

# Hörst du es, Sünder

Text & Melodie: aus Russland  
Orchesterbearbeitung: Niko Derksen  
Juni 2004

This musical score is for the piece "Hörst du es, Sünder" (Do you hear it, sinner?). It is an orchestral arrangement by Niko Derksen, based on Russian text and melody. The score is written for a full orchestra and includes a vocal part for Soprano. The key signature is B-flat major (two flats) and the time signature is 12/8. The score is divided into two systems. The first system includes staves for Oboe, Clarinet, Piano, Soprano, Violin I, Violin II, Viola, Cello, and Double Bass. The second system includes staves for Oboe, Clarinet, Piano, Soprano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various musical notations, including dynamics (mf), articulation (pizz., arco), and performance instructions (V). The Soprano part is marked with a "Soprano" label. The Piano part is marked with a "Piano" label. The Violoncello and Double Bass parts are marked with "pizz." and "arco" instructions. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

Oboe

Klarinette

Klavier

Sopran

Violine I

Violine II

Viola

Cello

Kontrabass

Ob.

Kl.

Kl.

S.

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*mf*

*pizz.*

*arco*

*pizz.*

*arco*

This musical score is for the piece "Hörst du es, Sünder". It is written for a vocal soloist (S.) and a chamber orchestra. The score is divided into two systems, each containing six staves.

**First System (Measures 10-14):**

- Ob. (Oboe):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.
- Kl. (Clarinet):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.
- Kl. (Piano):** Measures 10-14, featuring a complex harmonic texture with many chords and arpeggios.
- S. (Soloist):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.
- VI. I (Violin I):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.
- VI. II (Violin II):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.
- Vla. (Viola):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.
- Vc. (Violoncello):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.
- Kb. (Kontrabaß):** Measures 10-14, featuring a melodic line with a key signature change to one sharp (F#) in measure 14.

**Second System (Measures 15-19):**

- Ob. (Oboe):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.
- Kl. (Clarinet):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.
- Kl. (Piano):** Measures 15-19, featuring a complex harmonic texture with many chords and arpeggios.
- S. (Soloist):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.
- VI. I (Violin I):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.
- VI. II (Violin II):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.
- Vla. (Viola):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.
- Vc. (Violoncello):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.
- Kb. (Kontrabaß):** Measures 15-19, featuring a melodic line with a key signature change to one sharp (F#) in measure 19.

This musical score page contains two systems of music, starting at measure 19. The first system (measures 19-22) features a vocal line (S.) and a full orchestral ensemble. The vocal line begins with a long note in measure 19, followed by a melodic phrase in measure 20. The orchestra includes woodwinds (Ob., Kl.), strings (VI. I, VI. II, Vla., Vc., Kb.), and keyboard (Kl.). The second system (measures 23-26) continues the vocal line and the orchestral accompaniment. The vocal line has a melodic phrase in measure 23, followed by a long note in measure 24. The orchestra includes woodwinds (Ob., Kl.), strings (VI. I, VI. II, Vla., Vc., Kb.), and keyboard (Kl.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first system is marked with a 'V' above the vocal line in measure 19. The second system is marked with a 'V' above the vocal line in measure 23. The score includes dynamic markings such as *mf* (mezzo-forte) and *Laut* (loud). The page number 3 is in the top right corner.

Ob.

Kl.

Kl.

S.

VI. I

VI. II

Vla.

Vc.

Kb.

Ob.

Kl.

Kl.

S.

VI. I

VI. II

Vla.

Vc.

Kb.

*mf*

*Laut*

This musical score page contains two systems of music, starting at measure 28. The first system (measures 28-31) features the following parts:

- Ob.** (Oboe): Melodic line with eighth and sixteenth notes.
- Kl.** (Clarinet): Rests in measures 28-29, then enters in measure 30 with a sixteenth-note pattern.
- Kl.** (Piano): Treble and bass staves. The right hand has a melodic line with a trill in measure 30. The left hand has a bass line with chords and eighth notes.
- S.** (Soprano): Melodic line with eighth and sixteenth notes.
- VI. I** (Violin I): Melodic line with eighth and sixteenth notes.
- VI. II** (Violin II): Melodic line with eighth and sixteenth notes, marked *Leise* (piano).
- Vla.** (Viola): Melodic line with eighth and sixteenth notes.
- Vc.** (Violoncello): Bass line with eighth and sixteenth notes.
- Kb.** (Kontrabaß): Bass line with eighth and sixteenth notes.

The second system (measures 32-34) continues the orchestration:

- Ob.**: Melodic line with eighth and sixteenth notes.
- Kl.**: Melodic line with eighth and sixteenth notes.
- Kl.** (Piano): Treble and bass staves. The right hand has a melodic line with a trill in measure 32. The left hand has a bass line with chords and eighth notes.
- S.**: Melodic line with eighth and sixteenth notes.
- VI. I**: Melodic line with eighth and sixteenth notes, marked *V* (forte).
- VI. II**: Melodic line with eighth and sixteenth notes, marked *V* (forte).
- Vla.**: Melodic line with eighth and sixteenth notes, marked *V* (forte).
- Vc.**: Bass line with eighth and sixteenth notes.
- Kb.**: Bass line with eighth and sixteenth notes.

This musical score page, titled "Hörst du es, Sünder", contains measures 35 through 41. The instrumentation includes Oboe (Ob.), Clarinet (Kl.), Piano (Kl.), Soprano (S.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Kontrabaß (Kb.).

**Measures 35-41:**

- Ob.:** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- Kl. (Woodwind):** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- Kl. (Piano):** Measures 35-37 feature a continuous sixteenth-note arpeggiated pattern. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- S. (Soprano):** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- VI. I:** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- VI. II:** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- Vla.:** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- Vc.:** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.
- Kb.:** Measures 35-37 are rests. Measure 38 begins with a half note G4, followed by a half note A4 in measure 39, and a half note B4 in measure 40.

**Measures 42-44:**

- Ob.:** Measures 42-44 are rests.
- Kl. (Woodwind):** Measures 42-44 are rests.
- Kl. (Piano):** Measures 42-44 feature a continuous sixteenth-note arpeggiated pattern. Measure 42 is marked *mp*.
- S.:** Measures 42-44 are rests.
- VI. I:** Measures 42-44 are rests.
- VI. II:** Measures 42-44 are rests.
- Vla.:** Measures 42-44 are rests.
- Vc.:** Measures 42-44 are rests.
- Kb.:** Measures 42-44 are rests.





Ob. 56

Kl. 56

Kl. 56 *mp*

S. 56

VI. I 56

VI. II 56

Vla. 56

Vc. 56

Kb. 56

Ob. 59

Kl. 59

Kl. 59

S. 59

VI. I 59 *p*

VI. II 59 *p*

Vla. 59 *p*

Vc. 59 *p*

Kb. 59 *p*