

# 144. Heya heya

He - ya, he - ya, nun wie

Contra primus

Tenor

Contra secundus

6

sy grol - - - -

He - ya, he - ya, nun

12

- - len Dort auf dem

wie sy grol - len

18

Rit - - - - ten die ge - schol - -

Dort auf dem Rit - ten die ge - schol - len

Detailed description: This is a musical score for a piece titled "144. Heya heya". The score is written in common time (C) and features four vocal parts: Contra primus, Tenor, and Contra secundus, along with piano accompaniment. The lyrics are in German. The score is divided into four systems, each starting with a measure number (6, 12, 18). The first system contains the lyrics "He - ya, he - ya, nun wie". The second system contains "sy grol - - - -" and "He - ya, he - ya, nun". The third system contains "- - len Dort auf dem" and "wie sy grol - len". The fourth system contains "Rit - - - - ten die ge - schol - -" and "Dort auf dem Rit - ten die ge - schol - len". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady bass line. There are several accidentals (flats and a sharp) throughout the score.

24

- len <sup>#</sup> Wie lang sol wir den spot ver - <sup>#</sup> dol -

30

- len, Ir rit - <sup>#</sup> lang sol wir den spot ver - <sup>#</sup> dol - len, <sup>b</sup>

36

- ter und gut knech - - - <sup>#</sup> te? <sup>#</sup>  
 Ir rit - ter und gut knech - <sup>b</sup> te?

# 145. [Textless]

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Contra secundus

Tenor

Contra primus

\*This Contra secundus A cannot be struck until the pause-point notes have finished.

This system contains the first nine measures of the piece. It features three vocal parts: Contra secundus (top), Tenor (middle), and Contra primus (bottom). The music is in common time (C) and begins with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

This system contains measures 10 through 19. The musical notation continues with the same three vocal parts, showing melodic development and harmonic support.

This system contains measures 20 through 31. The music continues with the same three vocal parts, maintaining the established texture and key signature.

This system contains measures 32 through 41. The piece concludes in this system with the same three vocal parts.