

Le Beau, Luise Adolpha

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

Leipzig

2 Mus.pr. 7888

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Film

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7888

Le Beau

⊗ Film vh./O Digi.vh.

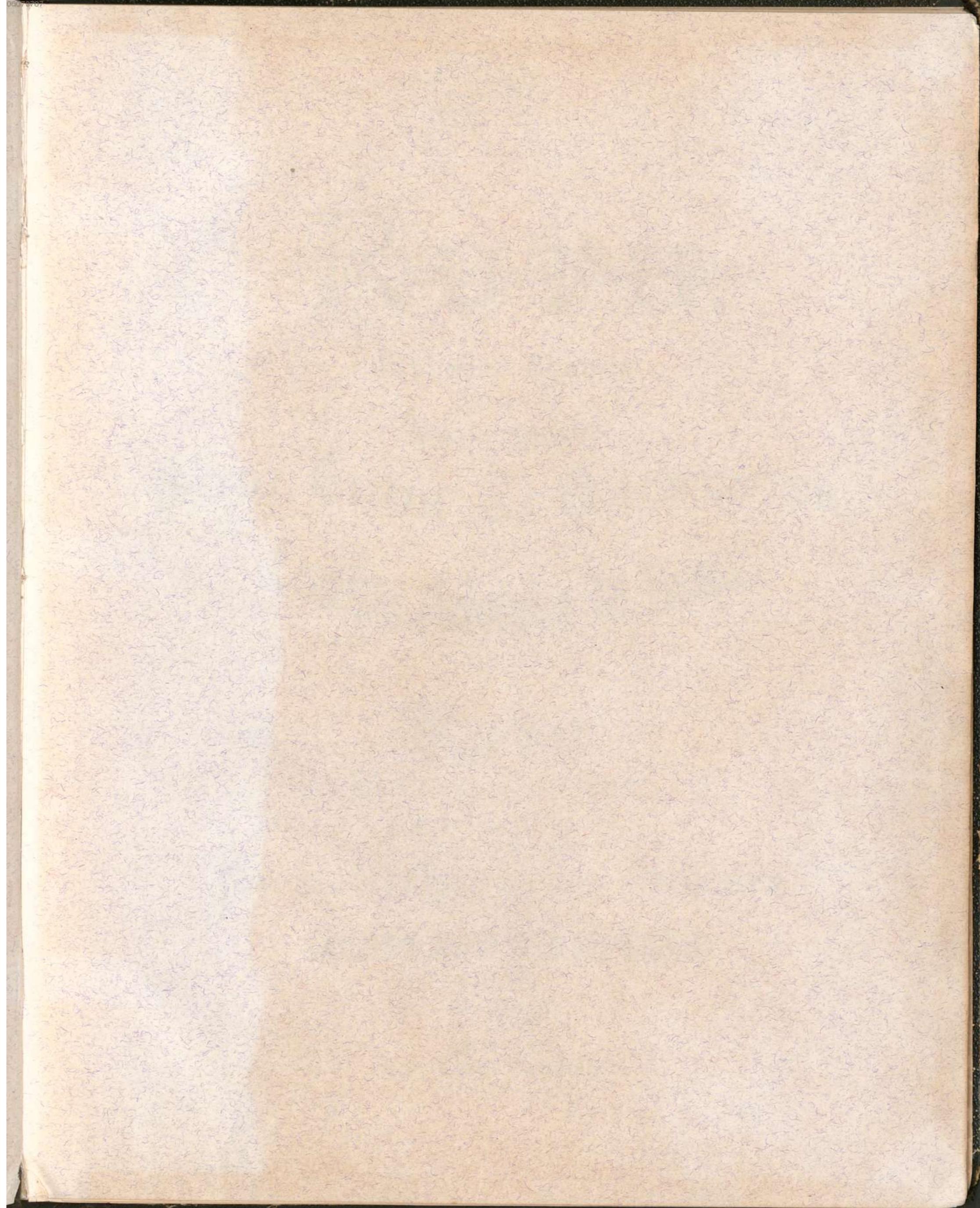
63

104 Seiten

Laise Adolpha le Beau

25 April 1850

† 17 Juli 1927



BAYERISCHE
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RUTH.

Biblische Szenen

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 Adolphav Le Beau Op. 27.

(Langsam.) No. No. ♩ = 56.

Adagio.

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

2 Hörner in C basso.

3 Posauern.

Pauken in C u. D.

Violinen.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncello.

Bässe.

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets), percussion (Drums), strings (Violins, Violas, Cellos, Basses), and a four-part vocal choir (Soprano, Alto, Tenor, Bass). The notation includes clefs, time signatures, notes, rests, and dynamic markings such as *mf* and *gedämpft (damped)*. The score is divided into measures by vertical bar lines.

Adagio.
(Langsam.) No. No. ♩ = 56.

Fl.

Hr.

Cl.

Pos.

Tr.

Br.

S.

A.

T.

B.

Vcl.

B.

Swan-son - klau - ge, Swan-son - fän - ge firscht zu se-

Sounds of woe - ling, sounds of mourning, rise a round Te-

Fl.

Ob.

Cl.

Fg.

Hr.

Pos.

Pk.

Vl.

Vc.

B.

S.

A.

T.

B.

Kon.

B.

- se - ras's throne,
in - fir - mi - tan
und ge - stürzet
Ma - ho - lon und
Se - li - on.

- ho - ras's throne
as as - cend, from
us de - parting,
Ma - ho - lon and
Se - li - on.

in - fir - mi - tan
as as - cend from

mf

f

A

Fl. *f* *mf*

Hb. *mf*

Cl. *mf*

Fag. *mf*

Hr. *mf*

Pos.

Ph.

A

Vl. *f* *mf*

Br. *mf*

Chor.

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

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

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

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.

Chor.

