

Lorenz Maierhofer

BODY + SOUL

RELIGIOUS AND
SPIRITUAL SONGS

Gospel-Messe für gemischten Chor (SAB)

Speaker and instrumental Background ad lib

Gospel-Mass for Mixed Choir (SAB)

Speaker and instrumental accompaniment ad lib

<i>Aufführungshinweise / Performance Notes</i>	3
Body and Soul	4
There Is One More	6
Now at the Name of Jesus	8
Who Knows Where We Are Going	10
Well, I'm Gonna Stay	12
I Sing Holy	14
Waiting	15
Thanks	16
What a Happy Day	18
I've Got	20
Pattern for Flutes and Body Percussion	22
Lorenz Maierhofer	24

HELBLING

Innsbruck · Esslingen · Bern-Belp

VORWORT

Body & Soul verbindet in zehn liturgisch gebundenen *religious and spiritual songs* musikalische Stilmittel aus Gospel, Swing und Pop mit Liedtexten basierend auf den Psalmen.

Verschiedene Aufführungsvarianten (Chor a cappella / Chor a cappella und Sprecher / Chor, Sprecher und Instrumental-Ensemble) und die auch für junge Stimmen gut realisierbaren Arrangements ermöglichen eine vielfältige Verwendung der Chorkompositionen in Gottesdienst und Konzert.

Für eine meditative Einstimmung und ein bildhaftes Verständnis der Song-Texte ist jedem Chorstück ein Sprechtext vorausgestellt, der in englischer oder deutscher Sprache frei deklamiert werden kann.

Bei einer Aufführung in nicht englischsprachigen Teilen der Erde sollten die Sprechtexte in die Sprache des Audienzums/des singenden Gemeinde übersetzt werden. Bitte senden Sie Ihre Übersetzung der Sprechtexte zur Dokumentation an den Komponisten (music@maierhofer.cc).

Möge *Body & Soul* viele Menschen in grooviger und doch besinnlicher meditativer Weise verbinden.

Lorenz Maierhofer

PREFACE

Body & Soul combines stylistic features of gospel, swing and pop with lyrics based on the Psalms in ten *religious and spiritual songs*.

A choice of performance options (choir a cappella / choir a cappella and speaker / choir, speaker and instrumental ensemble) and arrangements which are also well within the capabilities of young voices enable a varied and diverse use of the choral compositions in religious services and concerts.

The texts provide an illustrative basic understanding of the lyrics, each piece is preceded by a meditative spoken text, which can be freely declaimed in German or English.

In performances in areas of the world where neither English nor German is the local language the spoken texts should be translated into the language of the audience/congregation. Please send your translations to the composer (music@maierhofer.cc), who will keep a record of them.

May *Body & Soul* bring together many people in a groovy, yet at the same time contemplative and meditative unity.

Lorenz Maierhofer

AUFFÜHRUNGSHINWEISE

Aufführungsvarianten

- Gemischter Chor a cappella
- Gemischter Chor a cappella und Sprecher (wie auf der CD – Gesamtaufnahme)
- Gemischter Chor, Sprecher und instrumentale Vorspiele mit Violine oder Querflöte und Begleitung (z. B. Klavier/Gitarre/Bass ...)
- Gemischter Chor, Sprecher und instrumentales Vor- und Begleitspiel mit Klavier (Orgel, Keyboard) oder Band (Klavier/Keyboard, Gitarre, Bass, Schlagzeug, Violine oder Querflöte).

Aufführung – Chor a cappella

- Die vokalen Arrangements können sowohl im großen Chor wie auch im Vokalensemble gesungen werden.
- Eine stropfenweise unterschiedliche Gestaltung kann die Chorstücke in einer Aufführung zusätzlich beleben, z. B. solistisches Singen der Melodiestimme (von einem Sopran oder oktaviert von einem Bariton), während der Gesamtchor mit Singsilben (z. B. „Du, du ...“) begleitet.
- Die rhythmische Begleitung soll sich grundsätzlich an den Patterns auf Seite 22 und 23 orientieren. Diese modellhaften Spielmuster werden im Folgenden der Interpretation kreativ variiert.
- Eine reizvolle Variante bringt auch *Vocussion*, die Imitation einer Schlagzeugbegleitung mit Stimme und Atem. Idealerweise wird die Songbegleitung durch ein Mikrofon verstärkt.
- Die ad libitum als Intro vorangestellte Texte werden frei gesprochen und können entsprechend der Gesamtgestaltung der Songs musikalisch (z. B. begleitet von einem chorischen oder solistischen Background) choreografisch (z. B. mit aussagekräftigen Bewegungen) eingebunden werden.

