

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Vorspiel

Zwischenspiel 1

The musical score is arranged for a symphony orchestra and choir. It begins with a 4/4 time signature and a key signature of one sharp (F#). The score is divided into two sections: 'Vorspiel' (Introduction) and 'Zwischenspiel 1' (Interlude 1). The instruments listed are Flöte, Oboe, Klarinette, Fagott, Trompete, Posaune, Mandoline, Mandola, Akkordeon, Klavier, Gitarre, Marimba, Triangel, Violine, Viola, Violoncello, Kontrabaß, and Chor. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The choir part is written in two staves (treble and bass clef) and remains silent throughout the visible portion of the score.

Christ, der Herr ist auferstanden

Vers 1 + 3

7

Fl *mf*

Ob *mf*

Kl *mf*

Fg *mf*

Tr *mf*

Pos *mf*

Me *mf*

Ma *mf*

Akk *mf*

Kv *mf*

Git *mf* (I) (III) (I) (I) (I)
C G C F/A F F/C C

Mar *mf*

Tri

Ve *mf*

Va *mf*

Vo *mf*

Kb *mf*

C *mf*

Detailed description: This is a musical score for the hymn 'Christ, der Herr ist auferstanden'. The score is arranged for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone), brass (Saxophone, Trombone), strings (Violin, Viola, Violoncello, Kontrabaß), piano, guitar, and voices (Male and Female). The music is in 4/4 time and features a melody primarily in the flute and voices, with accompaniment from the piano, guitar, and strings. The score is marked with a dynamic of *mf* (mezzo-forte). The guitar part includes specific chord diagrams and fret numbers: (I) C, (III) G, (I) C, (I) F/A, (I) F, (I) F/C, and (I) C. The score begins at measure 7.

Christ, der Herr ist auferstanden

11

Fl
Ob
Kl
Fg
Tr
Pos
Me
Ma
Akk
Kv
Git
Mar
Tri
Ve
Va
Vo
Kb
C

(I) (I) (I) (I) (I) (III) (III) (V)
F/C C F C/E H°/D C C/G G7

Detailed description: This is a page of a musical score for the hymn 'Christ, der Herr ist auferstanden'. The score is arranged for a large ensemble including woodwinds (Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone), brass (Tuba), strings (Violin, Viola, Violoncello, Double Bass), guitar, maracas, triangle, and percussion (Vibraphone, Maracas, Tom-toms, Cymbals). The music is in a major key and 4/4 time. The guitar part includes specific chord diagrams and chord names: F/C, C, F, C/E, H°/D, C, C/G, and G7. The vocal parts (Mezzo-soprano and Alto) have melodic lines with some trills. The woodwinds and strings provide harmonic support and melodic counterpoints. The percussion instruments add rhythmic texture.

Christ, der Herr ist auferstanden

15

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

Mar

Tri

Ve

Va

Vo

Kb

C

(X) (IX) (X) (X) (III) (I) (III)

G Fis° G G7 C/E H°/D C

The musical score is arranged for a large ensemble. It includes parts for Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Mellophone (Me), Maracas (Ma), Accordion (Akk), Keyboard (Kv), Guitar (Git), Maracas (Mar), Triangle (Tri), Viola (Ve), Violoncello (Va), Voice (Vo), Double Bass (Kb), and Cello (C). The guitar part includes fret numbers (X, IX, X, X, III, I, III) and chord diagrams for G, Fis°, G, G7, C/E, H°/D, and C. The score is written in a key with one sharp (F#) and a common time signature (C). The piece is marked with a tempo of 15. The guitar part features a series of chords and melodic lines, with the first four measures marked with (X), (IX), (X), and (X), and the next three measures marked with (III), (I), and (III). The chords are G, Fis°, G, G7, C/E, H°/D, and C. The score is written in a key with one sharp (F#) and a common time signature (C). The piece is marked with a tempo of 15. The guitar part features a series of chords and melodic lines, with the first four measures marked with (X), (IX), (X), and (X), and the next three measures marked with (III), (I), and (III). The chords are G, Fis°, G, G7, C/E, H°/D, and C.

