



# Stephan Herrmann

Arranger, Composer

Germany

## About the artist

I was born in 1970 in the so called "Ruhrpott" in Germany. At the age of 6, I began with flutes and chimes, a year later I began my training at the piano, which I continued up to my 24th age. At the age of 13, I also began to sing in the choir - and I was so much fun that I still am active in various choirs. At one point I sat down at the piano and even began to compose. At first it was for me a way to express my feelings. Later, however, was always more joy to the composition. Meanwhile, I write more and more intense, choir and instruments followed.

Free scores gives me the opportunity to publish my compositions and to share with others. With my music I want other people to give pleasure, but also thought-provoking. For me there is nothing better than another person to put a smile on his face. If I can achieve that, I'm satisfied.

## About the piece



**Title:** Discidium db [Opus 70]  
**Composer:** Herrmann, Stephan  
**Licence:** Copyright © Stephan Herrmann  
**Instrumentation:** Voice, Strings, Organ

## Stephan Herrmann on [free-scores.com](http://www.free-scores.com)

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# Discidium db

## Largo für Klavier, Streicher und Chor

Opus 70  
Stephan Herrmann  
04.03.-29.03.2010

Kyrie eleison!  
Audi vocem meam loquentis. (Psalm 63,2)  
Kyrie eleison!

Non elim preii propter imminentes tenebras nec faciam meam operuit caligo! (Hiob 23,17)  
Dereliquit me Dominus et Dominus oblitus est mei! (Jesaja 49,14)  
Clamo ad te et non exaudis me sto et non respicis me! (Hiob 30,20)

Je renonce a Satan a ses pompes a ses oeuvres et je m'attache a te,  
dieu trinité, pere, fils, saint-esprit.  
L'hommes propose, Dieu dispose. Amen!

Herr, erbarme dich!  
Höre, Gott, meine Stimme in meiner Klage.  
Herr, erbarme dich!  
Denn die Finsternis macht kein Ende mit mir und das Dunkel will vor mir nicht verdeckt werden!  
Der Herr hat mich verlassen, der Herr hat mein vergessen!  
Schreie ich zu dir, so antwortest du mir nicht; trete ich hervor, so achtest du nicht auf mich!

Ich entsage dem Teufel und all seinem Werk und Wesen und übergebe mich dir,  
dreieiniger Gott, Vater, Sohn, Heiliger Geist.  
Der Mensch denkt, Gott lenkt. Amen!

Sopran *mp*  
Ky - ri -

Alt *mp*  
Ky - ri -

Tenor *mp*  
Ky - ri -

Bass *mp*  
Ky - ri -

Klavier *mp*

6

S. -e e - lei - son!

A. -e e - lei - son!

T. 8 -e e - lei - son!

B. -e e - lei - son!

K. 8

12

S. *p* Au - di De - us vo - cem me-am lo -

A. *p* Au - di De - us vo - cem me-am lo -

T. 8 *p* Au - di De - us vo - cem me-am lo -

B. *p* Au - di De - us vo - cem me-am lo -

K. 8

S. -quen - - tis. Ky-rie e - lei - - - - - son, *f*

A. -quen - - tis. Ky-rie e - lei - - - - - son, *f*

T. 8 -quen - - tis. Ky-rie e - lei - - - - - son! *f*

B. -quen - - tis. Ky-rie e - lei - - son, *f*

G. Geige *f*

B. Bratsche *f*

C. Cello *f*

K. Kontrabass *f*

K. *f*

S. *f* e - - le - - i -

A. *f* e - - lei - - son!

T. *ff* 8 Non e-lim pe-rii prop-ter in-mi-nen-tes te - ne-bras nec fa-ciam me-am o-pe-ruit ca-li -

B. *f* e - - le - - i -

G. *ff*

B. *ff*

C. *ff*

K. *ff*

K. *ff*

The musical score is for a piece in 6/8 time, key of B-flat major. It features five vocal parts (Soprano, Alto, Tenor, Bass) and two keyboard parts. The Soprano and Alto parts have lyrics in Latin. The Tenor part has a piano introduction marked '8' before the lyrics. The keyboard parts provide harmonic support with various textures, including arpeggiated figures and sustained chords. Dynamics range from *f* (forte) to *ff* (fortissimo).