Vokal-instrumentale Aufführung

- Die instrumentale Vorspiel- und eininstrumentales Begleitspielsetzung heben sich variabel gestalten und sollte sich jedoch stets um stilistische und klangliche Harmonie bemühen, bei der die Text- und die musikalische Aussage des Chorsatzes verstrichen wird. Die in den Songs genannten *petit* gesungenen Takte können ad libitum eingelegt werden.
- Je nach Möglichkeit der Ausführenden kann eine instrumentale Begleitung auch nach der Chordbezeichnung frei improvisiert werden.

PERFORMANCE NOTES

Performance options

- Mixed choir a cappella
- Mixed choir a cappella and speaker as on the CD – complete recording
- Mixed choir, speaker and instrumental introduction on violin or flute and accompaniment (e.g. piano/guitar/bass ...)
- Mixed choir, speaker and instrumental introduction and accompaniment on the piano (organ, keyboard) or instrumental group (piano/keyboard, guitar, bass, percussion, violin or flute).

Performance – Choir a cappella

- The vocal arrangements can be sung by both large choir and vocal ensembles.
- Varying the interpretation from verse to verse can bring additional life into a performance of the choral pieces, for example solo singing of the melody part (by a soprano, or by a baritone moving an octave lower), accompanied by the entire choir with sung syllables (e.g. “doo, doo ...”).
- The rhythmic accompaniment should in principle follow the patterns on page 22 and 23. These models can then be creatively varied in the course of the interpretation.
- An attractive variation is offered by *vocussion*, the use of voice and breath to imitate a percussion accompaniment. Ideally, this song accompaniment will be amplified by means of a microphone.
- The spoken texts which precede the pieces as an ad libitum introduction are designed to be spoken freely. However, in keeping with the overall interpretation of the songs, they may instead be integrated musically (for example accompanied by choral or solo background singing) or choreographically (for example by expressive movement).

Vocal-instrumental performance

- There is room for a great deal of variation in the instruments used for the introductions and the instrumental accompaniment. However, the aim should always be a stylistic and tonal harmony which underlines the textual and musical message of the choral setting. Those bars of the instrumental parts which are set as *petit* can be included ad libitum.
- Depending on the ability of the performers, an instrumental accompaniment may also be freely improvised in keeping with the chord descriptions.

BODY AND SOUL



CD 1, 2

(Einzug/Introit)

Music and Lyrics: Lorenz Maierhofer
© Helbling

Sprecher:

Body and soul,
ja, mein Körper und meine Seele
suchen die Nähe des Herrn und
Erlösers. Dort bei ihm ist der Ort
der Ruhe, des Friedens und der Freude.

Speaker:

Body and soul,
my body and soul
seek to be close to God and
savior. For he is the refuge
of quietness, peace and joy.

Intro ad lib.

Flute Violin

mf

G Em Am D7 F G Eb D D7

Animated ♩ = ca. 126

S

A

mf

G Em Am D7 G C

1.-4. Bod - y and soul bod - y and soul right close to the heart of

B

mf

1.-4. Bod y soul the heart of God, right close to the heart of

D Am D G Em

God. Well there 1. is a place of qui - et rest, there's a
2. is a place of full re - lease, there's a
3. is a place of com - fort sweet, there's a
4. is a place of peace and joy, there's a

God. For me, well there



Am D7 G Am D Em Am D7

place of quiet rest for me, there's place of quiet rest
 place of full release for me, there's place of full release
 place of comfort sweet for me, there's place of comfort sweet
 place of peace and joy for me, there's place of peace and joy

G *mp* F G

rest. There's a place quiet rest, there's a
 lease. There's a place of full release, there's a
 sweet. There's a place of comfort sweet, there's a
 joy. There's a place of peace and joy, there's a

E♭ *f* Am D7 G(6)

place of quiet rest!
 place of full release.
 place of comfort sweet.
 place of peace and joy, — of peace and joy!

f

For me! (snap)

comfort sweet = Trost und Stütze / quiet rest = stille Rast / full release = Begnadigung, Befreiung
 peace and joy = Friede und Freude

THERE IS ONE MORE DAY



CD 3, 4

(Kyrie)

Music and Lyrics: Lorenz Maierhofer
© Helbling

Sprecher:

Erneut schenkt mir der Herr einen neuen Tag,
den hellen Schein des Morgenlichtes,
die wärmende Kraft der Sonne
und all die Wunder eines Erdentages.
There is one more day!

