

BAYERISCHE
STAATS-
BIBLIOTHEK
MÜNCHEN

RUTH.

Biblische Scenen

gedichtet von

Robert Müsiol

für

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 Adolphe 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.

Paukern in C u. D.
gedämpft (damped)

Violinen.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncello.

Bässe.

Adagio.
(Langsam.) No. No. ♩ = 56.

14

H.

Ho.

Cl.

Fg.

Hr.

Pos.

Ph.

Fl.

Br.

S. - *for- saß's Irou,* *in fir-mis-ten* *und ge-ffindan* *Ma-fa-lou und* *Schi-li-ou.*

A.

T. - *his throne* *as as-cend, from* *us De-parting,* *Ma-ha-lou and* *Schi-li-ou.*

B. *in fir-mis-ten* *as as-cend from*

Ku.

B.

A

Fl. *f* *mf*

Hb. *mf*

Cl. *mf*

Fag. *mf*

Hr. *mf*

Pos.

Ph.

A

Vl. *f* *mf*

Br. *mf*

Chor.

Wahr und ge - rar sei - ner Wirtter Habt ihr besten liebten Döfer

Both, to their be - lo - ved, mother, faith - ful sons, de - voted, go d

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

B. *mf* *mf* stacc.

A

Fl. *25*

Hb.

Cl.

Fag.

Hr.

Pos.

Ph.

Vl.

Br.

Chor.

und der haupten From-er-ge-ru-er Lis-er von-der-Lo-fer.

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

Ku.

B.

B

11

Hr.
Tr.
Br.
R.
O.
Cl.
Fag.

Jamm - mer und Noth. Dieß - er mein G - lant ist. er - ret - te mich; fuhr mein Da - ß und er -
poor and in misery con - sider my an - guish and de - li - ver me, plead thou my cause and

B

16

Tr.
Br.
R.
O.
Cl.
Fag.

lö - se mich; er - qui - ck mich durch dein Wort; er - ret - te mich!
save - me, o quicken thou me through thy word; de li - ver me!

lö - se mich; er - qui - ck mich durch dein Wort; er - lö - se mich!
save - me, o quicken thou me through thy word; and save me!

lö - se mich; er - qui - ck mich durch dein Wort; er - qui - ck mich!
save - me, o quicken thou me through thy word; o qui - ck me!

Chor.

Langsam. (Adagio) M. M. ♩ = 56.

Instrumental score for Horns (Hb.), Percussion (Pos.), Piano (Pp.), Violins (Vl.), and Trombones (Br.).

Hb. *p* *mf* *mf*

Pos. *p* *mf* *mf*

Pp. *p* *mf* *mf*
(damped) *gestimmt*

Vl. *p* *mf* *mf*

Br. *p* *mf* *mf*

Chor. vocal parts: Soprano (S.), Alto (A.), Tenor I (I.), Tenor II (II.), and Bass (B.).

S. *mf*

A. *mf*

I. *mf*

II. *mf*

B. *mf*

Yran-er-Plan-ge, Yran-er-Plan-ge *hervor zu Ju-fer-her's Thron,* *Da fin-nen-ten*

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

Da fin-nen-ten
as as-cend- from

Violoncello (Vcl.) and Double Bass (B.) parts.

Vcl. *p*

B. *p*

Langsam. (Adagio) M. M. ♩ = 56

Fl.

Ob.

Cl.

Fag.

Hr.

Pos.

Tr.

Tn.

Br.

Chor.

Ku.

B.

und quies-ſcen Ma-jor-um und Schi-li-on Ma-jor-um und Schi-li-on!

us. de par-tim Ma-ha-lon and Schi-li-on Ma-ha-lon and Schi-li-on!

Fl. *mf* *Dim.* *p*
 Hb. *mf* *mf* *Dim.* *p*
 Cl. *mf* *mf* *Dim.*
 Fag. *mf* *f* *Dim.* *mf*
 Hr. *mf* *mf* *Dim.* *p*
 Pos.
 Ph.
 Tr. *f* *mf* *Dim.* *p*
 Br. *mf* *Dim.* *p*
 Chor.
 Vcl. *mf* *f* *mf* *Dim.* *p*
 B. *mf* *Dim.* *p*

No. 2.

