

Hochschule für Musik und Tanz Köln -Hochschulbibliothek

Jephta und seine Tochter

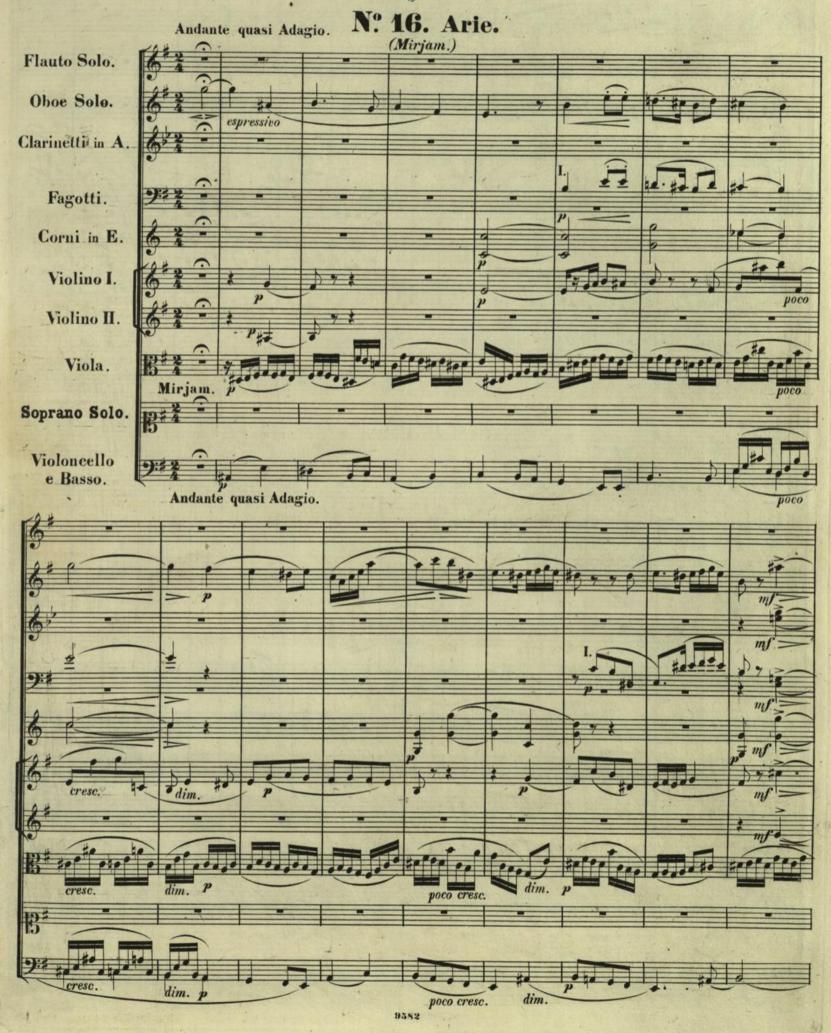
Reinthaler, Karl Martin Leipzig [u.a.]

Zweiter Theil

urn:nbn:de:hbz:kn38-3209

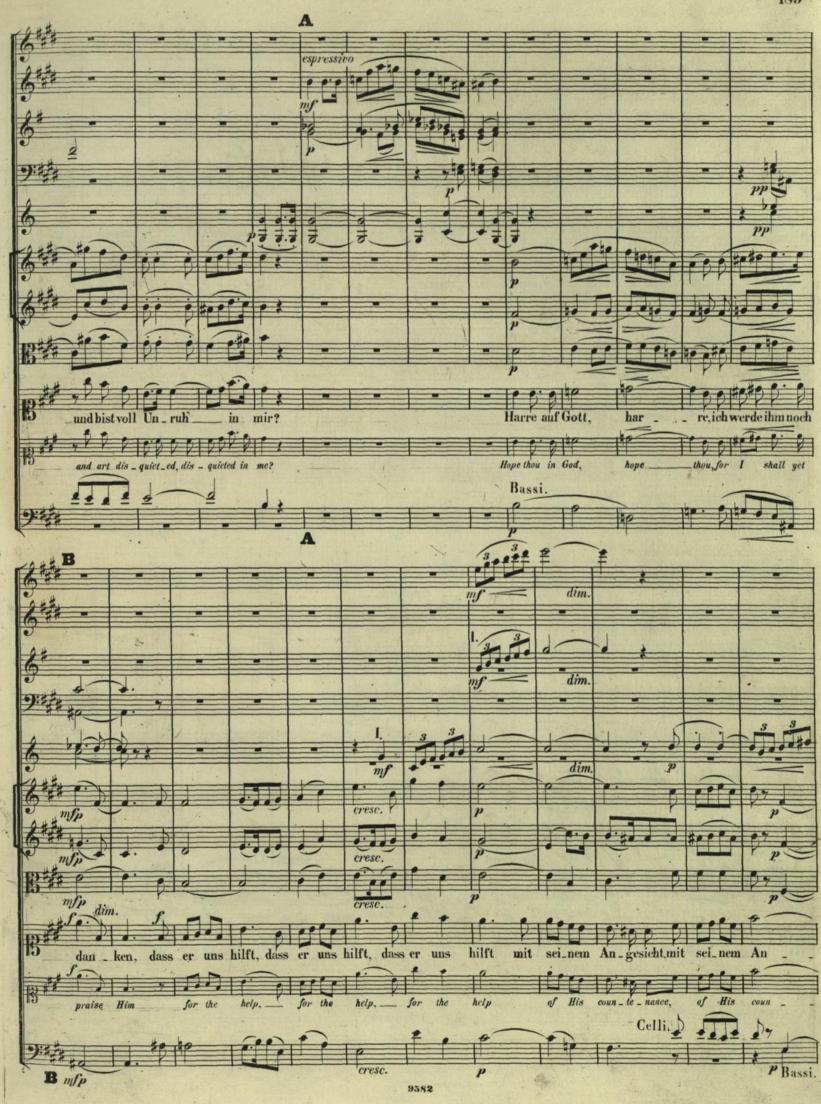
ZWEITER THEIL.

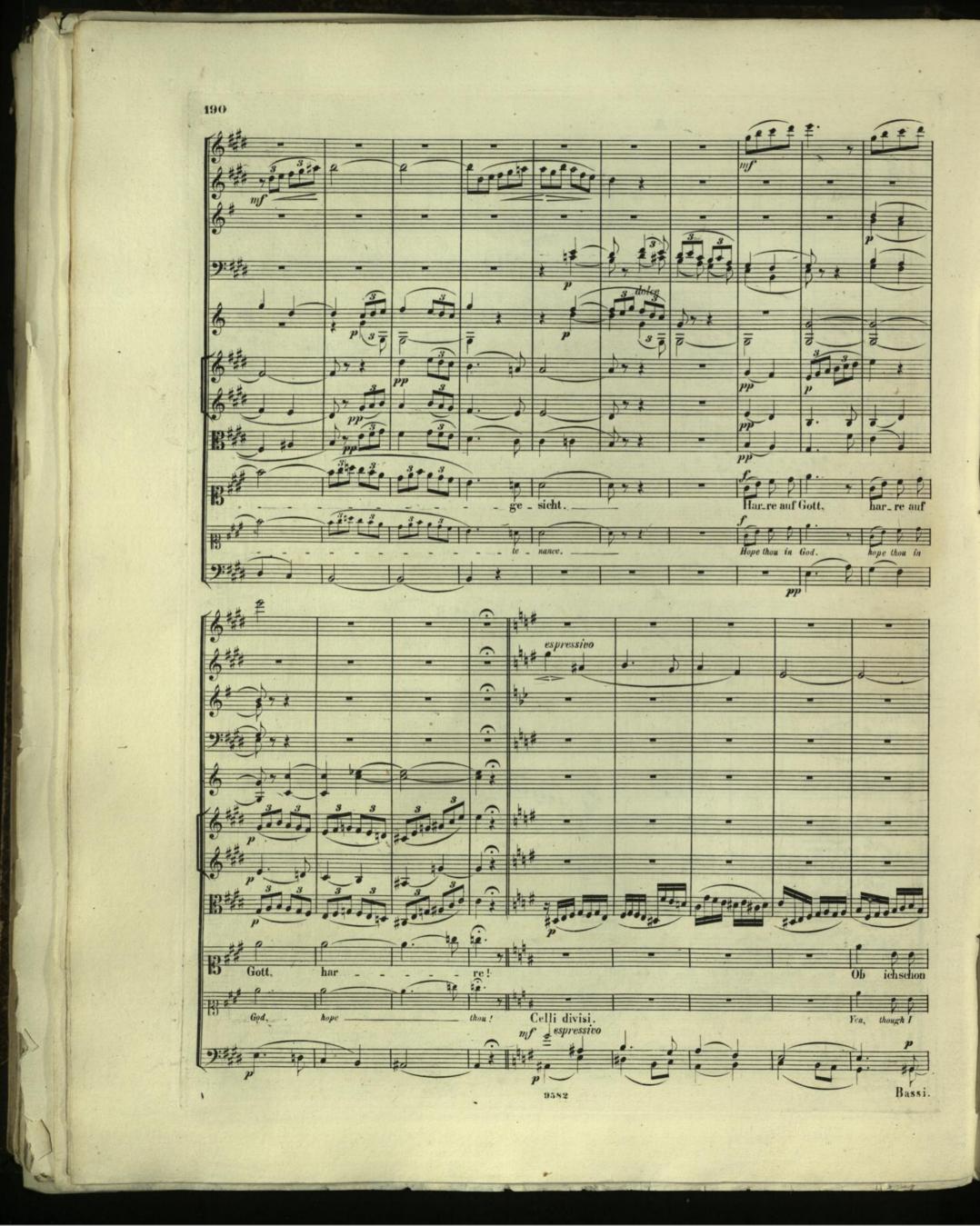
IV. Der Sieg und das Leid.