Christ, der Herr ist auferstanden

19

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

Mar

Tri

Ve

Va

Vo

Kb

C

(I) (I) (I) (III) (V) (III)
C C/E F F7E C/G G7 C

Christ, der Herr ist auferstanden

Zwischenspiel 2

23

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

Mar

Tri

Ve

Va

Vo

Kb

C

Detailed description: This is a musical score for a piece titled "Christ, der Herr ist auferstanden" (Christ, the Lord is risen). The specific section is "Zwischenspiel 2" (Interlude 2), starting at measure 23. The score is arranged for a large ensemble of instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello, Kontrabaß) have active parts, while the brass (Trumpet, Trombone) and percussion (Maracas, Triangle, Cymbals) are mostly silent. The vocal line (Vo) has a few notes. The guitar (Git) and keyboard (Kb) parts are also present. The score is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, rests, and articulation marks.

Christ, der Herr ist auferstanden

Vers 2 + 4

Fl *mf*

Ob *mf*

Kl

Fg *mf*

Tr

Pos

Me

Ma

Akk

Kv *mf*

Git

Mar

Tri

Ve *mf* *Pizz.* *arco*

Va *mf* *Pizz.* *arco*

Vo *mf* *Pizz.* *arco*

Kb *mf* *Pizz.*

C *mf*

Detailed description: This is a musical score for a piece titled "Christ, der Herr ist auferstanden" (Christ, the Lord is risen). The score is for measures 25 through 28, labeled as "Vers 2 + 4". The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Mellophone (Me), Maracas (Ma), Accordion (Akk), Keyboard (Kv), Guitar (Git), Maracas (Mar), Triangle (Tri), Violin (Ve), Viola (Va), Violoncello (Vo), Kontrabaß (Kb), and Cello (C). The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is used throughout. The Flute part features a melodic line with trills in measures 27 and 28. The Oboe and Violin parts also have melodic lines with trills. The Keyboard and Cello parts provide harmonic support with chords and moving lines. The strings (Violin, Viola, Cello, Kontrabaß) are marked *Pizz.* (pizzicato) in measures 25-27 and *arco* (arco) in measure 28. The Maracas and Triangle parts are marked with a small 's' and are silent throughout the piece.

Christ, der Herr ist auferstanden

29

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

Mar

Tri

Ve

Va

Vo

Kb

C

tr

tr

tr

mp

Pizz.

arco

Pizz.

arco

Pizz.

arco

The image shows a page of a musical score for the hymn 'Christ, der Herr ist auferstanden'. The score is arranged for a large ensemble, including woodwinds, brass, strings, and keyboard instruments. The page is numbered 29. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Mellophone (Me), Maracas (Ma), Accordion (Akk), Keyboard (Kv), Guitar (Git), Maracas (Mar), Triangle (Tri), Violin (Ve), Viola (Va), Violoncello (Vo), and Keyboard (Kb). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings have various melodic and harmonic parts, with some woodwinds featuring trills. The keyboard instruments provide a harmonic accompaniment. The accordion part is marked with a mezzo-piano (*mp*) dynamic. The violin and viola parts are marked with *Pizz.* (pizzicato) and *arco* (arco). The overall style is that of a traditional hymn arrangement.

Christ, der Herr ist auferstanden

Musical score for 'Christ, der Herr ist auferstanden' starting at measure 33. The score includes parts for Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Horn (Me), Trombone (Ma), Accordion (Akk), Violin (Kv), Guitar (Git), Marching Band (Mar), Triangles (Tri), Viola (Va), Voice (Vo), and Cello (C). The guitar part includes chord diagrams: G, Fis°, G, G7, C/E, H°/D, C. The string parts are marked with *arco*.

