

Hänsel und Gretel

Engelbert Humperdinck

fragmenten uit de opera gezet voor gemengd koor en vier hoorns door

Arie van Hoek

aan Truus Litjens

Chromatic ranges:

The image displays a musical score for eight instruments, each with a chromatic scale in 8/4 time. The instruments are arranged vertically from top to bottom: Horn 1 in F, Horn 2 in F, Horn 3 in F, Horn 4 in F, Soprano, Alto, Tenor, and Bass. Each instrument's part is written on a five-line staff. The Horn parts are in F major, with Horn 1 in the treble clef and Horn 4 in the bass clef. The vocal parts (Soprano, Alto, Tenor, Bass) are also in F major. The chromatic scale for each instrument starts on a whole note and moves up by half steps to the next whole note. The starting notes are: Horn 1 (F), Horn 2 (F), Horn 3 (F), Horn 4 (F), Soprano (F), Alto (F), Tenor (F), and Bass (F). The ending notes are: Horn 1 (G), Horn 2 (G), Horn 3 (G), Horn 4 (G), Soprano (G), Alto (G), Tenor (G), and Bass (G). The score is enclosed in a large rectangular frame.

Hänsel und Gretel

12 min.).

Engelbert Humperdinck

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Ruhige, nicht zu langsame Bewegung

Musical score for Horns 1 in F, Horn 2 in F, Horn 3 in F, and Horn 4 in F. The score is in 4/4 time and features a melody with dynamics ranging from *mp* to *p*. Below the horn parts are staves for Soprano, Alto, Tenor, and Bass, which are currently empty.

Musical score for Horns 1 (H1), Horn 2 (H2), Horn 3 (H3), and Horn 4 (H4). The score is in 4/4 time and features a melody with dynamics ranging from *p* to *mf*. The score begins at measure 7.

poco rit.

14

H1 *mp* *p* *mf* *p*

H2 *mp* *p* *f* *p*

H3 *p* *mf* *mf* *p*

H4 *mf* *p*

a tempo

non-rit.

21

H1 *p* *mp* *pp*

H2 *p* *mp* *pp* *p*

H3 *p* *p*

H4 *p*

28

rall. *Gemächlich* ♩ = 76

H1 *pp* *p*

H2 *pp* *p*

H3 *pp* *p*

H4 *p*

28

S *mp* O, for you and me, poor mo - ther, ev - ry day is like the

A *mp* O, for you and me, poor mo - ther, ev - ry day is like the

T *mp* ev - ry day is like the

B *mp* ev - ry day is like the

32

H1 *pp*

H2 *p*

H3

H4

rit. *rubato* *tempo*

32

S

A

T

B

o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

o - ther: with a big hole in our purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

35

H1 *f*

H2 *f* *p*

H3 *mf* *p*

H4 *mf* *p*

35

S

A

T

B

la, hun - ger is the poor man's curse! Tral - la - la, tral - la - la - la - la, hun - ger is the poor man's

la, hun - ger is the poor man's curse! Tral - la - la, tral - la - la - la - la, hun - ger is the poor man's

la, hun - ger is the poor man's curse! Tral - la - la, tral - la - la - la - la, hun - ger is the poor man's

la, hun - ger is the poor man's curse! Tral - la - la, tral - la - la - la - la, hun - ger is the poor man's

38

H1 *f*

H2 *f* *p* *pp*

H3 *f* *p*

H4 *f* *p*

38

S *mp* curse! 'Tis-n't much that we re-qui-re, just a lit-tle food and fi-re! But a-las it's true e -

A *mp* curse! 'Tis-n't much that we re-qui-re, just a lit-tle food and fi-re! But a-las! it's true e -

T *mp* curse! just a lit-tle food and fi-re! But a-las! it's true e -

B *mp* curse! just a lit-tle food and fi-re! But a-las it's true e -

42

H1 *pp* *rit.* *rubato* *tempo*

H2 *p*

H3

H4

42

S nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

A nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

T nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

B nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

45

H1 *f* *f* *p*

H2 *f* *p* *f*

H3 *mf* *p* *f*

H4 *mf* *p* *f*

45

S pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de-vil to pay!

A pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de-vil to pay!

T 45 pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de-vil to pay!

B pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de-vil to pay!

