

# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko**Moderato**

This musical score is for a symphonic arrangement of the hymn 'Meine Seele erhebet den Herrn' (My soul, lift up the Lord). The tempo is marked 'Moderato'. The score is written for a full orchestra and includes vocal parts for Soprano (S.) and Alto (A.), which are currently silent. The instruments and their parts are as follows:

- Flöte (Flute):** Features sixteenth-note runs in measures 1 and 3, marked with a forte (*f*) dynamic.
- Oboe:** Mirrors the flute's sixteenth-note runs, also marked *f*.
- Klarinette in B I (Clarinete in B I):** Plays a triplet of eighth notes in measures 1 and 3, marked *f*.
- Klarinette in B II (Clarinete in B II):** Similar to the first clarinet, playing triplets of eighth notes, marked *f*.
- Horn in F:** Plays a triplet of eighth notes in measures 1 and 3, marked *f*.
- Trompete in B (Trumpet in B):** Similar to the horns, playing triplets of eighth notes, marked *f*.
- Posaune (Trumpet):** Plays a half note in measure 1, marked *f*.
- Tuba:** Plays a half note in measure 1, marked *f*.
- Piano:** Provides harmonic support with chords in measures 1, 2, and 3, marked *f*.
- S. (Soprano) and A. (Alto):** Vocal staves are present but contain no notes.
- T. (Tenor) and B. (Bass):** Vocal staves are present but contain no notes.
- Violine I (Violin I):** Features sixteenth-note runs in measures 1 and 3, marked *f*.
- Violine II (Violin II):** Plays a triplet of eighth notes in measures 1 and 3, marked *f*.
- Viola:** Plays a triplet of eighth notes in measures 1 and 3, marked *f*.
- Violoncello (Cello):** Plays a half note in measure 1, marked *f*.
- Kontrabass (Double Bass):** Plays a half note in measure 1, marked *f*.

The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The dynamics are consistently marked as *f* (forte) for the instrumental parts.

1

The musical score is for the hymn 'Meine Seele erhebet den Herrn'. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal soloist. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (Kl. 1), Clarinet 2 (Kl. 2), Horn (Hrn.), Trumpet (Trp.), Trombone (Pos.), Tuba (Tba.), Piano (Pno.), and a vocal soloist. The second system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The vocal soloist part is written in a single staff with lyrics in German. The music is in 4/4 time, with a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf* (mezzo-forte). There are also performance instructions like 'div.' (divisi) for the Viola and 'V' (Vibrato) for the Double Bass.

Fl.

Ob.

Kl. 1

Kl. 2

Hrn.

Trp.

Pos.

Tba.

Pno.

*mf*

Mei - ne See - le er-he-bet den Herrn, mei - ne See - le er-he-bet den

*mf*

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

div.

V

9

Fl.

Ob.

Kl. 1

Kl. 2

Hrn.

Trp.

Pos.

Tba.

Pno.

*f* *p*

Hern und mein Geist freu-et sich Got - tes, und mein Geist freu-et sich Got - tes, mei-nes Hei - - - lan -

*f* *p*

Vln. 1 div.

Vln. 2

Vla.

Vc.

Kb.

*mf*

*rit.*  
**Meno mosso**

Fl.  
Ob.  
Kl. 1  
Kl. 2  
Hrn.  
Trp.  
Pos.  
Tba.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Kb.

*p*  
*mp*  
*p*  
*p*  
*p*  
*p*  
*mp*

*>*  
*mp*  
*p*  
*p*  
*p*  
*p*  
*mp*

des!  
Denn er hat die Nied-rig-keit, die Nied-rigkeit sei-ner Magd an-ge-se-hen; sie-he, von

Tempo I

23

Fl.

Ob.

Kl. 1

Kl. 2

Hrn.

Trp.

Pos.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

*p*

*mp*

*f*

*p*

*mp*

*f*

nun an wer-den se - lig mich prei-sen al-le Kin - - des - - kin - - - der Denn er hat gro - ße Din-ge an

**Act II, Scene 1**

**Die Meistersinger von Nürnberg**

**Wagner**

**Allegretto**

**Fl.** **Ob.** **Kl. 1.** **Kl. 2.** **Hrn.** **Trp.** **Pos.** **Tba.** **Pno.** **Vcllo.** **Vcn.** **Kb.**

**mir ge - tan, denn er hat gro - ße Din - ge an mir ge - tan, der da mäch-tig ist und des Na - - -**

**der da mäch-tig ist**

37

Fl.