Langsam. (Adagio) M. M. ♩ = 56.

Instrumental score for:

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

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

Chor. (Chorus) vocal parts:

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

Lyrics:

A. *Trän- n- klau- ge, Trän- n- klau- ge* *hervor zu Je- su- sch's Thron,* *da her- ab- stei- gen*

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

da her- ab- stei- gen
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.

Fl. *f* *mf* *Dim.* *p*

Hb. *mf* *mf* *Dim.* *p*

Cl. *mf* *mf* *Dim.*

Fag. *mf* *f* *Dim.* *mf* *p*

Tr. *mf* *mf* *Dim.* *p*

Pos. *mf* *mf* *Dim.* *p*

Ph.

Vl. *f* *mf* *Dim.* *p*

Br. *mf* *mf* *Dim.* *p*

Chor.

Vcl. *mf* *f* *mf* *Dim.* *p*

B. *mf* *mf* *Dim.* *p*

No 2.

Getragen. (Larghetto.) M. M. ♩ = 84.

Fl.

Hr.

Fg.

S. *Noemi.*

Las mir Al-lad ist er- lo- ren, laßt mich wir-der in das Land, das mich Au-er gab 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.

Fl.

Hb.

Fg.

Hr.

S.

bo- ren, fast mein Herz am fuß mir hand. Bethel's Au-er laßt mich
 bore me, throbs my heard for Ju- dahs strand. Bethel's mea doors let me

Fl.

Hb.

Fg.

Hr.

S.

Hau-er, Bin-ge find ich dort al-lein, will Je- su- say mir er- trauen, Je- su- wird
 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.)

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

Ruth.
Orfa.

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

Etwas bewegter.
(Un poco più animato.)

Erstes Zeitmass.
(Tempo 1.)

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

Noemi.

so - um.
pes ple.

O kom - mt
 O come - ye

nicht mit mir, ich so- lü- ten
 not with me, my daughters,

ver- bleib in in- rer Mütter haus, bei
 turo ye to your mothers house,

Erstes Zeitmass.
 (Tempo 1.)

41

Fl. *mf*

Fg. *mf*

Hr. *mf*

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

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

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

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

S. *mf*

A. *mf*

T. *mf*

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

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

for here
 ife ye
 Völ - ker
 Daughters

45

Fl. *mf*

Fg. *mf*

Hr. *mf*

Vl. *f*

Va. *f*

Br. *mf*

S. *mf*

A. *mf*

T. *mf*

Fg. *mf*

blai - bak uns in un - ser Mutter haus und in un - ser Va - ter 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-ge-sagt 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 - ck'et nun 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.)

62

Musical score for Horns (Hr.), Flutes (Fl.), and Basses (Br.). The Horns part features a melodic line with a *mf* dynamic. The Flutes and Basses provide harmonic support with a *f* dynamic.

Ruth. *f*

Sy bli - be sin im' gof' mit Si.
I leave to thee, I fol - low thee.

Musical score for the Soprano (S.) with lyrics in German and English. The dynamic is *f*.

Laut.
band.

O' blai'b' bei Or-fa, bli-be sin, bei Si-mun
O' tar - ry thow with or-pah here, amongst thij

Musical score for the Tenor (N.) with lyrics in German and English. The dynamic is *f*.

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

Musical score for the Bass (Vcl.). The dynamic is *mf*.

67

Musical score for Flutes (Fl.), Horns (Hr.), Basses (Br.), Soprano (S.), and Bass (Vcl.). The Flutes, Horns, and Basses parts are marked with *p*. The Soprano part has lyrics in German and English. The Bass part has a *cresc.* marking.

Ruth. Mit
coro
I wo
off here

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 thou *hin - geht* *there will I* *will and* *in - so* *hin - geh'n,* *und* *wo*

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

78

Fl.

Hb.

Fg.

Mr.

Hrf.

Vl.

Br.

R.

Vcl.

Du thou *re - mai - nest* *will and* *will* *in - so* *blei - ben* *für* *immer*

84

D

Fl.

Hb.

Fg.

Hr.

Hrj

Tr.

Br.

B.

Vcl.

I am thy folk people if be any man my folk people and

90

D

Fl.

Hb.

Fg.

Hr.

Hrj

Tr.

Br.

B.

Vcl.

I am thy folk God if al- and so man my

(Langsamer.) M. M. $\text{♩} = 60.$

Più tranquillo.

96

Fl.

Hr.

Cl.

Fag.

Tr.

Pk.

Hr.

Br.

R.

Vcl.

C. B.

Gott.
god.

Wo
Where

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

E

FL. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Hr. *mf*

Tr.

Pos. *mf*

Ph.

E

Vl. *mf* arco

Br. *mf* arco

mf
(mit größter Begeisterung)
con molto ispirazione

R. *mf*

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

Cell. *mf* arco

B.

E

126

Fl. Hr. Cl. Fag.

Hr. Tr. Pos. Pk.

Tr. Br.

R.

und nur der Tod, ——— wir nur al-lein ——— kann ja ——— end-
 and death a lone, ——— 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*

R.

sf
par de us.

Vcl. *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- lichen, da ich nicht irrt. *mf* Rei- ßet mir bei- we
 them- will I most mar- der nor love- his ho- ly spot. *mf* He stretches out his

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

mf for- gun, bei mir will ich in Land, bei mir will ich in Land.
mf mor- ning he guards his cho- sen band he guards his cho- sen band.

