

John Høybye

Psalm 151

Text: Edward Broadbridge

Coro (SSAATTBB) e Violino solo

Kompositionsauftrag der Landesakademie
für die musizierende Jugend in Baden-Württemberg, Ochsenhausen
Dem Orpheus Vokalensemble gewidmet



LANDESAKADEMIE
für die musizierende Jugend in Baden-Württemberg
OCHSENHAUSEN

Partitur / Full score



Carus 10.113

Text (Edward Broadbridge)

What a great blast from the start,
blowing divine love apart,
watching bits fly to their stations,
spirited by gravitations!

Wave upon wave of Big Bang
into the universe sang;
God knew how it would begin,
picked up his old violin.

Tuned it to supreme effect,
lifted his bow to connect,
swiftly the Godhead unfurled
dance and love into the world.

Psalm upon psalm to his praise
David and others would raise,
touched by the strings from above,
bowing back solos of love.

Foreword

Over the millennia the Psalms of David have proved a rich lyrical field for composers of hymns and choral music. The last of these, Psalm 150, urges us first to use musical instruments to praise God before its final inspirational appeal to the human voice: "Let everything that has breath praise the Lord!"

Psalm 151 is a hymn of praise and thanks to God for sharing his love of humanity in the gift of music. God is imagined as a violinist who wants human voices to join his celebration of Creation.

The actual impulse for the lyrics came from the discovery in 2014 of gravitational waves from the Big Bang as reported in *Scientific American*: "Physicists have found a long-predicted twist in light from the big bang that represents the first image of ripples in the universe called gravitational waves [...]. The finding is direct proof of the theory of inflation, the idea that the universe expanded extremely quickly in the first fraction of a nanosecond after it was born."*

At the time of this discovery I was reading a book by Archbishop Rowan Williams that was attempting to unite science and religion in the metaphysical concept of cosmic love – that God's love for creation was so full that it exploded in the Big Bang. Its scientific truth is of course unprovable, and in a musical sense irrelevant. The basis for the work is that God's Love can only expand.

Thus, nanoseconds before the Big Bang, God tunes his violin to perfection and begins to play his message of love to the universe. Humanity's reception of God's music varies from inspiration to gratitude to a quiet joy, all of which are heard in the choir's response to the sublime violin.

Edward Broadbridge

Psalm 151 is scored for violin solo and eight-part mixed choir. There are three movements – with a merging transition between the first and the second movement – and three musical themes:

1) A calm 6/8 Dorian melody suggests the beginning of time (rehearsal letter **A**), changing character into rhythmic choral snatches (**C**), and with fragments circulating in the violin part. The melody returns in the third movement (**E**), sung by a soloist in the original calm tempo to the words: "God unfurled dance and love into the world". This is the cue for a fundamental change (**F**) into a cheerful version of the Dorian melody around which the violin becomes a dance fiddle with the tenors and basses providing the rhythmic foundation.

2) A light, simple theme accompanies the narrative text: "God picked up his old violin". The initial key is D major, the preferred choice of Mozart, Beethoven, Brahms and Tchaikovsky for their violin concertos. The theme has already been hinted at in the Gregorian introduction to the first movement, and will return in the joyous conclusion of the third movement.

3) Stylistically the third theme resembles a jazz ballad. It is marked by advanced harmonies and skewed intervals. The theme opens the third movement ("Psalm upon psalm"), but has already been presented in discreet disguise as counterpoint to the violin in the second movement.

Four further motifs are included:

a) A semi-quaver 'motor' runs through the first movement (from **B**).

b) A rhythmic (big bang) figure: "djong di ga dong gi dong dong gi dong djong", runs through the entire work.

c) Another rhythmic semi-quaver figure runs over two measures, appearing first in the basses (first movement, mm. 44–45), then moving to the violin, where it is played very strictly, especially in the second of the two measures.

d) An octave-/tenth-figure as found in Bach's double concerto, here symbolizing the gift to humanity that sublime violin playing conveys.

John Høybye

Psalm 151 was recorded for the conceptual CD *Touched by the Strings. Chorwerke mit Solovioline* (Choral works with solo violin, Carus 83.481).

* Clara Moskowitz, "Gravitational Waves from Big Bang Detected", in: *Scientific American*, March 17, 2014.

Text (Edward Broadbridge)

Welch gewaltige Explosion zu Beginn,
die göttliche Liebe in der Luft versprengt
und zusieht, wie Bruchstücke davon zu ihren
Plätzen fliegen, gelenkt von der Gravitation!

Welle auf Welle des Urknalls
sang hinaus ins Universum;
Gott wusste, wie es beginnen würde
und nahm seine alte Violine zur Hand.

Er stimmte sie auf äußerste Wirkung,
hob seinen Bogen zum Spiel,
und geschwind verbreitete die Gottheit
Tanz und Liebe in der Welt.

Psalm auf Psalm zu seinem Lob
würden David und andere erheben,
und, berührt von den himmlischen Saiten,
mit Soli der Liebe antworten.

Vorwort

Über die Jahrtausende bieten die Psalmen Davids ein reiches lyrisches Feld für Komponisten von Kirchenliedern und Chormusik. Der letzte von ihnen, Psalm 150, fordert uns zunächst auf, Musikinstrumente zu benutzen, um Gott zu preisen, bevor er schließlich an die menschliche Stimme appelliert: „Alles, was Odem hat, lobe den Herrn!“

Psalm 151 ist eine Lobeshymne und ein Dank an Gott dafür, dass er seine Liebe zur Menschheit in der Gabe der Musik geteilt hat. Gott wird als Geiger vorgestellt, der sich wünscht, dass menschliche Stimmen an seiner Schöpfungsfeier teilnehmen.

