

Hänsel und Gretel

Engelbert Humperdinck

fragmenten uit de opera gezet voor mannenkoor en vier hoorns door

Arie van Hoek

aan Truus Litjens

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Ruhige, nicht zu langsame Bewegung

Tenor 1

Tenor 2

Bass 1

Bass 2

Piano

1 2 3 4 5

6

6 7 8 9 10

11

11 12 13 14 15

16 *poco rit.* *a tempo*

22

26 *non-rit.* *rall.*

30 *Gemächlich* ♩ = 76

T1 *mp* ev-'ry day is like the o-ther: with a big holein our

T2 *mp* O, for you and me, poor mo-ther, ev-'ry day is like the o-ther: with a big holein our

B1 *mp* O, for you and me, poor mo-ther, ev-'ry day is like the o-ther: with a big hole in our

B2 *mp* ev-'ry day is like the o-ther: with a big hole in our

30 *p*

rit. *rubato* *tempo*

33

T1
8
purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

T2
8
purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

B1
purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

B2
purse, and in the sto - mach an e - ven worse. Tral - la - la - la, tral - la - la -

P
33

35

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

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

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

B2
la, hun - ger is the poor man's curse! Tral - la - la, tral - la - la - la -

P
35

37

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

T2
8
la, hun - ger is the poor man's curse! *mp* 'Tis-n't much that we re -

B1
mp 'Tis-n't much that we re -

B2
mp 'Tis-n't much that we re -

P
37
f *p*

40

T1
8
mp just a lit - tle food and fi-re! But a-las it's true e - nough, life on some of us is

T2
8
qui-re, just a lit - tle food and fi-re! But a-las! it's true e - nough, life on some of us is

B1
qui-re, just a lit - tle food and fi-re! But a-las! it's true e - nough, life on some of us is

B2
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
rit.

43 *rubato* *tempo*

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

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

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

B2
rough Tral - la - la - la, tral - la - la - la, hun - ger is the de-vil to

P
43

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!

P
45

f

48

T1 *mf* if you canget a good square

T2 *mf* Yes, hun-ger's all ve-ry well to feel, if you canget a good square

B1 *mf* Yes, hun-ger's all ve-ry well to feel, if you canget a good square

B2 *mf* if you canget a good square

P *p*

50

T1 meal: but when there's nought what you can do, sup-po - sing the purse is emp - ty *rit.*

T2 meal: but when there's nought, what can you do, sup-po - sing the purse is emp - ty

B1 meal: but when there's nuoght, what can you do, sup-po - sing the purse is emp - ty

B2 meal: but when there's nought what you can do, sup-po - sing the purse is emp - ty

P

52 *rubato* *tempo*

T1
8 too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

T2
8 too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

B1
too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

B2
too? Tral - la - la - la, tral - la - la - la, O for a drop of moun - tain

P
52

54 *poco rit.*

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

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

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

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

P
54

57 *Munter* ♩ = 88.

mf *p*

This system contains measures 57, 58, and 59. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. Measure 57 starts with a piano (*mf*) dynamic. Measures 58 and 59 transition to a piano (*p*) dynamic. The music features chords and some melodic lines in both hands.

60

mf *p*

This system contains measures 60, 61, 62, 63, and 64. The key signature remains three sharps and the time signature is 2/2. Measure 60 starts with a mezzo-forte (*mf*) dynamic, while measures 61-64 are marked piano (*p*). The music continues with complex chordal textures.

65

cresc.

This system contains measures 65, 66, 67, 68, and 69. The key signature is three sharps and the time signature is 2/2. The dynamic marking is *cresc.* (crescendo). The music shows a gradual increase in volume and intensity.

70

sf *p*

This system contains measures 70, 71, 72, 73, and 74. The key signature is three sharps and the time signature is 2/2. Measure 70 is marked *sf* (sforzando), and measures 71-74 are marked *p* (piano). There are large slurs over the chords in both hands.

75

non-rit.

This system contains measures 75, 76, 77, 78, and 79. The key signature is three sharps and the time signature is 2/2. The marking is *non-rit.* (no ritardando). The music features a steady, rhythmic accompaniment in the bass and a melodic line in the treble.

80

rit.

This system contains measures 80, 81, 82, and 83. The key signature is three sharps and the time signature is 2/2. The marking is *rit.* (ritardando). The music concludes with a 4/4 time signature change in the final two measures.

Sehr ruhig ♩ = 68
mit halber Stimme.

