

Notensatz

Dieses Dokument enthält Beispielseiten meiner Arbeiten aus den letzten Jahren. Bitte beachten, daß es sich um unterschiedliche Originalformate handelt, die vor dem Ausdrucken ggf. einer Anpassung bedürfen.

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- 19 Ethel Smyth: *Fuga a3* aus: *Sämtliche Klavierwerke 2*, hrsg. von Liana Serbescu (2 Bde.), EB 2002
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- 24 Paul Haletzki: *Der Gaukler*, CTL 2001
- 25 Percy Aldridge Grainger: *Irish Tune from County Derry for brass band*, arr. Denis Wright, ED 2007
- 26 Wolfgang Amadeus Mozart: *Credo* aus der *Messe c-Moll* KV 427, hrsg. von Nors S. Josephson
- 27 Elisabeth Lutyens: *Capriccii for 2 harps and percussion*, ED 2007
- 28 Modest P. Mussorgski: *Fünf russische Volkslieder für Männerchor*, hrsg. von Nors S. Josephson, COP 2006
- 29 Johann Gustav Stehle: *Adoro te devoto* aus: *Chormusik der Cæcilianer*, COP 2002

Abkürzungen

BL=Bellmannmusik-Verlag, Landsberg b.Halle
Ch=Chor
COP=Musikverlag Coppenrath, Aßlar
CTL=Centraton Musikverlag, Odenthal-Eikamp
EB=Breitkopf & Härtel, Wiesbaden
ED=Schott Music Ltd., London
EJK=Edition Juliane Klein, Berlin
ES=Musikverlag Erite, Mettingen
EVW=Edition Voiceworks, Brokeloh
hSt=hohe Stimme
Instr=Instrument(e)
KA=Klavierauszug
Kl(4h)=Klavier (4händig)
Orch=Orchester
P=Partitur
PMC=Peermusic Classical, Hamburg
PH=Polyhymnia Verlag, Allersberg
pT=primTON Thomas Hammer, Berlin
S=Sopran
St=Stimme(n)
Str=Streicher

seiner Majestät König Ludwig von Bayern gewidmet

Der Vampyr

Peter Joseph von Lindpaintner, op. 70

1828 (1791-1856)

Libretto: Cäsar Max Heigel

(1783-1843)

Allegretto $\text{♩} = 76$

Ouvertüre

Small Flute (Kleine Flöte)

2 Flutes (2 Flöten)

2 Oboes (2 Oboen)

2 Clarinets in A (2 Klarinetten in A)

2 Bassoons (2 Fagotte)

2 Horns in E (2 Hörner in E)

2 Horns in D (2 Hörner in D)

2 Trumpets in D (2 Trompeten in D)

3 Trombones (3 Posaunen)

Drum (Pauken) in Fis/H

Violin I (Violine I)

Violin II (Violine II)

Viola

Violoncello (Violoncello)

Double Bass (Kontrabaß)

Dynamic markings: *pp*, *ff*, *p*, *pp*, *mf*

Performance instructions: *dolcis. con anima*, *1. sola*, *pizz.*, *arco*, *solo*



seiner Majestät König Ludwig von Bayern gewidmet

Der Vampyr

Ouvertüre

Libretto: Cäsar Max Heigel
(1783-1843)

Peter Joseph von Lindpaintner, op. 70
1828 (1791-1856)

Andante

Primo

pp ff pp ff pp ff p

Secondo

pp ff pp ff pp ff

8

I

p dolce con anima

II

12

I

II



353

356

361 *stretto*

364

366

Hommage à la Pologne

Moderato (♩ = 50)

Gabriela Moyseowicz, 2015

Violino solo *mf*

3

7

Capriccio 1968

Allegro con moto (♩ = 130-140)

11

VI. I *p legato*

VI. II *p legato*

Va *p legato*

14

VI. I *mf cresc.....*

VI. II *mf cresc.....*

Va *mf cresc.....*

Vc. *mf legato cresc.....*

17

VI. I *f*

VI. II *f*

Va *f*

Vc. *f*



Kyrie in memoriam Nathalie Hidalgo Sánchez

Gabriela Moyseowicz
1982 / Version II 2015

Andante ♩ = 80

Coro I

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

ff possibile

ff

p

pizz.

arco

pp

p

Andante ♩ = 80

Coro II

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

ff possibile

ff

p

pizz.

arco

pp

p

Andante ♩ = 80

Coro III

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Contrabbasso

ff possibile

ff

p

pizz.

arco

pp

p

In Trance

Allegro ♩ = 72

mf legato sempre ma marcato

Ped. * *Ped.* * *sim.*

37

cresc.

poco rit.