Der eigentliche Impuls für die Texte rührte von der Entdeckung der Gravitationswellen aus dem Urknall, von der 2014 in *Scientific American* berichtet wurde: „Physiker haben eine lange vorhergesagte Drehung im Licht aus dem Urknall gefunden, die das erste Erscheinungsbild von Wellenformen im Universum, Gravitationswellen genannt, darstellt [...]. Der Fund ist ein direkter Beweis für die Inflationstheorie, die Vorstellung, dass sich das Universum in der ersten Nanosekunde nach seiner Geburt extrem schnell ausdehnte.“*

Zur Zeit dieser Entdeckung las ich ein Buch von Erzbischof Rowan Williams, der versuchte, Wissenschaft und Religion in einem metaphysischen Konzept der kosmischen Liebe zu vereinen: Gottes Liebe zur Schöpfung war so umfassend, dass sie im Urknall explodierte. Der wissenschaftliche Wahrheitsgehalt ist natürlich nicht zu beweisen und in musikalischer Hinsicht irrelevant. Die Grundidee des Werkes ist, dass Gottes Liebe sich nur ausdehnen kann.

* Clara Moskowitz, „Gravitational Waves from Big Bang Detected“, in: *Scientific American*, 17. März 2014.

Nanosekunden vor dem Urknall stimmt Gott also perfekt seine Violine und spielt seine musikalische Botschaft der Liebe zum Universum. Die Rezeption von Gottes Musik durch die Menschheit variiert von Inspiration über Dankbarkeit bis zu stiller Freude. All dies ist in der Antwort des Chores auf die erhabene Violine zu hören.

Edward Broadbridge

Psalm 151 ist für Solovioline und achtstimmigen gemischten Chor geschrieben. Es gibt drei Sätze – mit einem fließenden Übergang zwischen erstem und zweitem Satz – und drei musikalische Themen:

1) Eine ruhige dorische Melodie im 6/8-Takt erweckt die Vorstellung vom Beginn der Zeit (Studierzeichen **A**), ändert seinen Charakter zu rhythmischen Chorsetzen (**C**) und mit Fragmenten, die in der Violinstimme zirkulieren. Die Melodie kehrt im dritten Satz (**E**) zurück, im ursprünglichen ruhigen Tempo von einer Solistin gesungen zu den Worten: „God unfurled dance and love into the world“ (Gott verbreitete Tanz und Liebe in der Welt). Das ist das Stichwort für eine grundlegende Veränderung (**F**) zu einer fröhlichen Version der dorischen Melodie, um die herum die Violine zur Tanzgeige wird, wobei die Tenöre und Bässe die rhythmische Grundlage bilden.

2) Ein leichtes, einfaches Thema begleitet den erzählenden Text „God picked up his old violin“ (Gott nahm seine alte Violine zur Hand). Die Anfangstonart ist D-Dur, die bevorzugte Wahl von Mozart, Beethoven, Brahms und Tschaikowsky für ihre Violinkonzerte. Das Thema wurde bereits in der gregorianischen Einleitung zum ersten Satz angedeutet und wird im freudigen Abschluss des dritten Satzes wiederkehren.

3) Stilistisch gleicht das dritte Thema einer Jazzballade. Es ist geprägt von fortgeschrittenen Harmonien und schrägen Intervallen. Das Thema eröffnet den dritten Satz („Psalm upon psalm“), wurde aber bereits in diskreter Verkleidung als Kontrapunkt zur Violine im zweiten Satz präsentiert.

Vier weitere Motive sind enthalten:

a) Ein Sechzehntel-Motor läuft durch den ersten Satz (ab **B**).

b) Eine rhythmische (Urknall-)Figur („djong di ga dong gi dong dong gi dong djong“) durchzieht das gesamte Werk.

c) Eine weitere rhythmische Sechzehntel-Figur über zwei Takte hinweg erscheint zuerst in den Bässen (1. Satz, T. 44–45) und geht dann über zur Violine, wo sie sehr streng gespielt wird, besonders im zweiten der beiden Takte.

d) Eine Oktav-/Dezimen-Figur, wie sie in Bachs Doppelkonzert zu finden ist, symbolisiert hier das Geschenk an die Menschheit, vermittelt durch das erhabene Violinspiel.

John Høybye

Psalm 151 wurde auf der Konzept-CD *Touched by the Strings. Chorwerke mit Solovioline* (Carus 83.481) eingespielt.

Psalm 151

Musik: John Høybye (*1939)
Text: Edward Broadbridge (*1944)