33

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

Mar

Tri

Va

Vo

Kb

C

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

(X) (IX) (X) (X) (III) (I) (III)

G Fis° G G7 C/E H°/D C

arco

tr

Christ, der Herr ist auferstanden

37

Fl

Ob

Kl

Fg

Tr

Pos

Me

Ma

Akk

Kv

Git

Mar

Tri

Ve

Va

Vo

Kb

C

(I) (I) (I) (III) (V) (III)
C C/E F F7/E C/G G7 C

Christ, der Herr ist auferstanden

41

Fl
Ob
Kl
Fg
Tr
Pos
Me
Ma
Akk
Kv
Git
Mar
Tri
Ve
Va
Vo
Kb
C

tr \sim

tr \sim

tr \sim

tr \sim

(III) (v) (III)
C/G G7 C

Detailed description: This is a page of a musical score for the hymn 'Christ, der Herr ist auferstanden'. The page is numbered 41 in the top left corner. It features 18 staves for various instruments and voices. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Trumpet (Tr), Trombone (Pos), Horn (Me), Mellophone (Ma), Accordion (Akk), Keyboard (Kv), Guitar (Git), Maracas (Mar), Triangle (Tri), Viola (Ve), Violoncello (Va), Voice (Vo), Double Bass (Kb), and Cello (C). The score includes a first ending bracket at the top, a second ending bracket for the Flute, and a guitar solo section with chords C/G, G7, and C. Trills are marked with 'tr' and a wavy line. The music is written in a key with one sharp (F#) and a common time signature.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Vorspiel

Zwischenspiel 1

Flöte

mf

Vers 1 + 3

7

mf

11

15

19

Zwischenspiel 2

23

Vers 2 + 4

25

mf

29

Christ, der Herr ist auferstanden

33

Musical notation for measures 33-36. The staff contains eighth notes with stems pointing up, followed by sixteenth-note runs. The final measure features a trill marked 'tr' with a wavy line.

37

Musical notation for measures 37-40. The staff contains eighth notes with stems pointing up, followed by sixteenth-note runs. The final measure features a trill marked 'tr' with a wavy line.

41

Musical notation for measures 41-44. The staff contains eighth notes with stems pointing up, followed by sixteenth-note runs. The first measure of this system features a trill marked 'tr' with a wavy line.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Oboe

Vorspiel

Zwischenspiel 1

mf

7 Vers 1 + 3

mf

15

tr

23 Zwischenspiel 2

25 Vers 2 + 4

mf

tr

tr

33

37

1. tr

41

2. tr

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Klarinette

Vorspiel

Zwischenspiel 1

7 *Vers 1 + 3*

15

23 *Zwischenspiel 2*

25 *Vers 2 + 4*

37

41

mf

1.

2.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Fagott

Vorspiel

Zwischenspiel 1

f *mf*

7 *Vers 1 + 3*

mf

15

23 *Zwischenspiel 2*

25 *Vers 2 + 4*

mf *mf*

37

1.

41 2.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Tenor Saxophon

Vorspiel

Zwischenspiel 1

8

f

mf

7 *Vers 1 + 3*

8 *mf*

15

8

23 *Zwischenspiel 2*

8

25 *Vers 2 + 4*

9

8 *mf*

mf

37

8

1.

41

8

2.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Trompete

Vorspiel

Zwischenspiel 1

mf f mf

7 Vers 1 + 3

mf

15

19

Zwischenspiel 2

25 Vers 2 + 4

10

mf

37

1.

tr

41

2.

tr

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Posaune

Vorspiel *Zwischenspiel 1*

f *mf*

7 *Vers 1 + 3*

mf

15

19

Zwischenspiel 2

25 *Vers 2 + 4*

10

mf

41

2.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Mandoline

Vorspiel

Zwischenspiel 1

7 *Vers 1 + 3*

15

19 *Zwischenspiel 2*

25 *Vers 2 + 4*

37

41

The musical score is written for a mandoline in 4/4 time. It begins with a prelude (Vorspiel) consisting of four measures of whole rests. This is followed by the first interlude (Zwischenspiel 1), which starts with a double bar line and a repeat sign, then contains four measures of music starting with a half note G4, followed by quarter notes A4, B4, and C5, and ending with a quarter note G4. The dynamic marking *mf* is placed below the first measure. The main body of the score consists of four verses. Verse 1 and 3 (Vers 1 + 3) are indicated by a bracket and the number 7 above the staff. Verse 2 and 4 (Vers 2 + 4) are indicated by a bracket and the number 8 above the staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a second interlude (Zwischenspiel 2) and a final ending marked with a double bar line and repeat sign.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Mandola