Speaker:

He again has given me a new day,
bright glow of morning light,
the warming power of the sun
and all the wonders of an earthly day.
There is one more day!

Intro ad lib.

Flute Violin

mf

B7 Am Em Am D D7 C7 G A A7 D

Expressive ♩ = ca. 96

S
A

mp

G C D

There's one more day

1.-3. There is one more day to sing, there's

B

mp

1.-3. There is one more day to sing, there's

G C7 D D7 B7 Am D7

one more day

1. What a morning
2. Love is here and
3. What will it be and

one more day to sing



Em Am D D7 Em

light, so sun - ny warm and bright, so sun - ny
there, his love is ev' - - - ry - - - where, love
bring, I praise my Lord and sing, praise my

C7 G *mp* F G

warm and bright, so sun - ny warm, so
ev' - - - ry - - - where, he's ev' - ry - where, he's
Lord and I praise my Lord, I

rit. F Dm7 A A7 D D.C.

sun - ny warm, so sun - ny warm and bright.
ev' - - - where his love is ev' - ry - where.
Lord, I praise my Lord and sing.

NOW AT THE NAME OF JESUS



CD 5, 6

(Gloria)

Music and Lyrics: Lorenz Maierhofer
© Helbling

Sprecher:

Im Namen des ewigen Herrn beuge ich
die Knie und meine Zunge bekennt den Glauben.
Meine Stimme erschallt zum Lob Gottes:
Halleluja, er ist der König der Freude.
He is King of Glory now!

Speaker:

In the name of the eternal Lord I go on, headed
and my tongue claims my belief.
My voice rings out in praise of God:
Hallelujah, he is King of joy!
He is King of Glory now!

Intro ad lib.

Flute
Violin

f

Em Em C7 G D Em

G D7 G C7 G Em G D7 G

Rhythmically ♩ = ca. 120

S
A

f

Em

1.-3. Now at the name of Jesus - us, at the name of Jes - us

B

f

1.-3. Now at the name, at the name of Jes - us

C D7 G Am D7

1. ev' - ry knee shall bow.
2. our love shall grow.
3. ce - le - brate that day.

1.-3. Ev' - ry tongue con - fess him

1. ev' - ry knee shall bow. 1.-3. He's King of,
2. our love shall grow.
3. ce - le - brate that day.



G C7 G D Em D D7

King of Glo - ry, King of Glo - ry, s King of Glo - ry,

King of Glo - ry, King of Glo ry. of Glo - ry,

G C7 G D Em G 1./2. D D7 G

hal - le - lu - jah, hal - le - lu - jah, He's King of Glo - ry, now.

hal - le - lu - jah, hal - le - lu - jah, He's King of Glo - ry, now.

3. G D E Am D7 *rit.* G C D7 G(6)

King of Glo - ry, King of Glo - ry, King of Glo - ry now!

King of Glo ry, King of Glo - ry, King of Glo - ry now!

WHO KNOWS WHERE WE ARE GOING?



CD 7, 8

(Zwischengesang/Gradual)

Music and Lyrics: Lorenz Maierhofer
© Helbling

Sprecher:

Who knows where we are going?
Oft versuchen wir die Geheimnisse
des Seins und Lebens zu ergründen,
doch nur einer weiß
und lenkt unsere Wege.
Er ist es, der gütige Herr,
er führt und leitet uns,
er ist der Anfang und das Ende!

Speaker:

Who knows where we are going?
How do we try to penetrate the
mysteries of being and of life,
yet none of us knows
and guides our steps.
He it is, the gracious Lord,
who leads and guides us
He is the beginning and the end.

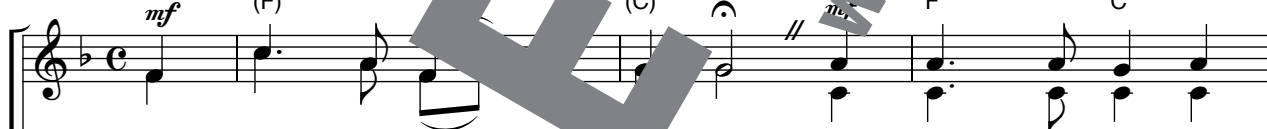
Intro ad lib.