1. What a great blast

Rhythmically free as a Gregorian chant

Violino solo

Soprano

Alto

Tenore

Basso

Solo *p* Tutti

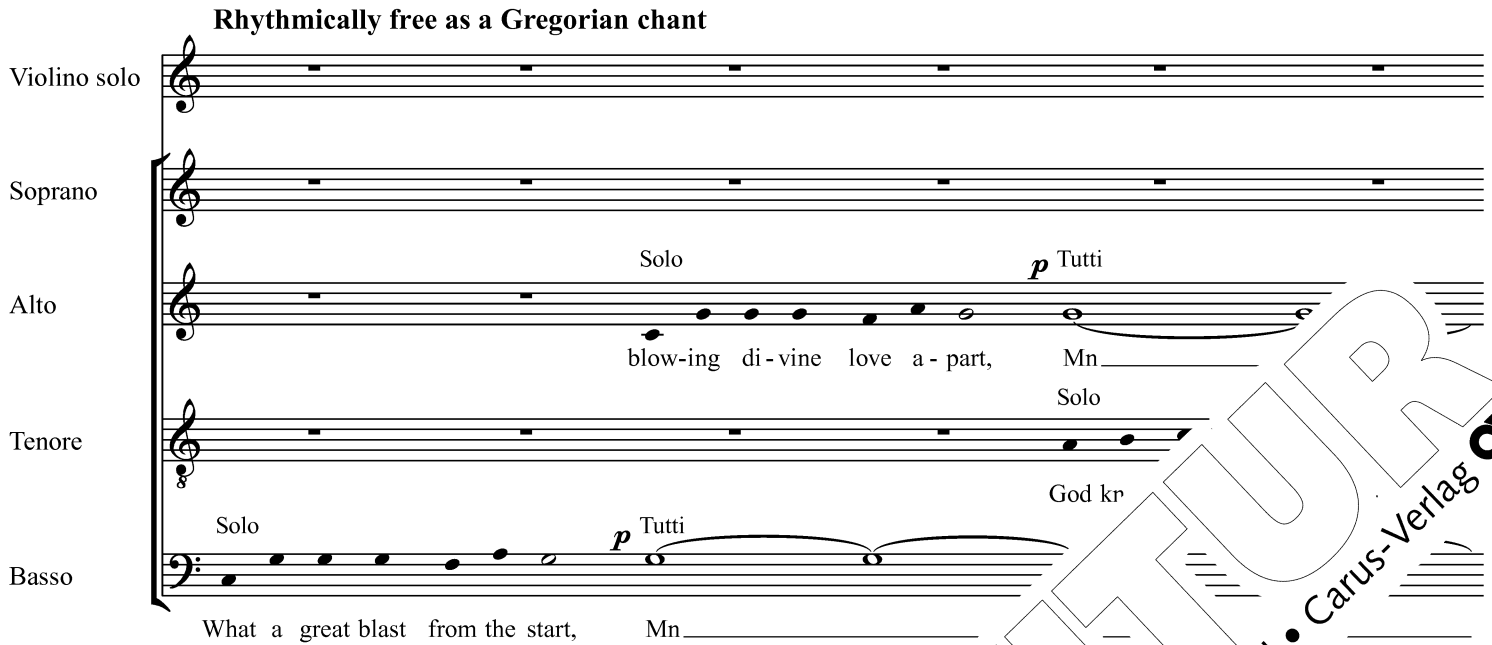
blow-ing di-vine love a-part, Mn

Solo

God kr

Solo *p* Tutti

What a great blast from the start, Mn

The first system of the musical score is for the vocal parts. It features five staves: Violino solo, Soprano, Alto, Tenore, and Basso. The music is written in a rhythmic style described as 'rhythmically free as a Gregorian chant'. The lyrics are: 'What a great blast from the start, Mn'. The score includes dynamic markings 'Solo' and 'Tutti' with a piano 'p' dynamic. The Alto part has the lyrics 'blow-ing di-vine love a-part, Mn' and 'God kr'. The Basso part has the lyrics 'What a great blast from the start, Mn'.

Solo

picked up his old

Solo

picked up o - lin.

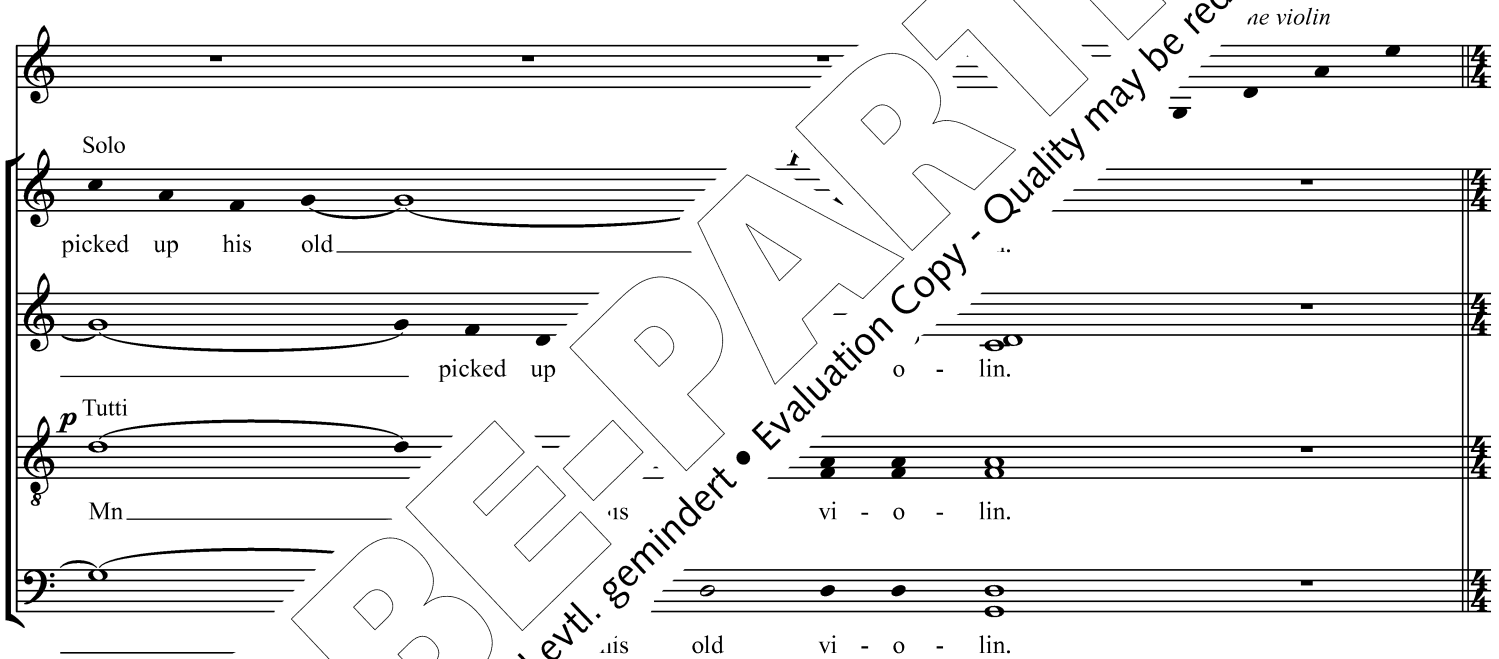
Tutti

Mn

is vi - o - lin.

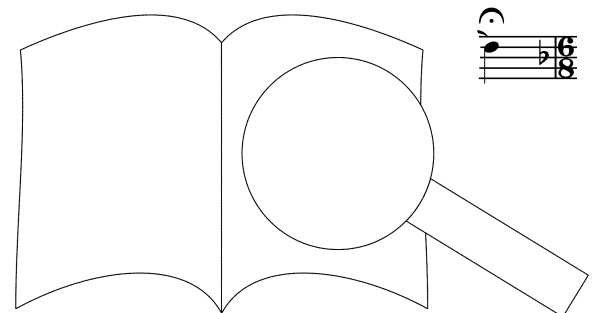
is old vi - o - lin.

ne violin

The second system of the musical score continues the vocal parts. The lyrics are: 'picked up his old', 'picked up o - lin.', 'is vi - o - lin.', and 'is old vi - o - lin.'. The score includes dynamic markings 'Solo' and 'Tutti' with a piano 'p' dynamic. The Alto part has the lyrics 'picked up o - lin.'. The Basso part has the lyrics 'is vi - o - lin.' and 'is old vi - o - lin.'. The Violino solo part has the lyrics 'picked up his old' and 'is old vi - o - lin.'. The Tenore part has the lyrics 'is vi - o - lin.'. The Soprano part has the lyrics 'is old vi - o - lin.'. The score includes a marking 'ne violin'.

