

# Nun danket alle Gott

Choralfantasie

Mel.: Johann Crüger (1647)  
Komp.: Christian Sprenger (\*1976)  
Arr.: Siegmund Goldhammer (\*1932)

*Präludium* ♩ = 104

**A**

Flöte 1

(Picc.-) Flöte 2

Oboe

Klarinette in E♭

Klarinette 1 in B♭

Klarinette 2 in B♭

Klarinette 3 in B♭

Bassklarinette in B♭

*ad lib.*

Fagott

Alt-Saxophon in E♭

Tenor-Saxophon in B♭

Bariton-Saxophon in E♭

Horn 1+2 in F

Horn 3+4 in F

Trompete 1+2 in B♭

Trompete 3+4 in B♭

Posaune 1+2

Posaune 3+4

p

Flügelhorn 1+2 in B♭

Tenorhorn 1+2 in B♭

Bariton

Bass

Tuba 1+2

*F / B / E*

*Solo*

Pauken

Vibraphon/Glockenspiel/Xylophon

Kleine Trommel

Becken

Große Trommel

## Nun danket alle Gott

11

Fl. 1  
(Picc.) Fl. 2  
Ob.  
E♭ Kl.  
Kl. 1 (B♭)  
Kl. 2 (B♭)  
Kl. 3 (B♭)  
B. Kl. (B♭)  
Fg.  
A. Sax. (E♭)  
T. Sax. (B♭)  
B. Sax. (E♭)  
Hrn. in F 1+2  
Hrn. in F 3+4  
Trp. 1+2 (B♭)  
Trp. 3+4 (B♭)  
Pos. 1+2  
Pos. 3+4  
Flg. 1+2 (B♭)  
T. Hrn. 1+2 (B♭)  
Bar.  
Bs.  
Tb. 1+2  
Pk.  
Vibr./  
Glocksp./  
Xyl.  
Kl. Tr.  
Bk.  
Gr. Tr.

## Nun danket alle Gott

19 **B**

Fl. 1  
(Picc.-) Fl. 2  
Ob.  
E. Kl.  
Kl. 1 (B $\flat$ )  
Kl. 2 (B $\flat$ )  
Hr.  $\times 3$   
Hr. a2  $\times 3$  div.  
Kl. 3 (B $\flat$ )  
Hr. a2  $\times 3$   
B. Kl. (B $\flat$ )  
Fg.  $p$   
A. Sax. (E $\flat$ )  
T. Sax. (B $\flat$ )  
Hr.  $\times 3$   
B. Sax. (E $\flat$ )  
Hr. a2  $\times 3$   
Hrn. in F 1+2  
Hrn. in F 3+4  
Trp. 1+2 (B $\flat$ )  
Trp. 3+4 (B $\flat$ )  
Pos. 1+2  
Pos. 3+4  
Flg. 1+2 (B $\flat$ )  
T. Hrn. 1+2 (B $\flat$ )  
Bar.  
Bs.  
Tb. 1+2  
Pk.  $p$  sempre  
Vibr./  
Glcksp./  
Xyl.  $p$   
Kl. Tr.  
Bk.  $p$   
Gr. Tr.

19  
a2  $\times 3$   
a2  $\times 3$   
a2  $\times 3$   
a2  $\times 3$   
3. Trp.  $mfp$

19  
 $p$   
 $mp$   
 $p$   
 $p$   
 $p$   
 $p$   
 $p$

## Nun danket alle Gott

27      **C**

Fl. 1      $\left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right)$   
 (Picc.) Fl. 2      $\left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right) \text{ } \left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right)$   
 Ob.      $\left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right) \text{ } \left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right) \text{ } \left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right)$   
 E♭ Kl.      $\left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right) \text{ } \left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right) \text{ } \left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right) \text{ } \left( \begin{array}{c} \text{---} \\ \text{---} \end{array} \right)$   
 Kl. 1 (B♭)      $\left( \begin{array}{c} > \\ > \end{array} \right) \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \left( \begin{array}{c} > \\ > \end{array} \right) \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   
 Kl. 2 (B♭)      $\left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   
 Kl. 3 (B♭)      $\left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   
 B. Kl. (B♭)      $\left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   
 Fg.      $\left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   
 A. Sax. (E♭)      $\left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   
 T. Sax. (B♭)      $\left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   
 B. Sax. (E♭)      $\left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right) \text{ } \left( \begin{array}{c} \text{o} \\ \text{o} \end{array} \right) \text{ } \left( \begin{array}{c} > \\ > \end{array} \right)$   

27

Hrn. in F 1+2      $p$   
 Hrn. in F 3+4      $p$   
 Trp. 1+2 (B♭)     1. Trp. ad lib.  
 Trp. 3+4 (B♭)      $f$   
 Pos. 1+2      $f$   
 Pos. 3+4      $f$   

27

Flg. 1+2 (B♭)      $a^2$   
 T. Hrn. 1+2 (B♭)      $f$   
 Bar.      $f$   
 Bs.      $f$   
 Tb. 1+2     1 Spieler  
 Pk.      $p$   
 Vibr. / Gcksp. / Xyl.      $mfp$   
 Kl. Tr.      $fp$   
 Bk.      $fp$   
 Gr. Tr.      $f$

D

(b) *Klar.*

## Nun danket alle Gott

35

E

Fl. 1  
 (Picc.-) Fl. 2  
 Ob.  
 E- Kl.  
 Kl. 1 (B $\flat$ )  
 Kl. 2 (B $\flat$ )  
 Kl. 3 (B $\flat$ )  
 B. Kl. (B $\flat$ )  
 Fg.  
 A. Sax. (E $\flat$ )  
 T. Sax. (B $\flat$ )  
 B. Sax. (E $\flat$ )

Hr. in F 1+2  
Hr. in F 3+4  
Trp. 1+2 (B $\flat$ )  
Trp. 3+4 (B $\flat$ )  
Pos. 1+2  
Pos. 3+4

35

Flg. 1+2 (B $\flat$ )  
 T. Hrn. 1+2 (B $\flat$ )  
 Bar.  
 Bs.  
 Tb. 1+2  
 Pk.  
 Vibr./  
 Gcksp./  
 Xyl.