S. *son!*

A. *f*  
De - re - li - quit me — Do - mi - nus et Do - mi - nus ob - li - tus est — me - i,

T. *8* *go!*

B. *son!*

G.

B. *f*

C.

K.

K.

*f*  
S. De - re - li - quit me Do - mi - nus et Do - mi - nus ob - li - tus est me - i,  
A. Do - mi - - nus ob - li - - tus  
T. 8  
B.  
G. *f*  
B. *f*  
C.  
K.  
K.

Detailed description: This is a musical score for a choir and instrumental ensemble. It consists of nine staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part begins with a forte (*f*) dynamic and contains the lyrics 'De - re - li - quit me Do - mi - nus et Do - mi - nus ob - li - tus est me - i,'. The Alto part has the lyrics 'Do - mi - - nus ob - li - - tus'. The Tenor and Bass parts have rests. The next three staves are for instruments: Guitar (G.), Bass (B.), and Cello (C.). The Guitar part starts with a forte (*f*) dynamic and features a melodic line with a long note at the end. The Bass part has a melodic line with a long note at the end. The Cello part has rests. The final two staves are for Keyboard (K.), showing chordal accompaniment in both hands.

S. Do - mi - nus ob - li - tus est me - i,

A. me - i, Do - mi - nus

T. 8

B. *f* De - re - li - quit me Do - mi - nus et Do - mi - nus ob - li - tus est me - i,

G.

B.

C.

K. *f*

K.

Detailed description: This is a musical score for a SATB choir and keyboard. The score is in G minor (one flat) and 4/4 time. It consists of six systems. The first system contains the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part begins with the lyrics 'Do - mi - nus ob - li - tus est me - i,'. The Alto part begins with 'me - i, Do - mi - nus'. The Tenor part has a rest for 8 measures. The Bass part begins with a forte (*f*) dynamic and the lyrics 'De - re - li - quit me Do - mi - nus et Do - mi - nus ob - li - tus est me - i,'. The second system contains the Grand Staff (G., B., C.) and the Keyboard part (K.). The Grand Staff includes parts for Soprano (G.), Alto (B.), and Tenor (C.). The Keyboard part (K.) begins with a forte (*f*) dynamic. The third system contains the Keyboard part (K.) and the Grand Staff (G., B., C.). The Grand Staff includes parts for Soprano (G.), Alto (B.), and Tenor (C.). The Keyboard part (K.) continues with a forte (*f*) dynamic. The fourth system contains the Grand Staff (G., B., C.) and the Keyboard part (K.). The Grand Staff includes parts for Soprano (G.), Alto (B.), and Tenor (C.). The Keyboard part (K.) continues with a forte (*f*) dynamic. The fifth system contains the Grand Staff (G., B., C.) and the Keyboard part (K.). The Grand Staff includes parts for Soprano (G.), Alto (B.), and Tenor (C.). The Keyboard part (K.) continues with a forte (*f*) dynamic. The sixth system contains the Grand Staff (G., B., C.) and the Keyboard part (K.). The Grand Staff includes parts for Soprano (G.), Alto (B.), and Tenor (C.). The Keyboard part (K.) continues with a forte (*f*) dynamic.



S. de - le - ri - quit me, \_\_\_\_\_ de - le - ri - quit me

A. ob - - li - - tus \_\_\_\_\_ est \_\_\_\_\_ me - - i, \_\_\_\_\_

T. *f*  
8 De - re - li - quit me \_\_\_\_\_ Do - mi - nus et Do - mi - nus ob - li - tus est \_\_\_\_\_ me - i,

B. Do - mi - nus ob - li - tus est mei,

G.

B.

C. *f*

K.

K.

S. Do - mi - nus de - mi - i,

A. de - re - li - quit me, Do - mi - nus ob - li - tus est

T. Do - mi - nus, de - re - li - quit me

B. Do - mi -

G. (Grand)

B. (Bass)

C. (Continuo)

K. (Keyboard)

S. de - re - li - quit me,

A. me - i, de - re - li - quit me

T. 8 Do - mi - nus ob - li - tus est

B. -nus,

G.

