

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.

Personen:

(Persons.)

Ruth, (Ruth) Sopran.

Orpha, (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 Adolphe Le Beau Op. 27.

(Langsam.) No. No. 1 - 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. 1 - 56.

A

Fl. *mf*

Hb. *mf*

Cl. *mf*

Fag. *mf*

Hr. *mf*

Pos.

Ph.

A

Vl. *f* *mf*

Br. *mf* *f*

Chor.

Waa-ter ja-ter fai-er Waa-ter Aa-ter Aa-ter Aa-ter Aa-ter

Waa-ter ja-ter fai-er Waa-ter Aa-ter Aa-ter Aa-ter Aa-ter

Both, to their be- lo-ved, mother, faith-ful, sons, de- vo-tes, go de-

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

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

A

Fl. *Flute*

Hr. *Horn*

Cl. *Clarinet*

Fag. *Bassoon*

Hr. *Horn*

Pos. *Trumpet*

Ph. *Phonograph*

Fl. *Flute*

Br. *Brass*

Chor. *Chorus*

und das heißt man - ver - geß nicht Lie - be ist ein Heil - sel.

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

Vcl. *Violin*

B. *Bass*

B

Hr. *mf*
 Tr. *p*
 Br. *p*
 B. *mf*
 O. *mf*
 Cl. *mf*
 Cell. *p*

Jam - nur und Noth. Tief - er mich ^{er} laut in. er - ret - te mich; hilf mir in die - ses No - th und er -
 poor and in misery con - sider my anguish and de - li - ver me, plead thou my cause and

B

Fl. *cresc.* *mf* *Dim.* *rit.*
 Br. *cresc.* *mf* *Dim.* *rit.*
 B. *cresc.* *f* *Dim.* *rit.*
 O. *cresc.* *mf* *rit.*
 Cl. *cresc.* *rit.*
 Cell. *cresc.* *mf* *Dim.* *rit.*

lo - te mich; er - qui - che mich durch dein Wort; er - ret - te mich!
 save - me, o quicken thou me through thy word; de - li - ver me!
 lo - te mich; er - qui - che mich durch dein Wort; er - lo - te mich!
 save - me, o quicken thou me through thy word; and save me!
 lo - te mich; er - qui - che mich durch dein Wort; er - qui - che mich!
 save - me, o quicken thou me through thy word; o qui - che me!

6

Fl.

Ob.

Cl.

Fag.

Hr.

Pr.

Pr.

Tr.

Br.

Chor.

Ku.

B.

und ge-tes-ten Ma-cha-ron und Shi-li-on Ma-cha-ron und Shi-li-on!

Ma-cha-ron und Shi-li-on!

us. De par-tung Ma-cha-ron und Shi-li-on Ma-cha-ron und Shi-li-on!

12

Fl. *mf* *dim.* *p*

Hb. *mf* *mf* *dim.* *p*

Cl. *mf* *mf* *dim.* *p*

Fag. *mf* *f* *dim.* *mf* *p*

Hr. *mf* *mf* *dim.* *p* *pp*

Tr. *mf* *p* *p* *pp*

Fl. *f* *mf* *dim.* *p*

Br. *mf* *dim.* *p*

Chor.

Cel. *mf* *f* *mf* *dim.* *p*

B. *mf* *mf* *dim.* *p*

No. 2.

Getragen. (Larghetto) M. M. ♩ = 84.

Fl. *p* *mf*

Hr. *p* *mf*

Fg. *p* *mf*

S. *mf*

Ich mir Al-les in der Hand, laßt mich ein-mal in das Land, laßt mich Ach-mu fast ge-
 Left of all I held be-fore, turn I once more to that land, thought to grief and wee it

Getragen. (Larghetto) M. M. ♩ = 84.

Fl. *p*

Hr. *mf* *p*

Fg. *mf* *p*

Hr. *mf* *p*

S. *f* *p*

be-fore, fast mich sorg an sich mit hand. *mf* *p* *f*
 bore me, throbs my heard for Jew-dahs strand. *mf* *p* *f* *f*
 Gofel's Ach-mu laßt mich
 Bethel's mea dows let me

Fl. *cresc.*

Hr. *cresc.*

Fg. *cresc.* *mf*

Hr. *cresc.* *mf*

S. *cresc.* *f*

plan-m, Ach-mu find ich dort al-lein, will ge-fo-raf mich vor-train, *f*
 lock on, there a-lone shall I find rest, God a-lone put I my trust on, *f* grace will

Etwas bewegter.
(Un poco più animato.)

