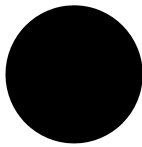


aUGust hÖgn 1878 1961

mArienlied nR 11  
f-dUr

für sOlO cHor  
und oRgel



nach den in  
rUhmansfelden  
aufgefundenen  
hAndschriften  
editiert  
von

jOsef fRiedrich

2002



• pArtiur •••

# mArienlied nR 11

aDagio

aUGust högn

solo

Ge - grü - ssetseist du, Ma - ri - a, voll der

oRgel

*p*

7

Gna - de, voll der Gna - de, der Herr ist mit dir.

oRg

*mf*

*p*

12

Du bist ge - be - ne - deit, du bist ge - be - ne - deit, un - ter den

oRg

*f*

*mf*

*f*

*string.*

16

Frau - en, und ge - be - ne - deit, und ge - be - ne -

oRg

*mf*

20

soprano (SO) *p* *rit.* *p*

deit ist die Frucht, ist die Frucht dei - nes Lei - bes, Je - sus.

ORGAN (oRG) *p* *rit.* *p*

26

soprano (s) *p*

Hei - li - ge Ma - ri - a, Mut - ter Got - tes,

Hei - li - ge Ma - ri - a,

tenor (t) *p*

organ (oRG) *p*

30

soprano (s) *mf* *f* *mf*

heil - li - ge Ma - ri - a, Mut - ter Got - tes, hei -

tenor (t) *mf* *f*

organ (oRG) *mf* *f* *mf*

34

SO *mf* bit - te für uns Sün - der.

s *mf* hei - li - ge Ma - ri - a, Mut - ter Got - tes,

t *mf*

ORg *mf*

40 Hei - li - ge Ma - ri - a, Mut - ter Got - tes,

s *mf* bitt für uns, hei - li - ge Ma - ri - a, bit - te,

t *mf* bit - te, hei - li - ge Ma - ri - a,

b bit - te für uns Sün - der, bit - te für uns Sün - der,

ORg *mf*

45

s *f* bit - te, bit - te für uns Sün - der

t *f*

b *f*

ORg *f*

48 *p* *langsam*

s a  
jetzt und in der Stun - de un - se - res To - des.

t b

oRg *langsam*  
*p*

51 *a tempo* *string.*

s a  
Bit - te für uns Sün - der jetzt und in der

t b

oRg *a tempo* *string.*

54 *rit.* *breit*

s a  
Stun - de un - se - res To - des. A - - men.

t b

oRg *rit.* *breit*

• solo •••

# mArienlied nR 11

aUGust högn

*aDagio*

*p* Ge - grü - sset seist du, Ma - ri - a, *p* voll der

7 *p* Gna - de, voll der Gna - de, der Herr ist mit dir.

12 *mf* Du bist ge - be - ne - deit, *f* du bist ge - be - ne - deit, *string.* *f* un - ter den

16 Frau - en, und ge - be - ne - deit, und ge - be - ne - deit ist die

21 *rit.* Frucht, ist die Frucht dei - nes Lei - bes, *p* Je - sus.

26 **Sopran:**  
8 hei - li - ge Ma - ri - a, Mut - ter Got -

37 *mf* - tes bit - te für uns Sün - der. 18

• Sopran •••

# Marienlied Nr. 11

August Högn

*aDagio* **Solo:**

19 ist die Frucht dei - nes - Lei - bes, Je - sus.

26 *p* Hei - li - ge Ma - ri - a, Mut - ter Got - tes,

30 *mf* heil - li - ge Ma - ri - a, *f* Mut - ter Got - tes,

34 *mf* hei - li - ge Ma - ri - a, Mut - ter Got - tes,

38 **Solo:** *mf* bit - te für uns Sün - der. Hei - li - ge Ma - ri - a, Mut - ter

43 *f* Got - tes, bit - te, bit - te, bit - te für uns Sün - der

48 *p* *langsam* jetzt und in der Stun - de un - se - res To - des.

51 *a tempo* *string.* Bit - te für uns Sün - der jetzt und in der

54 *rit.* *breit* Stun - de un - se - res To - des. A - men.