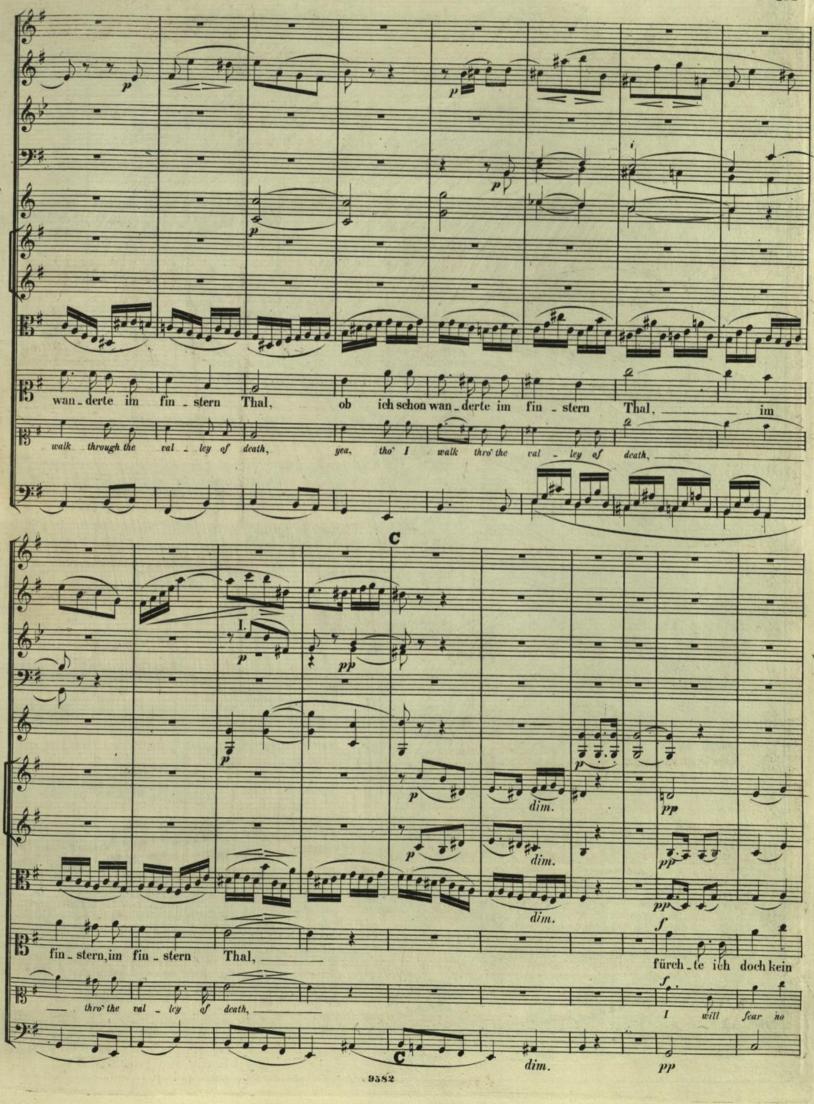


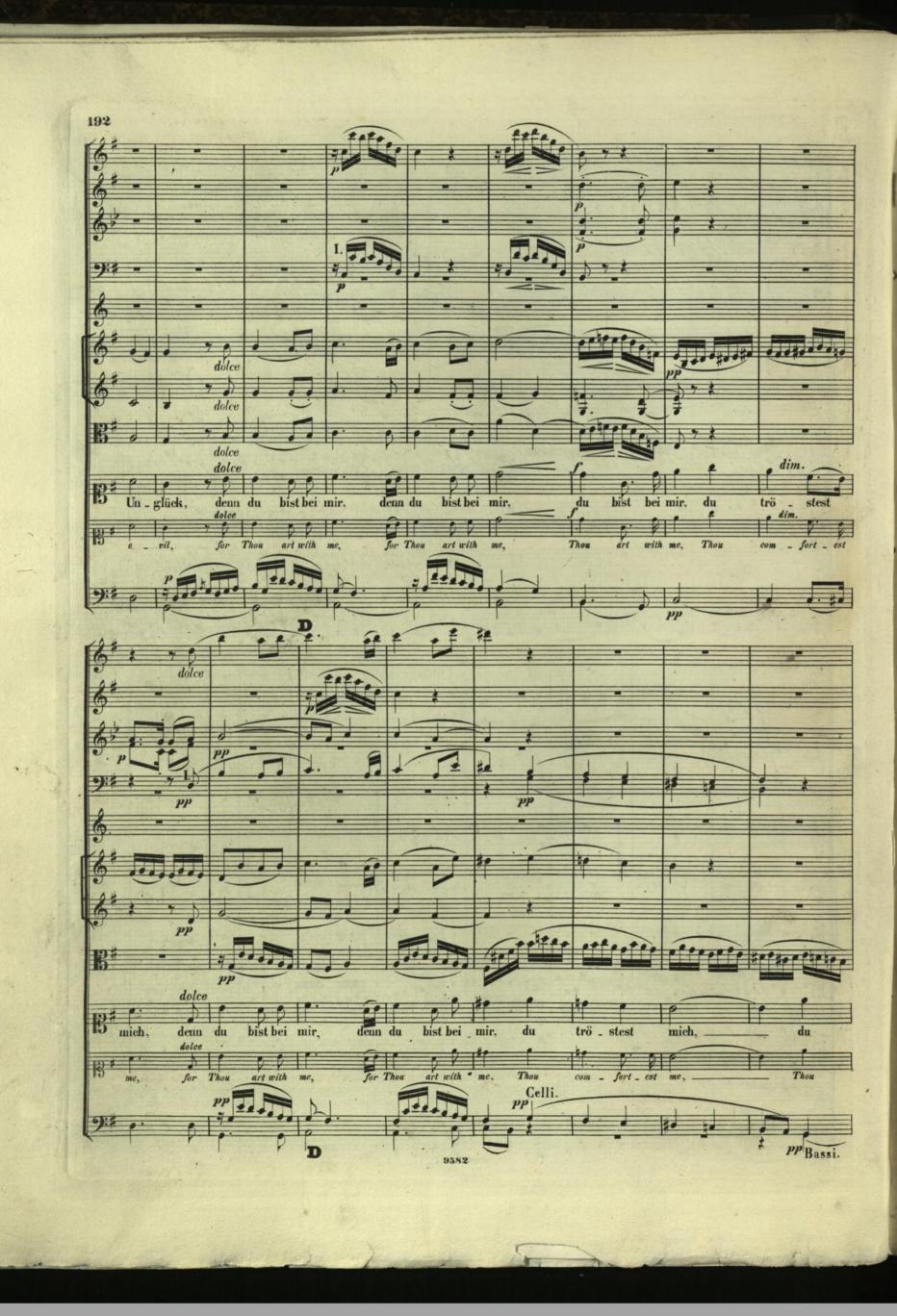




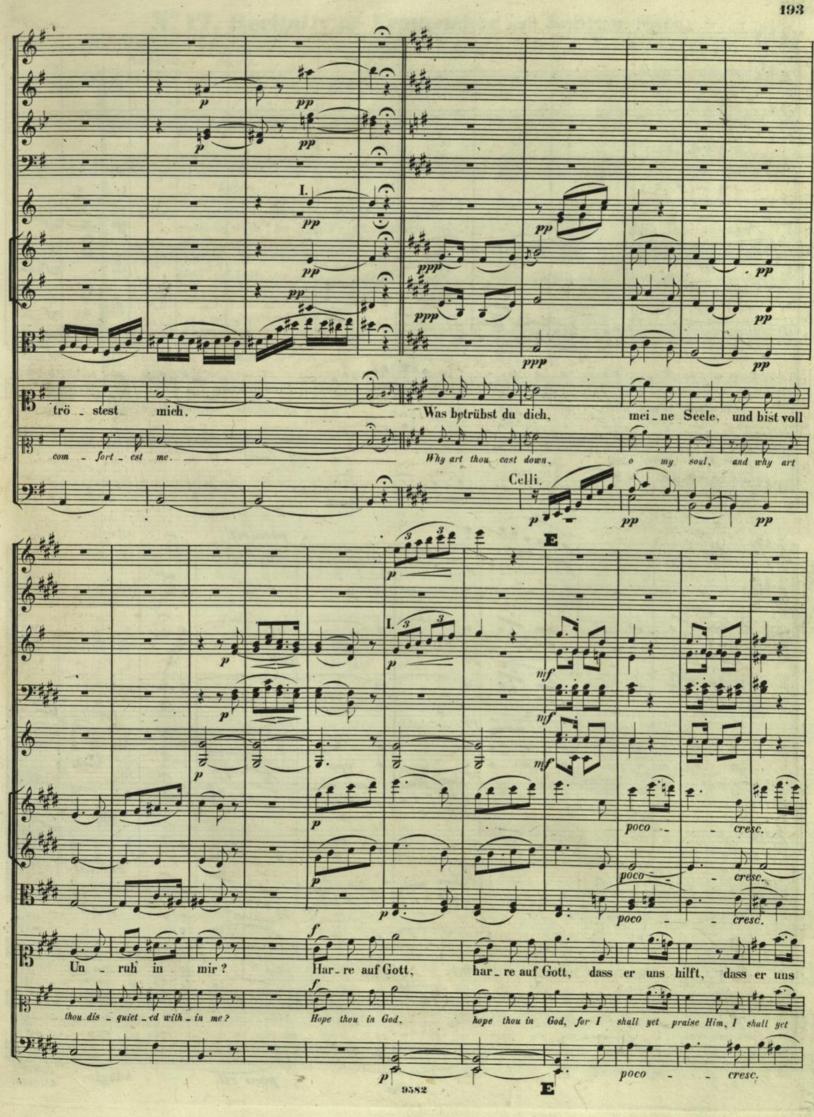


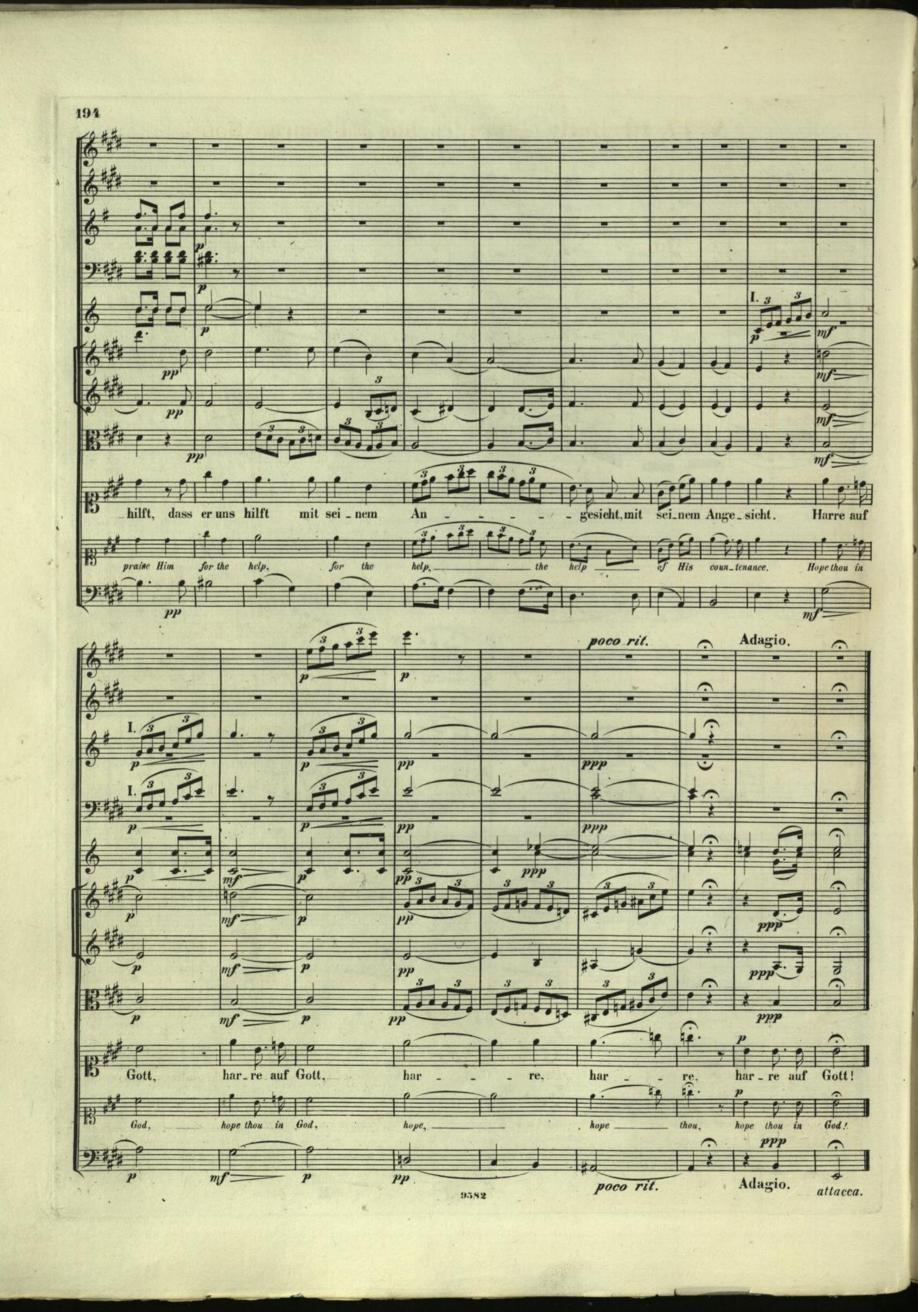


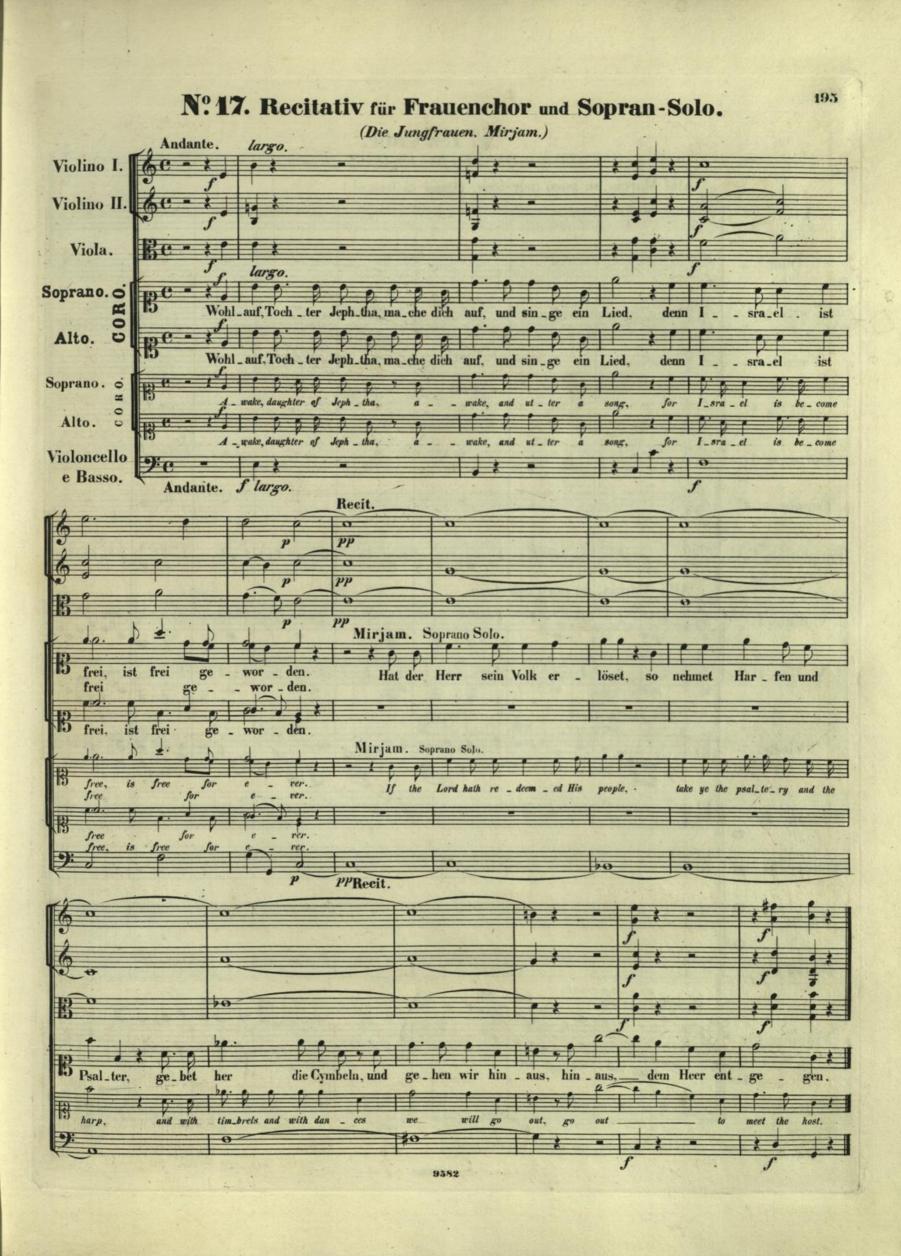






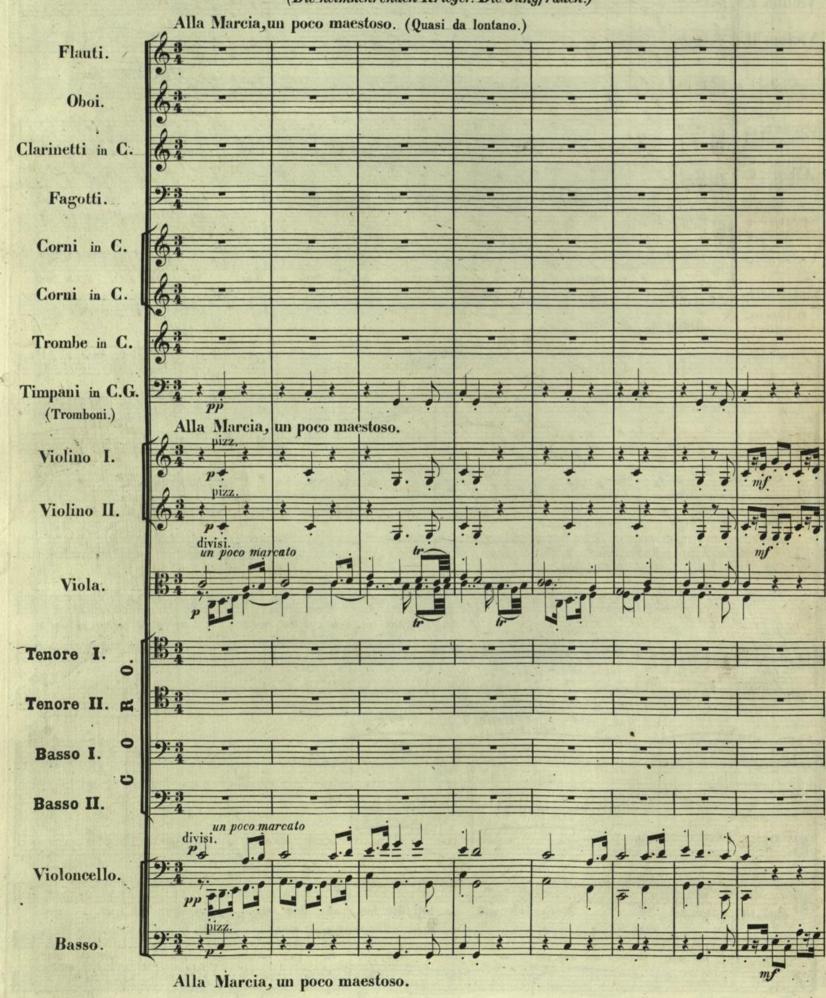