Ob.

Kl. 1

Kl. 2

Hrn.

Trp.

Pos.

Tba.

Pno.

*mp* *mf* *f*

me hei - lig ist; und sei-ne Barm-her-zig-keit, und sei-ne Barm-her-zig - keit, wäh-ret im-mer für und wäh-ret

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

45

Fl.

Ob.

Kl. 1

Kl. 2

Hrn.

Trp.

Pos.

Tba.

Pno.

*p* *mf* *p*

für, wäh-ret im-mer für und für bei de-nen, bei de-nen, die ihn fürch - ten; wäh-ret

im-mer für und für, für und für, *p* und sei-ne Barm-her-zig-keit,

Vln. 1

Vln. 2

Vla.

Vc.

Kb.



[illegible]

62

Fl.

Ob.

Kl. 1

Kl. 2

Hrn.

Trp.

Pos.

Tba.

Pno.

de - nen, die ihn fürch - - ten.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

**Fl.**

**Ob.**

**Kl. I**

**Kl. 2**

**Hrn.**

**Trp.**

**Pos.**

**Tba.**

**Pno.**

**Vln. 1**

**Vln. 2**

**Vla.**

**Vc.**

**Kb.**

*mf*

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

*mf*

mei - ne

div.

V

72

Fl.

Ob.

Kl. 1

Kl. 2

Hrn.

Trp.

Pos.

Tba.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Kb.

See - le er - he - bet den Herrn, er - he - bet den Herrn, er - he - bet den Herrn!

# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko

**Moderato** *mf* 1

S. A. *mf* 3 Mei-ne See - le er-he - bet den Herrn, mei - ne

T. B. *mf* 3

8 *f* See - le er - he - bet den Herrn und mein Geist freu - et sich Got - tes, und mein *p*

12 *f* Geist freu - et sich Got - tes, mei-nes Hei - - - lan - - - des! Denn er *rit. mp* **Meno mosso**

2 hat die Nied - rig - keit, die Nied - rig-keit sei - ner Magd an - ge - se - hen; sie - he, von

23 *f* nun an wer-den se - lig mich prei-sen al-le Kin - - - des - - - kin - - -

# Meine Seele erhebet den Herrn

2

29 *f* Tempo I 3

der. Denn er hat gro - ße Din - ge an mir ge - tan, denn er hat gro - ße Din - ge an

33 *p*

mir ge - tan, der da mäch-tig ist und des Na - - - - me

der da mäch-tig ist

38 *mp* 4 *mf*

hei - lig ist; und sei - ne Barm-her - zig - keit, und sei - ne Barm-her - zig -

43 *f*

keit, wä-h-ret im - mer für und für, wä-h-ret im - mer für und für bei

wä-h-ret im - mer für und für, für und für,

48 *p* *mf* 5 *p*

de-nen, bei de-nen, die ihn fürch - ten; wä-h-ret

*p* und sei - ne Barm-her - zig - keit,

# Meine Seele erhebet den Herrn

3

54

im - mer für und für bei de - nen, die ihn fürch - ten, und sei - ne Barm - her - zig -

59

*mp* wä - ret im - mer für und für, keit, bei de - nen, die ihn fürch -

6

ten. Mei - ne See - le er - he - bet den Herrn, mei - ne

72

See - le er - he - bet den Herrn, er - he - bet den Herrn, er - he - bet den Herrn!

# Meine Seele erhebet den Herrn

## Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer

Arr. L. Petko

## Moderato

**1**

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled 'Moderato', consists of seven measures in 4/4 time. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a dynamic marking of *f* (forte). The melody features a series of eighth-note runs and accented notes. The second system continues the melody across six measures, including a trill (tr) and a ritardando (rit.) marking. The time signature changes to 2/4, then 4/4, and finally 3/4. The key signature remains two flats. The score is written on a grand staff with a treble clef.

2

## Meno mosso

**Meno mosso**

12 5

4

4

Musical notation for Example 6-10, measure 38. The staff shows a sequence of notes and rests, ending with a fermata over a note. A box containing the number "5" is positioned below the staff.