40

f

43 *a tempo*

mf

46

più f cresc.

poco rit.

49

ff

Detailed description: This is a piano score for a piece titled 'In Trance'. The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a quarter note equal to 72 beats per minute. The score is divided into six systems, each with a measure number (37, 40, 43, 46, 49) at the beginning. The first system starts with a dynamic of *mf* and the instruction 'legato sempre ma marcato'. It includes performance markings for the pedal: *Ped.*, * *Ped.*, and * *sim.*. The second system begins at measure 37 and features a *cresc.* marking. The third system starts at measure 40 and includes a *f* dynamic. The fourth system starts at measure 43 and is marked 'a tempo' with a *mf* dynamic. The fifth system starts at measure 46 and includes a *più f cresc.* marking. The sixth system starts at measure 49 and includes a *poco rit.* marking and ends with a *ff* dynamic. The score uses a grand staff with treble and bass clefs.

Meiner geliebten Frau Brigitte zum Gedenken

Requiem

1. Introitus

Requiem æternam

Erich Stoffers, op. 120
1982 (*1930)

Chor

Sopran

Alt

Tenor

Baß

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne, et lux per -

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne, et lux per -

Re - qui - em æ - ter - nam do - na e - is, Do - mi - ne,

7

S

A

T

B

Et lux per pe - tu - a, et lux per pe - tu - a lu - ce - at, lu - ce -

Et lux per pe - tu - a, et lux per pe - tu - a lu - ce - at, lu - ce -

pe - tu - a, et lux per pe - tu - a lu - ce - at, lu - ce -

pe - tu - a, et lux per - pe - tu - a lu - ce - at, lu - ce -



Böse Geister

1. Szene

Adriana Hölszky, 2013

♩ = 88

3x ♩ = 36

2x A ♩ = 42

*) so hoch wie möglich . **) Bogen zwischen linker Hand und Steg hin und her wischen . ***) Saiten nach oben wischen
 ****) unregelmäßiges Glissando . *****) mit den angegebenen Fingern auf die Saiten klopfen, eingerahmte Figur bis Pfeilende wiederholen,
 s-> = so schnell wie möglich

144 92

Musical score for measures 144-146. The score is written for four staves: two treble clefs (top) and two bass clefs (bottom). The key signature has one flat (B-flat). Measure 144 features a piano introduction with a *pp sempre* dynamic and triplet patterns in all staves. Measure 145 continues the piano texture. Measure 146 shows a dynamic shift to *p pp* in the upper staves and *p pp* in the lower staves, with some notes marked with accents.

147

Musical score for measures 147-149. Measure 147 continues the piano texture with *p pp* dynamics. Measure 148 features a dynamic shift to *ff sub.* in the lower staves, with triplet patterns. Measure 149 continues the *ff sub.* dynamic with triplet patterns in all staves.

150

Musical score for measures 150-152. Measure 150 features a dynamic shift to *pp* in the upper staves and *pp* in the lower staves, with triplet patterns. Measure 151 features a dynamic shift to *f* in the upper staves and *ff sub.* in the lower staves. Measure 152 features a dynamic shift to *ff* in both upper and lower staves.