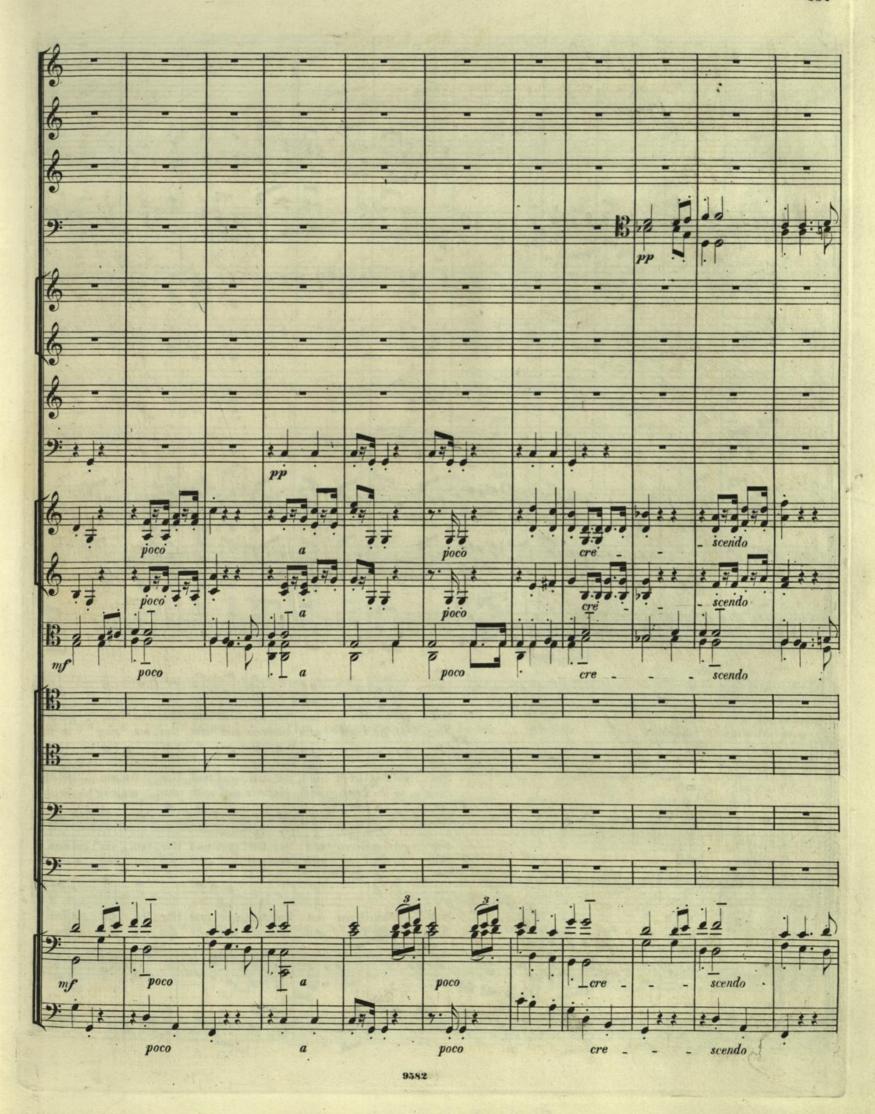


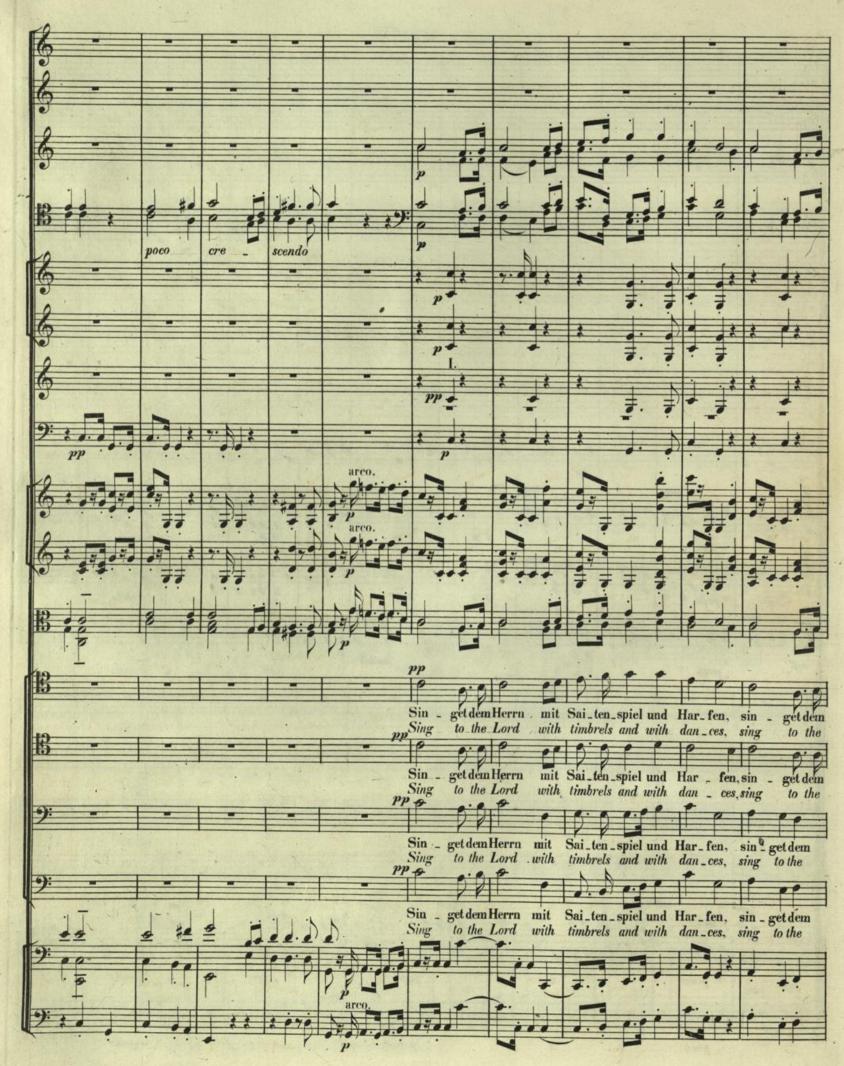


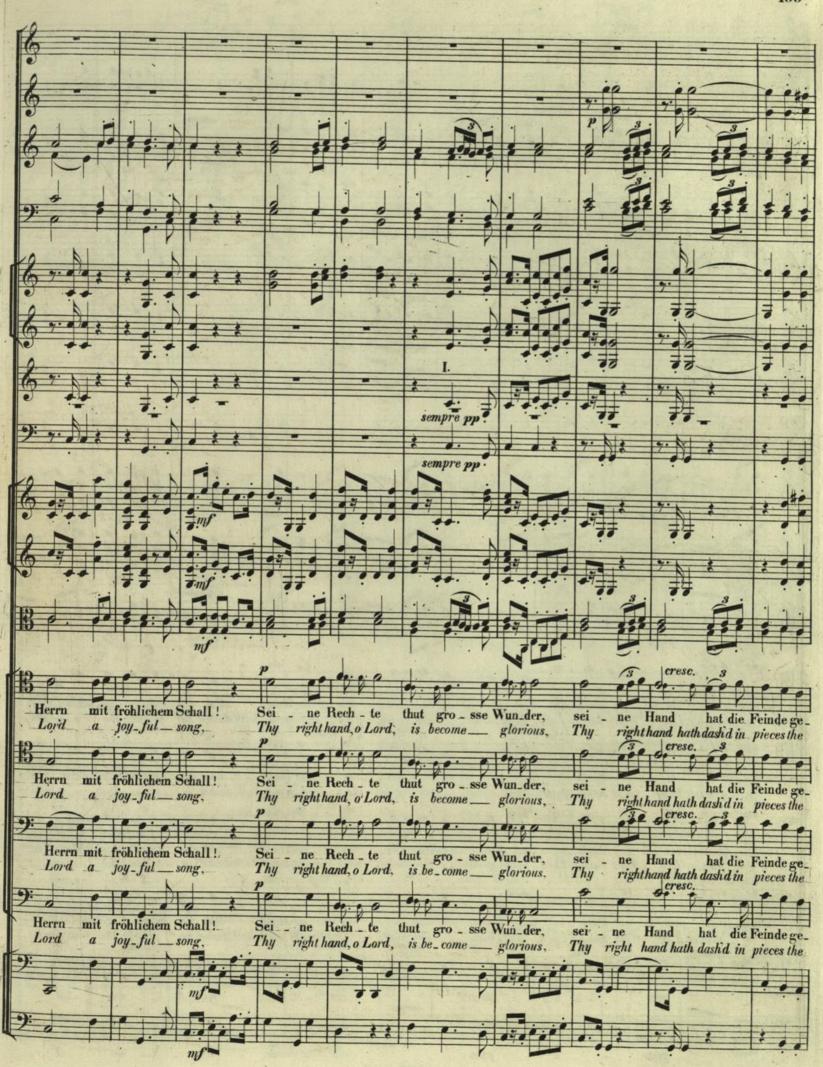
Nº 18. Chor.

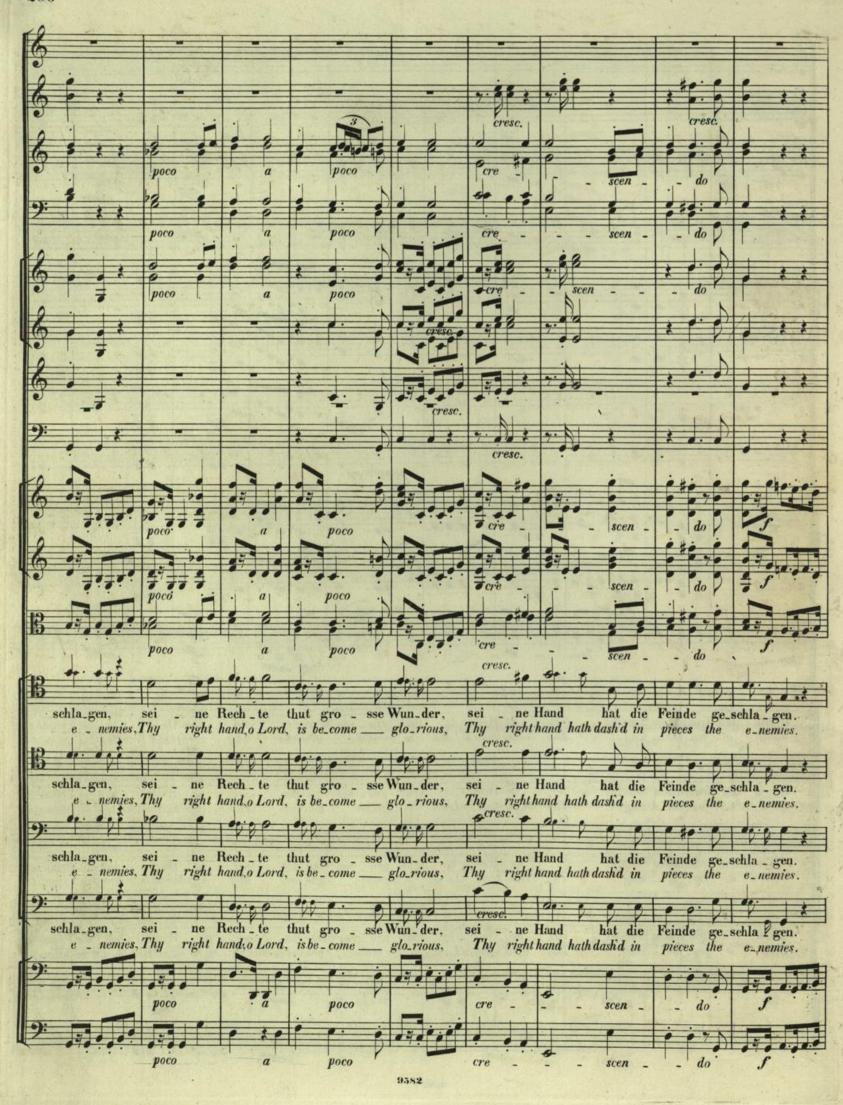
(Die heimkehrenden Krieger. Die Jungfrauen.)

