



Gunter Scholler

Germany, Saint Bonnet

Migrandi

About the artist

Born into a family of musicians, I was introduced to the world of classical piano at a young age. Despite limited resources, I learned to play on an old piano with several broken keys in my grandmother's house. This experience was truly special and unforgettable for me. It's where I discovered my love for music and honed my skills on the keys.

Learning to play on that old piano with broken keys shaped my musical style and sound, leading me down the path of neo-classical and classical piano and choir compositions. It's my mission to use music as a source of peace and comfort for others, just as it was for me in my grandmother's house.

Through my compositions, I aim to evoke emotions and create a serene atmosphere for those seeking solace. I work tirelessly to produce pieces that bring peace and harmony, and it brings me great joy to know that my music can have such a positive impact on others.

I invite you to follow my artist account to stay upda... (more online)

Associate: SACEM - IPI code of the artist : 00226862164

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-gunnisch.htm>

About the piece



Title: Migrandi

Composer: Scholler, Gunter

Arranger: Scholler, Gunter

Copyright: Copyright © Gunter Scholler

Publisher: Scholler, Gunter

Instrumentation: Choral SATB, Orchestra

Style: Modern classical

Comment: Introducing the extraordinary sheet music collection: "Reisende des Jakobsweges" for big choir and string orchestra. This remarkable composition is a perfect choice for captivating live performances. The first movement of this musical masterpiece showcases eight captivating songs that symbolize the travelers of the famous Way of St. James. The collection takes you on a journey from Germany to Spain, presenting a diverse range of catchy... (more online)

Gunter Scholler on [free-scores.com](https://www.free-scores.com)

LICENSE

This sheet music requires an authorization
- for public performances
- for use by teachers

Buy this license at :

<https://www.free-scores.com//license?p=a6LKELVDCt>



- listen to the audio
- share your interpretation
- comment
- pay the licence
- contact the artist

1. Migrandi

Gunter Scholler

<https://linktr.ee/schollermusic>

Andante *pp non legato*

Soprano
Alto
Ténor
Baryton

Fra-tres cir-cum con-si-da-tis, Pa-trum mo-re

Fra-tres cir-cum con-si-da-tis, Pa-trum mo-re

Fra-tres cir-cum con-si-da-tis, Pa-trum mo-re

Fra-tres cir-cum con-si-da-tis, Pa-trum mo-re

Andante

Violon I
Violon II
Alto
Violoncelle

ppp
legato

The musical score is for the piece '1. Migrandi' by Gunter Scholler. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante'. The vocal parts (Soprano, Alto, Tenor, and Baritone) all sing the Latin text 'Fra-tres cir-cum con-si-da-tis, Pa-trum mo-re'. The instrumental parts include Violin I, Violin II, Alto, and Cello. The Violin I part starts with a *ppp* dynamic and is marked *non legato*. The Violin II part is marked *legato*. The Alto and Cello parts provide harmonic support with sustained notes and moving lines.



Join us in being "fair" and declare your concerts. Let's support the creative community together

8

S. et bi-ba-tis, haus-tis po-cu-lis ro-ta-te Cau-si-as in pa-tri-am o Fra-tres, cir-cum

A. et bi-ba-tis, haus-tis po-cu-lis ro-ta-te Cau-si-as in pa-tri-am o Fra-tres, cir-cum

T. et bi-ba-tis, haus-tis po-cu-lis ro-ta-te Cau-si-as in pa-tri-am o Fra-tres, cir-cum

Bar. et bi-ba-tis, haus-tis po-cu-lis ro-ta-te Cau-si-as in pa-tri-am o Fra-tres, cir-cum

VI. I

VI. II

Alto

Vc.

14

accel. **ff** **Allegretto**

S. con-si-da-tis cau-si-as in pa-tri-am, cau-si-as in pa-tri-am Mi-gran-di!

A. con-si-da-tis cau-si-as in pa-tri-am, cau-si-as in pa-tri-am Mi-gran-di!

T. con-si-da-tis cau-si-as in pa-tri-am, cau-si-as in pa-tri-am Mi-gran-di!

Bar. con-si-da-tis cau-si-as in pa-tri-am, cau-si-as in pa-tri-am Fra - tres, cir-cum *marcato*

VI. I accel. **Allegretto**

VI. II *spiccato burlando*

Alto

Vc.

