

Paradies

(Für Mezzo-Sopran, zwei Chöre, Harfe, Brass Band und Percussion)

Chorpartitur

Tristan Uth
(*1987)

J=52

4

Solo-Mezzosopran

Soprano 1: Das Pa Ha

Alt 1: Ra Ha

Tenor 1: Ist wo Ha

Bass 1: Ich bi Ha

Soprano 2: Pa Ha

Alt 2: Die Ha

Tenor 2: Wo Ha

Bass 2: Bi Ha

Klavier: *ff* *p* *pp* *mf*

Detailed description: The musical score consists of ten staves. The top staff is for the Solo-Mezzosopran, followed by five staves for the first choir (Soprano 1, Alt 1, Tenor 1, Bass 1) and five staves for the second choir (Soprano 2, Alt 2, Tenor 2, Bass 2). The vocal parts alternate between singing and silent periods. The piano part is at the bottom, featuring a dynamic section with ff, p, pp, and mf. The score is set against a background of 4/4 time signatures.

5

Klav.

p

ff

mp

pp

5

7

8

9



7

Klav.

4

4

4

8

S1. 8 *mp* — *pp* 3
Ah Ah 4

A1. *mp* — *pp* 3
Ah Ah 4

T1. 8 *mp* — *pp* 3
Ah Ah 4

B1. *mp* — *pp* 3
Ah Ah 4

S2. *mp* — *pp* 3
Ah Ah 4

A2. *mp* — *pp* 3
Ah Ah 4

T2. 8 *mp* — *pp* 3
Ah Ah 4

B2. *mp* — *pp* 3
Ah Ah 4

Klav. { 6 3
mp — pp mf 4

This musical score page contains eight staves of vocal parts (S1, A1, T1, B1, S2, A2, T2, B2) and one staff for the piano (Klav.). The vocal parts are in common time (indicated by '4') and the piano part is also in common time (indicated by '4'). The vocal parts sing the word 'Ah' in unison. The piano part consists of two staves: the upper staff shows eighth-note patterns, and the lower staff shows chords. Measure 8 starts with 'mp' dynamics for the vocal parts, followed by a dynamic change to 'pp'. Measure 9 starts with 'pp' dynamics for the vocal parts, followed by a dynamic change to 'mf' for the piano part. Measure 10 starts with 'mf' dynamics for the piano part.

11

10

S1. Ah Ha ff

A1. Ah Ha ff

T1. Ah Ha ff

B1. Ah Ha ff

S2. Ah Ha ff

A2. Ah Ha ff

T2. Ah Ha ff

B2. Ah Ha ff

Klav.

pp sim.

13

S1. - - - - - **p**
Be-

S2. - - - - - **p**
Be-

Klav. { **mf** 3
6
mp **pp** **mf**

==

18 **20**

S1. **mf** **ff** **n**
äng - sti-gen-der Tra - sch... **2**

A1. **p** **mf** **ff** **n**
ä - Tra - sch... **2**

S2. **mf** **ff** **n**
äng - sti-gen-der Tra - sch... **2**

A2. **p** **mf** **ff** **n**
ä - Tra - sch... **2**

Klav. { **pp** **f** **p** **f** **p**

==

24

Klav. { **f** **p** **f**

31

28

Klav.

$\begin{cases} \text{Treble clef} \\ \text{Bass clef} \end{cases}$

f

$f \overbrace{3}^3 p f$

$f \overbrace{3}^3 p \text{ } mf$

$f \overbrace{3}^3 p \text{ } f \overbrace{3}^3 p \text{ } \text{open}$

32

Klav.

mf

$f \overbrace{3}^3 p$

$f \overbrace{3}^3 p \text{ } mf$

mf

36

Klav.

mf

ppp

37

Klav.

$f \overbrace{3}^3 p$

$f \overbrace{3}^3 p \text{ } mf$

mf

38

40 hauchend akzentuiert *mf*

Chöre

Klav.

Der Mensch ist in mit - ten der Na - tur im - mer das Kind an



44

Chöre

Sich. Dies Kind träumt wohl ein-mal ein-en be - ängs-ti- gen den

Klav.

46



48

Chöre

Traum wenn es ab - er die Aug - en auf - schlägt so

Klav.



51 rit. To Hkl.

Chöre

sieht es sich im - mer wie - der im Pa - ra - dies ruhiges Arpeggio

Klav.

55

=104

54

S1. A1. T1. Klav.
 Rubato Solo, quasi Cadenza

Licht Licht
Das Kind -
das Kind in mi-ten-der Na-tur

==

57

S1. A1. T1. B1.

