

# Hänsel und Gretel

Engelbert Humperdinck

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

Arie van Hoek

aan Truus Litjens

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Ruhige, nicht zu langsame Bewegung

Soprano

Alto

Tenor

Bass

Piano

P

P

cresc.

mf

16 *poco rit.* *a tempo*

22 *non-rit.*

27 *rall.* *Gemächlich* ♩ = 76

S  
A  
T  
B

*mp* O, for you and me, poor  
*mp* O, for you and me, poor

27 *p*

31

S  
mo - ther, ev - 'ry day is like the o - ther: with a big hole in our

A  
mo - ther, ev - 'ry day is like the o - ther: with a big hole in our

T  
8 *mp* ev - 'ry day is like the o - ther: with a big hole in our

B  
*mp* ev - 'ry day is like the o - ther: with a big hole in our

P  
31

33

S  
*rit.* purse, and in the sto - mach an e - ven worse. *rubato* Tral - la - la - la, *tempo* tral - la - la -

A  
purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

T  
8 purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

B  
purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

P  
33

35

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

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

35  
T  
8  
la, hun - ger is the poor man's curse! Tral-la - la, tral-la - la - la -

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

P  
35

37

S  
la, hun - ger is the poor man's curse! *mp* 'Tis-n't much that we re -

A  
la, hun - ger is the poor man's curse! *mp* 'Tis-n't much that we re -

37  
T  
8  
la, hun - ger is the poor man's curse!

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

P  
37

*f* *p*

*rit.*

40

S  
qui-re, just a lit - tle food and fi-re! But a-las it's true e - nough, life on some of us is

A  
qui-re, just a lit - tle food and fi-re! But a-las! it's true e - nough, life on some of us is

40  
T  
8 *mp* just a lit - tle food and fi-re! But a-las! it's true e - nough, life on some of us is

B  
*mp* just a lit - tle food and fi-re! But a-las it's true e - nough, life on some of us is

P  
40

43 *rubato* *tempo*

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

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

43  
T  
8 rough! Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

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

P  
43

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!

45  
8 T 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!

45

P *f*

48

S *mf* Yes, hun-ger's all ve-ry well to feel, if you canget a good square

A *mf* Yes, hun-ger's all ve-ry well to feel, if you canget a good square

48  
8 T *mf* if you canget a good square

B *mf* if you canget a good square

48

P *p*

50 *rit.*

S  
meal: but when there's nought what you can do, sup-po - sing the purse is emp - ty

A  
meal: but when there's nuoght, what can you do, sup-po - sing the purse is emp - ty

T  
8  
meal: but when there's nuoght, what can you do, sup-po - sing the purse is emp - ty

B  
meal: but when there's nought what you can do, sup-po - sing the purse is emp - ty

P

52 *rubato* *tempo*

S  
too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

A  
too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

T  
8  
too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

B  
too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

P



54

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

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

54  
T  
8  
dew! *f* Tral-la-la, tral-la-la-la-la, O for a drop of moun-tain

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

P

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

S  
dew!

A  
dew!

56  
T  
8  
dew!

B  
dew!

56  
P  
*f* *mf* *p*

60

*mf* *p*

This system contains measures 60 through 64. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with various articulations and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

65

*cresc.*

This system contains measures 65 through 69. The right hand continues its melodic development with slurs and ties. The left hand maintains a steady accompaniment. A *cresc.* (crescendo) marking is present in the right hand.

70

*sf* *p*

This system contains measures 70 through 74. The right hand has a prominent melodic line with a *sf* (sforzando) marking. The left hand features a more active accompaniment with slurs. Dynamic markings include *sf* and *p*.

75

*non-rit.*

This system contains measures 75 through 79. The right hand has a long, sweeping melodic phrase with a *non-rit.* (non-ritardando) marking. The left hand continues with a rhythmic accompaniment.

80

*rit.*

This system contains measures 80 through 84. The right hand features a melodic line with a *rit.* (ritardando) marking. The left hand has a rhythmic accompaniment. The system concludes with a double bar line and a 4/4 time signature change.

Sehr ruhig ♩ = 68

mit halber Stimme.

