

Posaune I

# Die Wildrose

Symphonische Weihedichtung Nr. 2 für Solisten, Chor, Orgel und Orchester

## I. Jerusalem

Text: Anton Van Wilderode (1918-1998)

Peter Ritzen

**Allegro maestoso** ♩=126

Measures 1-6: Bass clef, 4/4 time signature. Dynamics: *mf*. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, 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88 Hn.I

93 Hn.II

98

*pp*

106

112 poco rit.

*mp* *dim.* *pp*

118 Andante ♩=76 **4** molto rit. **2** Meno mosso ♩=63 **15**

140 1. VI

147 Maestoso ♩=72 Pauk. *mf*

152

156 *mf* **2**

rit.

162 1.VI

168 Tempo ♩=72

175

181 Listesso Tempo ♩=

5

186

7

193 Lento ♩=60 10 Grave ♩=40 3

attacca Die Wildrose  
II. 'Bethlehem'

207 Più mosso ♩=92 rit. 2 2

Posaune II

# Die Wildrose

Symphonische Weihedichtung Nr. 2 für Solisten, Chor, Orgel und Orchester

## I. Jerusalem

Text: Anton Van Wilderode (1918-1998)

Peter Ritzen

**Allegro maestoso** ♩=126

Measures 1-6: Bass clef, 4/4 time signature. Dynamics: *mf*. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Measures 7-12: Bass clef, 4/4 time signature. Dynamics: *mf*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Measures 13-15: Bass clef, 4/4 time signature. Dynamics: *mf*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Measures 16-20: Bass clef, 4/4 time signature. Dynamics: *dim.* to *pp*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Measures 21-26: Bass clef, 4/4 time signature. Dynamics: *pp*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

**Tempestuoso** ♩=138

Measures 27-36: Bass clef, 6/4 time signature. Dynamics: *pp*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Measures 37-66: Bass clef, 6/4 time signature. Dynamics: *pp*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Measures 67-82: Bass clef, 6/4 time signature. Dynamics: *pp*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Measures 83-90: Bass clef, 6/4 time signature. Dynamics: *pp*. Notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

98

Musical staff for measures 98-105. The key signature is three sharps (F#, C#, G#). The music consists of a series of half notes and quarter notes. The dynamic marking *pp* is placed below the first measure.

106

Musical staff for measures 106-111. The key signature is three sharps. The music consists of a series of half notes and quarter notes.

112

Musical staff for measures 112-117. The key signature is three sharps. The music features a long melodic line with a slur. The dynamic marking *mp* is placed below the first measure, and *dim. pp* is placed below the last measure. The tempo marking *poco rit.* is placed above the last measure.

118 Andante ♩=76

**molto rit.**

Meno mosso ♩=63

Musical staff for measures 118-139. The key signature is three sharps. The music consists of a series of whole notes. The first measure is marked with a '4', the second with a '2', and the last with a '15'. The time signature changes from 4/4 to 5/4 at the end.

140

Musical staff for measures 140-146. The key signature is three sharps. The music starts with a whole note in 5/4 time, then changes to 4/4 time. The first measure is marked with a '1. VI'. The music consists of a series of quarter notes and half notes.

147

**Maestoso** ♩=72

Pauk.

Musical staff for measures 147-151. The key signature is three sharps. The music consists of a series of quarter notes and eighth notes. The dynamic marking *mf* is placed below the first measure.

152

Musical staff for measures 152-155. The key signature is three sharps. The music consists of a series of eighth notes and quarter notes.

156

Musical staff for measures 156-161. The key signature is three sharps. The music consists of a series of eighth notes and quarter notes. The dynamic marking *mf* is placed below the first measure. The music ends with a double bar line and a '2' above it.

rit.