Licht tat sa vi tur va re
bin n das kind in mi tten der na träumt ein
träumt be ängs ti-gen-den Traum ich schlag die Au gen auf
Dort wo Ich bin ich schlag die

==

61

S1. A1. T1. B1.

ni jam auf wach auf wach om n
en be ängs ti gen den traum auf wach auf wach frei n
und bin ganz eins auf wach auf wach ganz n
Au gen so weit auf auf wach auf wach auf n

66

fast gesungen

M.-S.

wenndu dieAu-genaufschlägst, siehstdu dich im - mer wie-der im Pa-radies

Klav.



67

S2.

A2.

T2.

B2.

Li Li Li

Das Kind - bin n

mf

ff

fff hart gesprochen

das Kind in mi-ten-der Na-tur

träumt be-ängs- Ti-Ke-Te P.

p

Dort wo Ich bin

71

S1. - - - - **6** - - - - **5** - - **3** *ppp*
auf wach

A1. - - - - **6** - - - - **5** - - **3** *ppp*
auf wach

T1. - - - - **6** - - - - **5** - - **3** *ppp*
auf wach

B1. - - - - **6** - - - - **5** - - **3** *ppp*
auf wach

S2. *p* - - - - *mf*
tat - sa - vi
va - re - ni - ja *p* **3**

A2. *mf* - - - - *gesp.* *mf* - - - - *p* **3**
das kind in ten der na T. träumt ein - en ti

T2. *f* - - - - *mf* - - - - *p* **3**
ich schlag die Au und bin ga

B2. - - - - *f* - - - - *p* **3**
ich schlag die Au gen so weit. a

76

(etwas frei)
Solo

M.-S.

75 13 4 4 4 7

So sieh'st Du Dich im-mer wie-der im Pa-ra-dies

S1.

A1.

T1.

B1.

auf wach ah mm... wach auf! wach

auf wach ah mm... wach auf! wach

⁸ auf wach ah mm... wach auf! wach

auf wach ah mm... wach auf! wach

M.-S.

S2.

A2.

T2.

B2.

So sieh'st Du Dich im-mer wie-der im Pa-ra-dies wach auf!

So sieh'st Du Dich im-mer wie-der im Pa-ra-dies wach auf! wach

⁸ So sieh'st Du Dich im-mer wie-der im Pa-ra-dies wach auf! wach

So sieh'st Du Dich im-mer wie-der im Pa-ra-dies wach auf! wach

78 **79**

S1. *auf, mein Kind wach auf!*

A1. *auf, mein Kind wach auf!*

T1. *auf, mein Kind wach auf!*

B1. *auf, mein Kind wach auf!*

Pa-ra-die

zeig dich mi.

Pa ra

accel.