48

H1 *pp*

H2 *p*

H3 *p*

H4 *p*

48

S *mf* Yes, hun-ger's all ve-ry well to feel, if you can get a good square meal: but when there's nought what you can

A *mf* Yes, hun-ger's all ve-ry well to feel, if you can get a good square meal: but when there's nuoght, what can you

T 48 *mf* if you can get a good square meal: but when there's nuoght, what can you

B *mf* if you can get a good square meal: but when there's nought what you can

51 *rit.* *rubato* *tempo*

51
 S do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la - la, O for a drop of moun-tain
 A do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la - la, O for a drop of moun-tain
 T do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la - la, O for a drop of moun-tain
 B do, sup-po - sing the purse is emp-ty too? Tral-la-la-la, tral-la-la - la, O for a drop of moun-tain

54 *f* *p* *f* *poco rit.*

54
 S dew! *f* Tral-la-la, tral-la-la-la - la, O for a drop of moun-tain dew!
 A dew! *f* Tral-la-la, tral-la-la-la - la, O for a drop of moun-tain dew!
 T dew! *f* Tral-la-la, tral-la-la-la - la, O for a drop of moun-tain dew!
 B dew! *f* Tral-la-la, tral-la-la-la - la, O for a drop of moun-tain dew!

Munter $\text{♩} = 88$

57

Musical score for measures 57-63. The score is for four voices: H1 (Soprano), H2 (Alto), H3 (Tenor), and H4 (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The tempo is marked as quarter note = 88. The dynamics are: H1 (mf), H2 (mf, mp), H3 (mf), and H4 (mf, mp). The music features a mix of eighth and sixteenth notes with some rests.

64

Musical score for measures 64-69. The score is for four voices: H1 (Soprano), H2 (Alto), H3 (Tenor), and H4 (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The dynamics are: H1 (p), H2 (p, mp), H3 (p), and H4 (p, mp). The music continues with similar rhythmic patterns.

70

Musical score for measures 70-77. The score is for four voices: H1 (Soprano), H2 (Alto), H3 (Tenor), and H4 (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The dynamics are: H1 (f, p), H2 (f, p, mp), H3 (f, p), and H4 (f, p). The music features more complex rhythmic patterns and some slurs. The instruction "non-rit." is present above the H1 staff.

78

Musical score for measures 78-84. The score is for four voices: H1 (Soprano), H2 (Alto), H3 (Tenor), and H4 (Bass). The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The dynamics are: H1 (rit.), H2 (rit.), H3 (rit.), and H4 (rit.). The music features long, flowing lines with slurs. The instruction "rit." is present above the H1 staff. The piece concludes with a final chord in 4/4 time.

Sehr ruhig ♩ = 68

84

H1

H2

H3

H4

84 *mit halber Stimme*

S

A

T

B

When at night I go to sleep, four-teen an-gels watch do keep: two my head are guar - ding, two my feet are

Mmmm

91

H1

H2

H3

H4

91

S

A

T

B

gui - ding, two are on my right hand, two are on my left hand, two are warm-ly

Mmmm

97

H1

H2

H3

H4

97

S

A

T

B

co - ver, two who o'er me ho - ver, two to whom 'tis gi - ven to guide my steps to

two are warm-ly co - ver, two who o'er me ho - ver, two who guide my steps to

Mmmm Mmmm Mmmm

Mmmm Mmmm Mmmm

103 *poco rit.* Munter $\text{♩} = 88$

H1

H2

H3

H4

pp *pp* *pp* *pp*

103

S

A

T

B

Hea - ven.

Hea - ven.

110

H1 *f* *pp* *f*

H2 *f* *pp* *f*

H3 *f* *pp* *f*

H4 *f* *pp* *f*

116

H1 *f* *ff* *non-rit.*

H2 *f* *ff*

H3 *f* *ff*

H4 *f* *ff*

123

H1 *poco rit.* *ff*

H2 *ff*

H3 *ff*

H4 *mf* *f*

Munter ♩ = 84

130

H1 *ff*

H2 *ff*

H3 *ff* *mp*

H4 *ff* *mp*

130

S *mf* So hop, hop, hop, ga - lop, lop, lop! My broom-stick nag, come

A *mf* So hop, hop, hop, ga - lop, lop, lop! My broom-stick nag, come

T *mf* So hop, hop, hop, ga - lop, lop, lop! My broom-stick nag, come

B *mf* So hop, hop, hop, ga lop, lop lop! My broom-stick nag, come

137

H1 *ff*

H2 *mp*

H3 *mp*

H4

137

S do not lag! *mf* At dwan of day, I ride a-way, am here and there, and

A do not lag! *mf* At dawn of day, I ride a-way, am here and there, and

T do not lag! *mf* At dwan of day, I ride a-way, am here and there, and

B do not lag! *mf* At dawn of day, I ride a - way, am here and there, and

145

H1 *ff*

H2 *mp* *p*

H3 *mp*

H4 *mp* *p*

145

S *p* ev - 'ry - where! At mid - night hour, when none can know, to

A *p* ev - 'ry - where! At mid - night hour, when none can know, to

T *p* ev - 'ry - where! At mid - night hour, when none can know, to

B *p* ev - 'ry - where! At mid - night hour, when none can know, to

152

H1 *f*

H2 *f*

H3 *mp* *f*

H4 *mp* *f*

152

S join the witch - es' dance I go!

