

# Hänsel und Gretel

Engelbert Humperdinck

fragmenten uit de opera gezet voor mannenkoor 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. The instruments are arranged in two groups of four. The first group consists of four horns, and the second group consists of two tenors and two basses. Each instrument's part is written on a single staff with a treble or bass clef, a 2/4 time signature, and a key signature of one flat (B-flat). 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 (B-flat), Tenor I (B-flat), Tenor II (B-flat), Bass I (B-flat), and Bass II (B-flat). The ending notes are: Horn 1 (G), Horn 2 (G), Horn 3 (G), Horn 4 (A), Tenor I (A), Tenor II (A), Bass I (A), and Bass II (A). The Horn 4 part is written in the bass clef, while all other parts are in the treble clef.

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Tenor I

Tenor II

Bass I

Bass II

# Hänsel und Gretel

## Engelbert Humperdinck

Fragmenten uit de opera gezet voor mannenkoor  
en vier hoorns door Arie van Hoek

Ruhige, nicht zu langsame Bewegung

The musical score consists of eight staves. The top four staves are for the Horns: Horn 1 in F (treble clef), Horn 2 in F (treble clef), Horn 3 in F (treble clef), and Horn 4 in F (bass clef). Each horn part begins with a dynamic marking of *mp*. The bottom four staves are for the Male Chorus: Tenor 1 (treble clef), Tenor 2 (treble clef), Bass 1 (bass clef), and Bass 2 (bass clef). All vocal staves are currently empty, showing only rests. The music is in 4/4 time with a key signature of one sharp (F#).

7

H1  
H2  
H3  
H4

*p* *mf* *p*

14

*poco rit.*

H1  
H2  
H3  
H4

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

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

*p* *mf* *mf* *p*

*mf* *p*

21

*a tempo* *non-rit.*

H1  
H2  
H3  
H4

*p* *mp* *pp*

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

*p* *p*

*p*

Gemächlich ♩ = 76

*rall.*

28

H1 *pp* *p*

H2

H3 *pp* *p*

H4 *p*

28

T1 *mp* ev - 'ry day is like the

T2 *mp* O, for you and me, poor mo - ther, ev - 'ry day is like the

B1 *mp* O, for you and me, poor mo - ther, ev - 'ry day is like the

B2 *mp* ev - 'ry day is like the

*rit.*

*rubato*

*tempo*

32

H1 *pp*

H2 *p*

H3

H4

32

T1 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 -

T2 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 -

B1 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 -

B2 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

T1  
8 la, hun - ger is the poor man's curse! Tral-la-la, tral-la-la-la la, hun - ger is the poor man's

T2  
8 la, hun - ger is the poor man's curse! Tral-la-la, tral-la-la-la la, hun - ger is the poor man's

B1  
la, hun - ger is the poor man's curse! Tral-la-la, tral-la-la-la la, hun - ger is the poor man's

B2  
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

T1  
8 curse! *mp* just a lit-tle food and fi-re! But a-las it's true e -

T2  
8 curse! *mp* 'Tis-n't much that we re-qui-re, just a lit-tle food and fi-re! But a-las! it's true e -

B1  
curse! *mp* 'Tis-n't much that we re-qui-re, just a lit-tle food and fi-re! But a-las! it's true e -

B2  
curse! *mp* just a lit-tle food and fi-re! But a-las it's true e -

42 *rit.* *rubato* *tempo*

H1 *pp*

H2 *p*

H3

H4

42

T1  
8  
nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de - vil to

T2  
8  
nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de - vil to

B1  
nough, life on some of us is rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de - vil to

B2  
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

T1  
8  
pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de - vil to pay!

T2  
8  
pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de - vil to pay!

B1  
pay! Tral-la - la, tral-la - la - la - la, hun - ger is the de - vil to pay!

B2  
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

T1 *mf* if you can get a good square meal: but when there's nought what you can

T2 *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 can you

B1 *mf* Yes, hun-ger's all ve-ry well to feel, if you can get a good square meal: but when there's nuought, what can you

B2 *mf* if you can get a good square meal: but when there's nought what you can

51

H1 *rit.* *rubato* *tempo*

H2

H3

H4

51

T1 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

T2 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

B1 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

B2 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 *poco rit.*

H1 *f* *f* *f*

H2 *f* *p* *f*

H3 *f* *p* *f*

H4 *f* *p* *f*

T1 *f* dew! Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

T2 *f* dew! Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

B1 *f* dew! Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

B2 *f* dew! Tral-la-la, tral-la-la-la la, O for a drop of moun-tain dew!

