

Le Beau, Luise Adolpha

Ruth bibl. Szenen gedichtet von Robert Musiol ; für Soli, Chor u.
Orchester ; op. 27

Leipzig

2 Mus.pr. 7888

urn:nbn:de:bvb:12-bsb00073787-9

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Film

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Le Beau

☒ Film vh./O Digi.vh.

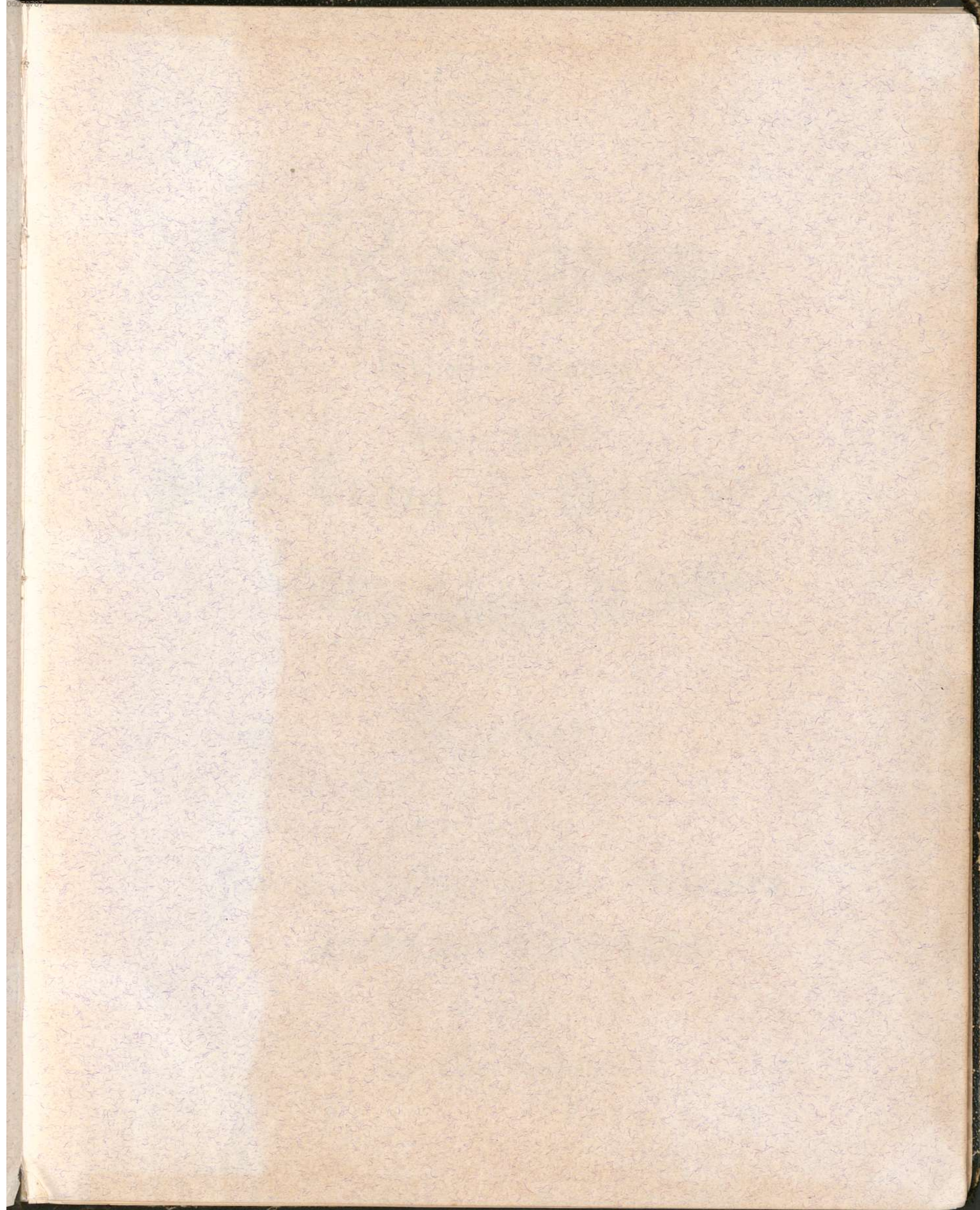
63

104 Seiten

Laise Adolpha le Beau

25 April 1850

† 17 Juli 1927



BAYERISCHE
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RUTH.

Biblische Scenen

gedichtet von

Robert Müsiol

SOLI, CHOR und ORCHESTER

componirt von

Louise Adolpha le Beau.

Op. 27.

RUTH.

BIBLE SCENES

Words by Robert Müsiol

(transl. by Ellen Brock)

for Soli, Chorus and Orchestra

composed by

LOUISE ADOLPHA LE BEAU.

Op. 27.



LEIPZIG
C. F. Kahnt Nachfolger.

3069.

Personen:

(Persons:)

Ruth, (Ruth) Sopran.

Orfa, (Orpha) Mezzo-Sopran.

Noëmi, (Naomi) Alt.

Boas, (Boaz) Bariton.

Stimmen der Engel. Solo-Quartett.

(Angel voices.)

Instrumente:

Instruments:

Zwei Flöten.	Flute I, II.
Zwei Hoboen.	Hautboy I, II.
Zwei Clarinetten.	Clarinet I, II.
Zwei Fagotte.	Basson I, II.
Zwei Hörner	Horn I, II.
Zwei Ventil-Trompeten.	Trompet I, II.
Drei Posaunen.	Trombone I, II, III.
Ein Paar Pauken.	Tympani.
Eine Harfe.	Harp.
Erste Violinen.	Violin I.
Zweite Violinen.	Violin II.
Bratschen.	Viola.
Violoncello.	Violoncello.
Bässe.	Contrabass.

"Ruth."

Scene I. N^o 1. Chor.

Louise Adolphov Le Beau Op. 27.

(Langsam.) No. No. ♩ = 56.

Adagio.

2 Flöten.

2 Oboen.

2 Clarinetten in B.

2 Fagotte.

2 Hörner in C basso.

3 Posauern.

Pauken in C u. D.
gedämpft (damped)

Violinen.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncello.

Bässe.

Adagio.
(Langsam) No. No. ♩ = 56.

Fl.
 Hb.
 Cl.
 Fg.
 Hr.
 Pos.
 Pr.
 Tr.
 Br.
 S.
 A.
 T.
 B.
 Vcl.
 B.

The musical score is written for a full orchestra and vocal ensemble. The instruments listed on the left are Flute (Fl.), Horn (Hb.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Hr.), Trombone (Pos.), Percussion (Pr.), Trumpet (Tr.), Trombone (Br.), Saxophone (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vcl.), and Cello (B.). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German and English. The German lyrics are: "Lan-ge - klau - ge, Lan-ge - fan - ge, fesselt zu se-". The English lyrics are: "Sounds of woe - long, sounds of mourning, rise a round se-". The score is written in a common time signature and features various musical notations including notes, rests, and slurs.

Fl. *mf*

Ob. *mf*

Cl.

Fg.

Hr.

Pos. *mf*

Pk.

Vl.

Va.

Vcl.

Cb.

S. *mf*
 - se - ras's throne, in fir - mi - tan und ge - stürzet Ma - sa - lon und Shi - li - on.

A.