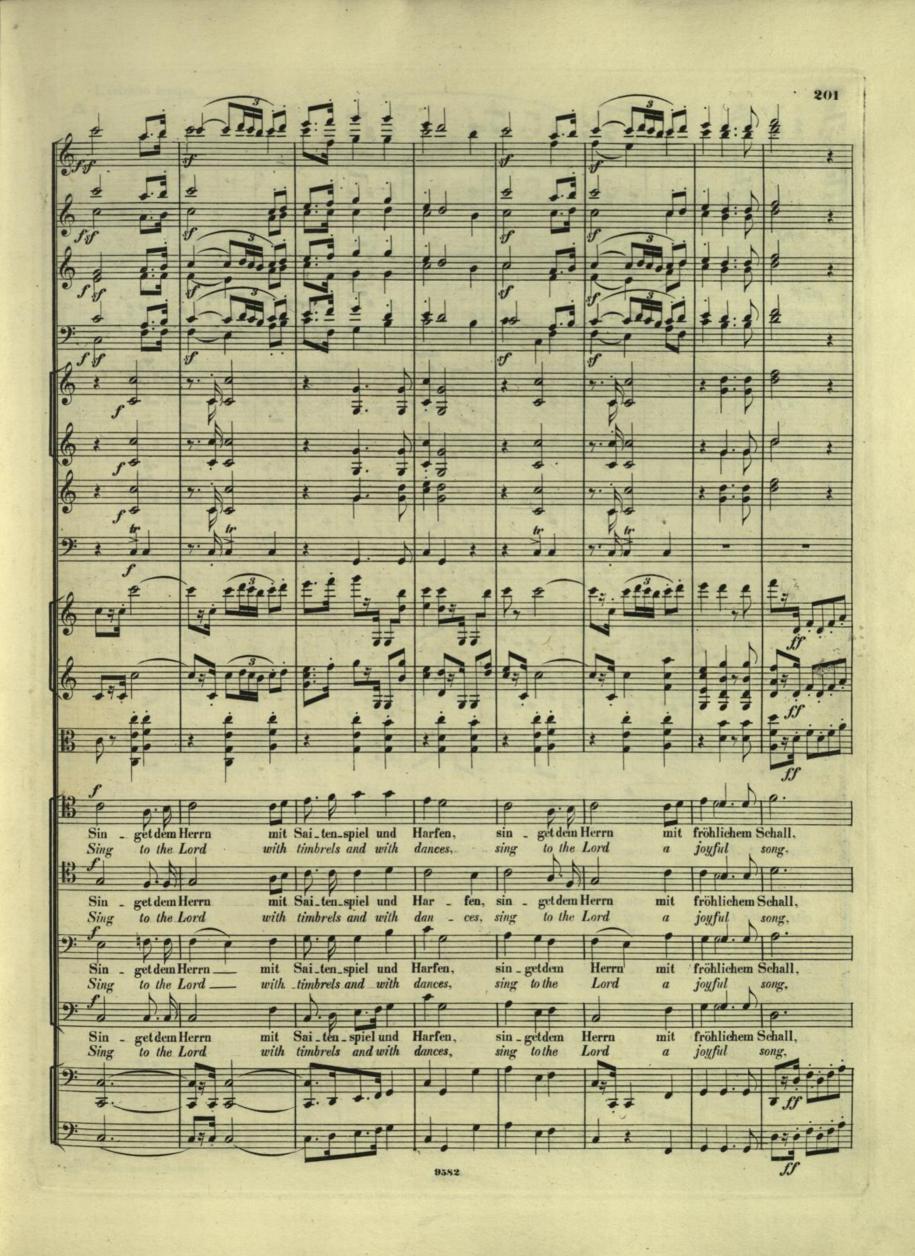


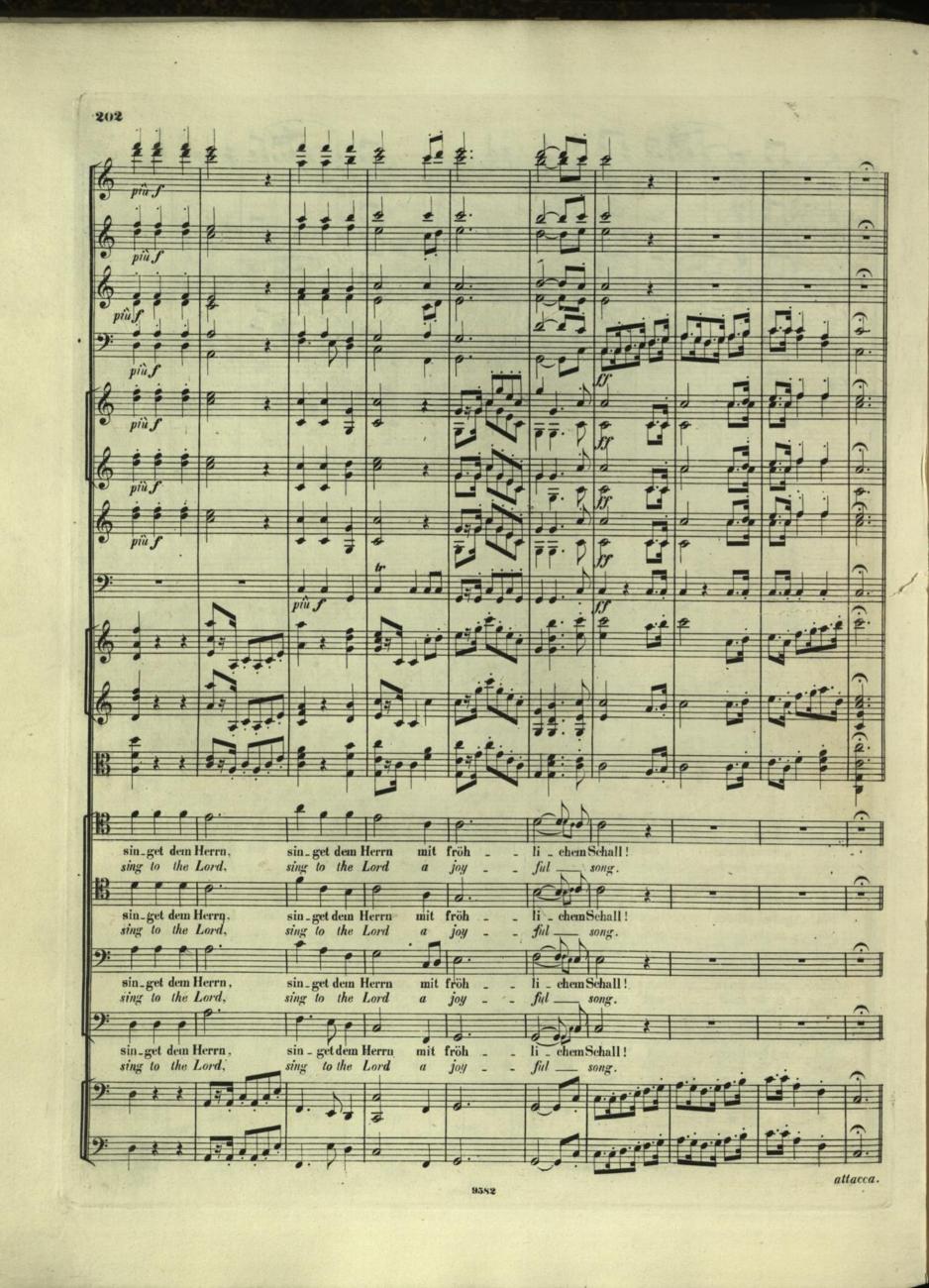


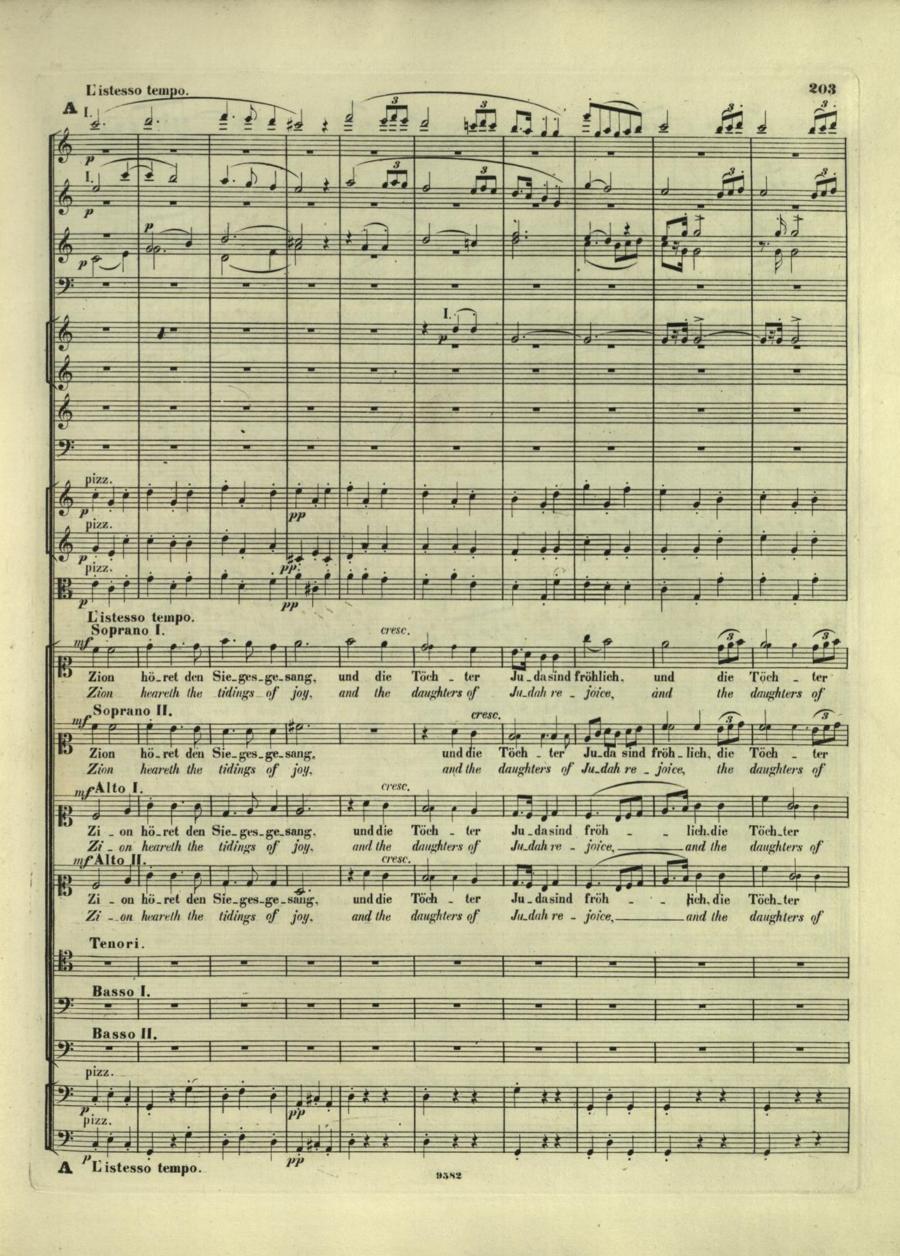


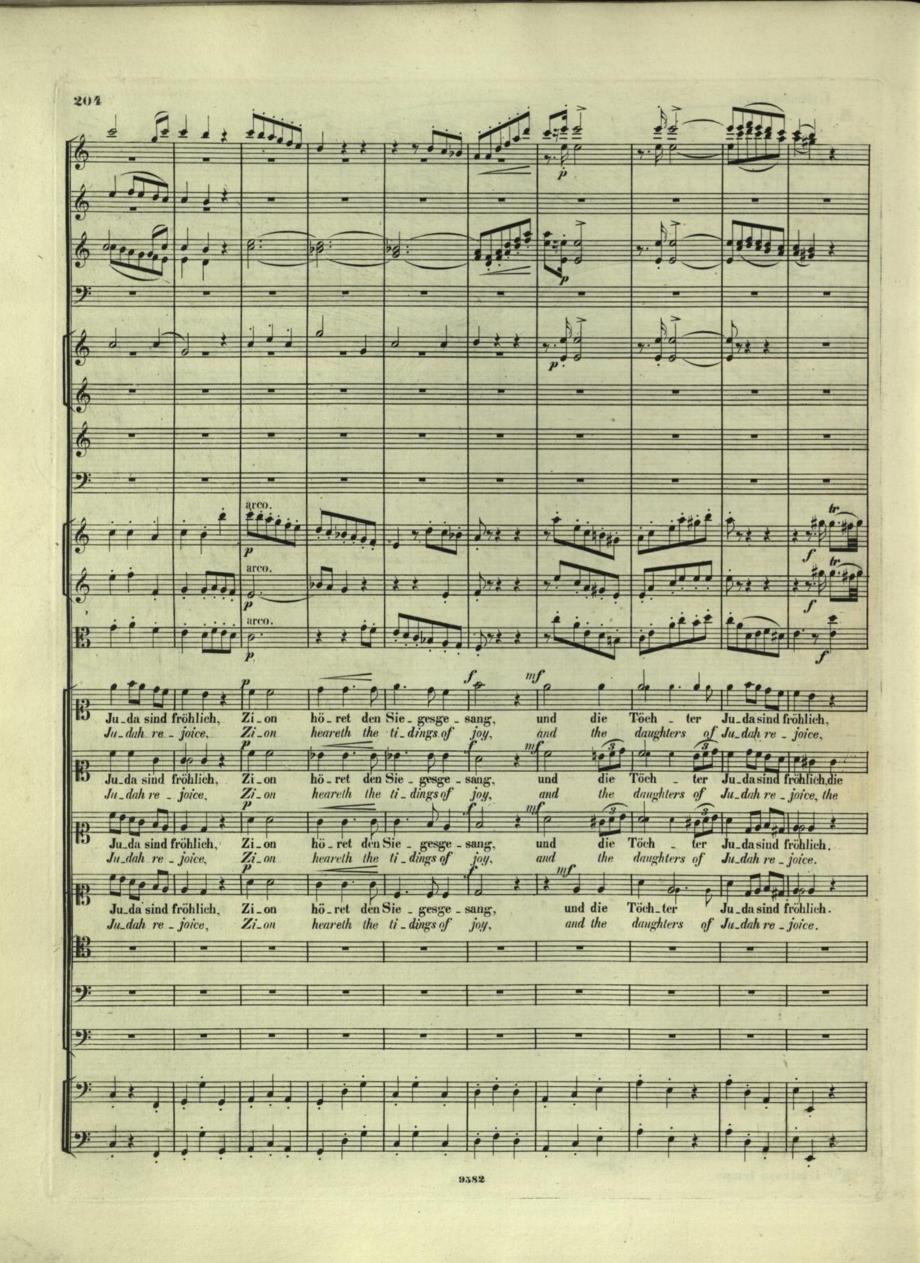


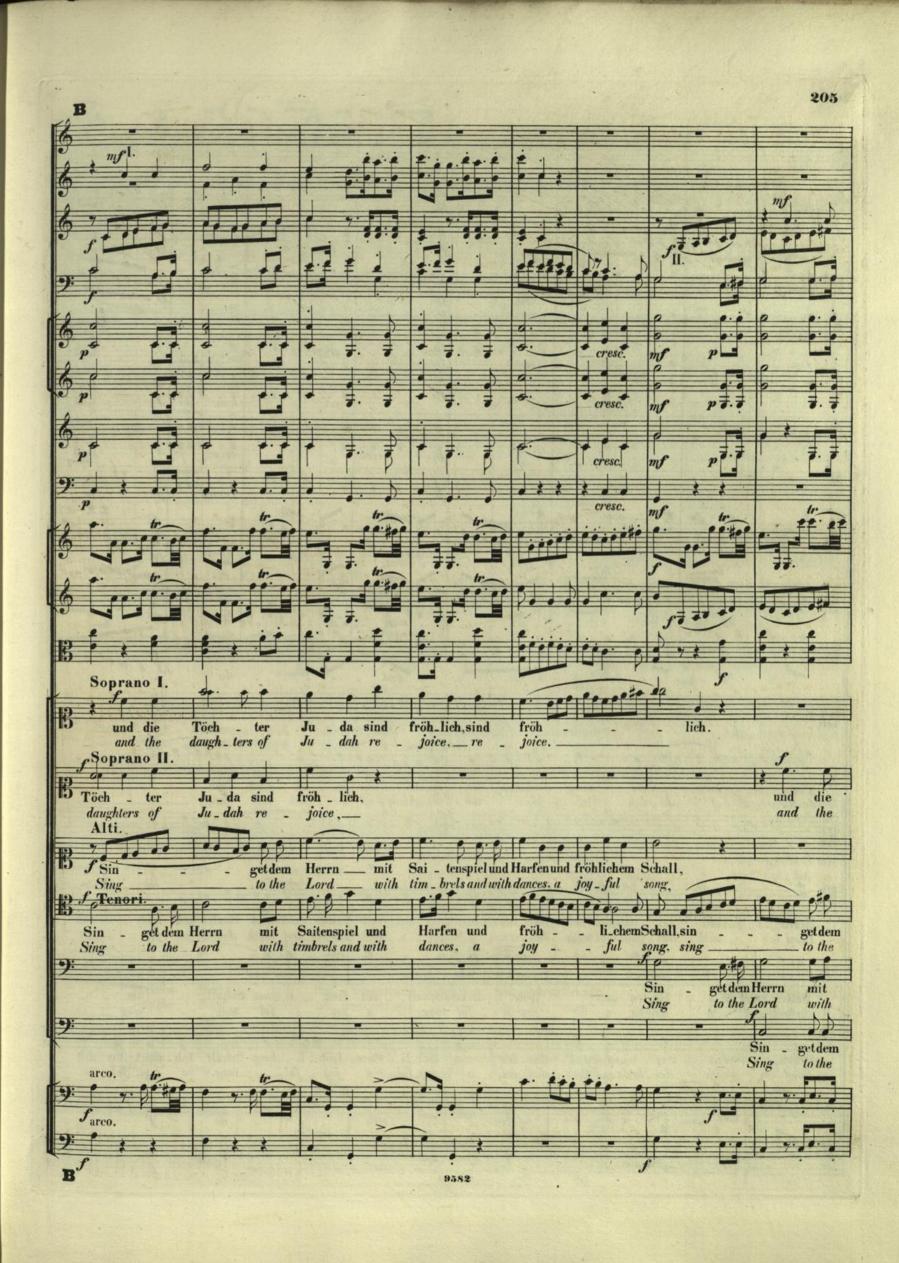