S2. *auf, mein Kind wach auf!*

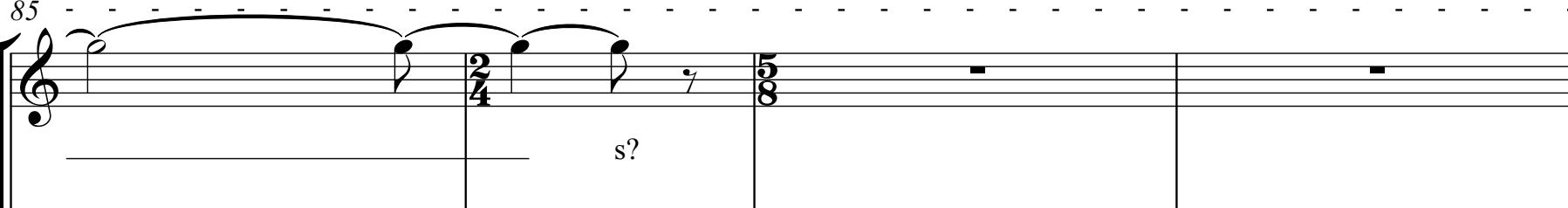
A2. *auf, mein Kind wach auf!*

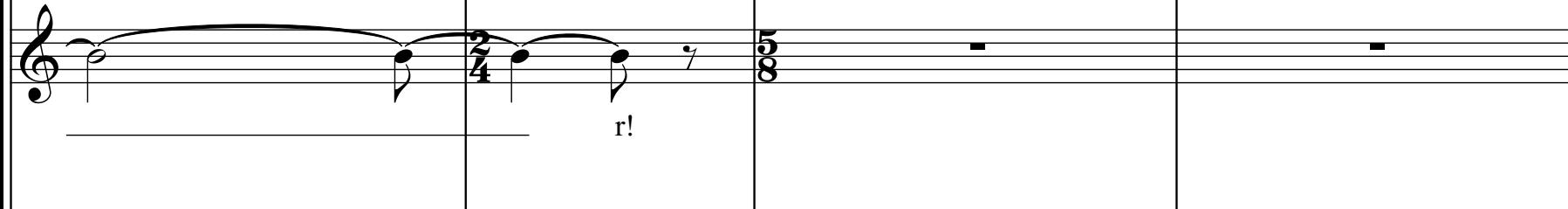
T2. *auf, mein Kind wach auf!*

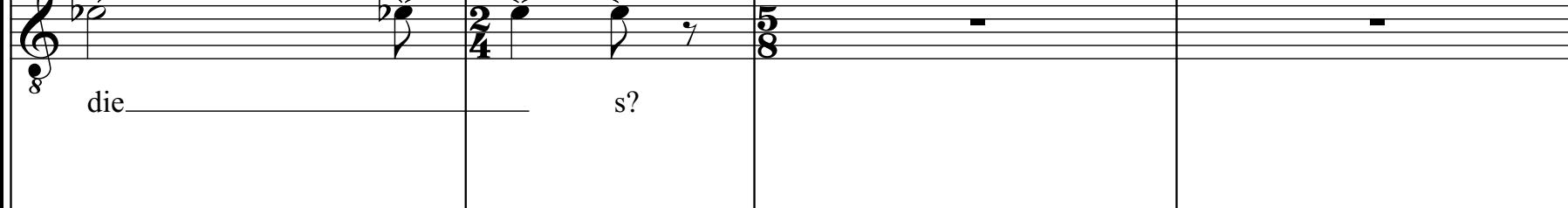
B2. *auf, mein Kind wach auf!*

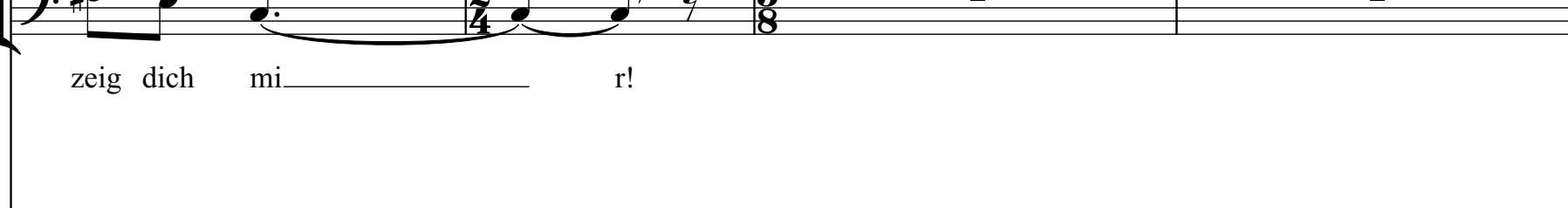
Klav. *f*

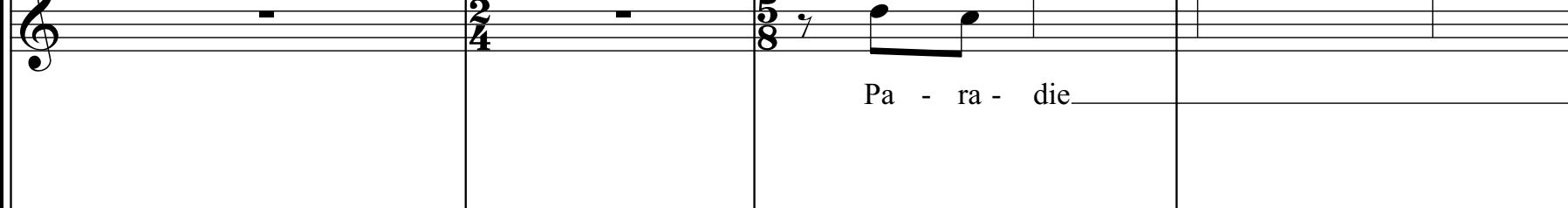
85

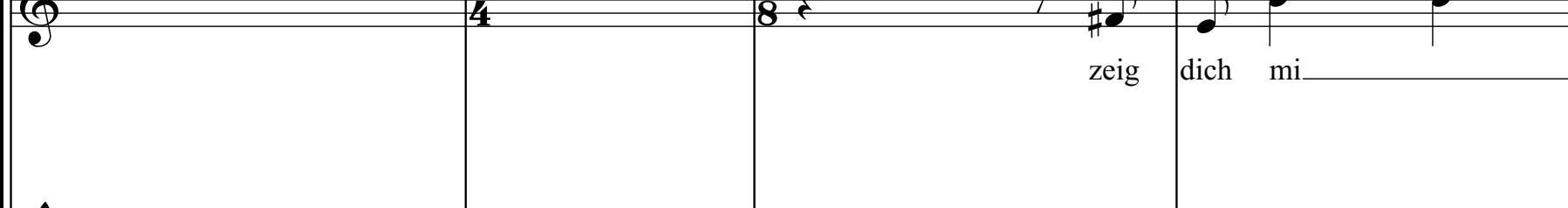
S1. 