5

48

3

tr

57

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a wavy line above the first measure. The first measure contains a half note G4, a quarter note A4, and a quarter rest. The second measure contains a half note B-flat4, a quarter note C5, and a quarter rest. The third measure contains a half note D5, a quarter note E5, and a quarter rest. The fourth measure contains a half note F5, a quarter note G5, and a quarter rest. The fifth measure contains a half note A5, a quarter note B5, and a quarter rest. The sixth measure contains a half note C6, a quarter note B5, and a quarter rest. The seventh measure contains a half note A5, a quarter note G5, and a quarter rest. The eighth measure contains a half note F5, a quarter note E5, and a quarter rest. The ninth measure contains a half note D5, a quarter note C5, and a quarter rest. The tenth measure contains a half note B-flat4, a quarter note A4, and a quarter rest. The eleventh measure contains a half note G4, a quarter note F4, and a quarter rest. The twelfth measure contains a half note E4, a quarter note D4, and a quarter rest. The thirteenth measure contains a half note C4, a quarter note B3, and a quarter rest. The fourteenth measure contains a half note A3, a quarter note G3, and a quarter rest. The fifteenth measure contains a half note F3, a quarter note E3, and a quarter rest. The sixteenth measure contains a half note D3, a quarter note C3, and a quarter rest. The seventeenth measure contains a half note B2, a quarter note A2, and a quarter rest. The eighteenth measure contains a half note G2, a quarter note F2, and a quarter rest. The nineteenth measure contains a half note E2, a quarter note D2, and a quarter rest. The twentieth measure contains a half note C2, a quarter note B1, and a quarter rest. The score ends with a double bar line.

6

[illegible]

71

*tr.*

*rit.*

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The first measure contains a half note G4 with a trill ornament. A slur connects this to the second measure, which is in 4/4 time and contains a quarter note G4 followed by a quarter rest. The third measure is in 2/4 time and contains a half note G4. The fourth measure is in 4/4 time and contains a quarter note G4 followed by a quarter rest. The fifth measure is in 4/4 time and contains a quarter note G4 followed by a quarter rest. The sixth measure is in 4/4 time and contains a quarter note G4 followed by a quarter rest. The seventh measure is in 4/4 time and contains a quarter note G4 followed by a quarter rest. The eighth measure is in 4/4 time and contains a quarter note G4 followed by a quarter rest. The piece ends with a double bar line.



Oboe

# Meine Seele erhebet den Herrn

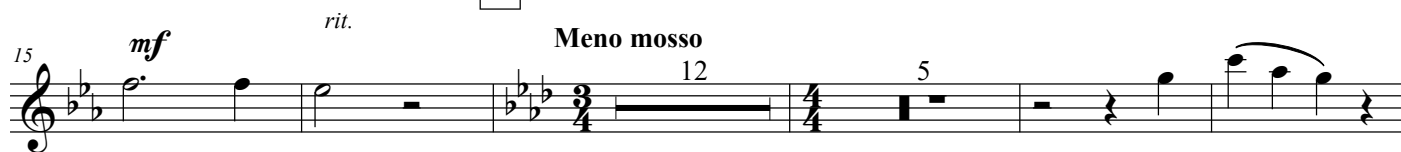
Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer

Arr. L. Petko

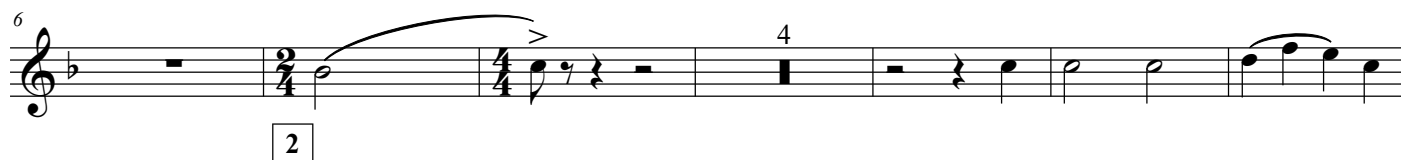
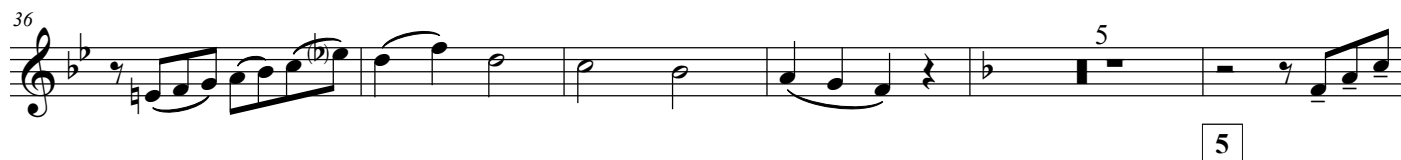
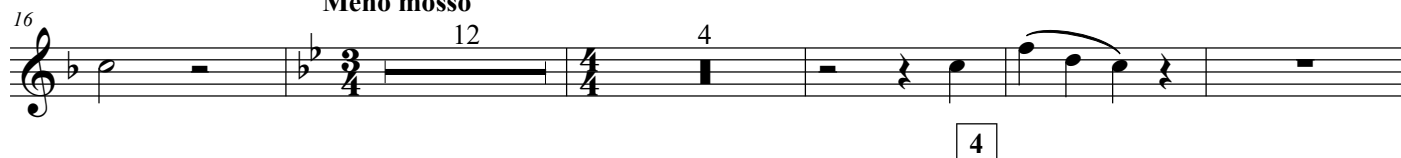
1

