

The Singers

SATB a cappella

Lyrics: Henry Wadsworth Longfellow (1807–1882)

Music: Michael Aschauer

Maestoso ♩ = ca. 136

S
A
T
B

f God sent his sing - ers up on earth in songs of
f God sent his sing - ers up on earth with songs of
f God sent his sing - ers up on earth with songs of
f God sent his sing - ers up on earth with songs of

Maestoso ♩ = ca. 136

Piano
(for rehearsal)

Piano accompaniment for rehearsal, measures 1-5.

6

f sad - ness and mirth, that they might touch the hearts of
f sad - ness and of mirth, that they might touch the hearts of
f sad - ness and of mirth, that they might touch the hearts of
f sad - ness and of mirth, that they might touch the hearts of

Piano accompaniment for the second system, measures 6-10.

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12 *mp* *f* *mf* *f*

men and bring them back to heav - en a - gain. God heav - en a - gain. The

men and bring them back to heav - en a - gain. God heav - en a - gain. The

men and bring them back to heav - en a - gain. heav - en a - gain.

men and bring them back to heav - en a - gain. heav - en a - gain.

1. *f* *mf* *f*

19 *p* *mp* *sempre mp*

first: A youth, with soul of fire, held in his

first: Youth, soul of fire, held in his

The Youth, soul of fire,

he first: Youth, soul of fire,

p *mp*

Solo ad lib
tacet

28 Solo ad lib

mf

hand a gold - en lyre; through groves he wan - dered, and by streams,

sempre mp

hand a gold - den lyre; groves, wan - dered, and by streams,

mp *sempre mp*

held in his hand a lyre; groves, wan - dered by streams,

mp *sempre mp*

held a lyre; groves wan - dered, and by streams,

35 *f*

mp

play - ing the mu - sic of our dreams. The se - cond: _____

mp *f*

play - ing the mu - sic of our dreams. The se - cond: _____

f

play - ing mu - sic, our dreams. The se - cond, _____

mp *f*

play - ing our dreams. The se - cond, _____ the

42 *accented*
mf

Sing - ing, sing - ing, sing - ing, sing - ing, sing - ing in

mf

Sing - ing, sing - ing, sing - ing, sing - ing, sing - ing in the

☐ Solo ad lib (until bar 58)

sempre f

with a bear - ded face, stood sing - ing, sing - ing in the

mf

se - cond with a bear - ded face stood sing - ing in the

accented

49

mar - ket place with ac - cents, stirred with ac - cents the hearts of

f

mar - ket place, and stirred with ac - cents, stirred with ac - cents the heart of

ff

mar - ket place, stirred with ac - cents deep and loud the hearts of

f

mar - ket place, and deep and loud the hearts of



56

mp all the list'n - ing crowd. A gray old man, the third and last, sang

f

mp all the list'n - ing crowd. A gray old man, third and sang

mp all the list'n - ing crowd. A gray old man, third and last, sang in ca -

□ Solo ad lib (until bar 66)

mf all the list'n - ing crowd. A gray old man, the third and last, sang in ca -

64

mf dim and vast, while the ma - jes - tic or - gan rolled

f dim and vast, while the ma - jes - tic or - gan rolled

mf the - drals dim and vast, while the ma - jes - tic or - gan rolled

f the - drals dim and vast, while the ma - jes - tic or - gan rolled

sempre f the - drals dim and vast, while the ma - jes - tic or - gan rolled

71 *ff senza decresc.*

con - tri - tion from its mouth of

ff senza decresc.

con - tri - tion from its mouth of

ff senza decresc.

con - tri - tion from its mouth of

ff senza decresc.

con - tri - tion from its mouth of

78 *Quasi Recitative, Solo Quartet tempo rubato ca. 100* *mf* *accel.*

Dis - pu - - - ted,

mf

And those, who hear the singers three, dis - pu - - - ted, dis -

mf

Dis - pu - ted,

mf

Dis - pu - ted,

Quasi Recitative, Solo Quartet tempo rubato ca. 102 *mf* *accel.*



83

rit.
mp *p*

dis - pu - - - ted, dis - pu - - - ted which the best might be; for

pu - - - - ted, dis - pu - - - - ted which the best might be; for

dis - pu - ted, dis - pu - ted best might be; for

dis - pu - ted, dis - pu - ted which the best might be; for

mp *p*

rit.

88

a tempo *rit.* *accel.*

still their mu - sic seemed to start dis - cord - - - ant, dis - cord -

still, start dis - cord - - - - ant, dis - cord -

still start dis - cord - ant,

still their music seemed to start dis - cord - ant, dis -

a tempo *rit.* *accel.*

a tempo *rit.*

93 *sf* *mp*

ant, dis - cord - - - ant e-choe in each

ant, dis - cord - - - - ant e- in each hear

dis - cord - ant, dis - cord - ant choes in each heart, —

cord - ant, dis - cord e-choe in each art, —

a tempo *rit.*

Powerful, full choir ♩ = ca. 144

97 *f* *(rep.: mf)*

— but the o Mas - ter, he said, — “I see — no best — in
three — great chords — of might, ♪ and he — whose

— but the o mas - ter, he said, “I see — no best in
three — great chords of might, ♪ and he whose

