


Lothar Graap

Es ward ein Kind
geboren

Thema und 6 Variationen
für 3 Blockflöten

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Thema und Variationen für 3 Blockflöten

Thema

Melodie: Joachim Schwarz, 1982

Satz: Lothar Graap, 1991

The first system of the 'Thema' section consists of three staves. The top staff is for soprano (c''), the middle for alto (c'), and the bottom for bass (f'). The time signature is 2/2. The melody is written in treble clef. The first staff has a whole note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth. The second and third staves have rests in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth.

The second system of the 'Thema' section consists of three staves. The time signature is 2/2. The melody is written in treble clef. The first staff has a whole note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth. The second and third staves have rests in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth.

The third system of the 'Thema' section consists of three staves. The time signature is 2/2. The melody is written in treble clef. The first staff has a whole note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth. The second and third staves have rests in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth.

Variation 1

The first system of 'Variation 1' consists of three staves. The time signature is 2/2. The melody is written in treble clef. The first staff has a whole note in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth. The second and third staves have rests in the first measure, followed by quarter notes in the second and third measures, and a half note in the fourth.

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First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a melodic line in the upper staves and a supporting bass line.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar melodic and harmonic structures.

Variation 2

ruhig

Third system of musical notation, consisting of two staves in treble clef. The music is marked 'ruhig' (calmly). The notation includes various note values and rests.

Fourth system of musical notation, consisting of two staves in treble clef. The music continues with a similar melodic and harmonic structure.

Fifth system of musical notation, consisting of two staves in treble clef. The music concludes with a final cadence.

Variation 3

freudig bewegt

The first system of musical notation consists of three staves in 3/4 time. The top staff begins with a treble clef and a key signature of one sharp (F#). The music starts with a rhythmic pattern of eighth and sixteenth notes. The middle and bottom staves continue the melodic and harmonic development.

The second system continues the musical piece with three staves. It features a variety of rhythmic patterns and melodic lines across the staves.

The third system of musical notation shows further development of the piece, with three staves and complex rhythmic structures.

The fourth system concludes the piece with three staves, ending with a double bar line. The music features a mix of eighth and sixteenth notes.

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Variation 4

ruhig

The first system of musical notation consists of three staves in 4/4 time. The top staff begins with a whole rest. The middle staff contains a sequence of quarter notes: G4, A4, B4, C5, followed by a half note G4. The bottom staff starts with a whole note G4, followed by a half note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4.

The second system of musical notation consists of three staves in 4/4 time. The top staff continues with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The middle staff contains quarter notes G4, A4, B4, C5, followed by a half note G4. The bottom staff features a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4.

The third system of musical notation consists of three staves in 4/4 time. The top staff contains quarter notes G4, A4, B4, C5, followed by a half note G4. The middle staff contains quarter notes G4, A4, B4, C5, followed by a half note G4. The bottom staff contains quarter notes G4, A4, B4, C5, followed by a half note G4.

The fourth system of musical notation consists of three staves in 4/4 time. The top staff contains quarter notes G4, A4, B4, C5, followed by a half note G4. The middle staff contains quarter notes G4, A4, B4, C5, followed by a half note G4. The bottom staff contains quarter notes G4, A4, B4, C5, followed by a half note G4.

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Variation 5

mäßig bewegt

The first system of musical notation for Variation 5, measures 1-4. It consists of two staves in 4/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation for Variation 5, measures 5-8. It continues the two-staff format in 4/4 time. The upper staff shows a melodic line with some rests, while the lower staff provides a steady bass accompaniment.

The third system of musical notation for Variation 5, measures 9-12. It continues the two-staff format in 4/4 time. The upper staff features a melodic line with some rests, and the lower staff provides a steady bass accompaniment.

fließend

Var.

The fourth system of musical notation for Variation 5, measures 13-16. It consists of three staves in 3/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The middle and lower staves begin with a bass clef and a key signature of one sharp (F#). The music features a melodic line in the upper staff and a supporting bass line in the lower staves.

