

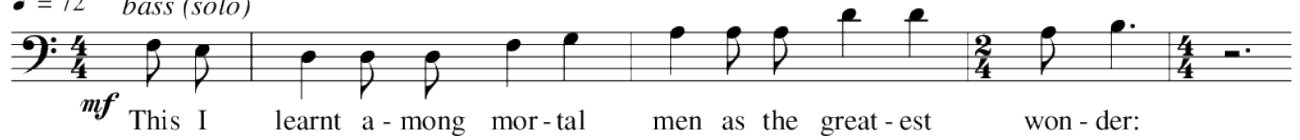
De Poeta - The Wessobrunn Prayer *

Choir (SATB, chorister solos ATB)

duration: 4'45"

Martin Heider 2016

♩ = 72 bass (solo)



pp 5

This I learnt a - mong mor - tal men as the great - est won - der, *pp*

pp This I learnt a - mong mor - tal men

musicalion

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p

this I learnt a - mong mort - al men as the great - est wonder

learnt a - mong mor - tal men as the greatest won - der:

p

as the greatest won - der, *pp* this I learnt a - mong mor - tal

This I learnt a - mong mort - al men

15

mf this I learnt a-mong mor-tal men as the great - est

p this I learnt a-mong mor - tal men as the great - est won-der,

mf men as the great - est won-der, this I learnt as the great - est

mf as the greatest won-der, as the greatest won-der, great-est

20

won - der: —

mf great-est wo

nor-tal men as the

won -

men as the great-est

won - der:

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great - est won-der, this I learnt:

mf rit. won-der, this I learnt:

freely psalmodic

$\text{♩} = 108$ *pp* +whispered text; see remark 4. 25

(oo)

p that there was nei-ther the earth nor the heav-en a - bove

p that there was nei-ther the earth nor the heav-en a - bove

pp (oo)

p nor was there an - y tree nor moun-tain, *mp* nei-ther an - y star at all,

pp (oh)

p (oh)

p nor was there an - y tree nor moun-tain [*p*](ah)

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p nor did the sun shine, (ah) *mp* nor was there the glo-ri-ous sea.

(ah) *mp* nor the moon gleam, (ee)

p nor did the sun shine, (ah) *mp* (ee)

mp (ah) *mp* nor the moon gleam, nor was there the glo-ri-ous sea.

45

pp When there was noth - ing, noth-ing, no end-ing and no lim-its,

pp When there was noth - ing, noth-ing, no end-ing and no lim-its,

pp When there was noth-ing, noth-ing, no end-ing and no lim-its,

When there was noth-ing, noth-ing, no end-ing and no lim-its,

50

mf there was the One Al - might - y God,

mf there was the

mf there was the One Al - might - y God,

there was the One Al - might - y God,

musicalion
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$\text{♩} = 48$ (strict tempo)

mf of all be - ings the

of all be - ings, of all be - ings

mf of all, of all be - ings the

of all be - ings, be - ings,

55

great - est in grace, _____ *mf* and man - y with him,

great _____ - est in grace, and man - y with him, and man - y with him, *mf*

great - est in grace, _____ *mf* and man - y, and man - y with him,

great - est in grace, and man - y with him, with him,

60

good _____ spir - its, and God is ho - ly. *ff*

good

good _____ spir - its, and God is ho - ly. *ff*

good spir - its, and God is ho - ly.

musicalion

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♩ = 72 1. *p* 65

(oo) _____

mf This I learnt:

mp

A-mong mortal men _____

p *mf rit.*

(oo) _____ This I learnt:

♩ = 72 2. *pp*

(oo) _____

alto (solo) *mp*

This I learnt _____

pp

(oo) _____

tenor (solo) *mp rit.*

This I learnt as the greatest wonder.

pp

(oo) _____

bass (solo) *mp rit.*

This I learnt as the greatest wonder.

pp

(oo) _____

+whispered text; see remark 4.