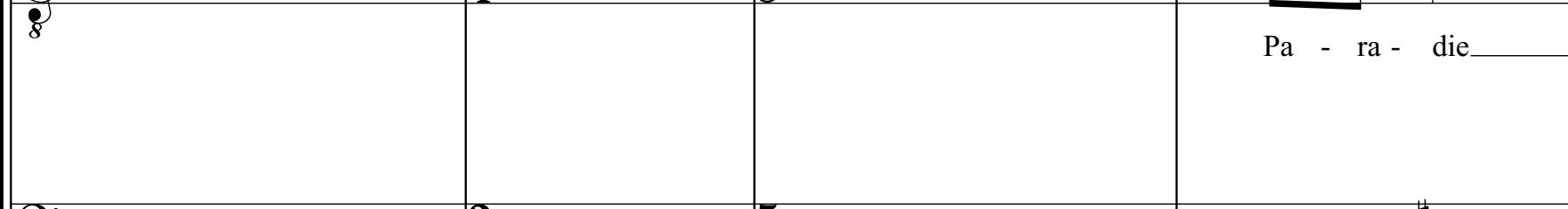
A1. 

T1. 

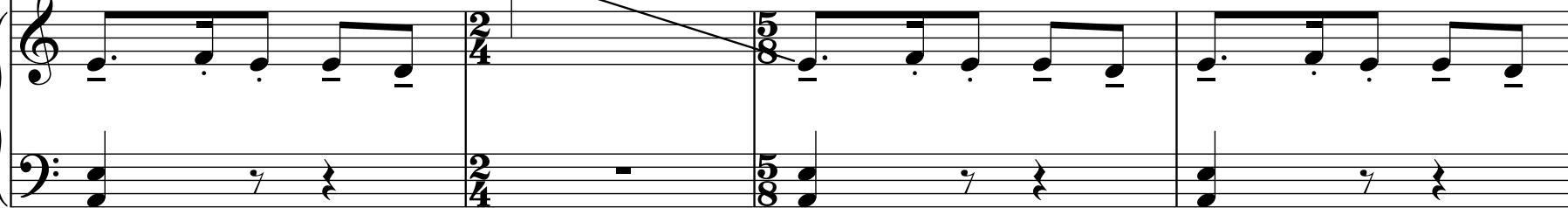
B1. 

S2. 

A2. 

T2. 

B2. 

Klav. 

89

S1.

A1.

T1.

B1.

S2.

A2.

T2.

B2.

Klav.

Pa - ra - die

Pa - ra die

Pa - ra - die

Pa - ra -

s?

Pa - ra - die

r!

Pa - ra die

s?

Pa - ra - die

mi - r!

Pa - ra -

s!

s!

s!

die - - - *s!*

s!

s!

die - - - *s!*

Klav.

Measure 1: Soprano 1 (S1.) sings a sustained note followed by a fermata. The vocal line continues with eighth-note patterns. The piano accompaniment consists of eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando).

Measure 2: Alto 1 (A1.) joins Soprano 1. Both sing eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando).

Measure 3: Tenor 1 (T1.) joins. The vocal line continues with eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando).

Measure 4: Bass 1 (B1.) joins. The vocal line continues with eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando). Text: "die - - - *s!*"

Measure 5: Soprano 2 (S2.) joins. The vocal line continues with eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando).

Measure 6: Alto 2 (A2.) joins. The vocal line continues with eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando).

Measure 7: Tenor 2 (T2.) joins. The vocal line continues with eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando).

Measure 8: Bass 2 (B2.) joins. The vocal line continues with eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **ff**. Time signature: $\frac{3}{4}$ changes to $\frac{2}{4}$, then $\frac{5}{4}$. Articulation: *s!* (sforzando). Text: "die - - - *s!*"

Measure 9: The vocal parts sing eighth-note patterns. The piano accompaniment continues with eighth-note chords. Dynamic: **fff**. Time signature: $\frac{2}{4}$ changes to $\frac{5}{4}$. Articulation: *v.* (vibrato).

96

S1. $\begin{array}{c} \text{G clef} \\ \text{5/4 time} \\ \text{p dynamic} \end{array}$ dies?

A1. $\begin{array}{c} \text{G clef} \\ \text{5/4 time} \\ \text{p dynamic} \end{array}$ dies?

T1. $\begin{array}{c} \text{G clef} \\ \text{5/4 time} \\ \text{b dynamic} \\ \text{8th note} \end{array}$ dies?

B1. $\begin{array}{c} \text{Bass clef} \\ \text{5/4 time} \\ \text{p dynamic} \end{array}$ dies?

S2. $\begin{array}{c} \text{G clef} \\ \text{5/4 time} \\ \text{p dynamic} \end{array}$ dies?

A2. $\begin{array}{c} \text{G clef} \\ \text{5/4 time} \\ \text{p dynamic} \end{array}$ dies?

T2. $\begin{array}{c} \text{G clef} \\ \text{5/4 time} \\ \text{b dynamic} \\ \text{8th note} \end{array}$ dies?

B2. $\begin{array}{c} \text{Bass clef} \\ \text{5/4 time} \\ \text{p dynamic} \end{array}$ dies?