21

FL. *f*

Hr. *f*

Cl. *f* *in B*

Fag. *f*

Hr. *f* *in C Bass*

Tr. *f* *in G*

Pos. *f*

Ph. *f*

Vl. *f*

Br. *f*

Chor. *f*

Vcll. *f*

B. *f*

Ans *ich will in not- trau - en in un- serm seltsam Zeit! Die Zeit ab mir malb erweisen, Er*

f *My God I put my trust in, in time of grief and care; I have no cease for an quick, he*

34

Fl. *cresc.*

Hu. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Tr. *cresc.*

Tb. *cresc.* *mf*

Pcs. *cresc.*

Pk. *cresc.* *mf*

Vl. *cresc.*

Vl. *cresc.*

Br. *cresc.*

Chor.

cresc. *f*

god the giver gi - ven, to che - rish or to will to che rish or to

cresc. *f*

god the giver gi - ven, to che - rish or to will to che rish or to

cresc. *f*

Vcl. *cresc.*

B *cresc.*

40 **F**

Fl. *f*

Hr. *f*

Cl. *f*

Fag. *f*

Hr. *f*

Tr. *f*

Pos. *f*

Pr. *cresc. f*

Dr. *stacc. ff*

Br. *stacc. ff*

Chor. *fallt. will.*

Tail. *f*

B. *f*

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 score includes staves for Flöten (Flutes), Hoboen (Oboes), Clarinetten in B (Bass 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 orchestration with staves for Flöten (Flutes), Cl. (Clarinets), Hr. (Horns), Vl. (Violins), Br. (Violas), Vcl. (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 melodic lines in the violins and cellos.

9

Fl. *f*

Hr. *f*

W.

Br.

S. *f*

A. *f* full sin ri - falw fol - - lan, and sin raf - - ran fol - - lan,

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

B. *f* full sin ri - - falw fol - - lan and sin raf - - ran

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

Vcll.

B. *f*

13

Fl.

Hr.

W.

Br.

Chor. *f* sol - - la, gold' - - en raf - - - - - ran.

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

fol - - lan, sol - la, gold' - en raf - - - - - ran.

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 soll die Luft ith und das Herz soll Lust ith,

glad - ness fills the spi - - rit and the heart is joy ful

Vcll.

C.B.

G

21

FL. *cresc.* *f*

Hb.

Cl.

Fag. *cresc.* *f*

Hr.

Tr.

Bt.

Chor.

fel - low gold' en 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.

f

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

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

f

J

Vcl. *f*

B. *f*

J

38

Fl.

Hr.

Cl.

Fag.

Hr.

V.

Br.

Chor.

Toll.

B.

cresc.

f

cresc.

f

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

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

f

43

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

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

47

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

Da - get dank Du - so - - ras, daß wir uns zu - - ber reich - la gold'm
 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 her - - ren,
 wheat - ears. Let us sore en treat him,
 his great grace to

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

pfu - - ren und und hat's ge - näl - - ren sol - - le gold' in
 schon - us e - ver bless our in create bless our gol - den

61 K.

Cl. *f*

Fg. *f*

Hr. *f*

Fl. *divisi*

Br.

Chor. *anf. viv.*
wheat ears.

Vcl. B. ∞

K

65

Fg. *dim.*

Hr. *dim.*

Fl. *dim.*

Br. *dim.*

B. *Boas.*

Vcl. *dim.*

B. *dim.*

And. The.

*Etwas bewegter
un poco piu animato*

Fl. *f*

Ob. *f*

Clav. in B *f*

Fag. *f*

Horn Cbasso *mf*

Tr. *mf*

Br. *f*

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 sey-m Euch!

The Lord bless thee!

Vcll. *f*

B. *f*

mf

mf

mf

Etwas bewegter.

75

*bi-ten, die mit No-ë-mi kam; laß mich auf-hängen und sammeln die Äf- von den Äf-feln
bi-ten who with Na-ë-mi came let me glean from the sheaves the re- - - - pers*

81

*lauf.
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*

Fl.

Vl.

Vla.

Br.

Cl.

B.

Vcll.

B.

Lied-tern und wo sie fald für Pfaffen, gief' ihnen nach.
mai-dens and where they reap and har-vest go af-ter them.

mf

p

L

Fl.

Hr.

Vl.

Vla.

Br.

Cl.

B.

Vcll.

B.

(Wird großer Feind sein.)
Und nimm dich der Part,
und wenn thou thur-stest,

mf

markato

molto calore

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 dich all- lict mich ge-
It has been ful-ly sho- wed*

107

Fl. *p*

Hr. *mp*

Fag. *p*

Vl. *mf*

Br. *mf*

B. *f*

Vcll. *mf*

B. *p*

f *mf* *p* *mp*

108 109 110

f *mf* *p* *mp*

111

112

113

114

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115 47

FL. *f* *mf*

Hr. *f* *mf*

Fag.

Vl. *f* *mf* *dim.*

Br. *f* *mf*

B. *f* *mf*

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

Vcll.

B.

116 122

FL. *mf*

Hr. *mf*

Vl. *mf*

Br. *mf*

R. *mf* *mf* *mf*

B. *mf* *mf*

Was - - - - - au, noch dir die Ho- - - - - er Herr der Herr-
 hea - - - - - ren, will er com-pense the with his fa-vour.
 der Herr der Herr-
 Lord die Herr der Herr-
 hoth

Vcll.

B.

Vl. *string.*
 Br. *string.*
 R. *string.*
 Vcl. *string.*

trö - hat mich in freundlich an-gesprochen die - - in Muth, fa - br
 spo - ken peace and comfort to his hand maiden

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

Fl. *f*
 Hr. *f*
 Vl. *f*
 Br. *f*
 R. *f*
 Chor. *f*
 Vcl. *orco.*
 B. *f*

dank thee.
 (Munter) grazioso.
 Ich will die Pi - faln fol - len
 Bright - ly gleam the sick - les
 Ich will die Pi - faln
 Bright - ly gleam the

131

Fl.

Hr.

Cl.

Fag.

Tr.

Br.

Chor.

und die Auf-ruw fal - lau, wol - lu gold'ne Auf -

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

fal - lau, und die Auf-ruw fal - lau, wol - lu gold'ne wheat

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

Vcll.

