

LIEBE HEISST

Love Was When

gedichtet

von

J. E. Walvoord

LIEBE HEISST

Love Was When

D. Wyrzten

Partitur

Ĵ. E. Walvoord

Deutsch: H. S nderwald

Instrumentierung: B. Ģысакова

Transkription: Ĵ. Borsch

Moderato religioso

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl te**: Treble clef, 4/4 time, *mp*. Melodic line with slurs and ties.
- Klarinette in B**: Treble clef, 4/4 time, *mp*. Melodic line with slurs and ties.
- Klavier**: Grand staff (treble and bass clefs), 4/4 time, *mp*. Accompaniment with chords and a bass line.
- Gesang**: Treble clef, 4/4 time. Empty staff with a few rests.
- Violine I**: Treble clef, 4/4 time, *mf*. Melodic line with slurs and ties.
- Violine II**: Treble clef, 4/4 time, *mf*. Melodic line with slurs and ties.
- Viola**: Treble clef, 4/4 time, *mf*. Melodic line with slurs and ties.
- Violoncello**: Bass clef, 4/4 time, *mf*. Melodic line with slurs and ties.
- Kontrabass**: Bass clef, 4/4 time, *mf*. Melodic line with slurs and ties.

1

6

Fl.

Klar. B

Kl.

G.

VI. I

VI. II

Vla.

Vc.

Kb.

mp

mf

1. Lie - be heißt, was uns
2. Lie - be starb dort auf

Fl. *ff*

Klar. B

Kl. *ff*

G. *ff*

VI. I *ff*

VI. II

Vla.

Vc.

Kb.

Gott be-weist, kam in Zeit und Raum, doch man glaubt Ihm kaum.
 Gol - ga - tha, wie's von E - wig - keit längst be - schlos - sen war.

The musical score is written for a full orchestra and a vocal soloist. The vocal part (G.) is in a soprano range and features a melodic line with lyrics. The instrumental parts include Flute (Fl.), Clarinet in B-flat (Klar. B), Piano (Kl.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score is marked with a forte dynamic (*ff*) and includes various musical notations such as slurs, ties, and accents.

16

Fl.

Klar. B

Kl.

G.

VI. I

VI. II

Vla.

Vc.

Kb.

mp

mp

mp

mp

mp

Lie - be heißt: Gott den Men - schen nah, Gott im
Lie - be lebt, denn das Grab war leer, Er, der

21

Fl.

Klar. B

Kl.

G.

VI. I

VI. II

Vla.

Vc.

Kb.

Zeit - ge - schen
Sie - ger, ist

dort in Beth - le - hem.
ü - ber al - les Herr.

Lie - be kam
Lie - be ist,

mf

mf

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

26

Fl.

Klar. B

Kl.

G.

und sich un - srer Welt an - nahm, der die Welt be - gann
 was du siehst in Je - sus Christ und auf Er - den hier

VI. I

VI. II

Vla.

Vc.

Kb.

mf

mf

f

mf cresc.

mf cresc.

35

Fl.

Klar. B

Kl.

G.

35

Krank - heit war, Je - sus Chri - stus war für je - den
 Men - schen nah, Je - sus Chri - stus ist fü je - den

35

VI. I

VI. II

Vla.

Vc.

Kb.

1. 2.

39

Fl.

Klar. B

Kl.

G.

da. da!

VI. I

VI. II

Vla.

Vc.

Kb.

mp *mf* *mp* *mf* *mf* *mf* *mp* *mf*

45 *rit. e dim.*

Fl.

Klar. B

Kl.

G.

VI. I

VI. II

Vla.

Vc.

Kb.

LIEBE HEISST

Flöte

Love Was When

Moderato religioso

6 *mp*

1 2 3

8 8

26 *mf*

32 4 *mf*

37 1. 2. *mp* *mf*

43 *rit. e dim.*

Klarinette in B

LIEBE HEISST Love Was When

Moderato religioso

mp

1 2 3

8 8

mf

26

mf

4

1. 2.

37

mp *mf*

43

rit. e dim.

Klavier

LIEBE HEISST Love Was When

Moderato religioso

Klavier

mp

The first system of the piano score for 'Liebe Heisst' is in 4/4 time and B-flat major. It consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a simple bass line. The tempo is marked 'Moderato religioso' and the dynamics are 'mp'.

7

1

mp

The second system of the piano score continues from the first. It features more complex chordal textures and melodic lines in both hands. A first ending bracket labeled '1' spans the final two measures of this system. The dynamics remain 'mp'.

13

2

mp

The third system of the piano score continues the piece. It includes a second ending bracket labeled '2' over the final two measures. The dynamics are 'mp'.

19

The fourth system of the piano score continues the piece. It features a variety of chordal and melodic patterns. The dynamics are not explicitly marked in this system but follow the previous ones.

3

mf

The fifth and final system of the piano score concludes the piece. It features a variety of chordal and melodic patterns. The dynamics are marked 'mf'.