162 <sup>1.VI</sup>

168 **Tempo** ♩=72

*mp* *pp*

175

*f*

181 **Listesso Tempo** ♩=♩

5

186

7

193 **Lento** ♩=60 **Grave** ♩=40

10 3

attacca Die Wildrose II. 'Bethlehem'

207 **Più mosso** ♩=92 **rit.**

2 2

Posaune III

# Die Wildrose

Symphonische Weihedichtung Nr. 2 für Solisten, Chor, Orgel und Orchester

## I. Jerusalem

Text: Anton Van Wilderode (1918-1998)

Peter Ritzen

**Allegro maestoso** ♩=126

Musical notation for measures 1-7 in bass clef, 4/4 time. Dynamics: *mf* (measures 1-4), *sf* (measures 5-7).

8

Musical notation for measures 8-13 in bass clef, 4/4 time.

14

Musical notation for measures 14-20 in bass clef, 4/4 time. Dynamics: *dim.* (measure 19), *pp* (measure 20). A fermata is present over measure 20.

21

Musical notation for measures 21-26 in bass clef, 4/4 time. Measure numbers 5, 4, 5 are written above the staff. A double bar line is at the end of measure 26.

37

**Tempestuoso** ♩=138 **Tempo I** **Andante** ♩=76

L'istesso tempo **rit.** Tempo

Musical notation for measures 37-42 in bass clef, 6/4 time. Measure numbers 4, 2, 8, 8, 16, 2, 6 are written above the staff. Key signature changes to three sharps at measure 40.

83

**poco accel.** **Più mosso** ♩=78

Musical notation for measures 83-90 in bass clef, 4/4 time. Key signature changes to three sharps at measure 83. Horn I (Hn.I) part begins at measure 85.

91

Musical notation for measures 91-96 in treble clef, 4/4 time. Horn II (Hn.II) part begins at measure 91.

98

Musical staff for measures 98-105. The key signature is three sharps (F#, C#, G#). The music consists of a series of half notes and quarter notes. A dynamic marking of *pp* is present at the beginning.

106

Musical staff for measures 106-111. The key signature is three sharps. The music consists of a series of half notes and quarter notes.

112

Musical staff for measures 112-117. The key signature is three sharps. A dynamic marking of *mp* is present. The tempo marking *poco rit.* is indicated with a dotted line. A *dim.* marking is also present, leading to a *pp* dynamic.

118 Andante ♩=76

**molto rit.**

Meno mosso ♩=63

Musical staff for measures 118-139. The key signature is three sharps. The music is represented by thick black bars indicating rests. Above the staff, the numbers 4, 2, and 15 are placed under the respective sections. The time signature changes to 5/4 at the end.

140

Musical staff for measures 140-146. The key signature is three sharps. The time signature is 5/4. A first violin part (1. VI) is shown in a separate staff. The music consists of quarter and eighth notes.

147

**Maestoso** ♩=72

Pauk.

Musical staff for measures 147-151. The key signature is three sharps. The music consists of quarter notes. A dynamic marking of *mf* is present.

152

Musical staff for measures 152-155. The key signature is three sharps. The music consists of eighth notes. The time signature is 3/4.

156

Musical staff for measures 156-161. The key signature is three sharps. The music consists of eighth notes. A dynamic marking of *mf* is present. A fermata is placed over the final measure. The time signature is 3/4.

162

**rit.** . . . . .

Musical staff for measures 162-167. The key signature is three sharps. The music consists of half notes. A dynamic marking of *pp* is present. A *cresc. poco a poco* marking is written below the staff. A fermata is placed over the final measure.

169 **Tempo** ♩=72

Musical staff for measures 169-172. The key signature is three sharps (F#, C#, G#). The staff contains four measures, each with a dotted half note. The first measure is marked *mp* and has an accent (>) above the note. The following three measures are marked *v* and also have accents (>) above the notes.

173

Musical staff for measures 173-176. The key signature is three sharps. The staff contains four measures, each with a dotted half note. The first measure is marked *pp* and has an accent (>) above the note. The following three measures are marked *v* and have accents (>) above the notes. A slur connects the first two measures, and another slur connects the last two measures.

