

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

HIMMELHOCH

Mixed choir and orchestra

Huub de Lange (*1955)

♩ = 130

Soprano

Alto

Tenor

Bass

Flute 1

Flute 2

Oboe

English Horn

Bassoon

Horn in F

Trumpet in B \flat

Trombone 1

Trombone 2

Violin I

Violin II

Viola

Violoncello

Double Bass

Fl. I

17 *mp*

S
Kennst du das Land, wo die Zi - tro - nen blühn, — Im dunk - len Laub —

A

T

B

Vln. II

Vla.

D.-B.

22

S
— die Gold - o - rang - en glühn, — Ein sanf - ter Wind — vom blau - en

A

T

B

Vln. I

Vln. II

Vc.

D.-B.

27

S
Him - mel weht, — Die Myr - te still — und hoch der Lor - ber steht? —

A

T

B

Vln. I

Vln. II

Vla.

Vc.

32

S
— Kennst du es wohl? Da - hin, da - hin

A
— Kennst du es wohl? Da - hin, da - hin

T

B

Vln. I

Vln. II

mf

mf

37

S möcht ich mit dir, o mein Ge - lieb - ter, ziehn!

A möcht ich mit dir, o mein Ge - lieb - ter ziehn!

T

B

Vc. *mp*

42

Ob. *mf*

50

Ob.

58

S

A

T *mp*
Kennst du das Haus? Auf Sä - len ruht das Dach. Es

B

Ob.

Vla. *mp*

63

S
A
T
B

glänzt der Saal, es schim-mert das Ge - mach, — Und Mar - mor - bil - der

Vln. I
Vln. II
Vc.
D.-B.

mp

68

S
A
T
B

Was hat man dir, — du ar - mes Kind ge -
stehn und sehn mich an: Was hat man dir, — du ar - mes Kind ge -

Vln. I
Vln. II
Vla.
Vc.

mp

HIMMELHOCH (Huub de Lange)

6
73

mf

S tan? Kennst du es wohl? Da - hin, da - hin

A Kennst du es wohl? Da - hin da - hin

T tan?

B

I

Vln. II

D.-B.

78

S möcht ich mit dir, o mein Be - schüt - zer ziehn!

A möcht ich mit dir, o mein Be - schüt - zer ziehn!

T

B

Vc. *mp*

83

S

A

T

B *mf*

Bsn. *mf*

Kennst du den Berg und sei-nen Wol - ken - steg? — Das Maul - tier sucht

88

S

A

T

B

Ob.

Bsn.

mf

In Höhl - len wohnt der Drach - en al - te

im Ne - bel sei - nen Weg.

mf

92

S

A

T

B

Fl. 1

Ob.

Kennst du ihn

Kennst du ihn

Brut. Er stürzt der Fels und ü - ber ihn die Flut.

mf

8va

96

S

A

T

B

Vc.

wohl? Da - hin, da - hin geht un - ser Weg. O

wohl? Da - hin, da - hin geht un - ser Weg. O

mp

101

f

S Va - ter, lass uns ziehn! Kennst du ihn wohl?

A Va - ter, lass uns ziehn! Kennst du ihn wohl?

T

B

Fl. 1 *mf*

Fl. 2 *mf*

Vc.

106

mf

S Da - hin, da - hin geht un - ser Weg. O Va - ter,

A *mf* Da - hin, da - hin geht un - ser Weg. O Va - ter,

T

B

106

Fl. 1 *mp*

Fl. 2

D.-B. *mp*

111

S
lass uns ziehn!

A
lass uns ziehn!

T

B

Bsn.

I
Vln. *p*

II
Vln. *p*

Vla.

Vc.

D.-B. *p*

115

Ob.

Bsn.

I
Vln. *mp*

II
Vln. *mp*

Vla.

Vc.

D.-B. *mp*

119

Fl. 2

Ob.

Vln. I

Vln. II

Vla.

Vc.

D.-B.

mf

mf

mf

mf

mf

mf

123

Fl. 2

Eng. Hrn.

Vln. I

Vln. II

Vla.

Vc.

D.-B.

mp

mp

mp

mp

127

Fl. I

Eng. Hrn.

I

Vln. II

Vla.

mp

p

p

131

S

A

T

B

Fl. I

Vln. I

mp

Ü - ber al - len

pp

137

S

A

T

B

Vln. I

Gip - feln ist Ruh, In al - len Wip - feln

pp

142

S

A

T
spü - rest du käum ei - nen Hauch; Die Vö - ge - lein

B

Vln. I

147

S

A
mp
War - te nur,

T
schwei - gen im Wal - de.

B

Vln. I

152

S

A
p
bal - de Ru - hest du auch.