— but — great — the — ter, he said, “I see — no best — in
the — three — great chords of might, ♪ and he — whose

— great — Mas - ter, he said, — “I see — no best in
are — the three — great chords — of might, ♪ and he whose

Powerful, full choir ♩ = ca. 144



103 *mf (rep.: f)* *mp*

kind, but in de - gree; I gave a var - i - ous to each, to
 ear is tuned a - right will hear no dis - cord in the three, but

mf (rep.: f) *mp*

kind, but in de - gree; I gave a var - i - ous gift to each, to
 ear is tuned a - right will hear no dis - cord in the three, but

mf (rep.: f) *mp*

kind, but in de - gree; I gave a var - i - ous gift to each, to
 ear is tuned a - right will hear no dis - cord in the three, but

kind, but in de - gree; I gave a var - i - ous gift to each, to
 ear is tuned a - right will hear no dis - cord in the three, but

110 *mf*

1. 2. *mf*

charm, to strength - en, and to teach. These har - mo - ny, but
 the most per - fect

f *mf*

charm, to strength - en, and to teach. These har - mo - ny, but
 the most per - fect

f *mf*

charm, to strength - en, and to teach. These har - mo - ny, but
 the most per - fect

f *mf*

charm, to strength - en, and to teach. These har - mo - ny, but
 the most per - fect



116

the most perfect har - - - mo - ny, har - mo - ny." the most perfect har - - - mo - ny, har - mo - ny." the most perfect har - - - mo - ny, har - mo - ny." the most perfect har - - - mo - ny, har - mo - ny." the most perfect har - - - mo - ny, har - mo - ny." the most perfect har - - - mo - ny, har - mo - ny."

Michael Aschauer, born 1977 in Vienna; first musical education at the Landesmusikschule (School of Music) Steyr, Austria; 1993–1996: Piano tuition under Professor Nikolaus Wiplinger at the then Bruckner Conservatory in Linz; 1997–2002: studies at the Johann Joseph Fux Conservatory in Graz, teachers: Professors Walter Koch and Christian Aigner; several years as a teacher for piano and keyboard; 1998: Creation of the *duo saite an saite* together with Marion Koller (mandolin), several concert appearances. 1996–2001: Degree studies in Musicology and German at the Karl Franzens University of Graz, in addition Harmony and Counterpoint at Graz University of Music and Dramatic Arts. 2003: Award of a doctorate in Musicology for a thesis on piano chamber music from the circle of Johannes Brahms; external lecturer at the Institute of Musicology of the KFUG; for Compositional Technique and Musicology and for Historical Musicology; editor of the first edition of a series of academic articles and papers on music; encyclopedia entries; texts for concert programmes; since 2003: editor for a publishing company. His compositional work is mostly piano and chamber music together with Marion Koller and Christian Aigner.

Henry Wadsworth Longfellow, born 1807 in Portland (Maine); extensive travels in Europe where his enthusiasm was particularly aroused by the lyric poet Johann Goethe and the German Romantics; 1835–1854: Taught at Harvard University, thereafter an independent writer in Cambridge (Massachusetts). Created simple, melodically captivating lyric poetry whose content was mostly drawn from familiar topics; all in all, one of the most important American poets of the 19th century.

Michael Aschauer, geboren 1977 in Wien; erste musikalische Ausbildung an der Landesmusikschule Steyr; 1993–1996 Klavierunterricht am damaligen Bruckner-Konservatorium Linz bei Prof. Nikolaus Wiplinger sowie 1997–2002 am Johann-Joseph-Fux-Konservatorium Graz bei Prof. Walter Koch und Prof. Christian Aigner; mehrjährige Lehrtätigkeit für Klavier und Keyboard; 1998 Gründung des *duo saite an saite* mit Marion Koller (Mandoline), mehrere Konzertauftritte.

1996–2001 Studium Musikwissenschaft und Germanistik an der Karl-Franzens-Universität Graz (KFUG), darüber hinaus Harmonielehre- und Kontrapunktstudien an der Universität für Musik und darstellende Kunst Graz. 2003 Promotion im Fach Musikwissenschaft mit einer Arbeit über Klavierkammermusik aus dem Umfeld von Johannes Brahms; Lehraufträge für Tonsatz, Musikalische Analyse und Historische Musikologie am Institut für Musikwissenschaft der KFUG; Herausgeber kritischer Erstausgaben, Verfasser musikwissenschaftlicher Beiträge, Lexikonartikel und Konzerteinführungen; seit September 2003 Verlagslektor.

Das kompositorische Schaffen umfasst in erster Linie Klavier- und Kammermusik sowie Lieder und Chorwerke.

Henry Wadsworth Longfellow, geboren 1807 in Portland (Maine); ausgedehnte Reisen durch Europa, wo er sich insbesondere für die Lyrik Johann Wolfgang Goethes und der deutschen Romantik begeisterte; 1835–1854 lehrte er an der Harvard University, danach freier Schriftsteller, gestorben 1882 in Cambridge (Massachusetts).

Einfach-klare, melodisch eingängige Lyrik, die meist vertraute Themen zum Inhalt hat; insgesamt einer der bedeutendsten amerikanischen Dichter des 19. Jahrhunderts.