15

Orga. *Ruth.* *mf*

Orga. *mf*

Ich und vol-ke al- nicht weissen, daß wir die auf dich ge-
 light will be to us the tri- al, al- so we are of thy
 min- der mit uns sein!
 fol low his be- hest!

Etwas bewegter.
(Un poco più animato.)

Erstes Zeitmass.
(Tempo 1.)

23

Orga. *mf*

Orga. *mf*

Orga. *mf*

fo- rum.
 peo ple.
 Nömi. *f*

O kom- mit nicht mit uns, ich löf- ten ver- bitt in in- rer Mütter hand, bi
 O come-ye not with me, my daughters, tur- ye to your mothers haus',
Erstes Zeitmass.
 (Tempo 1.)

29

Eg. *p* *mf*

Hr. *p* *mf*

Ho. *p*

N. *p*

mit-ge-ist' lang' mit im und and. Was' Ihr ge-hen den lie-ben
 with us me is my soul cast down. As-ge dealt with me de-

33

Cl. *f*

Eg. *mf*

Hr. *mf*

Ob-ten par-ted, mit' was' Ihr Ge-tes mit ge-hen, halt' auf-m' ab' der' j'ed' Zeit
 as youe lo-ving care to me' re- quite the Lord ye both in

37

Cl. *f*

Eg. *f*

Hr. *f*

Fl. *mf*

Br. *mf*

B. *mf*

O. N. *mf*

Ku. *mf*

Recit.

Org.

mf

Recit. O' min' mit' mit, verlaf' mit' nicht, verlass' die' find' der' Hoff' das'
Org. O' leave us nat, forsake us not our be the care of a-ge's
mf

44

Hb. *mf*

Hg.

Hr.

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

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

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

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

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Al - tern, der Jam - te Nacht, der Chri - gen Licht.
 wack - ness, see hands the strength, our eyes the light.

mf
 O blei - bet
 O tra - rij
 hier
 wie
 die
 Kin - der
 der
 Saug - lings

45

Hb. *mf*

Hg.

Hr.

Tr. *f*

Br. *mf*

Tn. *f*

B. *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

blei - bet uns in eu - rer Mutter haus und in eu - rer Na - tur Land.
 tra - rij still dwell in your mothers house and in your fa - - thers land.

Fl. *mf*

Fg. *mf*

Tr. *p*

Tn. *p*

Br. *p*

Tn. *mf*

mf *mf*

Satz mir kein Weh mehr bliff, mich jammert's fast und widerwird ich zu Ju-fo-saph's Land. Ich bin
 I have no low-ger sons ah woe is me and sore a-against me is Je-ho-rah's hand.

Fl. *mf*

Tn. *mf*

Fg. *mf*

Tr. *mf*

Tn. *mf*

Br. *mf*

Tn. *mf*

mf

bli - bet für und für — wird sich be - gli - chen mit der Lie - be für - lig
 There fore re main Je - chance — may be be - crowned and blessed in love's most ho - li - g

Fl. *mf*

Tn. *mf*

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

Fl. *mf*

Hf. *mf*

Eg. *mf*

Kr. *mf*

Hrj.

Tr.

Br. *mf*

R. *großer Leidenschaft. (molto marcato.)*

Su *fin* *will auf* *ist* *fin* *und* *woher*
thou *quest* *goest* *there* *will* *and* *is* *so* *go* *again,* *and* *not* *where*

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

Fl.

Hf.

Eg.

Kr.

Hrj.

Tr.

Br.

R. *mf*

Su *bleibt* *will auf* *ist* *blei* *ben* *immer*
thou *re* *mai* *nest* *will* *and* *is* *ter* *rij* *for*

84 **D**

Fl. Hb. Fg. Hr. Hr. P. Br. B. C.

I in thy folk people if and mine my folk people and

90

Fl. Hb. Fg. Hr. Hr. P. Br. B. C.

I in thy God God if and mine my

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

96

Fl. I. Fl. II. Cl. Bass. Tr. Tm. Pr.

Detailed description: This block contains the first system of the orchestral score. It includes staves for Flute I, Flute II, Clarinet, Bassoon, Trumpet, Trombone, and Percussion. The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include piano (p), mezzo-forte (mf), and forte (f). The Flute parts have long, flowing lines with slurs. The Clarinet and Bassoon parts have more rhythmic patterns. The Trumpet and Trombone parts play sustained chords. The Percussion part is mostly silent.