T

B

Vln. I

Vln. II

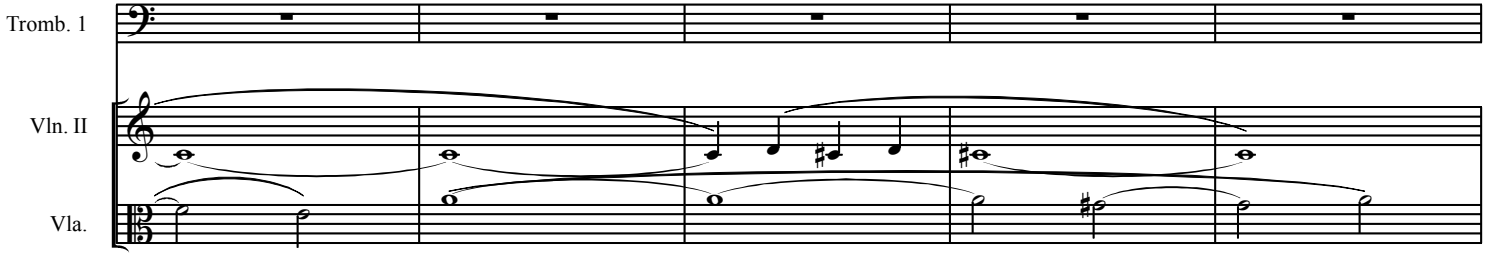
Vla.

157

Tromb. I

Vln. II

Vla.



162

Ob.

Eng. Hrn.

Bsn.

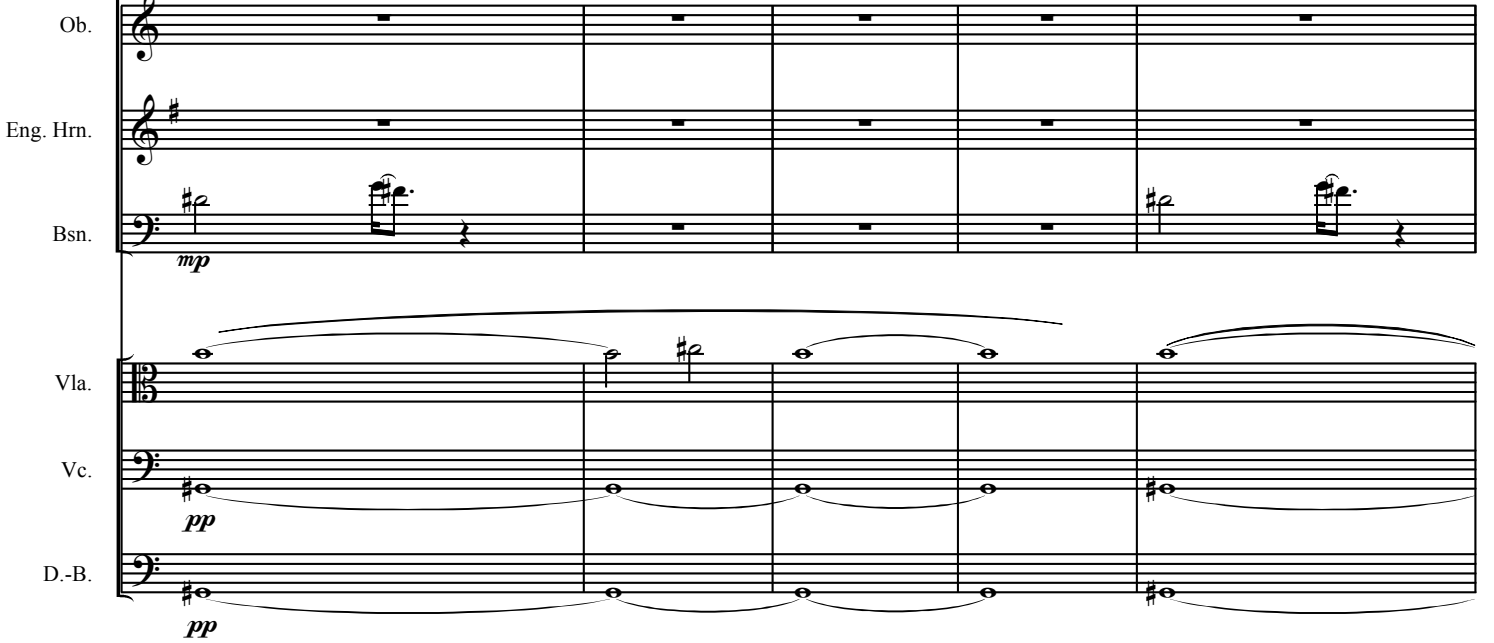
Vla.

Vc.