Getragen. (Larghetto) M. M. ♩ = 84.

Fl. *p* *mf*

Hr. *p* *mf*

N. *mf*

Sie mir Ab-lasß ich ver-lo-ren, laßt mich wie-der in das Land, das mich Au-gen fast er-
 Left of all I held be-lo-ved, turn I once more to that land, thought to grief and weep it

Getragen. (Larghetto) M. M. ♩ = 84.

Fl. *p*

Hr. *mf* *p*

Fg. *mf* *p*

Hr. *mf* *p*

N. *f* *p*

bo-ren, laßt mich ganz an sich mich hand. Bethel's Au-gen laßt mich
 bore me, throbs my heard for Jew-dah's strand. Bethel's mea doors let me

Fl. *cresc.* *p*

Hr. *cresc.*

Fg. *cresc.* *mf*

Hr. *cresc.* *mf*

N. *cresc.* *f*

flan-nen, Bin-ge find ich dort ab-lin, will Je-fo-saf mich er-trauen, Je-sus
 lock on, there a-lone shall I find rest, God a-lone put I my trust in, grace will

29

Eg. *p* *mf*

Hr. *p* *mf*

Pa. *p*

N. *p*

mit *gibt* *dem* *mit* *im* *ist* *und?* *Was* *ist* *ge-* *han* *dem* *lie-* *ben*
with *in* *me* *is* *my* *soul* *cast* *down.* *What* *is* *ge-* *han* *dem* *lie-* *ben*
with *in* *me* *is* *my* *soul* *cast* *down.* *It's* *ge* *dealt* *with* *me* *de-*

33

Cl. *f*

Eg. *mf* *f*

Hr. *mf*

N. *f*

Got- *ten* *mit* *was* *ist* *Ge-* *hab* *mit* *ge-* *han* *hab* *mit* *er* *der* *für* *und*
par- *ted,* *as* *you* *lo-* *ving* *care* *to* *me!* *re-* *quite* *the* *Lord* *is* *both* *in*

37

Cl.

Eg.

Hr.

Pa.

Br.

R. *mf*

O. *mf*

N. *mf*

Ku. *mf*

Reich. *O* *mit* *und* *mit,* *schlaf* *und* *nicht,* *schlaf* *und* *ist* *der* *hoff* *und*
Orfa. *O* *leave* *us* *not,* *forsake* *us* *not* *ours* *be* *the* *care* *of* *a-* *ge's*
ov. *full.*

49

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

N.

Sagt mir kein Wofur mehr bliff, und jammert's nicht und weinet mich ich zu zu-fo-raß' hand. Denn
 I have no lon-ger sons and woe is me and sore a-gainst me is de-ho-rah's hand.

56

N.

blai - bit für und für — wird sich be - glü - ckem nur der die - be für - lig
 There fore re main For - chance — may be - crowned and blessed in loves most ho - lig

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

62

Hr. *mf*

Fg. *mf*

Hr. *mf*

Vi. *f*

Br. *f*

R. *mf*

*Ich bleib' bei dir und geh' mit dir.
I cleave to thee, I fol-low thee.*

N. *Laud. band.*

Vi. *f*

Br. *f*

N. *mf*

Vi. *mf*

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

67

Fg. *mf*

Hr. *p*

Vi. *p*

Br. *p*

N. *mf*

*Wolk bei dir-mann Gott.
peo-ple and thij god.*

*Mit
Ruth. con
f No
where*

Vi. *p*

Br. *cresc.*

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

72

Fz. *mf*

Hb. *mf*

Fg. *mf*

Mr. *mf*

Hrf.

Vl.

Br. *mf*

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

Vcl. *mf*

du thou *fin - geist* *there will I* *in - so* *fin - geist,* *and not* *where*

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

78

Fz.

Hb.

Fg.

Mr.

Hrf.

Vl.

Br.

R.