A join the witch - es' dance I go!

T join the witch - es' dance I go!

B join the witch - es' dance I go!

159

1. *ff* *3* 2. *p*

H1

H2 *ff*

H3 *ff* *p*

H4 *ff* *3* *3* *p*

159

S *p* And three and four, are witch-es' lore, and five and six, are wit-ches' tricks and

A *p* And three and four, are witch-es' lore, and five and six, are wit-ches' tricks and

159

T *p* And three and four, are witch-es' lore, and five and six, are wit-ches' tricks and

B *p* And three and four, are witch-es' lore, and five and six, are wit-ches' tricks and

166

H1 *f* *mp*

H2 *f* *mp*

H3 *f* *mp*

H4 *f* *mp*

166

S *mf* nine is one and ten is none, and sev'n is nil, or what she will! And thus they ride till

A *mf* nine is one, and ten is none, and sev'n is nil, or what she will! And thus they ride till

166

T *mf* nine is one, and ten is none, and sev'n is nil, or what she will! And thus they ride till

B *mf* nine is one, and ten is none, and sev'n is nil, or what she will! And thus they ride till

173 *rit.* Munter ♩ = 88

H1 *ff* *ff* *ff* *ff*

H2 *ff* *ff* *ff* *ff*

H3 *ff* *ff* *ff* *ff*

H4 *ff* *ff* *ff* *ff*

173

S dawn of day!

A dawn of day!

T dawn of day!

B dawn of day!

180

H1 *p*

H2 *p*

H3 *p*

H4 *p*

187

H1 *p* *cresc. poco à poco*

H2 *p* *cresc. poco à poco*

H3 *p* *cresc. poco à poco*

H4 *p* *cresc. poco à poco*

194

H1 *f* *p*

H2 *f* *p*

H3 *f* *p*

H4 *f* *p*

202

H1 *p*

H2

H3

H4

211

H1 *mf* *sub. p* *f* *p* *f*

H2 *mf* *sub. p*

H3 *mf* *sub. p*

H4 *mf* *sub. p* *f* *p* *f*

220

H1 *f* *ff* *mp*

H2 *f* *ff* *mp*

H3 *f* *ff* *mp*

H4 *f* *ff* *mp*

228

H1 *p* *pp* *mf*

H2 *p* *p* *mf*

H3 *p* *pp*

H4 *p* *pp*

rit. *accel.*

Knusperwalzer $\text{♩} = 52$

234

H1 *f* *mp*

H2 *f* *mp*

H3 *f* *mp*

H4 *f*

234

S *f* Hur - rah! *mf* now sing the witch is dead, rea - ly dead! No more to

A *f* Hur - rah! *mf* now sing the witch is dead, real - ly dead! No more to

T *f* Hur - rah! *mf* now sing the witch is dead, real - ly dead! No more to

B *f* Hur - rah! *mf* now sing the witch is dead, real - ly dead! No more to

244

H1 *mp*

H2 *mp*

H3

H4 *mp* *mp*

244

S *f* Hur - rah! *mf* now sing the witch is still, death - ly still! We can eat our fill!

A *f* Hur - rah! *mf* now sing the witch is still, death - ly still! We can eat our fill!

244

T *f* Hur - rah! *mf* now sing the witch is still, dead - ly still! We can eat our fill!

B *f* Hur - rah! *mf* now sing the witch is still, dead - ly still! We can eat our fill!

253

H1 *mp* *rit.* *a tempo*

H2 *mp* *mp*

H3 *mp* *mp*

H4 *mf*

253

S Now all the spell is o'er, real - ly o'er! We will fear no more! Yes, let us hap - py be,

A Now all the spell is o'er, real - ly o'er! We will fear no more! Yes, let us hap - py be,

253

T Now all the spell is o'er, real - ly o'er! We will fear no more! Yes, let us hap - py be,

B Now all the spell is o'er, real - ly o'er! We will fear no more! Yes, let us hap - py be,

262 1.