84

T1 *p* When at night I go to sleep, four-teen an-gels watch do keep: two my head are

T2 *p* When at night I go to sleep, four-teen an-gels watch do keep: two my head are

B1 *p* When at night I go to sleep, four-teen an-gels watch do keep, two my head are

B2 *p* When at night I go to sleep, four-teen an-gel watch do keep, two my head are

P *pp*

89

T1 guar - ding, two my feet are gui - ding, two are on my right hand,

T2 guar - ding, two my feet are gui - ding, two are on my right hand,

B1 guar - ding, two my feet are gui - ding, two are on my

B2 guar - ding, two my feet are gui - ding, two are on my right hand,

P

94

T1
two are on my left hand, two are warm-ly co - ver, two who o'er me

T2
two are on my left hand, two who warm-ly co - ver, two who o'er me

B1
right hand, two are on my left hand, two are warm-ly co - ver,

B2
two are on my left hand, two are warm-ly co - ver, two who o'er me

P
94

99

T1
ho - ver, two to whom 'tis gi - ven to guide my steps to Hea -

T2
ho - ver, two to whom 'tis gi - ven to guide my steps to Hea -

B1
two who o'er me ho - ver, two who guide my steps to Hea -

B2
ho - ver, two to whom 'tis gi - ven to guide my steps to Hea -

P
99

poco rit.

Munter $\text{♩} = 88$

104

T1
ven.

T2
ven.

B1
ven.

B2
ven.

P

109

P

113

P

118

P

122 *non-rit.* *poco rit.*

string.

127 *Munter* ♩ = 84

132

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

P *f* *mp*

137

T1
8 do not lag! *mf* At dawn of day, I ride a-way, am

T2
8 do not lag! *mf* At dawn of day, I ride a-way, am

B1
do not lag! *mf* At dawn of day, I ride a-way, am

B2
do not lag! *mf* At dawn of day, I ride a-way, am

P
137 *f* *mp*

144

T1
8 here and there, and ev - 'ry-where! *p* At

T2
8 here and there, and ev - 'ry-where! *p* At

B1
here and there, and ev - 'ry-where! *p* At

B2
here and there, and ev - 'ry-where! *p* At

P
144 *f*

150

T1
8
mid-night hour, when none can know, to join the witch-es' dance I go!

T2
8
mid-night hour, when none can know, to join the witch-es' dance I go!

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

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

P
150
fp
cresc.

155

T1
8
1.

T2
8

B1

B2

P
155
f
ff
gva
3

161 2.

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

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

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

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

P *p* *8va* *3*

166

T1 nine is one and ten is none, and sev'n is nil, or what she will!

T2 nine is one, and ten is none, and sev'n is nil, or what she will!

B1 nine is one, and ten is none, and sev'n is nil, or what she will!

B2 nine is one, and ten is none, and sev'n is nil, or what she will!

P *3* *cresc.* *3* *3*

rit.

170

T1 *mf* And thus they ride till dawn of day!

T2 *mf* And thus they ride till dawn of day!

B1 *mf* And thus they ride till dawn of day!

B2 *mf* And thus they ride till dawn of day!