T. *mf*
 - his throne as as - cend, from us de - parting, Ma - sa - lon and Shi - li - on.

B. *mf*
 in - fir - mi - tan
 as as - cend from

A

Fl. *f* *mf*

Hb. *mf*

Cl. *mf*

Fag. *mf*

Hr. *mf*

Pos.

Ph.

A

Vl. *f* *mf*

Br. *mf*

Chor.

f

Wahr-heit zu - ver - trau - en
 Both, to their be - lo - ved mother, faith - ful sons, de - voted, go d

f

Vcll. *mf* *f* *mf* *stacc.*

B. *mf* *mf* *stacc.*

A

Fl. *25*

Hb.

Cl.

Fag.

Hr.

Pos.

Ph.

Vl.

Br.

Chor.

und der herrliche Fromm-er-gott rühmter Lie-be pfen-Her-Lohn.

both the wives as both the hus-bands rest love-time's test with-stood.

Vcll.

B.

B

11

Hr. *mf*

Fl. *p*

Br. *p*

R. *mf*

O. *mf*

N. *mf*

Vcll. *p*

Jam - nar und Noth. Dieß - er mein G - lant ist. er - ret - te mich; fußet mein Ver - gnü - gen
poor and in misery con - sider my an - guish and de - li - ver me, plead thou my cause and

B

16

Fl. *cresc.* *mf* *Dim.* *rit.*

Br. *cresc.* *mf* *Dim.* *rit.*

R. *cresc.* *f* *rit.*

O. *cresc.* *mf* *rit.*

N. *cresc.* *rit.*

Vcll. *cresc.* *mf* *Dim.* *rit.*

lö - se mich; er - rei - che mich durch dein Wort; er - ret - te mich!
save - me, & quicken thou me through thy word; de - li - ver me!

lö - se mich; er - rei - che mich durch dein Wort; er - lö - se mich!
save - me, & quicken thou me through thy word; and save me!

lö - se mich; er - rei - che mich durch dein Wort; er - rei - che mich!
save - me, & quicken thou me through thy word; & quicken me!

Chor.

Langsam. (Adagio) M. M. ♩ = 56.

Instrumental score for:

- Hb. (Horn)
- Pos. (Posaune)
- Ph. (Fagott)
- Fl. (Flöte)
- Br. (Bassett)

Dynamic markings: *p*, *mf*, *(damped) gewässert*.

Chor. (Chorus) vocal parts:

- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)

Lyrics:

A. Trau-er-klau-ge, Trau-er-klau-ge trübend zu Je- su-Christ's Thron, der fir-mis-ten

B. Sounds of wai-ling sounds of mourning rise a-round Je- ho-vah's throne as as-cend from

der fir-mis-ten ———— den
as as-cend ———— from

Instrumental score for:

- Viol. (Viola)
- B. (Bass)

Dynamic marking: *p*.

Langsam. (Adagio) M. M. ♩ = 56

Fl. ⁶

Hr.

Cl.

Fag.

Hr.

Pos.

Pr.

Fl.

Br.

Chor.

us. de par-ting Ma-ha-lon and Shi-li-on

Ma-fa-lon and Shi-li-on!

Ma-fa-lon and Shi-li-on!

Ma-fa-lon and Shi-li-on!

Ku.

B.

The musical score is arranged in several systems. The top system includes Flute (Fl.), Horn (Hr.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tr.), Trombone (Pos.), and Cymbals (Ph.). The middle system includes Flute (Fl.), Bassoon (Br.), and the Choir (Chor.). The bottom system includes Violoncello (Vcll.) and Bass (B.).

Dynamic markings and performance instructions are as follows:

- Flute (Fl.):** Starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*), followed by a decrescendo (*Dim.*) to piano (*p*).
- Horn (Hr.):** Starts with mezzo-forte (*mf*), then decrescendos (*Dim.*) to piano (*p*).
- Clarinet (Cl.):** Starts with mezzo-forte (*mf*), then decrescendos (*Dim.*) to piano (*p*).
- Bassoon (Fag.):** Starts with mezzo-forte (*mf*), then forte (*f*), followed by a decrescendo (*Dim.*) to mezzo-forte (*mf*), and finally piano (*p*).
- Trumpet (Tr.):** Starts with mezzo-forte (*mf*), then decrescendos (*Dim.*) to piano (*p*).
- Flute (Fl. - second system):** Starts with forte (*f*), then mezzo-forte (*mf*), followed by a decrescendo (*Dim.*) to piano (*p*).
- Bassoon (Br.):** Starts with mezzo-forte (*mf*), then decrescendos (*Dim.*) to piano (*p*).
- Violoncello (Vcll.):** Starts with mezzo-forte (*mf*), then forte (*f*), followed by a decrescendo (*Dim.*) to piano (*p*).
- Bass (B.):** Starts with mezzo-forte (*mf*), then decrescendos (*Dim.*) to piano (*p*).

No 2.

Getragen. (Larghetto.) M. M. ♩ = 84.

Sie mir Al-les ab ent-fer-rem, laß mich wie-der in das Land, das mich Trü-er fast er-
 Left of all I held be-lo-ved, turn I once more to that land, thought to grief and wee it

Getragen. (Larghetto.) M. M. ♩ = 84.

bo-rem, fast mein Herz am Fuß mir band. Bethel's Thür - er laß mich
 bore me, throbs my heard for Ju-dah's strand. Bethel's mea doors let me

Hau-m, Ru-ge find ich dort al-tim, will Je-so-us mich er-trainem, Je-sus
 lock on, there a-lone shall I find rest, God a-lone put I my trust in, grace will

Etwas bewegter.
(Un poco più animato.)

18

Eg. Hr. Fl. Br. R. O. N.

Ruth. *mf*
Orfa. *mf*

Ich und wol- la ad nicht unfern, laß wir die uns dort ge-
 Light will be to us the tri-al, al- so we are of thij
 wir - ist mit mir sein!
 fol low his be - hest!

Etwas bewegter.
(Un poco più animato.)

Erstes Zeitmass.
(Tempo 1.)

23

Fag. Hr. Fl. Br. R. O. N.

mf *p*

Jo - um.
peo ple.
Noemi. *f*

O kom - mt nicht mit mir, ich folg- te ver- bleib in eu- rer Mutter Heim, bei
 O come- ye not with me, my daughters, turve ye to your mothers house,
Erstes Zeitmass.
(Tempo 1.)