Klav. $\begin{array}{c} \text{G clef} \\ \text{5/4 time} \\ \text{ff dynamic} \end{array}$ $\begin{array}{c} \text{Bass clef} \\ \text{5/4 time} \\ \text{ff dynamic} \end{array}$

$\begin{array}{c} \text{G clef} \\ \text{2/4 time} \\ \text{fff dynamic} \end{array}$ $\begin{array}{c} \text{Bass clef} \\ \text{2/4 time} \\ \text{fff dynamic} \end{array}$

The musical score consists of eight staves, each with a different vocal part (S1, A1, T1, B1, S2, A2, T2, B2) and a piano/keyboard part (Klav.). The vocal parts are in 5/4 time, while the Klav. part is in 5/4 time for the first section and 2/4 time for the second section. The vocal parts have various dynamics (p, ff, fff) and articulations (staccato dots). The piano part features eighth-note patterns with dynamic markings ff and fff.

100

98

S1. ra - dies zeig dich mi r!

A1. ra - dies zeig dich mi r!

T1. ⁸ra - dies zeig dich mi r!

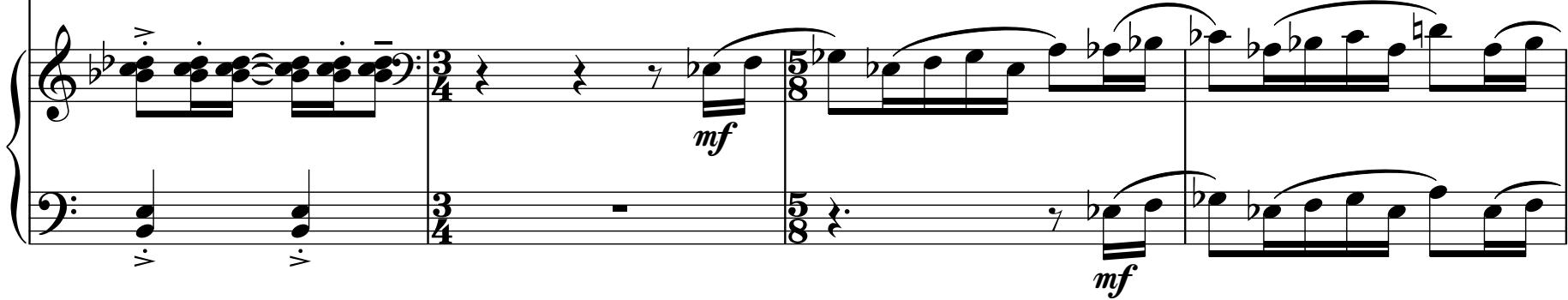
B1. ra - dies zeig dich mi r!

S2. ra - dies zeig dich mi r!

A2. ra - dies zeig dich mi r!

T2. ⁸ra - dies zeig dich mi r!

B2. ra - dies zeig dich mi r!

Klav. {


 v. v.

102

S1. *ff*

A1. *ff*

T1. *ff*

B1. *ff*

S2. *ff*

A2. *ff*

T2. *ff*

B2. *ff*

Klav.

102

S1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

A1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

T1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

B1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

S2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

A2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

T2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

B2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

Klav. | - | - | $\frac{3}{8}$ | $\frac{5}{8}$ | -

102

S1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

A1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

T1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

B1. Ti - ja | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

S2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

A2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

T2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

B2. Ja - - - ti | *ff* | $\frac{3}{8}$ | $\frac{5}{8}$ | -

Klav. | - | - | $\frac{3}{8}$ | $\frac{5}{8}$ | -

106 *ff*

S1. Ti - ja Ja - ti

A1. Ti - ja Ja - ti

T1. ^{ff} ₈ Ti - ja Ja - ti

B1. *ff* ₈ Ti - ja Ja - ti

S2. *ff* Ja - ti Ti -

A2. *ff* ₄ Ja - ti Ti -

T2. ^{ff} ₈ Ja - ti Ti -

B2. *ff* ₄ Ja - ti Ti -

Klav. { *sfffz*

110

S1. *ff*

A1. *ff*

T1. *ff*

B1. *ff*

S2. ja *ff*

A2. ja *ff*

T2. ja *ff*

B2. ja *ff*

Klav.

The musical score consists of eight staves. The top four staves (S1, A1, T1, B1) are vocal parts in treble clef, 5/8 time, and dynamic ff. They sing the lyrics 'Ti - ja' followed by 'Ja - ti'. The bottom four staves (S2, A2, T2, B2) are also vocal parts in treble clef, 5/8 time, and dynamic ff. They sing the same lyrics. The piano part (Klav.) at the bottom is in bass clef, 5/8 time, and dynamic sfffz. The piano part features eighth-note patterns with some grace notes and a dynamic marking sfffz.