The score is written for Mandola in 4/4 time. It begins with a prelude (Vorspiel) consisting of four measures of whole rests, followed by a first interlude (Zwischenspiel 1) of two measures: a quarter rest followed by a dotted quarter note. The main body of the score consists of four verses, each starting with a measure of whole rests. Verse 1 and 3 are marked *mf* and feature eighth-note patterns with slurs and accents. Verse 2 and 4 feature a different eighth-note pattern. The score concludes with a first ending (1.) and a second ending (2.) of two measures each, both consisting of whole notes.

Vorspiel

Zwischenspiel 1

7 *Vers 1 + 3*

15

19 *Zwischenspiel 2*

25 *Vers 2 + 4*

37 1.

41 2.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Akkordeon

Vorspiel *Zwischenspiel 1*

7 *Vers 1 + 3*

15 *Zwischenspiel 2*

25 *Vers 2 + 4*

33

41 *1.* *2.*

The musical score is written for an accordion in 4/4 time. It begins with a *Vorspiel* (Introduction) marked *f* (forte), consisting of a few chords and a single note. This is followed by *Zwischenspiel 1* (Interlude 1) marked *mf* (mezzo-forte), which includes a repeat sign and a series of eighth notes. The first verse (*Vers 1 + 3*) starts at measure 7, marked *mf*, and consists of a sequence of eighth notes. *Zwischenspiel 2* (Interlude 2) begins at measure 15, marked *mp* (mezzo-piano), and features a mix of eighth and quarter notes. The second verse (*Vers 2 + 4*) starts at measure 25, marked *mp*, and includes a repeat sign. The piece concludes with two endings: the first ending (*1.*) at measure 33 and the second ending (*2.*) at measure 41, both marked *mf*.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Vorspiel *Zwischenspiel 1*

Klavier

f *mf*

7 *Vers 1 + 3*

mf

11

15

19

23 *Zwischenspiel 2*

Christ, der Herr ist auferstanden

25 *Vers 2 + 4*

mf

Musical score for measures 25-28. The piece is in 4/4 time. The melody in the treble clef consists of quarter notes and eighth notes, with some phrases slurred. The bass line provides harmonic support with chords and moving lines. The dynamic marking *mf* is indicated.

29

Musical score for measures 29-32. The melody continues with similar rhythmic patterns. The bass line features more complex chordal textures. The piece concludes with a final cadence.

33

Musical score for measures 33-36. The melody includes a sharp sign (#) on the G note in measure 34. The bass line continues with harmonic accompaniment.

37

Musical score for measures 37-40. This section includes a first ending bracket (1.) over the final two measures, which end with a repeat sign and a double bar line.

41

Musical score for measures 41-44. This section includes a second ending bracket (2.) over the final two measures, which end with a repeat sign and a double bar line.

Christ, der Herr ist auferstanden

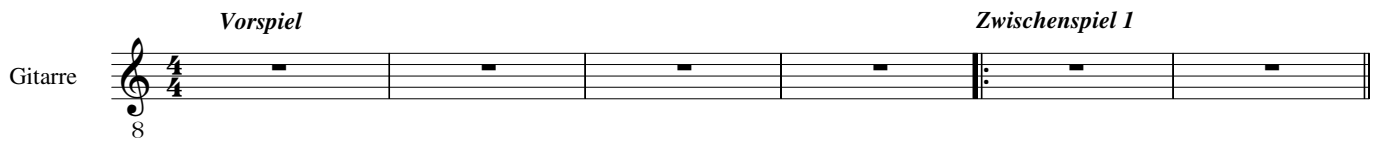
Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Gitarre

