
Klassische Weihnachtslieder

für Blockflötenquartett (S A T B)

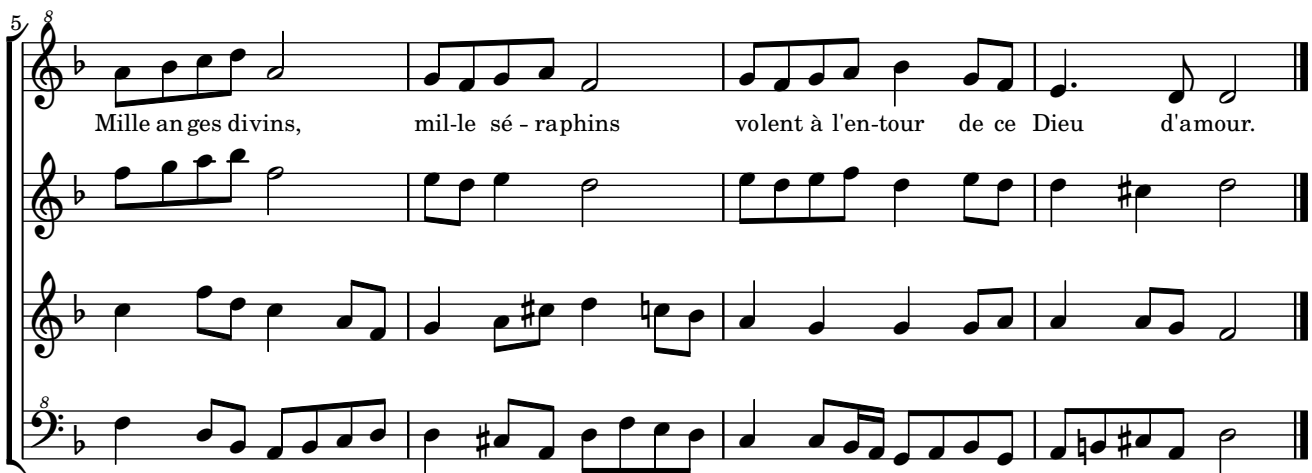
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Franz-Rudolf Kuhnen

1. Entre le boeuf et l'ane gris

M+T: aus Frankreich
Arr.: Franz-Rudolf Kuhnen



1. En-tre le boeuf et l'âne gris, dort, dort, dort le pe-tit fils.



5. Mille anges divins, mil-le sé-raphins volent à l'en-tour de ce Dieu d'amour.

- | | |
|---|--|
| 2. Entre les roses et les lis,
Refrain : dort, dort... | 1. Zwischen Ochs und dem grauen Esel,
schläft, schläft, schläft der kleine Sohn.
Tausend Englein, tausend Seraphine
fliegen um den Gott der Liebe |
| 3. Entre les pastoureaux jolis,
Refrain : dort, dort... | 2. Inmitten von Rosen und Lilien,
Refrain : schläft, schläft... |
| 4. Entre les deux bras de Marie,
Refrain : dort, dort... | 3. Zwischen den schönen Hirtenkindern ,
Refrain : schläft, schläft... |
| | 4. In den Armen der Marie,
Refrain : schläft, schläft... |

(Wortgetreue Übersetzung)

2. Es ist ein Ros entsprungen

M+T: Köln, Speyerer Gesangbuch (1599)

Arr: Michael Prätorius

1. Es ist ein Ros' ent-sprung-en aus ei-ner Wur-zel zart.
Wie uns die Al-ten sun-gen, von Jes-se kam die Art

S.Bl.
A.Bl.
A/T.Bl.
B.Bl.

und hat ein Blümlein 'bracht. Mit-ten im kal-ten Win-ter, wohl zu der hal-ben Nacht.

8 5 10

2. Das Röslein, das ich meine,
davon Jesaias sagt,
hat uns gebracht alleine
Marie, die reine Magd.
Aus Gottes ew'gem Rat
hat sie ein Kind geboren
wohl zu der halben Nacht

3. Maria durch ein Dornwald ging

T+ M: aus Deutschland
Arr: Franz-Rudolf Kuhnen

1. Ma - ri - a durch ein Dorn-wald ging. Ky-rie e-lei - son! Ma ri - a durch ein

S.Bl.

A.Bl.

A/T.Bl.

B.Bl.