D.-B.

mp

pp



167

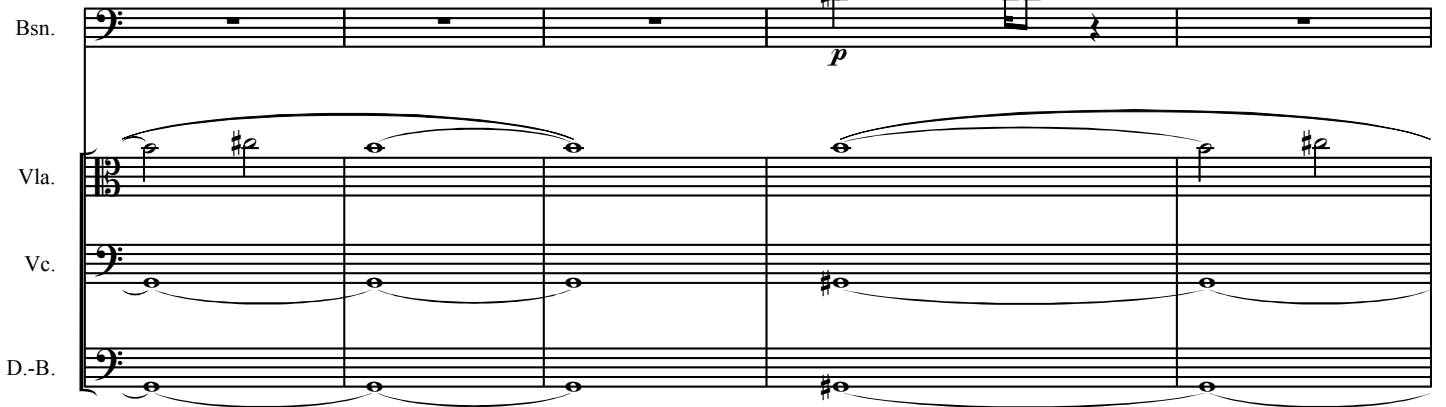
Bsn.

Vla.

Vc.

D.-B.

p



172 $\text{♩} = 80$

Eng. Hrn.

Bsn.

Tromb. 2

Vln. I

Vla.

Vc.

D.-B.

mp

mor.

mp

mp

177

Eng. Hrn.

Vc.

D.-B.

182

S

A

T

B

Eng. Hrn.

Vc.

D.-B.

mf

Noch in

187

S

A

T

B

D.-B.

mei - nes Le - bens Len - ze war ich, und ich wan - dert' aus, Und der

mp

191

S

A

T

B

D.-B.

Ju - gend fro - he Tän - ze liess ich in des Va - ters Haus. All mein

195

S

A

T

B

Vla.

D.-B.

Erb - theil, mei - ne Ha - be warf ich fröh - lich glau - bend hin, Und am

p

199

S

A

T

B

Vln. II

Vla.

D.-B.

leich - ten Pil - ger - sta - be zog ich fort mit Kin - der - sinn. Denn mich

mp

203

S

A

T

B

Bsn.

Vln. II

trieb ein mäch - tig Hof - fen und ein dunk - - - - - les Glau - bens -

mp

207

S

A
wort, Wand - le, rief's, der Weg ist of - fen, Im - mer nach dem

T

B

Bsn.

Vln. II

211

S

A
Auf - - - gang fort.

T
mf
Bis zu ei - ner gold - nen

B
mp
(mm...)

Bsn.

Vln. II

Vc.
mp

D.-B.
mp

mp

215

S

A

T
Pfor - ten du ge - langst, da gehst du ein, Denn das Ir - disch - e

B
(mm...)

Vc.

D.-B.

219

S
mf
A - bend ward's und wur - de

A

T
wird dor - ten Himm - lisch, un - ver - gäng - lich sein.

B

Eng. Hrn.
mp

Vc.

D.-B.

223

S
Mor - gen, - nim - mer, nim - mer - stand ich still; - A - ber im - mer - blieb's ver-

A

T

B

Eng. Hrn.

Vc.

D.-B.

227

S
bor - gen, - was ich such - e, - was ich will. - Ber - ge la - gen - mir im

A

T

B

Eng. Hrn.

Vc.

D.-B.

231

S We - ge, Strö - me hemm - ten mei - nen Fuss, Ü - ber Schlün - de baut' ich

A

T

B

Eng. Hrn.

Vc.

D.-B.

235

S Ste - ge, Brück - en durch den wil - den Fluss.

A

T

B

Eng. Hrn.

I

Vln. *mf*

II *mf*

Vc. *mf*

D.-B.

239

Score for measures 239-242. The system includes five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The tempo is marked *mf*. The music features a melodic line in the violins and a rhythmic accompaniment in the lower strings.

243

Score for measures 243-246. The system includes five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The tempo is marked *mf*. The music continues with melodic development in the violins and a steady accompaniment in the lower strings.

247

Score for measures 247-250. The system includes five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. The key signature has one sharp (F#). The tempo is marked *mf*. The music concludes with a sustained melodic line in the violins and a long, sustained note in the double bass.

251

Ob.

Vln. I

Vln. II

Vla.

Vc.

D.-B.

mf

Detailed description: This system covers measures 251 to 254. The Oboe (Ob.) part begins in measure 254 with a melodic phrase marked *mf*. The Violins (Vln. I and II) play a rhythmic eighth-note pattern with a sharp sign. The Viola (Vla.) plays a similar eighth-note pattern. The Violoncello (Vc.) and Double Bass (D.-B.) play a slow-moving bass line with long notes and ties.