The fifth system of musical notation for Variation 5, measures 17-20. It continues the three-staff format in 3/4 time. The upper staff shows a melodic line with some rests, while the middle and lower staves provide a steady bass accompaniment.

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Thema

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- Altnickol, J. Chr.:** Befiehl du deine Wege. Messe und Motetten
Norddeutscher Figuralchor, Musica Alta Ripa, J. Straube 83.168
- Bach, C. P. E.:** Magnificat · Die Himmel erzählen die Ehre Gottes
Basler Madrigalisten, L'arpa festante, F. Näf 83.421
- Bach, J. L.:** Das ist meine Freude
Ex Tempore Gent, Orpheon Consort, F. Heyerick 83.187
- Bach, J. S.:** Solokantaten mit Emma Kirkby
Emma Kirkby, Freiburger Barockorchester 83.302
– Messe in h-Moll BWV 232 83.211
– Osteroratorium · C. P. E. Bach: Danket dem Herrn · Heilig
Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius 83.212
– Vom Himmel hoch. Weihnachtliche Musik von Bach
Kammerchor der Frauenkirche Dresden, M. Grünert 83.233
- Bachs Schüler.** Motetten / Vocal Concert Dresden,
Dresdner Instrumental-Concert, P. Kopp 83.263
- Brahms, Vokalmusik** (bislang 5 CDs)
– I: Geistliche Chormusik
The Schütz Choir of London, Roger Norrington 83.117
– II: Weltliche Chormusik I: op. 42; op. 62; op. 92;
Kölner Kammerchor, P. Neumann 83.107
– III: Liebeslieder-Walzer (Weltliche Chormusik II)
op. 52; op. 64,2; op. 65; op. 112
Kölner Kammerchor, P. Neumann 83.118
– IV: Geistliche Chormusik. Warum ist das Licht · Motetten
Kammerchor Stuttgart, F. Bernius 83.201
– V: Ein deutsches Requiem op. 45
Klass. Philharmonie, Kammerchor Stuttgart, F. Bernius 83.200
- Bruckner: Messe in e · Rheinberger: Requiem in Es**
Kammerchor Saarbrücken, G. Grün 83.414
- Charpentier, M.-A.:** Noël. Weihnachtskantaten
solistenensemble stimmkunst, Ensemble 94, K. Johannsen 83.196
- Gatti, L.:** Schöpfungsmesse · J. Haydn: Schöpfungsmesse
Dresdner Kreuzchor, Dresdner Philharmonie, R. Kreile 83.245
- Händel, G. F.:** Acis und Galatea (Bearbeitung von Mendelssohn)
NDR Chor, FestspielOrchester Göttingen, N. McGegan 83.420
– Alexander's Feast HWV 75 · Ode for St. Cecilia's Day HWV 76
Kölner Kammerchor, Collegium Cartusianum, P. Neumann 83.424
– Israel in Egypt HWV 54
Vocalensemble Rastatt, Les Favorites, H. Speck 83.423
– Jephtha HWV 70 / Kammerchor der Frauenkirche,
Dresdner Barockorchester, M. Grünert 83.422
– Messiah HWV 56
Kammerchor Stuttgart, Barockorchester Stuttgart, F. Bernius 83.219
– Neun deutsche Arien
Monika Mauch, L'arpa festante, R. Voskuilen 83.427
– O praise the Lord. Psalms and Anthems
Gli Scarlattisti, Capella Principale, J. Arnold 83.428
– Samson HWV 57
NDR Chor, FestspielOrchester Göttingen, N. McGegan 83.429
– Saul HWV 53 / Dresdner Kammerchor,
Dresdner Barockorchester, H.-Chr. Rademann 83.430
– Solomon HWV 67 / Winchester Cathedral Choir,
FestspielOrchester Göttingen, N. McGegan 83.431
- Haydn, Joseph:** Missa Cellensis
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Kammerchor Stuttgart, F. Bernius 83.433
- Homilius: Musik an der Frauenkirche**
– Johannespassion