177

Musical staff for measures 177-180. The key signature is three sharps. The staff contains four measures, each with a dotted half note. The first measure has an accent (>) above the note. The second and third measures are marked *v* and have accents (>) above the notes. The fourth measure is marked *f* and has an accent (>) above the note. A slur connects the second and third measures. The staff ends with a double bar line and a 4/4 time signature.

181 **Listesso Tempo** ♩=♩

Musical staff for measures 181-185. The key signature is three sharps. The staff contains four measures, each with a dotted half note. The first measure has an accent (>) above the note. The second and third measures are marked *pp* and have accents (>) above the notes. The fourth measure is marked with a '2' above it. A slur connects the first two measures, and another slur connects the last two measures. The staff ends with a double bar line.

186

Musical staff for measures 186-192. The key signature is three sharps. The staff contains a single measure with a dotted half note, marked with a '7' above it. The staff ends with a double bar line and a 2/2 time signature.

193 **Lento** ♩=60

Musical staff for measures 193-198. The key signature is three sharps. The staff contains three measures, each with a dotted half note. The first measure is marked with a '10' above it. The second measure has an accent (>) above the note. The third measure is marked **Grave** ♩=40 and has a '3' above it. The staff ends with a double bar line and a 3/4 time signature.

**attacca Die Wildrose  
II. 'Bethlehem'**

207 **Più mosso** ♩=92

Musical staff for measures 207-212. The key signature is three sharps. The staff contains three measures, each with a dotted half note. The first measure is marked with a '2' above it. The second measure has an accent (>) above the note. The third measure is marked with a '2' above it. The staff ends with a double bar line.

# Die Wildrose

Symphonische Weihedichtung Nr. 2 für Orgel, Chor, Orchester und Solisten

I. Posaune

## III. 'Es gibt nur ein Land'

Text: Anton van Wilderode

Peter Ritzen

### I. PROLOGUE: 'Die Kreuzfahrer' Allegro ♩=126

1

11

21

27

33 **Molto agitato** ♩ = 138 rit. . . . .

39 **Maestoso** ♩ = 104 mp pp

47 p pp

52 **II. KANTATE: 'Das Volksgebet' Allegretto** ♩ = 48 L'istesso tempo

I. Posaune

2

68 1.VI

Tempo tenuto ♩.=42

75

79

84

89 Tempo primo ♩.=48

94

99 gestopft

105

115

I. Posaune

121 Tempo Tenuto ♩=42

Tempo primo ♩=48

3

12

135

139

144

Tempo 18

166

molto rall.