Moderato



# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko**Moderato****1***rit.***Meno mosso***rit.*

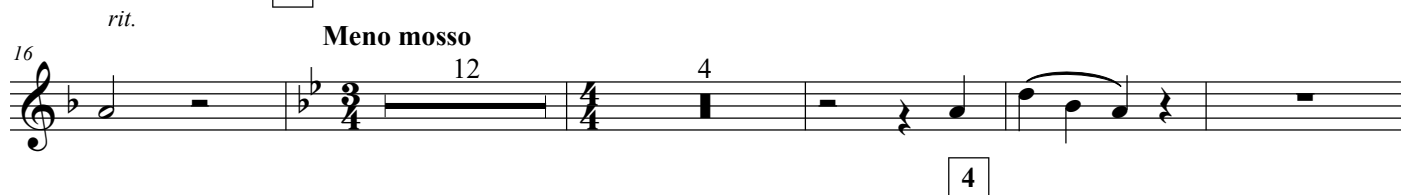
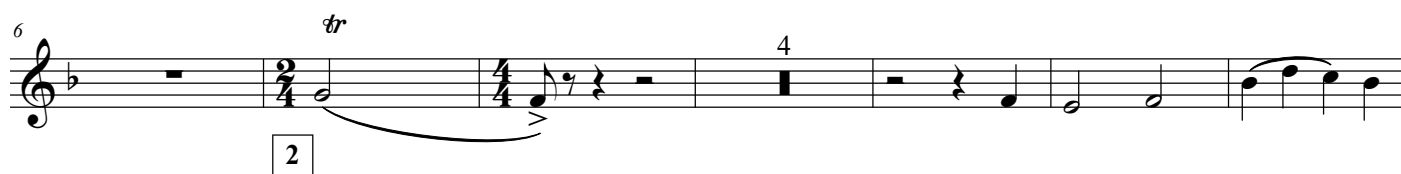
# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko

Moderato

1



Horn in F

# Meine Seele erhebet den Herrn

## Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer

Arr. L. Petko

## Moderato

The musical score is written on a single staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo marking 'Meno mosso' is centered above the staff. The first measure contains a quarter rest, followed by a measure with a quarter rest and a '3' above it, indicating a triplet. The next measure is a whole rest, with a '12' above it, indicating a 12-measure rest. This is followed by a measure with a quarter rest and a '4' below it, indicating a 4-measure rest. The tempo marking 'Tempo I' is centered above the staff. The final measure contains a quarter rest, followed by a measure with a quarter rest and a '4' below it, indicating a 4-measure rest. The score ends with a double bar line.

[illegible][illegible]