2

VI

The third system of the musical score is for the Violino solo part. It features a single staff with a treble clef. The music is written in a rhythmic style described as 'rhythmically free as a Gregorian chant'. The score includes dynamic markings 'Solo' and 'Tutti' with a piano 'p' dynamic. The lyrics are: 'is old vi - o - lin.'.

...es out her/his dexterity.
...e can play short, well-known fragments
...iolin repertoire, max. 8-9 seconds.
...ing from letter A.

5 **A** ♩ = 52 cantabile e legato

VI *mf*

SI *p* dm dm ooh

SII *p* dm dm ooh

AI *p* dm dm ooh

AII *p* dm dm ooh

TI *p* dm dm

TII *p* dm dm

BI *p* dm dm

BII *p* dm ooh

12

Aa

Aa

Aa

dm dm

dm dm

dm dm

dm dm

dm dm

dm dm

dm

19 **B** ♩ = 108 with energy, agitato

VI *f* (at the frog)

21

VI

S I *sf subito p* *cresc. molto*
 djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

S II

A I *sf subito p* *cresc. molto*
 djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong d

A II *sf subito p* *cresc. molto*

23

VI *p*

S I *sf subito p*
 djong di ga dong gi dong dong gi dong gi dong dong gi dong djong

S II

A I *sf subito p* *cresc. molto*
 djong di ga dong gi djong di ga dong gi dong dong gi dong djong

A II *sf subito p* *cresc. molto*

T I *fz*
 PaNG PaNG PaNG PaNG PaNG

T II

PaNG PaNG PaNG

* gliss. beginning at "three and"

p

sf subito p *p*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

sf subito p *p*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong

sf subito p *p*

fz

PaNG PaNG PaNG PaNG PaNG

fz

PaNG PaNG PaNG PaNG

fz

p

djong di ga dong gi dong dong gi a ga dong gi dong dong gi dong

f

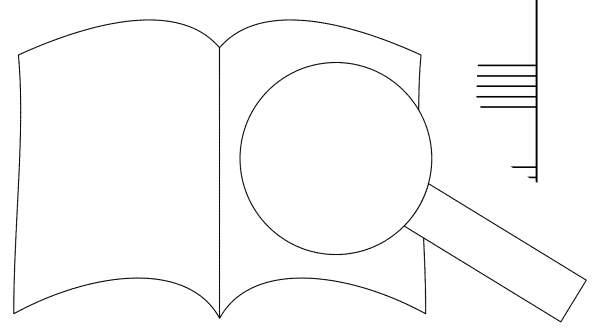
What a great in the start,

f

p

PaNG PaNG


PaNG PaNG





29

VI 

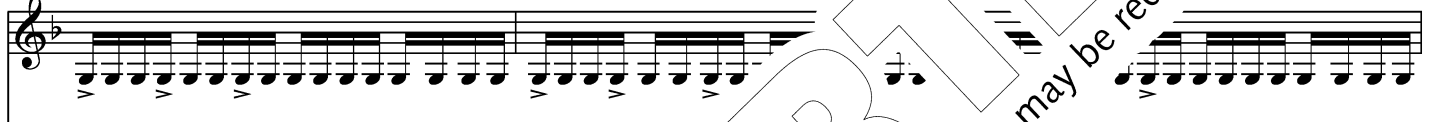
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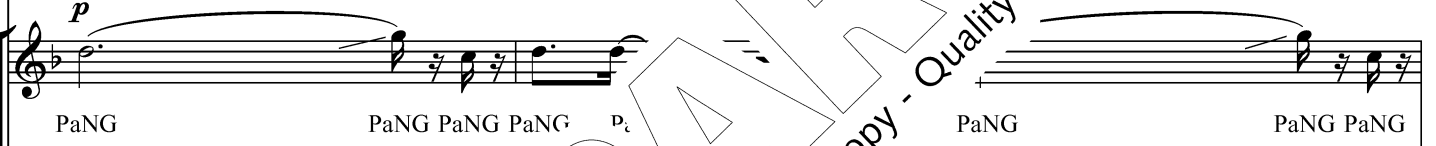
VI 


