

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

# HIMMEL UND ERDE IN WEIMAR

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

$\text{♩} = 130$

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

S

17 *mp*

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

A

T

8

B

Vln. II

Vla.

D.-B.

S

22

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

A

T

8

B

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 Säulen 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*

6 <sup>73</sup> *mf* HIMMEL UND ERDE IN WEIMAR (Huub de Lange)

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

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

T tan?

B

Vln. I

Vln. II

D.-B.

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*

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 *mf*

B

Ob.

Bsn.

In Höhl - len wohnt der Drach - en al - te  
im Ne - bel sei - nen Weg.

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

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

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

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

T

B

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.

*mf*

*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*

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/mood 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 music continues the melodic and rhythmic themes from the previous system.

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 music concludes with sustained notes in the lower strings.

HIMMEL UND ERDE IN WEIMAR (Huub de Lange)

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 251 with a whole rest, followed by a quarter rest in measure 252, and then a quarter note G4 in measure 253, which is tied to a quarter note A4 in measure 254. The Violin I (Vln. I) and Violin II (Vln. II) parts play a melodic line starting on G4 in measure 251, moving stepwise up to A4 in measure 254. The Viola (Vla.) part plays a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. The Violoncello (Vc.) and Double Bass (D.-B.) parts play a simple harmonic line: G3 in measure 251, A3 in measure 252, B3 in measure 253, and C4 in measure 254. The dynamic marking *mf* is placed below the Oboe staff in measure 253.

255

Ob.

Bsn.

Vc.

*mp*

Detailed description: This system covers measures 255 to 258. The Oboe (Ob.) part plays a melodic line starting on G4 in measure 255, moving up to A4 in measure 258. The Bassoon (Bsn.) part plays a similar melodic line, starting on G3 in measure 255 and moving up to A3 in measure 258. The Violoncello (Vc.) part plays a harmonic line: G3 in measure 255, A3 in measure 256, B3 in measure 257, and C4 in measure 258. The dynamic marking *mp* is placed below the Bassoon staff in measure 255.

260

Ob.

Bsn.

Vc.

Detailed description: This system covers measures 260 to 263. The Oboe (Ob.) part plays a melodic line starting on G4 in measure 260, moving up to A4 in measure 263. The Bassoon (Bsn.) part plays a similar melodic line, starting on G3 in measure 260 and moving up to A3 in measure 263. The Violoncello (Vc.) part plays a harmonic line: G3 in measure 260, A3 in measure 261, B3 in measure 262, and C4 in measure 263.

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

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

T

B

Eng. Hrn.

Vla.

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

Vla.

D.-B.

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*

*mf*

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

Vln. I

Vc.

D.-B.

*mf*

*mf*

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

T

B

Eng. Hrn.

Vc.

D.-B.

323

S

A wä - re?

T

B

Fl. 1

Eng. Hrn.

Vc.

D.-B.

*mf*

*mf*

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

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

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

*f*

S  
A  
T  
B

Dort freun sie e - wig —  
Dort freun sie e - wig —  
Dort freun sie e - wig —

Fl. 2

Eng. Hrn.

Bsn.

*f*

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

*f*

I  
Vln.

II

Vla.

Vc.

D.-B.

*f*

359

S  
e - wig sich, Ist e - - - - wig Licht und Frie-de,

A  
e - wig sich, Ist e - - - - wig Licht und Frie-de,

T  
e - wig sich, Ist e - - - - wig Licht und Frie-de,

B  
e - wig sich, Ist e - - - - wig Licht und Frie-de,

Bsn.  
2 2 2 2 2 2 2 2 2 2

Tromb. 2  
2 2 2 2 2 2 2 2 2 2

I  
Vln.  
II

Vla.  
2 2 2 2 2 2 2 2

Vc.  
2 2 2 2 2 2 2 2

D.-B.  
2 2 2 2 2 2 2 2

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.





414

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

*f*

417

Fl. 1

Fl. 2

Ob.

Eng. Hrn.

417

Bsn.

Hrn. in F

Trump.

Tromb. 1

Tromb. 2

I

Vln.

II

Vla.