III. Herrliche triumphalen Einzug: Maestoso grandioso ♩=40

171

175

179

185

Maestoso ♩ = 104

189

ff brillante

195

200

# Die Wildrose

Symphonische Weihedichtung Nr. 2 für Orgel, Chor, Orchester und Solisten

II. Posaune (Tenor)

## III. 'Es gibt nur ein Land'

Text: Anton van Wilderode

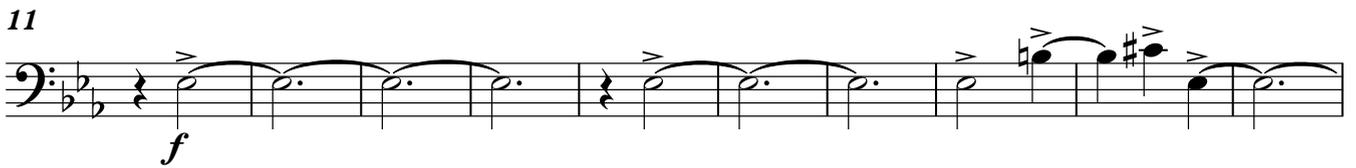
Peter Ritzen

### I. PROLOGUE: 'Die Kreuzfahrer' Allegro ♩=126

1



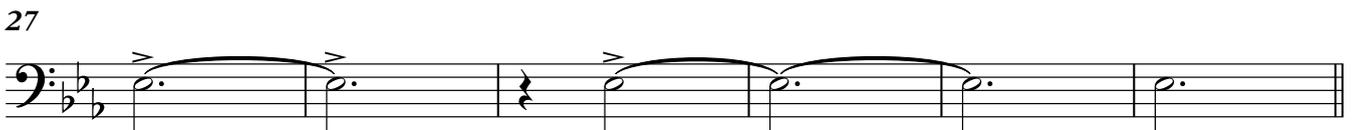
11



21



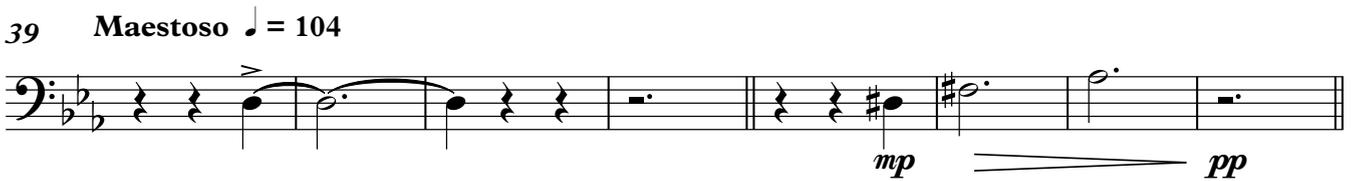
27



33 **Molto agitato** ♩ = 138 rit. . . . .



39 **Maestoso** ♩ = 104



47



### 52 II. KANTATE: 'Das Volksgebet' Allegretto ♩=48 L'istesso tempo



II. Posaune (Tenor)

2

75

Tempo tenuto ♩.=42

Musical notation for measures 75-81. The key signature has two flats (B-flat and E-flat). The time signature changes from 3/8 to 6/8. The piece starts with a piano (*p*) dynamic. There are slurs and accents throughout the passage.

82

Musical notation for measures 82-88. The notation continues with slurs and accents.

89

Tempo primo ♩.=48

Musical notation for measures 89-93. The tempo changes to primo. The piece starts with a pianissimo (*pp*) dynamic. There are slurs and accents.

94

Musical notation for measures 94-98. The notation continues with slurs and accents. A mezzo-forte (*mf*) dynamic marking is present.

99

gestopft

Musical notation for measures 99-104. The piece starts with a pianissimo (*pp*) dynamic. The notation ends with a double bar line and repeat sign.

105

Musical notation for measures 105-117. The time signature changes to 9/8 and then back to 6/8. There are rests and slurs. The piece starts with a pianissimo (*pp*) dynamic and includes a crescendo (*cresc.*) marking.

118

Tempo Tenuto ♩.=42

Musical notation for measures 118-128. The tempo returns to tenuto. The piece starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. There are slurs and accents.

129

Tempo primo ♩.=48

Musical notation for measures 129-135. The tempo changes to primo. The piece starts with a pianissimo (*pp*) dynamic. There are slurs and accents.

II. Posaune (Tenor)

139

Musical notation for measures 139-143. The key signature is one flat (B-flat). The notation includes eighth notes, quarter notes, and dotted quarter notes. There are two '2' markings under the notes, indicating a second ending or a specific articulation. A crescendo hairpin is present.

Tempo

144

Musical notation for measures 144-163. The key signature changes to three sharps (F#, C#, G#). The notation consists of a single long horizontal line with a double bar line in the middle, indicating a rest or a specific performance instruction. The number '18' is written above the first part, and '2' is written above the second part.

164

Musical notation for measures 164-168. The key signature is three sharps. The notation includes eighth notes and quarter notes. A first violin part (1.VI) is indicated above the staff. The dynamic marking *pp* is present.

169

Musical notation for measures 169-176. The key signature is three sharps. The notation includes eighth notes and quarter notes. The dynamic marking *f* is present. The tempo marking *molto rall.* is indicated above the staff.

