

Tauet, Himmel, von oben

Adventskantate

1. Bariton - Solo: "Tauet, Himmel, von oben"

Josef Butz (1891-1989)

Langsam $\text{♩} = 54$

Violine I

Violine II

Violoncello

Orgel

f

cresc.

cresc.

cresc.

cresc.

5

ff

molto dim.

sempre dim.

mf

molto dim.

sempre dim.

mf

molto dim.

sempre dim.

mf

molto dim.

mf

sempre dim.

9

9

p *f*

3

3

7

This system contains measures 9 through 12. It features a grand staff with three staves. Measure 9 starts with a piano (*p*) dynamic. Measures 10 and 11 show a transition to a forte (*f*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings (3) in measures 10, 11, and 12. A fermata is present over the final note of measure 12.

9

9

p *f*

3

3

7

This system contains measures 9 through 12, continuing from the first system. It features a grand staff with three staves. Measure 9 starts with a piano (*p*) dynamic. Measures 10 and 11 show a transition to a forte (*f*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings (3) in measures 10, 11, and 12. A fermata is present over the final note of measure 12.

13

13

ff *p*

ff *p*

ff *p pizz.*

3

3

3

3

3

This system contains measures 13 through 15. It features a grand staff with three staves. Measure 13 starts with a fortissimo (*ff*) dynamic. Measures 14 and 15 show a transition to a piano (*p*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings (3) in measures 13, 14, and 15. A *pizz.* (pizzicato) marking is present in measure 14. A fermata is present over the final note of measure 15.

13

13

ff *p*

ff *p*

ff *p*

3

3

3

This system contains measures 13 through 15, continuing from the first system. It features a grand staff with three staves. Measure 13 starts with a fortissimo (*ff*) dynamic. Measures 14 and 15 show a transition to a piano (*p*) dynamic. The music includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings (3) in measures 13, 14, and 15. A fermata is present over the final note of measure 15.

17

pp *f* *cresc.*

pp *f* *cresc.*

pp *f* *cresc.*

17 Bariton- Solo

Tau - et, Him - mel von o - ben, tau - et, tau - -

pp *f* *cresc.*

21

f *mf* *sempre dim.*

f *mf* *sempre dim.*

f *mf* *sempre dim.*

21

et, tau - et, Him - mel, *mf* tau - - - et, Him - mel, von o - ben,

21

f *mf* *sempre dim.*

5. Chor: "Ave Maria" GL 580

Gehendes Zeitmaß ♩ = 72

VL I

VL II

Gehendes Zeitmaß ♩ = 72

Sopran

pp

Alt "A - ve Ma - ri - a, gra - ti - a ple - - na", so grüßt der En - gel die

Tenor

pp

Baß

pp

(Org.) "A - ve Ma - ri - a, gra - ti - a ple - - na", so grüßt der En - gel die

(3)

4

Jung - frau Ma - ri - a, da er von dem Herrn die Bot - - schaft

Jungfrau Ma - ri - a, da er von dem Herrn die Bot - - schaft

Jung - frau Ma - ri - a, da er von dem Herrn die Bot - - schaft

6 VL I *mf* *p* *mf* Solo

VL II *mf pizz.* *p*

VC *mf pizz.* *p*

6

bracht. *p* "Sie - he, du sollst ei - nen Sohn em -

bracht. *p* "Sie - he, du sollst ei - nen Sohn em -

bracht. *p* "Sie - he, du sollst ei - nen Sohn em -

10

VL I

pfan - gen, da - nach trägt Him - mel und Er - de Ver - lan - gen, da ß

pfan - gen, da - nach trägt Him - mel und Er - de Ver - lan - gen, da ß

pfan - gen, da - nach trägt Him - mel und Er - de Ver - lan - gen, da ß

(12) VL I *pp* *p* *p* *mf* *mp* *p* Tutti

VL II *mf pizz.* *mp*

VC *mf pizz.* *mp*

(12) 13

du die Mut - ter des Herrn sollst sein."

du die Mut - ter des Herrn sollst sein."

du die Mut - ter des Herrn sollst sein."