Vorspiel

Zwischenspiel 1



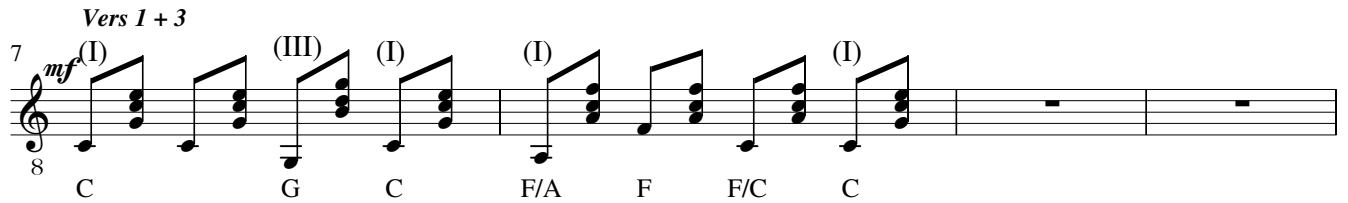
Vers 1 + 3

mf

8

(I) (III) (I) (I) (I)

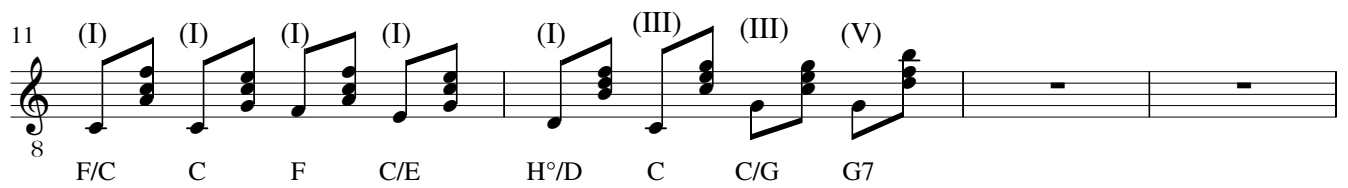
C G C F/A F F/C C



8

(I) (I) (I) (I) (I) (III) (III) (V)

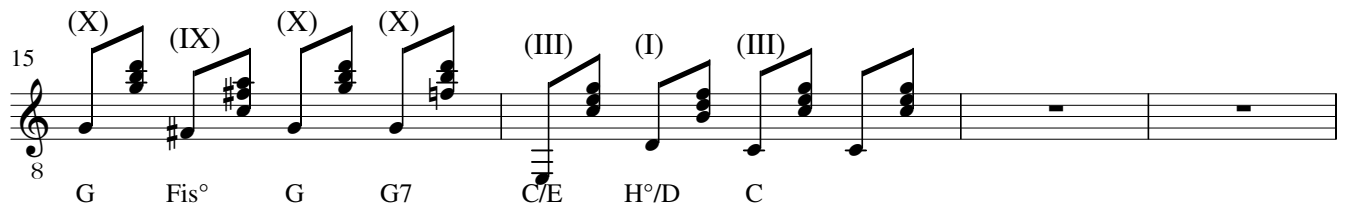
F/C C F C/E H°/D C C/G G7



8

(X) (IX) (X) (X) (III) (I) (III)

G Fis° G G7 C/E H°/D C

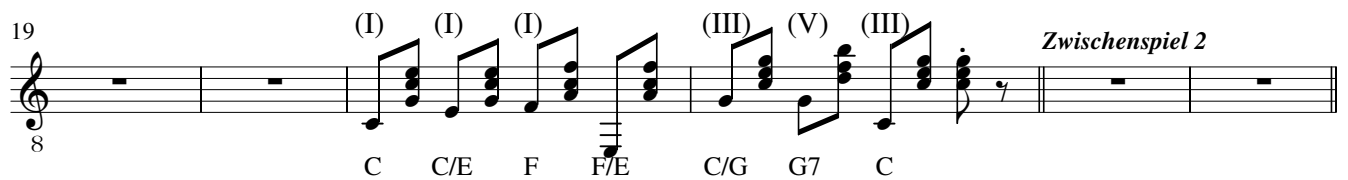


19

(I) (I) (I) (III) (V) (III)