57 Munter  $\text{♩} = 88$

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

H2 *mf* *mp* *mf* *mp*

H3 *mf* *mp* *mf* *mp*

H4 *mf* *mp* *mf* *mp*

64

Musical score for measures 64-70. The score is for four parts: H1 (Trumpet 1), H2 (Trumpet 2), H3 (Trumpet 3), and H4 (Trumpet 4). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 64 starts with H1 and H4 playing a half note G#4, while H2 and H3 play a half note G#3. In measure 65, H1 and H4 play a half note A4, while H2 and H3 play a half note A3. In measure 66, H1 and H4 play a half note B4, while H2 and H3 play a half note B3. In measure 67, H1 and H4 play a half note C5, while H2 and H3 play a half note C4. In measure 68, H1 and H4 play a half note D5, while H2 and H3 play a half note D4. In measure 69, H1 and H4 play a half note E5, while H2 and H3 play a half note E4. In measure 70, H1 and H4 play a half note F#5, while H2 and H3 play a half note F#4. Dynamics include *p* and *mp*.

71

Musical score for measures 71-77. The score is for four parts: H1, H2, H3, and H4. The key signature is three sharps and the time signature is 4/4. Measure 71 starts with H1 and H3 playing a half note G#4, while H2 and H4 play a half note G#3. In measure 72, H1 and H3 play a half note A4, while H2 and H4 play a half note A3. In measure 73, H1 and H3 play a half note B4, while H2 and H4 play a half note B3. In measure 74, H1 and H3 play a half note C5, while H2 and H4 play a half note C4. In measure 75, H1 and H3 play a half note D5, while H2 and H4 play a half note D4. In measure 76, H1 and H3 play a half note E5, while H2 and H4 play a half note E4. In measure 77, H1 and H3 play a half note F#5, while H2 and H4 play a half note F#4. Dynamics include *f*, *p*, and *mp*. The instruction *non-rit.* is present above the staff.

78

Musical score for measures 78-84. The score is for four parts: H1, H2, H3, and H4. The key signature is three sharps and the time signature is 4/4. Measure 78 starts with H1 and H3 playing a half note G#4, while H2 and H4 play a half note G#3. In measure 79, H1 and H3 play a half note A4, while H2 and H4 play a half note A3. In measure 80, H1 and H3 play a half note B4, while H2 and H4 play a half note B3. In measure 81, H1 and H3 play a half note C5, while H2 and H4 play a half note C4. In measure 82, H1 and H3 play a half note D5, while H2 and H4 play a half note D4. In measure 83, H1 and H3 play a half note E5, while H2 and H4 play a half note E4. In measure 84, H1 and H3 play a half note F#5, while H2 and H4 play a half note F#4. Dynamics include *f* and *p*. The instruction *rit.* is present above the staff.

Sehr ruhig ♩ = 68

84

H1

H2

H3

H4

84 *mit halber Stimme.*

T1

T2

B1

B2

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

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

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

*p* When at night I go to sleep, four-teen an-gel watch do keep, two my head are guar - ding,

90

H1

H2

H3

H4

90

T1

T2

B1

B2

two my feet are gui - ding, two are on my right hand, two are on my left hand,

two my feet are gui - ding, two are on my right hand, two are on my left hand,

two my feet are gui - ding, two are on my right hand, two are on my

two my feet are gui - ding, two are on my right hand, two are on my left hand,

96

H1  
H2  
H3  
H4

96

T1  
T2  
B1  
B2

two are warm-ly co - ver, two who o'er me ho - ver, two to whom 'tis gi - ven to  
 two who warm-ly co - ver, two who o'er me ho - ver, two to — whom 'tis gi - ven to  
 left hand, two are warm-ly co - ver, two who o'er me ho - ver, two who guide my  
 two are warm-ly co - ver, two who o'er me ho - ver, two to — whom 'tis gi - ven to

*poco rit.* Muntzer  $\text{♩} = 88$

H1  
H2  
H3  
H4

*pp*  
*pp*  
*pp*  
*pp*

102

T1  
T2  
B1  
B2

guide my steps to Hea - ven.  
 guide my steps to Hea - ven.  
 steps to Hea - ven.  
 guide my steps to Hea - ven.

