

Partitur

Rock My Soul (Tanze meine Seele)

Spiritual / M. Arpitz zum Lied s. S. 3

für Gesang (mittlere Lage) (Solo / Chor ad lib.)

+ Orchester in variabler Besetzung

- Streicher
- Holz- u. Blechbläser
- Kl. / Git. ad lib.

auch Fassung in kleiner Besetzg. mögl.

Gesang / Kl. (ohne Orch.)

Vl. / Kl. (" ")

Partitur

Besetzung

Sologesang / Chorsopr.

= VI. I a

bei Fassg.
ohne Gesang

" = Alt

" - Tenor

" - Baß

Chor ad. lib.

Aufteilg.
VI. I a/b
nur bei
Fassg.
ohne Gesang

Tr. I (Ob.)

/ Sax I (Sopr.-S.)

Tr. II

/ Sax II (Alt-S.)

Ten.-Pos./Fl.

/ Sax III (Tenor-S.)

Baß-Pos. g/b

/ Sax IV a (Tenor-S.)
b (Bariton-S.)

Solo-Vcl.

VI. I b

VI. II

VI. III (besser Viola; s. T. 2)

Kb (Solo - K)

Kc (Tutti)
a/b

Kl.
↑ Kgt.

ind. mit
eines
Teilklavier-
auszüge
↳ Fassg.
Gesang
o. VI.
+ Kl.
(ohne Orch.)
mögl.

Zum Lied-Text „Abrahams Schopf“ = Ort von ewiger Geborgenheit, den Abraham = Vater der Gläubigen (Abraham = „der Israeliten“)

- Liedfassungen: 1.) Unbekannte Urfassung mit Strophen ist Grundlage meiner Fassung
 (Quelle Budget-Reihe „Folk-Songs“ S. 263)
 Verlag: Hal Leonard

2.) Bekannt ist die Kanonfassung (bzw. eine Strophen + Refr. - Fassg., wo die Strophen (fast) identisch sind) mit dem Refr..

Zum Kanon: Der Kanon ist in der Art, daß nach der Mel., Chor-Att, Chor-Beß gleichzeitig erklingen
 (u. jede Stimmgruppe hat mal die Aufgabe, die Mel. oder den Att oder den Beß zu singen.)

Kombination: Die Kombination des Kanons mit meiner Fassung ist nicht direkt sinnvoll, zumal es einen Chorsatz beigestrichelt habe - aber möglich.

• alles legg. • triolisch: $\text{♩} = \frac{1}{3}$

The musical score is handwritten and includes the following parts and markings:

- Solist:** A single staff with a circled '3' above it, indicating a triplet.
- s.T. 4:** A bracket grouping the **Chor** and **Bläser** parts.
- Chor:** A staff with the marking 'tacet' written above it.
- Bläser:** A staff with a treble clef and a key signature of one sharp (F#).
- Streicher ad. lib:** A section for strings with the marking 'solo-VI. o.a.' and a wavy line above the staff.
- VI. I, II, III:** Violin parts with dynamics markings 'mf' and 'mp v'.
- kb (Solo-Vc):** A staff with a bass clef and a key signature of one sharp, showing a sequence of chords: G, D, E7, D, A7.
- Vc:** A staff with a bass clef and a key signature of one sharp, with the marking 's. kb.' above it.
- VI. III:** A circled '3' with an upward arrow, indicating a triplet.

Hinweise f. Solo-Vi.
bei Fassung ohne Gesang

4 **Ref.** *ad. lib.* 6 8 *ad. lib.* 10 12 **1. 2. Mal**

Oh rock-a-my soul in the bosom of Abraham, rock-a-my soul in the bosom of A., rock-a-my soul in the bosom of A., oh, rock-a-my soul. 1. When 2. "

Chor

mf Rock my soul, Rock my soul Rock my soul *f* Rock my soul

Bläser

mf *f*

B = B - Pos. G

D A² D D A A D D A A⁷ D

s. Daß-Pos.

VI. I = II

13 15 17 19 **Zw.-spiel**

I went down to the valey to pray, oh, rock-a-my soul, my soul got happy and I stayed all day, oh, rock-a-my soul.
I came home from " " at night, " " " " I knew that ev'nything would be alright, " " " "

