

Thomas Heyn: Drei jiddische Gesänge

für Gesang, Violine und Gitarre

Der Opschit

Musik: Thomas Heyn

Voc. $\text{♩} = 85$

Viol. *molto espressivo*

Git. *sempre Arpeggio*

Voc.

Viol. *al niente*

Git.

Voc. $\text{♩} = 66$ *Molto Rubato*

Sajtgesun- t, maj-ne lie-be El-tern, ich far fun ajch a- wek ina

Viol. *mp*

Git. *mf*

Voc. *wa-* *in Weg.* *Wu kejn Wint wejt nit und wu kejn Foj- gl*

Viol.

Git.

fp

Voc. *flijt nit und wu kejn Hon kreijt nit.*

Viol.

Git.

f *ff* *pizz.*

Voc. *Sajt ge-sun-* *t, maj-ne lle-be Ei-tern Ich for fun ajch a-*

Viol.

Git.

arco *mp* *5* *mp*

Voc.

wek Ina waj- in Weg. Gott soll alch ge- bn Ge-

Viol.

Git.

Voc.

sunt und Le- bn, und mir a glick- li- chen Weg.

Viol.

Git.

Voc.

Viol.

Git.

Wie assoj

Musik: Thomas Heyn

Voc.

Viol. *pizz* *arco* *pizz*

sfz *sfz sfz* *fp*

Git. *sfz* *sfz sfz* *sfz*

The first system of the score consists of three staves. The vocal staff (Voc.) is mostly empty with a few notes at the end. The violin staff (Viol.) has a melody with dynamic markings *pizz*, *arco*, and *pizz*, and accents *sfz*, *sfz sfz*, and *fp*. The guitar staff (Git.) has a rhythmic accompaniment with accents *sfz*, *sfz sfz*, and *sfz*.

Voc. *mf*

Wie

Viol. *arco*

sfz *sfz* *fp*

Git. *sfz* *sfz* *fp*

The second system continues the musical score. The vocal staff (Voc.) has a few notes and the dynamic marking *mf*, with the word "Wie" written below. The violin staff (Viol.) has a melody with dynamic markings *sfz*, *sfz*, and *fp*, and the marking *arco*. The guitar staff (Git.) has a rhythmic accompaniment with accents *sfz*, *sfz*, and *fp*.

Voc.

as- soj ken Ich lus- tig sajn, as far- tert se- nen mir maj- ne We- gen?

Viol.

Git. *mp* *sfz* *sfz*

The third system features the vocal line (Voc.) with the lyrics "as- soj ken Ich lus- tig sajn, as far- tert se- nen mir maj- ne We- gen?". The violin staff (Viol.) is mostly empty. The guitar staff (Git.) has a rhythmic accompaniment with dynamic markings *mp*, *sfz*, and *sfz*.