

PAUL HINDEMITH

1895—1963

Apparebit repentina dies

für gemischten Chor und Blechinstrumente

for mixed chorus and Brass Instruments

1947

Chorpartitur

Voxen

PREVIEW
Low Resolution



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Written for the Symposium on Music criticism Harvard University, Cambridge, Mass. May 1947.

Text: A latin Poem, before 700 — taken from the Oxford Book of medieval latin verse (Ed. Stephen Gascoke).

Instruments: Four French Horns in F, two Trumpets in B flat, three Trombones, one Bass Tuba.

Geschrieben für das „Symposium on Music criticism“ Harvard Universität, Cambridge, Mass. Mai 1947.

Text: Ein lateinisches Gedicht, vor 700 — aus dem Oxford-Buch lateinischer Gedichte des Mittelalters. Herausgegeben von Stephan Gascoke.

Orchester-Besetzung: 4 Franzosenhörner in F, 2 Trompeten in B flach, 3 Trombone und 1 Baßtuba.

The Poem's accentual and orthographical peculiarities (Méndicum, Moritur, Jerusálem, Karitas, Kristus) have been retained in this score.

Die Betonungen und orthographischen Eigentümlichkeiten der Originaldichtung (Méndicum, Moritur, Jerusálem, Karitas, Kristus) wurden in dieser Partitur beibehalten.

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Paul Hindemith
(1947)

1

Broad (*Breit*) Allegro (♩ ca 190)



8 **A**



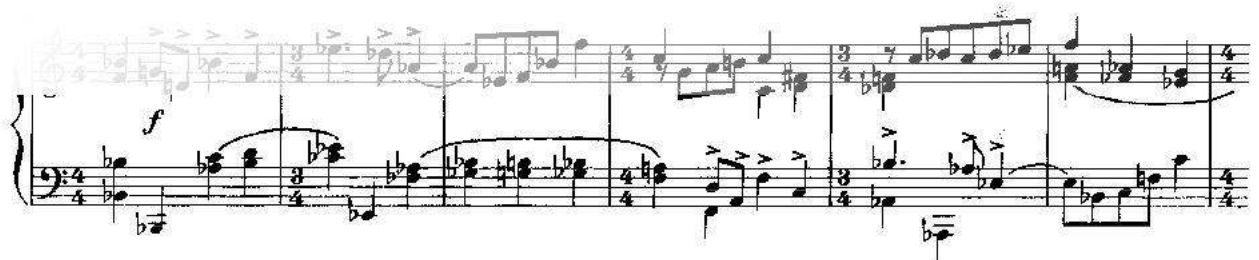
17



18 *mf*



f



30 **C**

mf cresc.

Musical score for measures 30-35. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 30 starts with a treble clef and a common time signature. The music features a melodic line in the right hand and a bass line in the left hand. A box labeled 'C' is placed above the first measure. The dynamic marking 'mf cresc.' is written below the first measure.

36

Musical score for measures 36-42. The music continues with the same melodic and bass lines. The right hand has some slurs and accents. The left hand has some chords and single notes.

43 **D**

p cresc.

Musical score for measures 43-49. The piece changes to 3/4 time. Measure 43 starts with a treble clef and a common time signature. The music features a melodic line in the right hand and a bass line in the left hand. A box labeled 'D' is placed above the first measure. The dynamic marking 'p cresc.' is written below the first measure.

50

Musical score for measures 50-56. The music continues with the same melodic and bass lines. The right hand has some slurs and accents. The left hand has some chords and single notes.

57

Musical score for measures 57-63. The music continues with the same melodic and bass lines. The right hand has some slurs and accents. The left hand has some chords and single notes.

64

poco largamento

Musical score for measures 64-70. The music continues with the same melodic and bass lines. The right hand has some slurs and accents. The left hand has some chords and single notes. The dynamic marking 'poco largamento' is written below the first measure.

77 **F** *ff* *a tempo*

Ap - pa - re - bit re - pen - ti - na
 Ap - pa - re - bit re - pen - ti - na di - es ma - gna
 Ap - pa - re - bit re - pen - ti - na di - es

a tempo

di - es, cu - vel -
 do - mi - ni, cu - vel -
 di - es, cu - vel -
 do - mi - ni, cu - vel -

p
 im - pro - vi - ses oc - cu - pans,
 im - pro - vi - ses oc - cu - pans,
 ut no - cte im - pro - vi - ses oc - cu - pans,
 im - pro - vi - ses oc - cu - pans.

99 Slow (♩ 58) (Langsam)

Bre - vis to - tus tum pa - re - bit pri - sci lu - xus

Bre - vis to - tus tum pa - re - bit pri - sci lu - xus

Bre - vis to - tus tum pa - re - bit pri - sci lu - xus

Bre - vis tum pa - re - bit lu - xus sae -

Slow (♩ 58) (Langsam)

p

102

H pp cresc.

sae - cu - li, tum cum cla re - bit

sae - cu - li,

sae - cu - li, cum re - bit sae - cu - lum cla -

p

re - is - se sae - cu - lum, prae - ter - is - se sae - cu - lum.

prae - ter - is - se sae cu - lum, cum prae - ter - is - se sae - cu - lum.

re - bit prae - ter - is - se sae - cu - lum, cum prae - ter - is - se sae - cu - lum.

re - bit prae - ter - is - se cla - re - bit prae - ter - is - se sae - cu - lum.

p *pp*

110 As before (♩ ca 190) (Wie zuvor) *f* **I** *ppresc.*

Cla - gor tu - bae per qua - ter - nas... ter - rae pla -

Cla - gor tu - bae per qua - ter - ter - rae pla -

As before (♩ ca 190) (Wie zuvor) **I**

120 *fmp cresc.*

gas con - ci - nens, vi - vos u - na tu. que Chri - et ob - vi - am. De.

gas con - ci - nens, vi - vos u - na tu. que Chri - et ob - vi - am. De.

mf **I** *ppresc.*

te - sti ju - dex ar - ce, ma - je - sta - te ful - gi - dus, cla - ris

cae - le - sti ju - dex ar - ce, ma - je - sta - te ful - gi - dus, cla - ris

mf **I**

124

an-ge-lo-rum cho-ris co-mi-ta-tus ad - - e - rit.

an-ge-lo-rum cho-ris co-mi-ta-tus ad

co-mi-ta-tus cho-ris ad

E - ru - be-scet or - bis

be-scet or - bis

stel-lae ca-dent pal-le-

Stel-lae ca - dent pal - le - scen - tes, mun - di

sol ob - scu - ra - bi - tur, stel - lae

E - ru - be - scet or - bis lu-nae, stel-