Schattenlicht · Shadowlight

1. Einladung · The Call

Miké Noack, 2011

(*1951)

92

mf *mp* *mf* *mp* *mf*

6

mf

Nicht im - mer kön - nen wir los - las - sen, nicht im - mer kön - nen wir
Not al - ways can one sur - ren - der, — not al - ways can one sur -

mp

10

poco allarg. *a tempo* *mp molto legato*

los - las - sen am En - de des Ta - ges. Nicht im - mer
ren - der — at close of the day. Not al - ways

mp molto legato

15

fin - den wir die Ru - he, wenn der A - bend naht, nicht im - mer.
can we find the still - ness as the eve - ning draws near, not al - ways.



253

VI. *ff*

Vc. *ff*

Sub. 1

Red.

senza misura

schnellste Bewegung im angegebenen Tonraum

gliss.

255

VI.

Vc.

schnellste Bewegung im angegebenen Tonraum

gliss.

gliss. Finger über die Saiten

Red.

258

VI. *trb* *trb*

più gliss. poco a poco

gliss. *gliss.* *gliss.* *p*

Vc. *più gliss. poco a poco*

gliss. *gliss.* *gliss.* *p*

poco f

Sub. 1

Red.

Für Ingo Weber

Hermann Keller (2008)

ca.66

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system begins with a tempo marking of 'ca.66'. The score features several trills and triplets, indicated by '3' and a 'v' (trill) or '>' (accent) symbol. The key signature is one flat (B-flat major or D minor). The piece concludes with a double bar line at the end of the fifth system.

Blues for Zephyr

very slow, freely and ethereal

Nicholas A. Sibicky, 2007

(*1983)

mostly quiet

with generous *leg.*

8

14

20

let ring

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2. Sonate für Klavier

1

Hermann Keller, 2001

*1945

ca. 72

f *p* *f* *p* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

cresc.

mp *f* *mp* *f*

8^{va} 8^{vb} 8^{vb} 8^{vb}

22

25

28

31

34

37

Requiem

I. Introitus

W. A. Mozart, KV 626
(1756–1791)

Bearbeitung: Nors S. Josephson, 2008

Adagio

The score is arranged in systems. The first system includes:

- Corno di Bassetto I in F (I, II)
- Fagotto (I, II)
- Clarino in D (I, II)
- Trombone alto
- Trombone tenore
- Trombone basso
- Timpani (in D/A)
- Soprano
- Contralto
- Tenore
- Basso

The second system includes:

- Violino I
- Violino II
- Viola
- Violoncello, Basso ed Organo (Solo)

Dynamic markings include *p* (piano) and *pp* (pianissimo). The tempo is marked **Adagio**. The key signature has one flat (B-flat). The time signature is common time (C). The organ part is marked "Solo" and "Org.: tasto solo".



Deine Liebe · Your Love

Text: Jan Groth nach Psalm 139
 Bearbeitung: Ingo Weber

Musik: Tore W. Ass
 Chorsatz: Eberhard Rink

♩ = 80
 C(add9)

Sopran Instr. G7(sus4) G/F

Alt Solo

Tenor 8

Bass

Du er - for - schest mich und ken - nest mich,
 und wo ich ste -
 You ex - am - ined my heart, and Lord, You know,
 and when I stand.

6 C(add9)/E C(add9) G7(sus4) G/F C/E C

A

Nichts kann ich ver - ber - gen, denn du durch schau - st mich. Du weißt, wer ich bin,
 - he. Im - mer hältst Du Dei - ne Hand ü - ber mir. Ich kann Dei - nem Geist
 me. There's no use pre - tend - ing; You see right through me. You know where I am;
 Each mo - ment I live I'm in Your hand. I can't get a - way

9 Dm/F C/G Bb(add9) G7 C

A

siehst al - les, was ich tue, Herr, denn du schläfst nie - mals. Du kennst all mei - ne Wor -
 nie - mals ent - flie - hen, Herr, denn du schläfst nie - mals. Dei - ne Au - gen sah'n mich,
 You see all I do. Lord, You're ne - ver sleep - ing. You know all my words
 from Your sweet spi - rit. Lord, You're nev - er sleep - ing. Long be - fore I was born,

13 G7(sus4) G/F C(add9)/E C Dm/F

A

te, be - vor sie ge - spro - chen. Du weißt, wo ich ste - he und was ich su -
 da ich noch un - be - rei - tet ward, und al - le Ta - ge wa - ren ge - schrie - ben,
 be - fore I speak, You see where I stand and what I seek,
 Your eyes could see me. You knew all my days be - fore they'd ev - er reach