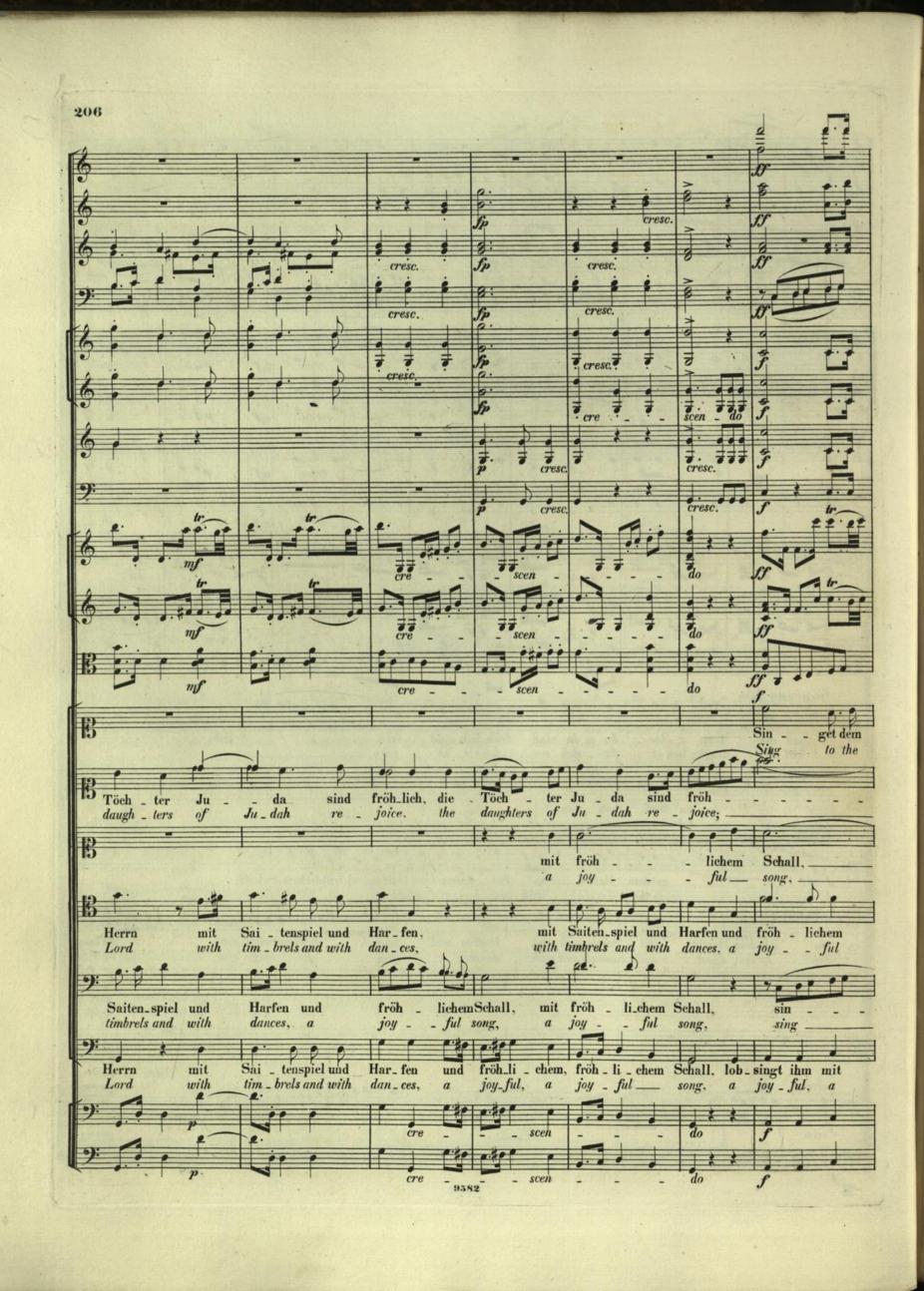


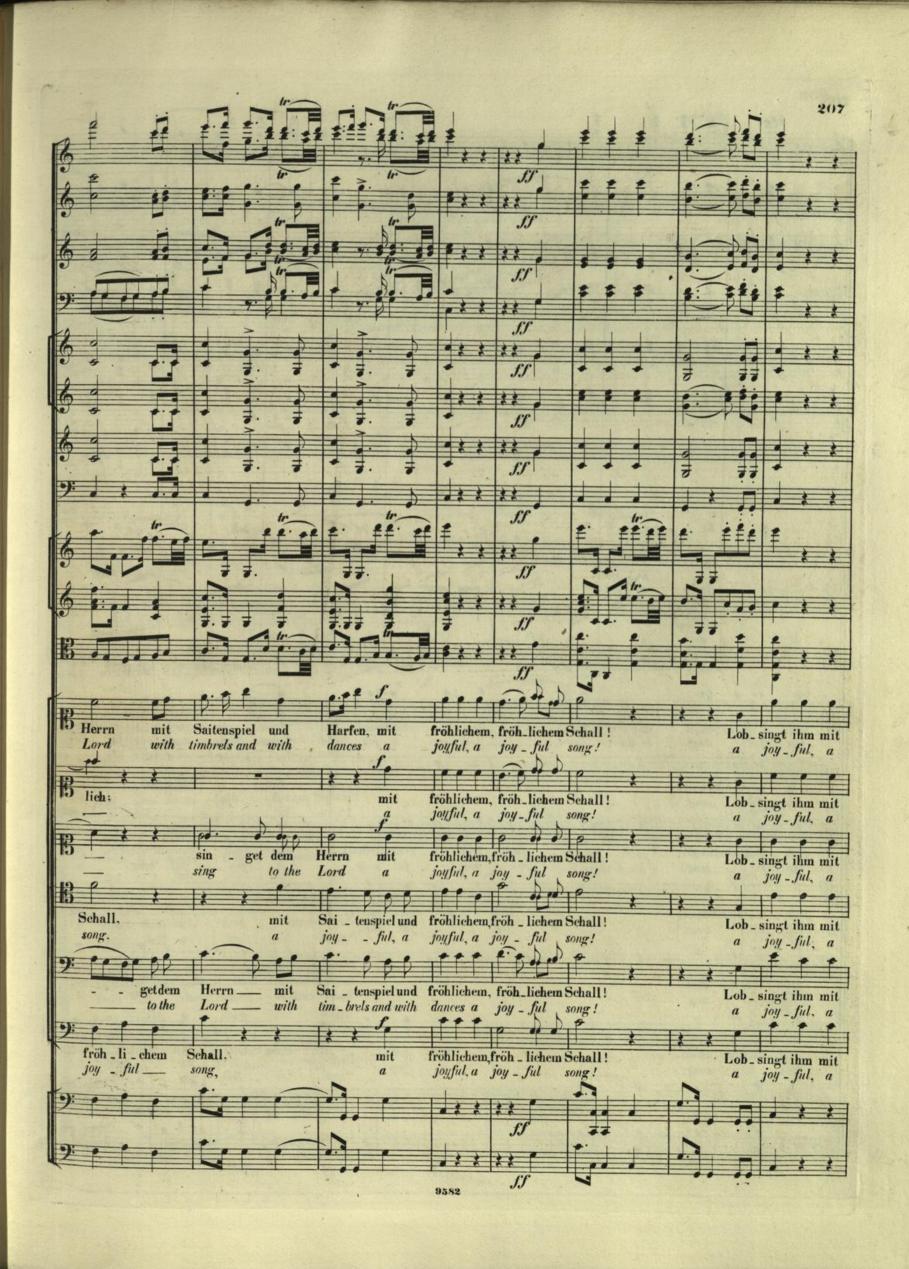


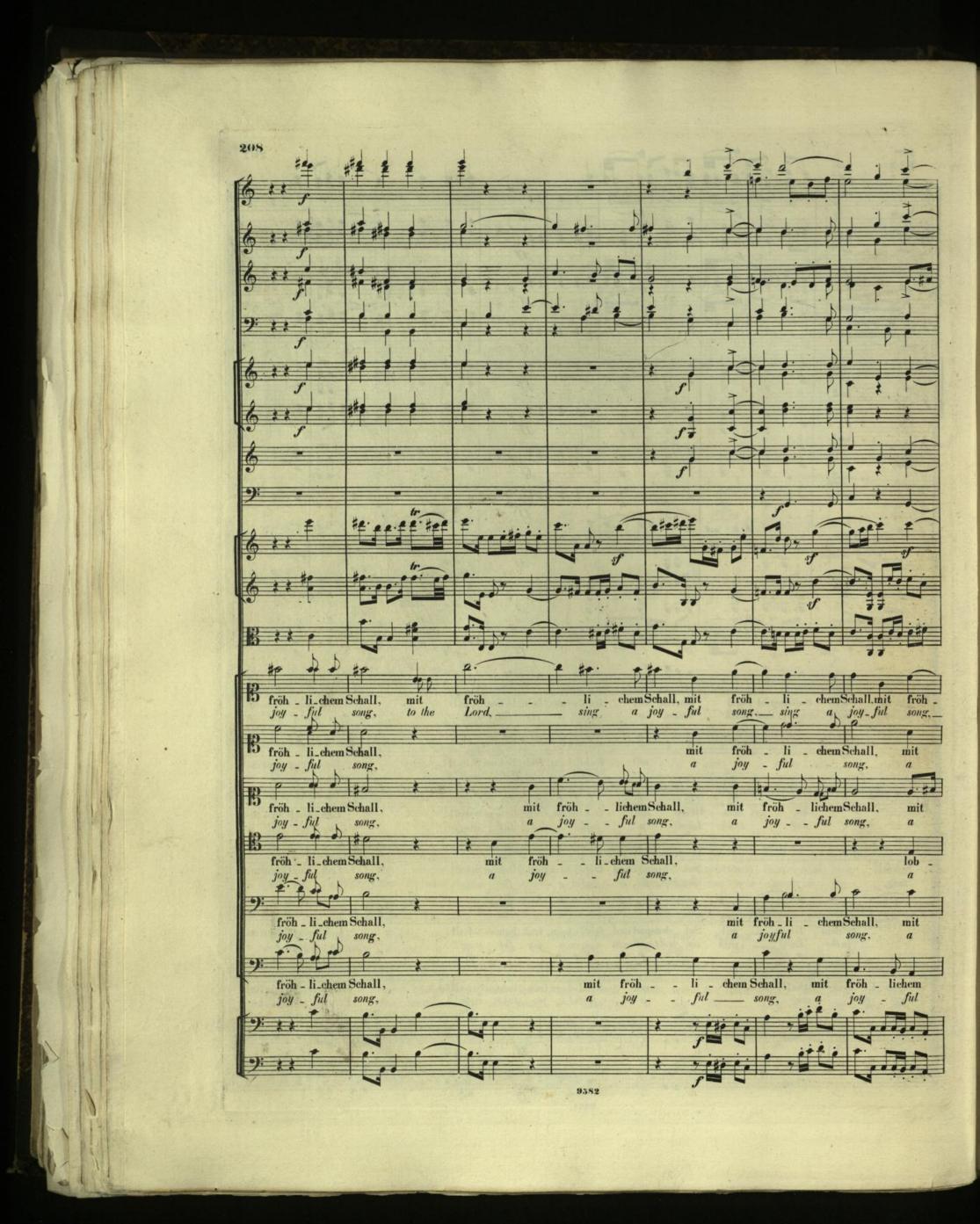


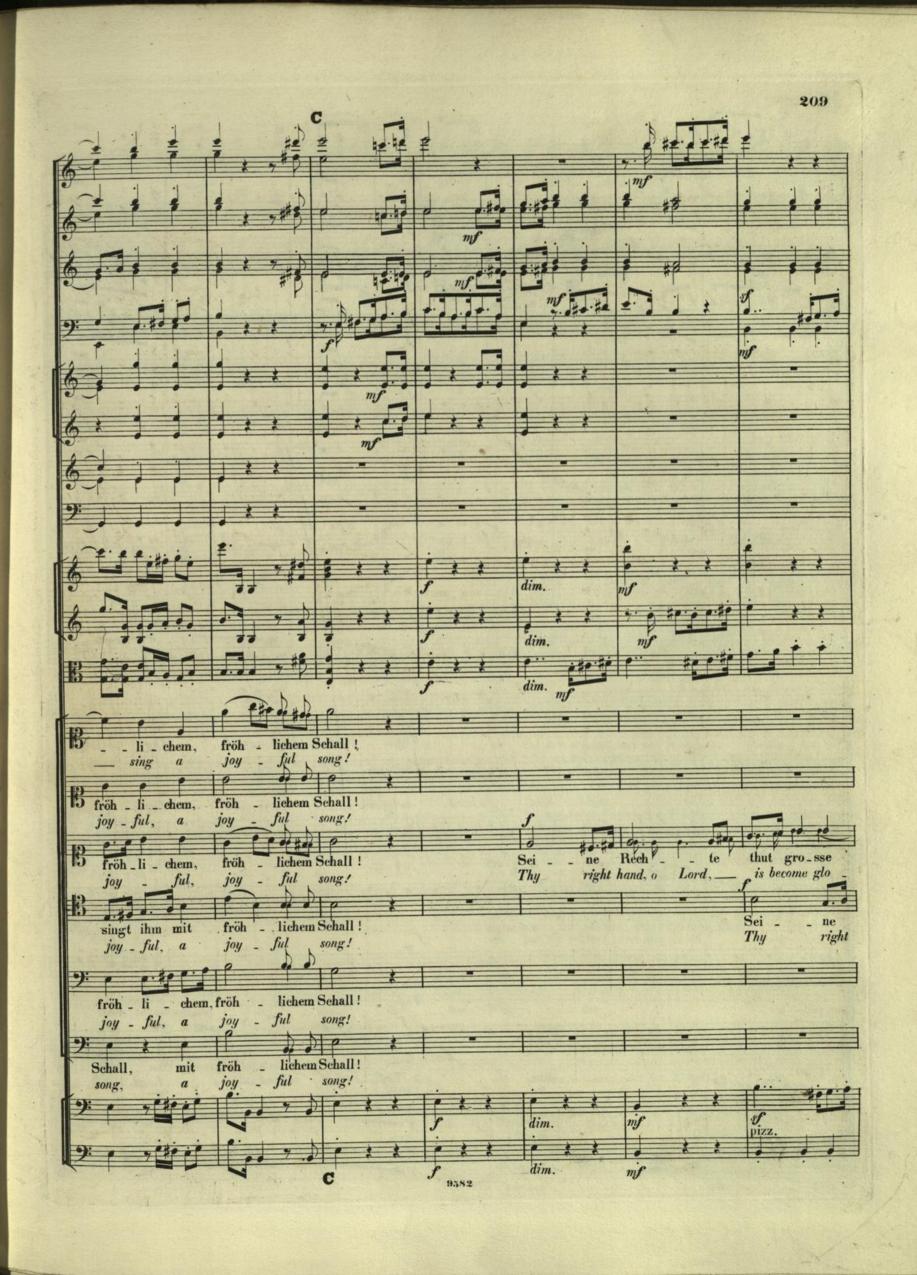


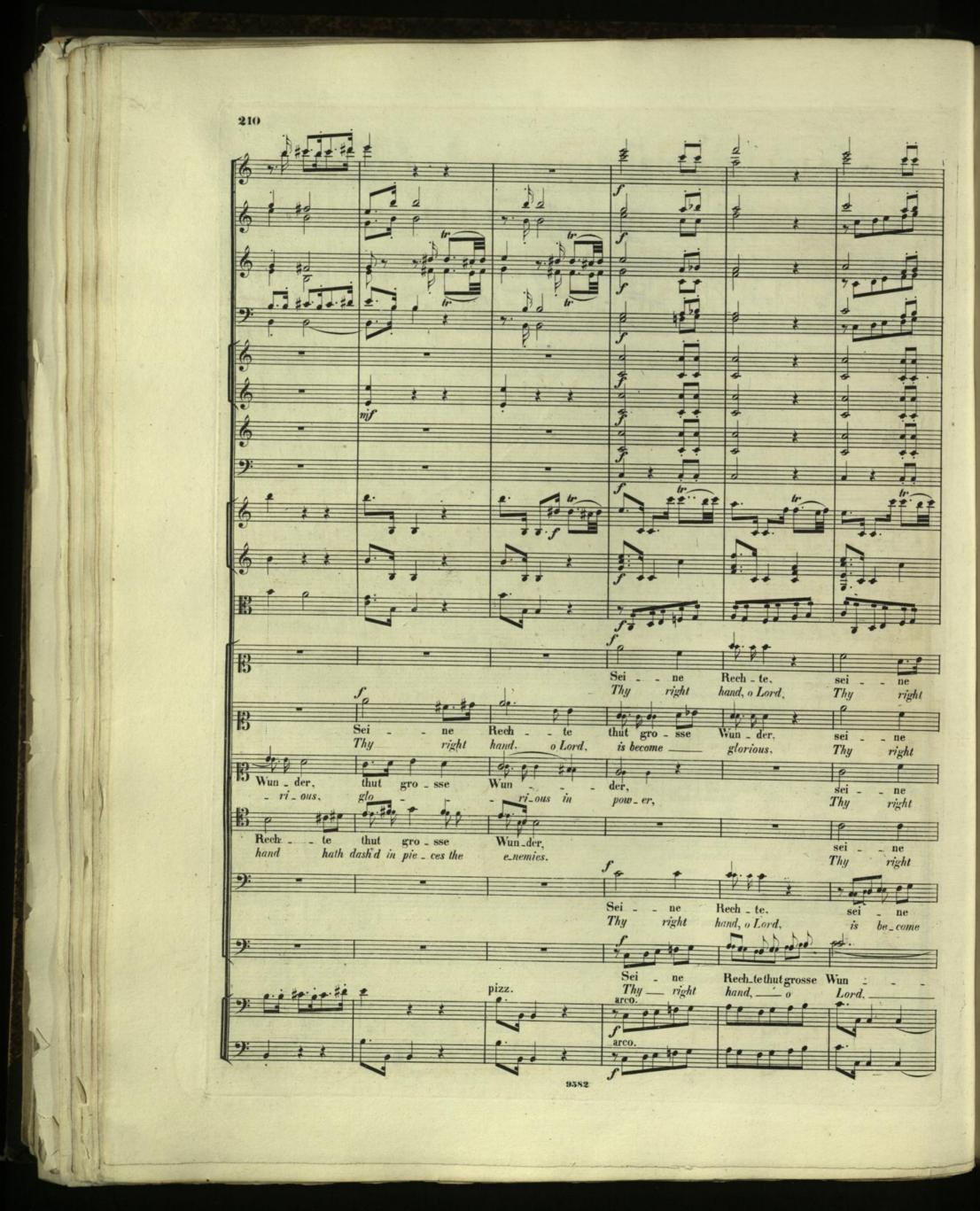