Vcl.

du thou *re - mai - nest* *will and* *will* *I* *blai - ban* *zur - reij* *dann* *for*

84 **D**

Fl. Hb. Tg. Tr. Hr. Hr. V. Va. B. R. Cell.

I am thy folk people if be and mine my folk people and

90 **D**

Fl. Hb. Tg. Tr. Hr. Hr. V. Va. B. R. Cell.

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

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

96

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

Hr. *p* *mf* *f*

Cl. *p* *mf* *f*

Fag. *p* *p* *mf* *mf*

Hr. *p* *p* *mf*

Tr.

Tn.

Fl. *p* *mf* *f*

Vla. *p* *mf* *f*

Br. *p* *mf* *f*

R. *mf*

Vcl. *mf* *f*

D.B.

Gott.
god.

Wo
Where

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

125

Fl. Hr. Cl. Fag.

Hr. Tr. Pk.

Vl. Br.

T.

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

Vcll. B.

26 (Langsamer.) No. No. d = 60.
136 Più tranquillo.

Musical score for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Piano (P.). The score is in G major and 3/4 time. The Flute and Clarinet parts feature melodic lines with dynamic markings of *p*, *mf*, and *f*. The Bassoon part provides harmonic support with sustained notes and dynamic markings of *p* and *mf*. The Piano part consists of a simple accompaniment with dynamic markings of *p* and *mf*.

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

Musical score for Violin (Vl.), Trombone (Br.), and Trumpet (T.). The Violin part has a melodic line with dynamic markings of *p*, *mf*, and *f*. The Trombone part features a rhythmic pattern of eighth notes with dynamic markings of *p* and *mf*. The Trumpet part is mostly silent, with a few notes at the end of the section.

sf *rit.*
par de us.

Musical score for Violoncello (Vcl.) and Bass (B.). The Violoncello part has a melodic line with dynamic markings of *p*, *mf*, and *f*. The Bass part provides harmonic support with dynamic markings of *p* and *mf*.

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

N^o 3. Choral. (Chor.)
 (Langsam) No. No. 1 - 66.
 Adagio.

Sopran. *f* Non Gott will ich nicht las- sen, denn Er läßt nicht von mir, From
 Alt. *f*
 Tenor. *f* On God's laws will I pon- der, for he for sakes me met From
 Bass. *f*

mf
 läßt mich auf wasser Thru- Ban, da ich sonst irrt für. *mf* Rei- ßt mir fri- me
 them - will I most wan- der nor love - his ho- ly spot. *mf* He stretches out his
mf

Land, dan a - bund all dan über - gen fort Er mich wohl vor -
 hand, no sinnes e - ver scor - ring; the eve - ning and the

resc.
 for - gen, fri mor ich wohl in Land, fri mor ich wohl in Land.
resc.
 mor - ning he guards his cho - sen band he guards his cho - sen band.
resc.

40 **F**

Fl. *f*
 Hb. *f*
 Cl. *f*
 Fag. *f*
 Hr. *f*
 Tr. *f*
 Pos. *f*
 Ph. *cresc. f*
 Vl. *stacc.*
 Br. *ff stacc.*
 Chor. *fillt.*
 Chor. *will.*
 Viol. *f*
 B. *f*

F

Scene II. N: 4. Chor.

(Munter)
grazioso.

Flöten.

Hoboenv.

Clarinetten in B.

Fagotte.

Hörner in C.
(bass)

Violinern.

Bratschen.

Chor.

Violoncello.

Bass.

The first system of the musical score contains ten staves. The Flöten staff has a treble clef and a 4/4 time signature, starting with a dynamic marking of *f*. The Hoboenv. staff has a treble clef and a 4/4 time signature, with a whole rest. The Clarinetten in B. staff has a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature, with a whole rest. The Fagotte staff has a bass clef and a 4/4 time signature, with a whole rest. The Hörner in C. (bass) staff has a treble clef and a 4/4 time signature, with a whole rest. The Violinern. staff has a treble clef and a 4/4 time signature, starting with a dynamic marking of *f*. The Bratschen. staff has an alto clef and a 4/4 time signature, starting with a dynamic marking of *f*. The Chor. staff has a treble clef and a 4/4 time signature, with a whole rest. The Violoncello. staff has a bass clef and a 4/4 time signature, starting with a dynamic marking of *f*. The Bass. staff has a bass clef and a 4/4 time signature, starting with a dynamic marking of *f*.