113

S1. *ff*
Ti - ja

A1. *ff*
Ti - ja

T1. *ff*
Ti - ja

B1. *ff*
Ti - ja

S2. *ff*
Ti - ja

A2. *ff*
Ti - ja

T2. *ff*
Ti - ja

B2. *ff*
Ti - ja

Klav.



117

Klav. *ff* sost.

118

Klav.

123

Sop.-Kor.

121

S1. 5
A1. 5
T1. 5
B1. 5

S2. 5
A2. 5
T2. 5
B2. 5

Klav. 5 5 5 5

P.
ffff

Sop.-Kor.
Sop.-Kor.
Sop.-Kor.
Sop.-Kor.
Sop.-Kor.
Sop.-Kor.

124

S1. 9 8 12 8

A1. 9 8 12 8

T1. 9 8 12 8

B1. 9 8 12 8

S2. 9 8 12 8

A2. 9 8 12 8

T2. 9 8 12 8

B2. 9 8 12 8

Klav. (2+2+2+3) (2+2+2+3) (2+2+2+3) (2+2+2+3) sffz 12 8

24

127

S1. $\text{G} \frac{12}{8}$ *sfffz* *gliss.* CK

A1. $\text{G} \frac{12}{8}$ *sfffz* *gliss.* CK

T1. $\text{G} \frac{12}{8}$ *sfffz* *gliss.* CK

B1. $\text{B} \frac{12}{8}$ *sfffz* *gliss.* CK

S2. $\text{G} \frac{12}{8}$ *sfffz* *gliss.* CK

A2. $\text{G} \frac{12}{8}$ *sfffz* *gliss.* CK

T2. $\text{G} \frac{12}{8}$ *sfffz* *gliss.* CK

B2. $\text{B} \frac{12}{8}$ *sfffz* *gliss.* CK

Klav. $\text{G} \frac{12}{8}$ *f* *sffz* *f*

129 *sfffz*

S1. *gliss.* CK $\frac{4}{2}$

A1. *gliss.* CK $\frac{4}{2}$

T1. *gliss.* CK $\frac{4}{2}$

B1. *gliss.* CK $\frac{4}{2}$

S2. *gliss.* CK $\frac{4}{2}$

A2. *gliss.* CK $\frac{4}{2}$

T2. *gliss.* CK $\frac{4}{2}$

B2. *gliss.* CK $\frac{4}{2}$

Klav. *sffz* *f* *fffff* $\frac{4}{2}$

131

rit.

S1. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

A1. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

T1. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

B1. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

S2. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

A2. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

T2. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

B2. *Pa - ra - dies komm und zeig dich mir, Pa - ra - dies*

Klav. { *sfffz* 5 *p* *f* *ff* *ff*

sfffz 5 *p* *ff* *ff*

rit.

27

137

Röhren-Gl.

S1. s!

A1. s

T1. s

B1. s

S2. s

A2. s

T2. s

B2. s

Klav. Solo Pk. Röhhr.

ffff

The musical score consists of ten staves. The top eight staves represent vocal parts: S1, A1, T1, B1, S2, A2, T2, and B2. These staves are mostly silent, with 's' or 's!' markings above them. The ninth staff is for the piano, labeled 'Klav.' and 'Solo Pk.'. It contains a dynamic marking 'ffff' and a section labeled 'Röhhr.' with a 'f' dynamic. The tempo is indicated as quarter note = 104. Measure numbers 135 and 137 are shown. The vocal parts are labeled 'Röhren-Gl.' in some measures. The piano part includes sixteenth-note patterns and a dynamic 'f'.

139

S1. *mf* *ff*
Om Bhur Bhu-va Sva-ha

A1. *mf* *ff* *p*
Om Bhur

T1. S1. *mf* *ff*
Om Bhur Bhu-va Sva-ha

B1. S1. *mf* *ff* *p*
Om Bhur Bhu-va Sva-ha Om Bhur

S2. *mf* *ff* *p*
Om Bhur Bhu-va

A2. *mf* *ff*
Om Bhu Sva

T2. S1. *mf* *ff* *p*
Om Bhur Bhu-va

B2. S1. *mf* *ff*
Om Bhu Sva

Klav. { *mp*

143

T1. Röhren- Gl.

B1. Röhren- Gl.

T2. Röhren- Gl.

B2. Röhren- Gl.

Klav. 1 Spieler

ff Om Bhur Bhu-va Sva
ff Om Bhur
ff Om Bhu Sva

147

S1. T1.

A1. T1.

T1.

B1. T1.

S2. T1.

A2. T1.

T2. T1.

B2. T1.

Klav.

