

MODERATO

# SONNE AUS NAZARETH

♩=100

TEXT: RUDOLF BOHREN  
MUSIK: ULRICH NEHLS, 2014

PIANO *pp*

**(A)** SOLO ODER KLEINE GRUPPE

S. *p*

SON - - NE AUS NA - ZA - RETH

PNO.

**(B)** (TUTTI) *mf*

S. 12

SCHEIN HEU-TE MIR UN - UM - WÖLKT. SON - -

A. *p* SON - -

T. *p* SON - -

B. *p* SON - -

PNO.

BASS

DR. BRUSHES *p*

18

S. NE AUS NA - ZA - RETH. SCHEIN HEU-TE MIR UN - UM - WÖLKT.

A. NE AUS NA - ZA - RETH. SCHEIN HEU-TE MIR UN - UM - WÖLKT.

T. NE AUS NA - ZA - RETH. SCHEIN HEU-TE MIR UN - UM - WÖLKT.

B. NE AUS NA - ZA - RETH. SCHEIN HEU-TE MIR UN - UM - WÖLKT.

PNO.

BASS

Dr. 2 2 2

25

S. SON - NE AUS NA - ZA - RETH,

A. SON - NE AUS NA - ZA - RETH,

T. SON - NE AUS NA - ZA - RETH,

B. SON - NE AUS NA - ZA - RETH,

PNO.

BASS

Dr. 2 2 C 2

31

S. *GEH NICHT UN - TER. DIE NACHT KOMMT UND DIE GE -*

A. *GEH NICHT UN - TER. DIE NACHT KOMMT UND DIE GE -*

T. *GEH NICHT UN - TER. DIE NACHT KOMMT UND DIE GE -*

B. *GEH NICHT UN - TER. DIE NACHT KOMMT UND DIE GE -*

PNO.

BASS

Dr. *2*

37

S. *DAN - KEN STEI - GEN AUF.*

A. *DAN - KEN STEI - GEN AUF.*

T. *DAN - KEN STEI - GEN AUF.*

B. *DAN - KEN STEI - GEN AUF.*

PNO.

BASS

Dr. *2*

**E**

43

Cm

TBN. *SOLO: TACET 1x*

PNO. *mf*

KBD. *WARM PAD* *mf*

BASS

DR. *p* **E** (4) *mf* BELL 2



49 *Abmaj9*

*Bb(ADD9)* Cm

*Ab*

TBN.

PNO.

KBD. *f*

BASS *mf*

DR. 2 2 2

55 Eb(SUS4) Eb Bb(SUS4) Bb F(SUS4) 1.

TBN.

PNO.

RBD.

BASS

Dr.



61 2. F (F) C(ADD9) (END SOLO)

TBN.

PNO.

RBD.

BASS

Dr.

6

67

**G**

S. *p* SON - - NE AUS NA - ZA - RETH SCHEI-NE IN

A. *pp* SON - - NE AUS NA - ZA - RETH SCHEI-NE IN

T. *pp* SON - - NE AUS NA - ZA - RETH SCHEI-NE IN

B. *pp* SON - - NE AUS NA - ZA - RETH SCHEI-NE IN

PNO. *p*

BASS

Dr. *p* **G** 2

74

S. *mf* MIR AUCH FÜR DEN, DER MICH BE - LEI - DIGT, *pp* FÜR

A. *pp* MIR AUCH FÜR DEN, DER MICH BE - LEI - DIGT, *pp* FÜR

T. MIR AUCH FÜR DEN, DER MICH BE - LEI - DIGT, FÜR

B. *pp* MIR AUCH FÜR DEN, DER MICH BE - LEI - DIGT, FÜR

PNO.

BASS

Dr. 2 **H**



80

S. DEN AUCH, DER MICH BE - TRÜGT. SCHEI - NE

A. DEN AUCH, DER MICH BE - TRÜGT. SCHEI - NE

T. DEN AUCH, DER MICH BE - TRÜGT. SCHEI - NE

B. DEN AUCH, DER MICH BE - TRÜGT. SCHEI - NE

PNO.

DR.

ped.

ped.



86

S. SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

A. SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

T. SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

B. SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

PNO.

DR.

ped.

ped.

2

2

93 **(J)** (SOLO)  $A\flat m A37$   $B\flat(ADD9)$

T&B.