The second system of the musical score contains seven staves. The Fl. staff has a treble clef and a 4/4 time signature, with a whole rest. The Cl. staff has a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature, starting with a dynamic marking of *f*. The Hr. staff has a treble clef and a 4/4 time signature, with a whole rest. The V. staff has a treble clef and a 4/4 time signature, starting with a dynamic marking of *f*. The Br. staff has an alto clef and a 4/4 time signature, starting with a dynamic marking of *f*. The Viol. staff has a bass clef and a 4/4 time signature, starting with a dynamic marking of *f*. The B. staff has a bass clef and a 4/4 time signature, starting with a dynamic marking of *f*.

9

Fl. *f*

Hr. *f*

W.

Br.

Chor. *s. f*

A. *f* fall in ri - falu ful - - lan, and in Auf - - ran ful - - lan,

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

B. *f* fall in ri - - falu ful - - lan and in Auf - - ran

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

Vcll.

B.

13

Fl.

Hr.

W.

Br.

Chor.

ripe and gold' - - - - - er

ful - - - - - lan, and gold' - - - - - er

trem - ble ripe and gold' - - - - - er wheat - ears.

Vcll. E.

12 **G**

Fl. *mf*

Hr.

Cl. *f*

Fag. *mf*

Hr.

Vl. *f*

Vl. *f*

Br. *f*

G

Chor. *f*

Freu - den voll der Luft ist und das Herz voll Lust ist,

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

Vcll.

C.B.

G

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21

Fl. *cresc.* *f*

Hr. *f*

Cl. *cresc.* *f*

Bsg. *cresc.* *f*

Hr. *f*

Tr. *f*

Br. *f*

Chor.

ful - low gold' n - Af - - - - - new.

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

Vcll. *f*

B. *f*

33

FL. *mf*

Hb.

Cl. *f*

Fag. *mf*

Hr.

Vl.

Br. *f*

J

Chor.

f

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

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

Vcl.

B.

J

38

Fl. *cresc.* *f*

Hr.

Cl.

Fag. *cresc.*

Hr.

Vl.

Br.

Chor.

Wahl ist, im - - her gold' nur Auf - - - an.

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

Vcll.

B. *f*

43

Hr. *ritard.*
ritard.
 Fl. *dim.*
ritard.
 Br. *dim.*
ritard.
 Vcl. *dim.*
ritard.
 B. *dim.*
ritard.

(Mässig bewegt.) No. No. ♩ = 88.

Moderato.

47

Cl. *p*
 Fag. *p*
 Fl. *mf*
 Br. *mf*
 Chor. *mf*
 Vcl. *mf*
 B. *mf*

Da - geht dank Du - fo - - ras, daß er uns ge - - ben hat - la gold'm
Thank the Lord of heav - west in that he has gi - - ven full changed gold - den

(Mässig bewegt.) No. No. ♩ = 88.

Moderato.

*Etwas bewegter
un poco piu animato*

Fl. *f*

Ob. *f*

Clarin. in B *f*

Fag. *f*

Horn Cbasso *mf*

Tr. *mf*

Br. *f*

Ruth. *mf*

Ruth. *mf*
 Herr, in Mo-a-
 My Lord the Mo-a-

Bass.

Herr sei mit Euch!
 Lord be with you!

Wahr bist du?
 Who art thou?

Chor

Herr Herr sey-mi Euch!
 The Lord bless thee!

Vcll. *mf*

B. *mf*

mf
Etwas bewegter.

25

bi-kin, bin mit No-ë-mi kam; laß mich auf-lapen und sammeln die Af-ron den Refuitoren
bi-tess who with Na-ë-mi came let me glean from the sheaves the re- - - - - pers

21

Lo-va ab, meine Tochter! Gehe nicht auf andern A-sten, sondern bleib' bei mir an
Li-ken o my daughter glean thou not on o-ther pastures, tar-ry but with these my

98

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

*Wo-her hab' ich ge- fund' die gr- a- de vor de- in- ner Aug- en Je- su, das
From whence have I found grace be fore thine eyes my Lord, that*

*gib' mir Ge- heil und Trö- st- un- gen.
drink from the ves- sels there.*

102

Vl. Br. R. B. Vcll.