84

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

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

84

T *p* Mmmm Mmmm Mmmm

B *p* Mmmm Mmmm Mmmm

84

R *pp*

89

S guar - ding, two my feet are gui - ding, two are on my

A guar - ding, two my feet are gui - ding,

89

T Mmmm Mmmm

B Mmmm Mmmm

89

R

93

S right hand, two are on my left hand, two are warm-ly

A two are on my right hand, two are on my left hand,

T 8 Mmmm Mmmm

B Mmmm Mmmm

P

97

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

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

T 8 Mmmm Mmmm Mmmm

B Mmmm Mmmm

P

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

S  
guide my steps to Hea - ven.

A  
steps to Hea - ven.

T  
8

B  
Mmmm

R  
*pp* *pp*

R  
*p* *f*

R  
*p* *f* *p*

R  
*f* *ff*

121 *non-rit.*

*string.*

126 *poco rit.*

Munter ♩ = 84

131

S *mf* So hop, hop, hop, ga - lop, lop, lop! My

A *mf* So hop, hop, hop, ga - lop, lop, lop! My

T *mf* So hop, hop, hop, ga - lop, lop, lop! My

B *mf* So hop, hop, hop, ga lop, lop lop! My

131 *f* *mp*

136

S  
broom-stick nag, come do not lag! *mf* At

A  
broom-stick nag, come do not lag! *mf* At

136  
T  
8 broom-stick nag, come do not lag! *mf* At

B  
broom-stick nag, come do not lag! *mf* At

P  
136 *f* *mp*

142

S  
dwan of day, I ride a-way, am here and there, and ev-'ry-where!

A  
dawn of day, I ride a-way, am here and there, and ev-'ry-where!

142  
T  
8 dwan of day, I ride a-way, am here and there, and ev-'ry-where!

B  
dawn of day, I ride a - way, am here and there, and ev-'ry-where!

P  
142 *f*

148

S *p* At mid-night hour, when none can know, to join the witch-es'

A *p* At mid-night hour, when none can know, to join the witch-es'

T *p* At mid-night hour, when none can know, to join the witch-es'

B *p* At mid-night hour, when none can know, to join the witch-es'

R *fp*

153

S dance I go!

A dance I go!

T *8* dance I go!

B dance I go!

R *cresc.* *f* *8va* *3*



158

1. 2.

S *p* And three and four, are

A *p* And three and four, are

T *p* And three and four, are

B *p* And three and four, are

R *ff* *p*

163

S witch-es' lore, and five and six, are wit-ches' tricks, and nine is one and ten is none, and

A witch-es' lore, and five and six, are wit-ches' tricks, and nine is one, and ten is none, and

T *8va* witch-es' lore, and five and six, are wit-ches' tricks, and nine is one, and ten is none, and

B witch-es' lore, and five and six, are wit-ches' tricks, and nine is one, and ten is none, and

R *8va*

168

S  
sev'n is nil, or what she will! *mf* And thus they ride till

A  
sev'n is nil, or what she will! *mf* And thus they ride till

168  
T  
8  
sev'n is nil, or what she will! *mf* And thus they ride till

B  
sev'n is nil, or what she will! *mf* And thus they ride till

R  
168  
*cresc.* *mf* *p* *cresc.*

173 *rit.* Munter ♩ = 88

S  
dawn of day!

A  
dawn of day!

173  
T  
8  
dawn of day!

B  
dawn of day!

R  
173  
*ff* *f* *sva*

178 *(8va)*

*p*

183 *(8va)* loco

*p*

188

*p* *cresc. poco à poco*

193

197

*f* *p*

202

Piano score for measures 202-207. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines.

208

Piano score for measures 208-213. Measure 208 includes a *mf* dynamic marking. Measures 211-212 feature a *sub. p* marking. Trills are indicated with a '3' and a slur.

214

Piano score for measures 214-219. Measure 214 starts with a *f* dynamic. Measure 216 has a *p* dynamic. Trills are marked with a '3' and a slur.

220

Piano score for measures 220-224. Measure 220 begins with a *f* dynamic. Measure 222 features a *ff* dynamic. The right hand has a complex texture with many notes.

225

Piano score for measures 225-230. Measure 225 has a *mp* dynamic. Measure 227 has a *p* dynamic. The right hand has a melodic line with slurs.

231

Piano score for measures 231-236. Measure 231 is marked *rit.* and measure 232 is marked *accel.*. The section is titled "Knusperwalzer" with a tempo of  $\text{♩} = 52$ . Measure 234 has a *ff* dynamic. The right hand has a melodic line with slurs and ties.