PNO. *mf*

KBD. *mf*

BASS *p*

Dr. *mf*



99  $C_m$  **(R)** (END SOLO)

T&B.

PNO.

KBD. *p*

BASS

Dr.



106

**L**

S. SON - NE AUS NA - ZA - RETH \_\_\_\_\_ STEH AUF!

A. SON - NE AUS NA - ZA - RETH \_\_\_\_\_ STEH AUF!

T. SON - NE AUS NA - ZA - RETH \_\_\_\_\_ STEH AUF!

B. SON - NE AUS NA - ZA - RETH \_\_\_\_\_ STEH AUF!

Tbn. *mf*

PNO.

Kbd. *f*

BASS *mf*

Dr. **L** *mf* 2

113

S. *mf*  
SON - NE AUS NA - ZA - RETH. STEH

A. *mf*  
SON - NE AUS NA - ZA - RETH. STEH

T. *mf*  
SON - NE AUS NA - ZA - RETH. STEH

B. *mf*  
SON - NE AUS NA - ZA - RETH. STEH

TbN. *mf*

PNO.

KBD.

BASS

Dr. 2 2

LANG

117

The musical score consists of the following parts:

- S. (Soprano):** Vocal line with lyrics "AUF! STEH AUF. STEH AUF!". Dynamics include *f* and *mf*. Features long melisma lines.
- A. (Alto):** Vocal line with lyrics "AUF! STEH AUF. STEH AUF!". Dynamics include *f*.
- T. (Tenor):** Vocal line with lyrics "AUF! STEH AUF. STEH AUF!". Dynamics include *f*.
- B. (Bass):** Vocal line with lyrics "AUF! STEH AUF. STEH AUF!". Dynamics include *f*.
- Tbn. (Trumpet):** Instrumental line with rests and notes.
- PNO. (Piano):** Instrumental line with chords and a melodic passage starting in the second measure.
- KBD. (Keyboard):** Instrumental line with chords and long melisma lines.
- BASS:** Instrumental line with notes.
- DR. (Drums):** Instrumental line with a rhythmic pattern starting in the second measure.

# SONNE AUS NAZARETH

TEXT: RUDOLF BOHREN  
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**(A)**

♩=100

8

SOLO ODER KLEINE GRUPPE

*p*

1-8

SON - NE AUS NA - ZA - RETH SCHEIN HEU - TE MIR UN - UM - WÖLKT.

**(B)**

(TUTTI)

16

*mf*

SON - NE AUS NA - ZA - RETH SCHEIN HEU - TE

*p*

SON - NE AUS NA - ZA - RETH SCHEIN HEU - TE

*p*

SON - NE AUS NA - ZA - RETH SCHEIN HEU - TE

*p*

SON - NE AUS NA - ZA - RETH SCHEIN HEU - TE

21

MIR UN - UM - WÖLKT.

4

25-28

4

4

4

29 **C**

SON-NE AUS NA-ZA-RETH, GEH NICHT UN-TER. DIE NACHT KOMMT UND

SON-NE AUS NA-ZA-RETH, GEH NICHT UN-TER. DIE NACHT KOMMT UND

SON-NE AUS NA-ZA-RETH, GEH NICHT UN-TER. DIE NACHT KOMMT UND

SON - NE AUS NA - ZA-RETH, GEH NICHT UN-TER. DIE NACHT KOMMT UND

36

DIE GE-DAN-KEN STEI-GEN AUF.

DIE GE-DAN-KEN STEI-GEN AUF.

DIE GE-DAN-KEN STEI-GEN AUF.

DIE GE-DAN-KEN STEI-GEN AUF.

**D** 4 **E** 8 7 1.

41-44 45-52 53-59

61 12. **F** 8 **G** 8

62-69 SON-NE AUS NA-ZA-RETH SCHEI-NE IN MIR

SON-NE AUS NA-ZA-RETH SCHEI-NE IN MIR

SON-NE AUS NA-ZA-RETH SCHEI-NE IN MIR

SON-NE AUS NA-ZA-RETH SCHEI-NE IN MIR

SON-NE AUS NA-ZA-RETH SCHEI-NE IN MIR

75 **H** *mf*

AUCH FÜR DEN, DER MICH BE-LEI-DIGT, FÜR DEN AUCH, DER MICH BE-TRÜGT.

*pp*

AUCH FÜR DEN, DER MICH BE-LEI-DIGT, FÜR DEN AUCH, DER MICH BE-TRÜGT.