# mArienlied nR 11

aUgust hÖgn

*aDagio*

**19** *Solo:* ist die Frucht dei - nes - Lei - bes, Je - sus.

**26** *p* Hei - li - ge Ma - ri - a, *mf* heil - li - ge Ma - ri - a,

**32** *f* Mut - ter Got - tes, *mf* heil - li - ge Ma - ri - a,

**36** *Solo:* Mut - ter Got - tes, bit - te für uns Sün - der.

**41** *mf* bitt für uns, heil - li - ge Ma - ri - a, bit - te,

**45** *f* bit - te, bit - te für uns Sün - der

**48** *p* *langsam* jetzt und in der Stun - de un - se - res To - des.

**51** *a tempo* Bit - te für uns Sün - der *string.* jetzt und in der

**54** *rit.* *breit* Stun - de un - se - res To - des. A - men.



# mArienlied nR 11

aUgust hÖgn

*aDagio* Solo:

19 ist die Frucht dei - nes - Lei - bes, Je - sus.

26 *mf* Heil - li - ge Ma - ri - a, *f* Mut - ter Got - tes,

34 *mf* hei - li - ge Ma - ri - a, Mut - ter Got - tes,

38 Solo: *mf* bit - te für uns Sün - der. bit - te für uns Sün - der, bit - te,

43 *f* hei - li - ge Ma - ri - a, bit - te, bit - te für uns Sün - der

48 *p* *langsam* jetzt und in der Stun - de un - se - res To - des.

51 *a tempo* *string.* Bit - te für uns Sün - der jetzt und in der

54 *rit.* *breit* Stun - de un - se - res To - des. A - - men.

# mArienlied nR 11

aUGust högn

aDagio

**Solo:**

19 ist die Frucht dei - nes - Lei - bes, Je - sus.

26 *mf* **Tutti:** Heil - li - ge Ma - ri - a, *f* Mut - ter Got - tes,

34 *mf* hei - li - ge Ma - ri - a, Mut - ter Got -

37 *mf* **Solo:** tes, bit - te für uns Sün - der.

40 *mf* **Tutti:** bit - te für uns Sün - der, bit - te für uns

44 *f* Sün - der, bit - te, bit - te für uns Sün - der **3**

51 *a tempo* Bit - te für uns Sün - der *string.* jetzt und in der

54 *rit.* *breit* Stun - de un - se - res To - des. A - men.

• oRgel •••

# mArienlied nR 11

aUgust högn

aDagio

Musical notation for measures 1-4. The piece is in G major (one flat) and common time. The tempo is marked 'aDagio'. The first staff is the treble clef, and the second is the bass clef. The dynamic marking *p* is present in the first measure of the bass staff.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. The dynamic markings *p*, *mf*, and *p* are present in the bass staff. A fermata is placed over the first two notes of measure 6 in the bass staff.

Musical notation for measures 9-11. Measure 9 is marked with a '9'. The dynamic marking *p* is present in the bass staff.

Musical notation for measures 12-14. Measure 12 is marked with a '12'. The dynamic markings *f*, *mf*, and *string.* are present. The *string.* marking is above the treble staff in the third measure.

15

Measures 15-18 of a piano piece. The music is in a key with one flat (B-flat major or D minor). Measure 15 starts with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A crescendo hairpin is visible over measures 16 and 17.

19

Measures 19-23 of a piano piece. The music continues in the same key. Measure 19 begins with a piano (*p*) dynamic. The right hand has a more active melodic line with eighth notes, and the left hand has a steady accompaniment. A crescendo hairpin is present over measures 21 and 22.

24

*rit.*

Measures 24-28 of a piano piece. Measure 24 is marked with a *rit.* (ritardando) instruction. The dynamics are piano (*p*). The right hand features a melodic line with a crescendo hairpin over measures 25 and 26. The left hand has a simple accompaniment.

29

Measures 29-33 of a piano piece. The dynamics fluctuate between mezzo-forte (*mf*) and forte (*f*). The right hand has a melodic line with a crescendo hairpin over measures 30 and 31. The left hand provides a consistent accompaniment.