Vc.

D.-B.

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 Vln.

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*  
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# HIMMEL UND ERDE IN WEIMAR

Flute 1

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for Flute 1 consists of 12 staves of music. The first staff begins with a tempo marking of  $\text{♩} = 130$  and a dynamic of *mp*. The second staff continues the melody. The third staff starts at measure 17 with a dynamic of *mf* and includes a 50-measure rest. The fourth staff starts at measure 93 with a dynamic of *mf* and includes an 8va marking. The fifth staff starts at measure 106 with a dynamic of *mp* and includes a 4-measure rest. The sixth staff starts at measure 132 with a tempo marking of  $\text{♩} = 80$  and a dynamic of *mf*. The seventh staff starts at measure 15 with a tempo marking of  $\text{♩} = 95$  and a dynamic of *mf*. The eighth staff starts at measure 309 with a dynamic of *mf* and includes a 16-measure rest. The ninth staff starts at measure 331 with a dynamic of *mf*. The tenth staff starts at measure 339 with a dynamic of *mf* and includes a 54-measure rest. The eleventh staff starts at measure 409 with a dynamic of *f* and includes a *poco cresc.* instruction. The twelfth staff starts at measure 416 with a dynamic of *f*.

420

424

429

434

*poco decresc.*

*mf*

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# HIMMEL UND ERDE IN WEIMAR

Flute 2

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for Flute 2 consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 130. The score is divided into measures with measure numbers 16, 50, and 21. The second staff starts at measure 91 and includes a dynamic marking of *mf*. The third staff starts at measure 107 and includes a dynamic marking of *mf*. The fourth staff starts at measure 125 and includes a tempo marking of quarter note = 80. The fifth staff starts at measure 290 and includes a dynamic marking of *mf*. The sixth staff starts at measure 307 and includes a dynamic marking of *mf*. The seventh staff starts at measure 343 and includes a dynamic marking of *mf*. The eighth staff starts at measure 350 and includes a dynamic marking of *mf*. The ninth staff starts at measure 357 and includes a dynamic marking of *mf*. The tenth staff starts at measure 395 and includes a dynamic marking of *mf*. The final staff starts at measure 402 and includes a dynamic marking of *mf*. The score features various time signatures, including common time (C), 3/4, and 6/8. It includes numerous slurs, ties, and fingerings (e.g., 2, 3).

411 **3**  
*f*

420

428

435 *poco decresc.*  
*mf*

The image shows a musical score for Flute II, consisting of four staves of music. The first staff (measures 411-419) begins with a treble clef and a 3-measure rest, followed by a series of notes with slurs and a dynamic marking of *f*. The second staff (measures 420-427) continues the melodic line with slurs. The third staff (measures 428-434) also continues the melodic line with slurs. The fourth staff (measures 435-435) consists of a single measure with a series of notes, a dynamic marking of *mf*, and a *poco decresc.* instruction. The score ends with a double bar line.

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

# HIMMEL UND ERDE IN WEIMAR

Oboe

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for Oboe consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 130. The score includes various time signatures: common time (C), 3/4, 2/4, and 6/8. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. Performance markings include slurs, accents, and fingerings (e.g., '2' above notes). Measure numbers are placed above the staves: 16, 26, 46, 52, 8, 21, 91, 95, 17, 4, 46, 8, 79, 254, 259, 264, 25, 11, 305, 80. The score concludes with a final *mf* dynamic marking.



390

396

406

413

421

425

429

433

437

*poco cresc.*

*f*

*poco decresc.*

*mf*

Detailed description: This page of a musical score for Oboe contains ten staves of music. The first staff (measures 390-395) features a continuous eighth-note pattern with a '2' above each pair of notes. The second staff (measures 396-405) includes a triplet of eighth notes and a triplet of quarter notes. The third staff (measures 406-412) has a '2' above a pair of notes. The fourth staff (measures 413-420) begins with a dynamic marking of *f*. The fifth staff (measures 421-424) continues the melodic line. The sixth staff (measures 425-428) includes a dynamic marking of *mf*. The seventh staff (measures 429-432) continues the melodic line. The eighth staff (measures 433-436) features a long, sweeping melodic line. The ninth staff (measures 437-440) includes a dynamic marking of *mf* and a *poco decresc.* instruction. The score uses a treble clef and a key signature of one sharp (F#).