66

3

3

2

2/4

71 *rit.*

71 *rit.*

Trompete in B

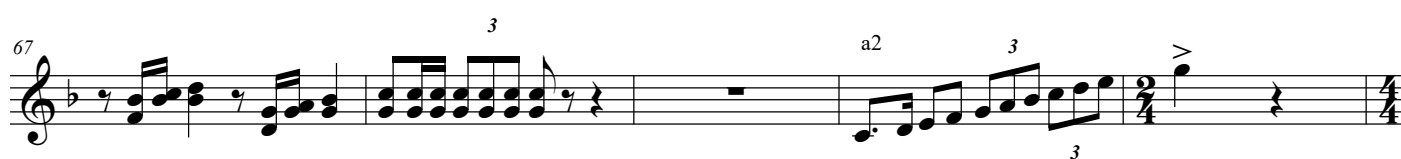
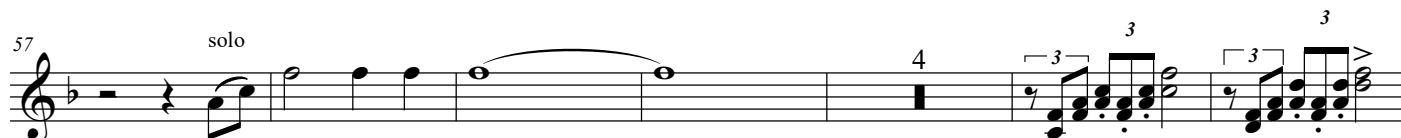
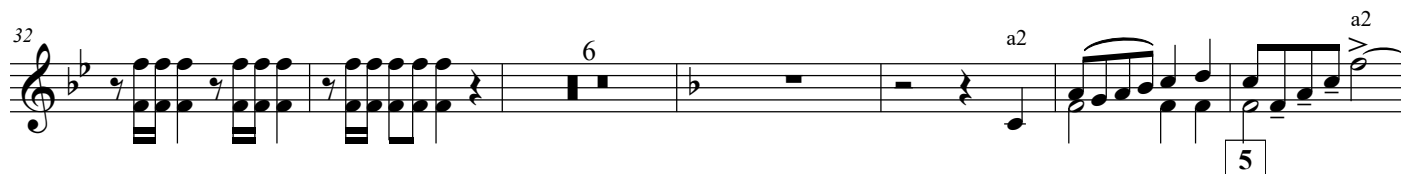
# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko

Moderato

1



# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko

1

**Moderato**

The musical score is written for Euphonium (Posaune) in bass clef, key of B-flat major (three flats), and 4/4 time. It consists of nine staves of music. The first staff begins with a forte (*f*) dynamic and a 'Moderato' tempo marking. The second staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff features a 'Meno mosso' tempo change, a 3/4 time signature change, and a 'Tempo I' marking. It includes a first ending bracket labeled '3' and a second ending bracket labeled '4'. The fourth staff has a first ending bracket labeled '5' and a second ending bracket labeled '6'. The fifth staff includes a first ending bracket labeled '13'. The sixth staff has a first ending bracket labeled 'a2' and a second ending bracket labeled '3'. The seventh staff includes a first ending bracket labeled 'a2' and a second ending bracket labeled '3'. The eighth staff includes a first ending bracket labeled 'a2' and a second ending bracket labeled '3'. The ninth staff includes a first ending bracket labeled 'a2' and a second ending bracket labeled '3'. The score concludes with a 'rit.' (ritardando) marking.

6 *f*

12 *Meno mosso* 12 *Tempo I*

31

42

50 13

68 *a2*

73 *rit.*

Tuba

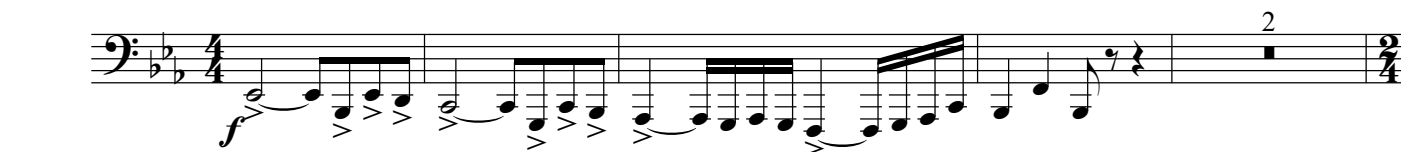
# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

