

Gus Anton

# Guter Mond, du gehst so stille

Humoristische Variationen  
im Stile verschiedener Komponisten

für Gemischten Chor und Klavier

Partitur

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# Guter Mond, du gehst so stille

(Humoristische Variationen im Stile verschiedener Komponisten)

für Gemischten Chor und Klavier

Gus Anton

Langsam, fließend

Sopran  
Alt

Tenor  
Bass

Klavier

Gu-ter Mond, du gehst so stil - le durch die

A - bend - wol - ken - hin, ist so ru - hig und - ich -

füh - le, ich nicht ver - las - sen - bin! Trau-rig

10  
fol - gen mei-ne Bli - ecke dei-ner stil - len, hei - tern—

13  
Bahn. O wie hart ist mein Ge -

15  
schi - ck daß ich dir nicht fol - gen kann.

Variation I Feuerwehr-Galopp (P.Hertel)

18 Lebhaft

Gu - ter Mond, du gehst so stil - le

Variation I Feuerwehr-Galopp (P.Hertel)

18 Lebhaft

24

durch die A - bend - wol - ken — bist so ru - hig

24

30

und ich le, daß ich nicht ver - las - sen — bin!

30

Variation II (F. Mendelssohn-Bartholdy)

36

*mf*

Gu - ter Mond, du gehst so still durch die

*mf*

Variation II (F. Mendelssohn-Bartholdy)

36

*mf*

39

A - bend - wol - ken hin - ... so ru - hig, und ich

39

*mf*

42

füh - le, ... n nicht ver - las - sen bin!

42

*mf*

45 Lebhaft

Variation III (Fr. Kücken)

Gu-ter Mond, du gehst so stil - le durch die

This system shows the vocal line and bass line for measures 45-47. The vocal line starts with a rest, then enters with the lyrics 'Gu-ter Mond, du gehst so stille durch die'. The bass line provides a steady accompaniment.

45 Lebhaft

Variation III (Fr. Kücken)

This system shows the piano accompaniment for measures 45-47. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment.

48

A - bend-wol-ken hin, durch die A - bend-wol-ken hin, bist so ru - hig und ich

This system shows the vocal line and bass line for measures 48-49. The vocal line continues with the lyrics 'Abendwolken hin, durch die Abendwolken hin, bist so ruhig und ich'. The bass line continues the accompaniment.

48

This system shows the piano accompaniment for measures 48-49. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment.

51

füh - l' daß ich nicht ver - las - sen bin!

This system shows the vocal line and bass line for measures 51-52. The vocal line concludes with the lyrics 'fühle daß ich nicht verlassen bin!'. The bass line concludes the accompaniment.

51

This system shows the piano accompaniment for measures 51-52. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment.

54 **Langsam**

Variation IV Der Freischütz (C.M. von Weber)

mf Gu-ter Mond, du gehst so stil - le durch die  
Ah,

54 **Langsam**

Variation IV Der Freischütz (C.M. von Weber)

mf

57

A - bend - wol - ken — hin, bist so ru - hig und ich  
Ah, Ah,

57

60

füh - le, du dich nicht ver - las - sen — bin!  
Ah,

60

63 Marsch Variation V Volkslied

Gu-ter Mond, du gehst so stil - le durch die A - bend - wol - ken

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a common time signature. It begins with a rest for two measures, then enters with a melody starting on G4. The bottom staff is a piano accompaniment in the same key and time, starting with a bass line on G3 and a treble line with chords. A dynamic marking of *f* is present at the beginning of both staves.

63 Marsch Variation V Volkslied

This system contains the piano accompaniment for the second system, consisting of two staves. The top staff is the treble clef and the bottom staff is the bass clef. The music continues from the previous system with similar chordal accompaniment. A dynamic marking of *f* is present at the beginning of the bass staff.

67 hin, durch die A - ben - ken hin, bist so

This system contains the third and fourth staves of music. The top staff is the vocal line, which has a long note on 'hin,' followed by a melodic phrase. The bottom staff is the piano accompaniment. A dynamic marking of *f* is present at the end of both staves.

67

This system contains the piano accompaniment for the fourth system, consisting of two staves. The music continues with the same accompaniment style as the previous system. A dynamic marking of *f* is present at the end of the bass staff.

70 ru - hig le füh - le, bist so ru - hig und ich

This system contains the fifth and sixth staves of music. The top staff is the vocal line, starting with a rest for two measures, then entering with a melody. The bottom staff is the piano accompaniment. A dynamic marking of *p* is present at the end of both staves.

70

This system contains the piano accompaniment for the sixth system, consisting of two staves. The music continues with the same accompaniment style. A dynamic marking of *p* is present at the end of the bass staff.



73

f

füh - le, daß ich nicht ver - las - sen bin, daß ich

76

nicht ver - las - sen bin

78 Lebhaft =  $\text{♩} =$

Variation VI Gasparone (C. Millöcker)

*mf*

Gu - ter Mond, ... du

78 Lebhaft =  $\text{♩} =$

Variation VI Gasparone (C. Millöcker)

84

gehst so still durch die A - bend - wol - ken

89

hin. Ach, ich fühl, daß ich nicht

94

ver las - sen bin!

Variation VII Brautchor aus Lohengrin (R. Wagner)

98

Langsam = ♩ =

mf Gu - ter Mond, du gehst so still durch die

98

Langsam = ♩ =

Variation VII Brautchor aus Lohengrin (R. Wagner)

mf

104

A - bend - wol - ken hin Gu - ter Mond,

104

p

109

ach, ich — daß ich — nicht ver - las - sen — bin!

109

115

Marschmäßig

Variation VIII Deutschlandlied (J. Haydn)

mf  
Gu - ter Mond du gehst so stil - le

115

Marschmäßig

Variation VIII Deutschlandlied (J. Haydn)

mf

118

durch die A - bend - wol - ken — bist so ru - hig

118

121

und ich — daß ich nicht ver - las - sen — bin.

121

124

Bist so trau - rig und ich füh - le, daß ich nicht ver - las - sen bin.

124

128

Trau - rig fol - gen mei - ne Bli - cke, stil - len - hei - tern Bahn.

128

132

O wie k - lei - ne Ge - schi - cke, daß ich - dir - nicht - fol - gen kann.

132

Probepartitur

136 **Langsam** **Finale**  
*p*  
Gu-ter Mond, du gehst so stil - le durch die

136 **Langsam** **Finale**  
*p*

139  
A - bend - wol - ken - hin. so ru - hig und ich -

139

142  
füh - le, daß ich nicht ver - las - sen - bin. Gu - te Nacht!  
*p rit.*

142  
*p rit.*