

## Vorwort

Henry Purcells (1659-1695) festliches Trumpet Tune bildet den Rahmen für das vorliegende Werk. In seine Melodie wird abschnittsweise der Choral "Nun danket alle Gott" eingebunden.

Mit dem Choraltext griff Martin Rinckart (1586-1649) den alttestamentarischen Lobpreis Gottes (Sir 50, 22-24) auf. Die Verse, die erstmals 1636 veröffentlicht wurden, werden seit 1648 auf die Chormelodie Johann Crügers (1598-1662) gesungen.

Der Choral fand durch den Abdruck in zahlreichen Gesangbüchern rasch Verbreitung und wurde auch außerhalb des deutschsprachigen Raums beliebt.

Lobt vereint mit Purcell den Herrn.

Henry Purcell's (1659-1695) Trumpet Tune provides the musical framework for this piece. His festive tune is combined with the old German hymn 'Nun danket alle Gott' ('Now thank we all our God').

Martin Rinckart's (1585-1649) verses are based on the Praise of God as found in the Old Testament (Sir 50, 22-24). The text was published in 1636 and first sung on Johann Crüger's (1598-1662) melody in 1648.

Following its widespread publication in German hymn books, Rinckart's chorale soon became popular in other countries too.

Praise the Lord in Tune with Purcell.

*(Translation: Christof Schmidt)*

## Stefan Antweiler



Stefan Antweiler wurde 1970 in Bad Kreuznach geboren.

Seine musikalische Ausbildung begann er am Bischöflichen Institut für Kirchenmusik in Mainz, wo er die Kirchenmusiker-Prüfung C für Chorleiter und Organisten ablegte.

Daran anschließend vertiefte er seine Kenntnisse bei dem ehemaligen Essener Domorganisten und Komponisten Prof. Heino Schubert, der ihn in Orgel und Harmonielehre unterrichtete.

In Heidelberg studierte er Musik mit den instrumentalen Schwerpunkten Orgel und Tuba. Prägend war hier vor allem das Studium bei dem Komponisten und Organisten Uwe Lohrmann.

Das Erste Staatsexamen in den Fächern Musik, Geschichte und Gemeinschaftskunde legte er in Heidelberg ab, das Zweite Staatsexamen am Studienseminar in Karlsruhe.

Neben seiner kompositorischen Arbeit ist Stefan Antweiler als Organist, Tubist und Chorleiter tätig. Ein Schwerpunkt seiner Arbeit liegt im kirchenmusikalischen Bereich.

# "Nun danket alle Gott"

Stefan Antweiler \*1970

The musical score is arranged in a system with ten staves. The instruments and their parts are as follows:

- Trompete I in B:** Treble clef, 2/2 time signature. Part 1: quarter notes G4, A4, B4, quarter note G4. Part 2: eighth notes G4, A4, B4, eighth notes G4, A4, B4, quarter note G4. Part 3: whole rest.
- Trompete II in B:** Treble clef, 2/2 time signature. Part 1: quarter notes G4, A4, B4, quarter note G4. Part 2: quarter notes G4, A4, B4, quarter rest. Part 3: whole rest.
- Horn in F:** Treble clef, 2/2 time signature. Part 1: quarter notes G3, A3, B3, quarter rest. Part 2: quarter notes G3, A3, B3, quarter rest. Part 3: quarter notes G3, A3, B3, quarter note G3.
- Tenorhorn in B:** Treble clef, 2/2 time signature. Part 1: quarter notes G4, A4, B4, quarter rest. Part 2: quarter notes G4, A4, B4, quarter rest. Part 3: quarter notes G4, A4, B4, quarter note G4.
- Bariton in C:** Bass clef, 2/2 time signature. Part 1: quarter notes G3, A3, B3, quarter rest. Part 2: quarter notes G3, A3, B3, quarter rest. Part 3: quarter notes G3, A3, B3, quarter note G3.
- Posaune:** Bass clef, 2/2 time signature. Part 1: quarter notes G3, A3, B3, quarter note G3. Part 2: quarter notes G3, A3, B3, quarter note G3. Part 3: quarter notes G3, A3, B3, quarter note G3.
- Tuba:** Bass clef, 2/2 time signature. Part 1: quarter notes G3, A3, B3, quarter note G3. Part 2: quarter notes G3, A3, B3, quarter note G3. Part 3: quarter notes G3, A3, B3, quarter note G3.
- Pauken:** Bass clef, 2/2 time signature. Part 1: quarter notes G3, A3, B3, quarter note G3. Part 2: quarter notes G3, A3, B3, quarter note G3. Part 3: whole rest.
- Sopran/Alt:** Treble clef, 2/2 time signature. Part 1: whole rest. Part 2: whole rest. Part 3: whole rest.
- Tenor/Bass:** Bass clef, 2/2 time signature. Part 1: whole rest. Part 2: whole rest. Part 3: whole rest.
- Orgel:** Treble and Bass clefs, 2/2 time signature. Part 1: whole rest. Part 2: whole rest. Part 3: whole rest.

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Tr. I in B

Tr. II in B

Hn.

Thr. in B

Bar. in C

Pos.

Tuba

Pk.

Sopr./  
Alt

Ten./  
Bass

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of ten staves. The first seven staves are for brass instruments: Tr. I in B (Trumpet I), Tr. II in B (Trumpet II), Hn. (Horn), Thr. in B (Trumpet III), Bar. in C (Baritone), Pos. (Positone), and Tuba. The eighth staff is for Percussion (Pk.). The ninth and tenth staves are for vocal parts: Sopr./Alt (Soprano/Alto) and Ten./Bass (Tenor/Bass). The piano part is indicated by a grand staff at the bottom of the page. The score is divided into three measures. The first measure contains rests for all parts. The second measure features a melodic line for Tr. I in B, a rhythmic pattern for Tr. II in B, and various accompaniment parts for the other brass instruments and percussion. The third measure continues the melodic and rhythmic patterns.

7 *tr*

Tr. I in B

Tr. II in B

Hn.

Thr. in B

Bar. in C

Pos.

Tuba

Pk.

Sopr./  
Alt

Ten./  
Bass

1. Nun dan - ket al - le  
2. Der e - wig - rei - che  
3. Lob, Ehr und Preis sei

10

Tr. I in B

Tr. II in B

Hn.

Thr. in B

Bar. in C

Pos.

Tuba

Pk. *tr*

Sopr./  
Alt

Ten./  
Bass

Gott mit Her - zen Mund und Hän - den,  
 Gott woll uns und un - serm Le - ben  
 Gott dem Va - ter und dem Soh - ne

13

Tr. I in B

Tr. II in B

Hn.

Thr. in B

Bar. in C

Pos.

Tuba

Pk.

Sopr./  
Alt

Ten./  
Bass