Kl. Tr.  
Bk.  
Gr. Tr.

f  
 f  
 f  
 div.  
 p  
 p  
 p  
 Hr.  
 Tenh.  
 Bar.  
 3. Hr.  
 mf  
 4. Pos.  
 p

1 Spieler  
 p  
 p  
 p  
 p  
 F / B / E $\flat$   
 Solo  
 mf

f  
 f  
 ad lib.

**F Mysterioso** ♩=80

**G Choral I**

Fl. 1  
(Picc.-) Fl. 2  
Ob.  
E♭ Kl.  
Kl. 1 (B♭)  
Kl. 2 (B♭)  
Kl. 3 (B♭)  
B. Kl. (B♭)  
Fg.  
A. Sax. (E♭)  
T. Sax. (B♭)  
B. Sax. (E♭)  
Hrn. in F 1+2  
Hrn. in F 3+4  
Trp. 1+2 (B♭)  
Trp. 3+4 (B♭)  
Pos. 1+2  
Pos. 3+4  
Flg. 1+2 (B♭)  
T. Hrn. 1+2 (B♭)  
Bar.  
Bs.  
Tb. 1+2  
Pk.  
Vibr./  
Glocksp./  
Xyl.  
Kl. Tr.  
Bk.  
Gr. Tr.

45

This page contains a musical score for orchestra and choir, divided into two sections: **Mysterioso** (measures 45-52) and **Choral I** (measures 53-60). The instrumentation includes woodwind (Flute 1, Flute 2, Oboe, Bassoon), brass (Horn in F, Horn in F, Trombone 1+2, Trombone 3+4, Trompete 1+2, Trompete 3+4, Bassoon), woodwind (Posaune 1+2, Posaune 3+4), percussion (Timpani, Bass Drum, Snare Drum), and strings (Violin 1, Violin 2, Viola, Cello, Double Bass). The vocal parts for **Choral I** are written above the staff. Measure 45 starts with a forte dynamic, followed by sustained notes and rhythmic patterns. Measure 53 begins the **Choral I** section, featuring sustained notes and eighth-note patterns. Measure 58 shows a transition with dynamic markings like **p** and **mf**.

## Nun danket alle Gott

H Maestoso

55

Fl. 1  
(Picc.-) Fl. 2  
Ob.  
E♭ Kl.  
Kl. 1 (B♭)  
Kl. 2 (B♭)  
Kl. 3 (B♭)  
B. Kl. (B♭)  
Fg.  
A. Sax. (E♭)  
T. Sax. (B♭)  
B. Sax. (E♭)

Hrn. in F 1+2  
Hrn. in F 3+4  
Trp. 1+2 (B♭)  
Trp. 3+4 (B♭)  
Pos. 1+2  
Pos. 3+4

Flg. 1+2 (B♭)  
T. Hrn. 1+2 (B♭)  
Bar.  
Bs.  
Tb. 1+2  
Pk.

Vibr./  
Glcksp./  
Xyl.

Kl. Tr.  
Bk.  
Gr. Tr.

This musical score page shows a complex arrangement for orchestra and choir. The instrumentation includes two flutes, oboe, bassoon, clarinets in E♭, three pianos in B♭, bassoon in B♭, alto saxophone in E♭, tenor saxophone in B♭, baritone saxophone in E♭, two horns in F, two horns in E♭, two trumpets in B♭, three trumpets in E♭, two bassoons, three tubas in B♭, one tuba in E♭/B, and various percussion instruments like vibraphone, glockenspiel, xylophone, kettle drums, and bass drum. The music is set in common time (indicated by '4') and consists of four systems of five measures each. Measure 55 starts with a sustained note from the first flute. The subsequent measures feature various rhythmic patterns and dynamics, such as 'mf' (mezzo-forte) and 'p' (pianissimo), with some measures containing rests or simple harmonic patterns. The score is written on multiple staves, each with its own clef and key signature. The overall style is formal and expressive, characteristic of a classical or religious composition.

## Nun danket alle Gott

64

Fl. 1 *f*  
(Picc.) Fl. 2 *f*  
Ob. *f*  
E♭ Kl.  
Kl. 1 (B♭) *fp*  
Kl. 2 (B♭) *fp*  
Kl. 3 (B♭) *fp*  
B. Kl. (B♭) *fp*  
Fg. *p*  
A. Sax. (E♭) *fp*  
T. Sax. (B♭) *fp*  
B. Sax. (E♭) *fp*

Hrn. in F 1+2 *a2*  
Hrn. in F 3+4 *a2*  
Trp. 1+2 (B♭) *f*  
Trp. 3+4 (B♭) *fp*  
Pos. 1+2 *fp*  
Pos. 3+4 *fp*  
Flg. 1+2 (B♭) *fp*  
T. Hrn. 1+2 (B♭) *fp*  
Bar. *fp*  
Bs. *fp*  
Tb. 1+2 *fp*  
Pk.

Vibr. /  
Glocksp. /  
Xyl. *Xylophone*  
Kl. Tr. *mf*  
Bk.  
Gr. Tr.