B.

136

M.

Fl. *mf*

Hr.

Cl. *mf*

Fag. *mf*

Hr.

Vu. *f*

Br. *f*

M

Chor.

ears.

f

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

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

Vcll.

C.B.

f

M

746

Fl.

Hr.

Cl.

Fag.

Tr.

Br.

N

Chor.

gold' in Auf - - - - - run!

gol - den in wheat - - - - - ears!

den

Toll.

B.

N

151

Fl. *dim.*

Musical score for Flute (Fl.) in treble clef, 4/4 time. The notation features a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the second measure. The piece concludes with a fermata.

Hr. *dim.* Hörner in D.

Vl. *dim.* *pizz.*

Vl. *dim.* *arco*

Br. *dim.* *pizz.*

Musical score for Horns (Hr.), Violins (Vl.), and Trombones (Br.). The Horns part (Hr.) is in treble clef and includes the instruction "Hörner in D." and a dynamic marking of *dim.*. The Violins (Vl.) are in treble clef, with the first staff marked *dim.* and *pizz.* (pizzicato), and the second staff marked *dim.* and *arco* (arco). The Trombones (Br.) are in bass clef and marked *dim.* and *pizz.*. The section ends with a fermata.

Chor.

Musical score for Chorus (Chor.) consisting of four staves (three treble clefs and one bass clef). All staves are empty, indicating that the chorus is silent during this section.

Vcll. *dim.* *pizz.*

B. *dim.* *pizz.*

3069

Musical score for Violoncello (Vcll.) and Bass (B.). Both parts are in bass clef. The Violoncello part (Vcll.) is marked *dim.* and *pizz.*. The Bass part (B.) is also marked *dim.* and *pizz.*. The section concludes with a fermata.

Fl. Hr. Cl. Fag. Hr. Tr. Tb. B. Vcl.

Boas *mf*

Por - - - - - ror in. rina No - - - - - fu rin Thal. Bin rina No - - - - - fu rinter Jorner, so ist meine
 Scha - ron, and a li - - - - - ly of the vale. Like as a rose a mong the bushes, so is my

Fl. Hr. Cl. Fag. Hr. Hrf. Tr. Tb. B. Vcl.

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

Furim - lin inder Tod - - - - - traw. Er w - - - - - gni - - - - - hat mich mit Blu - - - - - men, die in bin Krank
 love among the Daughters. Here fre - - - - - shes me with flow - - - - - ers, for I am sick with

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, ein An-ge-sicht sein Ton - bau-er-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*
 han dri-um Lin - bu itt lieb - li-cher dem Wein.
 for thy love is — stron-ger far than wine.

Hufu
 Riset hon

Fl. *pp dim.* *pp* *Q*

Hb. *pp*

Cl. *pp* *pp*

Fg. *pp*

Hr. *dim.* *pp*

Tr. *pp* *dim.* *pp* *Q*

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

B. *pp*

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

pp *Q*

45

Fl. (010)

Hl. (00)

Cl. (0)

Fg. (00)

Hr. (00)

Hf.

N.

Br.

R.

B.

Low - - - in, low Long if 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.

Hb.

Cl.

Fg.

Hr. *marcato*

Hrf.

V.

Br.

R. *mf*

B. *mf*

Vcll.

B.

Whim I'm - - - in if mine and
My love is mine and

54

Fl. *cresc.*

Hr. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Tr. *cresc.*

Hr. *p* *cresc.*

Vl. *cresc.*

Br. *cresc.*

H. *cresc.*

Sopr. *cresc.*

B. *cresc.*

Vcll. *cresc.*

B. *cresc.*

if bin sein, der im - Ar
ich am his, who tar rieth a

if bin sein, der im - Ar
ich am his, who tar rieth a

60

Fl. *f* *dim.*

Hr. *f* *dim.*

Cl. *f* *dim.*

Fag. *f* *dim.*

Hr. *f* *dim.*

Hr. *f* *dim.*

V. *f* *dim.*

Br. *f* *dim.*

B. *f* *dim.*

Vcll. *f*

B. *f* *pizz.*

17

Fl. *mf* *p* *pp* *ppp*

Hr. *mf* *p* *pp* *ppp*

Cl. *mf* *p* *pp* *ppp*

Fag. *mf* *p* *pp* *ppp*

Hr. *p* *pp* *ppp*

Hrf.

Vl. *mf* *p* *pp* *ppp*

Br. *mf* *p* *pp* *ppp*

B. *mf* *p* *pp* *ppp*

B. *mf* *p* *pp* *ppp*

Viol. *mf* *p* *pp* *ppp*

B. *mf* *p* *pp* *ppp*

3069

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

M. M. ♩ = 120.

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

- Fl. (Flute):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Hb. (Horn):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Clar. (Clarinet):** Part 1, treble clef, key signature of two sharps (F#, C#), common time (C). The staff contains rests.
- Fg. (Bassoon):** Part 1, bass clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (f) dynamic.
- Hr. (Horn):** Part 2, treble clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (f) dynamic.
- F-Tr. (First Trumpet):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (f) dynamic.
- F-Tr. (First Trumpet):** Part 2, treble clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (f) dynamic.
- Pos. (Poson):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (f) dynamic.
- Pos. (Poson):** Part 2, treble clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (f) dynamic.
- Pos. (Poson):** Part 3, bass clef, key signature of one sharp (F#), common time (C). The staff contains notes starting with a forte (f) dynamic.
- Ph. (Percussion):** Part 1, bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Tr. (Trumpet):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Tr. (Trumpet):** Part 2, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Br. (Trombone):** Part 1, bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- S. (Soprano):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- A. (Alto):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- T. (Tenor):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- B. (Bass):** Part 1, bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- Vcll. (Violin):** Part 1, treble clef, key signature of one sharp (F#), common time (C). The staff contains rests.
- B. (Bass):** Part 2, bass clef, key signature of one sharp (F#), common time (C). The staff contains rests.

