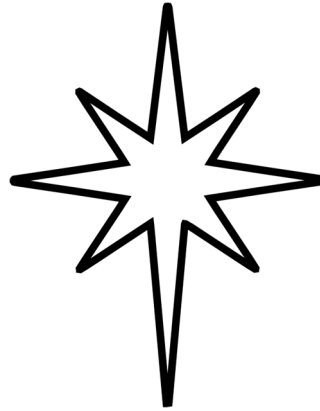


FRIEDRICH KIEL

(1821-1885)



**DER STERN VON THE STAR OF
BETHLEHEM BETHLEHEM**

**Oratorium nach Worten
der heiligen Schrift**

**Oratorio to words of
the holy scripture**

Op. 83

**eingearichtet für 3 Trompeten,
3-4 Posaunen und Tuba von**

**arranged for 3 trumpets,
3-4 trombones and tuba by**

**Stefan Adams
Singapore, 2018**

TROMPETE 3 IN C

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1. DIE HIMMEL ERZÄHLEN DIE EHRE GOTTES

Trp.3 in C *Maestoso* (110)

ff

f

cresc.

mp

f

p

pp

cresc.

f

mf

Vivace (160)

f

ff

A

B

C

D

E

2. MEINE SEELE DÜRSTET NACH GOTT

Friedrich Kiel
Arr. S. Adams

Andante con moto (56)

Trp. 2 in C

Trp. 3 in C

p

p

8

15

F

mf

pp

mf

pp

21

f

mf

p

mf

f

mf

p

mf

25

G

p

f

mf

p

f

mf

30

mp

mp

p

mp

mp

p

3. ES WIRD EIN STERN AUS JACOB AUFGEHEN

H

28

Three staves of music in G major (one sharp) and 3/4 time. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a bass clef and a key signature of one sharp. The music features a melody in the first staff and accompaniment in the second and third staves. Dynamics include *p* (piano) and *pp* (pianissimo). The piece ends with a double bar line.

4. WO IST DER NEUGEBORNE KÖNIG DER JUDEN?

6

5. DA DAS DER KÖNIG HERODES HÖRETE

Recitativ (68)

1C

2C

3C

f

p

p

p

1C, 2C, and 3C are piano staves. The first staff (1C) has a treble clef and a key signature of two flats. The second staff (2C) has a treble clef and a key signature of two flats. The third staff (3C) has a treble clef and a key signature of two flats. The first staff (1C) has a forte (*f*) dynamic. The second staff (2C) has a piano (*p*) dynamic. The third staff (3C) has a piano (*p*) dynamic. The first staff (1C) has a forte (*f*) dynamic. The second staff (2C) has a piano (*p*) dynamic. The third staff (3C) has a piano (*p*) dynamic.

Andante (60)

6

N

ff

6 is a measure number. N is a section marker. *ff* is a fortissimo dynamic. The first staff (1C) has a treble clef and a key signature of two flats. The second staff (2C) has a treble clef and a key signature of two flats. The third staff (3C) has a treble clef and a key signature of two flats. The first staff (1C) has a fortissimo (*ff*) dynamic. The second staff (2C) has a fortissimo (*ff*) dynamic. The third staff (3C) has a fortissimo (*ff*) dynamic.

attacca

6. WARUM TOBEN DIE HEIDEN

Allegro moderato (80)

1C

2C

3C

6

2

6

9

14

19

f

p

p

p

24 **P** *cresc.*

29 *ff*

34 **Q** *f* *mf* *f* *p*

42 **R** *f* *pp*

7. WAS FÜRCHT'ST DU, FEIND HERODES, SEHR

$\text{♩} = 70$

1C *p* *mf*

2C *p* *mf*

3C *p* *mf*

1C *p* *p*

2C *p* *p*

3C *p* *p*

8. UND DU BETHLEHEM IM JÜDISCHEN LANDE

Recitativo (72) *poco Andante (64)*

f *mf* *p* *pp* *p* *pp*

1C 2C 3C

⑦ S

⑭ *Recit. (72)* *f* *p*

②② *poco Allegro (84)* T *Andante (64)*

ff

f

f

③① *poco Andante (72)*

f

p

p

p

③④ *rit.*

f

f

f

9. KOMMT HERZU

Andante quasi Allegretto (80)