C C/E F F/E C/G G7 C

Zwischenspiel 2

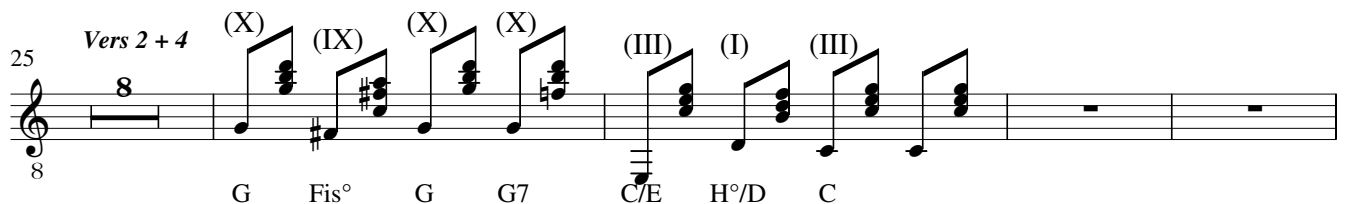


Vers 2 + 4

8

(X) (IX) (X) (X) (III) (I) (III)

G Fis° G G7 C/E H°/D C

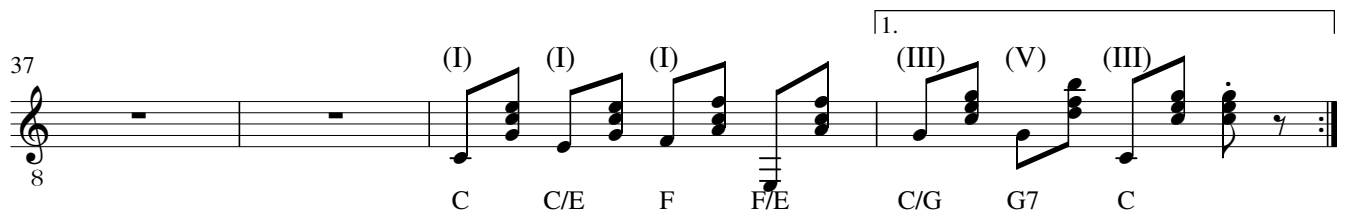


37

(I) (I) (I) (III) (V) (III)

C C/E F F/E C/G G7 C

1.

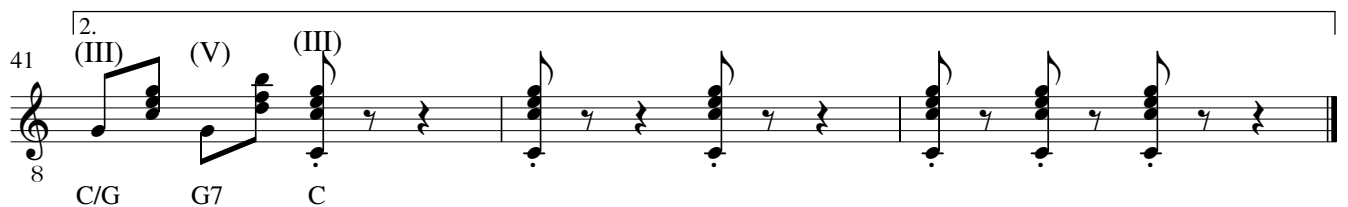


41

(III) (V) (III)

C/G G7 C

2.



Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Marimba

Vorspiel *Zwischenspiel 1*

7 *Vers 1 + 3*
mf

15

19 *Zwischenspiel 2*

25 *Vers 2 + 4*
10
mf

37 1.