152

S1. 150

A1. B2.
ni - jam ni - jam Bhar - go De Di ma hi Di ma hi Di ma hi

T1. B2.
ni - jam ni - jam Bhar - go De O m

B1. B2.
ni - jam ni - jam Bhar - go De O

S2. B2.
ni - jam ni - jam Bhar - go De O m

A2. B2.
ni - jam ni - jam Bhar - go De Di ma hi Di ma hi Di ma hi

T2. B2.
ni - jam ni - jam Bhar - go De O m

B2. ff ni-jam ni-jam Bhar-go De O

Klav. ff ff mf

153

S1. O m O m m De - va - sja Di - ma - hi Di - yo - yo - yo - na

A1. Di ma hi Di ma Di - yo - yo - yo - na

T1. O - m O - m Di - yo - yo - na Pra-cho - da - jat

B1. m O m Di - yo - yo - na Pra-cho - da - jat

rit..

S2. O - m O - m De - va - sja Di - ma - hi Di - yo - yo - yo - na

A2. Di ma hi Di ma Di - yo - yo - yo - na

T2. O - m O - m Di - yo - yo - na Pra-cho - da - jat

B2. m O m Di - yo - yo - na Pra-cho - da - jat

Klav. ff mf mf

This musical score page contains two systems of music. The top system (measures 153-154) features five vocal parts (S1, A1, T1, B1, S2, A2, T2, B2) and a piano part (Klav.). The vocal parts sing syllables like 'Om', 'Deva-sja', etc., with dynamic markings such as 'mf' and 'ff'. The piano part plays eighth-note chords. Measure 154 concludes with a 'rit.' instruction. The bottom system (measures 155-156) shows the piano part continuing its eighth-note chordal pattern.

157

S1. *wach auf mein Kind wach auf wach auf im Pa ra*

A1. *wach auf mein Kind wach auf wach auf im Pa ra*

T1. *wach auf mein Kind wach auf wach auf im Pa ra*

B1. *wach auf mein Kind wach auf wach auf im Pa ra*

S2. *wach auf mein Kind wach auf wach auf im Pa ra*

A2. *wach auf mein Kind wach auf wach auf im Pa ra*

T2. *wach auf mein Kind wach auf wach auf im Pa ra*

B2. *wach auf mein Kind wach auf wach auf im Pa ra*

Klav. *p*

163

M.-S.

Solo
(mezzo Sopran)
p

O - - - - m Bhur Bhu -

S1. dies.

A1. dies.

T1. dies.

B1. dies.

S2. dies.

A2. dies.

T2. dies.

B2. dies.

Klav. { **pp**



167

M.-S.

va Swa - ha, Tat Sa - vi - tur Va-re - ni - am,

Klav. {

173

172

M.-S.

Klav.

177

M.-S.

B1.

Klav.

184

182

M.-S.

B1.

Klav.

185

M.-S.

B1.

Klav.

188

M.-S. Tat Sa - vi - tur Va - re - ni - am,

B1. Om Bhur Bhu - va Swa - ha, Om Bhur Bhu -

Klav.

191

M.-S. Bhar - go Di - va -
mp (Solo, 1. Sängerin)

A1. Bhar - go Di - va -

B1. va Swa - ha, Om Bhur Bhu - va Swa - ha,

Klav.

194

M.-S. sya Di - ma - hi, Di - jo Yo $\frac{5}{4}$

A1. sya Di - ma - hi, Di - jo Yo $\frac{5}{4}$

B1. Om Bhur Bhu - va Swa - ha, Om Bhur Bhu -

Klav.

199

197

M.-S. $\frac{5}{4}$ $\text{P} \cdot$ Nah Pra - cho - - da - yat.

A1. $\frac{5}{4}$ $\text{D} \cdot$ Nah Pra - cho - - da yat. 1. Euph.

T1. $\frac{5}{4}$ $\text{G} \cdot$ $\frac{4}{4}$ $\text{D} \cdot$

B1. $\frac{5}{4}$ $\text{D} \cdot$ va Om Bhur Bhu va

Klav. $\left\{ \begin{array}{l} \frac{5}{4} \\ \frac{5}{4} \end{array} \right.$



200

A. 1+2 $\frac{5}{4}$ $\text{D} \cdot$ $\text{Tutti } mp$ O - - - m Bhur Bhu -

T. 1+2 $\frac{5}{4}$ $\text{D} \cdot$ $\text{Tutti } mp$ O - - - m Bhur Bhu -

M.-S. $\frac{5}{4}$ $\text{D} \cdot$ ab hier wieder Sopran 1 mitsingen

A1. $\frac{5}{4}$ $\text{D} \cdot$

T1. $\frac{5}{4}$ $\text{D} \cdot$

Klav. $\left\{ \begin{array}{l} \frac{5}{4} \\ \frac{5}{4} \end{array} \right.$

203

S. 1+2

A. 1+2

T. 1+2

B. 1+2

Klav.

A1.

Tat Sa - vi -

va Swa - ha, Tat Sa - vi -

va Swa - ha, Tat Sa - vi -

A1.

Tat Sa - vi -



206

S. 1+2

A. 1+2

T. 1+2

B. 1+2

Klav.