34

Measures 34-38 of a piano piece. The music continues with a melodic line in the right hand and accompaniment in the left. A crescendo hairpin is visible over measures 35 and 36.

39

*mf*

Musical score for measures 39-42. The piece is in B-flat major (one flat). Measure 39 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. Measure 40 continues with similar patterns. Measure 41 has a half note G4 in the treble and a half note F3 in the bass. Measure 42 has a half note G4 in the treble and a half note F3 in the bass. The dynamic marking *mf* is placed above the treble staff in measure 40.

43

*f*

Musical score for measures 43-47. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. Measure 44 continues with similar patterns. Measure 45 has a half note G4 in the treble and a half note F3 in the bass. Measure 46 has a half note G4 in the treble and a half note F3 in the bass. Measure 47 has a half note G4 in the treble and a half note F3 in the bass. The dynamic marking *f* is placed above the treble staff in measure 44.

48

*langsam*

*p*

Musical score for measures 48-50. The piece is in B-flat major (one flat). Measure 48 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. Measure 49 continues with similar patterns. Measure 50 has a half note G4 in the treble and a half note F3 in the bass. The tempo marking *langsam* is placed above the treble staff in measure 48, and the dynamic marking *p* is placed below the treble staff in measure 48.

51

*a tempo*

*string.*

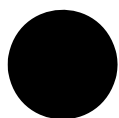
Musical score for measures 51-54. The piece is in B-flat major (one flat). Measure 51 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. Measure 52 continues with similar patterns. Measure 53 has a half note G4 in the treble and a half note F3 in the bass. Measure 54 has a half note G4 in the treble and a half note F3 in the bass. The tempo marking *a tempo* is placed above the treble staff in measure 51, and the marking *string.* is placed above the treble staff in measure 52.

55

*rit.*

*breit*

Musical score for measures 55-57. The piece is in B-flat major (one flat). Measure 55 starts with a treble clef and a bass clef. The melody in the treble clef consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, Bb3, A3, G3, F3. Measure 56 continues with similar patterns. Measure 57 has a half note G4 in the treble and a half note F3 in the bass. The tempo marking *rit.* is placed above the treble staff in measure 55, and the marking *breit* is placed above the treble staff in measure 56.



<b>mEsse zu eHren des hl lAurentius c-dUR oP 14</b>	<b>1</b>
für Chor (immer SATB), Orgel und Bläserquartett	
<b>mEsse zu eHren des hl jOsephs f-dUR oP 62</b>	<b>2</b>
für Chor, Orgel, 2 Violinen und Bläserquartett	
<b>gRablied nR 1 eS-dUR oP 35</b>	<b>3</b>
„Schlafe in friedlicher Grabesruh“ für Chor und Bläserquartett	
<b>gRablied nR 2 d-dUR</b>	<b>4</b>
„Schlummre sanft in kühler Erde“ für Chor a capella	
<b>gRablied nR 3 eS-dUR</b>	<b>5</b>
„Lebe wohl, o teurer Vater“ für Chor und Bläserquartett	
<b>gRablied nR 4 f-dUR oP 20</b>	<b>6</b>
„Nun schlaf in kühler Erde“ für Solo (hohe Stimme), Chor und Orgel	
<b>lIbera e-mOll oP 50</b>	<b>7</b>
„De Morte aeterna“ für Chor a capella	
<b>mArienlied nR 3 f-dUR</b>	<b>8</b>
„Maria, süße Mutter du“ für Solo (hohe Stimme), Chor und Orgel	
<b>mArienlied nR 11 f-dUR</b>	<b>9</b>
„Gegrüßet seist du Maria. Des Engels Gruß an Maria“ für Solo (tiefe Stimme), Chor und Orgel	
<b>aVe mARia f-dUR oP 4</b>	<b>10</b>
„Ave Maria, gratia plena“ für zwei hohe Stimmen und Orgel	
<b>oFfertorium c-dUR oP 30</b>	<b>11</b>
„Postula a me et dabo tibi gentes hereditatem“ für Chor und Orgel	
<b>vEni creator sPIritus b-dUR</b>	<b>12</b>
„Veni creator Spiritus, mentes tuorum visita“ für Männerchor (T I, II B I, II) a capella	

