

Bärgandacht

für Jodelchor

Dem JK "Alpenglüh" Wiggen, zum Dank für seine Mitwirkung bei der Erstaufführung gewidmet.
Musikmatura 1996

Text und Musik:
Reto Stadelmann

2. Stimme als Überstimme

Solo *mf*

2. *8^{va}* Wenn uf - zmahl der Tag wott dunk - le, und der Him - mel füü - rig
No hesch Zyt de Aa - be z'gnie - sse, lang stahn ich scho ob der
Dür my Chopf geit ei Ge - dan - ke, i blyb stah bis wyt y

Tenöre *p*
Männerchor auf "mhm"
Summfunktion

Bässe

steit, gseht mer d'Bär - ge wie sie funk - le, d'Sun - ne
füü - rig steit,
Flue. So cha mich nüd meh ver - drie - sse, lueg ich
ob der Flue.
d'Nacht; All das hei mier eim z'ver - dan - ke, Herr - gott
wyt y d'Nacht;

d'Sun - ne lang - sam un - der geit.
lueg ich g'spannt däm Wun - der zue.
Herr - gott hesch du d'Wält schön gmacht!

f D'Sun - ne lang - sam un - der
Lueg ich g'spannt däm Wun - der
Herr - gott hesch du d'Wält schön



JODEL
fröhlich, heiter

geit.
zue.
gmacht!

The first system of the musical score consists of three staves. The top staff is a single treble clef line with a key signature of two flats and a common time signature. It begins with a whole rest, followed by a series of eighth and sixteenth notes. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The middle staff starts with a whole note chord and contains mostly block chords. The bottom staff starts with a whole note chord and contains a melodic line of eighth and sixteenth notes. The lyrics 'geit.', 'zue.', and 'gmacht!' are positioned between the middle and bottom staves.

The second system of the musical score consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the accompaniment with block chords and a melodic line respectively.

The third system of the musical score consists of three staves. The top staff concludes the melodic line with a final note and a fermata. The middle and bottom staves conclude the accompaniment with block chords and a melodic line respectively.

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