*Composer's remarks for the conductor

- 1) The dynamics are meant as a close hint though you may find a different interpretation.
- 2) The tempo is more or less given. Keep the relations.
- 3) If you want to shorten the piece, skip the first volta bracket and the repetition of section B (the actual creation hymn), thus directly going to the second volta bracket after bar 60.
- 4) If the choir is big enough, up to half of the choristers should *whisper* the text in bars 23-46 and 64-66 (second volta bracket).
- 5) The vocalising parts in section B have an ambiguous rendering of the vowels. Just for the sake of clarity, rather use monophthong sounds/phonemes as in German, Italian or Japanese. In all three of them (Japanese in Romaji transliteration), "oo" would be "u", "oh" means "o", "ah" stands for "a" and finally "ee" for "i".

6) "Freely psalmodic" (also section B) refers to a type of singing the psalms. Rather stick to the flow of the text than to a strict tempo. There is a typical style of notation that is not used here, as many choirs are rather

used to madrigals or other styles using the "it helps keeping the main even sentences right. y to rehearse single parts ther. The difficulty lies in yony that often uses four-needs some precision to sing

- 8) The original text (in Old High German) stems from a unique copy of one among the earliest Germanic poetry, probably written around 790 C.E. It was kept in the Bavarian monastery of Wessobrunn though its origin seem to be elsewhere, not too far away.
- 9) Here is the original:

*Dat gafregin ih mit firahim firiuuizzo
meista
Dat ero ni uuas noh ufhimil
noh paum noh pereg ni uuas
ni [...] nohheinig noh sunna ni scein
noh mano ni liuhta noh der mareo seo
Do dar niuuiht ni uuas enteo ni
uuenteo
enti do uuas der eino almahtico cot
manno miltisto enti dar uuarun auh
manake mit inan
cootlihhe geista enti cot heilac [...]*

Please consult someone who knows about the pronunciation. For example, "uu" stands for a semi-vowel close to the English "w".

- 10) There seem to be two omissions, marked here by square brackets. The scholars are pretty unison in conjecturing "sterro" (star) in the first place and "ist" (is) in the second. Both of them are used here.

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Typ: Digitale Noten zum Download

Title: [Diabelli-Contest 2016](#)

Composer: [Martin Heider](#)

Epoche: Musica viva

Thema: Wettbewerb

Reihe/Zyklus: Contest

Schwierigkeit: Mittel

Arrangement group: Gemischter Chor a cappella

Arrangement: Chor>SATB

Instrumentierung: Gesang Chor>Alt-Stimmen = A(1), Gesang Chor>Bass-Stimmen = B (1), Gesang Chor>Sopran-Stimmen = S(1), Gesang Chor>Tenor-Stimmen = T(1)

Drei Stile im Gegenüber, da drei Textteile und -arten einander begegnen. Mit der einleitenden Zeile wird gespielt, der Rest bleibt in der Textverarbeitung "klassisch" - die Harmoniewelt aber nicht. Sie bleibt im ersten Teil bewusst einfach (dorischer Pseudokanon) und ermüdend; die dorische Sexte wird fast zur Passacaglia. Im zweiten Teil bleibt die homophone Form bei der Psalmodie, die Harmonik dagegen arbeitet oft mit Vierklängen, die eher dem Jazz zugeordnet werden. Die Hinführung zu Gott, der erst zum Ende auftaucht, ist pseudobarock, wieder bis auf die Harmonien. Die wechselnden Tonarten sind in der Notation mit möglichst wenig Vorzeichenwechseln berücksichtigt.

Insgesamt ein Stück in vorwiegend nachdenklicher Atmosphäre mit variierender Dynamik und mehreren kurzen Höhepunkten in der Nähe Gottes bzw. seiner Nennung oder der seiner Attribute.

Trotz der stilistischen Wechsel verschmilzt das Werk doch zu einer Einheit, die sowohl den gebrochenen Text als auch seinen Zusammenhang widerspiegelt.

(English translation will follow shortly.)