Hf. I. Hf. II.

Detailed description: This block contains the staves for Horn I and Horn II. Both horns play sustained chords throughout the system, providing harmonic support for the other instruments.

Vl. I. Vl. II. C.

Detailed description: This block contains the staves for Violin I, Violin II, and Cello. The Violin I and II parts have melodic lines with slurs and dynamics ranging from p to f. The Cello part plays a steady, rhythmic accompaniment.

Gott. god. Wo Where

Vi. D.B.

Detailed description: This block contains the staves for Viola and Double Bass. The Viola part has a melodic line with slurs and dynamics. The Double Bass part plays a steady, rhythmic accompaniment.

120

Fl.
Cl.
Fag.
B.

Hr.
Tr.
Tb.
B.

Tr.
Tb.
B.

S.
und nur der Tod, — — — — — er mis al-lein — — — — — kann je — — — — — über
and death a lone, — — — — — and on-ly he — — — — — shall e - - - - - ver

Viol.
B.

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

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

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

Cl. *mf* *mf*

Fag. *p* *mf*

Hr. *p* *mf*

Tr.

Bs. *p* *p* *p*

Pk.

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

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

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

B.

ffritorn.
parte us.

Vcl. *p* *mf* *f*

B.

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

21

Fl. *f*
 Ob. *f*
 Cl. *in B* *f*
 Fag. *f*
 Hr. *in C* *f*
 Tr. *in G* *f*
 Bsn. *f*
 Ph. *f*
 Vl. *f*
 Br. *f*
 Chor. *f*
 Vcll. *f*
 B. *f*

Wird ihn nicht in Not. Trau - er in mirer pfusenen Zeit! Die tau ab mirer ab speien, Er
I My God I put my trust in, in time of grief and care; I have no cause for an quish, he

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Hr. *cresc.*

Tr. *cresc.* *mf*

Pcs. *cresc.*

Ph. *cresc.* *mf*

Vl. *cresc.*

Br. *cresc.*

Chor.

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

Vcll. *cresc.*

B *cresc.*

40 **F**

Fl. *f*

Hr. *f*

Cl. *f*

Bsn. *f*

Tr. *f*

Tb. *f*

Perc. *f*

Pr. *cresc. f*

Vl. *stacc.*
ff stacc.

Br. *ff stacc.*
ff

Chor. *fillt.*
will.

Vcl. *f*

B. *f*

F

Scene II. No. 4. Chor.

(Munter)
grazioso.

Flöten.

Hoboern.

Clarinetten in B.

Fagotte.

Hörner in C.
(bass)

Violinern.

Bratschen.

Chor.

Violoncello.

Bass.

9

Fl. *f*

Hr. *f*

Vl.

Br.

s. f

Chor. A. *f* fall sin Ti - falu fal - - lan, and sin Auf - - ran fal - - lan,

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

f fall sin Ti - - falu fal - - lan and sin Auf - - ran

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

Vcll.

B.

3

Fl.

Hr.

Vl.

Br.

Chor. *mol - - la,* *gold' - - nu* *Auf - - - - - ran.*

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

fal - - lan, *mol - - la, gold' - - nu* *Auf - - - - - ran.*

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

Vcll. *f.*

Fl. *crco.*

Hr.

Cl. *crco.*

Fag. *crco.*

Hr.

Tr.

Br.

Viol.

B.

Chor.

fal - lan gold' m Af - - - - - rou.

son the gol - - den wheat - - - - - ears.

31

Fl.

Hr.

Cl.

Fag.

Hr.

mf

f

mf

Vl.

Br.

f

Chor.

Auf - - - - - ren. Mann das Feld dann kahl ist, froh-lich im-mer

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

f

Vcl.

B.

38

Fl. *cras.* *f*

Hr.

Cl.

Fag. *cras.*

Hr.

Vl.

Br.

Chor.

What a harvest - - how gold' mine Oaf - - - - - are.
 past is high the gol - den wheat - - - - - ears.

Toll.

B. *f*

61 K.

Cl.

Fg.

Hr.

Vl.

Br.

Chor.
anf. mus.
wheat ears.

Vcll. B.

K

Fg.

Hr.

Vl.

Br.

B.

Vcll.

B.

No. 5.

*Etwas bewegter
un poco più animato*

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in B.), and Bassoon (Fag.).

Musical score for Horns and Bassoon (Horn Cbass).

Musical score for Trumpets (Tr.) and Trombones (Tr.).