255

Ob.

Bsn.

Vc.

mp

Detailed description: This system covers measures 255 to 258. The Oboe (Ob.) and Bassoon (Bsn.) parts have melodic lines with slurs. The Bassoon part is marked *mp*. The Violoncello (Vc.) part continues with a slow-moving bass line.

260

Ob.

Bsn.

Vc.

Detailed description: This system covers measures 260 to 263. The Oboe (Ob.) and Bassoon (Bsn.) parts have melodic lines with slurs. The Violoncello (Vc.) part continues with a slow-moving bass line.

265

S

A

T *f*
8 Und zu ei - nes — Stroms Ge - sta - den — kam ich, der nach Mor - gen

B

Hrn. in F *mp*

Tromb. 1 *mp*

Vla. *p*

D.-B. *mf*

269

S

A

T
8 floss; — Froh ver - trau - en — sei - nem Fa - den, — werf' ich mich in — sei - nen

B

Hrn. in F

Tromb. 1

Vla.

D.-B.

273 *mf*

S Hin zu ei - nem gross - en Mee - re trieb mich sei - ner Wel - len

A

T Schooss. _____

B

Eng. Hrn. *mp*

Hrn. in F

Tromb. 1

Vla.

Vc. *mp*

D.-B.

277

S 277 Spiel; _____ Vor mir liegt's in wei - ter Lee - re, Nä - her bin ich nicht dem

A 277

T 277

B 277

Eng. Hrn.

Vc.

281

S Ziel. Ach, kein Steg will da - hin führ - en, ach, der Him - mel ü - ber

A ach, der Him - mel ü - ber *mf*

T

B

Eng. Hrn.

Vla. *mp*

Vc.

285

S mir will die Er - de nicht be - rühr - en, Und das Dort ist nie - mals

A mir will die Er - de nicht be - rühr - en, Und das Dort ist nie - mals

T

B

Fl. I *mf*

Vla. *mp*

D.-B. *mp*

289 $\text{♩} = 95$

S hier!

A hier!

T

B

Fl. 1 $\text{♩} = \text{c. } 95$

Tromb. 1 *mf*

Tromb. 2 *mf*

Vc. *mf*

D.-B. *mf*

294

Hrn. in F *mf*

Trump. *mf*

Tromb. 1

Tromb. 2

Vc.

D.-B.

299

Fl. 2

Ob.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

Vln. I

Vc.

D.-B.

mf

mf

mf

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

Vln. I

Vc.

D.-B.

mf

mf

2

2

2

2

308

S

A *f*
Du Mensch - en - kind, sieh um dich her... Und

T

B

Eng. Hrn. *mp*

Vc.

D.-B.

313

S

A
weisst _____ du ei - ne Leh - re _____ Die grö - sser _____

T

B

Eng. Hrn.

Vc.

D.-B.

318

S

A

T

B

Eng. Hrn.

Vc.

D.-B.

und die tröst-lich - er _____ für uns _____ hie - nie - den _____

323

S

A

T

B

Fl. I

Eng. Hrn.

Vc.

D.-B.

wä - re? _____

Dort, wo die Sie - ges - pal - men wehn, _____

mf

mf

328

S
— ist Sein nur, — ist kein wer-den, — Kein

A

T

B

Fl. I

Vc.

D.-B.

333

S
Ster-ben — und kein Auf-er - stehn, wie hier bei uns —

A
wie hier bei uns — *mf*

T

B

Fl. I

Vc.

D.-B.

338

S
auf Er - den. _____

A
auf Er - den. _____

T
8

B

Fl. 2
mf

Eng. Hrn.
mf

Hrn. in F
mf

Tromb. 1
mf

Tromb. 2
mf

Vln. I
mp

Vc.
#

D.-B.
#

343

Fl. 2

Eng. Hrn.

Hrn. in F

Tromb. 1

Tromb. 2

Vln. I

Vc.

D.-B.

348

Fl. 2

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

Vla.

Vc.

D.-B.

mf

mp

353

The musical score is arranged in a standard orchestral format with vocal lines at the top. The vocal parts (Soprano, Alto, Tenor) have the lyrics "Dort freun sie e - wig_". The orchestral parts include Woodwinds (Flute 2, English Horn, Bassoon), Brass (Horn in F, Trumpets, Trombone 1 and 2), and Strings (Violins I and II, Viola, Violoncello, Double Bass). The score features various dynamics such as *f*, *sf*, and *f* with accents. The woodwinds and strings have complex rhythmic patterns, including sixteenth and thirty-second notes, and many passages include doublets. The vocal lines are mostly rests followed by a melodic phrase starting on the fourth measure of the system.

