

Triptychon

I. "Wie herrlich gibst du, Herr, dich zu erkennen"

II. "Herzliebster Jesu, was hast du verbrochen?"

III. "Christ ist erstanden"

Piccolo Trumpet & Organ

Max Glauser

EMR 2221

**Print & Listen
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I. "Wie herrlich gibst du, Herr, dich zu erkennen"

Max Gläuser

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$\text{♩} = 72$



f 2

7



ff

11



16



4 3

25



4

33



3

38



1 1

43



7

54



59



1

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I. "Wie herrlich gibst du, Herr, dich zu erkennen"

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$\text{♩} = 72$

Piccolo Trumpet

f

Man. II (8' 4' 2')

Organ

Man. I (8' 4' 2')

non legato

Ped. 16' 8' 4'

4

7

ff

ff

I

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10

Musical score for measures 10-13. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The time signature is 8/8. Measure 10 starts with a treble staff containing a melodic line and a grand staff with a bass line. Measure 11 features a second ending bracket labeled 'II' over the treble staff and a first ending bracket labeled 'I' over the bass line. Measures 12 and 13 continue the melodic and bass lines.

14

Musical score for measures 14-16. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The time signature is 10/8. Measure 14 shows a melodic line in the treble staff and a bass line in the grand staff. Measure 15 features a first ending bracket labeled 'I' over the bass line. Measure 16 continues the melodic and bass lines.

17

Musical score for measures 17-20. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The time signature is 7/8. Measure 17 is a whole rest in the treble staff. Measure 18 features a second ending bracket labeled 'II' over the treble staff and a first ending bracket labeled 'I' over the bass line. Measures 19 and 20 continue the melodic and bass lines.

21

Musical score for measures 21-24. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The time signature is 7/8. Measure 21 shows a melodic line in the treble staff and a bass line in the grand staff. Measure 22 features a first ending bracket labeled 'I' over the bass line. Measure 23 features a second ending bracket labeled 'II' over the treble staff and a first ending bracket labeled 'I' over the bass line. Measure 24 continues the melodic and bass lines.

25

28

31

35

II. "Herzliebster Jesu, was hast du verbrochen?"

Moderato ♩ = 69 rit.

p *p* I Fl. 8'

4 **Rezitativ (langsamer)** rit. a tempo

7 **accel.** rit.

11 **Piccolo accel.** rit.

più f

Ped. Bourdon 16' Fl. 8

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Detailed description: This is a musical score for a piece titled "II. 'Herzliebster Jesu, was hast du verbrochen?'". The score is in common time (C) and begins with a tempo marking of "Moderato" and a quarter note equal to 69 (♩ = 69). The first system shows a vocal line starting with a long note, followed by a piano accompaniment. The second system, starting at measure 4, is marked "Rezitativ (langsamer)" and includes a triplet. The third system, starting at measure 7, features a triplet and is marked "accel." followed by "rit.". The fourth system, starting at measure 11, is marked "Piccolo accel." and includes a triplet. The score concludes with a "Ped. Bourdon 16' Fl. 8" instruction. The publisher information "EMR 2221" and the website "www.reift.ch" are located at the bottom.

15

I Fl. 8' II 8' 4' Nasard

Koppel I-Ped.

20

Schneller ♩ = 96 poco accel.

p

24

+ Quinte 2 2/3 *f* + 2'

f

28

ruhiger rit.

- 2'

III. "Christ ist erstanden"

Molto energico ♩ = 132

mp simile

mp HW 8' 4' 2' Mixt (ev. Man. 16') simile

Musical score for measures 1-5. The score is in common time (C) and features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Molto energico' with a quarter note equal to 132. The dynamics are marked 'mp' (mezzo-piano) and 'simile' (simile). The piano is identified as 'HW 8' 4' 2' Mixt (ev. Man. 16')'.