Dresdner Kreuzchor, Dresdner Instrumental-Concert, P. Kopp 83.261
– Passionskantate · Kantate
Basler Madrigalisten, Neuhaus, L. Güttler 83.262
– Weihnachten an der Frauenkirche
Körnerscher Sing-Verein, Instr.-Concert Dresden, P. Kopp 83.170
– Motetten / Kantaten
Dresdner Instrumental-Concert, P. Kopp 83.210
– Weihnachtsora
Sächsische Kirchenmusik, L. Güttler 83.235
- Keiser, G.:** Magnificat
Kammerchor Stuttgart, F. Bernius 83.417
- Knechtel, J.:** Die deutsche Oper in 4 Akten
Kammerchor Stuttgart, F. Bernius 83.220
– Die Ospedali / Vocal Concert
Dresdner Instrumental-Concert, P. Kopp 83.264
- Kuhn, H.:** Nachtstraum
Kammerchor Stuttgart, F. Bernius 83.205
– Gesanges. Lieder
Kammerchor Stuttgart, F. Bernius 83.430
- Mende, H.:** Kirchenwerke mit F. Bernius (Gesamteinspielung)
– I: Hör mein Bitten / Kyrie in c, Geistliches Lied op. 96,1, Hora est u.a.
Ensemble '76, Kammerchor Stuttgart, F. Bernius 83.101
– II: Vom Himmel hoch, Te Deum, Ave maris stella
Kammerchor Stuttgart, Württembergisches Kammerorchester
Heilbronn, F. Bernius 83.104
- III: Christus op. 97 / Drei Psalmen op. 78; Kyrie in d
Kammerchor Stuttgart, F. Bernius 83.105
- IV: Wie der Hirsch schreit
Der 42. Psalm, Der 114. Psalm, Lauda Sion op. 73
Dt. Kammerphilharmonie, Kammerchor Stuttgart, F. Bernius 83.202
- V: Denn er hat seinen Engeln befohlen
Drei Kirchenstücke op. 23; Jauchzet dem Herrn op. 69,2;
Kyrie, Gloria und Sanctus aus der „Deutschen Liturgie“;
Sechs Sprüche zum Kirchenjahr; Vespergesang op. 115
Kammerchor Stuttgart, F. Bernius 83.203
- VI: Verleih uns Frieden: Psalm 115 und 4 Choralkantaten
Kammerchor Stuttgart, Dt. Kammerphilharmonie,
Stuttgarter Kammerorchester, F. Bernius 83.204
- VII: Hebe deine Augen auf: O beata et benedicta, Drei Motetten
Te Deum, Zwei geistliche Lieder op. 112 u.a.
Kammerchor Stuttgart, F. Bernius 83.206
- VIII: Magnificat: Magnificat in D, Jesu meine Freude, u.a.
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.216
- XI: Herr Gott, dich loben wir: Psalmen
Kammerchor Stuttgart, Dt. Kammerphilharmonie, F. Bernius 83.217
- X: Lobgesang op. 52
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- XI: Paulus op. 36
Kammerchor Stuttgart, Dt. Kammerphilharmonie 83.214
- XII: Elias op. 70
Kammerchor Stuttgart, Dt. Kammerphilharmonie 83.215
- Mozart: Requiem** (Beyer)
Kammerchor Stuttgart, Frieder Bernius 83.140
- Paër, F.:** Missa piena in d
Dresdner Kreuzchor, Staatskapell 83.413
- Pohle, D.:** Wie der Hirsch schreie
L'arpa festante, R. Voskuile 83.413
- Rheinberger: Musica sacra**
– I: Der Stern von Bethleh
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Symphonie-Orch
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– II: Cantus Mis
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- Rosengart, A.:** Te Deum laudamus
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Messe in As / Stuttgarter Kantorei, Kay Johannsen 83.436
– Messe in Es · Mozart: Vesperae solennes de Confessore
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- Schütz, H.:** Geistliche Chor-Music 1648 (Gesamteinspielung)
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