108

H1 *f* *pp* *f*

H2 *f* *pp* *f*

H3 *f* *pp* *f*

H4 *f* *f*

116

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

H2 *f* *ff*

H3 *f* *ff*

H4 *f* *ff*

123

*poco rit.*

Munter ♩ = 84

H1 *ff*

H2 *ff*

H3 *ff*

H4 *mf* *f*

130

H1 *ff*

H2 *ff*

H3 *ff*

H4 *ff*

*mp*

130

T1 *mf* So hop, hop, hop, ga-lop, lop, lop! My broom-stick nag, come

T2 *mf* So hop, hop, hop, ga-lop, lop, lop! My broom-stick nag, come

B1 *mf* So hop, hop, hop, ga-lop, lop, lop! My broom-stick nag, come

B2 *mf* So hop, hop, hop, ga-lop, lop, lop! My broom-stick nag, come

137

H1 *ff*

H2 *mp*

H3 *mp*

H4

137

T1 do not lag! *mf* At dawn of day, I

T2 do not lag! *mf* At dawn of day, I

B1 do not lag! *mf* At dawn of day, I

B2 do not lag! *mf* At dawn of day, I

143

H1 *ff*

H2 *mp* *p*

H3 *mp*

H4 *mp* *p*

143

T1  
ride a-way, am here and there, and ev-'ry-where! *p* At mid-night hour, when

T2  
ride a-way, am here and there, and ev-'ry-where! *p* At mid-night hour, when

B1  
ride a-way, am here and there, and ev-'ry-where! *p* At mid-night hour, when

B2  
ride a-way, am here and there, and ev-'ry-where! *p* At mid-night hour, when

151

H1 *f*

H2 *f*

H3 *mp* *f*

H4 *mp* *f*

151

T1  
none can know, to join the witch-es' dance I go!

T2  
none can know, to join the witch-es' dance I go!

B1  
none can know, to join the witch-es' dance I go!

B2  
none can know, to join the witch-es' dance I go!

158

H1 *ff* *p*

H2 *ff* *p*

H3 *ff* *p*

H4 *ff* *p*

158

T1 *p* And three and four, are witch-es' lore, and five and six, are

T2 *p* And three and four, are witch-es' lore, and five and six, are

B1 *p* And three and four, are witch-es' lore, and five and six, are

B2 *p* And three and four, are witch-es' lore, and five and six, are

165

H1 *f* *mp*

H2 *f* *mp*

H3 *f* *mp*

H4 *f* *mp*

165

T1 *mf* And  
wit-ches' tricks and nine is one and ten is none, and sev'n is nil, or what she will!

T2 *mf* And  
wit-ches' tricks and nine is one, and ten is none, and sev'n is nil, or what she will!

B1 *mf* And  
wit-ches' tricks and nine is one, and ten is none, and sev'n is nil, or what she will!

B2 *mf* And  
wit-ches' tricks and nine is one, and ten is none, and sev'n is nil, or what she will!



172 *rit.* Munter ♩ = 88

H1  
H2  
H3  
H4

*ff* *ff* *ff* *ff*

172

T1  
T2  
B1  
B2

thus they ride till dawn of day!  
thus they ride till dawn of day!  
thus they ride till dawn of day!  
thus they ride till dawn of day!

179

H1  
H2  
H3  
H4

*p* *p* *p* *p*

186

H1  
H2  
H3  
H4

*p cresc. poco à poco*  
*p cresc. poco à poco*  
*p cresc. poco à poco*  
*p cresc. poco à poco*

193

Four staves (H1, H2, H3, H4) of music. H1 is in treble clef, H2, H3, and H4 are in bass clef. The key signature has one sharp (F#). The music features long, flowing lines with many slurs and ties. Dynamics include *f* and *p* at the end of the system.

201

Four staves (H1, H2, H3, H4) of music. H1 is in treble clef, H2, H3, and H4 are in bass clef. The key signature has one sharp (F#). The music continues with long, flowing lines. A *p* dynamic is marked at the beginning of the first staff.

209

Four staves (H1, H2, H3, H4) of music. H1 is in treble clef, H2, H3, and H4 are in bass clef. The key signature has one sharp (F#). Dynamics include *mf*, *sub. p*, *f*, and *p* across the staves.

218

Four staves (H1, H2, H3, H4) of music. H1 is in treble clef, H2, H3, and H4 are in bass clef. The key signature has one sharp (F#). Dynamics include *f* and *ff*. A *tr* (trill) is indicated above the final note in the H1 staff.

226 *rit.*

H1 *mp* *p* *pp*

H2 *mp* *p* *mf*

H3 *mp* *p* *pp*

H4 *mp* *p* *pp*

233 *accel.* Knusperwalzer  $\text{♩} = 52$

H1 *mf* *f* *f* *mp*

H2 *f* *mp*

H3 *f* *mp*

H4 *f* *mp*

233

T1 *f* Hur - rah! *mf* now sing the witch is dead,

T2 *f* Hur - rah! *mf* now sing the witch is dead,

B1 *f* Hur - rah! *mf* now sing the witch is dead,

B2 *f* Hur - rah! *mf* now sing the witch is dead,

241

Musical score for instruments H1, H2, H3, and H4. H1 has rests. H2 and H3 have melodic lines with dynamics *mp*. H4 has a bass line with dynamics *mp*.