H1
H2
H3
H4

262

S
dan-cing so mer - ri-ly; now the old witch is gone, we'll have no end of fun!

A
dan-cing so mer - ri-ly, now the old witch is gone, we'll have no end of fun!

262
T
8
dan-cing so mer - ri-ly, now the old witch is gone, we'll have no end of fun!

B
dan-cing so mer - ri-ly, now the old witch is gone, we'll have no end of fun!

270 2.

H1
H2
H3
H4

270

S
mp Hey! _____ Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

A
mp Hey! - Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

270
T
8
mp Hey! _____ Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

B
mp Hey! _____ Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

280

H1 *mf*

H2 *mf*

H3 *mf*

H4 *mf*

280

S

A

T

B

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

290

H1 *mf*

H2 *mf*

H3 *ff*

H4 *ff*

poco rit.

Ziemlich schnell $\text{♩} = 102$

ff

ff

ff

299

H1

H2

H3

H4

305

H1

H2

H3

H4

p

305

S

A

T

B

mf Chil - dren, see the won - der wrought,

mf Chil - dren, see the won - der wrought,

mf Chil - dren, see the won - der wrought,

mf Chil - dren, see the won - der wrought,

310

H1

H2

H3

H4

310

S

A

T

B

how the Witch her - self was caught un - a - ware in the snare laid for you with

how the Witch her - self was caught un - a - ware in the snare laid for you with

how the witch her - self was caught un - a - ware in the snare laid for you with

315

H1

H2

H3

H4

315

S

A

T

B

cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

320

H1

H2

H3

H4

320

S

A

T

B

self was caught un - a - ware in the snare laid for us with cun - ning rare!

self was caught un - a - ware in the snare laid for us with cun - ning rare!

self was caught un - a - ware in he snare laid for us with cun - ning rare!

self was caught un - a - ware in the snare laid for us with cun - ning rare!

Allmählich breiter im Zeitmasse.

326

H1 *fp*

H2

H3 *fp*

H4 *p*

326

S *mp* Mmmm

A *mf* Such is Hea-ven's chas-tise-ment; e - vil works will have an end, "When past bea-ring is our grief,

326

T *mf* Such is Hea-ven's chas-tise-ment; *mp* Mmmm *mf* "When past bea-ring is our grief,

B *mp* Mmmm *mf* e - vil works will have an end, "When past bea-ring is our grief,

332

H1 *mf* *rit.*

H2 *p*

H3 *mf*

H4 *mf* *p* *pp*

332

S Mmmm *mp* "Yes, when past bea-ring is our grief, Then 'tis Hea-ven will

A Then 'tis Hea-ven will send us sure re *mf* lief!" *mp* "Yes, when past bea-ring is our grief, Then 'tis Hea-ven will *p*

332

T Then 'tis Hea-ven will send us sure re *mf* lief!" *p* Mmmm Mmmm *pp*

B *mp* Mmmm *p* Mmmm Mmmm *pp*

Feierlich (leise beginnend)

Noch breiter werdend,
sehr anschwellend

338

H1
H2 *pp*
H3 *pp*
H4

338

S *p* send sure re - lief!" "Then 'tis Hea - ven *ff*
A send sure re - lief!" "Then 'tis Hea - ven *ff*
T *p* "When past bea - ring is our grief, Then 'tis Hea - ven *ff*
B *p* "When past bea - ring is our grief, Then 'tis Hea - ven *ff*

346

Schnell, $\text{♩} = 120$

H1 *f* *ff*
H2 *f* *ff*
H3 *f* *ff*
H4 *f* *ff*

346

S send sure re - lief!"
A send sure re - lief!"
T send sure re - lief!"
B send sure re - lief!"

346

H1 *f* *ff*
H2 *f* *ff*
H3 *f* *ff*
H4 *f* *ff*

346

S send sure re - lief!"
A send sure re - lief!"
T send sure re - lief!"
B send sure re - lief!"

send sure re - lief!"

352

H1

H2

H3

H4

S

A

352

T

B

The image displays a musical score for five voices: H1, H2, H3, H4, S, A, T, and B. The score is divided into two systems. The first system contains five measures of music for the four voices (H1, H2, H3, H4) and five empty staves for the vocal soloists (S, A, T, B). The second system contains five empty staves for the vocal soloists. The music includes various notes, rests, and performance markings like accents and slurs.

Notice of any performance will be very much appreciated.

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