P *mf* *p* *cresc.* *ff* *f* *8va*

176 *(8va)* Munter $\text{♩} = 88$

181 *(8va)* *loco* *p*

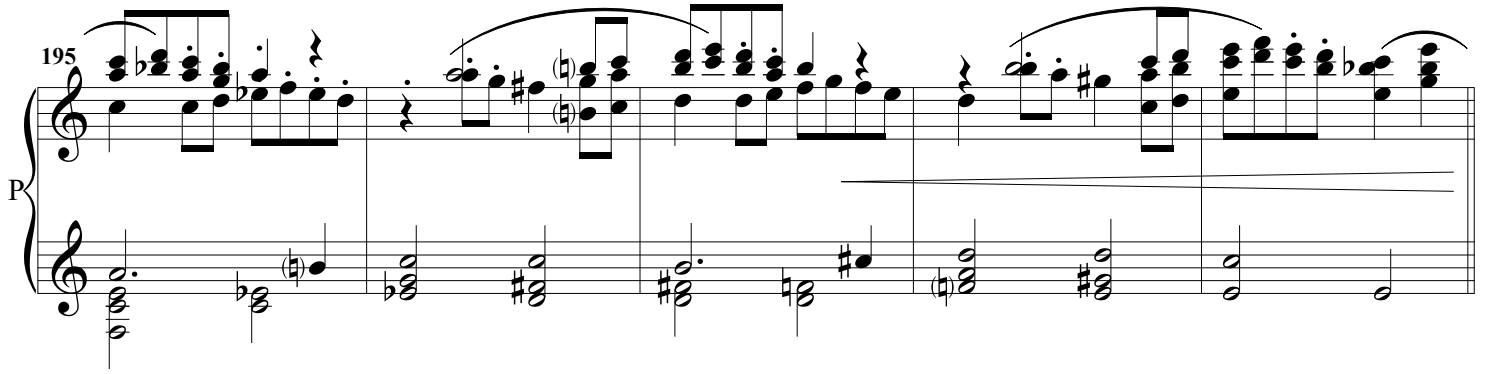
186

191



p *cresc. poco à poco*

195

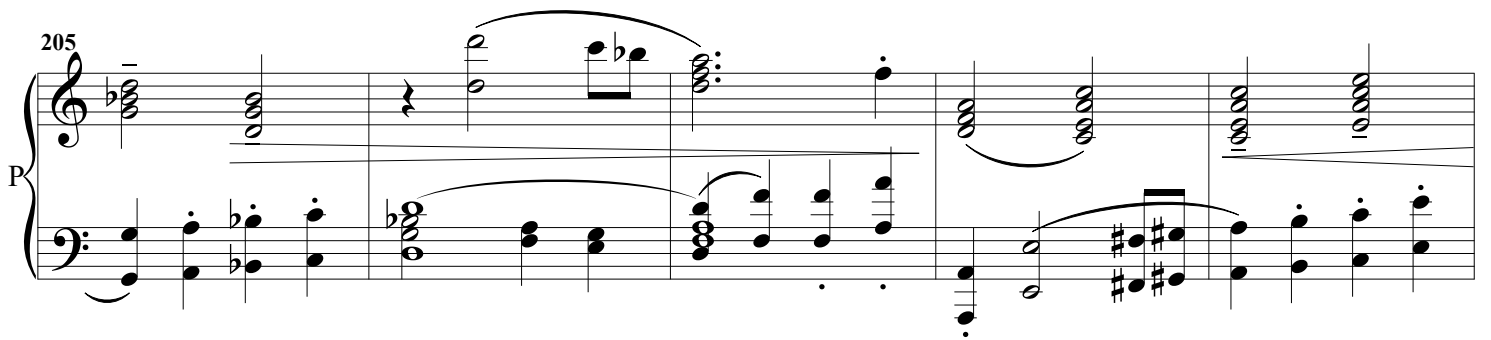


200

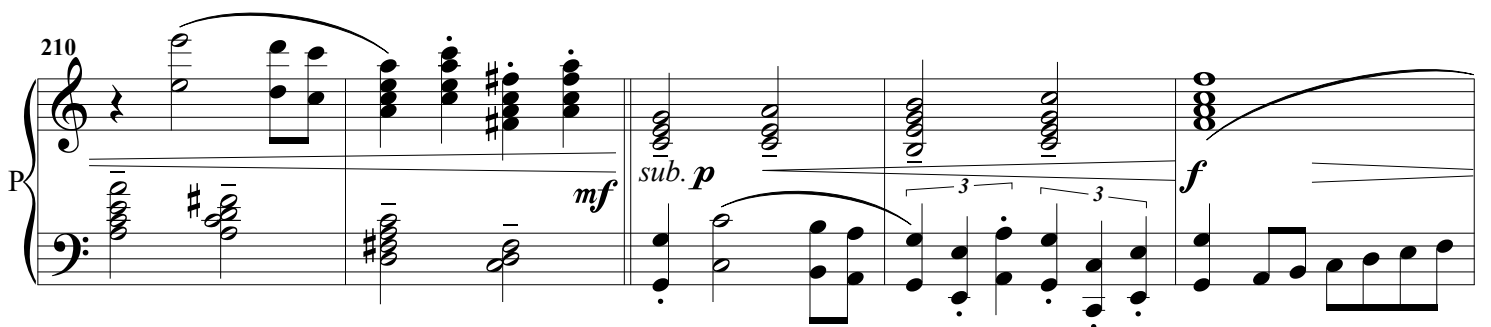


f *p*

205



210



mf *sub. p* *f*

215

p *f*

221

ff

226

mp *p* *rit.*

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

T1 *f* Hur -

T2 *f* Hur -

B1 *f* Hur -

B2 *f* Hur -

232

ff *f*

238

T1
rah! *mf* now sing the witch is dead, rea - ly dead! No more to dread!

T2
rah! *mf* now sing the witch is dead, real - ly dead! No more to dread!

B1
rah! *mf* now sing the witch is dead, real - ly dead! No more to dread!

B2
rah! *mf* now sing the witch is dead, real - ly dead! No more to dread!

P
238 *p*

245

T1
f Hur - rah! *mf* now sing the witch is still, death - ly still! We

T2
f Hur - rah! *mf* now sing the witch is still, death - ly still! We

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

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

P
245 *f* *p* *8va*

rit.