41 2.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Triangel

Vorspiel *Zwischenspiel 1*

mf *mf*

7 *Vers 1 + 3* *Zwischenspiel 2* *Vers 2 + 4*

15 15 15 1.:

41 2.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Violine

Vorspiel

Zwischenspiel 1

mf

7 *Vers 1 + 3*

mf

11

15

19

Zwischenspiel 2

23

25 *Vers 2 + 4*
Pizz.

mf

29 *Pizz.*

arco

Christ, der Herr ist auferstanden

33

Musical notation for measures 33-36. The staff shows a sequence of chords and melodic lines. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some chords. Measure 34 continues the pattern. Measure 35 has a whole rest in the first voice and eighth notes in the second. Measure 36 ends with a half note chord.

37

Musical notation for measures 37-40. Measure 37 continues the melodic line. Measure 38 has a whole rest in the first voice and eighth notes in the second. Measure 39 has a whole rest in the first voice and eighth notes in the second. Measure 40 features a first ending bracket over the final two measures, which end with a double bar line. A trill (tr) is indicated over the final note.

41

Musical notation for measures 41-44. Measure 41 features a second ending bracket over the first two measures, which end with a double bar line. A trill (tr) is indicated over the final note. Measure 42 has a whole rest in the first voice and eighth notes in the second. Measure 43 has a whole rest in the first voice and eighth notes in the second. Measure 44 has a whole rest in the first voice and eighth notes in the second.

Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Viola

Vorspiel *Zwischenspiel 1*

mf

7 *Vers 1 + 3*
mf

11

15

19

23 *Zwischenspiel 2*

25 *Vers 2 + 4*
Pizz. *mf* *arco*

29 *Pizz.* *arco*

Christ, der Herr ist auferstanden

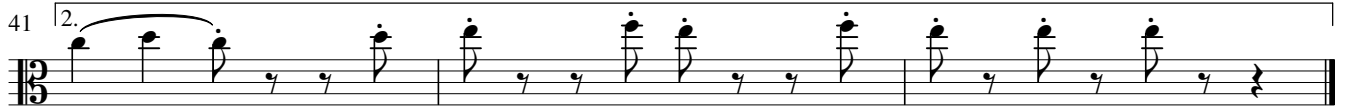
33



37



41



Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Vorspiel

Zwischenspiel 1

Violoncello

f *mf*

The first system of music for the Violoncello part. It begins with a 4/4 time signature. The 'Vorspiel' section consists of two measures: the first is a whole rest, and the second contains a quarter note G2, a quarter note A2, a quarter note B2, and a half note C3. The 'Zwischenspiel 1' section starts with a repeat sign and a whole rest, followed by a series of eighth notes: G2, A2, B2, C3, B2, A2, G2, and a final quarter rest.

7 *Vers 1 + 3*

mf

Measures 7-10. Measure 7: quarter notes G2, A2, B2, C3. Measure 8: quarter notes D3, E3, F3, G3. Measure 9: quarter notes G3, A3, B3, C4. Measure 10: quarter note D4, quarter rest, quarter note C4, quarter note B3.

11

Measures 11-14. Measure 11: quarter notes G2, A2, B2, C3. Measure 12: quarter notes D3, E3, F3, G3. Measure 13: quarter notes G3, A3, B3, C4. Measure 14: quarter note D4, quarter rest, quarter note C4, quarter note B3.

15

Measures 15-18. Measure 15: quarter notes G2, A2, B2, C3. Measure 16: quarter notes D3, E3, F3, G3. Measure 17: quarter notes G3, A3, B3, C4. Measure 18: quarter note D4, quarter rest, quarter note C4, quarter note B3.

19

Measures 19-22. Measure 19: quarter notes G2, A2, B2, C3. Measure 20: quarter notes D3, E3, F3, G3. Measure 21: quarter notes G3, A3, B3, C4. Measure 22: quarter note D4, quarter rest, quarter note C4, quarter note B3.

23 *Zwischenspiel 2*

Measures 23-24. Measure 23: quarter notes G2, A2, B2, C3. Measure 24: quarter notes D3, E3, F3, G3.