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

# HIMMEL UND ERDE IN WEIMAR

English Horn

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for English Horn consists of ten staves of music. The first staff begins with a tempo marking of ♩ = 130 and contains measures 16, 50, and 21. The second staff starts at measure 91 and includes measures 18 and 12, with a dynamic marking of *mf*. The third staff begins at measure 126 and contains measures 38 and 8, with a tempo marking of ♩ = 80 and a dynamic marking of *mp*. The fourth staff starts at measure 178. The fifth staff begins at measure 186 and contains measure 36, with a dynamic marking of *mp*. The sixth staff starts at measure 229. The seventh staff begins at measure 237 and contains measure 36, with a dynamic marking of *mp*. The eighth staff starts at measure 280 and includes measures 6 and 15, with a tempo marking of ♩ = 95 and a dynamic marking of *mf*. The ninth staff begins at measure 306 and has a dynamic marking of *mp*. The tenth staff starts at measure 313. The final staff begins at measure 321 and contains measure 14, with a dynamic marking of *mf*.

342

2 2

351

2 2

30

*mf*

389

3

398

2 2

406

3 3

*f*

418

426

434

*poco decresc.*

*mf*

Detailed description: This page of a musical score for English Horn contains eight staves of music, numbered 342 to 434. The key signature is one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *poco decresc.* (poco decrescendo). There are also numerical markings (2, 3, 30) and slurs indicating phrasing. The score ends with a double bar line.

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

# HIMMEL UND ERDE IN WEIMAR

Bassoon

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

♩ = 130

16 50 15

mf

84

89 17

mp 46 mp

163 3 3 3 p

175 = 80 28 mp

210 42 mp

259

265 25 ♩ = 95 11 44 mf

349 mf

356 f 2 2 2 2 2 2 2 2

Detailed description: This is a musical score for the Bassoon part of the piece 'Himmel und Erde in Weimar'. The score is written in bass clef and consists of ten systems of music. The first system starts at measure 16 and includes a tempo marking of quarter note = 130. The second system starts at measure 84. The third system starts at measure 89 and includes a measure rest of 17 measures. The fourth system starts at measure 163 and includes a measure rest of 46 measures. The fifth system starts at measure 175 and includes a tempo marking of quarter note = 80. The sixth system starts at measure 210. The seventh system starts at measure 259. The eighth system starts at measure 265 and includes a tempo marking of quarter note = 95. The ninth system starts at measure 349. The tenth system starts at measure 356 and includes a dynamic marking of *f* and several double bar lines with a '2' underneath, indicating fingerings. The score includes various dynamics such as *mf*, *mp*, and *p*, and features complex rhythmic patterns and melodic lines.

362

2 2 2 2 2 2 2 2 2 2 2 2

368

2 2 2 2 2 2 2 2 2 2 2 2 *mp*

375

2 2 2 2 2 2 2 2 2 2 2 2

382

2 2 2 2 2 2 2 2 2 2 2 2 10

397

*mf* 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2

411

*poco cresc.* 2 2 2 2 2 2 *f*

416

2 2 2 2 2 2 2 2 2 2 2 2

421

2 2 2 2 2 2 2 2 2 2 2 2

426

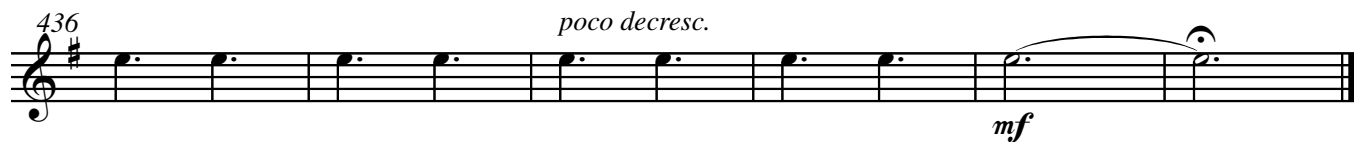
2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2