171 III. Herrliche triumphalen Einzug: Maestoso grandioso ♩.=40

Musical notation for measures 171-178. The key signature is one flat. The notation includes quarter notes and half notes. The dynamic marking *f* is present.

179

Musical notation for measures 179-186. The key signature is one flat. The notation includes quarter notes and half notes. A crescendo hairpin is present.

187 Maestoso ♩ = 104

Musical notation for measures 187-192. The key signature is one flat. The notation includes quarter notes and half notes. The dynamic marking *ff brillante* is present.

193

Musical notation for measures 193-198. The key signature is one flat. The notation includes quarter notes and half notes. A crescendo hairpin is present.

199

Musical notation for measures 199-204. The key signature is one flat. The notation includes quarter notes and half notes. The dynamic markings *sf sf* and *sff* are present.

# Die Wildrose

Symphonische Weihedichtung Nr. 2 für Orgel, Chor, Orchester und Solisten

## III. Posaune (Bass) III. 'Es gibt nur ein Land'

Text: Anton van Wilderode

Peter Ritzen

### I. PROLOGUE: 'Die Kreuzfahrer' Allegro ♩=126

14

33 **Molto agitato** ♩ = 138 rit. . . . .

39 **Maestoso** ♩ = 104

47

52 **II. KANTATE: 'Das Volksgebet'** Allegretto ♩=48 L'istesso tempo

III. Posaune (Bass)

2

68 *1. VI*

75 **Tempo tenuto** ♩=42

82

89 **Tempo primo** ♩=48

94

99

108

120

Br.

**Tempo tenuto** ♩=42

126

134 **Tempo primo** ♩=48

139



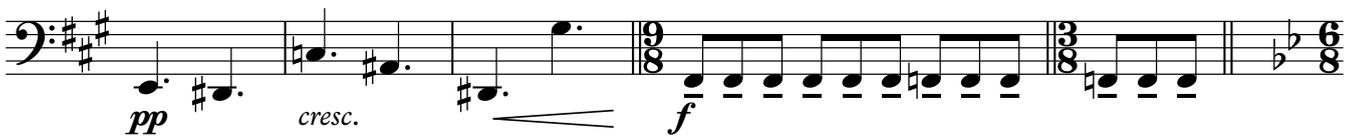
Tempo

144

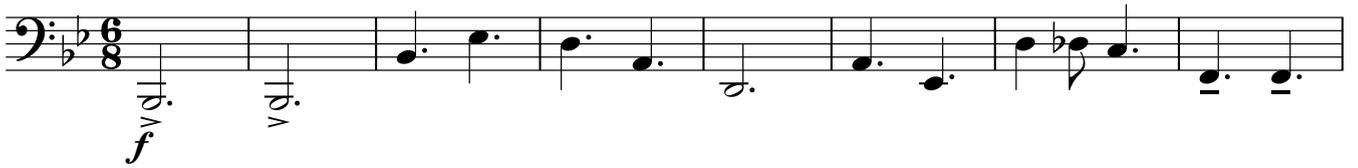


166

molto rall. . . . .



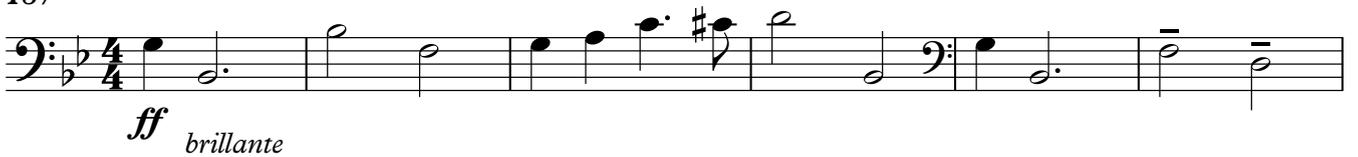
171 III. Herrliche triumphalen Einzug: Maestoso grandioso ♩=40



179



187 Maestoso ♩ = 104



193



199