Musical score for Ruth.

Ruth mf

*Gott, der Ho-w-
My Lord the Ho-w-*

Musical score for Bass.

*Gott sei mit Euch!
Lord be with you!*

*Wer bist du?
Who art thou?*

Musical score for Chorus (Chor).

der Gott seg-ne Euch!

The Lord bless thee!

Musical score for Tuba (Tub.) and Bass (B.).

Etwas bewegter.

Vl. I
 Vl. II
 Br.
 B.
 Tenor
 B.

bi-ku, die mit No-ë-mi kam; laß mich auf-lapen und sammeln die Äf-ren der Refuitorren
bi-less who with Na-ë-mi came let me glean from the sheaves the sea - - - - - pers

Vl. I
 Vl. II
 Br.
 B.
 Tenor
 B.

Go-re al, meine Tochter! Gese nicht auf andern A-sten, sondern bleib' bei mir in den
Li-ken o my daughter glean thou not on o-ther pastures, tar-ry but with these my

mf
mf
mf
mf.
legg.
f
mf
mf

L

Fl.

V.

B.

B.

B.

Low - ten sind vor mir Feld für Pfeifen, auf ihnen mach.
 mai - dens and where they reap and har - vest go af - ter them.

Vcll.

B.

L

Fl.

Hr.

V.

B.

B.

B.

(Wid. großer Feingeb.)
 son molto colore

Und wenn sie hin - geh,
 und wenn thou thur - stest,

Vcll.

B.

Fl.

H.

Vl.

Br.

T.

B.

Vcll.

B.

Wo-derst findt Gnu- de ist vor dirren Augen fort, des
 From whence have I found grace be fore thine eyes my Lord, that
 ges' gnu Gefäß und trin - ke.
 drink from the ves - sels there.

Vl.

Br.

T.

B.

Vcll.

du mich bald er - kennest, du ist doch frond dir bin?
 thou has knowledge of me, though I be a stranger?
 Et vobis al - led mir ge -
 It has been ful - ly sho - wed

fl. *p*
 Hrn. *p*
 Fag. *p*
 Vn. *mf*
 Br. *mf*
 B. *mf*
 Cell. *mf*
 B. *p*

fagt, was an Her- i mi die ge- hau, das ist die Wa- - terland vor-
 me, that thou didst to He - o - mi that thine Fa- ther and thy mo- ther

fl. *mf*
 Hrn. *mf*
 Fag. *mf*
 Vn. *mf*
 Br. *mf*
 B. *mf*
 Cell. *mf*
 B. *mf*

las-ten und All-les was dir lieb und theuer, und ge- - gift in ein fer-nes
 lea-ving and all that precious was and dear, and your neyed to the strongers

orosc.
orosc.
orosc.

FL. *mf*

HL. *f*

Fag.

VL. *f* *mf* *dim.*

Br. *f* *mf*

B. *f*

Land, das du ge-*vor* mich ge-*kannt*. *Je-su-sa, der Herr der*
 land, that thou be-*fore* hadst me *ver-known*. *Je-ho-va, Lord of earth and*

Vcll. *f*

B. *f*

FL. *mf*

HL. *f*

VL. *mf*

Br. *mf*

R. *mf* *mf* *mf*

B. *f*

Was - - - *tu*, *werd* dir die *fo*-*ru* *hat* *vor*-*ge*halten.
 hea - - - *ren*, will er com-pense the with his *fa*-*vor*.

Vcll. *mf*

B. *mf*

Rechts.
Je-su
 Lord *die* *he* *ge* *ho* *l* *l* *h*

Fl. string.

Cl. string.

Bs. string.

V. *f*

Vi. *f*

C. *f*

B. *f*

Chor.

Vi. *f*

Lyrics:
 hi - hat mich in freundlich an-gesprochen die - - re Magd,
 spe - ken peace and comfort to his hand maiden
 fa - be

Chor.
 (Munter) No. No. 1-66.
 grazioso.

Fl.

Cl.

Bs.

V. *f*

Vi. *f*

C. *f*

B. *f*

Chor.

Vi. *f*

Lyrics:
 (Munter) grazioso.
 Ich bin die - selb ful - len
 Bright-ly gleam the sick - les
 Ich bin die - selb
 Bright-ly gleam the

Fl.
Cl.
Fag.
Tr.
Tb.

Musical score for Flute, Clarinet, Bassoon, Trumpet, and Trombone. The Flute part features a melodic line with grace notes and slurs. The Clarinet and Bassoon parts are mostly rests. The Trumpet and Trombone parts provide harmonic support with sustained notes and some rhythmic patterns.