8

5

Detailed description: This is the first system of a musical score for four voices. It features four staves: Soprano (S.Bl.), Alto (A.Bl.), Alto/Tenor (A/T.Bl.), and Bass (B.Bl.). The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are: '1. Ma - ri - a durch ein Dorn-wald ging. Ky-rie e-lei - son! Ma ri - a durch ein'. There are rehearsal marks '8' and '5' above the first and fifth measures of the Soprano staff, respectively.

Dorn - wald ging, der hat in sieben Jahr kein Laub getra-gen. Je - sus und Ma - ri - a!

10

Detailed description: This is the second system of the musical score. It continues with the same four voices. The lyrics are: 'Dorn - wald ging, der hat in sieben Jahr kein Laub getra-gen. Je - sus und Ma - ri - a!'. There is a rehearsal mark '10' above the tenth measure of the Soprano staff. The system concludes with a double bar line.

2. Was trug Maria unterm Herzen?
Kyrie-eleison!
Ein kleines Kindlein ohne Schmerzen,
das trug Maria unter ihrem Herzen.
Jesus und Maria!

3. Da hab'n die Dornen Rosen getragen.
Kyrie-eleison!
Als das Kindlein durch den Wald getragen,
da hab'n die Dornen Rosen getragen.
Jesus und Maria!

4. Hoe leit dit kindeke

T+ M: aus den Niederlanden

Arr: Franz-Rudolf Kuhnen

1. Hoe leit dit kin - de-ke hier in de kou; Ziet eens hoe al - le zijn le - de-kens

8 5

S.Bl. A.Bl. T.Bl. B.Bl.

be - ven, Ziet eens hoe dat het weent en krijt van rouw! Na, na, na, na, na, na

10

S.Bl. A.Bl. T.Bl. B.Bl.

Kin - de-ke teer, Ei, zwijg toch stil, sus, sus! En krijt niet meer.

15 20

S.Bl. A.Bl. T.Bl. B.Bl.

D.C al Segno
(nach 3. Str.)

2. Sa, ras, dan Herderkens, komt naar de stal:
Speelt op uw vedelkens voor dit teer lammeke:
Speelt er dan zachtje tot het slapen zal!
Na, na, ...

3. En gij, o engeltjes, komt naderbij;
Zingt dan uw liedekens voor dit lief kindeke:
Wilt het vermaken met uw melodij;
Na, na, ...

5. The Holly and the Ivy

T + M: Cecil Sharp (1911)

Arr: Franz-Rudolf Kuhnen

8 5

S.Bl.

A.Bl.

T.Bl.

B.Bl.

1. The

Detailed description: This system contains the first four staves of the musical score. The top staff is for Soprano (S.Bl.), the second for Alto (A.Bl.), the third for Tenor (T.Bl.), and the fourth for Bass (B.Bl.). The music is in 3/4 time. The Soprano part begins with a melodic line starting on a dotted half note. The Alto part is mostly rests. The Tenor part has a similar melodic line to the Soprano. The Bass part provides a harmonic accompaniment. A rehearsal mark '8' is at the start, and a measure number '5' is above the Soprano staff.

10

hol-ly and the i - vy when they are both full grown, of all the trees that are in the wood, the

Detailed description: This system contains the fifth through eighth staves. The Soprano staff has a long melodic line with a rehearsal mark '10' above it. The Alto staff has a more active melodic line. The Tenor and Bass staves continue their accompaniment. The lyrics 'hol-ly and the i - vy when they are both full grown, of all the trees that are in the wood, the' are written below the Alto staff.

15 20

hol-ly bears the crown.

Detailed description: This system contains the ninth through twelfth staves. The Soprano staff has a long melodic line with a rehearsal mark '15' above it. The Alto staff has a more active melodic line. The Tenor and Bass staves continue their accompaniment. The lyrics 'hol-ly bears the crown.' are written below the Alto staff. A measure number '20' is above the Soprano staff.

25

Detailed description: This system contains the thirteenth through sixteenth staves. The Soprano staff has a long melodic line with a rehearsal mark '25' above it. The Alto staff has a more active melodic line. The Tenor and Bass staves continue their accompaniment.

2. The holly bears a blossom
as white as lily flower,
And Mary bore sweet Jesus Christ
to be our sweet saviour

Refrain:

Oh, the rising of the sun
and the running of the deer,
The playing of the merry organ,
sweet singing in the choir.