*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*

# HIMMEL UND ERDE IN WEIMAR

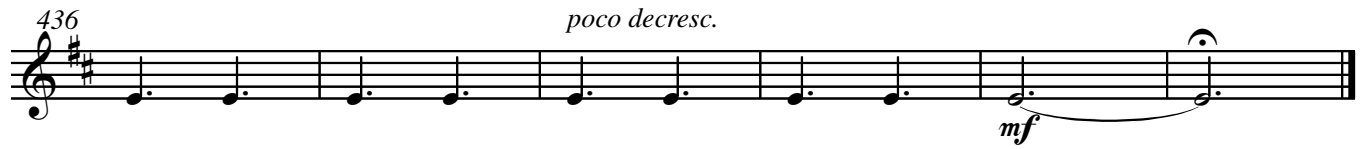
For mixed choir and symphony orchestra

## Trumpet in B $\flat$

Huub de Lange (\*1955)

The musical score for the Trumpet in B $\flat$  part consists of ten staves of music. The key signature is two sharps (D major). The score includes various time signatures: common time (C), 3/4, 2/4, 6/8, and 6/8. Measure numbers are indicated at the beginning of each staff: 16, 50, 21, 90, 115, 175, 298, 304, 349, 355, 400, 406, 412, and 418. Performance markings include *mf* (mezzo-forte) and *f* (forte). A *poco cresc.* (poco crescendo) marking is present at measure 412. The score features several rests, slurs, 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*

# HIMMEL UND ERDE IN WEIMAR

For mixed choir and symphony orchestra

## Trombone 1

Huub de Lange (\*1955)

♩ = 130

16 50 21

91 18 63 91

♩ = 80

266

*mp*

272 16

♩ = 95

*mf*

296

302

308 32

*mf*

345

351

357 40

*mf*

402

409 *poco cresc.*

*f*

416

423

430

436 *poco decresc.*

*mf*

The image shows five staves of music for Trombone I. The first staff (measures 409-415) features a sequence of eighth notes with a *poco cresc.* marking and a dynamic of *f*. The second staff (measures 416-422) continues with eighth notes, including some with sharps. The third staff (measures 423-429) continues the eighth-note pattern. The fourth staff (measures 430-435) continues with eighth notes. The fifth staff (measures 436-438) features a *poco decresc.* marking and a dynamic of *mf*, ending with a slur over two notes.

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

# HIMMEL UND ERDE IN WEIMAR

For mixed choir and symphony orchestra

## Trombone 2

Huub de Lange (\*1955)

♩ = 130

16 50 21

90 18

112 63 115 3

♩ = 80 ♩ = 95

*mf*

295

301

307 32

*mf*

344

350

356 *f*

361

366

371

41

*f*

417

423

429

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*

# HIMMEL UND ERDE IN WEIMAR

## Violin I

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for Violin I consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 130. Measure numbers 16, 31, 73, 94, 115, 119, 123, 127, 131, 136, and 141 are indicated at the start of their respective staves. The score includes various time signatures: common time (C), 3/4, 2/4, and 3/2. Dynamic markings include *mp*, *p*, *mf*, and *pp*. There are also markings for *8va* (octave) and *8va-* (octave down). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The final staff ends with a double bar line.

8va  
140

8va  
151

21 ♩ = 80 63

238 *mf*

243

248

253 35 ♩ = 95 11 *mf*

304 2 2 33 *mp*

343 3 9 *f*

360 *mf*

367 13

385  
*mp*

392

399

406 *poco cresc.*

413 *f*

417

421

425

429

433

437 *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*

# HIMMEL UND ERDE IN WEIMAR

Violin II

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for Violin II consists of 11 staves of music. The tempo is marked as quarter note = 130. The score includes various time signatures: common time (C), 3/4, 2/4, 3/4, 6/8, and 9/4. Measure numbers are indicated at the beginning of each staff: 16, 31, 68, 92, 114, 119, 124, 129, 156, 161, 204, and 209. Dynamic markings include *mp*, *p*, *mf*, and *f*. The score features several long melodic lines with slurs and ties, and some measures with rests. The key signature is one sharp (F#).