T I 

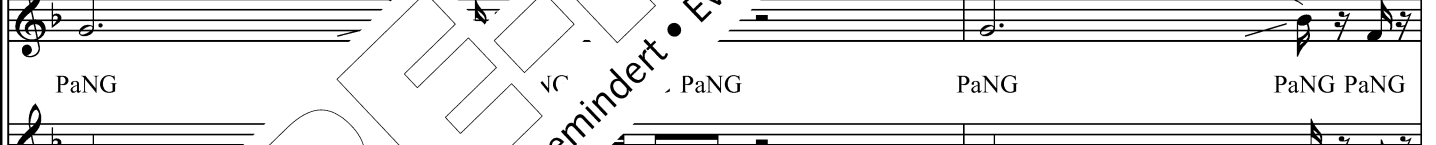
T II 

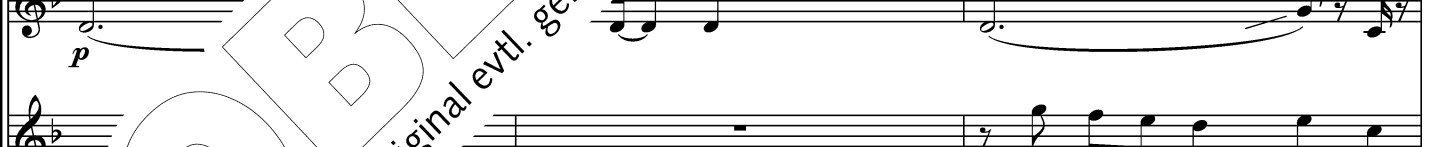
33

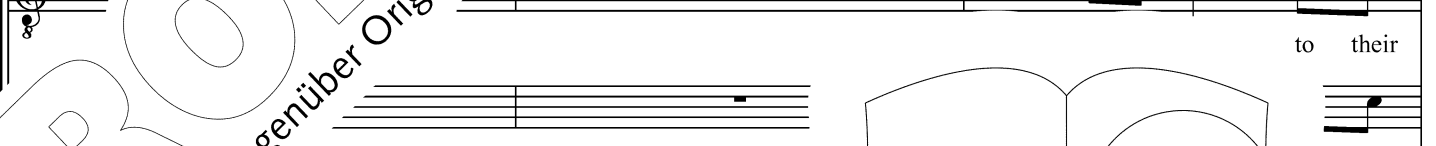
VI 

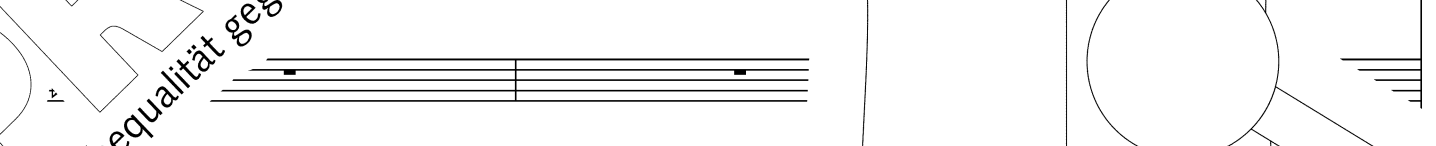
S I 


S II 

A I 

A II 

T I 

T II 

B 

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PaNG PaNG PaNG PaNG PaNG PaNG PaNG PaNG

sta - tions,

f what a what a what a what a great bla bla

f This line and some of the following are a solo.
The sounds are more important than the notes.

PaNG PaNG PaNG I fly to their sta-tions, fly to their sta-tions,

PaNG GPaNG

p what a great bla bla what a g g great b last

p what a great bla bla what a g g great b last

djong

pizz. arco

f *p*

f *p*

f *p*

p

p

p

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

fly to their sta-tions, fly__ to their sta-tions, djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

djong di ga dong gi dong dong gi dong djong

p

p

fz

PaN PaNG PaNG PaNG

pat what a what a great bla__ bla



cresc. molto *ff* *only one (or two) soprano(s) on top voice*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - ta - tions!

cresc. molto *ff*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - ta - tions!

cresc. molto *ff*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ted by grav-i - +

cresc. molto *ff*

djong di ga dong gi dong dong gi dong djong djong di ga dong gi dong dong gi dong spir-i - ta

cresc. molto

51 **E**

VI *f*

54

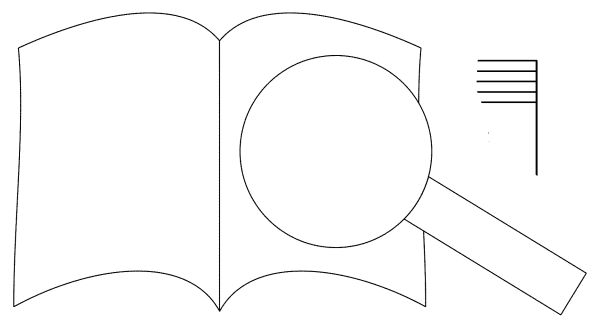
57

VI

BI

pp

t t onrg gi dong gong



58 the choral part is a sort of drum machine: distinct articulation, wide range in pitch and phrasing – bordering on caricature.

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60

VI

S I

S II

A I

A II

T I

T II

B I

B II

pp spir-i-ted by grav-i - ta - tions tion

pp bang big bang big bang bang bang 'i gi

pp di di di di di di di-vine love a par t

what a b la(s) t ge ge reat ge ge reat

t t orng gi dong gong t t orng gi dong gong

63

p

pp watch-ing bits fly ba ba da ba da

pp what g g reat b las t t what

pp God picked up vi-o-lin God picked up God

tion tion by grav-i - ta - tions tion tion tion

bang l d. ang bang bang di gi di gi di gi big

love a par t di di di

ge ge reat what a b la(s) t

orng gi dong gong t t orng gi dong gong



p *f*

cresc. *f*

to their sta - tions watch - ing bits fly — ba ba da ba da to their sta - tions

cresc. *f*

— a g g reat b las t t what — a g g reat

cresc. *f*

picked up vi - o - lin God picked up God picked up vi - o - lin

cresc. *f*

spir - i - ted by grav - i - ta - tions tion tion tion spir - i - ted by grav - i - ta -

cresc. *f*

bang bang bang di gi di gi di gi bang big bang big bang bang

cresc. *f*

par t di di di di di di di - vine love a di

cresc. *f*

what a b la(s) t ge ge reat ge ge ge t a t

cresc. *f*

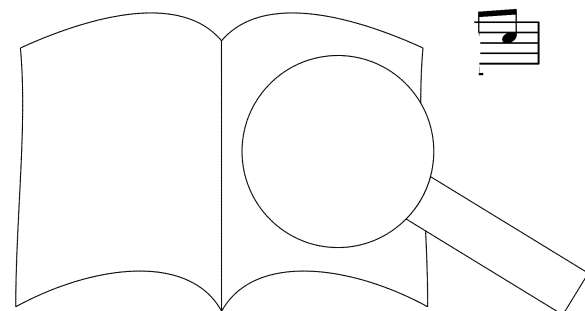
t t orng gi dong gong t t orng gi dong gong

69 VI *p*

72 *p*

75 **F**

f agitato



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83

VI *agitato*

whispering

Coro unis.

djong di ga dong gi dong_ dong gi dong djong djong di ga dong gi dong_ dong gi dong djong