Eg. *p*
 Hr. *p*
 Pos. *p*
 N. *p*

mit gift Tong' mit in und *amb.* Was Jhr ge- Han ten lie- ben
 with in me is mij soul cast down. Its-ge deatt with me de-

Cl. *f*
 Eg. *mf*
 Hr. *mf*
 N. *f*

God- ten par- ted, mit was Jhr On- ter mit ge- Han, Habb' ref- us ad ten Jhr lief
 as youe lo- ving care to me! re- quite the Lord ye both in

Cl. *mf*
 Eg. *mf*
 Hr. *mf*
 Br. *mf*
 R. *mf*
 O. N. *mf*
 Cell. *mf*

Recith.
Orga.
 O mit und mit, overlapp' und nicht, Jhr wir die sind ten troest vad
 I leave us not, forsake us not ours be the care of a- ge's

41

Fl. *mf*

Fg. *mf*

Hr. *mf*

Vl. *cresc.* *f* *mf*

Va. *cresc.* *f* *mf*

B. *cresc.* *f* *mf*

R. *cresc.* *f* *mf*

A. *cresc.* *f* *mf*

T. *cresc.* *f* *mf*

Kb. *cresc.* *f* *mf*

mf

Al - tern, der Göt - ter Macht, der Au - gen Licht.
 weak - ness, our hands the strength, our eyes the light.

mf

O blin - det
 O tra - rij
 hier
 je
 die - ses
 Land - es
 Kin - der

45

Fl. *mf*

Fg. *mf*

Hr. *mf*

Vl. *f*

Va. *f*

B. *mf*

T. *mf*

A. *mf*

Kb. *mf*

mf

blin - det uns in un - ser Mütter haus und in un - ser Va - ters Land.
 tra - rij still dwell in your mothers house and in your fa - - thers land.

Sapp mir kein Weh mehr blüß, mich jammert's fast und weinet mich ist ja zu-fo-saft' fund. Lamm
 I have no low-ger sons ah woe is me and sore a-against me is Je-ho-vah's hand.

bli - bit für und für — und für be - glü - chen mir der Lie - be für - lig
 There fore re main Ten - chance — may ge be - crowned and blessed in loves most ho - lig

62 Schneller. M. M. ♩ = 100.
(Più animato.)

Musical score for Horns (Hr.), Trumpets (Tr.), Trombones (Br.), and Percussion (P.).

Ruth.
 Ich bli - be dein and'gof' mit dir.
 I leave to thee, I fol - low thee.

Laud.
band.
 O' blai'b' bei Or - fa, bli - be hier, bei Simons
 O' tar - ry thow with or - pah here, amongst thij

Vcll.
 Schneller. M. M. ♩ = 100.
 (Più animato.)

67 Musical score for Bassoon (Fg.), Horns (Hr.), Flutes (Fl.), Trombones (Br.), Soprano (S.), and Violoncello (Vcll.).

Wolk bei Sim - mons Gott.
 peo - ple and thij god.

Rit. *Mit*
(con)
 Solo
 off here

cresc.

20 *Sehr bewegt. M. M. ♩ = 76.*
(Con moto.)

72

Fl. *mf*

Hb. *mf*

Fg. *mf*

Mr. *mf*

Hrf.

Vl. *mf*

Br. *mf*

R. *mf*
großer Leidenschaft.
(molto movimento.)

Vcl. *mf*

Du *fin -* *gott* *there will* *and* *in* *al -* *so* *fin -* *gott,* *und* *wo*

thou *goest* *gott* *there* *will* *I* *in* *al -* *so* *go -* *gott,* *and* *where*

Sehr bewegt. M. M. ♩ = 76.
(Con moto.)

78

Fl.

Hb.

Fg.

Mr.

Hrf.

Vl.

Br.

R.

Vcl.

Du *bleibst* *will* *and* *in* *blei -* *ben* *am* *for*

thou *re -* *mai -* *nest* *will* *I* *in* *ter -* *rij* *for*

D

Fl.

Hb.

Fg.

Hr.

Hrj.

V.

Br.

R.

Vcl.

D

Fl.

Hb.

Fg.

Hr.

Hrj.

V.

Br.

R.

Vcl.

(Langsamer.) *M. M.* $\text{♩} = 60.$

Piu tranquillo.

96

Fl.

Hr.

Cl.

Fag.

Tr.

Br.

R.

Vcl.

C. B.

Gott.
god.

Wo
Where

(Langsamer.) *M. M.* $\text{♩} = 60.$
Piu tranquillo.

Piu animato.
(Schneller.) No. No. 88.

106

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl.**: Flute, rests throughout.
- Hr.**: Horns, playing a melodic line with slurs.
- Cl.**: Clarinet, rests throughout.
- Fag.**: Bassoon, playing a harmonic accompaniment with slurs.
- Hr.**: Horns (second set), playing a harmonic accompaniment with slurs.
- Tr.**: Trumpets, rests throughout.
- Pos.**: Positively (Saxophone), playing a harmonic accompaniment with slurs.
- Pk.**: Piano, rests throughout.
- V.**: Violins, playing a melodic line with slurs and dynamics markings (*mf*, *pizz.*).
- Br.**: Viola, playing a melodic line with slurs and dynamics markings (*mf*, *pizz.*).
- B.**: Bass, playing a melodic line with slurs and lyrics in German and English.
- Vcl.**: Violoncello, playing a harmonic accompaniment with slurs and dynamics markings (*mf*, *pizz.*).
- C.B.**: Contrabass, rests throughout.

Lyrics:

du ———— leidest, ———— willst auch ich ———— lei-den ———— und kein ————
thou ———— suff' rest ———— will I ———— suf-fer ———— and they ————

(Schneller.) No. No. 88.
Piu animato.

E

FL. *mf*

Fl. *f*

Fl. *mf*

Fl. *mf*

Cl. *mf*

Fag.

Hr.

Tr.

Pos. *mf*

Pos. *mf*

Ph. *mf*

E

Vl. *mf*

Vl. *mf*

Br. *mf*

mf
 (mit größter Begeisterung)
 con molto ispirazione

R. *mf*

Grab ist uns mein — Grab, — ich bleib bei dir —
 grave al - so my — grave — I cleave to thee —

Cell. *mf*

B. *mf*

E

126

Fl.

Hr.

Cl.

Fag.

Hr.

T.

Pos.

Pk.

V.

Br.

R.

und nur der Tod, ———
and death a lone, ———

er nur al-lein ——— kann ja ——— und-
and on-ly he ——— shall e - - - ver

Vcl.

B.

136

FL. *p* *mf* *f* *mf*

Ob. *p* *mf* *f* *mf*

Cl. *mf* *mf*

Fag. *p* *mf*

Hr. *p* *mf*

Tr.

Pbs. *p*

Pk.

(Langsamer.) No. No. 60.
Piu tranquillo.

V. *p* *mf* *f* *mf*

Br. *p* *mf* *f* *mf*

B.

sfz
par de us.

Vcll. *p* *mf* *f*

B.

(Langsamer.) No. No. 60.
Piu tranquillo.

N^o 3. Choral. (Chor.)

(Langsam) No. No. 1 - 66.

Adagio.

Soprano.

Alt.

Tenor.

Bass.

f Von Gott will ich nicht laß-ten, denn Er läßt nicht von mir, From
f On God's laws will I pon-der, for he for sakes me met From

läßt mich auf rechter Himm-*mf* licheit, da ich sonst irrt. *mf* Rei-*mf* ßet mir bei-*mf* we-
 them— will I most wun-*mf* der nor love-*mf* his ho-ly spot. *mf* He stretches out his

Land, den A-*f* bund als den Wor-*f* gen. *f* Er mich wohl er-
 hand, no sinnes e-*f* ver scor-*f* ring; the eve-*f* ning and the

mf for-*f* giv, bei *mf* no-*f* ch nicht will in Land, bei *f* no-*f* ch nicht will in Land.
mf mor-*f* ning he *mf* guards his *f* cho-*f* sen *f* band he *f* guards his *f* cho-*f* sen *f* band.

