

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

2 mixed choirs (SATB – SATB) and Soprano or Tenor Solo

Lyrics: Based on Psalm 91,11–12

Music: Franz Maierhofer

Emotionally ♩ = ca. 82

A

S
A

Choir I/II

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

T
B

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

Piano/Klavier
(for rehearsal)

5

I/II

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

zu be - wach - ten. A - - - - - men. Auf all dei - nen
shall protect you. A - - - - - men. They shall bear you

10

I/II

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

We - 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/T)

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 - fen dich zu be -
 He has or - dered his an - gels to pro - tect you, an - gels to pro -

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

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

A

26

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

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

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



30

ten. Dich zu tra gen, zu tra gen, auf Hän - den
 you. They shall bear you, shall bear you, they shall bear you,

I
 hü - ten, dich zu be - hü - ten, dich zu be - hü -
 tect you. They shall protect you, they shall protect

II
 gen. 3. Der Herr hat sei - nen be -
 hands. 3. For He has or den is -
 gen. dich zu be -
 hands. to pro -

34

— mö - gen sie dich tra gen, tra
 — they shall bear you bear you, bear

I
 ten. all dei - nen We - gen mö - gen sie dich tra -
 you. in their hands, shall bear you in their

II
 ten, zu be - hü - ten, dich zu be - hü -
 tect you shall protect you, they shall protect

A



38

I

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

gen. hands.

II

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

men.

□ Soloists ad lib

Ending 43

I/II

all _____ dei-nen We - gen mö - gen sie dich tra -
 bear _____ you in their hands, they shall bear you in their

Mö - gen sie dich
 They shall bear you

46 *rit.*

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

rit.

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 sollte im Sinn eines romantischen Chorsound sein. Der Ausdruck voll meditativer Ruhe und innerer Spannung geprägt sein.

Im Einleitungsteil stellen die Männerstimmen das einprägsame Kanon-Thema vor. Es folgt die kanonische Führung des Themas durch zwei vierstimmigen Chorgruppen, die über sich hinweg die von einem Solisten oder Tenor gesungene Solostimme. Der Kanon endet in einer klanglichen Höhepunkt in einer ausdrucksvollen Schlusskadenz.

Die zwei Choralgruppen agieren räumlich voneinander. Chor I und die Solostimme sollten in klanglich und räumlich im Zentrum stehen. Das Klangpanorama kann auch durch die Einbeziehung von instrumentalen bzw. vokal-instrumentalen 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 male voices introduce the haunting theme of the canon. There then follows the continuation of the theme in canon form by two four-voice choral groups, spanned by the solo part sung by either a soprano or a tenor. 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.