85

speaking

djong di ga dong gi dong_ dong gi dong djong djong di ga dong gi dong_ dong gi 1 rg

G with normal voice

87 *f*

S I watch-ing bits fly_ ba ba da ba da to their sta- tions 1

S II what a g g great b las t t 3 1 2

A I God picked up God picked up 1 2 3 1 2

A II spir-i- ted by grav-i - ta - tions tion 1 2 3 1 2

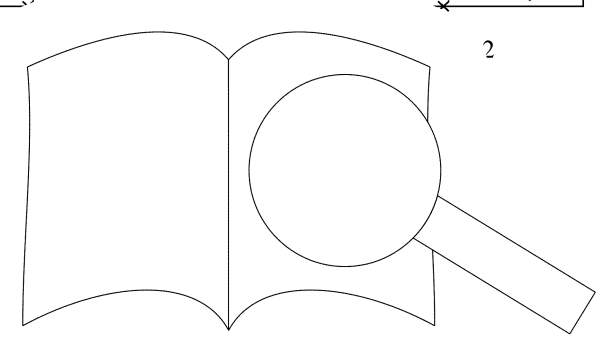
T I bang big bang big di gi di gi di gi 1 2 3 1 2

T II par t di di di- vine love a 1 2 3 1 2

B I ge what a b la(s) t 1 2 3 1 2

B II ng gong t t orng 2

molto rit.



VI *mf cantabile e legato*

SI *mp dolce*
Wave up - on wave of Big Bang in - to the u - ni - verse

SII *mp dolce*
Wave up - on wave of Big Bang in - to the u - ni - verse

AI *mp*
dm dm

AII *mp*
dm dm

TI *mp*
dm dm

TII *mp*
dm dm

BI *mp*
dm dm

BII *mp*
dm dm dm

98

sang; now it would be - gin,

sang; it would, how it would be - gin,

dm

dn.

tn.

God

knew

2. Wave upon wave

Quiet and calm – like a hymn ♩ = 76

Violino solo

Soprano I
Wave up-on wave, wave up-on wave

Soprano II
Wave up-on wave, wave up - on wave

Alto I
Wave up-on wave, wave up - on wave

Alto II
Wave up-on wave, wave up - on wave

Tenore I
Wave up-on

Tenore II
Wave

Basso I
Wave ve

Basso II

6

f Mn in - to the u - ni-verse sp Aa

Mn in - to th in-to the u - ni-verse sang. Aa

Mn ni-verse sang. Aa

in - to the u - ni-verse sang. Aa

11

Soprano solo

mf

Wave up - on wave in - to the u - ni-verse sang;

Soprano I + II

p

mp

in - to the u - ni-verse sang;

Mn

mp

in - to the u - ni-verse sang;

Mn

mp

in - to the u - ni-verse sang;

p

mp

Wave up-on wave of Big Bang

in - to the u - ni-verse sang;

mp

Wave up-on wave of Big Bang

in - to the u - ni-verse sang;

mp

15

p God knew how it would

old, picked up his

p God knew how it would

mp picked up his old

p God knew how it

ould be - gin Nn

p ooh

p

p

God

it would be - gin Nn

oh

how it would, it would be - gi

p

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old _____ vi - o - lin. A _____

vi - o - lin. _____

Nn _____

Nn _____

Nn _____

Nn _____

21 pizz. arco

VI *mf* *mp*

24 (♩ = 108)

VI *p*

S Mn *p*

A *p*

28

VI *p*

B *p*

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31

VI

S

A

Mn

Mn

35

VI

S

A

T

B

Aa

Aa

Aa

Aa

38

(a little salute to good old Sebastian)

bam bam bam bam bam

bam

bam

bam

bam

41

p
bam bam bam doo doo doo

p
bam bam bam doo doo doo doo doo

p
bam bam bam doo doo doo doo

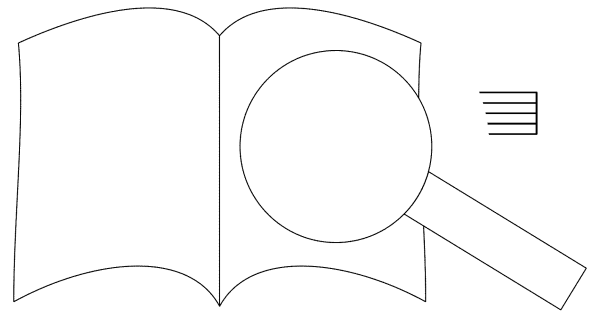
p
bam bam bam doo doo doo doo

44

f *p*
doo doo

doo doo

pp
doo doo



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VI

S

A

T I

T II

B I

B II

p

Swift-ly the God-head un-furled__

dance and love in-to the world,

dance and love, _____ dance and love__ to the world, _____

dance and love, _____ dance and love__

p

VI

S I

S II

A I

A II

T I

T II

E

mf

dance and love in - to the world. _____

di ga dong gi dong dong gi dong djong

p

djong di ga dong gi dong dong gi dong djong

p

ni dong djong

60

f *mp*

Aa__ djong di ga dong gi dong dong gi dong djong Aa__

Aa__ djong di ga dong gi dong dong gi dong djong Aa__

Aa__ djong di ga dong gi dong dong gi dong djong Aa__

Aa__ djong di ga dong gi dong dong gi dong djong Aa__

Aa__ djong di ga dong gi dong dong gi dong djong A

f

63

dance, dance

dance, id love.

dance and love

nd the world, dance and

3. Psalm upon psalm

A With warmth and expression ♩ = 69-72

Violino solo *mf*

Soprano *p* Psalm to his praise *pp* Aa

Alto *p* *pp*

Tenore *p* *pp*

Basso *p* *pp* Aa Aa

5

Aa

Aa

Aa

Psalm up-on psalm to his praise

9

6

13

pp
ooh

pp
ooh

pp
ooh

B

15

VI

SI
Psalm up-on psalm to his praise would raise,

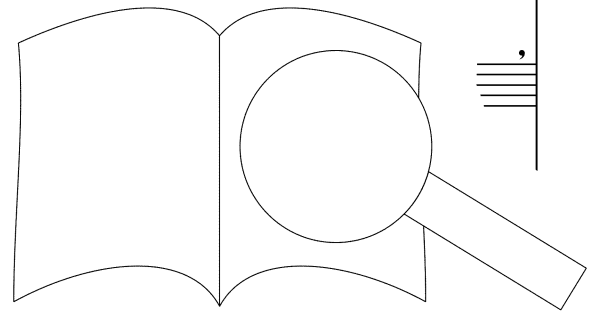
SII
Psalm up-on psalm to his pr vid and oth-ers would raise,