40 **F**

Fl. *f*

Hr. *f*

Cl. *f*

Fag. *f*

Hr. *f*

Tr. *f*

Pos. *f*

Pr. *cresc. f*

Vl. *stacc. ff*

Br. *stacc. ff*

Chor. *fallt. will.*

Viol. *f*

B. *f*

Scene II. N: 4. Chor.

(Munter)
grazioso.

Flöten.
 Hoboen.
 Clarinetten in B.
 Fagotte.
 Hörner in C.
 (bass)
 Violinen.
 Bratschen.
 Chor.
 Violoncello.
 Bass.

The first system of the musical score includes staves for Flöten (Flutes), Hoboen (Oboes), Clarinetten in B (B-flat Clarinets), Fagotte (Bassoons), Hörner in C (bass) (Horns in C), Violinen (Violins), Bratschen (Violas), Chor (Choir), Violoncello (Cello), and Bass. The Flute part features a melodic line with grace notes and slurs, marked with a forte 'f' dynamic. The strings and bass parts provide a rhythmic accompaniment with sustained notes and some melodic movement.

The second system continues the musical score with staves for Flöten (Flutes), Cl. (Clarinets), Hr. (Horns), Vl. (Violins), Br. (Violas), Vcll. (Cello), and B. (Bass). The Flute part continues its melodic line. The Clarinet part has a more active role with slurs and dynamics. The string parts continue their accompaniment, with some parts showing a forte 'f' dynamic.

9

Fl. *f*

Hr. *f*

W.

Br.

S. *f*

A. *f* full in ri - falu fol - - lan, and in Auf - - run fol - - lan,

Chor. *f* Bright by gleam the sick - - les and the wheat - ears trem - - ble

B. *f* full in ri - - falu fol - - lan and in Auf - - run

f Bright by gleam the sick - - les and the wheat - ears

Vcll.

B. *f*

13

Fl.

Hr.

W.

Br.

Chor. *f* rol - - la, gold' - - en Auf - - - - - run.

ripe and gol - - den wheat - - - - - ears.

fol - - lan, rol - la, gold' - en Auf - - - - - run.

trem - ble ripe and gol den wheat - - - - - ears.

Vcll. *f*

E.

77

G

FL. *mf*

Hr.

Cl. *f*

Baq. *mf*

Hr.

Vl. *f*

Vl. *f*

Br. *f*

G

Chor. *f*

f

f

f

Freu - den voll die Luft ist und das Herz voll Lust ist,
 Glad - ness fills the spi - - rit and the heart is joy ful

Vcll.

C.B.

G

21

Fl. *cresc.* *f*

Hr.

Cl.

Bsg. *cresc.* *f*

Hr.

Tr.

Bt.

Chor.

fel - low gold' n' Af - - - - - now.

bow the gol - - - - - den wheat - - - - - ears.

Vcll.

B.

f

33

FL. *mf*

Hb.

Cl. *f*

Fag. *mf*

Hr.

Vl. *f*

Br. *f*

J

Chor.

Auf - - - - von. Wann das Feld dann kahl ist, froh-lich im-mer

wheat - - - - ears. When the field is reaped, joy-ful our re-

f

Vcl. *f*

B. *f*

J

38

Fl.

Hr.

Cl.

Fag.

Hr.

V.

Br.

Chor.

Toll.

B.

cresc.

f

cresc.

f

Wasfl ich, im - - - - - gold' nur Auf - - - - - anw.

past is high the gol - dem wheat - - - - - ears.

f

43

Flr. *ritar.*
ritar.
 N. *dim. ritar.*
dim. ritar.
 Br. *dim. ritar.*
 Viol. *dim. ritar.*
 B. *dim. ritar.*
dim.

(Mässig bewegt.) No. No. ♩ = 88.
 Moderato.

47

Cl. *p*
 Fag. *f*
 N. *mf*
 Br. *mf*
 Chorr. *mf*
 Viol. *mf*
 B. *mf*

Da - get dank Du - so - - rauf, daß er uns ge - - ben hat die gold'ne
 Thank the Lord of har - vest in that he has gi - - ven full changed gol - den

(Mässig bewegt.) No. No. ♩ = 88.
 Moderato.

Cl. Fag. Tr. Br. Chor. Vcll.

Auf - - run. Laß zu ihm und fleh - - - ihn, Laß uns laßt ge -
 wheat - ears. Let us sore en treat him, his great grace to

Cl. Fag. Tr. Br. Chor. Vcll. B

pha - - - ihn und und. Hat's ge - näl - - - run sol - - - le gold' in
 schon - us e - ver bless our in create bless our gol - dern

*Etwas bewegter
un poco piu animato*

Fl. *f*

Ob. *f*

Clav. in B *f*

Fag. *f*

Horn Cbasso *mf*

Tr. *mf*

Br. *mf*

Ruth. *mf*

Ruth. mf
 Herr, die Mo-a-
 My Lord the Mo-a-

Bass.

Herr sei mit Euch!
 Lord be with you!

Wer bist du?
 Who art thou?

Chor

Herr Herr segne Euch!

The Lord bless thee!

Vcll. *mf*

B. *mf*

mf
Etwas bewegter.

75

*bi-ten, die mit Na-ë-mi kam; laß mich auf-hängen und sammeln die Äf- von den Äf-feln
bi-tes who with Na-ë-mi came let me glean from the sheaves the re- - - - pers*

81

*nauf.
leve.*

*So- wa ab, meine Tochter! Gehe nicht auf andere A-cker, sondern bleib' bei meinen
Li- sten o my daughter glean thou not on o-ther pastures, tar-ry but with these my*

Fr.

Vi.

Br.

R.

B.

*Lov - Ann und vor ein Feld für Pfaffen, auf' ihnen weg.
mai - dens and where they reap and har - vest go af - ter them.*

Vcll.

B.

L

Fr.

Hr.

Vi.

Br.

R.

B.

*(Wird von dem Familienvater.)
son molto calore*

*Und nimm dich der - Hut,
und wenn thou thur - stest,*

Vcll.

B.

98

Fl. Hr. Vl. Vla. Br. R. B. Vcll.

*Wo-her hab ich ge- funden vor deinem Angesichte, daß
From whence have I found grace before thine eyes my Lord, that*

*ich' zum Gefäß und Wein-kr.
drink from the ves- sels there.*

102

Vl. Br. R. B. Vcll.

*du mich bald er- kenntest, du bist doch found dich bin?
thou has knowledge of me, though I be a stranger?*

*Es weist du all- lict mir ge-
It has been ful-ly sho- wed*

115 47

Land, das du zu-vor noch nie ge-kannt. Je- su- sa, der Herr der
 land, that thou be-fore hadst ne ver-known. Je- su- sa, Lord of earth and

119 122

Reich.
 hea - - - ren, will er com-pense the with his fa-vour.
 du hast ge-
 hoert

Vi. string.

Br. string.

R. *f* fa - ba

Vcl. *f* string.

trö - hat mich in freundlich an-gesprochen die - - in Muth, *f* fa - ba
 spoo - ken peace and comfort to his hand maidens

Chor.
 (Munter) No. No. ♩ = 66.
 grazioso.

127

Fl. *f*

Hr. *f*

Vi. *f*

Br. *f*

R. *f*

Chor. *f*

Vcl. *allegro.*

B. *f*

thank thee.

