

# 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: Leopold Mozart

Emotionally  $\text{♩} = \text{ca. } 82$

**A**

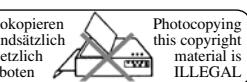
S A  
Choir I/II  
T B  
Piano/Klavier  
(for rehearsal)

1. Der Herr hat sei - nen En - der dich zu be - hü - ten, dich  
1. For He has has or - dered you, pro - tect you, they

I/II  
zu be - hü - ten, zu be - ten. Auf all dei - nen  
shall pro - tect you, shall protect you. They shall bear you  
zu be - ten. men. Auf all dei - nen  
shall pro - tect you. They shall bear you

I/II  
10  
den mögen sie dich tra - gen. Mö - gen sie dich tra - gen.  
they shall see you in their hands. They shall bear you in their hands.  
We - mögen. A - - - men. Mö - gen sie dich tra - gen.  
their hands. A - - - men. They shall bear you in their hands.

□ Choir II / Soloists ad lib



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**B** Canon

15

I

2. Sie mö - gen dich tra - gen, dich gen auf - den  
 2. They shall bear you in their hands, shall you in their hands.

I

dich zu - hü - dich zu be - hü - ten. Auf  
 They shall - tect they shall pro - tect you. To

II

mö - gen dich tra - gen, dich tra - gen auf - den, dich  
 bear you in their hands, shall bear you in their hands. They



23

(8) Herr hat sei - nen En - geln be - foh - len, be - fehlen 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 - - - sic - bear yo tra - - -  
guard you in \_\_\_\_ all \_\_\_\_ your \_\_\_\_ ways, they \_\_\_\_ bear you in their

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

A

26

(8) hü - ten, be - hü - ten, zu be - hü -  
tect you, tect you, to pro - tect

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

II y \_\_\_\_ all \_\_\_\_ dei - nen \_\_\_\_ We - - - gen mö - - - sic - bear yo tra - - -  
you \_\_\_\_ guard you in \_\_\_\_ all \_\_\_\_ your \_\_\_\_ ways, they shall bear you in their



30

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

II hü - ten, dich zu be - hü - ten, dich be - hü - ten,  
tect you. They shall pro - tect you, they shall pro - tect you,

gen. hands. 3. Der Herr hat sei - nen En - der be - re - gen, dich zu be -  
3. For He has his or - der be - re - gen, angels to pro -

34

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

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

men.

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

A



38

(8) gen, \_\_\_\_\_ auf Hän-den tra - gen, tra - gen.  
you, \_\_\_\_\_ they shall bear you, \_\_\_\_\_ their hands.

I gen.  
hands.

II Soloists ad lib  
ten. Auf all dei- nen V mō sie dich ura - gen.  
you. They shall bear you their hands, shall bear you in their hands.

men.

C Ending 43

Mö - gen sie dich  
They shall bear you

I/II all. sei - non We in their gen, mö - gen sie dich tra - - -  
bear their hands, they shall bear you in their



46 rit.

tra - gen,  
in their hands,  
rit.

mö - gen sie dich  
they shall bear

I/II gen,  
hands, mö - gen sie dich you tra - - - - -  
gen, hands,

mö - gen sie dich you rit.

## Aufführungshinweise

Der durchkomponierte Chor-Kanon mit Solostimme knüpft formal an die große Tradition der Mehrchörigkeit an. Die Interpretation sollte im Geiste des romantischen Chorsoundes stattfinden. Ausdruck voll meditativer Ruhe und innerer Spannung geprägt sein.

Im Einleitungsteil stellen die Männerstimmen das einprägsame Kanon-Thema dar. Es folgt die kanonische Führung des Themas durch zwei vierstimmigen Chorgruppen, während sich die von einem Solostimme oder Tenor gesungene Solostimme. Der Chor-Kanon erreicht in einer ausdrucks vollen Schlusskadenz.

Die zwei Chorgruppen agieren räumlich voneinander. Chor I und der Solostimme sind klanglich und räumlich im Zentrum positioniert. Das Klangpanorama kann auch durch die instrumentale bzw. vokal-instrumentale Besetzung 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.