*pp*

AUCH FÜR DEN, DER MICH BE-LEI-DIGT, FÜR DEN AUCH, DER MICH BE-TRÜGT.

*pp*

AUCH FÜR DEN, DER MICH BE-LEI-DIGT, FÜR DEN AUCH, DER MICH BE-TRÜGT.

84 **D** *p*

SCHEI - NE SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

*p*

SCHEI - NE SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

*p*

SCHEI - NE SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

*p*

SCHEI - NE SON - NE AUS NA - ZA-RETH, DEM, DER MICH HASST,

**J** 8 **R** 5

93-100 101-105

8 5

8 5

8 5



106

SON - NE AUS NA - ZA - RETH STEH AUF! SON - NE AUS

SON - NE AUS NA - ZA - RETH STEH AUF! SON - NE AUS

SON - NE AUS NA - ZA - RETH STEH AUF! SON - NE AUS

SON - NE AUS NA - ZA - RETH STEH AUF! SON - NE AUS

110-113

4 *mf*

4 *mf*

4 *mf*

4 *mf*

115

NA - ZA - RETH STEH AUF! STEH AUF, STEH AUF!

NA - ZA - RETH STEH AUF! STEH AUF, STEH AUF!

NA - ZA - RETH STEH AUF! STEH AUF, STEH AUF!

NA - ZA - RETH STEH AUF! STEH AUF, STEH AUF!

LANG

TROMBONE

# SONNE AUS NAZARETH

TEXT: RUDOLF BOHREN  
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♩=100

8 (A) 8 (B) 8 4

1-8 9-16 17-24 25-28

(C) 12 (D) 4

29-40 41-44

45 (E) Cm Abmaj9 Bb(ADD9)

SOLO: TACET 1x

51 Cm Ab Eb(SUS4)

56 Eb Bb(SUS4) Bb F(SUS4) 1.

61 2. F (F) C(ADD9) (END SOLO) 7

63-69



TROMBONE

(G) 8 (H) 6 (I) 9

70-77 78-83 84-92

(J) 4 (SOLO)  $A\flat MAJ7$   $B\flat(ADD9)$   $C_m$  (END SOLO)

93-96

(R) 5 2 (L) 4 2

101-105 106-107 *mf* 110-113 114-115

LANG

116

*mf*

PIANO

MODERATO

# SONNE AUS NAZARETH

TEXT: RUDOLF BOHREN  
MUSIK: ULRICH NEHLS, 2014

♩=100

pp

5

9 **A**

13

17 **B**

22

V.S.

**(C)**

27

Musical notation for measures 27-31. The piece is in a key with two flats (B-flat major or D minor) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

32

Musical notation for measures 32-35. The melodic line continues with similar rhythmic patterns, incorporating some grace notes and slurs.

36

Musical notation for measures 36-39. Measure 38-39 is marked with a '2' above and below the staff, indicating a double bar line. The piece concludes with a final chord in the key signature.

41

**(D)**

Musical notation for measures 41-44. The key signature changes to three flats (E-flat major or G minor). The texture becomes more complex with sixteenth-note runs and chords.

45

**(E)**

Musical notation for measures 45-48. The piece continues with intricate sixteenth-note patterns in both hands. A dynamic marking of *mf* (mezzo-forte) is present.

49

Musical notation for measures 49-52. The melodic line features more complex rhythmic figures and slurs.

53

Musical notation for measures 53-56. The piece concludes with a final melodic flourish in the right hand and a sustained bass line in the left hand.

PIANO

57

Musical notation for measures 57-60. The bass clef staff contains a melodic line with eighth notes and quarter notes, including slurs and accents. A first ending bracket labeled '1.' spans measures 57-60.

61

Musical notation for measures 61-65. Measure 61 features a first ending bracket labeled '2.' and a circled chord symbol 'F'. The system includes a grand staff with treble and bass clefs, showing a piano (p) dynamic marking and various melodic and harmonic textures.

66

Musical notation for measures 66-69. The grand staff continues with melodic lines in both hands, featuring slurs and dynamic markings.

70

Musical notation for measures 70-73. Measure 70 features a circled chord symbol 'G'. The grand staff continues with melodic lines in both hands, featuring slurs and dynamic markings.

74

Musical notation for measures 74-77. The grand staff continues with melodic lines in both hands, featuring slurs and dynamic markings.