Chor.

und die Auf-ruh fallen, rol-len gold'ne Auf
 and the wheat-ears trem-ble, ripe and gol-den
 fal-len, und die Auf-ruh fallen, rol-len gold'ne wheat
 sick-les and the wheat ears trem-ble ripe and gol-den

Chorus with German and English lyrics. The lyrics describe the ripening of wheat and the golden harvest. The music is in a simple, homophonic style.

Vcll.
B.

Musical score for Violoncello and Bass. Both parts play a simple, sustained harmonic accompaniment consisting of long notes and chords.

M.

Fl.

Cl.

Fag.

Tr.

Vu.

Br.

M

Chor.

rau. Freu-denzoll die Luft ist imd das Herz voll Luft ist,
 ears. Glad-ness fills the spi-rit, and the heart is joy ful

Voll.

C.B.

M

Fl. *resc.*

Cl. *al2*

Fag. *resc.*

Tr.

Vi.

Br.

Chor:

fal - low gold' n' Af - - - row, ful - - - low
 bow the gol - den wheat - - - ears, ful - low gold' - - -
 bow the gold' - - -

Celli

C.B.

Fl.

Cl.

Fag.

Tr.

Br.

V.

V.

Chor.

Fag.

B.

gold' in gold - den in wheat - ears!

N

N

Fl. *dim.*

Musical score for Flute (Fl.) in G major, 4/4 time. The staff contains a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the fourth measure. The piece concludes with a fermata.

Hr. *dim.* *Hörner im D.*

Musical score for Horns (Hr.) in G major, 4/4 time. The staff contains a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the fourth measure. The piece concludes with a fermata. The instruction *Hörner im D.* is written above the staff.

Vi. *dim.* *pick.*

Musical score for Violins (Vi.) in G major, 4/4 time. The staff contains a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the fourth measure. The piece concludes with a fermata. The instruction *pick.* is written below the staff.

Br. *dim.* *arco*

Musical score for Brass (Br.) in G major, 4/4 time. The staff contains a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the fourth measure. The piece concludes with a fermata. The instruction *arco* is written below the staff.

Chor.

Musical score for Chorus (Chor.) in G major, 4/4 time. The staff contains a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the fourth measure. The piece concludes with a fermata.

Vcll. *dim.* *pick.*

Musical score for Violins (Vcll.) in G major, 4/4 time. The staff contains a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the fourth measure. The piece concludes with a fermata. The instruction *pick.* is written below the staff.

B. *dim.* *pick.*

Musical score for Basses (B.) in G major, 4/4 time. The staff contains a melodic line with slurs and a dynamic marking of *dim.* (diminuendo) starting in the fourth measure. The piece concludes with a fermata. The instruction *pick.* is written below the staff.

20

P

Fl.

Ob.

Cl.

Fg.

Hr.

Tr.

Tb.

Vcl.

Lin - - ba.
love. ———

Bring Lin - the light under my minnow's foot in from
His left hand underneath my head and his

P

21

Fl.

B.

B.

Vcl.

Ruf - - he
rig em

for-got me.
bra-ces me.

Diefe meine Fremdin du bist fein;
Beau-ti-ful may love thou art to me,

hoffen dich
and time

P

3069

Fl. Hr. Vl. Br. R. B. Tull.

mf *p* *p* *p* *p* *p* *p*

o küß-ten mich mit dem küß. küß-ten
 O kiss me with the kiss of thy

Augen, sind Aug-ge-sund-heit-ge-ber-er-ge-ber.
 eyes, are me as the do-ors eyes.

Fl. Hr. Vl. Br. B. Tull. C.B.

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

Wunder-
 mouth;

dein küß-ten Lie-ber ist lieb-lich-er denn mein.
 for thy love is stron-ger far than mine.

Haus
 Kochen

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

Hb. *pp*

Cl. *pp* *pp*

Fg. *pp*

Hr. *dim.* *pp*

Hr. *p*

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

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

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

B. *p*

B. *pp*

and, *mein Fräulein, meine Liebste mit Komme her! Die Blumen sind gar-er-gekommen im*
up — my beautiful one. my be-loved and come — here! The flo-wers are blooming out of the

pp *A*

Fl. (10)

Ob.

Cl.

Fg.

Tr.

Tr.

Br.

R.

B.