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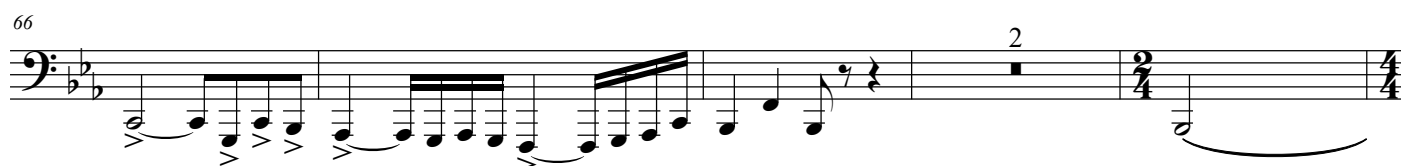
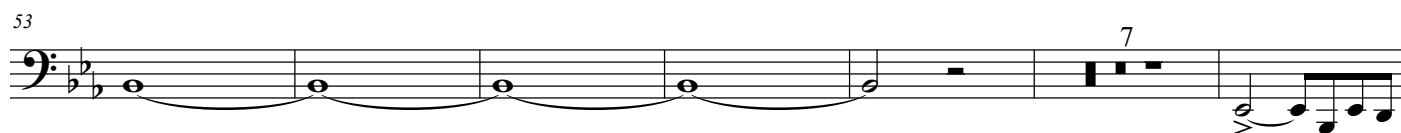
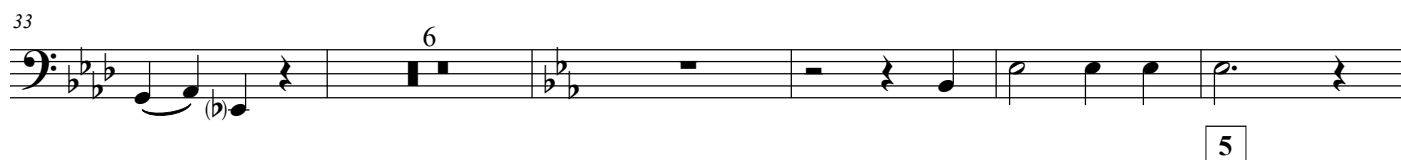
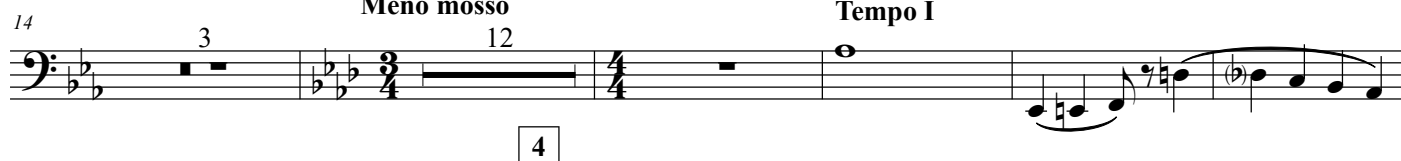
Moderato

1



Meno mosso

Tempo I



rit.



Piano

# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko

Moderato

1

Piano

rit.

Meno mosso

3

Tempo I



34

4

13

13

59

66

72

*rit.*

# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer

Arr. L. Petko

**Moderato**

*f* 6 1 6

4

*rit.* 2

8 *div.* 6 *p* **Meno mosso**

19 *p* *p* 3

26 *mp* **Tempo I**

32 *div.* 4

38 3

46 5 6

13 6 6

68

72 *rit.*

# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko

1

**Moderato**

*f* *rit.* *p*

**Meno mosso**

*p* *mp*

*p* *mp*

*p*

*p*

*p*

*p*

*rit.*

# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko

1

Moderato

6

*f*

3

3

3

*rit.*

6

*p*

2

Meno mosso

25

*mp*

*div.*

3

Tempo I

31

*div.*

4

37

5

5

47

13

6

71

*div.*

3

3

3

*rit.*

# Meine Seele erhebet den Herrn

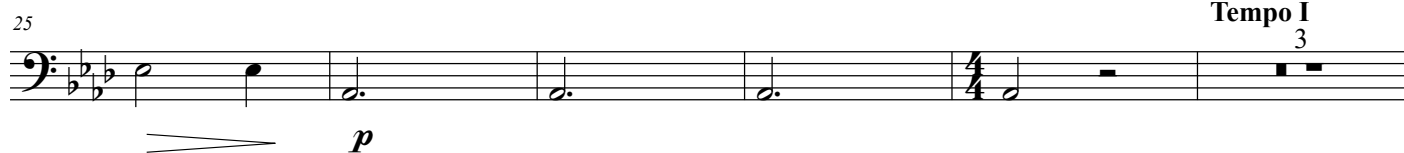
Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko**Moderato**

1



2

**Meno mosso****Tempo I**

3

*rit.*

# Meine Seele erhebet den Herrn

Marias Lobgesang nach Lk. 1,46-50

K. Grunholzer  
Arr. L. Petko**Moderato**

1



2

*rit.***Meno mosso**

3



4



6

*rit.*