B.

C.

K.

K.

The musical score is for a SATB choir and keyboard accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and a Bassoon (B.). The second system contains the Grand Staff (Guitar, Bassoon, Clarinet, Keyboard) and a Keyboard (K.). The lyrics are: 'de - re - li - quit me, me - i, de - re - li - quit me Do - mi - nus ob - li - tus est - nus,'. The Soprano part has a melodic line with a fermata. The Alto part has a similar melodic line. The Tenor part has a more rhythmic line. The Bass part has a simple harmonic line. The Grand Staff parts provide harmonic support with various textures.

S. de-re-li-quit me Do-mi - nus, de-re-li-quit me Do-mi - nus,

A. Do - - mi - - nus, Do - - mi - - nus

T. 8 mei, de-re-li-quit me, de-re-li-quit me,

B. me, de - re - li - quit me, de - re - li - quit

G.

B.

C.

K.

K.

S. de-re-li-quit me Do - mi - nus, de-re-li-quit me

A. ob - li - tus est me - i, de - re-li-quit

T. 8 de-re-li-quit me Do-mi-nus, de-re-li-quit me Do-mi-nus et

B. me, de-re-li-quit me Do - mi - nus,

G. B. C. K. K.

S.   
 de - re - li - quit me

A.   
 me, de - re - li - quit me, Do - mi - nus ob -

T.   
 8 Do - mi - nus ob - li - tus est me - i, Do - mi - nus,

B.   
 Do - mi - nus ob -

G.   
 B.   
 C.   
 K.   
 K.   
 8

S. Do - mi - nus,

A. - li - tus me - i, de - re - li - quit me Do - mi - nus et

T. 8 de - re - li - quit me Do - mi - nus,

B. - li - tus est mei,

G.

B.

C.

K. 8

K. 8

The musical score is for a SATB choir and keyboard instruments. It is in the key of B-flat major and 4/8 time. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts are Guitar (G.), Bassoon (B.), Clarinet (C.), Keyboard (K.), and another Keyboard (K.). The lyrics are: "de-re-li-quit me, Do - mi - nus ob - - li - tus est me-i, Do - - mi - nus, de-re-li-quit me Do - mi - nus ob - - li - tus me - i, de-re-li-quit me Do - mi -".



S. de - re - li - quit me, de - re - li - quit me

A. Do - mi - nus, de - re - li - quit me

T. Do - mi - nus, de - re - li - quit me

B. -nus ob - li - tus, de - re - li - quit me

G. (Guitar)

B. (Bass)

C. (Cello)

K. (Keyboard)

S. Do - - - mi - nus!

A. Do - - - mi - nus!

T. Do - - - mi - nus!

B. Do - - - mi - nus!

G.

B.

C.

K.

K.

S. *mp*  
 E - - lei -

A. *f*  
 Cla - - mo ad te et non ex - au - dis me sto - - et non re - spi - cis

T. *mp*  
 8 E - - i -

B. *mp*  
 E - - lei -

G. *mp*

B. *mp*

C. *mp*

K. *mp*

K. *mp*

51

Musical score for measures 51-55. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts have lyrics: S. -son!, A. me!, T. -son!, B. -son!. The piano accompaniment features a melody in the right hand starting in measure 54, marked *mp*. The left hand plays a steady bass line of quarter notes.

56

Musical score for measures 56-60. This section continues the piano accompaniment from the previous page. The right hand has a more complex melodic line with some grace notes and slurs. The left hand continues with the same bass line of quarter notes. The key signature remains B-flat major.

62

Musical score for measures 62-66. The score is for a piano and consists of five staves. The top staff is labeled 'C.' and contains a single note with a fermata. The second staff is labeled 'K.' and contains a series of chords. The third and fourth staves are grouped under a brace labeled 'K.' and contain a complex melodic line with many sixteenth notes. The bottom staff is labeled 'K.' and contains a series of chords. The key signature has two flats and the time signature is 8/8.