Lan - - - se, for Long is for-bi - - - sen - - - man and his
 earth, ——— the spring hath come ——— sing - - - ing and the

Ku.

B.

Fl. *p.* *cresc.*

Cl. *cresc.*

Bs. *p.* *cresc.*

Hr. *p.* *cresc.*

V. *cresc.*

Br. *cresc.*

T. *cresc.*

B. *cresc.*

S. *p.* *cresc.*
 if bin fion, tar im - Aer
 y am his, who tar rieth a

B. *p.* *cresc.*
 if bin fion, tar im - Aer
 y am his, who tar rieth a

Tub. *cresc.*

B. *cresc.*

Fl. *f* *dim.*

Hr. *dim.*

Cl. *f* *dim.*

Fag. *f* *dim.*

Hr. *dim.*

Hr.

Vl. *f* *dim.*

Br. *f* *dim.*

B.

B.

Vcll. *f*

B. *ppizz.* *f*

Musical score for a symphony orchestra, page 65. The score includes staves for Flute (Fl.), Horns (Hr.), Clarinet (Cl.), Bassoon (Fag.), Trumpets (Tr.), Trombones (B.), and Double Basses (Kb.). It features various musical notations such as dynamics (*mf*, *p*, *pp*), articulation (accents), and phrasing slurs. The bottom of the page contains the number 3069.

No. 4. Hochzeitsmarsch und Chor.
(Weddingmarch and Chorus).
M. M. ♩ = 120.

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

- Fl. (Flute) in C major, common time.
- Hb. (Horn) in C major, common time.
- Clar. (Clarinet) in B-flat major, common time.
- Eg. (Euphonium) in C major, common time, starting with a forte (f) dynamic.
- Hr. (Horn) in C major, common time, starting with a forte (f) dynamic.
- K-Str. (Keyboard) in C major, common time, with a forte (f) dynamic.
- Tr. (Trumpet) in C major, common time, starting with a forte (f) dynamic.
- Tb. (Trombone) in C major, common time, starting with a forte (f) dynamic.
- Pk. (Percussion) in G major, common time, starting with a forte (f) dynamic.
- Dr. (Drum) in C major, common time.
- S. (Snare) in C major, common time.
- A. (Alto) in C major, common time.
- Z. (Zither) in C major, common time.
- B. (Bass) in C major, common time.
- Tell. (Tambourine) in C major, common time.
- B. (Bass) in C major, common time.

Fl. *ff* *tr* *mf* *cresc.*
 Cl. *ff* *tr* *mf* *cresc.*
 Bs. *ff* *mf* *cresc.*
 Tr. *ff* *tr* *mf* *cresc.*
 Vl. *ff* *tr* *mf* *cresc.*
 Cl. *ff* *tr* *mf* *cresc.*
 Cb. *ff* *tr* *mf* *cresc.*
 V. *ff* *tr* *mf* *cresc.*
 Vl. *ff* *tr* *mf* *cresc.*
 Cb. *ff* *tr* *mf* *cresc.*

Fl.

Hr.

Cl.

Eg.

Hr.

Tr.

Pos.

Ph.

Tr.

Br.

S.

A.

T.

B.

Vcll.

B.

cresc.

f

35

Fl. *mf cresc.*

Ob. *mf cresc.*

Cl. *mf cresc.*

Fg. *mf cresc.*

Hr. *mf cresc.*

T.Tr.

Tr.

Pn. *ff*

Vl. *ff* *tr* *mf* *cresc.*

Vla. *ff* *tr* *mf* *cresc.*

Cl. *ff* *cresc.*

Cb. *ff* *cresc.*

S.

A.

T.

B.

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

Cb. *ff* *mf* *cresc.*

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Fl. *cresc. ff*

Hr. *cresc. ff*

Cl. *cresc. ff*

Fg. *cresc. ff*

Hr. *cresc. ff*

TTr. *cresc. ff*

Pos. *cresc. ff*

Pk. *cresc. ff*

Tr. *cresc. ff*

Br. *cresc. ff*

S.

A.

T.

B.

Kll. *cresc. ff*

B. *cresc. ff*

T

Stille - get' in sein' Saal,

Stoche the loud tim - bal

67 43

Fl.

Cl.

Bs.

Tr.

Tb.

Hr.

Vn.

Va.

Vcl.

B.

S.

A.

T.

B.

Vcl.