AI
praise praise raise,

AII
praise

T
Psalm up-on psalm to his praise

B
Psalm up-on psalm to his praise



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19 *With emotion* *f* *V*

VI

S
touched by the strings from a-bove, bow-ing back so - los, bow - ing back so-los of love.---

A
touched by the strings from a - bove, bow - ing back so-los, of love.---

T
touched by the strings from a - bove, bow - ing back so-los of love.---

B
touched by the strings from a - bove, bow - ing back so-los of love..

* Pronounced "bo-ing"

24 **C** *p* *3* *3* *V*

VI

27 *f*

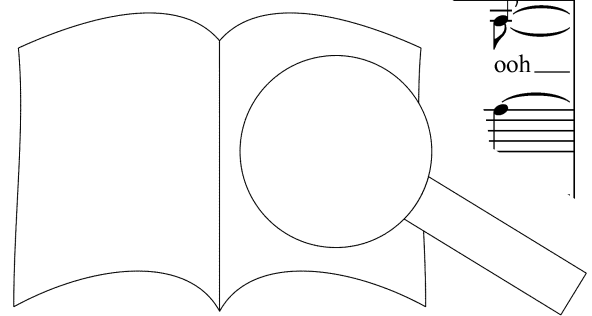
30

33 **D** *pp* *mf* *Mn* *6* *6* *6* *6* *p*

ooh *p*

ooh

1. *preme ef - fect,*



36

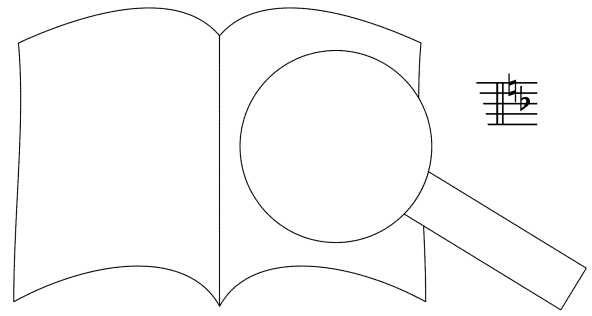
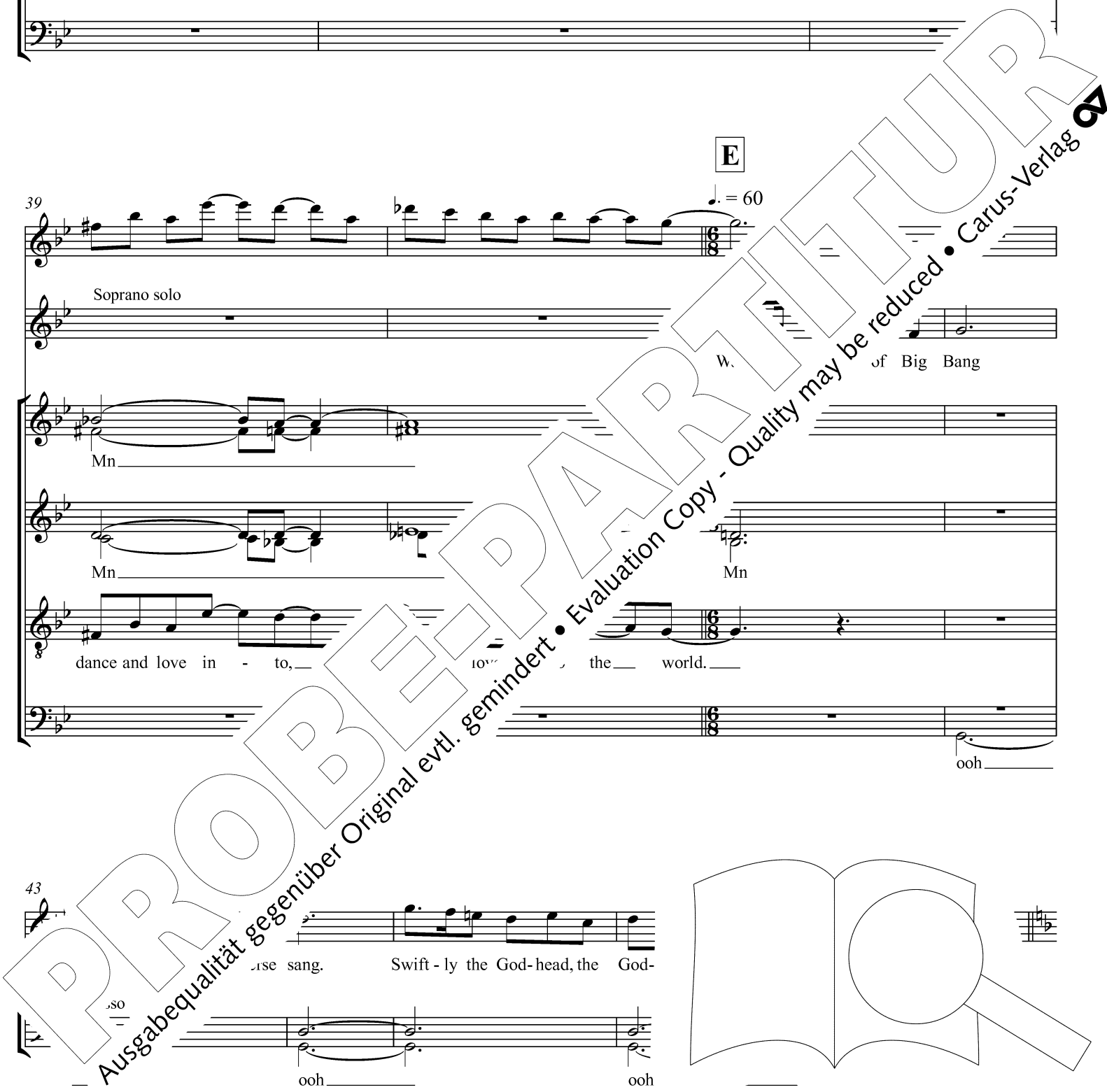
sub. *p*
Aa Mn ooh
sub. *p*
Aa Mn ooh
swift - ly the God - head un - furled

