

Christ, der Herr ist auferstanden

Allegro

Text: Charles Wesley
Mel.: Lyra Davidica
Arr.: V. P. Zinchenko
Arr. für gr. Sinf.-orch: W. Wins 21.12.07

Vorspiel *Zwischenspiel 1*

Flöte

Oboe

Klarinette

Fagott

Horn

Trompete

Posaune

Klavier

Marimba

Triangel

Violine

Viola

Violoncello

Kontrabaß

Chor

Christ, der Herr ist auferstanden

Vers 1 + 3

7

Fl *mf*

Ob *mf*

Kl *mf*

Fg *mf*

Hn *mf*

Tr *mf*

Pos *mf*

Kv *mf*

Mar *mf*

Tri

Ve *mf*

Va *mf*

Vo *mf*

Kb *mf*

C *mf*

Detailed description: This is a page of a musical score for the hymn 'Christ, der Herr ist auferstanden'. The score is for measures 7, 8, and 9. It features a variety of instruments and voices. The woodwinds include Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Horn (Hn), Trumpet (Tr), and Trombone (Pos). The brass section includes Trumpet (Tr) and Trombone (Pos). The strings consist of Violin (Vl), Viola (Va), Violoncello (Vcl), and Contrabass (Cb). The keyboard part is for Organ (C). The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key with one sharp (F#) and a common time signature. The dynamic marking is *mf* (mezzo-forte). The music is written in a traditional score format with staves for each instrument and voice part. The first measure (measure 7) starts with a treble clef and a key signature of one sharp. The melody for the vocal parts is primarily in the soprano and alto parts, with the tenor and bass parts providing harmonic support. The instrumental parts are primarily in the woodwinds and strings, with the organ providing a steady accompaniment. The score is well-organized and easy to read.

Christ, der Herr ist auferstanden

11

Fl

Ob

Kl

Fg

Hn

Tr

Pos

Kv

Mar

Tri

Ve

Va

Vo

Kb

C

Detailed description: This is a page of a musical score for the hymn 'Christ, der Herr ist auferstanden'. The page is numbered '11' in the top left corner. It features 15 staves, each labeled with an instrument or voice part: Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Horn (Hn), Trumpet (Tr), Trombone (Pos), Keyboard (Kv), Maracas (Mar), Triangle (Tri), Violin (Ve), Viola (Va), Voice (Vo), Double Bass (Kb), and Cello (C). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute part begins with a rest for the first two measures, followed by a melodic line with slurs and trills. The Oboe, Clarinet, Bassoon, Horn, and Trombone parts play a steady accompaniment of quarter notes. The Trumpet and Trombone parts have accents and slurs. The Keyboard part (Kv) provides a harmonic accompaniment with chords and moving lines in both hands. The Maracas part plays a simple rhythmic pattern. The Triangle part is silent. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Voice part (Vo) has a melodic line with slurs and accents. The Double Bass part (Kb) plays a simple bass line. The Cello part (C) plays a harmonic accompaniment similar to the keyboard part.

Christ, der Herr ist auferstanden

15

Fl

Ob

Kl

Fg

Hn

Tr

Pos

Kv

Mar

Tri

Ve

Va

Vo

Kb

C

Christ, der Herr ist auferstanden

19

Fl

Ob

Kl

Fg

Hn

Tr

Pos

Kv

Mar

Tri

Ve

Va

Vo

Kb

C

Christ, der Herr ist auferstanden

Zwischenspiel 2

23

Fl

Ob

Kl

Fg

Hn

Tr

Pos

Kv

Mar

Tri

Ve

Va

Vo

Kb

C

Christ, der Herr ist auferstanden

Vers 2 + 4

25

Fl *mf*

Ob *mf*

Kl

Fg *mf*

Hn

Tr

Pos

Kv *mf*

Mar

Tri

Ve *mf* *Pizz.* *arco*

Va *mf* *Pizz.* *arco*

Vo *mf* *Pizz.* *arco*

Kb *mf* *Pizz.*

C *mf*

Detailed description: This is a page of a musical score for the hymn 'Christ, der Herr ist auferstanden', specifically for Verses 2 and 4. The score is arranged for a full orchestra and includes a double bass line. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Kl), Bassoon (Fg), Horn (Hn), Trumpet (Tr), Trombone (Pos), Keyboard (Kv), Maracas (Mar), Triangle (Tri), Violin (Ve), Viola (Va), Cello (Vo), Double Bass (Kb), and Cymbals (C). The music is written in a key with one sharp (F#) and a 2/4 time signature. The score begins at measure 25. The Flute and Oboe parts feature a melodic line with a dynamic marking of *mf* and include trills. The Keyboard part provides harmonic support with chords and moving lines. The Violin, Viola, and Cello parts are marked *Pizz.* (pizzicato) and *arco* (arco). The Double Bass part is marked *mf* and *Pizz.* The overall texture is light and rhythmic.