359

Soprano (S): e - wig sich, Ist e - - - - wig Licht und Frie-de,

Alto (A): e - wig sich, Ist e - - - - wig Licht und Frie-de,

Tenor (T): e - wig sich, Ist e - - - - wig Licht und Frie-de,

Bass (B): e - wig sich, Ist e - - - - wig Licht und Frie-de,

Bsn. (Bassoon): 2 2 2 2 2 2 2 2 2 2

Tromb. 2 (Trombone): 2 2 2 2 2 2 2 2 2 2

Vln. I (Violin I):

Vln. II (Violin II):

Vla. (Viola): 2 2 2 2 2 2 2 2

Vc. (Violoncello):

D.-B. (Double Bass):

364

S *mf* Das Le-ben quillt dort mil-dig - lich_ aus

A *mf* Das Le-ben quillt dort mil-dig - lich_ aus

T *mf* Das Le-ben quillt dort mil-dig - lich_ aus

B *mf* Das Le-ben quillt dort mil-dig - lich_ aus

Bsn. 2

Tromb. 2 2

I *mf*

Vln. II *mf*

Vla. 2

Vc. 2

D.-B. 2

369 *mf*

S
A
T
B

sich, _____ und wird nicht _____ mü - de. Doch

sich, _____ und wird nicht _____ mü - de.

sich, _____ und wird nicht _____ mü - de.

sich, _____ und wird nicht _____ mü - de.

Bsn.

Tromb. 2

I
Vln.

II

Vla.

Vc.

D.-B.

mp

mf

mf

374

S die - ser Un - ter - welt _____ ist nicht _____ solch glor - reich Los ge -

A _____

T _____

B _____

Bsn. _____

Vc. _____

D.-B. _____

379

S ge - ben; _____ Hier ist _____ ohn _____ Fin - ster - nis _____

A _____

T _____

B _____

Bsn. _____

Vc. _____

D.-B. _____

384

S
kein Licht, Und ohn - e Tod kein Le - ben. _____

A
kein Licht, Und ohn - e Tod kein Le - ben. _____

T

B

Fl. 2

Eng. Hrn.

Bsn.

I
_____ *mp*

II
_____ *mp*

Vla.
_____ *mp*

Vc.

D.-B.

389

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

I

Vln.

II

Vla.

mf

mf

Detailed description: This system of musical notation covers measures 389 to 393. It includes staves for Flute 1, Flute 2, Oboe, English Horn, Violin I, Violin II, and Viola. Flute 1 has a whole note rest in measures 389-392 and a half note with a sharp in measure 393, marked *mf*. Flute 2 plays a melodic line with slurs and ties. Oboe plays a rhythmic pattern of eighth notes with slurs and ties, marked *mf*. English Horn plays a melodic line with slurs and ties. Violin I and II play sustained notes with slurs. Viola plays sustained notes with slurs.

394

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Trump.

Tromb. I

I

Vln.

II

Vla.

Vc.

mf

mf

mp

Detailed description: This system of musical notation covers measures 394 to 398. It includes staves for Flute 2, Oboe, English Horn, Bassoon, Trumpet, Trombone I, Violin I, Violin II, Viola, and Cello. Flute 2 plays a melodic line with slurs and ties. Oboe plays a rhythmic pattern of eighth notes with slurs and ties. English Horn plays a melodic line with slurs and ties. Bassoon plays a rhythmic pattern of eighth notes with slurs and ties, marked *mf*. Trumpet plays a melodic line with slurs and ties, marked *mf*. Trombone I plays a melodic line with slurs and ties, marked *mf*. Violin I and II play sustained notes with slurs. Viola plays sustained notes with slurs. Cello plays a rhythmic pattern of eighth notes with slurs and ties, marked *mp*.

399

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Trump.

Tromb. I

I

Vln.

II

Vla.

Vc.

404

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

I Vln.

II Vln.

Vla.

Vc.

D.-B.

mf

mf

409

poco cresc.

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

2 2 2 2 2 2 2 2 2 2

poco cresc.

Hrn. in F

2 2 2 2 2 2 2 2 2 2

Trump.

poco cresc.

Tromb. 1

poco cresc.

I

Vln.

poco cresc.

II

poco cresc.

Vla.

poco cresc.

Vc.

poco cresc.

D.-B.

poco cresc.