*Sie mich bald er- ken- nen, du bist doch frö- h- lich bin?
thou has knowledge of me, though I be a stranger?*

*Es wun- de- re- te mich ja-
It has been ful-ly sho- wed*

Fl. *p*
 H. *mp*
 Fag. *p*
 V. *mf*
 Br. *mf*
 B. *f*
 Cell. *mf*
 B. *p*

fight, was an Son - e mi du ge - han, das sind die He - - ligen ge -
 me, that thou didst to Ne - o - mi that thine Fa - ther and thy mo - ther

Fl. *mf*
 H. *mf*
 Fag.
 V. *mf*
 Br.
 B.
 Cell. *cresc.*
 B. *cresc.*

las - sen und Al - les was dir lieb und theuer, und ge - - gabe in die welt
 lea - ving and all that precious was and dear, and four ned to the strangers

131

Fl.

Fl.

Cl.

Fag.

Hr.

Vl.

Br.

Chor.

und die Auf-er-ru fal - len, sol - len gold'ne Auf-
 and the wheat-ears trem - ble, ripe and gol - den
 fal - len, und die Auf-er-ru fal - len, sol - len gold'ne wheat
 sick - les and the wheat ears trem - ble ripe and gol - den

Vcll.

B.

136

M

mf

f

mf

f

f

f

Fl.

Hr.

Cl.

Fag.

Hr.

Vu.

Br.

M

f

f

f

f

Chor.

ears.

Freu-herz soll die Lust
 and the heart is joy
 full

ist,
 and the heart is joy
 full

f

M

Vcll.

C.B.

Fl. *cresc.*

Hr.

Ct. *al. 2.*

Fag. *cresc.*

Hr.

Vl.

Br.

Chor.

fol - low gold' in Oaf - - - - - row, fol - - - - - low

low the gol - den wheat - - - - - ears, fol - low gold' - - - - -

low the gold' - - - - -

Vcllo

C.B.

146

Fl.

Hr.

Cl.

Fag.

Vl.

Vla.

Br.

N

Chor.

gold' er auf - - - - - ren!

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

Toll.

B.

N

151

Fl. *dim.*

Musical score for Flute (Fl.) in treble clef, 4/4 time. The staff contains a melodic line with slurs and a *dim.* marking. The piece ends with a fermata.

Hr. *dim.* Hörner in D.

Musical score for Horns (Hr.) in treble clef, 4/4 time. The staff contains a melodic line with slurs and a *dim.* marking. The piece ends with a fermata.

Vl. *dim.* *pizz.*

Musical score for Violins (Vl.) in treble clef, 4/4 time. The staff contains a melodic line with slurs and a *dim.* marking. The piece ends with a fermata and the instruction *pizz.*

Br. *dim.* *arco* *pizz.*

Musical score for Brass (Br.) in bass clef, 4/4 time. The staff contains a melodic line with slurs and a *dim.* marking. The piece ends with a fermata and the instructions *arco* and *pizz.*

Chor.

Musical score for Chorus (Chor.) consisting of four staves (Soprano, Alto, Tenor, Bass) in treble clef, 4/4 time. The staves are currently empty.

Vcll. *dim.* *pizz.*

Musical score for Violas (Vcll.) in bass clef, 4/4 time. The staff contains a melodic line with slurs and a *dim.* marking. The piece ends with a fermata and the instruction *pizz.*

B. *dim.* *pizz.*

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Musical score for Basses (B.) in bass clef, 4/4 time. The staff contains a melodic line with slurs and a *dim.* marking. The piece ends with a fermata and the instruction *pizz.*

10

Fl.
Hr.
Cl.
Fag.
Tr.
Tromb.
B.
Cell.