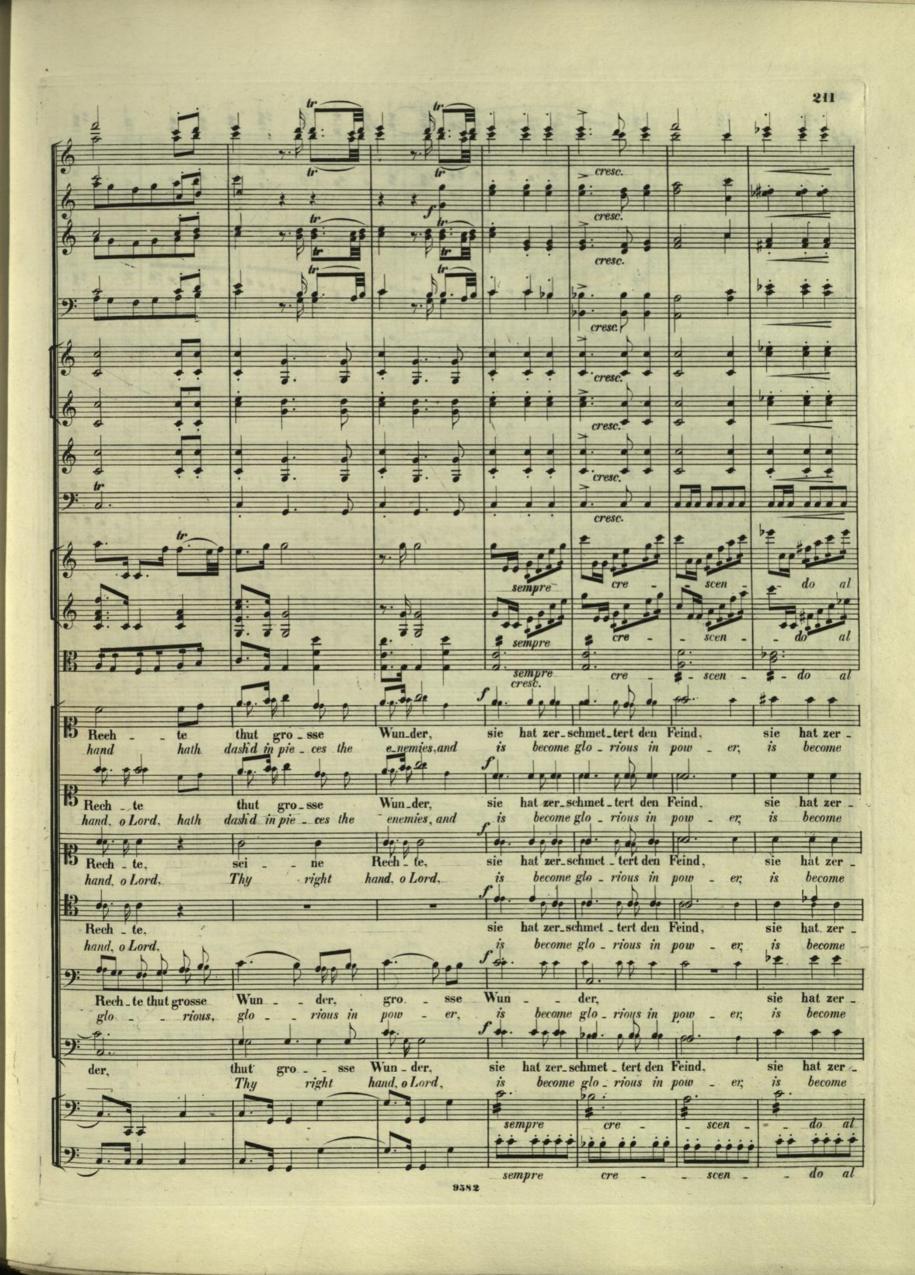


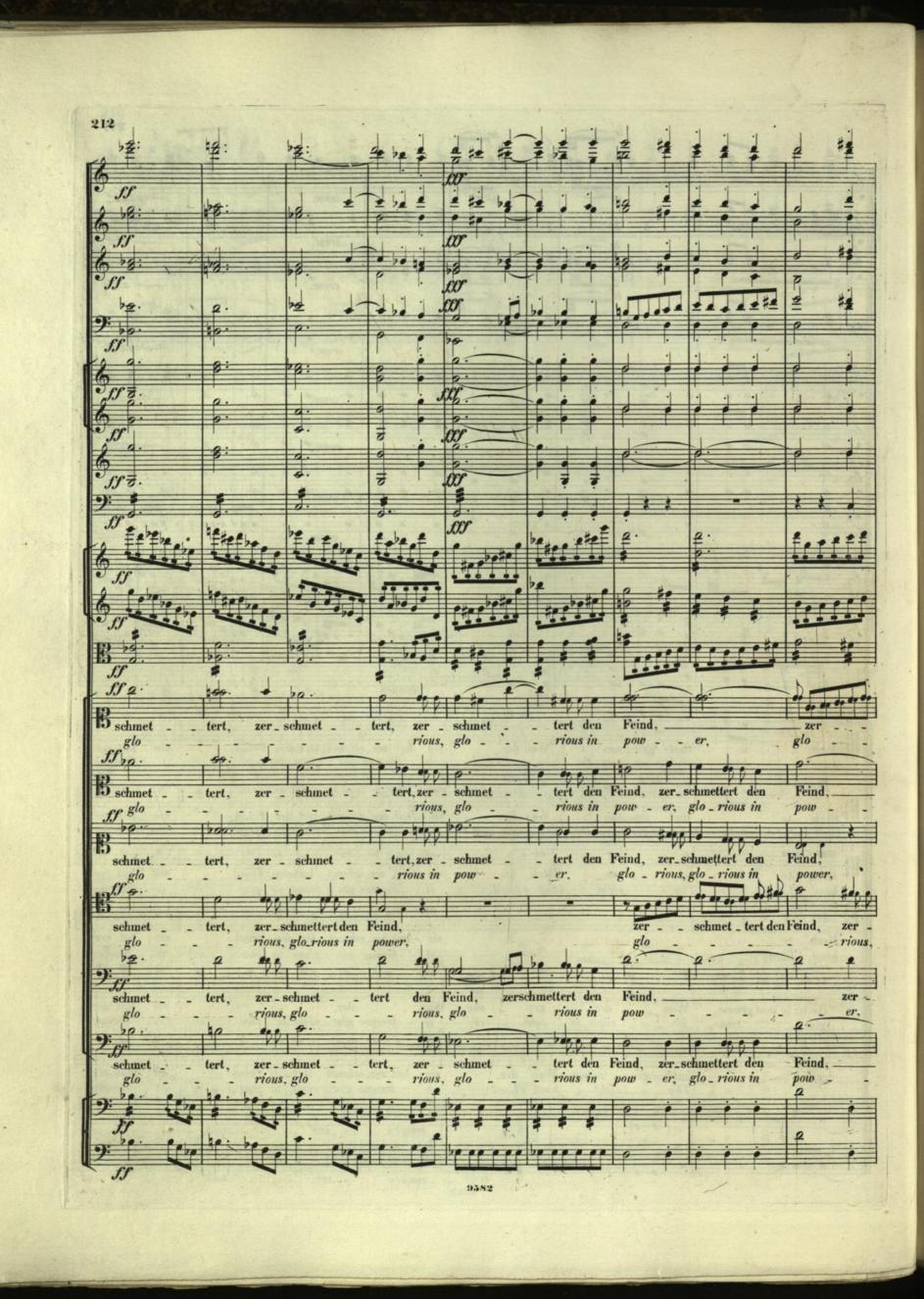


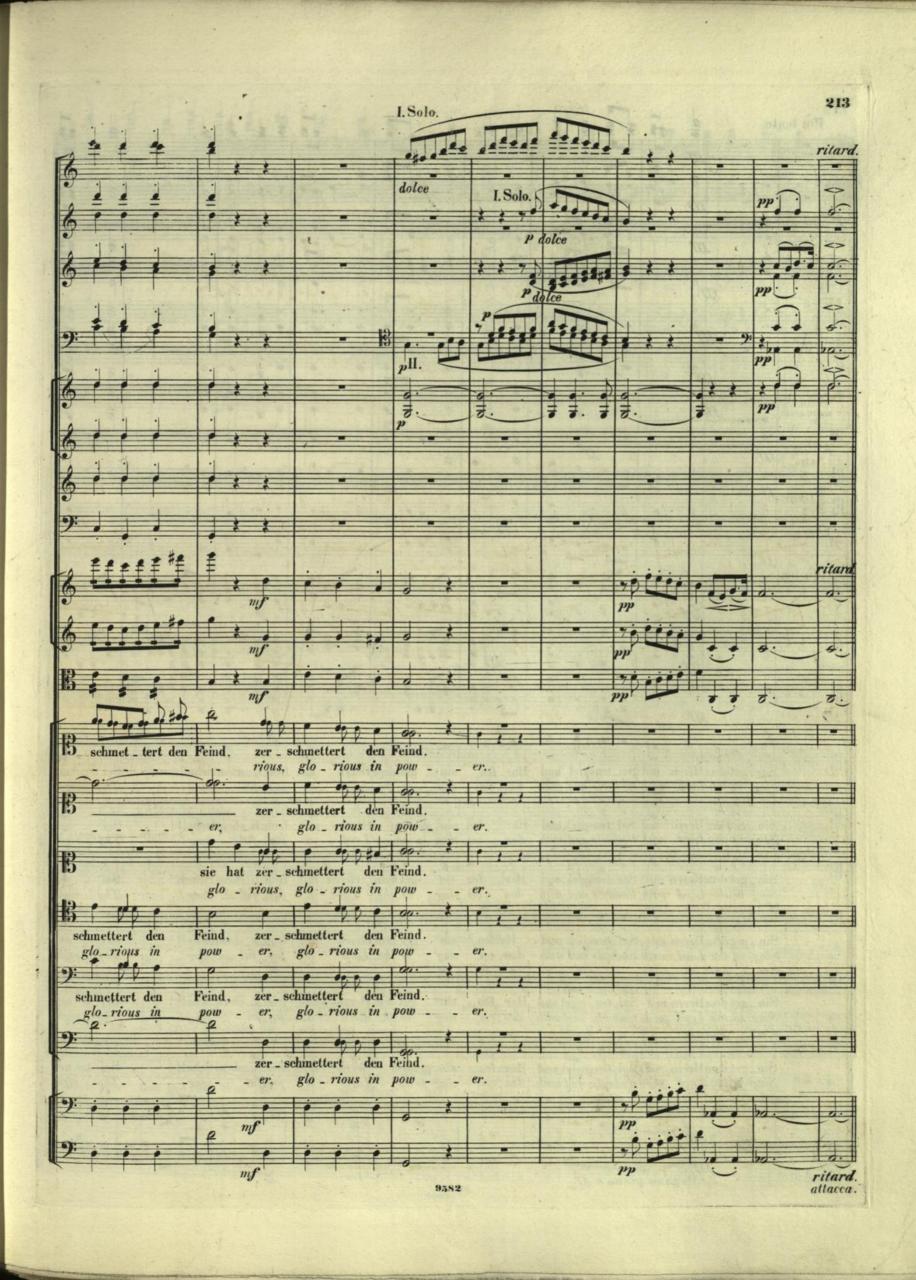


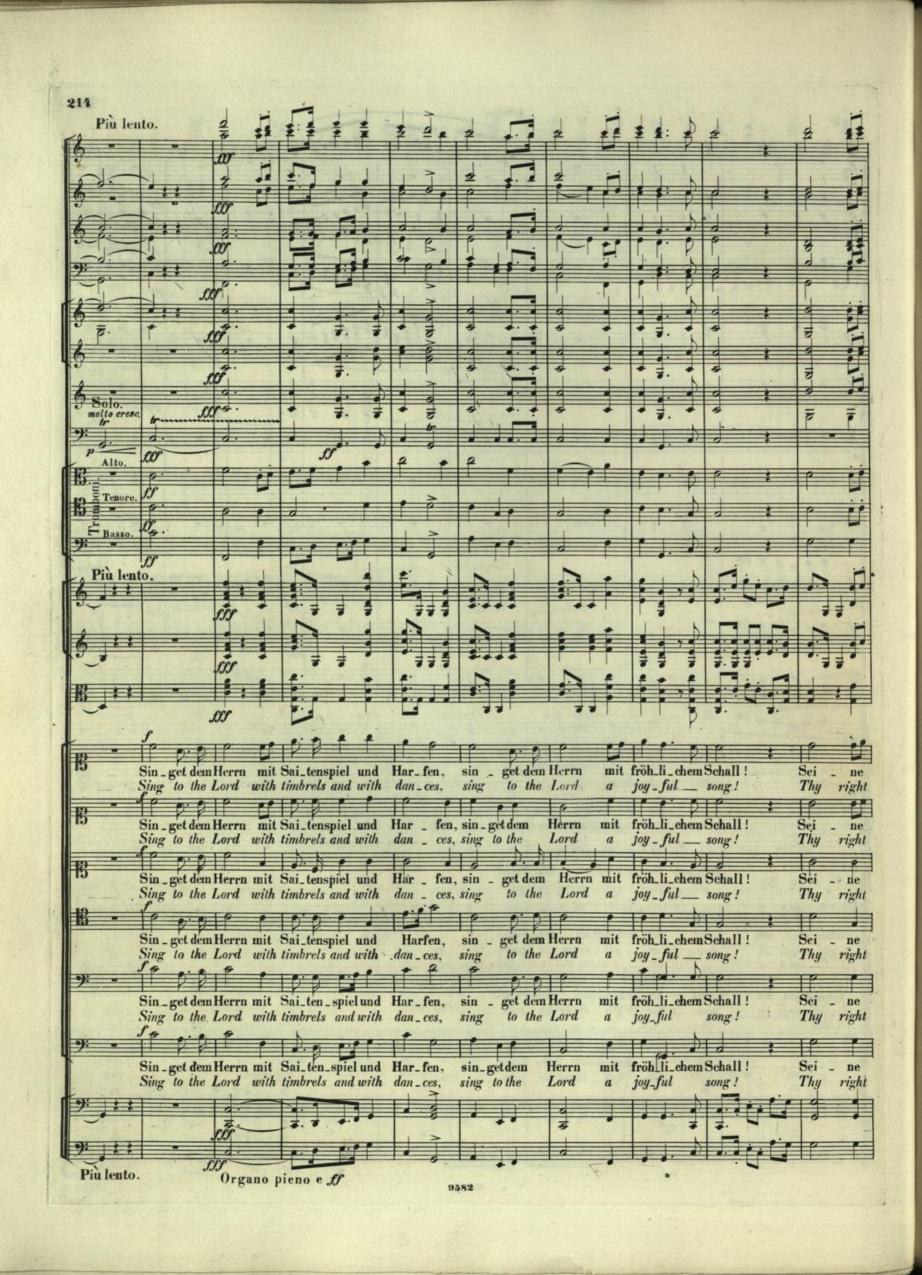


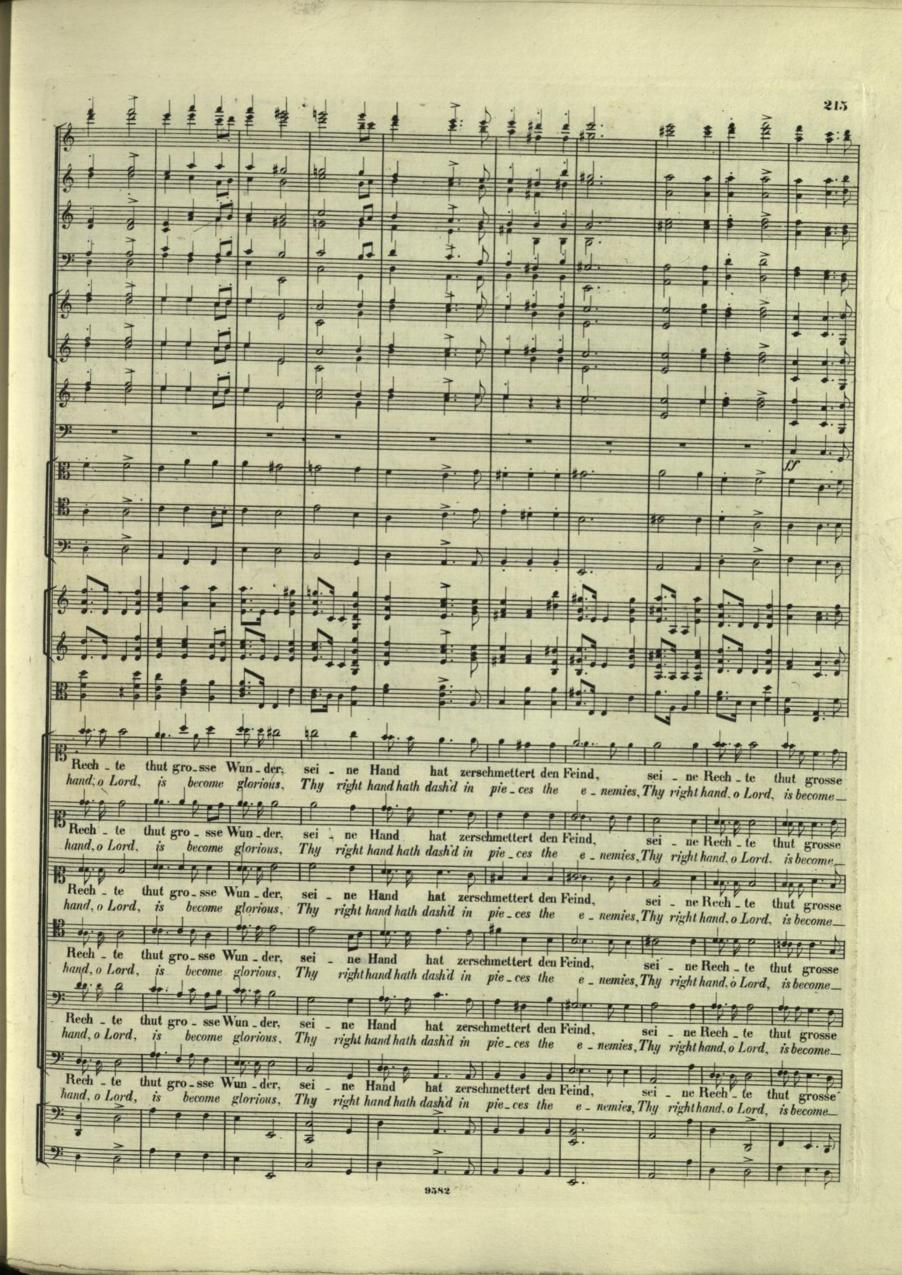