Fl. 8

Hr.

Cl.

Fg.

Tr.

Pos.

Ph.

Vl.

Vla.

Cv.

Cb.

Tm.

B.

f

f

Fl. *f*

Hr. *f*

Cl. *f*

Fg. *f*

Hr. *f*

V.Tr. *f*

Pos. *f*

Ph. *f*

Vl. *mezzo.* *f*

Br. *mezzo.* *f*

S.

A.

T.

B.

Vcll. *mezzo.* *f*

B. *mezzo.* *f*

35 71

Fl. Hb. Cl. Eg. Hr. V.Tr. Bs. Ph. Tr. Br. S. A. T. B. Vcl. B.

ff *mf* *cresc.*

3069

47 43

Fl.
Ob.
Cl.
Fg.
Tr.
Vln.
Vla.
Vcllo.
B.
S.
A.
T.
B.
Vcllo.
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 *gre- tely the bride groom,* *ble-sses the bri- de.*
B.

(Berest.) No. No. ♩ = 126.

Con moto.

60

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. *f* *dim.*

Fag. *f* *dim.*

Hr.

Tr.

Tb.

Ph.

(Berest.) No. No. ♩ = 126.

Con moto.

Hof.

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*

Detailed description: This system contains the first four staves of the score. The woodwinds (Flutes, Clarinets in B, and Bassoon) play sustained notes with a mezzo-forte (mf) dynamic. The harp part features a rhythmic pattern of eighth notes with triplets. The vocal soloists (Soprano 1, Soprano 2, Alto 1, and Alto 2) sing in a four-part setting, with lyrics in German. The key signature has two flats, and the time signature is common time.

Fl. *mf*

Cl. *mf*

Fg. *mf*

Harf.

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

S. 2. *f*

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

A. 2. *f*

Detailed description: This system continues the musical score. The woodwinds and harp parts continue with similar textures. The vocal soloists continue their parts, with the Soprano 1 and Alto 1 parts having lyrics in German. The dynamics remain consistent with the first system.

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.

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

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

A.1. *f*
 test you and to - his King - - - dom is no

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 30. 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, including triplets and sixteenth notes. The vocal parts have lyrics in Italian. The score includes dynamic markings such as *cresc.*, *dim.*, and *f*. The page number '30' is written in the top left and bottom right corners.

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

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

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

Lyrics for S. 1. and S. 2. in the second system:

S. 1.: *in kin*

S. 2.: *Qu - - - - - su.*

Lyrics for A. 1. and A. 2. in the second system:

A. 1.: *is no end.*

A. 2.: *cresc.*

Schluss-Chor. (Finalchorus).

Schnell. No. No. d = 116.

Allegro.

Fl. *in B.*

Cl. *in C.*

Fag. *in C.*

Hr. *basso.*

Tr. *in C.*

Pos. *G.D.*

Hr. *in C.*

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

Vi. *in C.*

Br. *in C.*

Chor

S. *f*

A. *f*

T. *f*

B. *f*

Vcll. *f*

B. *f*

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

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

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

FL. *f*

Hr. *f*

Cl. *f*

Fag. *f*

Mr. *f*

W. *f*

Br. *f*

f
 Prais' dir Tu - fo - - - - - roof, 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

f

f

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 - - - - -

V

12

Fl. *f*

Hr. *f*

Cl. *f*

Fag. *f*

Hr. *f*

Vl. *f*

Br. *f*

Chor.

f

Kit, in E - - - - - rit, in E - - - - - rit, in
 ver, for e - - - - - ver, for e - - - - - ver, for

E - - - - - rit, in al - - - - - la E - - - - - rit, rit,
 e - - - - - ver, for e - - - - - ver and e - - - - - ver,

Kit, in E - - - - - rit, in E - - - - - rit, rit,
 ver, for e - - - - - ver, for e - - - - - ver,

Kit, in E - - - - - rit, in E - - - - - rit,
 ver, for e - - - - - ver, for e - - - - - ver

Vcll. *f*

B. *f*

f V

Fl. *f* *pp* *f*

Hr. *f*

Cl.

Eg.

Hr.

Tr.

Pos.

Ph.

Vl.

Br.

S.

A.

T.

B.

in al - - - - - la
for e - - - - - ver and e - - - - - ver.

ff *f*

prais' six in e - - - - - night,
Praise ye for e - - - - - ver,

prais' six, fa - - - - -
Praise ye to Lord!

al - - - - - lu
e - - - - - ver and e - - - - - night,
e - - - - - ver.

fo - - - - - ras,
Lord,

prais' six, fa - - - - -
Praise ye the Lord - - - - - for
al - - - - - lu
e - - - - - ver and e - - - - - night,
e - - - - - ver,

Toll.

B.

X 45

Musical score for instruments including Flute (Fl.), Horn (Ho.), Clarinet (Cl.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tb.), Saxophone (Ph.), Piano (P.), and Double Bass (B.). The score features various musical notations such as clefs, notes, rests, and dynamic markings like *ff* and *f*.

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Cello/Double Bass (Cello/B.). The lyrics are written below the vocal lines.

S.
 Praise give, ye - fo - ral - lu - e - - - - - sing - - - - - kit.
 Praise ye the Lord - for e - ver and e - - - - - ver.

A.
 e - - - - - sing - - - - - kit, in
 e - - - - - ver for al - lu e - ver, e - - - - - sing - - - - - kit, in
 ver for

T.
 e - - - - - sing - - - - - kit.
 e - - - - - ver. Praise give!
 Praise ye! Praise give, ye - fo - - - - - ral, in
 Praise ye the Lord - - - - - for

B.
 al - - - - - lu
 e - - - - - ver and e - - - - - sing -

Cello/B.
 Musical accompaniment for Cello and Double Bass.