3. The holly bears a berry
as red as any blood,
And Mary bore sweet Jesus Christ
to do poor sinners good.

Refrain

4. The holly bears a prickle
as sharp as any thorn,
And Mary bore sweet Jesus Christ
on Christmas Day in the morn.

Refrain

5. The holly bears a berry
as red as any blood,
And Mary bore sweet Jesus Christ
to do poor sinners good.

Refrain

6. Hark! The Heralds Angels Sing

M: Felix Mendelsohn Bartholdy

T: Charles Wesley (1739)

Arr: William H. Cummings (1856)

1. Hark! the herald angels sing, Glory to the newborn King. Peace on earth and mercy mild, God and sinners re-con - cil'd. Joy-ful all ye nations rise. Join the triumph of the skies. With th'an-ge-lic host proclaim: Christ is born in Beth-le - hem. Hark! the he-rald an-gels sing, Glo-ry to the newborn King.

The musical score is arranged for four voices: Soprano (S.Bl.), Alto (A.Bl.), Tenor (A/T.Bl.), and Bass (B.Bl.). It is in the key of D major (one sharp) and common time (C). The score is divided into three systems, each containing four staves. The first system covers measures 1-8, the second system covers measures 9-14, and the third system covers measures 15-20. The lyrics are printed below the vocal staves, with measure numbers 5, 10, 15, and 20 indicated above the corresponding staves. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

2. Christ, by highes heav'n ador'd,
Christ, the everlasting Lord,
Late in time behold Him come,
offspring of a virgins's womb,
Veil'd in flesh the God head he,
Hail th'incarnate Deity!
Please'd as man with man appear,
Jesus our Immanuel here.
Hark! the herald angels sing,
Glory to the newborn King!

7. In the Bleak Midwinter

M: Gustav Host (1906)
T: Christina Rossetti (1872)

1. In the bleak mid - win - ter, fros - ty wind made moan, earth stood hard as

S.B.L.
A.B.L.
T.B.L.
B.B.L.

i - ron, wa - ter like a stone. Snow had fal - len, snow on snow,

8 10

snow on snow, in the bleak mid - win - ter, long, long a - go.

15

2. Angels and archangels
may have gathered there,
Cherubim and seraphim
thronged the air;
But His mother only,
in her maiden bliss,
Worshipped the beloved with a kiss.

3. What can I give Him,
poor as I am?
If I were a shepherd,
I would bring a lamb;
If I were a Wise Man,
I would do my part;
Yet what I can give Him: give my heart.

8. Once in Royal Dauid's City

M: Henry John Gauntlett (1849)

T: Cecil Frances Alexander (1848)

Arr.: Arthur Henry Mann (1919)

1. Once in roy - al Da - vid's ci - ty Stood a low - ly cat - tle shed, Where a mo - ther laid her

ba - by In a mang - ger for his bed: Ma - ry was that mother mild, Je - sus Christ her lit - tle child.

2. He came down to earth from heaven,
Who is God and Lord of all,
And His shelter was a stable,
And His cradle was a stall;
With the poor and meek and lowly,
Lived on earth our Savior holy.

3. And through all
His wondrous childhood,
He would honor and obey,
Love and watch the lowly mother,
In whose gentle arms He lay.
Christian children all should be,
Mild, obedient, good as He.

4. For He is our child-hood's pattern,
Day by day like us He grew,
He was little, weak, and helpless,
Tears and smiles like us He knew,
And He feeleth for our sadness,
And He shareth in our gladness.

5. For He is our child-hood's pattern,
Day by day like us He grew,
He was little, weak, and helpless,
Tears and smiles like us He knew,
And He feeleth for our sadness,
And He shareth in our gladness.

6. And our eyes at last shall see Him,
Through His own redeeming love;
For that child so dear and gentle,
Is our Lord in heaven above,
And He leads His children on,
To the place where He is gone.

9. Tochter Zion

M: G. Fr. Händel (1747)

T + Arr: Friedrich Heinrich Ranke (ca. 1820)

1. Toch - ter Zi - on, freu - e dich, jauch - ze laut, Je -

Fine ru - - sa - lem. Sieh, dein Kö - nig kommt zu

15 dir, ja er kommt, der Frie - - de - fürst. *D.C. al Fine*

2. Hosianna, Davids Sohn,
sei gesegnet deinem Volk!
Gründe nun dein ew'ges Reich.
Hosianna, Davids Sohn,
Hosianna in der Höh'.
Sei gesegnet deinem Volk

3. Hosianna, Davids Sohn,
sei begrüßet, König mild!
Ewig steht dein Friedensthron,
du, des ew'gen Vaters Kind.
Hosianna, Davids Sohn,
sei begrüßet, König mild!