H

78

Musical notation for measures 78-81. Measure 78 features a circled chord symbol 'H'. The grand staff continues with melodic lines in both hands. A second ending bracket labeled '2' spans measures 80-81. The text '80-81' and the number '2' are placed below the staff to indicate the measure range and repeat sign.

PIANO

①

82

PED. PED.

87

PED.

②

93

*mf*

PED.

97

PED.

③

5

3

④

101-105 106-108

PED.

112

PED.

116

*f*

PED.

KEYBOARD

# SONNE AUS NAZARETH

TEXT: RUDOLF BOHREN  
MUSIK: ULRICH NEHLS, 2014

♩=100

8 (A) 8 (B) 8 4

1-8 9-16 17-24 25-28

(C) 12 (D) 4

29-40 41-44

45 (E) WARM PAD  
*mf*

53 1. 2.

(F) 6

64-69 6

(G) 8 (H) 6 (I) 9

70-77 78-83 84-92

**J**

93

*mf*

**K**

101

*p*

**L**

109

*f*

LANG

116

*f*

BASS GUITAR

# SONNE AUS NAZARETH

TEXT: RUDOLF BOHREN  
MUSIK: ULRICH NEHLS, 2014

$\text{♩} = 100$

The musical score is written for Bass Guitar in 4/4 time. It consists of nine staves of music. The first staff includes a tempo marking of quarter note = 100. The score is divided into sections A, B, C, D, and E. Section A (measures 1-8) and Section B (measures 9-16) are marked with a circled '8' above the staff. Section C (measures 21-28) is marked with a circled 'C' above the staff. Section D (measures 38-40) is marked with a circled 'D' above the staff. Section E (measures 45-52) is marked with a circled 'E' above the staff. The score includes various musical notations such as rests, notes, stems, and beams. Dynamics include *p*, *pp*, and *mf*. There are also performance markings like hairpins and repeat signs. A first ending bracket is present at the end of the piece.

8 (A) 8 (B)

1-8 9-16 *p*

21 2 27-28

29 (C) *pp* *pp*

3 (D) 38-40 *mf*

45 (E) *p*

49

53 *mf*

58 1.

V.S.



61 12. F

*pp* 64-69

70 G

*p*

H I J

78-83 84-92 *p*

96

K L

101-105 106-108 *mf*

113

117

DRUM SET

# SONNE AUS NAZARETH

TEXT: RUDOLF BOHREN  
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♩=100

8 (A) 7 BRUSHES

1-8 9-15

17 (B) *p*

23

29 (C)

41 (D) *mf* (4)

45 (E) *mf* BELL

53 1. 2.

The score is written on five staves. The first staff shows a common time signature (C) and a tempo of 100. It is divided into two measures: the first measure (measures 1-8) is marked with a circled 'A' and the number '8', and the second measure (measures 9-15) is marked with a circled 'A' and the number '7'. The word 'BRUSHES' is written above the second measure. The second staff starts at measure 17, marked with a circled 'B' and a piano (*p*) dynamic. It features a series of eighth notes with 'x' marks above them, followed by two measures of eighth notes with a '2' and a slash over them. The third staff starts at measure 23 and consists of three measures of eighth notes with a '2' and a slash over them. The fourth staff starts at measure 29, marked with a circled 'C', and consists of five measures of eighth notes with a '2' and a slash over them, followed by a quarter rest and a final bar line. The fifth staff starts at measure 41, marked with a circled 'D' and a mezzo-forte (*mf*) dynamic. It features a series of eighth notes, followed by three measures of eighth notes with a slash over them, and a '(4)' above the final measure. The sixth staff starts at measure 45, marked with a circled 'E' and a mezzo-forte (*mf*) dynamic. It features a series of eighth notes, followed by a 'BELL' marking above a note, and three measures of eighth notes with a '2' and a slash over them. The seventh staff starts at measure 53 and consists of three measures of eighth notes with a '2' and a slash over them, followed by two first endings (1. and 2.) of eighth notes with a '2' and a slash over them, and a final bar line.

DRUM SET

62 **F** 7 **G** 2 2

63-69 *p*

76 2 **H** 5 **I** 2 2

79-83 *p*

90 2 **J** 2 2 2

91-92 *mf*

**K** 5 3 **L** 2 2

101-105 106-108 *mf*

115 2 3 2

118-120 *mf*