

# Partitur - Score

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## Machet die Tore weit - Lift the Gates

Andreas Hammerschmidt  
(1611 - 1675)

Arrangement:  
Matthias Bretschneider

♩ = 112

*Tutti I:*

*Soli I:*

daß der

The musical score is arranged in five systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the Organ (Piano). The second system contains the Timpani part. The vocal parts are in 3/4 time, with a tempo marking of ♩ = 112. The Organ part is in 3/4 time. The Timpani part is in 3/4 time. The score is divided into three measures. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *mf*. The lyrics are: "Ma- chet die To- re weit und die Tü- ren in\_\_\_\_\_ der Welt hoch,". The Organ part has a dynamic marking of *f* in the first measure and *mp* in the third measure. The Timpani part has a dynamic marking of *f* in the first measure and *f* in the third measure. There are trill markings (*tr*) in the Timpani part in the second and third measures.

S  
*f*  
Ma- chet die To- re weit und die Tü- ren in\_\_\_\_\_ der Welt hoch,

A  
*f*

T  
*f*  
8 Ma- chet die To- re weit und die Tü- ren in\_\_\_\_\_ der Welt hoch,

B  
*f*

Orgel  
(Piano)  
*f* *mp*

Timpani  
(ad libitum)  
*f* *f*

*Tutti / Soli I = deutsch*

*Tutti / Soli II = English*

7 Kö- nig der Eh- ren, daß der Kö- nig der Eh- ren ein- zie- he!

Musical score for measures 7-12. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 7, then enters in measure 8 with the lyrics "Soli I: daß der Kö- nig der Eh- ren ein- zie- he!". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *mf* (mezzo-forte) and *f* (forte).

13 *Tutti II:* Lift the gates of the world and the doors, e- ver- last - ing, and the

Musical score for measures 13-18. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 13, then enters in measure 14 with the lyrics "Lift the gates of the world and the doors, e- ver- last - ing, and the". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Dynamics include *f* (forte), *mp* (mezzo-piano), and *tr* (trill). The score includes a key signature change and a time signature change from 3/4 to 3/2.

18

King of glo- ry, King of glo- ry, *mf*

*Soli II:* and the King of glo- ry, *mf*

*Soli II:* and the King of glo- ry, *f* *Tutti II:* and the

*mf*

*Tutti II:*

23

glo- ry, King of glo- ry shall come in!

*Tutti II:* and the King of glo- ry shall come in! *f*

*Tutti II:* and the King of glo- ry shall come in! *f*

King of glo- ry, shall come in! *f*

*tr*

*f*

mp  
Wer ist der sel- bi- ge Kö- nig?

Soli I:  
Wer ist der sel- be Kö- nig?

Soli II: Who is this King of glo- ry, of glo -

Soli II: Who is the King of glo- ry, of glo -

p

f  
Tutti I: Es ist der Herr, stark und mäch- tig, es ist der

ry? Tutti II: It is the Lord, strong and migh- ty,

Tutti I: Es ist der Herr, stark und mäch- tig, es ist der

ry? Tutti II: It is the Lord, strong and migh- ty,

f  
Tutti II: It is the

Herr, stark und mächtig, stark und mächtig im Streit.

it is the Lord, strong and mighty in fight.

Herr, stark und mächtig, stark und mächtig im Streit.

it is the Lord, strong and mighty in fight.

Lord, strong and mighty, mighty in fight.

*f*

Ma- chet die To- re weit und die Tü- ren in der Welt hoch!

Lift the gates of the world and the doors, the doors e- ver-last- ing! hoch!

Ma- chet die To- re weit und die Tü- ren in der Welt hoch!

Lift the gates of the world and the doors, the doors e- ver-last- ing!

*f*

48

Tutti I + II:

8

*mf* Ho - si - an - na, ho - si - an - na

*mf* Ho - si - an - na, ho - si - an - na, ho - si - an - na, ho - si - an - na

*mf* Ho - si - an - na, ho - si - an - na, ho - si - an - na, ho - si - an - na

*sempre legato*

*mp*

56

*ff* Ho - si - an - na, ho - si - an - na, ho - si - an - na, ho - si - an - na

*ff* in ex - cel - sis! Ho - si - an - na, ho - si - an - na, an - na in ex - cel - sis! Ho - si - an - na, Ho - si - an - na, in ex - cel - sis! Ho - si - an - na, Ho - si - an - na, in ex - cel - sis! Ho - si - an - na, Ho - si - an - na

*f*

62

an- na, ho- si- an- na in ex- cel - sis! Ho- si-  
ho - si- an- na in ex- cel - sis! Ho- si-  
8 ho- si- an- na in ex- cel - sis! Ho- si-  
ho - si- an - na in ex- cel - sis! Ho- si-

This musical system contains measures 62 through 65. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right and Left Hand). The music is in 3/4 time and consists of four measures. The lyrics are: "an- na, ho- si- an- na in ex- cel - sis! Ho- si- ho - si- an- na in ex- cel - sis! Ho- si- 8 ho- si- an- na in ex- cel - sis! Ho- si- ho - si- an - na in ex- cel - sis! Ho- si-". The piano accompaniment provides harmonic support with chords and moving lines.

66

an- na, ho - si- an - na in ex- cel - sis!  
8 an- na, ho- si- an- na in ex- cel - sis!  
tr  
f

This musical system contains measures 66 through 69. It features four vocal staves and two piano staves. The music is in 3/4 time and consists of four measures. The lyrics are: "an- na, ho - si- an - na in ex- cel - sis! 8 an- na, ho- si- an- na in ex- cel - sis!". The piano accompaniment includes a trill (tr) in the bass line and a forte (f) dynamic marking. A *ritard.* (ritardando) instruction is placed above the piano staff in measure 67. The system concludes with a double bar line.