff starts at measure 35 and includes the instruction 'rit.' and a fermata.

VI. - VIII: TACET

IX. ARIE & CHOR

MEINE SEELE ERHEBET DEN HERRN



X: TACET

XI. CHOR

ZÜNDE EINE KERZE AN

Musical score for XI. CHOR, ZÜNDE EINE KERZE AN. The score is written in 4/4 time and consists of seven staves of music. The first staff begins with a measure rest of 16 measures. The second staff begins at measure 20. The third staff begins with a measure rest of 8 measures at measure 25. The fourth staff begins at measure 36. The fifth staff begins at measure 40. The sixth staff begins at measure 44. The seventh staff begins at measure 49. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one sharp (F#) to one flat (Bb) at measure 49. The score concludes with a double bar line at the end of the seventh staff.

CHRISTOPH HAUSCHILD

MARIA BEI ELISABETH

KLEINE ADVENTSKANTATE

FÜR
KINDERCHOR, SOPRAN,
QUERFLÖTE,
ORFF-INSTRUMENTE UND KLAVIER

SOPRANSTIMME

I. TACET

II. REZITATIV
UND IM SECHSTEN MONAT

Maria

Engel

Evangelistin

Klavier

Und im sechsten Monat wurde der Engel Ga - bri - el von Gott ge - sandt

F Maj7 D m9 G min7 B♭ Maj7 D min7

5

Ev.

in ei - ne Stadt in Galiläa, die heis - set Na - za - reth, zu ei - ner

5 B♭ Maj7 A m9 G m9 C9 F6 F Maj7

Kl.

11

Ev.

Jungfrau, die vertraut war einem Mann mit Namen Josef vom Hau - se Da - vid; und die

11 D m9 G min7 F 9/A B♭ Maj7

Kl.

15

Ev. Jungfrau hieß Ma - ri - a. Und der En - gel kam zu ihr he -

15 Am9 Gm9 C9 FMaj7 Fadd9 Dm7

Kl.

20

Maria

20

Engel

20 Sei ge -

Ev.

20 *misterioso*

20 rein und sprach:

20 Gm9 C7

Kl.

24

Maria

24

Engel

24 grü - set, du Be - gna - de - te! Der Herr ist mit dir!

Ev.

24

Kl.

29

Maria

Engel

Ev.

Sie a-ber er - schrak ü-ber die Re - de und dach - te:

Kl.

29 E♭Maj7 Cm9 G Maj7 E 7(#9) A min7 D 9

34

Maria

Engel

Ev.

Welch ein Gruß ist das?

Und der En - gel sprach zu ihr:

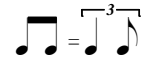
Kl.

34 E♭Maj7 F Gadd9 B♭Maj7 B♭6 Cadd9

III. TACET

IV. REZITATIV & ARIOSO

DA SPRACH MARIA



Maria

Engel

Evangelistin

Klavier

Wie soll das zu - gehn, —

Da sprach Ma - ri - a zu dem En - gel:

C#min7 F#7 B Maj7 G7

Maria

Engel

Ev.

Kl.

da ich doch von kei - nem Mann _____ weiß?

7

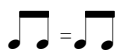
Maria

Wie soll das zu - gehn? — Ich weiß von kei - nem Mann!

Engel

Ev.

Kl.



10

Maria

Engel

Ev.

Der En - gel ant - wor - te - te und sprach zu ihr:

10

A^bMaj7 F min7 Cadd9/G F6 D min7 G7

Kl.

15

Maria

Engel

Ev.

Kl.

Der Hei - li - ge Geist wird

19

Engel

Kl.

ü - ber dich kom - men, und die Kraft des Höch - sten wird dich

23

Engel

Kl.

ü - - - ber - schat - ten; da - rum wird auch das Hei - li - ge,

27

Engel

das ge - bo - ren wird, Got - tes Sohn ge - nannt wer - den.

Kl.

glissando

8va

8vb

And.

*

32

Engel

Und sie - he, E - li - sa - beth,

Kl.

36

Engel

dei - ne Ver - wand - te, ist auch schwan - ger mit ei - nem

Kl.

40

Engel

Sohn, in ih - rem Al - ter, und ist

Kl.

44

Engel

jetzt im sechs - ten Mo - nat, von der man sagt, dass sie

Kl.

48

Engel

un - frucht - bar sei. Denn bei Gott ist kein Ding un - mög - lich.

Kl.

53

Maria

Sie- he, ich bin des Herrn Magd; mir ge-sche-he,

Engel

Ev.

Ma - ri - a a-ber sprach:

Kl.

53 C Maj7 B min7 E 9 A m9 D 9 G Maj7 C Maj7

57

Maria

wie du ge-sagt hast.

Ev.

Und der En-gel schied von ihr. Ma - ri - a

Kl.

57 D 9sus4 G add9 B b Maj7 C add9 G Maj7 D 9sus4

BLUES

62

Ev. a-ber mach-te sich auf in die - sen Ta - gen

Kl.

66

Ev. und ging ei - - lends in das Ge - bir - ge zu ei-ner

Kl.

70

Ev. Stadt in Ju - da.

Kl.

U.: TACET

VI. REZITATIV

UND SIE KAM IN DAS HAUS

Evangelistin

Und sie kam in das Haus des Za-cha-ri-as und be-

G min7 Cadd9 B♭Maj7 Cadd9 Gadd9

Klavier

5

Ev.

grüß - te E - li - sa - beth. Und es be - gab sich, als E - li - sa - beth den

5 B♭Maj7 C Gadd9

Kl.

simile

9

Ev.

Gruß Ma - ri - as hör - te, hüpf - te das Kind in ih - rem

9

Kl.

13

Ev. Lei - be. Und E - li - sa - beth wur - de vom

Kl.

17

Ev. Hei - li - gen Geist er - füllt und rief laut und sprach:

Kl. Eadd9 A 6 D

VII.: TACET

VIII. REZITATIV UND MARIA SPRACH

Evangelistin

Und Ma - ri - a sprach:

G Maj7 A7 Dadd9

Klavier

IX.: TACET

X. REZITATIV

UND MARIA BLIEB BEI IHR

Evangelistin

Und Ma - ri - a blieb bei ihr et - wa drei

B \flat Δ 9 G min7 Cm9

Klavier

Ev.

Mo - na - te; da - nach kehr - te sie wie - der heim.

F9 B \flat Δ 9 G7/B C C6

Kl.

XI.: TACET