B.

sich *mit* *zum* *tan-ze*, *dem* *in* *dem* *Glan-ze* *er* *stelt* *er* *in* *der* *trau-* *er* *stelt* *er* *trau-*

go *forth* *with* *dan-ces*, *for* *with* *bright* *glan-cies* *que-* *talks* *the* *bride* *quom*, *ble-* *phes* *the* *bride*.

Fl. *ff* *tr* *mf* *cresc.*
 Hr. *ff* *mf* *cresc.*
 Cl. *ff* *mf* *cresc.*
 Fg. *ff* *mf* *cresc.*
 Tr. *ff* *mf* *cresc.*
 Vl. *ff* *mf* *cresc.*
 Pos. *ff*
 Pk. *ff*
 Vn. *ff* *mf* *cresc.*
 Vr. *ff* *mf* *cresc.*
 Br. *ff* *mf* *cresc.*
 B. *ff* *mf* *cresc.*
 A. *ff* *mf* *cresc.*
 T. *ff* *mf* *cresc.*
 B. *ff* *mf* *cresc.*
 Tm. *ff* *mf* *cresc.*
 B. *ff* *mf* *cresc.*

Soloist:
 Flott er-to-mur
 Lärm-lich Pfalmei-er,
 laßt er-m-ri-er,
 clack cymbals tum-der,
 strike lute and sack-but,
 no one dare sunder

(Berregt.) No. No. ♩ = 126.
Con moto.

Musical score for strings and woodwinds. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Violin (Vl.), Viola (Vla.), Cello (Vcl.), and Double Bass (B.). The woodwind parts (Fl., Cl., Fag.) feature a melodic line with a dynamic marking of *f* (forte) and a *dim.* (diminuendo) instruction. The string parts provide harmonic support with sustained notes.

(Berregt.) No. No. ♩ = 126.
Con moto.

Musical score for brass, choir, and percussion. The score includes parts for Trumpets (Tr.), Trombones (Tb.), Choir (Chor.), and Percussion (Ph.). The Trumpets and Trombones play a complex melodic line with triplets and slurs. The Choir part includes the instruction *Joined!*. The percussion part has a simple rhythmic accompaniment.

(Berregt.) No. No. ♩ = 126.
Con moto.

Solo-Quartett.

Stimmen der Engel.
(Angel voices.)

Flöten. *mf*

Clarinetten in B. *mf*

Fagotte. *mf*

Harfe.

Sopran 1. *f*
ffil, *f*
Ei- ge- n- um- w- an- ge- ten! Je-

Sopran 2. *f*

Alt 1. *f*
Heil ye- su- chri- sten- ble- sed- Je-

Alt 2. *f*



Fl. *mf*

Cl. *mf*

Fg. *mf*

Harf.

S. 1. *f*
je- su- chri- sten- ble- sed- Je-

S. 2. *f*

A. 1. *f*
ho- va- ri- us is with you for all

A. 2. *f*



Fl. *p*

Cl.

Eg.

Tr.

S.1. *p*
Zu - - her
tun - - Ich an
fol - - - gen
Da - - ge

S.2. *p*

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

A.2. *p*

Tr.

Cl.

Eg.

Tr.

Tr.

S.1. *mf*
nich.
nich.

S.2. *mf*

A.1. *mf*
nich.
nich.

A.2. *mf*

mf *mf* *mf*

Samm
für
for the Lord

weird. sub -

U

3069

Fl. ¹⁵

Cl.

Fg.

Hr.

S. 1.

f *f* *ff*

f *f* *ff*

f *f* *ff*

f *f* *ff*

S. 2.

A. 1.

f *f* *ff*

A. 2.

f *f* *ff*

Fl.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Cl.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Fg.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Hr.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

S. 1.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

S. 2.

A. 1.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

A. 2.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Fl.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Cl.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Fg.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Hr.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

S. 1.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

S. 2.

A. 1.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

A. 2.

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

pp *pp* *pp*

Schluss - Chor. (Finalchorus).

Schnell. No. No. d = 116.

Allegro.

7

Fl.

Ob.

Cl. in B.

Fag.

Hr. in C

Tr. in B.

Tromb.

C.D.

Vcl.

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

S.

A.

T.

B.

P.

Chor.

Preis dir Ju - fo - - - - - in ul - la E - - - - - rig
 Praise ye the Lord — for e - - - - - ver and e - - - - - ver for e - - - - - ver and e - - - - -

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

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

FL. II
 III
 CL.
 Fg.
 Tr.

