

LASST DIE HERZEN IMMER FRÖHLICH

F. J. Crosby, 1820-1915
Deutsch: J. A. Reitz, 1838-1904

Always Cheerful

R. Lowry, 1826-1899
Instrumentierung: H. Tiessen

Allegro (♩ = 120)

1 Lasst die Herzen
immer fröhlich ...

Flauti I II *mf* *f* *mf*

Oboe *mf* *f*

Clarinetti in B I II *mf* *f* *mf*

Fagotto *mf* *f*

Corno in F *p* *mf* *mf*

Trombe in B I II *mp* *mf*

Trombone *p* *mf*

Tuba *mp* *mf*

Triangolo *mp* *pp* *mf*

Piano *mf* *f* *mf*

Allegro (♩ = 120)

1

Violini I *mf* *f* *mf*

Violini II *mf* *f* *mf*

Viola *mf* *f* *mf*

Violoncelli *mf* *f* *mf*

Contrabassi *mf* *f* *mf*

6

2

Fl. I II

Ob.

Cl. I II

Fag.

C.

Tr-be I II

Tr-ne

Tuba

Trgl.

P-no

2

pizz.

mf

pizz.

mf

pizz.

mf

V-ni I

V-ni II

V-le

V-c.

C-b.

This musical score is for a symphonic band or orchestra. It features a variety of instruments including woodwinds (flute, oboe, clarinet, bassoon), brass (cornet, trumpet, trombone, tuba), percussion (triangle), piano, and strings (violins, viola, cello, double bass). The score is written in G major (one sharp) and 2/4 time. A large 'PROOF' watermark is oriented diagonally across the page. The first system shows measures 1 through 6, with a rehearsal mark '2' above measure 4. The second system begins at measure 7, also marked with a rehearsal mark '2' above measure 9. The piano part has a continuous eighth-note accompaniment in the left hand and chords in the right hand. The strings enter in measure 9 with a pizzicato pattern.

12

3

1.

tr

tr

mf

mf

mf

mf

C.

Tr-be I II

Tr-ne

Tuba

Trgl.

nur 2. Mal

mp

pp

P-no

arco

3

1.

1.

2.

arco

arco

arco

V

mf

mf

sim.

C-b.

17 2.

Fl. I II 4 Gott führt uns
an Vaterhänden ...

Ob. *f* *mp*

Cl. I II *f*

Fag. *f*

C.

Tr-be I II

Tr-ne *mf* (väterlich)

Tuba

Trgl. *pp* *mf*

P-no *f*

4

V-ni I *f* *mp*

V-ni II *f* *mp*

V-le *f* *mp* *sim.*

V-c. *f* *pizz.* *mp* *pizz.*

C-b. *f* *mp*

[illegible]

27 **6**

Fl. I II *mf* *tr*

Ob.

Cl. I II *mf*

Fag. *mf*

C. *mp* *p* *mp* *p* *mp* *p* *mp*

Tr-be I II *mp* *p* *mp* *p* *mp* *p* *mp*

Tr-ne *mp* *p* *mp* *p* *mp* *p* *mp*

Tuba *mp* *p* *mp* *p* *mp* *p* *mp*

Trgl. *nur 2. Mal* *mp* *pp*

P-no *mf*

6

V-ni I II

V-le *arco*

V-c. *arco*

C-b.

31 2. **Andante dolente** ($\text{♩} = 80$) 7 Wenn wir uns von Ihm abwenden ...

Fl. I II *f*

Ob. *f* *mp*

Cl. I II *f* *mp* *a2* *3* *3* *3* *3* *3* *3* *3*

Fag. *f* *mp*

C. *p* *mf* *mp* *p*

Tr-be I II *p* *mf*

Tr-ne *p* *mf*

Tuba *p* *mf*

Trgl. *pp* *mf*

P-no *f*

Andante dolente ($\text{♩} = 80$) 7

V-ni I *f*

V-ni II *f*

V-le *f* *p*

V-c. *f* *p*

C-b. *f*

36 rit. 8 a tempo

Fl. I II

Ob.

Cl. I II

Fag.

C.

Tr-be I II

Tr-ne

Tuba

Trgl.

P-no

I

V-ni

II

V-le

V-c.

C-b.

pp

pp

p

40

Fl. I
Fl. II

Ob.

Cl. I
Cl. II

Fag.

C.

Tr-be I
Tr-be II

Tr-ne

Tuba

Trgl.

P-no

V-ni I
V-ni II

V-le

V-c.

C-b.

rit.

f

mf

p

pp

9 Presto (♩ = 160)
Aber die Gerechten grünen ...

45

Fl. I II *f*

Ob. *f*

Cl. I II *f*

Fag. *f*

C. *mf*

Tr-be I II *mf*

Tr-ne *mf*

Tuba *mf*

Trgl. *mf*

P-no

9 Presto (♩ = 160)

I *f*

II *f*

V-le *f*

V-c. *f*

C-b. *f*

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