6

simile

simile

Musical score for measures 6-10. The score continues with the same piano accompaniment. The dynamics are marked 'simile'.

11

Musical score for measures 11-15. The score continues with the same piano accompaniment.

16

Musical score for measures 16-20. The score continues with the same piano accompaniment.

21

Musical score for measures 21-25. The score consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The vocal line is in a higher register and has a melodic contour.

26 Halbe - Punkierte Viertel

Musical score for measures 26-28. The tempo is marked *mf*. The score consists of three staves: a vocal line (top), a piano accompaniment (middle), and a bass line (bottom). The piano accompaniment is highly rhythmic, featuring many sixteenth notes. The vocal line is in a higher register and has a melodic contour.

29

Musical score for measures 29-31. The piano accompaniment continues with a complex rhythmic pattern. The vocal line is in a higher register and has a melodic contour.

32

Musical score for measures 32-34. The piano accompaniment continues with a complex rhythmic pattern. The vocal line is in a higher register and has a melodic contour.

35

Musical score for measures 35-37. The system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many beamed eighth notes. A triplet of eighth notes is marked with a '3' in measure 37.

38

Musical score for measures 38-40. The system includes a vocal line and a piano accompaniment. The piano part continues with the complex rhythmic pattern. A second ending bracket labeled 'II' spans measures 39 and 40.

41

Musical score for measures 41-43. The system includes a vocal line and a piano accompaniment. The piano part continues with the complex rhythmic pattern. A first ending bracket labeled 'Man. I' spans measures 42 and 43.

44

Musical score for measures 44-46. The system includes a vocal line and a piano accompaniment. The piano part continues with the complex rhythmic pattern.

2 TRUMPETS & WIND BAND

EMR 1068 ARMITAGE, Dennis The Happy Twins
 EMR 11382 BOWMAN, Euday L. 12th Street Rag
 EMR 1058 MICHEL, Jean-Fr. Rolipops
 EMR 10276 MORTIMER, J.G. (Arr.) Gershwin Fantasy
 EMR 11108 NAULAIS, Jérôme Julito Mio
 EMR 11353 SAURER, Marcel Klezmer Fantasy
 EMR 10417 SUBA, Eduardo Latin Lovers
 EMR 10303 TAILOR, Norman Trumpet Tango

3 TRUMPETS

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 EMR 6193 HÄNDEL, Georg Fr. Arioso (5)
 EMR 6197 HÄNDEL, Georg Fr. Largo 5)
 EMR 6199 HÄNDEL, Georg Fr. March "Occasional Oratorio" (5)
 EMR 6191 HÄNDEL, Georg Fr. March "Scipio" (5)
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 EMR 6194 HÄNDEL, Georg Fr. Sarabande I (5)
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 EMR 808H MICHEL, Jean-Fr. Feierliche Musik - Trio Album
 EMR 820H MICHEL, Jean-Fr. Golden Hits - Trio Album
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3 TRUMPETS & PIANO

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 EMR 6489 HÄNDEL, Georg Fr. Entrance Of The Queen Of Sheba
 EMR 6018 HÄNDEL, Georg Fr. Sonata N° 2 (Orwid)
 EMR 6492 MOREN, Bertrand Fantasy On Themes From Carmen
 EMR 6488 MOZART, W.A. Queen Of The Night's Aria
 EMR 6493 MOZART, W.A. Rondo Alla Turca
 EMR 19304 NAULAIS, Jérôme Bayside
 EMR 19305 NAULAIS, Jérôme Flamme And Co
 EMR 19306 PAGANINI, Niccolò Moto Perpetuo
 EMR 6490 RIMSKY-KORSAKOV Flight Of The Bumblebee
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 EMR 6554 SAURER, Marcel Klezmer Fantasy
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 EMR 6119 STANLEY, John Trumpet Voluntary (Sip)
 EMR 6039 TELEMANN, G.Ph. Sonate G-Dur (Kraus)

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