(Munter) grazioso.

f Soll die Pi - salm ful - len
f Bright - ly gleam the sick - les
f Soll die Pi - salm
f Bright - ly gleam the

131

Fl.

Hr.

Cl.

Fag.

Tr.

Br.

Chor.

und die Auf-ruh fal - len, wol - len gold'ne Auf-

and the wheat-ears trem - ble, ripe and gol - den

fal - len, und die Auf-ruh fal - len, wol - len gold'ne wheat

sick - les and the wheat ears trem - ble ripe and gol - den

Vcll.

B.

136

M.

Fl. *mf*

Hr.

Cl. *f*

Fag. *mf*

Hr.

Vu. *f*

Br. *f*

M

Chor.

f

ran. Freu-haus soll die Lust ist und das Herz soll Lust ist,

ears. Glad-ness fills the spi-rit, and the heart is joy-ful

Vcll. *f*

C.B.

M

746

Fl. *f*

Hr.

Cl.

Fag.

Hr.

Vi.

Br.

f

N

Chor.

gold' en
gol - den
in
den

Waf - - - - -

wheat - - - - -

run!
ears!

Toll.

B.

f

151

Fl. *dim.*

M.

Cl. #

Fag.

Hr. *dim.* Hörner in D.

Vl. *dim.* *pizz.*

Vc. *dim.* *arco*

Br. *dim.* *pizz.*

Chor.

Vcll. *dim.* *pizz.*

B. *dim.* *pizz.*

3069

P

Fl. Hr. Cl. Fg. Hr. Br. B. Vcl.

fl. *f* *cresc.* *f* *p* *f* *mf* *p*

Lin - - br.
love. ———

Prin - - te lin - - te lin - - te
His left hand under neath my head and his

P

Tr. Br. B. Vcl.

cresc. *mf* *f* *cresc.* *mf* *f* *cresc.* *mf* *f* *cresc.* *mf*

Kuf - - te for - gat mich.
rig em bra - ces me.

Präsa meine Främbin du bist pfön;
Beawti - ful may love thou art to me,
pfön bist and time

30

Fl. Hr. Vl. Br. R. B. Voll.

p *p* *p* *p* *p* *p*

o küß- tu mich mit dem Röß. dri-umb
 o kuss me with the kis- ses of thy

in, einu Au-gu-ge sind wie Taub-er-ru-ge.
 eyes, are me as the do- ves eyes.

35

Fl. Hr. Vl. Br. R. B. Voll. C.B.

mf *dim.* *p* *cresc.* *dim.* *p* *cresc.* *dim.* *p* *cresc.* *mf* *dim.* *p* *cresc.* *dim.* *p* *cresc.* *dim.* *p* *cresc.*

Wundt; mouth; *f*
 hanu dri-um Lin- be iff lieb- li-cher hanu Wein.
 for thy love is — stron-ger far than wine.

Hufu
 Riset hon

Fl. *pp dim.* *pp* *A*

Hb. *pp*

Cl. *pp* *pp*

Fg. *pp*

Hr. *dim.* *pp*

Tr. *pp* *dim.* *pp* *A*

Br. *pp* *dim.* *pp*

B. *pp*

up, *meine Freundin, meine Lebensmitte komm her!* *Die Blumen sind her- vor- gekommen aus*
up — my beautiful one. my be-loved and come - here! The flo-wers are blooming out of the

B. *pp* *A*

45

Fl. (010)

Hl. (00)

Cl. (0)

Fg. (00)

Hr. (00)

Hf.

N.

Br.

R.

B.

Low - - - in, low Long is fur-bai ge - tom - - - man and his
 earth, ——— the spring hath come ——— sing - - - ing and the

Vcll.

B.

Fl. *cresc.* *dim.*

Hb. *cresc.* *dim.*

Cl. *cresc.* *dim.*

Eg. *cresc.* *dim.*

Hr. *dim.* *dim.*

Hrf. *dim.*

T. *meso.* *dim.*

Br. *cresc.* *dim.*

R.

B. *cresc.*

Vcll. *cresc.* *dim.*

B. *cresc.* *dim.*

Die - - sel - - ten - - la - - te ist ge - - ho - - ren in dem Lan - - de.
 voice of the ten - the is heard in the land.

51

Fl. *p*

Hb.

Cl.

Fg.

Tr. *marcato*

Hr.

Hrp. *mf*

P. *f*

V. *mf*

Vla. *mf*

B. *mf*

T. *mf*

B. *mf*

Vcl. *f*

mf

Wahrheit
My love

ist
is

mein
mine

und
and

Wahrheit - - - ist
My love - - - is

mein
mine

und
and

54

Fl. *p.* *cresc.*

Hr. *p.* *cresc.*

Cl. *p.* *cresc.*

Fag. *p.* *cresc.*

Tr. *p.* *cresc.*

Hr. *p.* *cresc.*

Vl. *p.* *cresc.*

Br. *p.* *cresc.*

H. *p.* *cresc.*

S. *p.* *cresc.*

B. *p.* *cresc.*

Vcll. *p.* *cresc.*

B. *p.* *cresc.*

if *bin* *sein,* *der* *im - mer*
I *am* *his,* *who* *tar* *rieth a*

if *bin* *sein,* *der* *im - mer*
I *am* *his,* *who* *tar* *rieth a*

57

Fl. *mf*

Hr. *mf*

Cl.

Fag. *mf*

Hr.

Hr. *f*

Vl. *mf*

Vla. *mf*

Br. *mf*

T. *f* **R**

B. *f*

S. *f*
No - - - - - sur uni - ver.
mong - - - - - ro - ses.

B. *f*
No - - - - - sur uni - ver.
mong - - - - - ro - ses.

Vcl. *mf*

B. *mf*

3069 **R**

60

Fl. *f* *dim.*

Hr. *dim.*

Cl. *f* *dim.*

Fag. *f* *dim.*

Tr. *f* *dim.*

Hr. *f* *dim.*

Vl. *f* *dim.*

Br. *f* *dim.*

B. *f* *dim.*

Vcll. *f*

B. *f* *pizz.*

Nº 7. Hochzeitsmarsch und Chor. (Weddingmarch and Chorus).

M. M. ♩ = 120.

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Hb.** (Horn): Treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Clar.** (Clarinet): Treble clef, key signature of two sharps (F#, C#), common time (C). The staff contains rests.
- Fg.** (Bassoon): Bass clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (*f*) dynamic.
- Hr.** (Horn): Treble clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (*f*) dynamic.
- F-Tr.** (Trumpets): Two staves. The top staff is in D major (two sharps) and the bottom staff is in C major. Both have common time (C). The top staff contains notes starting with a forte (*f*) dynamic.
- Pos.** (Trumpets): Two staves. The top staff is in D major (two sharps) and the bottom staff is in C major. Both have common time (C). The top staff contains notes starting with a forte (*f*) dynamic.
- Ph.** (Percussion): Bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Tz.** (Trombones): Two staves. Both are in F# major (one sharp) and common time (C). The staves contain rests.
- Br.** (Trombone): Bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- S.** (Soprano): Treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- A.** (Alto): Treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- T.** (Tenor): Treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- B.** (Bass): Bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Vcll.** (Violins): Bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- B.** (Violas): Bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.