414

Fl. 1
Fl. 2
Ob.
Eng. Hrn.
Bsn.
Hrn. in F
Trump.
Tromb. 1
Tromb. 2
I Vln.
II Vln.
Vla.
Vc.
D.-B.

f

This page of a musical score for 'HIMMELHOCH (Huib de Lange)' contains 12 staves. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, starting at measure 417 with a sixteenth-note triplet. A slur covers the first two measures, and a fermata is placed over the final note.
- Fl. 2:** Treble clef, playing a half note in the first measure, followed by rests.
- Ob.:** Treble clef, starting at measure 417 with a sixteenth-note triplet. A slur covers the first two measures, and a fermata is placed over the final note.
- Eng. Hrn.:** Treble clef with a key signature of one sharp (F#). Playing a half note in the first measure, followed by rests.
- Bsn.:** Bass clef, starting at measure 417. Playing a rhythmic pattern of eighth notes throughout the page.
- Hrn. in F:** Treble clef with a key signature of one sharp (F#). Playing a half note in the first measure, followed by rests.
- Trump.:** Treble clef with a key signature of one sharp (F#). Playing a half note in the first measure, followed by rests.
- Tromb. 1:** Bass clef with a key signature of one sharp (F#). Playing a half note in the first measure, followed by rests.
- Tromb. 2:** Bass clef with a key signature of one sharp (F#). Playing a half note in the first measure, followed by rests.
- Vln. I:** Treble clef, starting at measure 417 with a sixteenth-note triplet. A slur covers the first two measures, and a fermata is placed over the final note.
- Vln. II:** Treble clef, playing a half note in the first measure, followed by rests.
- Vla.:** Bass clef with a key signature of one sharp (F#). Playing a half note in the first measure, followed by rests.
- Vc.:** Bass clef, playing a rhythmic pattern of eighth notes throughout the page.
- D.-B.:** Bass clef, playing a rhythmic pattern of eighth notes throughout the page.

420

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

I

Vln. II

Vla.

Vc.

D.-B.

423

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

I Vln.

II Vln.

Vla.

Vc.

D.-B.

428

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

I Vln.

II Vln.

Vla.

Vc.

D.-B.

431

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

I

Vln.

II

Vla.

Vc.

D.-B.

436

poco decresc.

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

poco decresc.

mf

poco decresc.

mf

poco decresc.

mf

poco decresc.

mf

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

poco decresc.

mf

poco decresc.

mf

poco decresc.

mf

poco decresc.

mf

I

Vln.

II

Vla.

Vc.

D.-B.

poco decresc.

mf

poco decresc.

mf

poco decresc.

mf

poco decresc.

mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Flute 1

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

♩ = 130

mp

7

14 50 21

89

94 *8va* 9 *8va* *mf*

108 4 16 *mp*

133 42 ♩ = 80 111 *mf*

♩ = 95 15 *mf*

309 16 *mf*

331 *mf*

338 54 12 2 *mf*

poco cresc.

409

f

416

420

424

429

435

poco decresc.

mf

Detailed description: This page of a musical score for Flute 1 contains six staves of music. The first staff begins at measure 409 with a *poco cresc.* marking and a dynamic of *f*. It features a long, sweeping melodic line with various ornaments and a fermata. The second staff starts at measure 416 and continues the melodic development with more complex rhythmic patterns. The third staff begins at measure 420, showing further melodic and rhythmic complexity. The fourth staff starts at measure 424 and continues the intricate melodic line. The fifth staff begins at measure 429, maintaining the complex texture. The sixth and final staff starts at measure 435 with a *poco decresc.* marking and a dynamic of *mf*, concluding the passage with a simple, descending melodic line and a fermata.

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

Flute 2

♩ = 130

16 50 21

90 10 *mf*

105 4 8 *mf*

121 51 126 *mf*

303 30 *mf*

340 2

348 2

356 30 *mf*

392 3 2

401 3

410

3

f

420

428

437

poco decresc.

mf

Detailed description: This page of a musical score for Flute 2 contains measures 410 through 437. The music is written on a single staff in treble clef. Measure 410 begins with a 7/8 time signature and a triplet of eighth notes. A dynamic marking of *f* (forte) is placed below the staff. Measures 411-417 continue with a melodic line of dotted half notes, some with slurs. Measure 420 starts with a new melodic phrase. Measure 428 continues this phrase. Measure 437 is the final measure on the page, marked with a double bar line and a dynamic of *mf* (mezzo-forte). The instruction *poco decresc.* (poco decrescendo) is written above the staff for the final measure.

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Oboe

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

$\text{♩} = 130$

16 26

mf

47

55 8 21

89

mf

93 17 4

mp

117 46 8

175 $\text{♩} = 80$ 79

mf

259

265 36

mf

307 80

mf

393 2 2 2 2 2 2 2 2

399 3 3 2

409 *poco cresc.* *f* 2

416

420

421

425 *b2.*

430

435 *poco decresc.* *mf*

Detailed description: This page of a musical score for Oboe contains measures 393 through 435. The music is written on a single treble clef staff. Measures 393-398 feature a rhythmic pattern of eighth notes with fingerings '2' above them. Measure 399 has a triplet of eighth notes. Measures 400-408 are a melodic line with a 'poco cresc.' marking and a dynamic of 'f'. Measure 409 has a second fingering '2' above a note. Measures 410-415 are a melodic line with various accidentals. Measures 416-419 are a melodic line with various accidentals. Measures 420-424 are a melodic line with various accidentals. Measures 425-429 are a melodic line with various accidentals. Measures 430-434 are a melodic line with various accidentals. Measure 435 is a final measure with a 'poco decresc.' marking and a dynamic of 'mf'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

