

# Wessobrunner Gebet

for SATB Choir

by

Ryan — — — — — son

**musicalion**

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Duration – 5:07

Performance Notes:

There are several instances where non-tonal whispering is used. They are marked with X noteheads.

# Wessobrunner Gebet

Ryan Thomas Johnson

**Adagio** ♩ = 75  
whispered, no tone

SOPRANO

Ha ho Ha ho

ALTO

Ha ho

TENOR

Sss Sss Sss

BASS

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7

Ah ha ha ha ha

Ha ha ha ha

Ha

11

ha ha ha ha ha ha

ha ha ha ha ha ha

*mp*  
8 Dat ga - fre - gin, ga - fre - gin ih mit

*p*  
Dat ga - fre -



14

*p* fir - i - wiz-zo mei - sta. Ah *p* *mf*

*p* fir - i - wiz-zo mei - sta Ha ho Ha ho *p* *mf* *p* *mf*

*p* fir - a - him Ha ho Ha ho *p* *mf* *p* *mf*

*mf* *n* *mf*  
- gin ah Sss Sss

21

*p* *mp* *f*

noh uf - hi - mil, noh uf - hi - mil,

*mp* *gliss.*

Dat er - o ni was noh noh

*mp* *f*

noh uf - hi - mil, noh uf - hi - mil,

*n* *f*

noh uf - hi - mil, noh uf - hi - mil,



26

*mp*

noh paum noh per-eg ni was, noh paum

*mf* *mp*

noh paum noh per-eg ni was

*p*

noh noh paum noh per-eg ni was

*p* *mp*

noh noh paum

30

noh per - eg ni was - sss... ni

ni noh - hein - ig no sun-na ni scein,

noh per - eg ni was - sss...

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35

noh- hein - ig no sun-na ni scein,

noh- hein - ig no sun-na ni scein, noh der ma-

noh ma-no ni liuh-ta, noh der ma-

noh ma-no ni liuh-ta, noh der ma-



54

Unaspirated, no tone. Like a clock ticking.

*f* *p* *mf*

Ah Ah Chk chk chk chk chk chk Do dar ni-wiht ni was

*p* *f* *mf* 3

Ha Ah Do dar ni-wiht ni was

*p* *f* *mf*

Ha Do dar ni-wiht ni was

Unaspirated, no tone. Like a clock ticking.

*f* *p* *mf*

Ah Chk chk chk chk chk chk Do dar

Ah

**musicalion**  
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58

*pp*

en-te-o ni wen-te-o Do dar ni-wiht ni was en-te-o ni wen-te - o

*pp*

en-te-o ni wen-te-o Do dar ni-wiht ni was en-te-o ni wen-te - o

*pp*

en-te-o ni wen-te-o Do dar ni-wiht ni was en-te-o ni wen-te - o

*pp*

ni - wiht ni was en - te - o ni wen-te - o

63

*p*

en-ti do was der ei-no al-mah-ti-co, en-ti do was der, en-ti do was der ei-no al

*p*

en - ti do

*p*

en - ti do was der ei-no, en - ti



66

mah-ti - co, en - ti do was der, en - ti do was der ei-no al -

was der ei-no en - ti do

do was der ei-no, en - ti do was der ei-no

*mp*

en - ti do was der ei - no al-mah-ti -

68 *mf*

en - ti do was der ei - no al - mah - ti - co, al - mah - ti - co, al -

*mf*

was der ei - no al - mah - ti - co, al - mah - ti - co, al -

*mf*

en - ti do was der ei - no al - mah - ti - co, al - mah - ti - co, al -

*mf*

-co al - mah - ti - co, al - mah - ti - co, al -

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70

mah - ti - co, al - mah - ti - co, al - mah - ti - co, en - ti do was der,

mah - ti - co, al - mah - ti - co, al - mah - ti - co, al -

mah - ti - co, al - mah - ti - co, al - mah - ti - co

mah - ti - co, al - mah, mah - ti co, al -



10  
78 *f* *Cot!*

*f* *Cot!*

*f* 8 man-no mil - ti - sto, en - ti dar wa-run auh ma-na - ke mit i - nan

*f* *Cot!*



80 *Cot!* *mp* cot \_\_\_\_\_ En - ti cot \_\_\_\_\_

*mp* coot-li-he gei - sta. \_\_\_\_\_ cot \_\_\_\_\_ cot \_\_\_\_\_

*Cot!* *mp* cot \_\_\_\_\_ cot \_\_\_\_\_

*mp* cot \_\_\_\_\_ cot \_\_\_\_\_

86

he - i - lac. \_\_\_\_\_ he - i - lac \_\_\_\_\_ lac \_\_\_\_\_

\_\_\_\_\_ cot \_\_\_\_\_ he - i - lac \_\_\_\_\_ lac \_\_\_\_\_

cot \_\_\_\_\_ he - i - lac. \_\_\_\_\_ he - i - lac \_\_\_\_\_

\_\_\_\_\_ cot \_\_\_\_\_ he - i - lac \_\_\_\_\_ he - i - lac \_\_\_\_\_

**musicalion**

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*Typ:* Digitale Noten zum Download

*Title:* [Diabelli-Contest](#)

*Composer:* [Ryan Johnson](#)

*Epoche:* Musica viva

*Thema:* Wettbewerb

*Reihe/Zyklus:* Contest

*Schwierigkeit:* Mittel

*Arrangement group:* Gemischter Chor a cappella

*Arrangement:* Chor>SSAATTBB

*Instrumentierung:* Gesang Chor>Alt-Stimmen = A(2), Gesang Chor>Bass-Stimmen = B (2), Gesang Chor>Sopran-Stimmen = S(2), Gesang Chor>Tenor-Stimmen = T(2)

I appreciate choral works that take a holistic view of the human voice. The voice is easily the most flexible of all instruments, capable of imitating any piece of the orchestra and generating textures far outside the reach of any trumpet or violin. I open this piece with the white noise rush of whispers - primal and mysterious. From there we draw the listener into the psychadelic spiritual haziness evoked by the poetry. I was taken by the grandeur of the Wessobrunn Prayer, its author having reached an understanding of faith that leaped far beyond simple religious rote. This is deep and passionate poetry. I hope to do it justice.