237

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

237

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

P *p*

244

S dread! *f* Hur - rah! *mf* now sing the witch is still, death - ly still! We

A dread! *f* Hur - rah! *mf* now sing the witch is still, death - ly still! We

244

T dread! *f* Hur - rah! *mf* now sing the witch is still, dead - ly still! We

B dread! *f* Hur - rah! *mf* now sing the witch is still, dead - ly still! We

P *f* *p*

*rit.*

251

S  
 can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

A  
 can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

251  
 T  
 8  
 can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

B  
 can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

P  
 251  
*mf* *p*

*a tempo*

258

S  
 more! Yes, let us hap - py be, dan - cing so mer - ri - ly; now the old

A  
 more! Yes, let us hap - py be, dan - cing so mer - ri - ly, now the old

258  
 T  
 8  
 more! Yes, let us hap - py be, dan - cing so mer - ri - ly, now the old

B  
 more! Yes, let us hap - py be, dan - cing so mer - ri - ly, now the old

P  
 258  
*mf* *mf*

265

S  
 witch is gone, we'll have no end of fun! *mp* Hey! \_\_\_\_\_

A  
 witch is gone, we'll have no end of fun! *mp* Hey! -

T  
 8  
 witch is gone, we'll have no end of fun! *mp* Hey! \_\_\_\_\_

B  
 witch is gone, we'll have no end of fun! *mp* Hey! \_\_\_\_\_

P  
 265 *mf* *p* *cresc.*

272

S  
 — Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

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

T  
 8  
 — Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

B  
 — Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

P  
 272 *f*

280

S  
A  
T  
B

Hur - rah!

280

P

*ff*

287

P

3 3

293

P

*poco rit.*

Ziemlich schnell ♩ = 102

*ff*

299

P

*8va*



305

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

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

305  
T *mf* Chil - dren, see the won - der wrought,

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

R *p*

310

S how the Witch her - self was caught un - a - ware in the snare

A how the Witch her - self was caught un - a - ware in the snare

310  
T how the Witch her - self was caught un - a - ware in the snare

B how the witch her - self was caught un - a - ware in the snare

310  
P

314

S  
laid for you with cunning rare! *mf* See, O see the

A  
laid for you with cunning rare! *mf* See, O see the

T  
8  
laid for you with cunning rare! *mf* See, O see the

B  
laid for you with cunning rare! *mf* See, O see the

P  
314  
*mf* *p*

318

S  
won - der wrought, how the witch her - self was caught un - a - ware

A  
won - der wrought, how the witch her - self was caught un - a - ware

T  
8  
won - der wrought, how the witch her - self was caught un - a - ware

B  
won - der wrought, how the witch her - self was caught un - a - ware

P  
318

322

S in the snare laid for us with cunning rare! *mp* Mmmm

A in the snare laid for us with cunning rare! *mf* Such is Hea-ven's

T 8 in he snare laid for us with cunning rare! *mf* Such is Hea-ven's

B in the snare laid for us with cunning rare! *mp* Mmmm

R 322 *mf* *fp*

327

S Mmmm Mmmm

A chas-tise-ment; e - vil works will have an end, "When past bea-ring is our grief,

T 8 chas-tise-ment; *mp* Mmmm *mf* "When past bea-ring is our grief,

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

R 327 *fp* *p*

*Allmählich breiter im Zeitmasse.*

*rit.*

332

S Mmmm Mmmm *mp* "Yes, when past bea - ring

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

332

T 8 Then 'tis Hea - ven will send us sure re *mf* lief!" *p* Mmmm

B *mp* Mmmm *p* Mmmm

P 332 *f* *p*

*Feierlich (leise beginnend)*

336

S is our grief, Then 'tis Hea - ven will *p* send sure re - lief!"

A is our grief, Then 'tis Hea - ven will *p* send sure re - lief!"

336

T 8 Mmmm *pp* *p* "When past

B Mmmm *pp* *p* "When past

P 336 *pp* *p*

*Noch breiter werdend,  
sehr anschwellend*

341

S  
A  
T  
B

8

bea - ring is our grief, Then 'tis Hea - ven *ff* send

bea - ring is our grief, — Then 'tis Hea - ven *ff* send

P

*ff*

Red.

347

S  
A  
T  
B

8

sure re - lief!"

sure re - lief!"

sure re - lief!"

sure re - lief!"

P

*ff*

Red.

Schnell ♩ = 120

351

S

A

351

T

8

B

R

351

*tr*

*tr tr tr tr*

*ff*

Notice of any performance will be very much appreciated.

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