

Der Herr hat seinen Engeln befohlen For He has Ordered His Angels

2 treble choirs (SAA – SAA) and Soprano Soloist

Lyrics: Based on Psalm 91,11–12

Music: Franz Maierhofer

Emotionally ♩ = ca. 82

S
A1

Choir I/II

A2

Piano/Klavier
(for rehearsal)

1. A - - - - - men. Dich
1. A - - - - - men. They

1. Der Herr hat sei - nen En - geln be - fo - hen dich zu be - hüten, dich
1. For He has or - dered his an - gels pro - tect you, they

5

I/II

zu be - hü - ten, zu be - hüten. Auf all dei - nen
shall pro - tect you, they shall protect you. They shall bear you

zu be hüten. - - - - - men. Auf all dei - nen
shall - - - - - men. They shall bear you

10

I/II

nen mögen sie dich tra - gen. Mö - gen sie dich tra - gen.
they shall bear you in their hands. They shall bear you in their hands.

Wen mögen sie dich tra - gen. A - - - - - men. Mö - gen sie dich tra - gen.
their hands. A - - - - - men. They shall bear you in their hands.

Choir II / Soloists ad lib

B Canon

15

I

2. Sie mö - gen dich tra - gen, dich gen auf Hän - den
2. They shall bear you in their hands, shall you in their hands.

Solo
(S)

19

Der
For

I

dich zu - hü - dich zu be - hü - ten. Auf
They shall - tect you, they shall pro - tect you. To

A - - - - men.

II

mö - gen dich tra - gen, dich tra - gen auf Hän - den, dich
bear you in their hands, shall bear you in their hands. They



23

Herr hat sei - nen En - geln be - foh - len, die - fer in dich zu be -
 He has or - dered his an - gels to pro - tect you, gels to pro -

I
 all dei - nen We - - - gen mö - sie dich tra -
 guard you in all your ways, they shall bear you in their

II
 zu be - hü - ten, dich zu be - hü -
 shall pro - tect you, shall pro - tect

A

26

hü - ten, dich zu be - hü -
 tect you, pro - tect you, to pro - tect

I
 gen. 3. For - hat sei - nen En - geln be - foh - len, dich zu be -
 hands. 3. For He has or - dered his an - gels to pro -

II
 all dei - nen We - gen mö - gen sie dich tra -
 guard you in all your ways, they shall bear you in their



38

gen. _____ auf Hän-den tra - gen, tra - gen.
 you, _____ they shall bear you the hands.

I

gen.
hands.

□ Soloists ad lib

II

ten. _____ Auf all dei-nen mö - sie dich tra - gen.
 you. _____ They shall bear you choir ds, shall bear you in their hands.

men.

C Ending
43

Mö - gen sie dich
They shall bear you

I/II

ei - gen We - gen mö - gen sie dich tra -
 bear you in their hands, they shall bear you in their

46 *rit.*

tra - gen, mö - gen sie dich tra - gen.
 in their hands, they shall bear you in their hands.

I/II

gen, mö - gen sie dich tra - gen.
 hands, they shall bear you in their hands.

rit.

Aufführungshinweise

Der durchkomponierte Chor-Kanon mit Solostimme knüpft formal an die große Tradition der Mehrchörigkeit an. Die Interpretation im Sinn eines romantischen Chors sollte stark Ausdruck voll meditativer Ruhe und innerer Spannung geprägt sein.

Im Einleitungsteil stellt die zweite Alto das einprägsame Kanon-Thema vor. Es folgt die kanonische Führung des Themas durch zwei dreistimmigen Chorgruppen; dann spritzt sich die von einem Solisten gesungene Solostimme. Der Chor-Kanon erreicht seinen klanglichen Höhepunkt in einer ausdrucksvollen Schlusskadenz.

Die zwei Chöre agieren räumlich voneinander. Chor I und die Solostimme sind klanglich und räumlich im Zentrum zu positionieren. Das Klangpanorama kann auch durch die Einbeziehung von instrumentale bzw. vokal-instrumentale Besetzungen einer Chorgruppe bereichert werden.

Performance hints

In its form, this through-composed choral canon for two choirs and soloist is a continuation of the great tradition of polychoral music. The interpretation should be in the spirit of romantic choral sound, powerful and expressive, full of meditative calm and inner suspense.

In the initial section, the second alto introduces the haunting theme of the canon. There then follows the continuation of the theme in canon form by two three-voice choral groups, spanned by the solo part sung by a soprano. In the closing section, the choral canon reaches its tonal climax in an expressive final cadenza.

The two choral groups are spread out separately from one another. Choir I and the soloist should be at the centre, in terms of both sound and position. The sound panorama can also be enriched by the inclusion of instruments or vocal-instrumental combinations in one of the choral groups.