

# Heilig

Text: Liturgie  
Melodie und Satz: Silvia Elvers

F#m/E

V/A Hei - lig, hei - lig,

The first system of the musical score for 'Heilig'. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by the lyrics 'Hei - lig, hei - lig,'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

5 E G#m/H A7 C#m F#m7 A/C# G#m7 H/D# F#m7 E/

hei - lig, Ho - san - na in der Hö - he! Hei - lig, hei - lig, hei - lig, He

The second system of the musical score. It starts at measure 5. The vocal line continues with the lyrics 'hei - lig, Ho - san - na in der Hö - he! Hei - lig, hei - lig, hei - lig, He'. The piano accompaniment continues with various chords and melodic lines. Chord symbols above the staff include E, G#m/H, A7, C#m, F#m7, A/C#, G#m7, H/D#, and F#m7 E/.

10 1. E 2. E

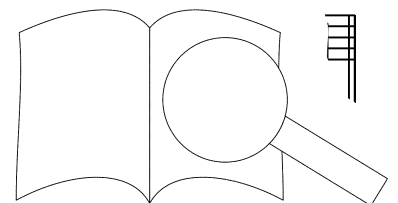
Hö - he! Hö - he! und Him - mel und Er - de von sei - ner

The third system of the musical score. It starts at measure 10. The vocal line has two first endings: 'Hö - he!' and 'Hö - he!'. The piano accompaniment continues. Chord symbols above the staff include E, A, E, and A/C#.

13 A maj7 G#m7 F#m7 E maj7 A H4

Hoch - ge - lobt sei, der da kommt im Na - men des Herrn.

The fourth system of the musical score. It starts at measure 13. The vocal line continues with the lyrics 'Hoch - ge - lobt sei, der da kommt im Na - men des Herrn.'. The piano accompaniment continues. Chord symbols above the staff include A maj7, G#m7, F#m7, E maj7, A, and H4.



17  $F\#m/E$   $E$   $E$   $G\#m/H$   $A^7$   $C\#m$   $F\#m^7$   $A/C\#$

V / A Hei - lig, hei - lig, hei - lig, Ho-san-na in der Hö - he! Hei - lig, hei - lig,

21  $G\#m^7$   $H/D\#$   $F\#m^7$   $E/G\#$   $F\#m/A$   $F\#m/H$   $E$   $F\#m^7$   $E/G\#$   $A$   $E^4$   $E^9$   $F$

hei - lig, Ho - san - na in der Hö - he! san - na in der H'

Dieses *Sanctus* mit deutschem Text lebt vor allem von abwechslungsreichen Taktwechseln. Besonders wichtig ist die Verbindung von rhythmischen Refrains ist die None zum Grundton, die nach dem kurzen Vorspiel führt über die Pause hinweg zum nächsten Takt. Die Strophe *hml.* *' Sti* *ne angepassten* *Der Anfangston des* *steigende Melodie bei „Höhe“* *gesungen werden.*

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