67

Musical score for measures 67-71. The score is for a piano and consists of six staves. The top staff is labeled 'G.' and contains a single note with a fermata. The second staff is labeled 'B.' and contains a series of notes. The third staff is labeled 'C.' and contains a series of notes. The fourth staff is labeled 'K.' and contains a series of chords. The fifth and sixth staves are grouped under a brace labeled 'K.' and contain a complex melodic line with many sixteenth notes. The key signature has two flats and the time signature is 8/8.

70

Musical score for measures 70-72. The score is for a piano with four vocal parts: Soprano (G.), Alto (B.), Contralto (C.), and Bass (K.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part (K.) is written in two staves. The vocal parts have the following notes:  
Measure 70: G. (quarter rest), B. (quarter rest), C. (quarter rest), K. (quarter note G2).  
Measure 71: G. (quarter note G4), B. (quarter note G4), C. (quarter note G4), K. (quarter note G2).  
Measure 72: G. (quarter note G4), B. (quarter note G4), C. (quarter note G4), K. (quarter note G2).

73

Musical score for measures 73-76. The score is for a piano with four vocal parts: Soprano (G.), Alto (B.), Contralto (C.), and Bass (K.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part (K.) is written in two staves. The vocal parts have the following notes:  
Measure 73: G. (quarter note G4), B. (quarter note G4), C. (quarter note G4), K. (quarter note G2).  
Measure 74: G. (quarter rest), B. (quarter rest), C. (quarter rest), K. (quarter note G2).  
Measure 75: G. (quarter rest), B. (quarter rest), C. (quarter rest), K. (quarter note G2).  
Measure 76: G. (quarter rest), B. (quarter rest), C. (quarter rest), K. (quarter note G2).

78

Musical score for measures 78-82. The score is for a grand piano (G., B., C., K.) and a keyboard (K.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score consists of five systems. The first system has four staves: G. (Grand Piano), B. (Bassoon), C. (Cello), and K. (Keyboard). The second system has two staves: K. (Keyboard). The third system has two staves: K. (Keyboard). The fourth system has two staves: K. (Keyboard). The fifth system has two staves: K. (Keyboard). The music features a melodic line in the upper right hand and a complex accompaniment in the lower left hand.

83

Musical score for measures 83-87. The score is for a grand piano (K.) and a keyboard (K.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score consists of two systems. The first system has two staves: K. (Keyboard). The second system has two staves: K. (Keyboard). The music features a melodic line in the upper right hand and a complex accompaniment in the lower left hand.

*mf* etwas schneller

S. *mf* Je re - nonce a Sa - - tan, \_\_\_\_\_

A. Je re - nonce a Sa - - tan, \_\_\_\_\_

T. 8 Je re - nonce a Sa - - tan, \_\_\_\_\_

B. Je re - nonce a Sa - - tan, \_\_\_\_\_

G. *mf*

B. *mf*

C. *mf*

K. *mf*

K. *mf*



S. a ses pompes a ses oeuvres

A. a ses pompes a ses oeuvres

T. 8 a ses pompes a ses oeuvres

B. a ses pompes a ses oeuvres

G. [Musical notation]

B. [Musical notation]

C. [Musical notation]

K. [Musical notation]

K. [Musical notation]

S. et je m'at - ta -

A. ... m'at - ta -

T.

B. et je m'at - je ta -

G.

B.

C.

K.

K. *f*

S. -che a te, dieu tri - ni -

A. -che a te, dieu tri - ni -

T. ... -che a te, dieu tri - ni -

B. -che a te, dieu tri - ni -

G. (Guitar)

B. (Bass)

C. (Cello)

K. (Keyboard)

*ff*

S. *mp*  
-té, pere, fils, saint es - prit. L'hommes

A. *mp*  
-té, pere, fils, saint es - prit. L'hommes

T. *mp*  
8 -té, pere, fils, saint es - prit. L'hommes

B. *mp*  
-té, pere, fils, saint es - prit. L'hommes

G. *mp*

B. *mp*

C. *mp*

K. *mp*

K. *fff* *mp*

S. pro-pose, Dieu dis-pose. A - - men!  
 A. pro-pose, Dieu dis-pose. A - - men!  
 T. pro-pose, Dieu dis-pose. A - - men!  
 B. pro-pose, Dieu dis-pose. A - - men!

G. *mf*  
 B.  
 C.  
 K. *mf*