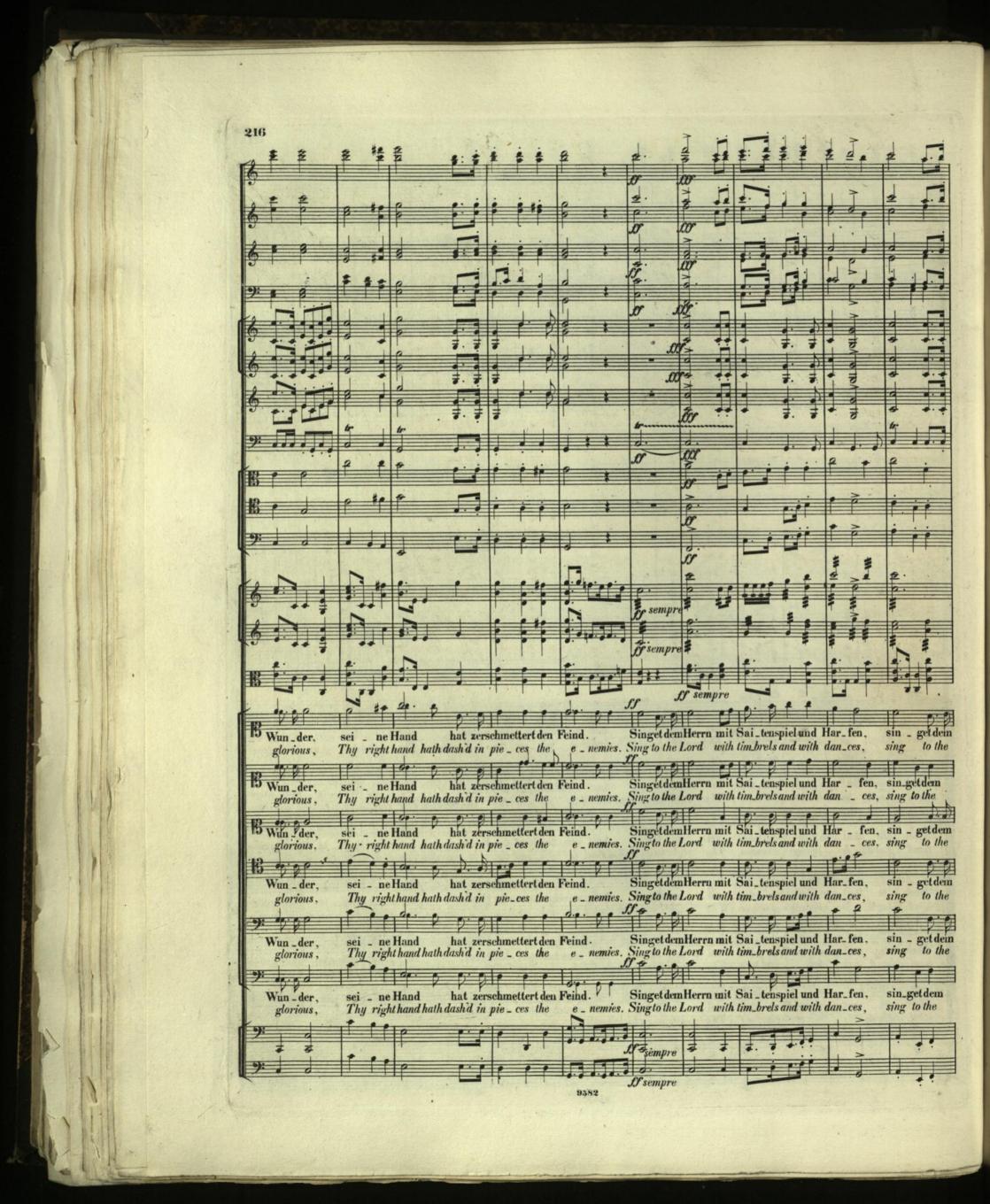


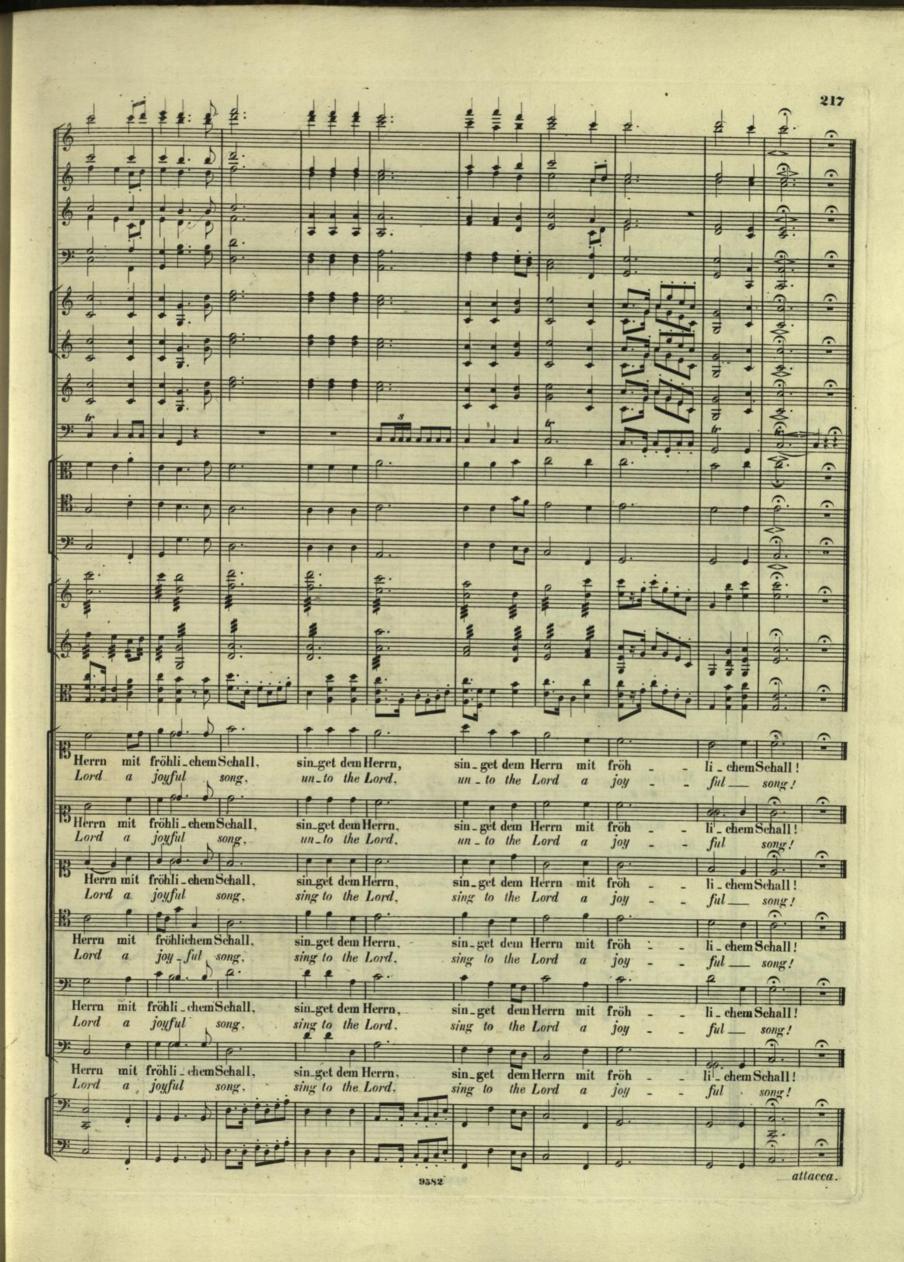








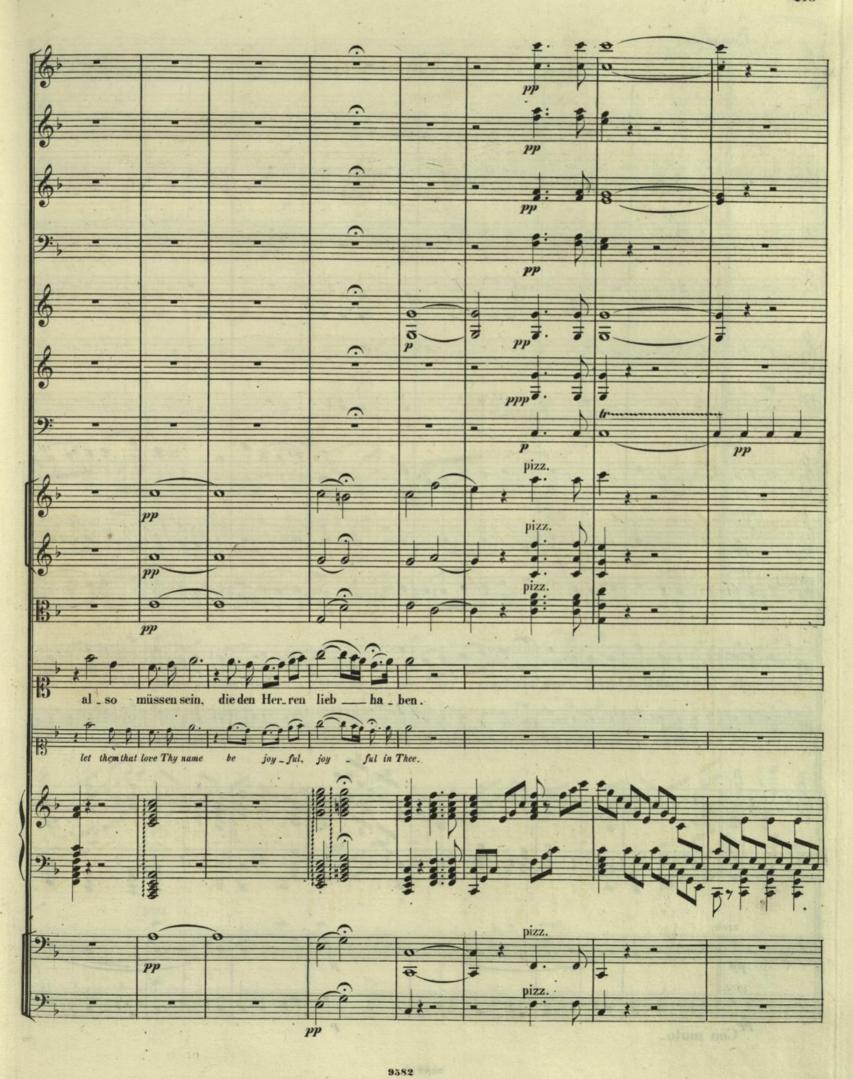


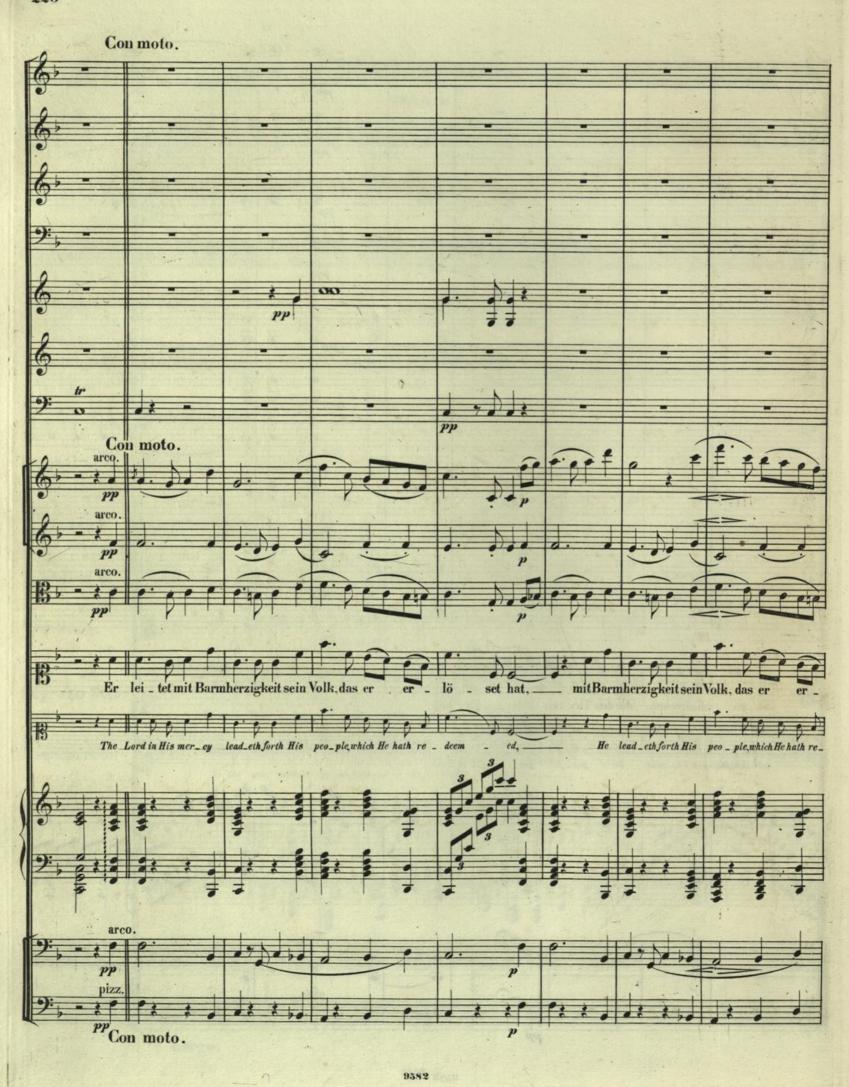


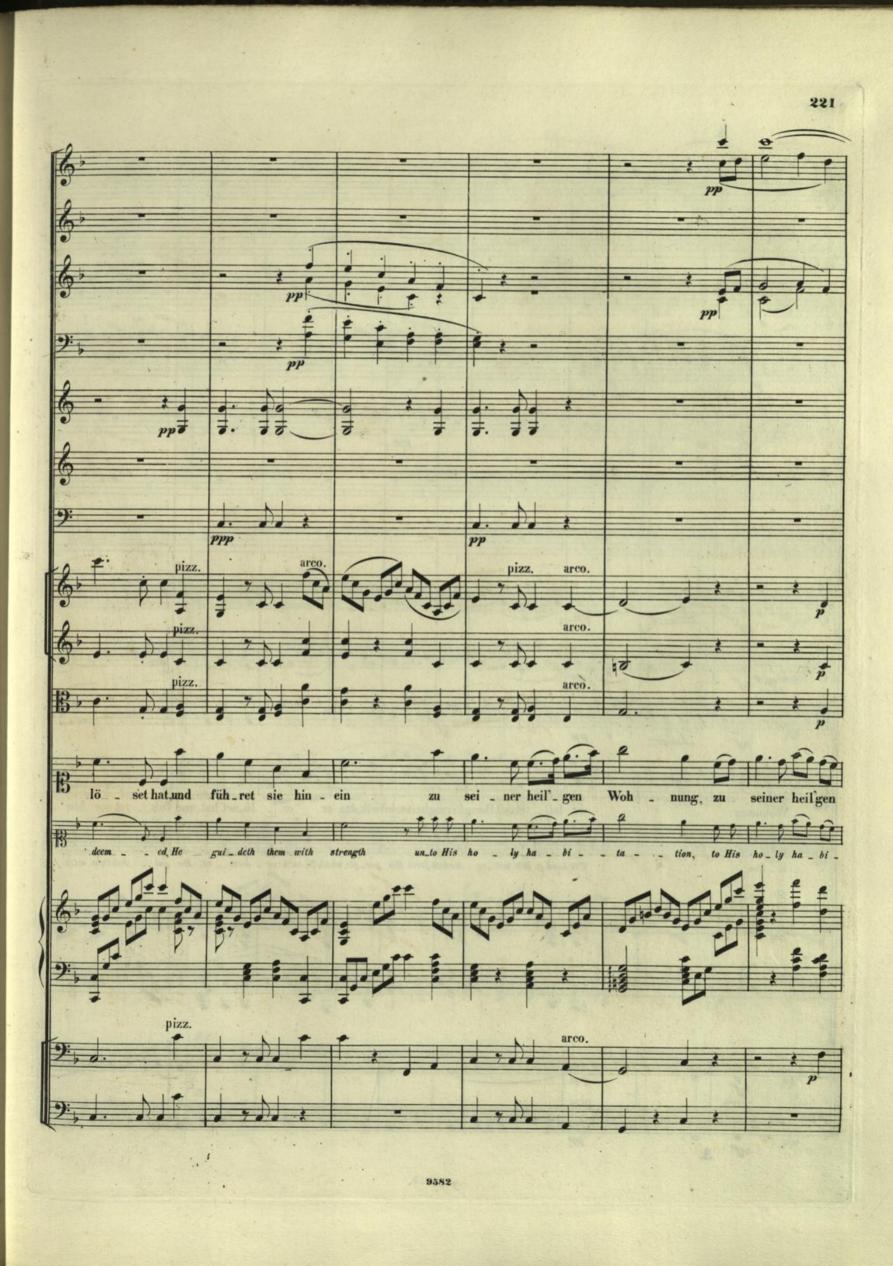