4

31

mf

Detailed description: This system contains measures 31 through 36. The music is in a minor key. Measure 31 features a sixteenth-note arpeggiated pattern in the right hand. Measures 32-36 consist of block chords in the right hand and single notes in the left hand. A dynamic marking of *mf* is present in measure 34.

1. 2.

37

mp mf

Detailed description: This system contains measures 37 through 43. Measures 37-40 are marked with a first ending bracket (1.) and feature block chords in the right hand and single notes in the left hand. Measures 41-43 are marked with a second ending bracket (2.) and feature a more complex chordal texture in the right hand. Dynamic markings of *mp* and *mf* are present.

rit. e dim.

44

Detailed description: This system contains measures 44 through 49. The music is characterized by sustained block chords in the right hand and single notes in the left hand, creating a slow, atmospheric texture. The dynamic marking *rit. e dim.* is indicated at the beginning of the system.

Gesang

J. E. Walvoord

Deutsch: H. Sünderwald

LIEBE HEISST

Love Was When

D. Wyrzten

Moderato religioso

8 1 *mf*

1. Lie-be heißt, was uns Gott be-weist, kam in Zeit und Raum,
 2. Lie-be starb dort auf Gol - ga - tha, wie's von E - wig - keit

14 2

doch man glaubt Ihm kaum. Lie - be heißt: Gott den Men - schen nah,
 längst be - schlos - sen war. Lie - be lebt, denn das Grab war leer,

20 3 *mf* *cresc.*

Gott im Zeit - ge - scheh'n dort in Beth - le - hem. Lie - be kam
 Er, der Sie - ger, ist ü - ber al - les Herr. Lie - be ist,

26 *f*

und sich un - srer Welt an - nahm, der die Welt be - gann wur-de Zim-mer-mann.
 was du siehst in Je - sus Christ und auf Er - den hier ist Er al - les mir.

32 4 *mf*

Lie - be sah, wo nur Krank - heit war, Je - sus Chri - stus
 Lie - be heißt: Gott den Men - schen nah, Je - sus Chri - stus

38 1. 2. 6

war für je - den da.
 ist fü je - den da!

LIEBE HEISST

Love Was When

Violine I

Moderato religioso

mf

6 **1** *mp*

12 **2** *mp*

18

24 **3** *mf* *cresc.*

30 **4** *f* *mf*

36 **1.** **2.** *mf*

43 *rit. e dim.*

Violine II

LIEBE HEISST

Love Was When

Moderato religioso

The musical score is written for Violin II in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked "Moderato religioso". The score consists of eight staves of music, with measure numbers 7, 13, 19, 31, 37, and 44 indicated at the beginning of their respective staves. The dynamics are marked as follows: *mf* (mezzo-forte) at the start, *mp* (mezzo-piano) at measures 7 and 13, *f* (forte) at measure 31, and *mf* at measure 37. Performance instructions include *cresc.* (crescendo) at measure 31 and *rit. e dim.* (ritardando and decrescendo) at measure 44. The score includes first and second endings at measures 37-40 and 41-44, and first and second endings at measures 13-16 and 17-20. A box containing the number "3" is placed above the staff at measure 19. A box containing the number "4" is placed above the staff at measure 31. A box containing the number "1" is placed above the staff at measure 7. A box containing the number "2" is placed above the staff at measure 13. The score concludes with a double bar line at the end of the eighth staff.

LIEBE HEISST

Viola

Love Was When

Moderato religioso

mf

7 **1** *mp*

13 **2** *mp*

19

3 *mf cresc.*

31 **4** *f* *mf*

36 1. 2. *mf*

43 *rit. e dim.*

LIEBE HEISST

Violoncello

Love Was When

Moderato religioso

mf

7

1

mp

13

2

19

3

mf cresc.

31

4

f *mf*

37

1. 2.

mf

45

rit. e dim.

Kontrabass

LIEBE HEISST
Love Was When

Moderato religioso

mf

7

1

mp

13

2

mp

19

3

mf cresc.

f

32

4

mf

38

1.

2.

mp

mf

45

rit. e dim.

Detailed description: This is a musical score for a double bass (Kontrabass) part. The piece is titled 'LIEBE HEISST' (Love Was When) and is in the tempo 'Moderato religioso'. The key signature has one flat (B-flat) and the time signature is 4/4. The score consists of eight staves of music. The first staff starts with a dynamic marking of *mf*. The second staff has a measure rest at the beginning and a dynamic marking of *mp*. The third staff has a measure rest at the beginning and a dynamic marking of *mp*. The fourth staff has a measure rest at the beginning. The fifth staff starts with a dynamic marking of *mf cresc.* and ends with a dynamic marking of *f*. The sixth staff has a dynamic marking of *mf*. The seventh staff has a first ending (marked '1.') and a second ending (marked '2.'). The first ending has a dynamic marking of *mp* and the second ending has a dynamic marking of *mf*. The eighth staff starts with a dynamic marking of *rit. e dim.* and ends with a double bar line.