251

T1
8
_ can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

T2
8
_ can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

B1
_ can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

B2
_ can eat our fill! Now all the spell is o'er, real - ly o'er! We will fear no

P
251
mf *p*

258

T1
8
more! Yes, let us hap - py be, dan - cing so mer - ri - ly; now the old

T2
8
more! Yes, let us hap - py be, dan - cing so mer - ri - ly, now the old

B1
more! Yes, let us hap - py be, dan - cing so mer - ri - ly, now the old

B2
more! Yes, let us hap - py be, dan - cing so mer - ri - ly, now the old

P
258
mf *mf*

a tempo

265

1. 2.

T1
8
witch is gone, we'll have no end of fun! Hey! *mp*

T2
8
witch is gone, we'll have no end of fun! Hey! - *mp*

B1
witch is gone, we'll have no end of fun! Hey! *mp*

B2
witch is gone, we'll have no end of fun! Hey! *mp*

P
265
mf *p cresc.*

272

T1
8
Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

T2
8
- Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

B1
Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

B2
Hur - rah, hur - rah! *f* Hip hur - rah! Hip hur - rah!

P
272
f

280

T1

T2

B1

B2

Hur - rah!

Hur - rah!

Hur - rah!

Hur - rah!

P

280

ff

287

3 3

poco rit.

ff

Ziemlich schnell $\text{♩} = 102$

293

8va

P

P

P

305

T1 *mf* Chil - dren, see the won - der wrought,

T2 *mf* Chil - dren, see the won - der wrought,

B1 *mf* Chil - dren, see the won - der wrought,

B2 *mf* Chil - dren, see the won - der wrought,

P *p*

310

T1 how the Witch her - self was caught un - a - ware in the snare

T2 how the Witch her - self was caught un - a - ware in the snare

B1 how the Witch her - self was caught un - a - ware in the snare

B2 how the witch her - self was caught un - a - ware in the snare

P

314

T1
8
laid for you with cun - ning rare! *mf* See, O see the

T2
8
laid for you with cun - ning rare! *mf* See, O see the

B1
laid for you with cun - ning rare! *mf* See, O see the

B2
laid for you with cun - ning rare! *mf* See, O see the

P
314
mf *p*

318

T1
8
won - der wrought, how the witch her - self was caught un - a - ware

T2
8
won - der wrought, how the witch her - self was caught un - a - ware

B1
won - der wrought, how the witch her - self was caught un - a - ware

B2
won - der wrought, how the witch her - self was caught un - a - ware

P
318

322

T1
8
in the snare laid for us with cun - ning rare! *mp* Mmmm

T2
8
in the snare laid for us with cun - ning rare! *mf* Such is Hea-ven's

B1
in he snare laid for us with cun - ning rare! *mf* Such is Hea-ven's

B2
8
in the snare laid for us with cun - ning rare! *mp* Mmmm

P
322
mf
fp

327

T1
8
Mmmm

T2
8
chas-tise-ment; *mp* Mmmm *mf* When past bea-ring is our grief,

B1
chas-tise-ment; e - vil works will have an end, "When past bea-ring is our grief,

B2
mf e - vil works will have an end, "When past bea-ring is our grief,

P
327
fp
p

Allmählich breiter im Zeitmasse.

rit.

332

T1
8
Mmmm Mmmm *mp* "Yes, when past bea - ring

T2
8
Then 'tis Hea - ven will send us sure re - *mf* lief!" *mp* "Yes, when past bea - ring

B1
Then 'tis Hea - ven will send us sure re - *mf* lief!" *p* Mmmm

B2
mp Mmmm *p* Mmmm

P
332
f *p*

*Feierlich
(leise beginnend)*

336

T1
8
is our grief, Then 'tis Hea - ven will send sure re - lief!" *p*

T2
8
is our grief, Then 'tis Hea - ven will send sure re - lief!" *p*

B1
Mmmm *pp* *p* "When past

B2
Mmmm *pp* *p* "When past

P
336
pp *p*

*Noch breiter werdend,
sehr anschwellend*

341

T1
8
"Then 'tis Hea - ven *ff* send

T2
8
"Then 'tis Hea - ven *ff* send

B1
bea - ring is our grief, Then 'tis Hea - ven *ff* send

B2
bea - ring is our grief, Then 'tis Hea - ven *ff* send

P
341
ff
Ped.

347

Schnell ♩ = 120

T1
8
sure re - lief!"

T2
8
sure re - lief!"

B1
sure re - lief!"

B2
sure re - lief!"

P
347
ff
Ped.

353

T1

T2

B1

B2

P

353

tr *tr*

ff