Bb C7 F Am Gm C C7 F Am Gm Bb F Gm C7 F

Flute
Violin

Emotionally ♩ = ca. 96

Solo ad lib.

S
A

1. Who knows, where we are going? Who knows, where we are
2. Why are the flowers growing? Why are the flowers
3. Who is the one and only? Who is the one and

B



1. Who knows where we are going? 1.-3. Doo doo doo doo
2. Why are the flowers growing? doo
3. Who is the one and only? doo

Dm

Bb

C

C7

F

C



go - ing, who knows, where we are from? There is no - one who can
grow - ing, why is the sun so bright? There is no - one who can
on - ly, right at the end of time? There is no - one who can

doo doo doo, who knows, where we are from? There is no - one who can
why is the sun so bright? There is no - one who can
right at the end of time? There is no - one who can



Dm B♭ C B♭
 tell us but our _____ Lord. It's _____ a hal - le -
 tell us but our _____ Lord. _____ sing a hal - le -

C7 F Gm C Dm
 lu - - - jah to praise - cious Lord, let's _____
 lu - - - jah to praise our gra - cious Lord, _____

Gm C7 F Gm Dm B♭ F Gm C7 F D.C.
 sing - le - lu - jah to our glo - rious Lord.
 hal - - - le - lu - jah to our glo - - - rious Lord.

WELL, I'M GONNA SING



CD 9, 10

(Gabenbereitung/Offertory)

Music and Lyrics: Lorenz Maierhofer
© Helbling

Sprecher:

Meine Stimme wird nicht müde,
das Lob des ewigen Herrn zu singen,
er ist überall und die ganze Schöpfung
kündet seine Zeichen und Wunder.
In seiner Hand kann ich mich sicher
und geborgen fühlen.
Well, I'm gonna sing to my Lord.

Speaker:

My voice never grows tired
singing the praises of the eternal Lord.
He is everywhere and the whole of creation
bears witness to His wonders and His works.
In His hand I can feel safe
and protected.
Well, I'm gonna sing to my Lord.

Intro ad lib.

Flute
Violin



Joyfully ♩ = ca. 130

Tutti or Solo

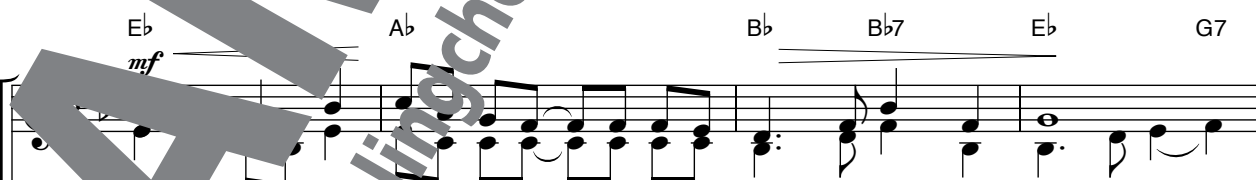


1.-3. Well, I'm gon na sing, I'm gon - na sing, sing, sing and



sing. I'm gon na sing to my Lord and pray: "Oh, take my sins a - way!"

S
A



My Lord!—

1.-3. Well, I'm gon - na sing to my Lord,— I'm gon-na sing to praise my Lord!

B



1.-3. Well, I'm gon - na sing, I'm gon-na sing to praise my Lord, my Lord!—



C C7 Fm A $\flat$ B $\flat$ B $\flat$ 7

1. He's my con - stant help - ing hand. He's all round ev - ry
 2. He's the hand that shows the way. He's all round me ev' - ry
 3. In his hand I feel so good. He's all round me ev' - ry

He's all round, He's all a - round, He's all a -

E $\flat$ G7 C C7 Fm A $\flat$

day. My Lord! He's my con - stant help - ing hand, I'm gon - na
 day. He's the hand that shows the way, I'm gon - na
 day. In his hand I feel so good, I'm gon - na

round, my Lord

B $\flat$ 7 Cm A $\flat$ B $\flat$ 7 E $\flat$ D.C.

sing to the Lord and pray, I'm gon - na sing and pray!