241

Vocal score for T1, T2, B1, and B2. Lyrics: real - ly dead! No more to dread! *f* Hur - rah! *mf* now sing the witch is still, death - ly

250

Musical score for instruments H1, H2, H3, and H4. H1 has a melodic line with dynamics *mp*. H2, H3, and H4 have accompaniment with dynamics *mp*. *rit.* is marked above H1.

250

Vocal score for T1, T2, B1, and B2. Lyrics: still! We can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no more!\_

259 *a tempo*

H1

H2 *mp*

H3 *mp*

H4 *mf*

259

T1  
8 — Yes, — let us hap - py be, dan - cing so mer - ri - ly; now the old witch is gone, we'll have no

T2  
8 — Yes, — let us hap - py be, dan - cing so mer - ri - ly, now the old witch is gone, we'll have no

B1  
— Yes, — let us hap - py be, dan - cing so mer - ri - ly, now the old witch is gone, we'll have no

B2  
— Yes, — let us hap - py be, dan - cing so mer - ri - ly, now the old witch is gone, we'll have no

267

H1

H2 *mf* *sub. p* *mf*

H3 *mf* *sub. p* *mf*

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

267

T1  
8 end of fun! *mp* Hey! — Hur - rah, hur - rah! *f* Hip hur -

T2  
8 end of fun! *mp* Hey! — Hur - rah, hur - rah! *f* Hip hur -

B1  
end of fun! *mp* Hey! — Hur - rah, hur - rah! *f* Hip hur -

B2  
end of fun! *mp* Hey! — Hur - rah, hur - rah! *f* Hip hur -

276

H1 *mf*

H2 *mf*

H3 *mf*

H4 *mf*

276

T1  
rah! Hip hur - rah! Hur - rah!

T2  
rah! Hip hur - rah! Hur - rah!

B1  
rah! Hip hur - rah! Hur - rah!

B2  
rah! Hip hur - rah! Hur - rah!

287

H1 *mf*

H2 *mf*

H3

H4

*poco rit.*

Ziemlich schnell ♩ = 102

296

ff

H1

H2

H3

H4

This system contains measures 296 through 302. It features four staves for voices (H1, H2, H3, H4) and four staves for instruments (T1, T2, B1, B2). The music is in 3/2 time and begins with a dynamic marking of *ff*. The vocal parts have melodic lines, while the instrumental parts provide harmonic support with rhythmic patterns.

296

T1

T2

B1

B2

This system contains measures 296 through 302, corresponding to the vocal parts above. The instrumental staves (T1, T2, B1, B2) are mostly empty, indicating that the instruments are silent during these measures.

303

H1

H2

H3

H4

This system contains measures 303 through 309. It features four staves for voices (H1, H2, H3, H4) and four staves for instruments (T1, T2, B1, B2). The vocal parts continue with melodic lines, and the instrumental parts provide harmonic support with rhythmic patterns.

303

T1

T2

B1

B2

This system contains measures 303 through 309, corresponding to the vocal parts above. The instrumental staves (T1, T2, B1, B2) are mostly empty, indicating that the instruments are silent during these measures.

308

H1 *p*

H2 *p*

H3

H4 *p*

308

T1 *mf* Chil - dren, see the won - der wrought, how the Witch her - self was caught un - a - ware in the snare

T2 *mf* Chil - dren, see the won - der wrought, how the Witch her - self was caught un - a - ware in the snare

B1 *mf* Chil - dren, see the won - der wrought, how the Witch her - self was caught un - a - ware in the snare

B2 *mf* Chil - dren, see the won - der wrought, how the witch her - self was caught un - a - ware in the snare

314

H1 *mf* *p*

H2 *mf* *p*

H3 *p*

H4 *p*

314

T1 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

T2 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

B1 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -

B2 laid for you with cun - ning rare! *mf* See, O see the won - der wrought, how the witch her -



320

H1

H2

H3

H4

320

T1

T2

B1

B2

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!

326

H1

H2

H3

H4

*Allmählich breiter im Zeitmasse.*

*fp*

*fp*

*p*

326

T1

T2

B1

B2

*mp* Mmmm

*mf* Such is Hea - ven's chas - tise - ment; *mp* Mmmm *mf* "When past bea - ring is our grief,

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

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

rit.

332

332

Feierlich (leise beginnend)

338

338

Noch breiter werdend,  
sehr anschwellend

Schnell ♩ = 120

344

H1  
H2  
H3  
H4

*f* *ff*

344

T1  
T2  
B1  
B2

"Then 'tis Hea - ven *ff* send sure re - lief!"  
Then 'tis Hea - ven *ff* send sure re - lief!"

350

H1  
H2  
H3  
H4

*f* *ff*

350

T1  
T2  
B1  
B2