X

50

Fl. *f*

Hb. *ff*

Cl. *f*

Fg. *f*

Tr. *f*

Bs. *f*

Pc. *f*

P. *cresc.*

S. *ff*

A. *cresc.*

T. *ff*

B. *cresc.*

Vcl. B. *cresc.*

Pris vir ju- for - - sap, in al - lu e - - - nig-
Praise ye the Lord, - - for e - ver and e - - -

al - - lu e - - - nig -
e - - ver ver, for al - lu e - ver, e - - - - -

al - - lu e - - - nig -
e - - ver and e - - - ver. Pris vir! Praise ye! Pris vir ju- Praise ye the

bit, in al -
- ver, for e -

FL. *f* *cresc.*

HL. *f* *cresc.*

CL. *f* *cresc.*

Fag. *f* *cresc.*

Hr. *f* *cresc.*

Tr.

Pos. *f* *cresc.*

Ph. *f* *cresc.*

Tr. *f*

Br. *f*

Chor.

f *rit,* *ver,* *in* *for* *al -* *ver* *and*

f *rit,* *ver,* *Prais* *ye* *the* *Lord* *sof* *in* *for* *al -* *ver* *and*

f *rit,* *ver,* *for* *sof* *in* *for* *al -* *ver* *and* *rit,* *in* *for* *al -* *ver*

f *rit,* *ver,* *sof* *in* *for* *al -* *ver* *and* *rit,* *in* *for* *al -* *ver*

Viol. *f*

C.B. *f*

60

Fl.
Hr.
Cl.
Bsn.
Tr.
Tb.
Pa.
Vl.
Vc.
Br.

Chor.

Vcll.
B.

e - - - - - naig - - - - - nit!
e - - - - - ver!

Prais
Praise

dir,
ye,

in
for

74

Fl. *ff*

Hr. *ff*

Cl. *ff*

Fg. *ff*

Hr. *ff*

Tr. *ff*

Pos. *ff*

Ph. *ff* *tr*

Vl. *mf* *dim.*

Br. *mf* *dim.*

S. *ff* *mf*

A. *ff* *mf*

T. *ff* *mf*

B. *ff* *mf*

men!

Vcl. *mf* *dim.*

B. *mf* *dim.*

2 $\frac{2}{2}$

Fl.

Hb.

Cl.

Eg.

Hr.

Tr.

Pos.

Ph.

Vl.

Br.

S.

A.

T.

B.

Vcl.

B.

cresc.

dim.

mf

tr

cresc.

mf

cresc.

cresc.

cresc.

cresc.

cresc.

dim.

man!

cresc.

dim.

dim.

meru!

dim.

cresc.

dim.

dim.

cresc.

cresc.

dim.

dim.

cresc.

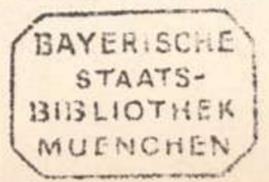
dim.