W.
 Br.

f
 Praise ye the Lord — for e - ver and e - ver
 in ul - la E - - - - - nig - - - - - kit, in ul - la E - - - - - nig - - - - -

Chor.

f
 Praise ye the Lord — for e - ver and e - - - - -

kit, in ul - la E - - - - - nig - - - - - kit, in ul - - - - - la E - - - - - nig - - - - -
 ver, for e - ver and e - - - - - ver, for e - ver and e - - - - -

E - - - - - nig - - - - - kit, in ul - la E - - - - - nig - - - - - kit, in ul - la E - - - - - nig - - - - -
 e - - - - - ver for e - ver and e - - - - - ver, for e - ver and e - - - - -

Tal.
 B.

17

V

Fl.

Cl.

Bsg.

Tr.

Br.

Sopr.

Alto

Tenor

Bass

Vcll.

B.

Fl. *f* *d*

Hb. *f* *d*

Cl. *f* *d*

Fg. *f* *d*

Tr.

Tb.

Pk.

Vl. *f*

Vla. *f*

Vcl. *f*

Cb. *f*

S. *f* *p* *f* *p*

A. *f* *p* *f* *p*

T. *f* *p* *f* *p*

B. *f* *p* *f* *p*

Lyrics:

S. *prais'!* *prais' sis,* *prais' sis fa-* *fo - saf!*
Traise! *Traise ye* *Traise ye the* *Lord!*

A. *G - night.* *prais' sis fa-* *fo - saf, in* *al - lu* *G - night* *in*
e - - ver. *Traise ye the* *Lord, - for* *e - - ver and* *e - - ver* *e - - ver* *for*

T. *fo - saf!* *in* *al - - - - - lu* *G - night,* *prais' sis fa-*
Lord! - *for* *e - - - - - ver and* *e - - ver.* *Traise ye the*

B. *al - lu* *G - night.* *prais' sis, fa-* *fo - saf, in* *G - - - nig - tit,*
e - - ver and *e - - ver.* *Traise ye the* *Lord - , for* *e - - - - - ver,*

Fl. *f* *pp*
 Hb. *f*
 Cl. *p*
 E♭ *f*
 Hr.
 Tr. *f*
 Pos.
 Tbn.

M.
 Br. *ff*

S.
 Praise ye in *l*-*l*ight,
 Praise ye for *e*-*e*ver,
 Praise ye, for
 ye to
 Lord!

A.
 al-*l* *l*-*l*ight,
 e-*e*ver and *e*-*e*ver.
 Praise ye, for
 Praise ye the

T.
 for-*l*ord,
 Praise ye the
 for-*l*ord, in
 al-*l* *l*-*l*ight,
 e-*e*ver and *e*-*e*ver,
 in al-*l* *l*-*l*ight,
 for *e*-*e*ver and *e*-*e*ver.

B.
 in al-*l* *l*-*l*ight,
 for *e*-*e*ver and *e*-*e*ver.

Tbl.
 B.

X⁴⁵

Fl.
Ob.
Cl.
Bso.
Tr.
Tn.
Pn.

X⁵

S.
A.
T.
B.

Praise ye the Lord for ever, in al-ter-nate-ing-ly.
Praise ye the Lord for ever, in al-ter-nate-ing-ly.
Praise ye the Lord for ever, in al-ter-nate-ing-ly.
Praise ye the Lord for ever, in al-ter-nate-ing-ly.

Musical score for instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bso.), Trumpet (Tr.), Trombone (Tb.), and Percussion (Pk.). The score spans measures 98 and 99. Dynamics include *f* and *cresc.* (crescendo). The Flute and Oboe parts feature long, sweeping melodic lines with ties across measures. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some melodic movement. The Trumpet and Trombone parts are mostly sustained notes. The Percussion part consists of a steady rhythmic pattern of eighth notes.

Vocal and Choral score with lyrics. The lyrics are: "Prais, ver, in for, al - - - - - la ver and", "Prais dir Tu - fo - wuf in al - - la", "Praise ye the Lord for for e - ver and", "E - - - - - norig - prais, in al - la", "e - - - - - ver, for e - ver", "norig - prais, in al - - - - - la", "ver, for e - - - - - ver and". The score includes vocal lines and a Chorus section. Dynamics include *f* and *ff*. The vocal lines feature long, sustained notes with ties across measures, corresponding to the lyrics. The Chorus part provides a rhythmic accompaniment for the vocal lines.

Fl.

Ob.

Cl.

Fg.

Tr.

T.

B.

Pfe.

Vl.

Vl.

B.

C.

B.

P.