4 21

S. Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum Cor can-tat

A. Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum Cor can-tat

T. Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum Cor can-tat

Bar. con - si - da - tis, Pa - trum mo - re et bi - ba - tis, Haus - tis po - cu -

VI. I

VI. II

Alto

Vc.

25

S. ac-cla-mat O am-plis-si - mum or - bem, Mi-gran-di! *mf* Mi - gran - di, _____

A. ac-cla-mat O am-plis-si - mum or - bem, Mi-gran-di! Mi - gran - di, _____

T. ac-cla-mat O am-plis-si - mum or - bem, Mi-gran-di! Mi - gran - di, _____

Bar. lis ro - ta - te Cau - si - as in pa - tri - am, ^{2° volta} Vi - ris, a - ni -

VI. I

VI. II

Alto

Vc.

29 5

S. Mi-gran - di, am - plis - si - mum

A. Mi-gran - di, o am - plis - si - mum or - bem

T. Mi-gran - di, am - plis - si - mum

Bar. mos qui tan-gunt, et viti - o - sam vi - tam fran-gunt, quo-rum fac - ta ve - ne - ra - mur,

VI. I

VI. II

Alto

Vc.

34

S. or - - bem *f* Cor can - tat et ac - cla - mat cae - les - ti - bus dis
Am - plis - si - mum or - bem cu - mu - la - tum bon - nis

A. cu - mu - la - tum bo - nis Cor can - tat et ac - cla - mat cae - les - ti - bus dis
Am - plis - si - mum or - bem cu - mu - la - tum bon - nis

T. or - - bem Cor can - tat et ac - cla - mat cae - les - ti - bus dis
Am - plis - si - mum or - bem cu - mu - la - tum bon - nis

Bar. Ter cre - pa - te, po - cu - la! Cor can - tat et ac - cla - mat cae - les - ti - bus dis
Am - plis - si - mum or - bem cu - mu - la - tum bon - nis

VI. I

VI. II

Alto

Vc.

6 39

1. 2. **rall.**

S. Cor can - tat, Cor can - tat ac - cla - mat cae - les - ti - bus dis,

A. Cor can - tat, Cor can - tat ac - cla - mat cae - les - ti - bus dis,

VI. I **rall.**

VI. II

Alto

Vc.

44

S. Mi-gran-di cor can - tat et ac - cla - mat, Mi-gran-di Mi-gran-di Mi-gran-di

A. Mi-gran-di cor can - tat ac - cla - mat

T. Mi-gran-di cor can - tat ac - cla - mat

Bar. Mi-gran-di cor can - tat ac - cla - mat

VI. I **sostenuto**

VI. II

Alto

Vc.

48 7

S. *Mi-gran-di cor can-tat et ac-cla-mat, cor can-tat ac-cla-mat Mi-gran-di*

A. *Mi-gran-di cor can-tat et ac-cla-mat, cor can-tat ac-cla-mat Mi-gran-di*

T. *Mi-gran-di*

Bar. *Mi-gran-di*

VI. I

VI. II

Alto

Vc.

52

S. *Som-ni-um re-de-as ad nos Som-ni-um tu pue-ro-rum*

A. *gesprochen/parlé*
Ar-vum, puer quo ludebat et futura praesentiebat Somnium tu puerorum Rursus redeas ad nos Viris, animos qui tangunt

T. *Ar - vum pu - er quo lu - de - bat, et fu -*

Bar. *Ar - vum pu - er quo lu - de - bat, et fu -*

VI. I *accentuato*

VI. II

Alto

Vc.

8 57

S. re-de-as ad nos

A. Et vitiosam vitam frangunt Quorum facta veneramur Ter crepate, pocula

T. tu - ra prae - sen - tie - bat.

Bar. tu - ra prae - sen - tie - bat.

VI. I

VI. II

Alto

Vc.

63

S. Mi-gran-di cor can-tat et ac-cla-mat E-ho-dum,

A. Mi-gran-di cor can-tat et ac-cla-mat E-ho-dum,

T. Mi-gran-di cor can-tat et ac-cla-mat E-ho-dum,

Bar. Mi-gran-di cor can-tat et ac-cla-mat E-ho-dum,

VI. I

VI. II

Alto

Vc.