39

♩ = 60
Soprano solo
Mn of Big Bang
Mn
Mn
dance and love in - to, the world.
ooh

43

♩ = 50
Aa Mn ooh ooh
rise sang. Swift - ly the God - head, the God-



F Attacca tempo $\text{♩} = 76$

A big change! Sing and play with bubbling joy/spirit

48 VI *a la folklore* *Continue in a folkloristic manner ad lib.*

Solo world.

S

A *dm dm dm dm dm dm dm dm*

T *dm dm dm dm dm dm dm dm*

B I *dm dm dm dm dm dm dm dm*

B II *dm dm dm dm dm*

51

dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm

dm dm dm dm dm dm dm dm

dm dm dm dm dm

56 *mf a la folklore*

lai di d' lai di da di da

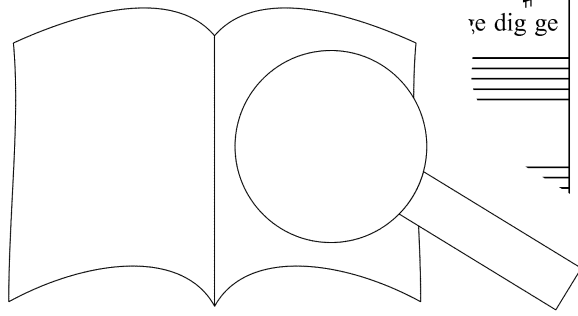
lai di da di da di da

dm dm dm dm dm dm

dm dm dm dm dm dm

dm dm dm dm

dm dm dm dm



G

Solemnly (a little change in the mood, but not in the tempo)

60

lai di da di da di da di lai di da di da di da di da di

dam lai di da di da di dig ge dig ge dig ge dig ge dig ge dam da di

dm dm dm dm dm dm dm dm Al-le-lu-ja, Al-le-lu-

dm dm dm dm dm dm dm dm Al-le-lu-ja.

dm dm dm dm dm dm dm dr

65

Al - le - lu - ja, Al - le - le -

Al - le - lu - ja, Al - Al - le -

ja, Al - le - lu - ja,

B I + II

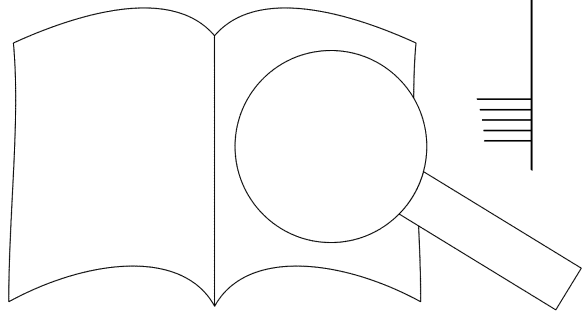
Al - le - lu - ja,

70

sub. p

lu - ja,

Al - le - lu - ja, Al - le - lu -



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VI

SI Aa Aa Aa

SII Al - le-, Al - le-, Al - le-,

AI Al - le - lu-, Al - le - lu - ja, Al - le - lu-, Al - le - lu -

AII Al - le - lu - ja, Al - le - lu-, Al - le - lu-,

T Al - le - lu - ja, Al - le - lu

B Al - le - lu - ja, - lu -

78 **H** As before

f

f

f

f

ja,

dm dm dm dm di. .n .m dm dm dm dm dm dm

dm dm d- .i dm dm dm dm dm dm dm

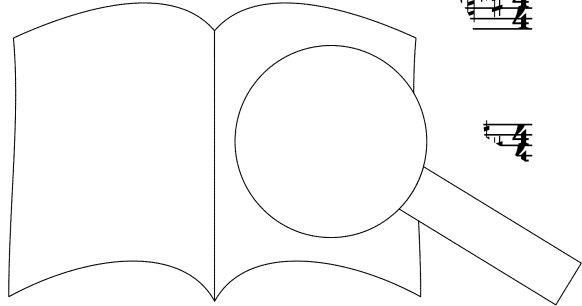
dm dm dm dm



I

lai da di da di da di da Mn
 da di da di lai di da di da Mn
 lai di da di da di dig ge dig ge dig ge dig ge dig ge dam Mn
 lai di da di da di dig ge dig ge dig ge dig ge dig ge dig ge dam Mn
 dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm
 dm dm dm dm dm dm dm dm dm dm dm dm dm dm
 dm dm dm dm dm dm dm dm dm dm dm dm dm

104
 molto rit. pizz.
 Mn Lai
 Mn
 Mn
 Mn
 dm dm
 M
 dm dm dm Lai di da di da
 .m dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm
 dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm
 dn. dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm
 Lai di da di da di



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LANDESAKADEMIE
für die musizierende Jugend in Baden-Württemberg
OCHSENHAUSEN

Veröffentlichungen der Landesakademie für die musizierende Jugend in Baden-Württemberg
herausgegeben von Klaus K. Weigele

Reihe 2: Vokalmusik
Band 19: John Høybye: *Psalm*
Kompositionsauftrag der Landesakademie für die musizierende Jugend in Baden-Württemberg

Carus 10.113 (Partitur)
ISMN: M-007-18617

Material vor:
Partitur (Carus 10.113/05), Violinstimme (Carus 10.113/06), Orpheus Vokalensemble und Ida Bieler, Violine, unter Leitung von Klaus K. Weigele

Advance material is available:
Carus 10.113, choral score (Carus 10.113/05), violin part (Carus 10.113/06) with the Orpheus Vokalensemble and Ida Bieler, Violin, conducted by Klaus K. Weigele