tacet

VI. I = II

Solovi. ad. lib. →

D Hm F#m D⁷ G D E⁷ D A² D A

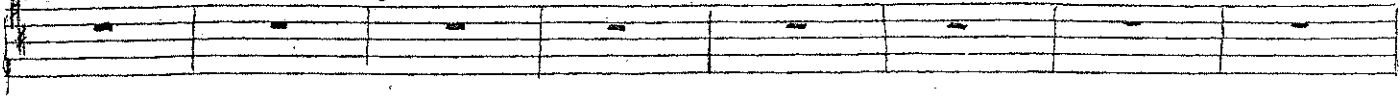
mp *mf* *mp* *mf*

21

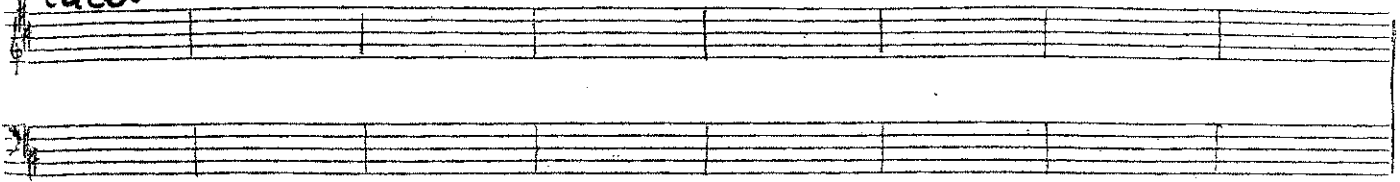
23

25

27



tacet



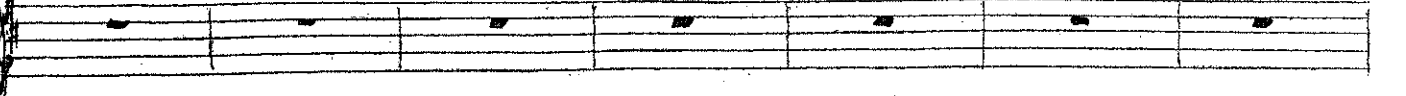
Handwritten musical score for guitar, measures 21-27. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features complex rhythmic patterns with triplets and sixteenth notes. Chord diagrams are provided for the bass line, including D, A, A*, D, D, A, and D. Performance markings include *f*, *mp*, and *s. kb.*. A wavy line above the staff indicates a section boundary. Technical annotations include "VI. II = III (A E)" and "VI. II = III (A E)".

29

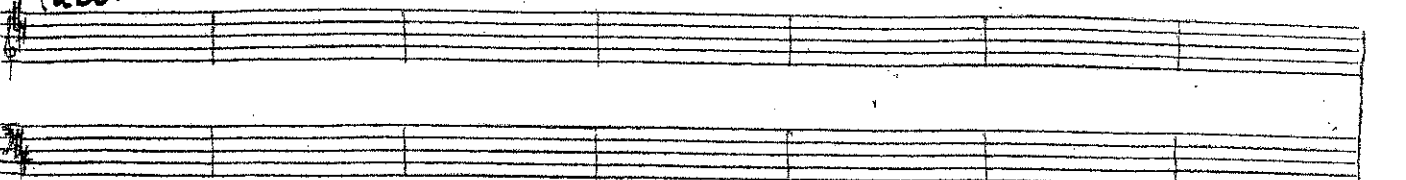
31

33

35



tacet



Handwritten musical score for guitar, measures 29-35. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features complex rhythmic patterns with triplets and sixteenth notes. Chord diagrams are provided for the bass line, including D, D, F#m, D7, G, D, E7, and A7. Performance markings include *mp*, *f*, and *mf*. A wavy line above the staff indicates a section boundary. Technical annotations include "VI. II = III (A, f, i)" and "V".

Musical staff with notes and rests, including a 'Ref.' section.

mp Oh rock-a-my soul in the bosom of Abraham, rock-a-my soul in the bosom of A., rock-a-my soul in the bosom of A., oh, rock-a-my soul. 3. 4. The

mf Rock my soul, Rock my soul Rock my soul f Rock my soul

Choir musical staff with notes and rests.

Bläser musical staff with notes and rests.

Musical staff with notes and rests, including 'Solo-Vl.o.a.' and 'Vorschläge bei Wdh.' annotations.

Musical staff with notes and rests, including 's. Bass-Pos.' annotation.

felt so sad on the morning before, oh, rock-a-my soul I found the peace that I was looking for, oh, rock-a-my soul
sun shines bright on the cloudiest day, " " " " a prayer is all you need to light your way, " " " " Oh my

tacet musical staff with notes and rests.

tacet musical staff with notes and rests.

ten. pos. wtl. 10kt (bis Schluss)

Musical staff with notes and rests, including 'vi. I = II' annotation and chord symbols (D, Hm, F#m, D7 G, D, E7 D, A7 D, A7).

53 *ad. lib.* 55 *ad. lib.* 59

rock-a-my soul in the bosom of Abraham, rock-a-my soul in the bosom of A., rock-a-my soul in the bosom of A., oh, rock-a-my soul.

mf Rock my soul, Rock my soul Rock my soul *f* Rock my soul

f *mf* *f* Sax. I-III

Bap-Po-Lo

f *ad. lib.* VI, I, 6 *gatoit*

f *mf* s. Tap-Po-Lo.