Christ, der Herr ist auferstanden

29

Fl

Ob

Kl

Fg

Hn

Tr

Pos

Kv

Mar

Tri

Ve

Va

Vo

Kb

C

tr

tr

tr

tr

mp

Pizz.

arco

Pizz.

arco

Pizz.

arco

mp

Christ, der Herr ist auferstanden

37

Fl

Ob

Kl

Fg

Hn

Tr

Pos

Kv

Mar

Tri

Ve

Va

Vo

Kb

C

Christ, der Herr ist auferstanden

41

Fl

Ob

Kl

Fg

Hn

Tr

Pos

Kv

Mar

Tri

Ve

Va

Vo

Kb

C

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Flöte

Vorspiel

Zwischenspiel 1

Vers 1 + 3

Zwischenspiel 2

Vers 2 + 4

The musical score is written for a flute in 4/4 time. It begins with a 'Vorspiel' (Introduction) marked 'mf' (mezzo-forte), consisting of a series of eighth-note patterns. This is followed by 'Zwischenspiel 1' (Interlude 1), which features a more complex rhythmic pattern with accents. The first verse, 'Vers 1 + 3', starts at measure 7 and includes trills (tr) and accents. The second 'Zwischenspiel 2' (Interlude 2) begins at measure 23 with a simple eighth-note accompaniment. The second verse, 'Vers 2 + 4', starts at measure 25 and also includes trills and accents. The score concludes with first and second endings (1. and 2.) for the final phrase, ending at measure 41.

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Oboe

Vorspiel

Zwischenspiel 1

mf

7 *Vers 1 + 3*

mf

15

tr

tr

Zwischenspiel 2

23

25 *Vers 2 + 4*

mf

tr

tr

tr

33

37

1.

tr

tr

41

2.

tr

tr

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Klarinette

Vorspiel

Zwischenspiel 1

mf

7 *Vers 1 + 3*

mf

15

Zwischenspiel 2

23

25 *Vers 2 + 4*

10

mf

37

1.

41

2.

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Fagott

Vorspiel *Zwischenspiel 1*

7 *Vers 1 + 3*
mf

15

Zwischenspiel 2

23

25 *Vers 2 + 4*
mf *mf*

37 1.

41 2.

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Horn

Vorspiel

Zwischenspiel 1

7 *Vers 1 + 3*

15

23 *Zwischenspiel 2* *Vers 2 + 4*

33

41

The musical score is written for a Horn in G major (one sharp) and 4/4 time. It begins with a *Vorspiel* (Introduction) marked *f* (forte). This is followed by *Zwischenspiel 1* (Interlude 1) marked *mf* (mezzo-forte). The first verse, *Vers 1 + 3*, starts at measure 7 and is marked *mf*. The second verse, *Vers 2 + 4*, starts at measure 23 and is marked *mp* (mezzo-piano). The score includes two interludes, *Zwischenspiel 2* at measure 23, and two endings: the first ending (1.) at measure 33 and the second ending (2.) at measure 41. The piece concludes with a final cadence.

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Vorspiel

Zwischenspiel 1

Trompete

mf *f* *mf*

7 Vers 1 + 3

mf

mf

23 Zwischenspiel 2

Vers 2 + 4

mf

mf

mf

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Vorspiel *Zwischenspiel 1*

Posaune

f *mf*

7 *Vers 1 + 3*

mf

15

23 *Zwischenspiel 2* *Vers 2 + 4*

10 *mf*

37 1.

41 2.

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Marimba

Vorspiel

Zwischenspiel 1

f *mf*

7 *Vers 1 + 3*

mf

15

mf

23 *Zwischenspiel 2* *Vers 2 + 4*

10

mf

37

1.

mf

41

2.

mf

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Triangel

Vorspiel *Zwischenspiel 1*

mf

7 *Vers 1 + 3* *Zwischenspiel 2* *Vers 2 + 4* 1.

15 **15**

41 2.

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Violine

Vorspiel

Zwischenspiel 1

mf

7

Vers 1 + 3

mf

11

tr

15

19

Zwischenspiel 2

23

Vers 2 + 4

Pizz.