Fl.
 Hr.
 Cl.
 Fg.
 Tr.
 Pos.
 Ph.
 Vl.
 Vla.
 Vcl.
 Cb.
 Tm.

Fl.
 Hb.
 Cl.
 Fg.
 Hr.
 V.Tr.
 Pos.
 Ph.
 Vl.
 Br.
 S.
 A.
 T.
 B.
 Vcl.
 B.

cresc.
f
f
f
cresc.
f
cresc.
f

35 71

Fl. *ff* *mf* *cresc.*

Hr. *ff* *mf* *cresc.*

Cl. *ff* *mf* *cresc.*

Eg. *ff* *mf* *cresc.*

Hr. *ff* *mf* *cresc.*

Tr. *f* *p*

Ps. *ff* *ff*

Ph. *ff* *p* *cresc.*

M. *ff* *mf* *cresc.*

Br. *ff* *mf* *cresc.*

S. *mf* *cresc.*

A. *mf* *cresc.*

T. *mf* *cresc.*

B. *mf* *cresc.*

Vcl. *ff* *mf* *cresc.*

B. *ff* *mf* *cresc.*

47 43

Fl.
Ob.
Cl.
Fg.
Tr.
Vln.
Vla.
Vcl.
B.
S.
A.
T.
B.
Vcl.
B.

S.
steht sich zum Tan-ze, dann in dem Glan-ze *u- selter Liu- be* *traflet das Brautpaar.*
A.
T.
go forth with dan-ces, for with bright glam-cies *greet the bride groom,* *bles- ses the bri- de.*
B.

55 45

Fl. *f* *cresc.* *ff*

Hr. *f* *cresc.* *ff*

Cl. *f* *cresc.* *ff*

Eg. *f* *cresc.* *ff*

Hr. *f* *cresc.* *ff*

Tr. *f* *cresc.* *ff*

Pos. *f* *cresc.* *ff*

Ph. *f* *cresc.* *ff*

Vi. *f* *cresc.* *ff*

Vi. *f* *cresc.* *ff*

Br. *f* *cresc.* *ff*

S. *ff* *cresc.* *ff*

A. *ff* *cresc.* *ff*

T. *f* *cresc.* *ff*

B. *ff* *cresc.* *ff*

Vcll. *f* *cresc.* *ff*

B. *f* *cresc.* *ff*

S. *Sax für vier Stimmen, die sich vereinigen* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen*

A. *die sich vereinigen* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen*

T. *those, whom together* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen*

B. *die sich vereinigen* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen* *ff* *ho - - - - -* *nah, im Innern, die sich vereinigen*

(Berest.) No. No. ♩ = 126.

Con moto.

60

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *f* *dim.*

Hr.

Tr.

Tromb.

Ph.

(Berest.) No. No. ♩ = 126.

Con moto.

Vl.

Vla.

Br.

Chor. *joined!*

Vcll.

B.

(Berest.) No. No. ♩ = 126.

Con moto.

Solo - Quartett.

Stimmen der Engel.
(Angel voices.)

Flöten. *mf*

Clarinetten in B. *mf*

Fagotte. *mf*

Harfe.

Sopran 1. *f*
gril, *f*
Engel. An-ge-
stir-ten! Ja-

Sopran 2. *f*

Alt 1. *f*
Heil
ye ho - sen
bles - - - sed Je-

Alt 2. *f*

Fl. *mf*

Cl. *mf*

Fg. *mf*

Harf.

S. 1. *f*
fu - - - rous
in
mit
Engel
für al - le

S. 2. *f*

A. 1. *f*
ho - - - vah
is
with
you
for all

A. 2. *f*

Fl. *p*

Cl.

Fg.

Hrj.

S.1. *p*
Zu - - her
heit - - für an
füß - - - - - Ham
Da - - - - - ger

S.2.

A.1. *p*
a - - ges
bü - - - - - ge in
grea - - - - - test
bles - - - - - sings

A.2.

Fl. *p*

Cl. *p*

Fg. *p*

Hrj.

S.1. *mf*
sing.
Iam
Luf
wird ant -

S.2. *mf*

A.1. *mf*
nich.
For the. Lord
of

A.2. *mf*

U

Fl. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Hr. *cresc.*

S.1. *cresc.*
 Ham - - - man - - - far - - - fur - - -

S.2. *cresc.*

A.1. *cresc.*
 hea - - - ven and earth will pro - -

A.2. *cresc.*

Fl. *mf*

Cl.

Fg.

Hr. *f*

S.1. *f*
 Will and fur - - - fur - - - his King - - - dom is no

S.2. *f*
 and fur - - - fur - - - his

A.1. *f*
 test you and fur - - - fur - - - his

A.2. *f*

15

Fl.

Cl.

Fg.

Hr.

S. 1.

S. 2.

A. 1.

A. 2.

Fl.

Cl.

Fg.

Hr.

S. 1.

S. 2.

A. 1.

A. 2.

30

Handwritten musical score for page 80. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fg.), Horns (Hr.), Soprano 1 (S. 1.), Soprano 2 (S. 2.), Alto 1 (A. 1.), and Alto 2 (A. 2.). The woodwinds and brass parts feature complex rhythmic patterns with triplets and slurs. The vocal parts have lyrics in Italian. Performance markings include *cresc.*, *dim.*, and *f*. The page number 80 is at the top left, and 30 is at the bottom right.

Lyrics for S. 1. and A. 1.:

S. 1.: *Qu - - - su, and fi - no Pri - - - sto*

A. 1.: *end, and to his king - - - dom*

Lyrics for S. 1. and A. 1. in the second system:

S. 1.: *in kin Qu - - - - - su.*

A. 1.: *is no end.*

Schluss-Chor. (Finalchorus).

Schnell. No. No. d = 116.

Allegro.

Fl. *in B.*

Hr. *in C. basso.* *f*

Tr. *in C.*

Ph. *G.D.*

Hr. *in C.*

Br.

Chor

S. *f*

A.

T. *f*

B. *f*

Vcl. *f*

B. *f*

Allegro. (Schnell.) No. No. d = 116.

Chor

S. *f*

A.

T. *f*

B. *f*

Vcl. *f*

B. *f*

Lyrics:

Preis dir Tu - fo - - rum, in ul - la E - - wigkeit, in ul - la E - - wig
 Praise ye the Lord — for e - - ver and e - - ver for e - - ver and e - - -

Preis dir Tu - fo - - rum, in ul - la
 Praise ye the Lord — for e - - ver and

Allegro (Schnell.) No. No. d = 116.

FL. *f*

Hr. *f*

Cl. *f*

Fag. *f*

Tr. *f*

W. *f*

Br. *f*

f
 Prais' dir Tu - fo - - - - - rof, in ul - la E - - - - - nigh'rit, in ul - la E - - - - - nigh -
 Praise ye the Lord — for e - - - - - ver and e - - - - - ver for e - - - - - ver and e - - - - -

Chor.

f

Prais' dir Tu - fo - - - - - rof, in ul - - - - - la
 Praise ye the Lord — for e - - - - - ver and

rit, in ul - la E - - - - - nigh'rit, in ul - - - - - la E - - - - - nigh -
 ver, for e - - - - - ver and e - - - - - ver, for e - - - - - ver and e - - - - -

E - - - - - nigh'rit in ul - la E - - - - - nigh - rit, in ul - la E - - - - - nigh -
 e - - - - - ver for e - - - - - ver and e - - - - - ver, for e - - - - - ver and e - - - - -

FL. *f*

Hr. *f*

Cl. *f*

Eg. *f*

Mr. *f*

Tr.