Boas *mf*

No - - - ron in. ninn No - - - - fu in Thal. Wie eine No - - - fe unter Jorran, so ist meine
Scha - ron, and a li - - ly of the vale. Like as a rose a mong the bushes, so is my

15

Fl.
Hr.
Cl.
Fag.
Tr.
Tromb.
B.
Cell.

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

Farin - lin unter Tof - brun. Er er - gien - ket mich mit Blü - - men, die in bin krank noch -
love among the Daughters. Here fre - shes me with flow - ers, for I am sick with

30

Fl. Hr. V. Br. R. B. Tull.

O küß- tu mich mit dem küß. tri- um- ph
 O kiss me with the kis- ses of thy
 tri- um- ph
 eyes, are me as the do- ves eyes.

35

Fl. Hr. V. Br. R. B. Tull. C.B.

Münd- er; for thy love is stron- ger far than wine.
 mouth;

Hufu
 Kisechoru

45

Fl.
Hr.
Cl.
Fg.
Tr.
Hrf.
P.
Bz.
R.

B.
Vcl.
B.

Low - - - in, low Long ist fur-bi ge - - - born - - - man und die
earth, - - - the spring hath come - - - sing - - - ing and the

54

Fl. *p.* *cresc.*

Hr. *cresc.*

Cl. *p.* *cresc.*

Bsn. *p.* *cresc.*

Tr. *p.* *cresc.*

Br. *p.* *cresc.*

Vl. *p.* *cresc.*

Vla. *p.* *cresc.*

Br. *p.* *cresc.*

Vcl. *p.* *cresc.*

B. *p.* *cresc.*

mf *bin* *sein,* *der* *im - Ar*
I *am* *his,* *who* *tar* *rieth a*

mf *bin* *sein,* *der* *im - Ar*
I *am* *his,* *who* *tar* *rieth a*

57

Fl. *mf*

Hr. *mf*

Cl.

Fag. *mf*

Hr.

Hr. *f*

V. *mf*

Vl. *mf*

Tr. *mf*

B. *f*

S. *f*

B. *f*

Vcl. *mf*

B. *mf*

R

R

R

Ro - mong - - - - - pan nai - det. ro - ses.

Ro - mong - - - - - pan nai - det. ro - ses.

3069

60

Fl. *f* *dim.*

Hr. *dim.*

Cl. *f* *dim.*

Fag. *f* *dim.*

Hr. *f* *dim.*

Hr. *dim.*

Vl. *f* *dim.*

Vl. *f* *dim.*

Br. *f* *dim.*

B. *f*

B. *f*

Vcl. *f*

B. *pizz.* *f*

17

Fl. *mf* *p* *pp*

Hr. *mf* *p* *pp*

Cl. *mf* *p* *pp*

Fag. *mf* *p* *pp*

Hr. *p* *p* *pp*

Tr. *mf* *p* *pp*

B. *mf* *p* *pp*

B. *mf* *p* *pp*

Cym. *mf* *p* *pp*

B. *mf* *p* *pp*

3069

Nº 7. Hochzeitsmarsch und Chor.
(Weddingmarch and Chorus).
M. M. ♩ = 120.

This musical score is for a wedding march and chorus. It is written for a large ensemble of instruments. The score is in common time (C) and the key signature has one sharp (F#). The tempo is marked 'M. M.' (Moderato) with a quarter note equal to 120 beats per minute. The instruments and their parts are as follows:

- Fl.** (Flute): Rests throughout the page.
- Hr.** (Horn): Rests throughout the page.
- Clar.** (Clarinet): Rests throughout the page.
- Eg.** (Euphonium): Plays a melodic line starting with a forte (f) dynamic, featuring sustained notes and some rhythmic movement.
- Hr.** (Horn): Plays a melodic line in C basso, starting with a forte (f) dynamic, mirroring the euphonium's line.
- F-Tr.** (Fagott): Two parts, one in D and one in C, both starting with a forte (f) dynamic, providing a rhythmic accompaniment.
- Pos.** (Posaune): Two parts, one in C and one in G, both starting with a forte (f) dynamic, providing a rhythmic accompaniment.
- Ph.** (Pfeife): Plays a melodic line in G.D., starting with a forte (f) dynamic.
- Tr.** (Trompete): Two parts, both in C, resting throughout the page.
- Br.** (Bassdrum): Rests throughout the page.
- S.** (Snare): Rests throughout the page.
- A.** (Alte): Rests throughout the page.
- T.** (Trommel): Rests throughout the page.
- B.** (Bass): Rests throughout the page.
- Voll.** (Vollbass): Rests throughout the page.
- B.** (Bass): Rests throughout the page.