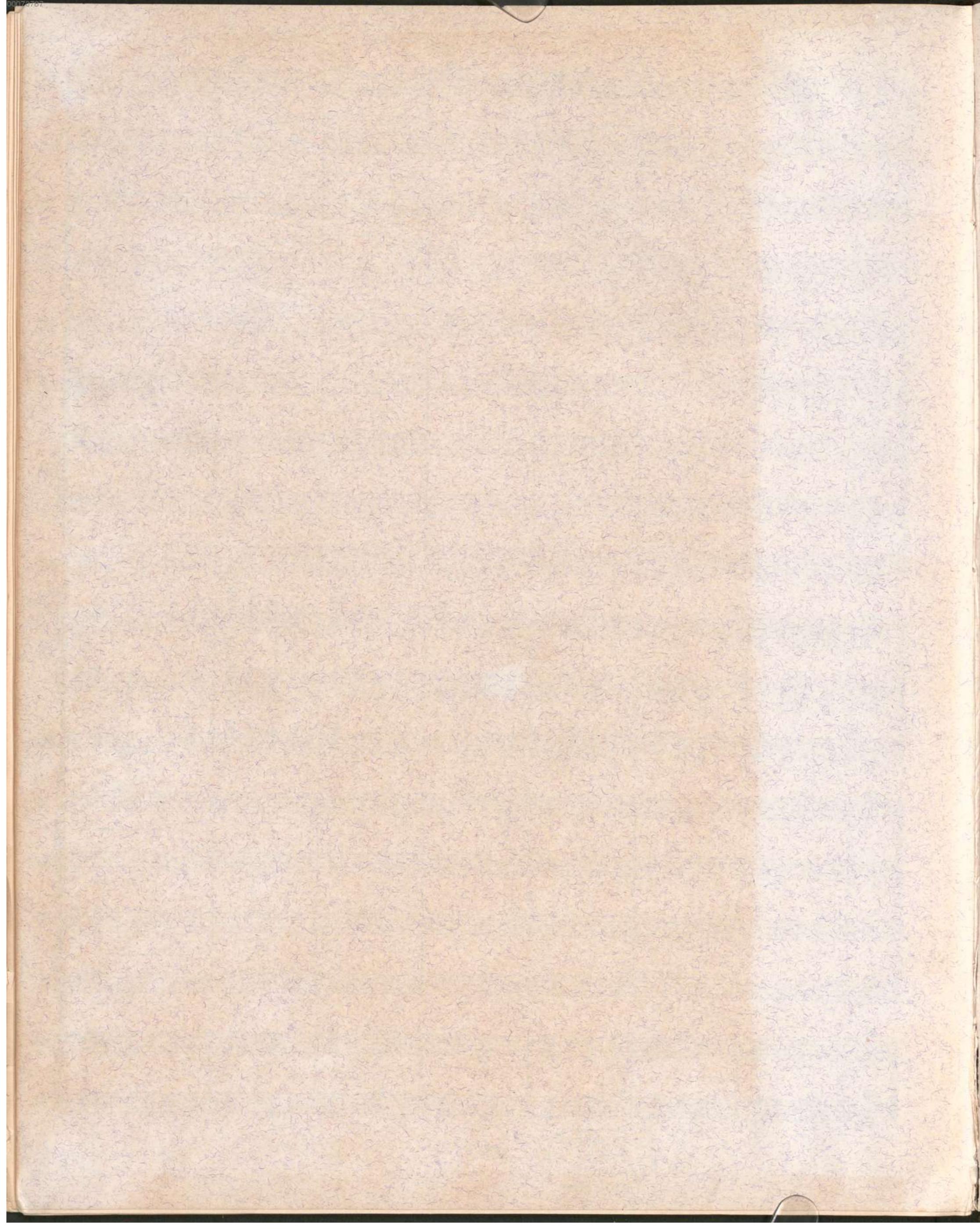
mf

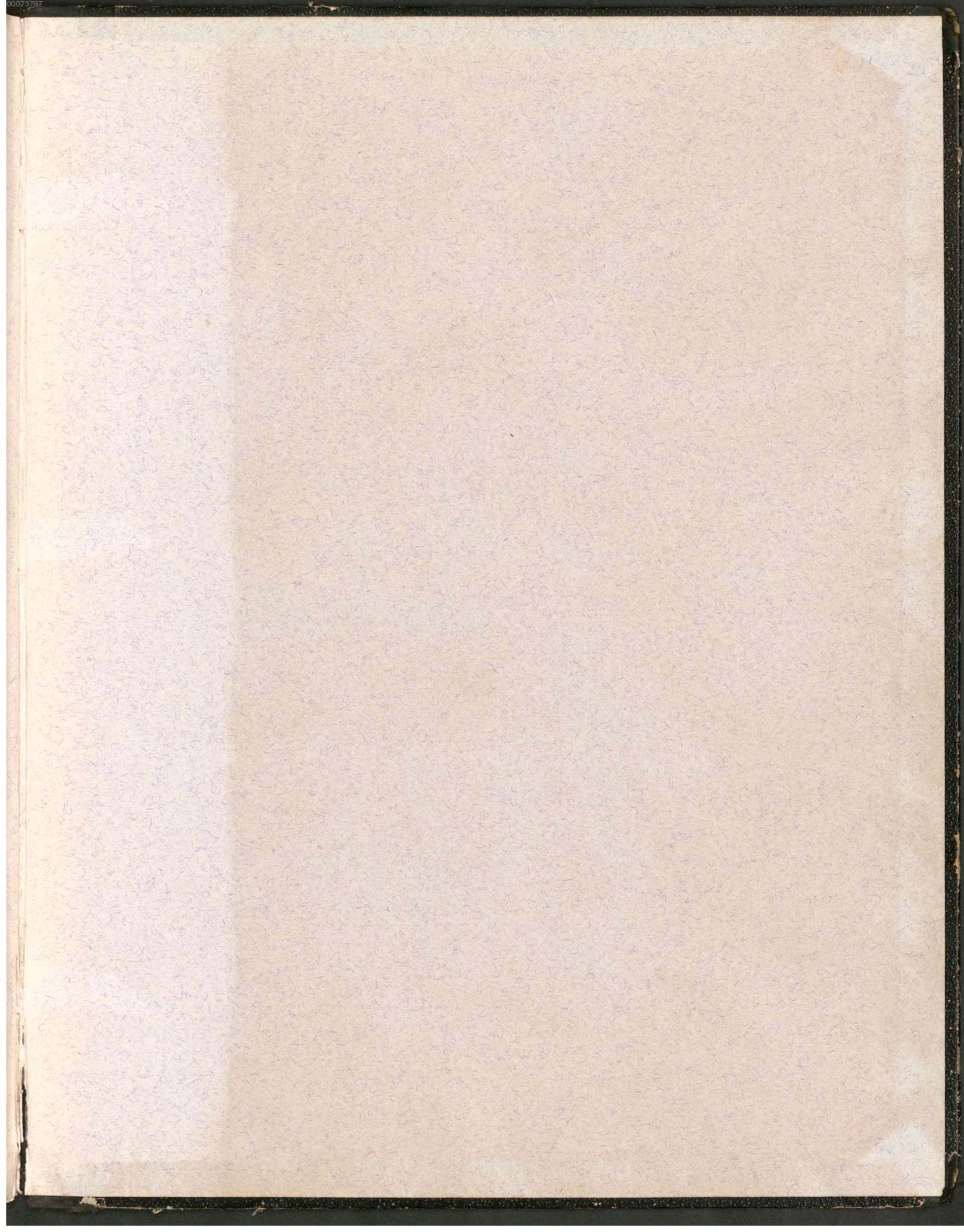
cresc.