Pos.

Ph.

M.

Br.

S. *f*

A. *f*

T. *f*

B. *f*

Cell.

B.

Fl.

Cl.

Fag.

Hr.

Tr.

Bs.

Ph.

V.

Br.

Chor.

Vcll.

C.B.

f

cresc.

ff

rit,
ver,

in
for

al - - - - -
e - - - - -

ver
and

rit,
ver,

Prit
ver,

Praise
ye

the
Lord

for - - - - -
in
for

al - - - - -
la
e - - - - -

ver
and

for - - - - -
in
for

al - - - - -
la
e - - - - -

ver
and

e - - - - -
ver,
for

al - - - - -
la
e - - - - -

ver
and

e - - - - -
ver,
for

al - - - - -
la
e - - - - -

ver
and

60

FL. *mf*

Ob. *mf*

Cl. *mf*

Bs. *mf*

Tr. *mf*

Tb. *mf*

PA. *mf*

Br. *mf*

Chor.

mf

mf

mf

mf

mf

Vcll.

B.

Fl. *y*

Ob.

Cl.

Fg.

Hr.

Tr.

Pos.

Pr. *tr*

Vl.

Br.

S. *y*

A.

T.

B.

Toll.

B.

y

Lyrics:
 S. e - ver und e - - - - - *reit!*
 A. e - ver und e - - - - - *reit!*
 T. ul - la e - ver *reit!*, in al - la e - ver *reit!*
 B. e - ver und e - - - - - *reit!*
 Chorus: *reit!*
ver!

