

PAUL HINDEMITH

Angelus Domini apparuit

Motette für Sopran oder Tenor und Klavier

Edition Schott 5088

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Der Engel des Herrn erschien dem Joseph im Traum und sprach: Stehe auf und nimm das Kindlein und seine Mutter zu dir und flieh nach Ägyptenland und bleib allda, bis ich dir's sage; denn Herodes geht damit um, daß er das Kindlein suche, es umzubringen.

Und er stand auf und nahm das Kindlein und seine Mutter zu sich bei der Nacht und entwich nach Ägyptenland und blieb allda bis nach dem Tod des Herodes, auf daß erfüllt würde, was der Herr durch den Propheten gesagt hat, der da spricht: Aus Ägypten habe ich meinen Sohn gerufen.

Da Herodes nun sah, daß er von den Weisen betrogen war, ward er sehr zornig und schickte aus und ließ alle Knäblein zu Bethlehem töten und in der ganzen Gegend, die da zweijährig und darunter waren, nach der Zeit, die er mit Fleiß von den Weisen erkundet hatte.

Da ist erfüllt, was gesagt ist von dem Propheten Jeremia, der da spricht: Zu Rama hat man ein Geschrei gehört, viel Weinen und Heulen; Rahel beweinte ihre Kinder und wollte sich nicht trösten lassen, denn es war aus mit ihnen.

Martin Luther
Matthäus 2, 13–18

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Paul Hindemith
1958

Breit ♩ etwa 84

An - - - ge - lus Do - mi - ni ap -
- pa - - ru - it in so - mnis Jo - seph, di - cens: —

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with a fermata. The piano accompaniment is in 3/4 time and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The first system ends with a double bar line and a 5/4 time signature change.

Eilig erregt ♩. (Singstimme: ♩) bis 160 *pp*
Sur - - - ge et ac -
- ci - pe pu - - e - - rum, et

The second system of the score consists of a vocal line and a piano accompaniment. The vocal line is in 5/4 time and begins with a fermata. The piano accompaniment is in 5/4 time and features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The second system ends with a double bar line and a 3/4 time signature change.

ma-trem e - - - jus, et fu - ge in Ae - gy -

p *mf*

- ptum, et e - sto i - - bi us -

pp *pp* *pp*

- que dum di - - cam ti - - bi.

mp *pp*

p

Fu - tu - rum est e - - nim, ut He - ro - -

p

-desquaerat pu-e - rum ad per - - den - -

mf

-dum e - - um. Qui con - sur - gens ac -

-ce - pit pu-e-rum, et ma - trem e - jus no -

p

- - cte, et se - ces - sit in Ae - - gy - ptum: et

e - rat i - bi us - que ad o - bi - tum He - ro -

Ruhiger $\text{♩} = 112$
 -dis: ut ad - im - ple - re - tur quod di - ctum

poco rit.

mp est a Do - mi - no per Prophe - tam di - cen -

mf

pp

Langsamer

- - - - tem: Ex Ae - gy - pto vo - ca - vi fi - li - um me - um.

Schnell ♩. (♩) 120

ff

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/8 time signature, while the left hand plays a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#).

f
Tunc He - ro - des vi - - -

mf

The vocal line begins with a forte (*f*) dynamic. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The time signature changes to 2/4.

-dens quo-ni - am - il - - lu - - sus es - set a

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.

Ma - - - - -

f

The vocal line begins with the word 'Ma'. The piano accompaniment features a forte (*f*) dynamic. The time signature changes to 4/8.

gis, *f* i - ra - tus est

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "gis, i - ra - tus est". The piano accompaniment is written for both the right and left hands, starting with a forte (ff) dynamic and transitioning to mezzo-forte (mf). The time signature changes from 4/8 to 2/4 and then back to 4/8.

val - - de, et mit - tens oc - - -

The second system continues the vocal line with the lyrics "val - - de, et mit - tens oc - - -". The piano accompaniment features dynamic markings of forte (f) and mezzo-forte (mf). The time signature remains 4/8.

-ci - - dit o - mnes pu - e - ros, qui e - -

The third system continues the vocal line with the lyrics "-ci - - dit o - mnes pu - e - ros, qui e - -". The piano accompaniment includes dynamic markings of piano (p) and crescendo (cresc.). The time signature remains 4/8.

rant in Beth - - - le - hem, et in

The fourth system continues the vocal line with the lyrics "rant in Beth - - - le - hem, et in". The piano accompaniment features dynamic markings of forte (f) and mezzo-forte (mf). The time signature remains 4/8.

o - - mni - bus - fi - - ni - bus e - -

The fifth system continues the vocal line with the lyrics "o - - mni - bus - fi - - ni - bus e - -". The piano accompaniment includes dynamic markings of trill (tr) and vibrato (v). The time signature changes from 4/8 to 5/4 and then back to 4/8.

-jus,

a bi - ma - tu et in - - -

-fra, se - - cun - dum tem - - pus quod -

ex - - qui - si - - - e - rat a Ma - - -

langsamer werden
mf *dimin.* *p*

gis. Tunc ad - im - ple - tum est quod di - ctum est per Je - re -

(sempre dim.) *pp*

- mi - am pro - phe - - tam di - cen - - - - -

Ruhig, klagend ♩ etwa 112

tem: *p*

Vox in Ra - ma au - di -

mf

- ta est, plo - ra - tus et

u - lu - la - tus mul - tus:

p

mp

p

Ra - del plo - rans fi - li - os

p

p

su - os, et no - lu - it con - so - la -

mf

mf

p

- ri, qui - a non sunt.

p

pp

mp

pp

p

pp

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