Trp. 3 in C

p *cresc.*

⑧ **U**

p *mp*

①⑥ **V**

②③ *p* *cresc.* **W** *f* *p*

③② *dolce*

③⑦ **X** *pp* *cresc.* *mp*

④④ *mf*

④⑨ **Y** *p*

⑤⑤ *f*

⑥② *p* *pp*

10. ALS SIE NUN DEN KÖNIG GEHÖRET HATTEN

Recitativo (100) *rit.* *Andante (80)*

I *f*

3C *p*

⑧ *ff* *f*

Z

3

11. SEI NUN WIEDER ZUFRIEDEN, MEINE SEELE

Andante ♩ = 52 *dolce*

3C *mp*

⑨ *mf* *p* *A*

⑮ *pp*

⑳ *mf* *mp* *B*

⑳ *mp*

㉙ *p* *pp*

12. DA SIE DEN STERN SAHEN

Recitativo (68)

First system of the musical score for "Recitativo (68)". It features a bass line and three vocal parts labeled 1C, 2C, and 3C. The bass line begins with a series of sixteenth-note runs. The vocal parts enter with sustained notes. Dynamics include *f* (forte) for the bass and *p* (piano) for the vocal parts.

Second system of the musical score, starting at measure 68, indicated by a circled 6 and a box containing the letter 'C'. The bass line continues with rhythmic patterns and some rests. The vocal parts have more active melodic lines. The system concludes with a double bar line.

13. ICH STEH' AN DEINER KRIPPE HIER

60 Verse 1

60 Verse 2

21

29

This musical score is for the song '13. ICH STEH' AN DEINER KRIPPE HIER'. It is in 3/4 time and B-flat major. The score is divided into two systems. The first system contains measures 60-69, labeled 'Verse 1'. The second system contains measures 70-79, labeled 'Verse 2'. Each system has three staves: 1C (Soprano), 2C (Alto), and 3C (Bass). The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked '60'. The score includes various musical notations such as notes, rests, beams, and slurs. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

14. UND GOTT BEFAHL IHNEN IM TRAUME

Recitativo (60)

This musical score is for the song '14. UND GOTT BEFAHL IHNEN IM TRAUME'. It is in 3/4 time and B-flat major. The score is divided into two systems. The first system contains measures 60-69, labeled 'Recitativo (60)'. The second system contains measures 70-79. Each system has three staves: 1C (Soprano), 2C (Alto), and 3C (Bass). The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked '60'. The score includes various musical notations such as notes, rests, beams, and slurs. The first system ends with a double bar line and repeat dots. The second system also ends with a double bar line and repeat dots.

15. ICH BIN DIE WURZEL DES GESCHLECHTS DAVIDS

Larghetto (60)

1C *p*

2C *p*

3C *p*

5 *pp* *p* *pp* *pp* *pp* *cresc.* *pp*

11 *pp* *p* *cresc.* *pp* *p* *cresc.* *p*

16 **D** *fz* *fz* *p* *fz* *fz* *p* *fz* *fz* *p*

21 *p* *pp* *p* *pp* *p* *pp*

16. HIMMEL FREUE DICH UND ERDE SEI FRÖHLICH

Allegro Maestoso (88)

Trp.3 in C

Trp.3 in C

Measures 1-78 of the musical score for Trp.3 in C. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked *Allegro Maestoso (88)*. The score includes various dynamics such as *mf*, *f*, *ff*, *p*, and *pp*, as well as articulation marks like accents and slurs. Rehearsal marks E, F, G, and H are placed above the staff at measures 12, 39, 47, and 51 respectively. The score ends with a double bar line at measure 78.