2 $\frac{2}{2}$

Fl. $\frac{2}{2}$

Hb. $\frac{2}{2}$

Cl. $\frac{2}{2}$

Eg. *cresc.* *dim.*

Hr. *cresc.* *dim.*

Tr. *cresc.* *dim.*

Pos. *cresc.* *mf*

Ph. *tr* *mf*

$\frac{2}{2}$

Vl. *cresc.* *cresc.*

Br. *cresc.* *cresc.*

S. *cresc.* *dim.* *man!*

A. *cresc.* *dim.*

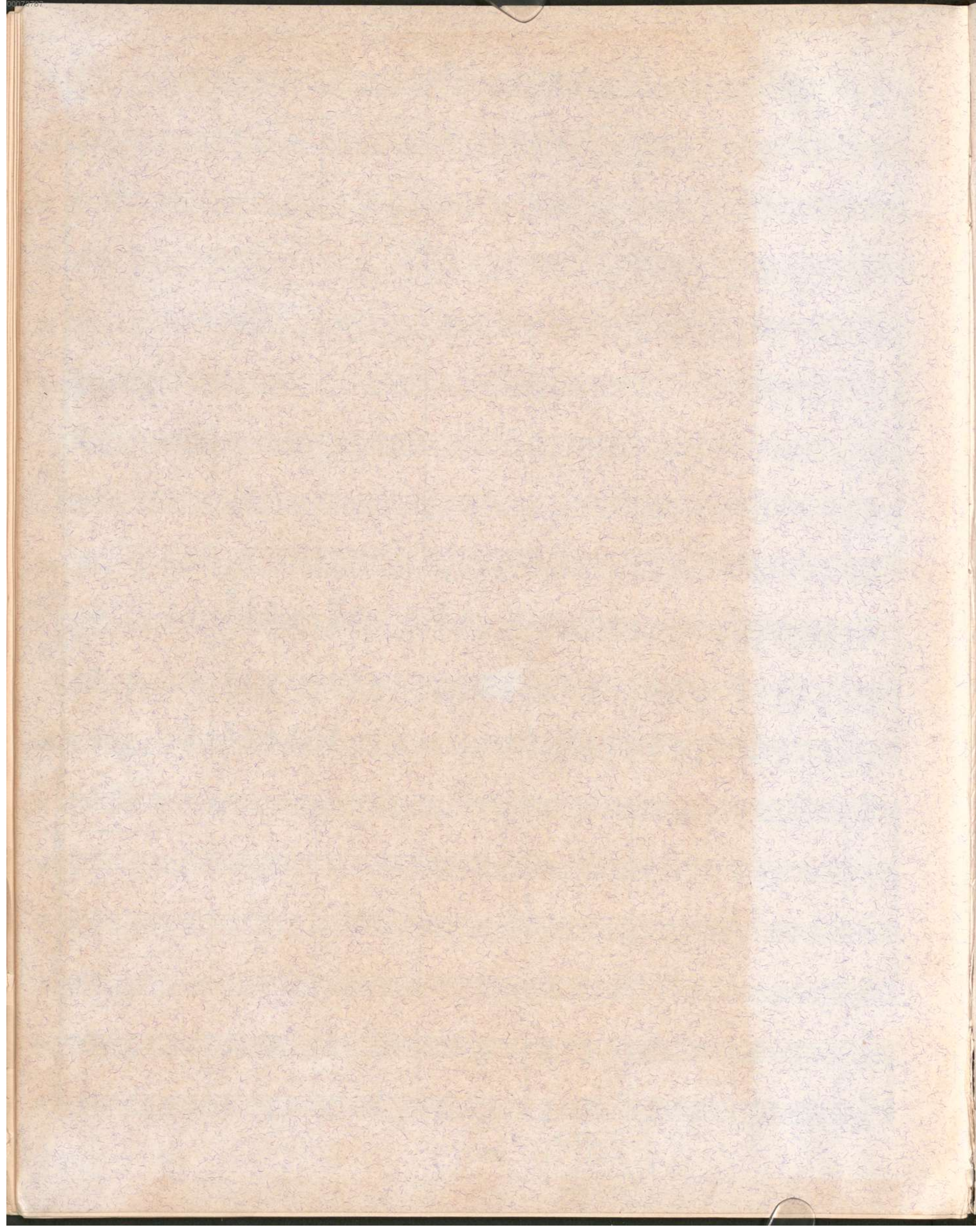
T. *cresc.* *dim.* *meru!*

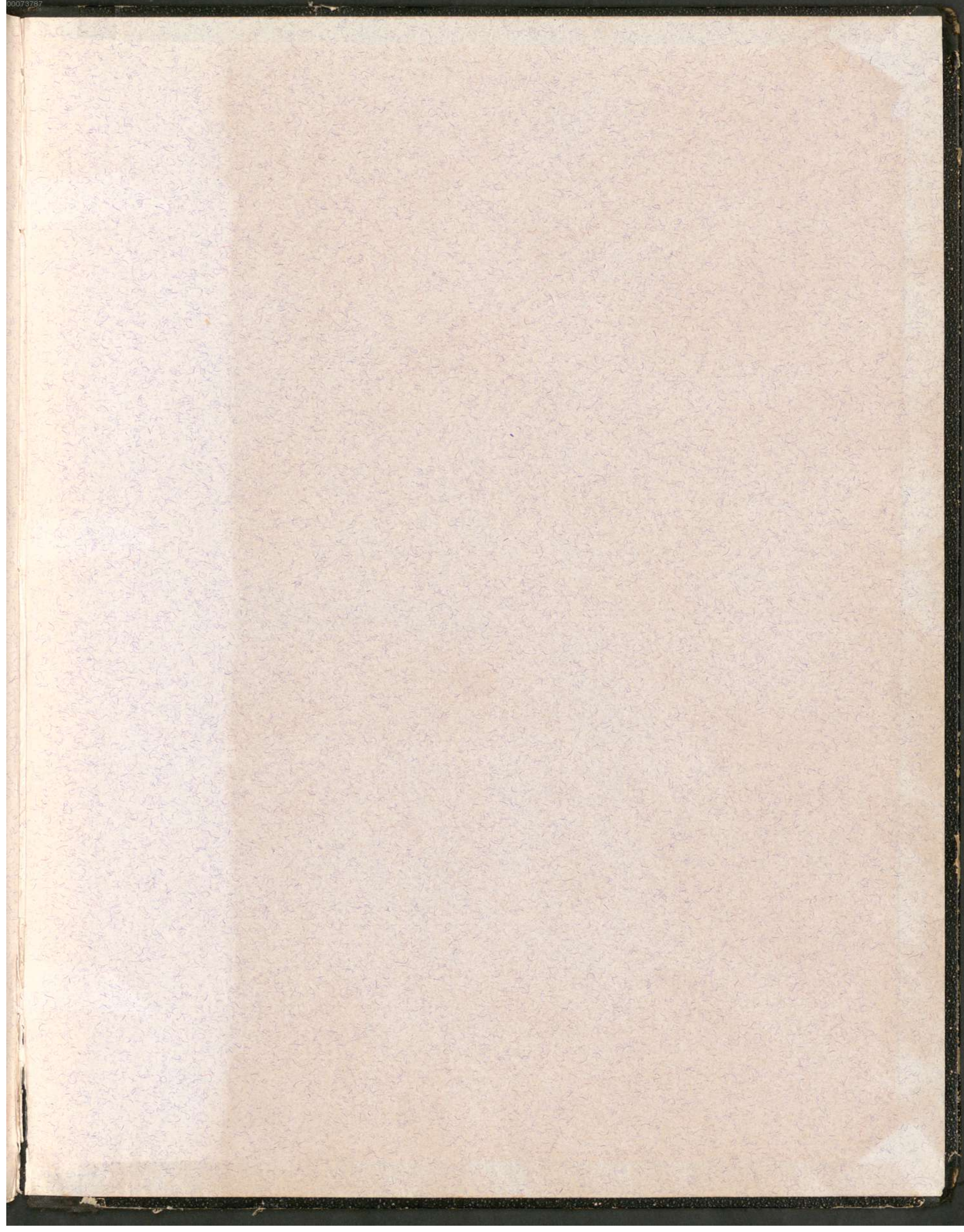
B. *cresc.* *dim.*

Vcl. *cresc.* *dim.* *cresc.*

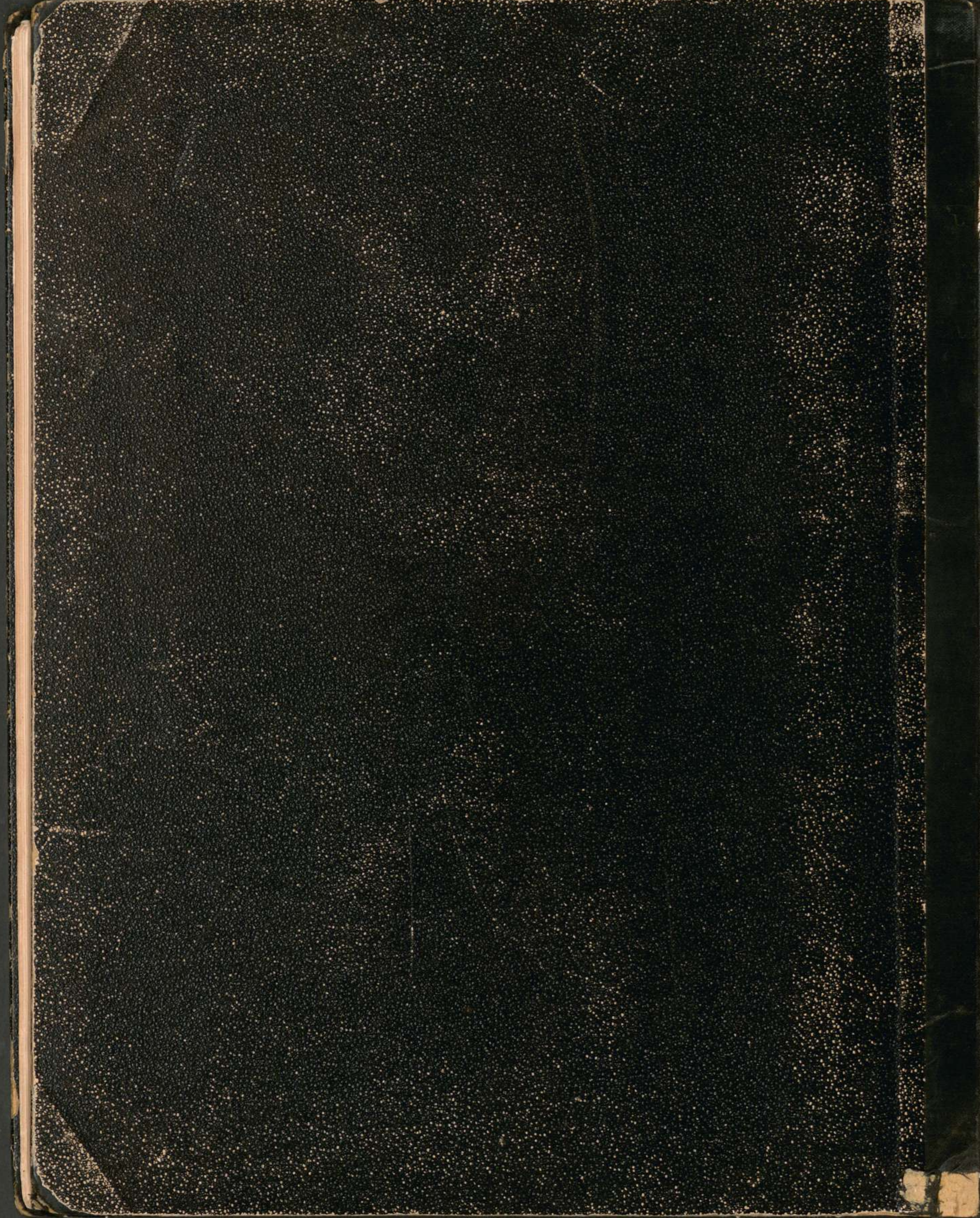
B. *cresc.* *dim.* *cresc.*

$\frac{2}{2}$





00073787



Fl. *f*

Hr. *f*

Cl. *f*

Fg. *f*

Hr. *f*

Tr. *f*

Pos. *f*

Pr. *tr*

Vl. *f*

Br. *f*

S. *f*

A. *f*

T. *f*

B. *f*

cu. *f*

B. *f*