(snap)

(snap)

helping hand = Hilfe / gonna = ich möchte, beabsichtige

I SING HOLY



CD 11, 12, 21

(Sanctus)

Music and Lyrics: Lorenz Maierhofer
© Helbling

Sprecher:

Heilig bist Du, o Vater,
Schöpfer des Himmels und der Erde,
Herr über Licht und Finsternis.
I sing "Holy!" in grateful praise.

Speaker:

Hail Thou oh Father
Creator of Heaven and Earth,
Ruler over light and darkness.
I sing "Holy!" in grateful praise.

Intro ad lib.

Flute
Violin

Expressive ♩ = ca. 86

S
A

1.-3. I sing "Ho - ly, ho - ly, ho - ly!" I sing "Ho-ly!" in grate - ful

B



1.-3. "Ho - ly, ho - ly, ho - ly!" I sing "Ho-ly!" in grate - ful



1. praise. ———— the earth and heav - en, come and
2. praise. ———— the light and dark - ness, come and
3. praise. ———— and Ho - ly Spir - it, come and



Save me from all ev - il harms, oh yes, ——— I am lean-ing right in ——— your arms.



WAITING FOR THE LORD



CD 13, 14, 22

(Agnus Dei)

Music and Lyrics: Lorenz Maierhofer
© Helbling

Sprecher:

Waiting for the Lord - Ich erwarte die Stunde,
in der ich vor meinen Erlöser hintrete.
O Herr, mach mich würdig,
verzeihe meine Fehler und Schwächen
und stärke mich durch deine heil'ge Gabe,
das Brot und den Wein des Lebens!

Speaker:

Waiting for the Lord - Ich erwarte die Stunde,
in der ich vor meinem Erlöser hintrete.
O Lord, make me worthy,
forgive my errors and my weaknesses
and strengthen me through Thy holy gift
of the bread and the wine of life!

Intro ad lib.

Flute
Violin

Animated

♩ = ca. 96 ♩ =

S
A

mf *f*

1.-3. Wait - ing for the Lord for the ev - er - last - ing Lord, wait - ing for the

B

mf *f*

1.-3. Wait - ing the Lord I'm sing - ing, wait - ing for the

Am D7 Gm C7 F C7 Dm

Lord, for the mighty saviour. Wanna cel - e - brate, 1. wan - na break his bread,
2. wan - na drink his wine,
3. wan - na sing and praise,

Gm Bb F Bb F Dm Gm Bb F Bb F D.C.

Lord have mer - cy on me, oh Lord have mer - cy on me!

everlasting = ewig / wanna celebrate = ich möchte feiern / mighty = mächtig / saviour = Retter / mercy = Gnade



THANKS



CD 15, 16

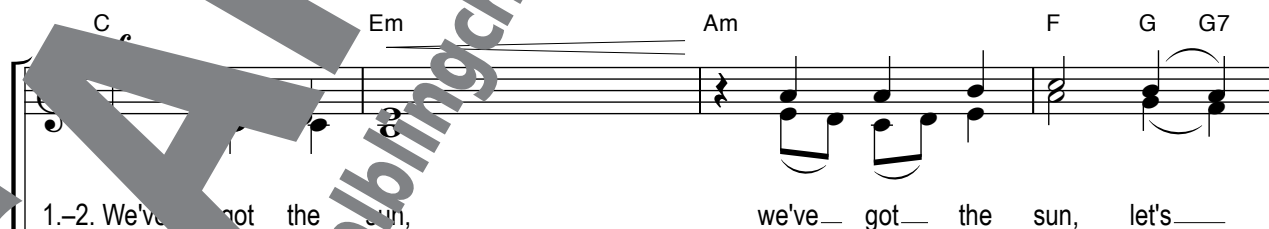
(Kommunion/Austeilung/Communion)

Music and Lyrics: Lorenz Maierhofer
© Helbling*Sprecher:*

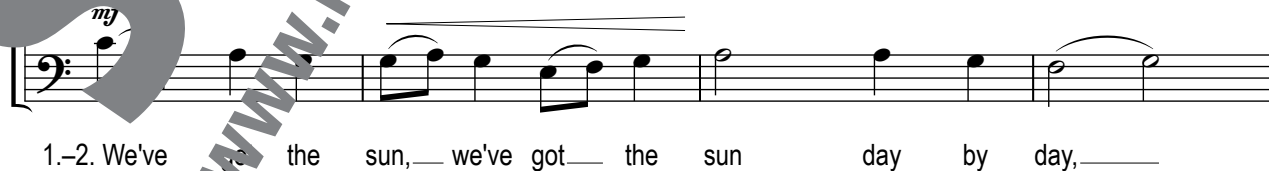
Der Herr ist die Sonne meines Lebens,
die Quelle all meiner Freude und Hoffnung.
Ihm will ich danken, ja,
singend danken: Thanks be to Him.