Fl. ⁸

Hr.

Cl.

Fg.

Hr.

V.Tr.

Pos.

Pn.

Tr.

Br.

S.

A.

T.

B.

Tu.

B.

14

Fl. *tr.* *tr.* *cresc.*

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

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

Fg. *ff.* *tr.* *mf* *cresc.*

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

V.Tr. *f* *p* *cresc.*

Pos. *ff* *f*

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

Tr. *ff* *tr.* *mf* *mf* *cresc.*

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

S.

A.

T.

B.

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

B. *mf* *cresc.*

70

Fl.

Hr.

Cl.

Fg.

Hr.

Tr.

Pos.

Ph.

Fl.

Br.

S.

A.

T.

B.

Vcll.

B.

3069

72 41

Fl. *cresc. ff*

Hr. *cresc. ff*

Cl. *cresc. ff*

Fg. *cresc. ff*

Hr. *cresc. ff*

VTr. *cresc. ff*

Pos. *cresc. ff*

Ph. *cresc. ff*

M. *cresc. ff*

Br. *cresc. ff*

S.

A.

T.

B.

Vcl. *cresc. ff*

B. *cresc. ff*

Villa-got-tin-pan-pan,

Sto-cke the loud tim-bal

T

47

Fl.

Ob.

Cl.

Fg.

Tr.

TTr.

Pos.

Pb.

Vl.

Vla.

Vcl.

B.

S.
reißt sich zum Tan-ze, dann in dem Glan-ze
go forth with dan-ces, for with bright glam-cies

A.

T.
ge-telt die bräut-ge-mäin, blu-ches the bri-de.

B.

Vcl.

B.

(Berengt.) No. No. ♩ = 126.

Con moto.

60

Fl. Hr. Cl. Fag. Hr. Tr. in C. Pos. Ph.

f *p* *dim.*

(Berengt.) No. No. ♩ = 126.

Con moto.

Fl. Vl. Br. Chor. Cello B.

Jura! *joined!*

(Berengt.) No. No. ♩ = 126.

Con moto.

Fl. *17* *f* *cresc.*

Cl. *cresc.*

Eg. *cresc.*

Hr. *mf*

S.1. *f* *cresc.*
 from - - - man saw
 saw - - - far saw

S.2. *cresc.*

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

A.2. *cresc.*

Fl. *mf*

Cl.

Eg.

Hr. *f*

S.1. *f*
 All
 and to - his
 Rai - - - fas if kin

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

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

A.2. *f*

25

Fl.

Cl.

Fg.

Hf.

S. 1.

S. 2.

A. 1.

A. 2.

H.

Cl.

Fg.

Hf.

S. 1.

S. 2.

A. 1.

A. 2.

30

Lu - - - lu, and fi - no Pri - - - fo

end, and to his king - - - dom

cresc. *dim.*

cresc. *Dim.*

cresc. *Dim.*

cresc. *Dim.*

if kin Lu - - - lu.

is no end.

cresc.

Schluss = Chor. (Finalchorus).

Schnell. No. No. d = 116.

Allegro.

Fl.

Hr.

Cl. ^{in B.}

Fag. ^{in C}

Hr. ^{basso.}

Tr. ^{in C.}

Bs.

Pk. ^{G.D.}

Hof.

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

Br.

Chor.

Chor.

Toll.

B.

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

*Preis dir Tu - so - - - - - wir, in al - la E - - - - - wig
 Praise ye the Lord — for e - - - - - ver and e - - - - - ver
 in al - la E - - - - - wig
 for e - - - - - ver and e - - - - -*

*Preis dir Tu - so - - - - - wir, in al - la
 Praise ye the Lord — for e - - - - - ver and*

FL. *f*

III.