English Horn

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

$\text{♩} = 130$

16

50

21

90

18

112

12

mf

38

166

8

$\text{♩} = 80$

mp

180

36

222

mp

229

236

36

mp

278

284

21

mf

309 *mp*

316

323 14 *mf*

343 2 2

351 2 2 30

387 *mf* 3

395 2 2

401 3

410 3 *f*

420

428

436 *poco decresc.* *mf*

Detailed description: This page of a musical score for English horn contains ten staves of music, numbered 309 to 436. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers are placed at the beginning of each staff. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *poco decresc.* (poco decrescendo). There are also numerical markings (14, 30, 3, 3) that likely indicate fingerings or specific performance instructions. The music features a mix of eighth, quarter, and half notes, often with slurs and ties.

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Bassoon

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

♩ = 130

16 50 15

83 *mf*

87

92 17 *mp*

114 46 3 *mp*

166 3 3 *p*

175 ♩ = 80 28 *mp*

209 42 *mp*

257 *mp*

265 36 *mf*

305 44 *mf*

354

360

366

372

378

384

399

405

411

417

423

429

435

f

mp

mf

poco cresc.

f

poco decresc.

mf

10

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Horn in F

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

$\text{♩} = 130$ 16 50 21

90 18

112 63 $\text{♩} = 80$ 91 *mp*

270 20 *mf*

295 2

302 2 2

309 32 *mf*

348

357 48 *mf* 2 2 2 2 2 2 2 2 2 2

410 *poco cresc.* *f*

416

HIMMELHOCH (Huub de Lange) - Horn in F

422

428

435

poco decresc.

mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Trumpet in B \flat

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

$\bullet = 130$ 16 50 21

90 18

112 63 $\bullet = 80$ 119 2 2 *mf*

298

305 40 *mf*

351 40

397 *mf*

404

411 *poco cresc.* *f*

419

427

435

poco decresc.

mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Trombone 1

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

♩ = 130

16 50 21

90 18

112 48 14 ♩ = 80 91

269 19

294

301

308 32

346

354 40

401

mp

mf

mf

mf

409 *poco cresc.*

417 *f*

425

433 *poco decresc.*

mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

HIMMELHOCH

Trombone 2

For mixed choir and orchestra

Huub de Lange (*1955)

♩ = 130

16 50 21

90 18

112 62 118

♩ = 80

mf

296

303 32

341

mf

349

357

f

363

369 41

f

415



422



429



436

poco decresc.



mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*

F. von Schiller (1759-1805) *Der Pilgrim*

M. Claudius (1748-1815) *Sterben und Auferstehen*

Violin I

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

Violin I score for 'HIMMELHOCH'. The score is written in treble clef with a tempo marking of quarter note = 130. It consists of ten staves of music. The first staff starts at measure 16 and ends at measure 29. The second staff starts at measure 30 and ends at measure 63. The third staff starts at measure 70 and ends at measure 84. The fourth staff starts at measure 91 and ends at measure 109. The fifth staff starts at measure 113 and ends at measure 116. The sixth staff starts at measure 117 and ends at measure 120. The seventh staff starts at measure 121 and ends at measure 123. The eighth staff starts at measure 124 and ends at measure 127. The ninth staff starts at measure 128 and ends at measure 130. The tenth staff starts at measure 131 and ends at measure 136. The eleventh staff starts at measure 137 and ends at measure 140. The score includes various dynamics such as *mp*, *p*, *mf*, and *pp*, and includes markings for octaves (*8va*) and a *pp* dynamic.

HIMMELHOCH (Huub de Lange) - Violin 1

2

145 *8va* *8va* *8va*

153 *8va* **20** ♩ = 80 **56** **6** *mf*

240

246 *8va*

252 **46** *mf*

303 **33**

342 **3** **9** *mp* *f*

359 *mf*

366 **13** *f*

385
mp

393

401

409 *poco cresc.*

415

419

423

427

431

435 *poco decresc.*
mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Violin II

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

♩ = 130

16

4

mp

25

6

30

mp

67

4

15

90

18

112

p

mp

117

mf

122

mp

127

p

23

154

p

160

13

♩ = 80

27

mp

204

210

25

mf

240

245

251

101

f

357

364

mf

370

14

mp

390

400

3

412 *poco cresc.*

f

422

432

poco decresc.

mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

HIMMELHOCH

Viola

For mixed choir and orchestra

Huub de Lange (*1955)

The musical score for Viola is presented in ten systems, each with a measure number at the beginning. The tempo is marked as quarter note = 130. The score includes various dynamics such as *mp*, *p*, *mf*, and *p*, and includes markings for *mor.* (more) and a change in tempo to quarter note = 80. The key signature is one sharp (F#). The score includes rests, slurs, and various rhythmic values.