Tutti *mp*

Bhar -

tur Va - re - ni - am, Bhar -

tur Va - re - ni - am, Bhar -

tur Va - re - ni - am, Bhar -

tur Va - re - ni - am, Bhar -

209

S. 1+2 A. 1+2 T. 1+2 B. 1+2

go Di - va - sysa Di - ma -

go Di - va - sysa Di - ma -

go Di - va - sysa Di - ma -

mp **Tutti**

O - - - m Bhur

Klav.



212

S. 1+2 A. 1+2 T. 1+2 B. 1+2

hi, Di - jo Yo Nah Pra-

hi, Di - jo Yo Nah Pra-

hi, Di - jo Yo Nah Pra-

Bhu - va Swa - ha

Klav.

215

S. 1+2 A. 1+2 T. 1+2 B. 1+2

cho - - da - - yat.

Klav.

mit der rechten Handfläche in Herzhöhe auf die Brust klopfen.

218 **f**

Chöre

Klav.

220

Chöre

Klav.

222

Chöre

Klav.

224

Chöre

Klav.

226

Chöre

Klav.

228

Chöre

Klav.

230

Chöre

Klav.

232

Chöre

Klav.

226

233

234

Chöre

Klav.

mf

236

Chöre

Klav.

238

Chöre

Klav.

240

Chöre

Klav.

243

242

Chöre

Klav.

243

244

Chöre

Klav.

246

Chöre

Klav.

248

Chöre

Klav.

250

Chöre

Klav.

252

Chöre

Klav.

This musical score consists of five systems of music, each starting with a double bar line. The first system begins at measure 244. The Chöre part features vertical stems with 'x' marks above them. The Klav. part has two staves: treble (G clef) and bass (F clef). The second system begins at measure 246. The third system begins at measure 248. The fourth system begins at measure 250, with dynamic markings 'ff' and 'sempre sost.' (sempre sustained) placed above the Klav. staff. The fifth system begins at measure 252, with the number '252' enclosed in a small rectangular box above the Klav. staff. The Klav. part includes various note heads, stems, and rests, with some notes connected by horizontal lines.

44

254

Chöre

 $\frac{6}{4}$

Klav.

 $\frac{6}{4}$ $\frac{6}{4}$ 

255

Chöre

 $\frac{6}{4}$ $\frac{4}{4}$

Klav.

 $\frac{4}{4}$ $\frac{4}{4}$ 

256

256

Chöre

 $\frac{4}{4}$

Klav.

(sost.)

Chor

Chöre

 $\frac{4}{4}$

Klav.

 $\frac{4}{4}$

260

260 zusätzlich klatschen auf 2 und 4

S. 1+2

O m Bhur Bhu - va Sva - ha Ta - hat Sa - vi-

fff zusätzlich klatschen auf 2 und 4

A. 1+2

O m va Sva - ha Ta - hat Sa - vi-

fff zusätzlich klatschen auf 2 und 4

T. 1+2

O m Bhur Bhu - va Sva - ha Ta - hat Sa - vi-

fff zusätzlich klatschen auf 2 und 4

B. 1+2

O m Va Ta - hat Sa - vi-

Klav.

**268**

265

S. 1+2

tur Va-re - ni - ya m Bhar - go Di - hi - va -

A. 1+2

tur Va-re - ni - ya m Bhar - go Di - hi - va -

T. 1+2

tur Va-re - ni - ya m Bhar - go Di - hi - va -

B. 1+2

tur Va-re - ni - ya m O - - - m

Klav.

1.

270

S. 1+2

A. 1+2

T. 1+2

B. 1+2

Klav.

sya Di-ma - hi, Di - jo Yo Nah Pra - cho - da

sya Di-ma - hi, Di - jo Yo Nah Pra - cho - da

sya Di-ma - hi, Di - jo Yo Nah Pra - cho - da

Bhu r Bhu - va Swa - ha Pra - cho - da



2.

rit..

♩=60

279

275

S. 1+2

A. 1+2

T. 1+2

B. 1+2

Klav.

ya t. jo Yo Nah Pra cho da ja -

ya t. jo Yo Nah Pra cho da ja -

ya t. jo Yo Nah Pra cho da ja -

ya t. va Swa - ha ja -

pp

281

S. 1+2 *mf* ——————
 t o ♯o
A. 1+2 *mf* ——————
 t o o
T. 1+2 *mf* Pa ——————
 t o o
B. 1+2 *mf* Pa ——————
 t o o
Klav. {
 p ——————
 o o o
 o o o
 o o o

284

S. 1+2 *ff* —————— *fff*
 die ♯o o
A. 1+2 *ff* —————— *fff*
 die o o
T. 1+2 *ff* die —————— *fff*
 die o o
B. 1+2 *ff* —————— *fff*
 die o o
Klav. {
 f ——————
 o o o
 o o o
 o o o

≡