Speaker:

The Lord is the light of my life,
the source of all my joy and hope.
Hallelujah, I thank, yes,
singing thank: Thanks be to Him.

*Intro ad lib.*Flute
Violin*Emotionally* ♩ = ca. 90*Tutti or Solo*S
A

B



C Em Am Em Am D G C

all say — thanks, day — by day, day by We got the

let's — all — say thanks — for the sun day day by day — for the

Em Am F G G7 C Em Am Em Am

sun, we've got the sun, all say — thanks, day — by

sun, — day — by day, we the sun, — let's — all — say thanks — day by

rit. D.C. **f** Ending *rit.* **f** Dm7 C

day, day by day, day by day: Let's say thanks. Day by — day!

day, day by day, day by day: Let's say thanks. Day by day!

Welch ein freudiger Tag!
Der Herr nahm von mir die Schuld,
lehrte mich zu glauben und zu beten.
Halleluja, welch ein freudiger Tag,
what a joyful day!

...a joyful
...lord has taken
...me my guilt,
...ought me to bring
...and pray.
...that
...all day,
...what a joy

Flute
Violin

A musical staff in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth notes. Above the staff, the following notes are written: F, B-flat, F, C, F, B-flat, B-flat, F, B-flat, F. A dynamic marking of *f* (forte) is placed below the first note. A large, semi-transparent watermark "Copyrighted material" is overlaid diagonally across the center of the page.

□ *Solo ad lib.*

S
A

Joyfully ♩ = ca. 116 ♩ = 

□ *Solo ad lib.* *f* (F) *(clap)* (F) C7 *Tutti* F *mf*



1.-3. What a hap- day, w-ful day, what a hap-py day!___ What a hap-py

B

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes a repeat sign at the beginning, a forte (*f*) dynamic marking, and a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, 'The' under A, 'Rose' under G, 'Tree' under F, 'The' under E, 'Rose' under D, and 'Tree' under C.

day, when he - us washed my sins a - way, — what a hap - py day, —
 day, when he - us taught me how to pray, — what a hap - py day, —
 day, he - le - la - jah day by day, — what a hap - py day, —

F Gm/B $\flat$ B $\flat$ Gm

what a joy - ful day, when Jes - us was my a -
 what a joy - ful day, when Jes - us tau me how to
 what a joy - ful day, sing hal - le - lu jah day by

F Gm/B $\flat$ B $\flat$ F

way, — what a hap - py day, when — us washed my sins a - way, —
 pray, — what a hap - py day, when Jes - us taught me how to pray, —
 day, — what a hap - py sing hal - le - lu - jah day by day, —

B $\flat$ F B $\flat$ F B $\flat$ F(6) *rit.*

what - py day, what a joy - ful day. what a joy - ful day! —

I'VE GOT A FEELING



CD 19, 20, 23

(Schlussgesang/Final Hymn)

Music and Lyrics: Lorenz Maierhofer
© Helbling*Sprecher:*

Ich habe das Gefühl, die Hand des Herrn
führt und leitet meine Wege.
Ich muss nicht voller Sorge sein.
Seine Liebe stirbt nie, er ist in mir.
Keine Sorge, er weist mir den Weg,
ja, der Herr ist immer an meiner Seite.
I've got a feeling there's a hand to show the way!

Speaker

I've got a feeling there's a hand of the Lord
is leading me and guiding my footsteps.
I have no need of care
His love is always within me.
I have no doubt, he shows me the way,
the Lord is always at my side.
I've got a feeling there's a hand to show the way!

*Intro ad lib.*Flute
Violin*Expressive* ♩ = ca. 80

Solo ad lib.

Tutti

S
Ref.: I've got a feel-ing, but a feel-ing there is a hand to show the way. There's a

A
Ref.: I've got a feel-ing on my way. There's a

B
Doo doo doo, there is a hand to show the way.

S
A
a warm and sun - ny touch, I need - n't wor - ry on my way!

B
Doo doo doo - dn doo, sun - ny touch, I need - n't wor - ry on my way!



Solo ad lib.