Vers 2 + 4

25 *Pizz.* *arco*

mf

Measures 25-28. Measure 25: quarter notes G2, A2, B2, C3. Measure 26: quarter notes D3, E3, F3, G3. Measure 27: quarter notes G3, A3, B3, C4. Measure 28: quarter note D4, quarter rest, quarter note C4, quarter note B3.

29 *Pizz.*

Measures 29-32. Measure 29: quarter notes G2, A2, B2, C3. Measure 30: quarter notes D3, E3, F3, G3. Measure 31: quarter notes G3, A3, B3, C4. Measure 32: quarter note D4, quarter rest, quarter note C4, quarter note B3.

Christ, der Herr ist auferstanden

33



37



41



Christ, der Herr ist auferstanden

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Allegro

Vorspiel

Zwischenspiel 1

Kontrabaß

f *mf*

The first system of music shows the beginning of the piece. It starts with a bass clef and a 4/4 time signature. The first measure has a forte (*f*) dynamic. The music consists of a series of eighth and quarter notes, followed by a repeat sign. After the repeat, there is a section labeled 'Zwischenspiel 1' with a mezzo-forte (*mf*) dynamic, featuring a triplet of eighth notes.

7 Vers 1 + 3

mf

The second system of music is labeled '7 Vers 1 + 3'. It begins with a mezzo-forte (*mf*) dynamic and consists of a series of quarter and eighth notes with rests.

15

The third system of music is labeled '15' and continues the melody from the previous system with quarter and eighth notes.

23 Zwischenspiel 2

The fourth system of music is labeled '23 Zwischenspiel 2'. It features a series of quarter notes and rests, with some notes beamed together.

Vers 2 + 4

25 *Pizz.*

mf

The fifth system of music is labeled '25 Vers 2 + 4'. It starts with a mezzo-forte (*mf*) dynamic and includes a *Pizz.* (pizzicato) instruction. The notation consists of quarter and eighth notes.

33

arco

The sixth system of music is labeled '33' and includes an *arco* instruction. It features a first ending bracket over the final two measures, marked with a '1.'.

41

The seventh system of music is labeled '41' and features a second ending bracket over the final two measures, marked with a '2.'.

Christ, der Herr ist auferstanden

Allegro

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gem.-orch.: W. Wins 21.12.07

Chor

Vorspiel

Zwischenspiel 1

7

Vers 1 + 3

mf

1. Christ, der Herr ist auf - er - stan - den, Hal - - - - le - - lu - - ja,
3. Chris - tus lebt, es sol - len le - ben, Hal - - - - le - - lu - - ja,

11

1. sagt es laut in al - len Lan - den, Hal - - - - le - - lu - - ja,
3. die sich Ihm im Glau - ben ge - ben, Hal - - - - le - - lu - - ja,

15

1. Sie - ges - ju - bel hoch - er - schallt, Hal - - - - le - - lu - - ja,
3. und in Sei - nen Hän - den ruhn, Hal - - - - le - - lu - - ja.

19

Zwischenspiel 2

1. Erd und Him - mel wi - der - halt. Hal - - - - le - - lu - - ja!
3. Tod, wo ist dein Sta - chel nun? Hal - - - - le - - lu - - ja.

Christ, der Herr ist auferstanden

25 *Vers 2 + 4*

mf

2. Was im Stal - le hat be - gon - nen, Hal - - - - le - - lu - - ja,
4. Gro - ßer Kö - nig, Dir zum Prei - se, Hal - - - - le - - lu - - ja,

mf

29

2. ist im Fel - sen - grab ge - won - nen, Hal - - - - le - - lu - - ja.
4. ma - chen wir auf vie - le Wei - se, Hal - - - - le - - lu - - ja,

33

2. Le - ben aus der E - wig - keit, Hal - - - - le - - lu - - ja,
4. al - ler Welt mit fro - hem Mund, Hal - - - - le - - lu - - ja,

37

2. ü - - ber - - win - det Tod und Zeit. Hal - - - - le - - lu - - ja.
4. dei - - nen Ret - ter - na - men kund. Hal - - - - le - -

1.

41

2.

4. lu - - ja!

2.