16 *mp* 8

31 *mp* 4 2

70 17

93 18

114 *p* *mp*

118 *mf* *mp*

122 *mf* *mp*

126 27 *p*

156

164

172 *mor.* quarter note = 80 22 *p*

199 36

254

11

p

269

274

10

mp

61

350

3

mp

f

358

363

368

373

14

mp

395

405

2

poco cresc.

f

416

426

436

poco decresc.

mf

Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

Violoncello

HIMMELHOCH

For mixed choir and orchestra

Huub de Lange (*1955)

Violoncello score for 'HIMMELHOCH'. The score is written in bass clef and includes various time signatures (3/4, 2/4, 3/4, 6/8) and dynamic markings (mp, p, mf, pp, mor.).

Tempo: $\text{♩} = 130$

Measure numbers and bar counts:

- 16 (3/4)
- 8 (3/4)
- 9 (3/4)
- 39 (3/4)
- 25 (3/4)
- 9 (3/4)
- 79 (3/4)
- 6 (3/4)
- 92 (3/4)
- 6 (3/4)
- 8 (3/4)
- 112 (3/4)
- 120 (3/4)
- 38 (3/4)
- 162 (3/4)
- 167 (3/4)
- 172 (3/4)
- mor. (3/4)
- 80 (6/8)
- 177 (3/4)
- 182 (3/4)
- 28 (3/4)

214 *mp*

219

224

229

234

239 *mf*

244

249

254

259

264 **9**

277 *mp*

282 **7**

291

mf

296

301

306

311

316

321

326

331

336

341

346

351

356

f

361



366



371



376



381



386



406



411



416



421



426



431



436



Text: J.W. von Goethe (1749-1832) *Mignon/Abend Lied*
F. von Schiller (1759-1805) *Der Pilgrim*
M. Claudius (1748-1815) *Sterben und Auferstehen*

HIMMELHOCH

Double Bass

For mixed choir and orchestra

Huub de Lange (*1955)

♩ = 130

16 4 38

63 21

91 15

113

121 38

166

174 mor. ♩ = 80

182

190

198 11

216

221

mp *mp* *p* *mf* *pp* *mp* *mp*

Detailed description: This is a musical score for Double Bass. It consists of ten systems of music. The first system starts with a tempo marking of ♩ = 130 and includes measures 16, 4, and 38. The second system starts at measure 63 and includes measure 21. The third system starts at measure 91 and includes measure 15. The fourth system starts at measure 113. The fifth system starts at measure 121 and includes measure 38. The sixth system starts at measure 166. The seventh system starts at measure 174, marked 'mor.', with a tempo of ♩ = 80. The eighth system starts at measure 182. The ninth system starts at measure 190. The tenth system starts at measure 198 and includes measure 11. Dynamics include *mp*, *p*, *mf*, and *pp*. Time signatures include 3/4, 2/4, and 6/8. The score features various note values, rests, and phrasing slurs.

226



230



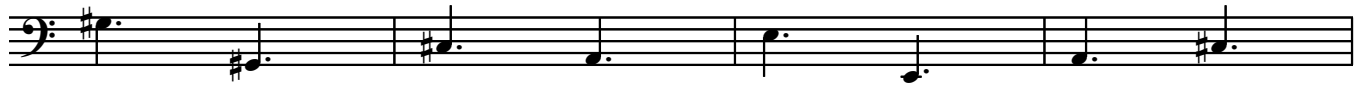
234



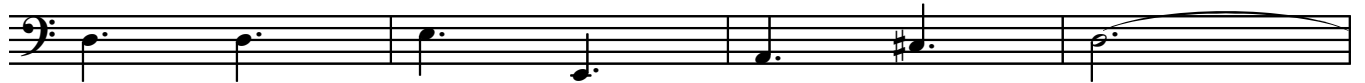
238



242



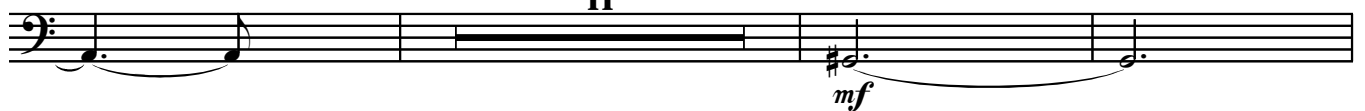
246



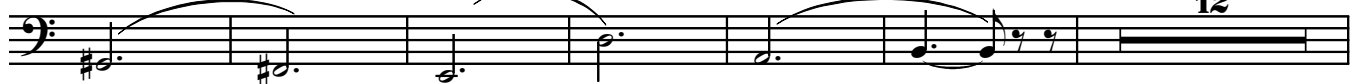
250



254



268



286 $\text{♩} = 95$

mp

293

mf

298

303

308

313

318

323

328

333

338

343

348

353



357



f
361



365



369



373



377



381



386



405



409

poco cresc.



413

f



417



421



425



429



433



437

poco decresc.

mf