Am Em F(6) G

f 3 3 3

S 1. Love nev - er dies in my spir - it, love nev - er dies in my heart.
2. Rock-ing my bod - y and spir - it, rock-ing my bod - y and heart.

A 1. Love nev - er dies in my spir - it,
2. Rock-ing my bod - y and spir - it,

B **p** Doo doo doo, doo doo doo doo, oh, oh, oh, well, there's a feel - ing.

Tutti Am Em F G

S A He is the sun in my spir - it, he is the sun in my heart.

B He is the sun in my spir - it, he is the sun in my heart.

Dm G Dm G D.C. 3 x D.C. al G

p He's my Lord, car - ing Lord. way. I need-n't

p He's my Lord, car - ing Lord. way. I need-n't

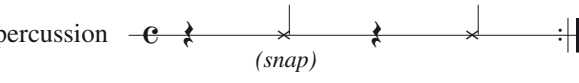
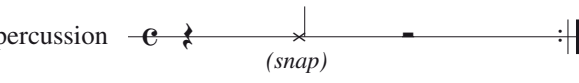
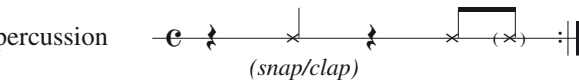
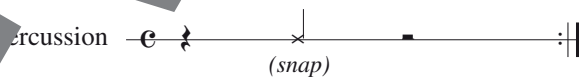
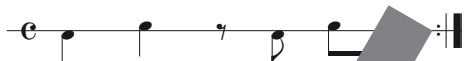
F F G7 1. C G7 2. C

wor-ry guards my way. He al-ways guards my way. I need-n't way.

wor-ry, He guards my way, He al - ways guards my way. I need-n't way.

Patterns for Drums and Body Percussion

The pattern could be created and varied with the flow of interpretation.



6. I SING HOLY (Sanctus) ♩ = ca. 86



Drum set



Body percussion



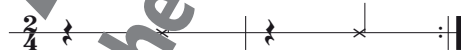
7. WAITING FOR THE LORD (Agnus Dei) ♩ = ca. 96



Drum set



Body percussion



8. THANKS (Kommunion/Austeilung/Communion) ♩ = ca. 90



Drum set



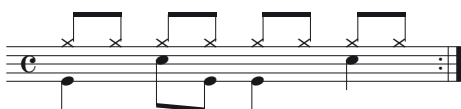
Body percussion



9. WHAT A HAPPY DAY (Kommunion/Austeilung/Communion) ♩ = ca. 116



Drum set



Body percussion



10. I GOT A FEELING (Schlussgesang/Final Hymn) ♩ = ca. 80



Drum set



Body percussion





Lorenz Maierhofer

Lorenz Maierhofer,

born in 1956, is a leading European choral composer, choral expert and author and editor of choral books and series. Total sales of his works, published by Helbling, amount to several million.

A distinguishing characteristic of Lorenz Maierhofer's music is the great diversity of his styles, ranging from contemporary classical forms of expression to pop, jazz, gospel and ethno. The breadth of his compositional oeuvre ranges from the oratorio to the mass and from the scenic musical collage to hymn-like sacred songs and secular songs.

His numerous publications, as well as international performances are proof of the creativity of his musical work.

On the international scene, he is active as a lecturer, juror and conductor of large scale "open singing" events.

Further information: www.maierhofer.cc

Publications: www.helblingchoral.com

Lorenz Maierhofer,

Lorenz Maierhofer ist einer der führenden europäischen Chorkomponisten, Chorleiter und Herausgeber von Chorbüchern und Chorserien.

Die Gesamtauflage seiner Publikationen, erschienen im Verlag Helbling, beträgt mehrere Millionen Exemplare.

Die Musik von Lorenz Maierhofer zeichnet sich durch große stilistische Vielfalt aus, sie reicht von zeitgenössischen und klassischen Ausdrucksformen bis hin zu Pop, Jazz, Gospel und Ethno. Sein kompositorisches Œuvre reicht vom Oratorium bis zur Messkomposition, von der szenischen Collage bis zu hymnischen geistlichen und weltlichen Chorliedern.

Zahlreiche Publikationen, Tonträger, und internationale Aufführungen dokumentieren das künstlerische Schaffen.

Er ist international tätig als Dozent, Juror und Leiter von großen "Offenen Singen".

Weitere Informationen: www.maierhofer.cc

Publikationen: www.helblingchor.com