25

mf

arco

Pizz.

29

arco

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33

Musical notation for measures 33-36. The staff contains a series of chords and eighth notes. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, and the accompaniment is primarily chords. Measure 36 ends with a repeat sign.

37

Musical notation for measures 37-40. Measures 37-39 continue with the previous pattern. Measure 40 features a first ending bracket labeled "1." with a trill (tr) and a wavy line above it, indicating a trill ornament.

41

Musical notation for measures 41-44. Measure 41 features a second ending bracket labeled "2." with a trill (tr) and a wavy line above it. The rest of the system (measures 42-44) continues with eighth notes and chords.

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Viola

Vorspiel *Zwischenspiel 1*

mf

7 *Vers 1 + 3*
mf

11

15

19

23 *Zwischenspiel 2*

25 *Vers 2 + 4*
Pizz. *mf* *arco*

29 *Pizz.* *arco*

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33



37



41



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Violoncello

Vorspiel *Zwischenspiel 1*

f *mf*

7 *Vers 1 + 3*

mf

11

15

19

23 *Zwischenspiel 2*

Vers 2 + 4

25 *Pizz.* *arco*

mf

29 *Pizz.* *arco*

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33



37



41



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Vorspiel

Zwischenspiel 1

Kontrabaß

f *mf*

The first staff of music is in bass clef with a 4/4 time signature. It begins with a forte (*f*) dynamic and a half note G2. The melody continues with quarter notes A2, B2, and C3, followed by a half note D3. A dynamic change to mezzo-forte (*mf*) occurs at the start of the second measure. The piece concludes with a repeat sign and a final flourish of eighth notes.

7 Vers 1 + 3

mf

The second staff of music starts at measure 7. It features a mezzo-forte (*mf*) dynamic. The melody consists of quarter notes G2, A2, B2, and C3, with rests in between.

15

The third staff of music continues the melody from the previous staff, maintaining the mezzo-forte (*mf*) dynamic.

23 Zwischenspiel 2

The fourth staff of music is an interlude. It features a rhythmic pattern of eighth notes and quarter notes, with some notes beamed together.

Vers 2 + 4

25 *Pizz.*

mf

The fifth staff of music starts at measure 25. It features a mezzo-forte (*mf*) dynamic and a *Pizz.* (pizzicato) instruction. The melody consists of quarter notes G2, A2, B2, and C3, with rests in between.

33

arco

The sixth staff of music continues the melody from the previous staff. It features an *arco* (arco) instruction. The piece concludes with a first ending bracket.

41

2.

The seventh staff of music is the final ending. It features a second ending bracket. The piece concludes with a final flourish of eighth notes.

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Chor

Vorspiel

Zwischenspiel 1

7

Vers 1 + 3

mf

1. Christ, der Herr ist auf - er - stan - den, Hal - - - - le - - lu - - ja,
3. Chris - tus lebt, es sol - len le - ben, Hal - - - - le - - lu - - ja,

11

1. sagt es laut in al - len Lan - den, Hal - - - - le - - lu - - ja,
3. die sich Ihm im Glau - ben ge - ben, Hal - - - - le - - lu - - ja,

15

1. Sie - ges - ju - bel hoch - er - schallt, Hal - - - - le - - lu - - ja,
3. und in Sei - nen Hän - den ruhn, Hal - - - - le - - lu - - ja.

19

Zwischenspiel 2

1. Erd und Him - mel wi - der - halt. Hal - - - - le - - lu - - ja!
3. Tod, wo ist dein Sta - chel nun? Hal - - - - le - - lu - - ja.

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25 *Vers 2 + 4*

mf

2. Was im Stal - le hat be - gon - nen, Hal - - - - le - - lu - - ja,
4. Gro - ßer Kö - nig, Dir zum Prei - se, Hal - - - - le - - lu - - ja,

mf

29

2. ist im Fel - sen - grab ge - won - nen, Hal - - - - le - - lu - - ja.
4. ma - chen wir auf vie - le Wei - se, Hal - - - - le - - lu - - ja,

33

2. Le - ben aus der E - wig - keit, Hal - - - - le - - lu - - ja,
4. al - ler Welt mit fro - hem Mund, Hal - - - - le - - lu - - ja,

37

2. ü - - ber - - win - det Tod und Zeit. Hal - - - - le - - lu - - ja.
4. dei - - nen Ret - ter - na - men kund. Hal - - - - le - -

41

2.

4. lu - - ja!