16 C/G C Dm C7/E Dm/F C/G Bb(add9)

A

che. Du weißt, ob ich la - che o - der wei - ne, Herr, denn du schläfst nie - mals.
 die noch wer - den soll - ten. Ich weiß, du bist da, Herr, denn du schläfst nie - mals.
 You know if I'm laugh - ing or if I'm cry - ing. Lord, You're ne - ver sleep - ing.
 me. So come what may. I know You'll be there. Lord, You're ne - ver sleep - ing.

15. MENSCH, WILLST DU LEBEN SELIGLICH (spätestens 1648)



Mensch wil - tu le - ben se - lig - lich vnd bey Gott blei - ben e - - - wig - lich, sol - tu hal - ten die Zehn Ge - bott, die vns gab vn - ser HEr - re Gott, Ky - ri - e - leiß.

Heinrich Scheidemann

[Primus Versus] Choral im Tenor [pedaliter]

Musical notation for the first system of the choral setting. It consists of three staves: a treble clef staff for the vocal line, a bass clef staff for the tenor line, and a bass clef staff for the pedal line. The vocal line begins with a rest, followed by a series of notes. The tenor line has a similar pattern. The pedal line is mostly rests with some notes. A measure rest '5' is indicated above the vocal staff.

Musical notation for the second system of the choral setting. It consists of three staves: a treble clef staff for the vocal line, a bass clef staff for the tenor line, and a bass clef staff for the pedal line. The vocal line continues with a series of notes. The tenor line has a similar pattern. The pedal line is mostly rests with some notes. A measure rest '10' is indicated above the vocal staff.

Musical notation for the third system of the choral setting. It consists of three staves: a treble clef staff for the vocal line, a bass clef staff for the tenor line, and a bass clef staff for the pedal line. The vocal line continues with a series of notes. The tenor line has a similar pattern. The pedal line is mostly rests with some notes. A measure rest '15' is indicated above the vocal staff.

Der Gaukler

PAUL HALETZKI
(1911-2000)

Vorspiel
Lento

Jahrmarktszene
Prestissimo (ganze Takte)

1.2. Flöte
Kleine Flöte
1.2. Oboe
Englisch Horn
1.2. Klarinette in B
Baßklarinette in B
1.2. Fagott
Kontrafagott
1.3. Horn in F
2.4. Horn in F
1.2. Trompete in B
3. Trompete in B
1.2. Posaune
3. Posaune
Tuba
Pauken
Becken
Kleine Trommel
Große Trommel
Xylophon
Violin I
Violin II
Bratschen
Violoncelli
Kontrabässe

Lento **Prestissimo (ganze Takte)**

Irish Tune from County Derry

Percy Aldridge Grainger
(1882–1961)
Arr. by Denis Wright

Slowly and very feelingly ♩ = between 72 and 92

The musical score is arranged for a large ensemble. It features the following parts:

- E♭ Soprano**: Rests throughout.
- Solo B♭ Cornet**: Rests throughout.
- Repiano B♭ and Flugel**: Rests until the 5th measure, then plays a melodic line starting with a *p* dynamic and *accompanyingly* marking.
- 2nd B♭ Cornet**: Rests throughout.
- 3rd B♭ Cornet**: Rests throughout.
- Solo E♭ Horn**: Plays the main melody with dynamics *p* *accompanyingly* and *louden*.
- 1st E♭ Horn**: Plays a supporting line with dynamics *p* *accompanyingly* and *louden*.
- 2nd E♭ Horn**: Plays a supporting line with dynamics *p* *accompanyingly*, *(p)*, and *louden*.
- 1st B♭ Baritone**: Plays a supporting line with dynamics *p* *accompanyingly* and *louden*.
- 2nd B♭ Baritone**: Plays a supporting line with dynamics *p* *accompanyingly*, *(p)*, and *louden*.
- 1st Trombone**: Rests throughout.
- 2nd Trombone**: Rests throughout.
- Bass Trombone**: Rests throughout.
- Euphonium B♭**: Starts with the instruction "Soli, well to the fore" and plays with dynamics *mf* and *louden*.
- E♭ Bass**: Plays a supporting line with dynamics *p* *accompanyingly* and *louden*.
- B♭ Bass**: Plays a supporting line with dynamics *p* *accompanyingly* and *louden*.
- Drums**: Rests throughout.