S. e-ho-dum in Phoe-bi in Phoe-bi ra-di-is

A. e-ho-dum in Phoe-bi in Phoe-bi ra-di-is

T. e-ho-dum in Phoe-bi in Phoe-bi ra-di-is

Bar. e-ho-dum in Phoe-bi in Phoe-bi ra-di-is

VI. I

VI. II

Alto

Vc.

S. *ff* Mi-gran-di!

A. Mi-gran-di!

T. Mi-gran-di!

Bar. *marcato* Mi-gran-di!

Fra - tres, cir - cum

VI. I *spiccato*

VI. II *spiccato*

Alto

Vc.

10 76

S. Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum

A. Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum

T. Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum

Bar. con - si - da - tis, Pa - trum mo - re et bi - ba - tis,

VI. I

VI. II

Alto

Vc.

79

S. Cor can-tat ac-cla-mat O am-plis-si - mum or-bem, Mi-gran-di!

A. Cor can-tat ac-cla-mat O am-plis-si - mum or-bem, Mi-gran-di!

T. Cor can-tat ac-cla-mat O am-plis-si - mum or-bem, Mi-gran-di!

Bar. Haus - tis po - cu - lis ro - ta - te Cau - si - as in pa - tri - am, o

VI. I

VI. II

Alto

Vc.

ff

S. Mi-gran-di! Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum

A. Mi-gran-di! Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum

T. Mi-gran-di! Cor can-tat et ac-cla-mat Mi-gran-di! re-cens per a - ni-mum

Bar. Vi - ris, a - ni - mos qui tan - gunt, et viti - o - sam vi - tam fran - gunt,

S. Mi - gran - di, _____ Mi - gran - di, _____

A. Vi - ris, a - ni - mos qui tan - gunt, Mi - gran - di, _____

T. Mi - gran - di, _____ et viti - o - sam vi - tam fran - gunt,

Bar. Vi - ris, a - ni - mos qui tan - gunt, et viti - o - sam vi - tam fran - gunt,

VI. I

VI. II

Alto

Vc.

12 87

S. Cor can-tat ac-cla-mat O am-plis-si - mum or-bem, Mi-gran-di!

A. Cor can-tat ac-cla-mat O am-plis-si - mum or-bem, Mi-gran-di!

T. Cor can-tat ac-cla-mat O am-plis-si - mum or-bem, Mi-gran-di!

Bar. quo - rum fac - ta ve - ne - ra - mur, Ter cre - pa - te, po - cu - la!

S. am - plis - si - mum or - - - bem

A. o am - plis - si - mum or - bem cu - mu - la - tum bo - nis

T. o am - plis - si - mum cu - mu - la - tum bo - nis

Bar. quo - rum fac - ta ve - ne - ra - mur, Ter cre - pa - te, po - cu - la!

VI. I

VI. II

Alto

Vc.

rit. **Tempo primo**

S. Cor can-tat, ac-cla-mat, Mi-gran-di! Mi-gran-di!

A. Cor can-tat, ac-cla-mat, Mi-gran-di! Mi-gran-di!

T. Cor can-tat, ac-cla-mat, Mi-gran-di! Mi-gran-di!

Bar. Cor can-tat, ac-cla-mat, Mi-gran-di! Mi-gran-di!

S. or - - - bem, Mi-gran-di!

A. cu-mu-la-tum bo - nis, Mi-gran-di!

T. or - - - bem, Mi-gran-di!

Bar. Cor can-tat, ac-cla-mat, Mi-gran-di! Mi-gran-di!

rit. **Tempo primo**

VI. I

VI. II

Alto

Vc.

14 95

VI. I

VI. II

Alto

Vc.

98

VI. I

VI. II

Alto

Vc.

Detailed description: The image shows two systems of musical notation. The first system covers measures 95, 96, and 97. It features four staves: VI. I (Violin I), VI. II (Violin II), Alto (Alto), and Vc. (Violoncello). The key signature has one flat (B-flat). Measure 95 shows a rhythmic pattern of eighth notes with accents. Measure 96 continues this pattern. Measure 97 features a melodic line in VI. I and VI. II, and a sustained note in the Alto. The second system covers measures 98, 99, and 100. Measure 98 shows a rhythmic pattern of eighth notes with accents. Measure 99 continues this pattern. Measure 100 features a melodic line in VI. I and VI. II, and a sustained note in the Alto. The key signature remains one flat.

Join us in being "fair" and declare your concerts. Let's support the creative community together