Cl. *f*

Fag. *f*

Hr. *f*

Tr. *f*

Br. *f*

f

Prais dir Tu - fo - - - - - wal, in ul - la E - - - - - nig - - - - - kit, in ul - la E - - - - - nig - - - - -

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

Chor. *f*

Prais dir Tu - fo - - - - - wal, in ul - - - - - la

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

f

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 - - - - -

Toll.

B.

V

Fl. *f*

Hr. *f*

Cl. *f*

Fag. *f*

Tr. *f*

Tb. *f*

Vl. *f*

Vla. *f*

Fag. *f*

Chor.

Tn. *f*

B. *f*

Vcll. *f*

f V

Musical score for instruments: Flute (Fl.), Horn (Hr.), Clarinet (Cl.), Bassoon (Bs.), Trumpet (Tr.), Trombone (Tb.), and Percussion (Ptc.).

Musical score for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Lyrics for the vocal parts:

S. *mf.*
prais
Praise
vir!
ye!

A. *mf.*
prais
Praise
vir, ju
Praise ye the
for e - - ver

T. *f*
in
for
al - - lu
e - - ver
et - - nig - - nit,
e - - - - - ver,
in
for
al - - lu
e - - ver

B. *f*
prais
Praise
vir, ju
Praise ye the
Lord!
prais,
Praise,
prais
Praise
vir, ju
Praise ye the
Lord, - - for
for e - - ver
in
for
al - - lu
e - - ver

X⁴⁵

Fl. *ff*

Ho.

Cl.

Bso.

Tr.

Tb.

Pn.

R.

S. *ff*

A.

T.

B.

Cello.

B.

X

prais *dir, fu-* *fu- ruf, in* *al- lu* *e- - sing- kait.*
Traise *ye the* *Lord — for* *e- ver and* *e- - ver.*

e- - sing - kait, in *al- lu* *e- - sing - kait, in*
e- - ver - for *e- ver,* *e- - ver, for*

e- - sing - kait. *prais dir!* *prais dir, fu-* *fu- - ruf, in*
e- - ver. *Traise ye!* *Traise ye the* *Lord — for*

al - - - lu *e- - - ver and* *e- - - sing -*

Fl. *f* *cresc.*

Hr. *f* *cresc.*

Cl. *f* *cresc.*

Fag. *f* *cresc.*

Hr. *f* *cresc.*

Tr. *f* *cresc.*

Eos. *f* *cresc.*

Ph. *f* *cresc.*

Tr. *f* *cresc.*

Br. *f* *cresc.*

Chor.

rit, ver, in for ul - - - - - lu ver and

rit, ver, Praise ye the Lord for - - - - - ul - - lu e - ver and

for - - - - - Lord ul - lu e - ver and rit, in for ul - lu e - ver

- - - - - rit, in for ul - - - - - ver and

Toll. *f* *cresc.*

C.B. *f* *cresc.*

60

Fl.
Hr.
Cl.
Bsn.
Tr.
Bs.
Br.

Chor.
B.

Gloria in excelsis Deo
Gloria in excelsis Deo
Gloria in excelsis Deo
Gloria in excelsis Deo

y

y

y

Fl. Hr. Cl. Fg. Hr. Tr. Pos. Pk. Vi. Br. S. A. T. B. Cyl. B.

e - ver - und - nig - keit, in - al - le - nig - keit, in - al - le - nig - keit, in - al - le - nig - keit!

74

Fl. *ff*
 Hr. *ff*
 Ob. *ff*
 Fg. *ff*
 Tr. *ff*
 Pos. *ff*
 Ph. *ff*
 Vl. *mf*
 Br. *mf*
 S. *mf*
 A. *mf*
 T. *mf*
 B. *mf*
 Cell. B. *mf*

Lyrics:
 men!
 men!

89

96

Fl.

Hr.

Cl.

Fg.

Tr.

Pos.

Pb.

Vl.

Br.

C.

B.

Ba.

Ba.