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Ob. I
Ob. II

Fg. I
Fg. II

Cr. I
Cr. II

S. solo

S

Cto

T

B

VI. I

VI. II

Va

Bassi

in F

muta in C

f

f

mf

dim.

bis:

f

mf

dim.

f

mf

dim.

f

mf

dim.

f

mf

dim.

f

mf

dim.

con Organo

f

mf

dim.

6 6 6 # # 6/4 7b 6 # 7 #

253

Cto solo

S

Cto

T

B

VI. I

VI. II

Va

Bassi

p

pp

pp

pp

pp

p

p

p

rit.-----

pas - - - sus, et se - - - pul - tus est,

se - pul - tus

...se - pul - tus

...se - pul - tus

..se - pul - tus

senz' Organo

div.

non div.

con Organo

6 5/4 6/4 6/4

Allegro **VII**

Triangle

allarg. **a tempo**

Snaredrum (soft stick) Cymbal Cymbal Snare drum

rit. **a tempo**

Triangle

Fünf russische Volkslieder

für Männerchor

Modest P. Musorgskij, 1878
(1839–1881)

1. Skaži, devica milaja

Sage mir, allerliebstes Mägdelein

Largo

Tenori

Solo mf

8

Ska - ži, de - vi - ca mi - la - - ja, ach,
Sa - ge mir, al - ler - lieb - stes Mäg - de - lein, ach,

Tutti *f*

Bassi

Ach, _____
Ach, _____

f

4

Solo mf

ska - ži: lju - - - biš', lju - biš' i - li net? I - li net? Ja lju - bit' _____
sag' mir: Liebst du mich, liebst du mich o - der nicht? O der nicht? Soll ich lie-

ska - ži: lju - - - biš, lju - biš' i - li net? _____
sag mir: Liebst du mich, liebst du mich o - der nicht?

f

8

Tutti *f*

_____ to, ach, _____ ja lju - bit' _____ to te - bja ne _____ lju - blju, ja _____ lju-
- ben, ach, _____ soll ich lie - ben? Doch _____ ich lieb' _____ dich nicht. Soll ich lie-

Ach, _____ ja lju - bit' _____ to te - bja ne _____ lju - blju,
Ach, _____ soll ich lie - ben? Doch _____ ich lieb' _____ dich nicht.

f

2. Adoro te devoto

Johann Gustav Stehle (1839–1915)

Text: Thomas von Aquin

Sehr ruhig und innig

pp A - do - - - ro te de - vo - te la - tens De - - - i - tas *pp* stetig wachsend

S
A

pp A - do - - - ro te de - vo - te la - tens De - - - i - tas quæ sub his fi -

T

pp A - do - - - ro te de - vo - te la - tens De - i - tas quæ sub his fi -

B

pp A - do - - - ro te de - vo - te la - tens De - i - tas quæ sub his fi -

**etwas bewegter
und gesteigert**

7 *f* quæ sub his fi - gu - ris **breit** ve - - - re la - - - ti - tas. *mf* Ti - bi -

S

f gu - - - ris ve - - - re la - - - ti - tas. *mf* Ti - bi -

T

f gu - - - ris ve - re ve - - - re - la - ti - tas. *mf* Ti - bi -

B

f gu - - - ris ve - - - re la - - - ti - tas. *mf* Ti - bi

14 se cor me - um to - tum, to - tum sub - ji - cit qui - a te con - tem - plans to - tum

S

sf se cor me - um to - tum, to - tum sub - ji - cit qui - a te con - tem - plans to - tum to -

T

sf se cor me - um to - tum, to - tum sub - ji - cit, to - tum

B