238 *mf*

243

248

253 35 ♩ = 95 66 *f*

357

363 *mf*

369 14 *mp*

388

397 3

408 *poco cresc.* *f*

417

426

435 *poco decresc.* *mf*

Detailed description: This page of a musical score for Violin II contains 10 staves of music, numbered 238 to 435. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), along with performance instructions like *poco cresc.* and *poco decresc.*. There are several slurs and phrasing marks. Measure 253 features a tempo marking of ♩ = 95. There are also some numerical markings (35, 66, 14, 3) that likely refer to fingerings or specific notes. The piece concludes with a fermata over the final note in measure 435.

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

# HIMMEL UND ERDE IN WEIMAR

Viola

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for Viola consists of ten staves of music. The first staff begins with a tempo marking of quarter note = 130 and a measure rest of 16 measures. The second staff has a measure rest of 28 measures. The third staff has a measure rest of 17 measures. The fourth staff has a measure rest of 18 measures. The fifth staff has a measure rest of 115 measures. The sixth staff has a measure rest of 119 measures. The seventh staff has a measure rest of 123 measures. The eighth staff has a measure rest of 127 measures. The ninth staff has a measure rest of 158 measures. The tenth staff begins with a measure rest of 172 measures, followed by a *mor.* (more) marking, a tempo change to quarter note = 80, and a measure rest of 22 measures. The score includes various dynamics such as *mp*, *p*, *mf*, and *p*, and features complex phrasing with many slurs and ties. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#).

199 36

239 *mf*

244

249

254 11

269

274 10

289 ♩ = 95 60 3

357 *f*

363

369 14

388

398 2

407 *poco cresc.*



414 *f*



421



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*

# HIMMEL UND ERDE IN WEIMAR

For mixed choir and symphony orchestra

## Violoncello

Huub de Lange (\*1955)

The score is written for Cello in bass clef. It begins with a tempo marking of quarter note = 130. The piece is in common time (C). The score is divided into systems, with measure numbers 16, 29, 67, 81, 92, 103, 116, 122, 165, 171, 177, and 182. Dynamics include *mp*, *p*, *mf*, and *pp*. A *mor.* (more) marking appears at measure 171, followed by a tempo change to quarter note = 80. The score concludes with a 28-measure rest at the end.



214 *mp*

218

222

226

230

234

238 *mf*

243

248

253

258

263 9 *mp*

276

281 6

296 *mf*

302

308

314

320

326

332

338

344

350

356

362 *f*

368

374 *mf*

380

386

8

397

402 *mp*

407 *mf*

412 *poco cresc.*

417 *f*

422

427

432

437 *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*

# HIMMEL UND ERDE IN WEIMAR

Double Bass

For mixed choir and symphony orchestra

Huub de Lange (\*1955)

The musical score for Double Bass consists of nine staves of music. The first staff (measures 16-38) starts with a tempo marking of quarter note = 130. It features a 16-measure rest, followed by a 4-measure rest, and then a melodic line with a *mp* dynamic. The second staff (measures 63-84) begins with a *mp* dynamic and includes a 21-measure rest. The third staff (measures 91-106) starts with a *mp* dynamic and ends with a *p* dynamic. The fourth staff (measures 113-120) features a melodic line with a *mf* dynamic. The fifth staff (measures 121-159) includes a 38-measure rest and a *pp* dynamic. The sixth staff (measures 166-173) continues the melodic line. The seventh staff (measures 174-181) is marked 'mor.' and has a tempo of quarter note = 80, starting with a *mp* dynamic. The eighth staff (measures 182-188) continues the melodic line with a *mp* dynamic. The ninth staff (measures 189-196) concludes with an 11-measure rest.

214

*mp*

218

222

226

230

234

239

*mf*

244

249

254

*mf*

269

11

12

286  $\text{♩} = 95$

*mp*

293

*mf*

300

307

314

321

328

335

342

349

356

*f*

363

370

*mf*

377

384

16

405



411

*poco cresc.*

417



423



429



435

*poco decresc.*