This page contains a musical score for an orchestra and voices. The instruments and parts are arranged as follows from top to bottom:

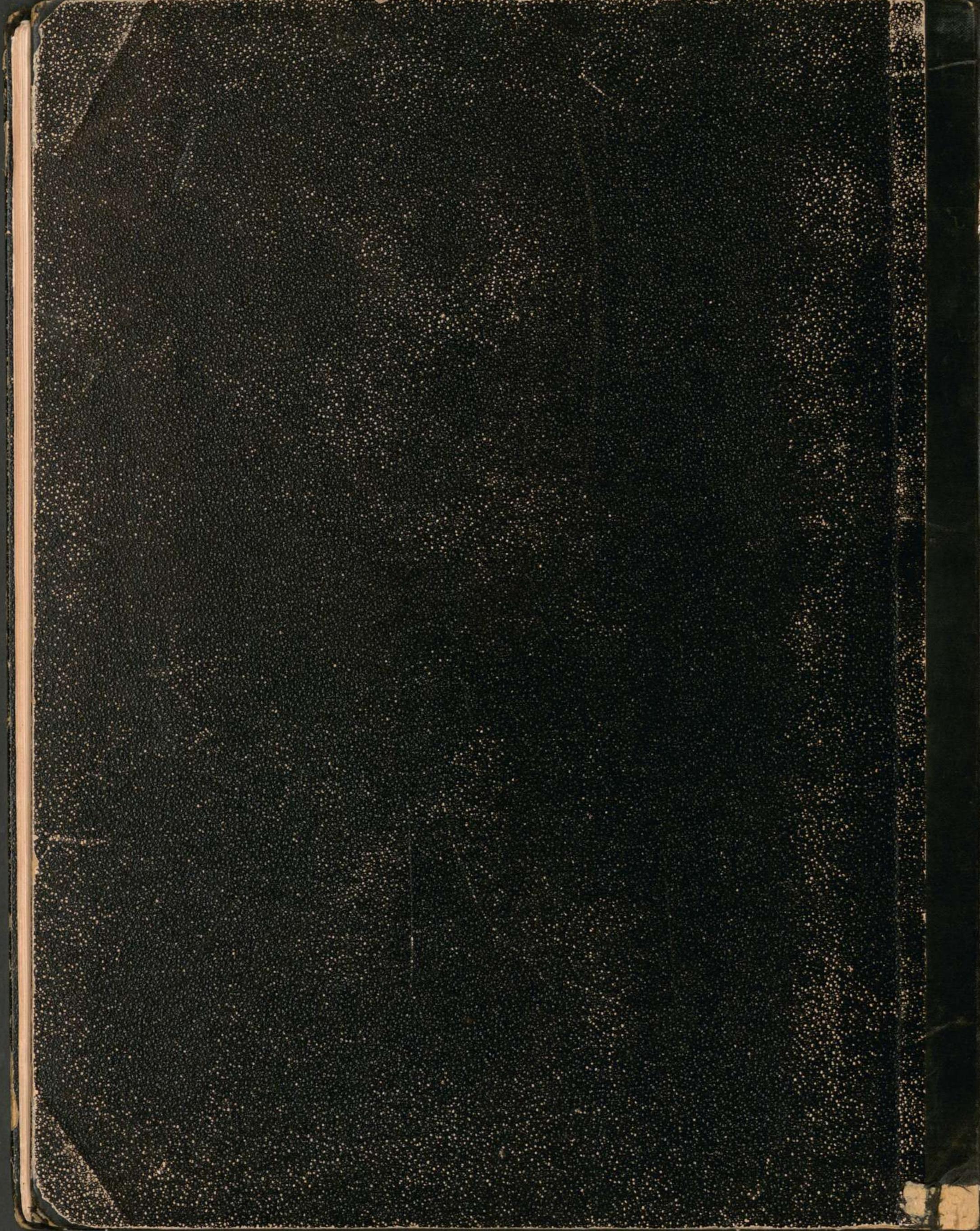
- Fl.** (Flute): Treble clef, key signature of one sharp (F#). It features a melodic line with slurs and dynamic markings.
- Hb.** (Horn): Treble clef, key signature of one sharp (F#). It plays a sustained harmonic accompaniment.
- Cl.** (Clarinet): Treble clef, key signature of two sharps (F#, C#). It plays a sustained harmonic accompaniment.
- Fg.** (Bassoon): Bass clef, key signature of one sharp (F#). It plays a sustained harmonic accompaniment.
- Mr.** (Trumpet): Treble clef, key signature of one sharp (F#). It plays a sustained harmonic accompaniment.
- Tr.** (Trombone): Treble clef, key signature of one sharp (F#). It plays a sustained harmonic accompaniment.
- Pos.** (Percussion): Two staves, one for snare drum and one for bass drum, both in key signature of one sharp (F#). It provides rhythmic accompaniment.
- Ph.** (Tuba): Bass clef, key signature of one sharp (F#). It plays a sustained harmonic accompaniment.
- Fr.** (French Horn): Two staves, Treble clef, key signature of one sharp (F#). It plays a melodic line with slurs and dynamic markings.
- Br.** (Bassoon): Bass clef, key signature of one sharp (F#). It plays a melodic line with slurs and dynamic markings.
- S.** (Soprano): Treble clef, key signature of one sharp (F#). It has a whole rest.
- A.** (Alto): Treble clef, key signature of one sharp (F#). It has a whole rest.
- T.** (Tenor): Treble clef, key signature of one sharp (F#). It has a whole rest.
- B.** (Bass): Bass clef, key signature of one sharp (F#). It has a whole rest.
- ten.** (Tenor): Bass clef, key signature of one sharp (F#). It plays a melodic line with slurs and dynamic markings.
- B.** (Bass): Bass clef, key signature of one sharp (F#). It plays a melodic line with slurs and dynamic markings.







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*

Ku. *f*

B. *f*

The image shows a page of a musical score for a symphony orchestra. The instruments listed on the left are Flute (Fl.), Horn (Hr.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet (Tr.), Trombone (Pos.), Percussion (Pr.), Violin (Vl.), Viola (Br.), Cello (S.), Double Bass (A.), Tenor (T.), Bass (B.), and Cymbals (Ku.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features a series of sustained notes, likely for a rehearsal or recording session. A central reference chart is overlaid on the score, containing a ruler (0-50mm), a color calibration chart, and a resolution test chart. The chart includes numbers 1-6, a resolution test with various patterns, and a color calibration chart with various colors. The text 'BSB Bayerische Staatsbibliothek' and '© 2007 digitalfoto-trainer.de' is visible on the chart.