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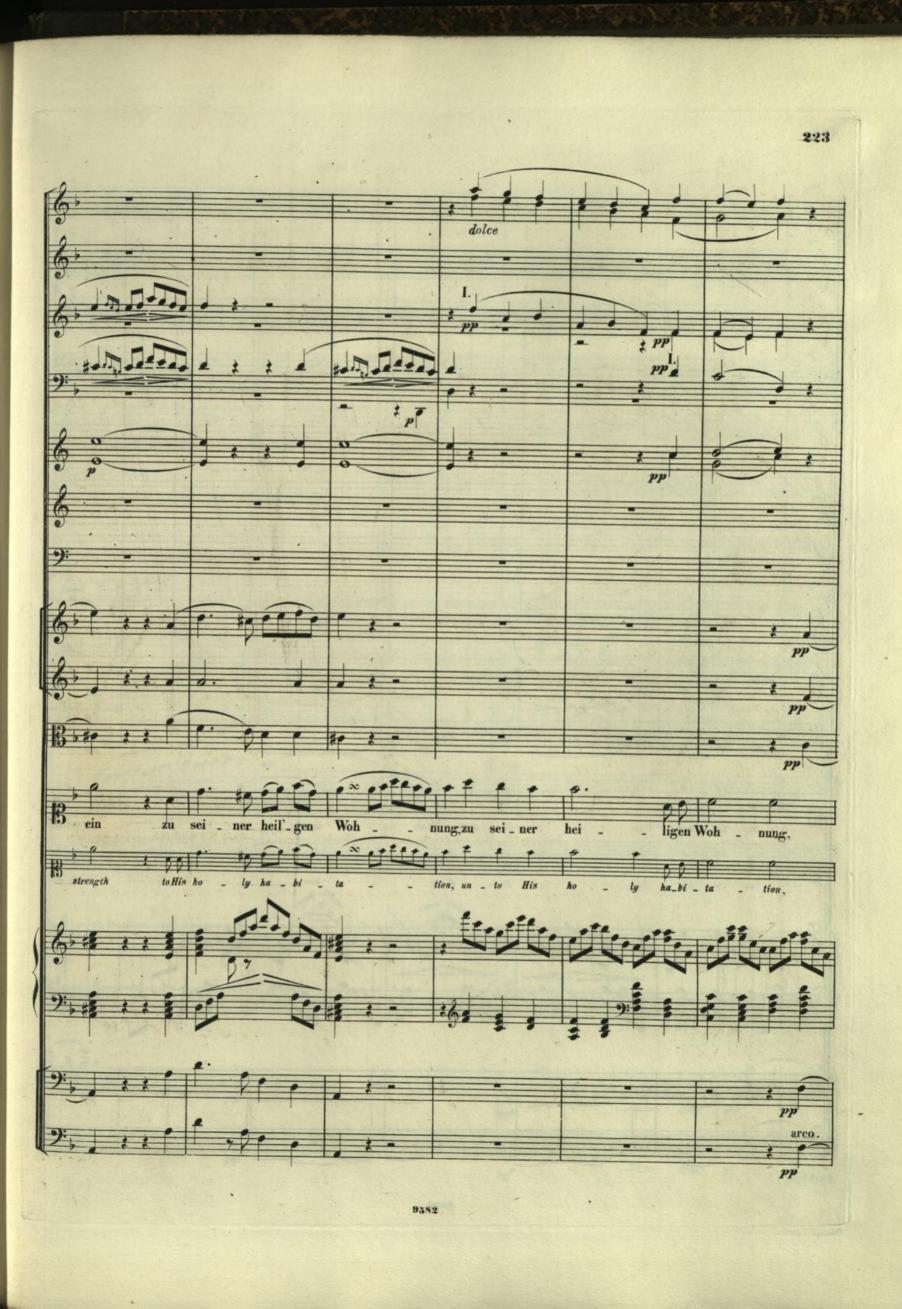
(Mirjam.)

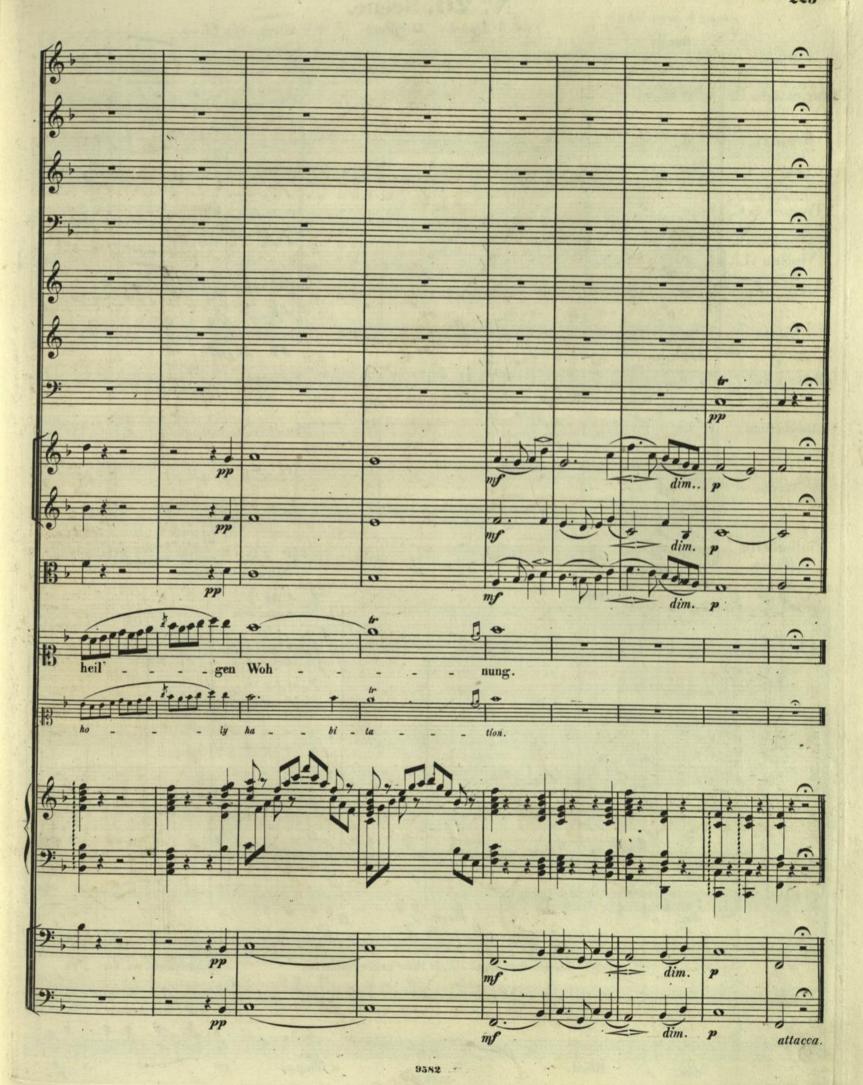


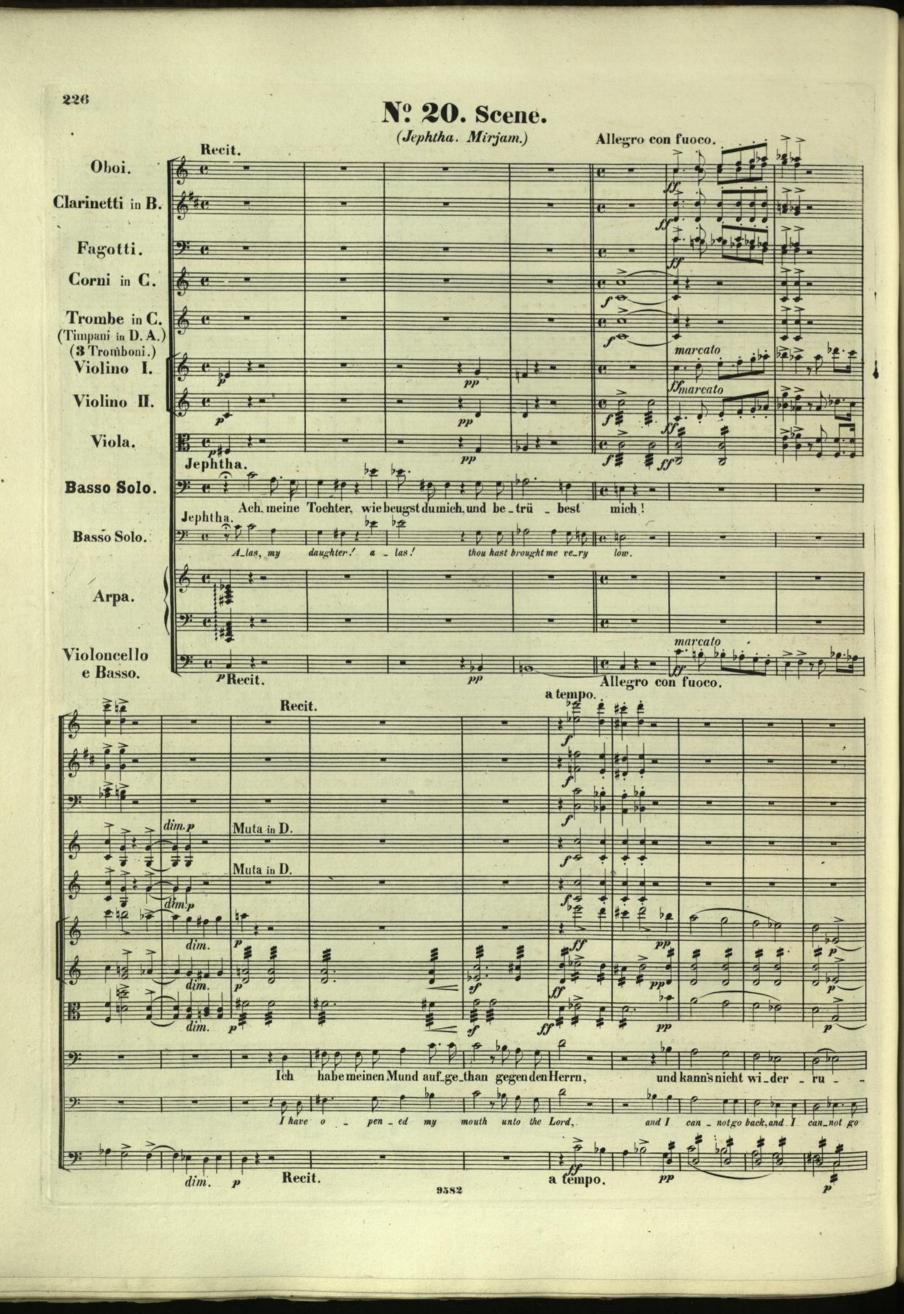


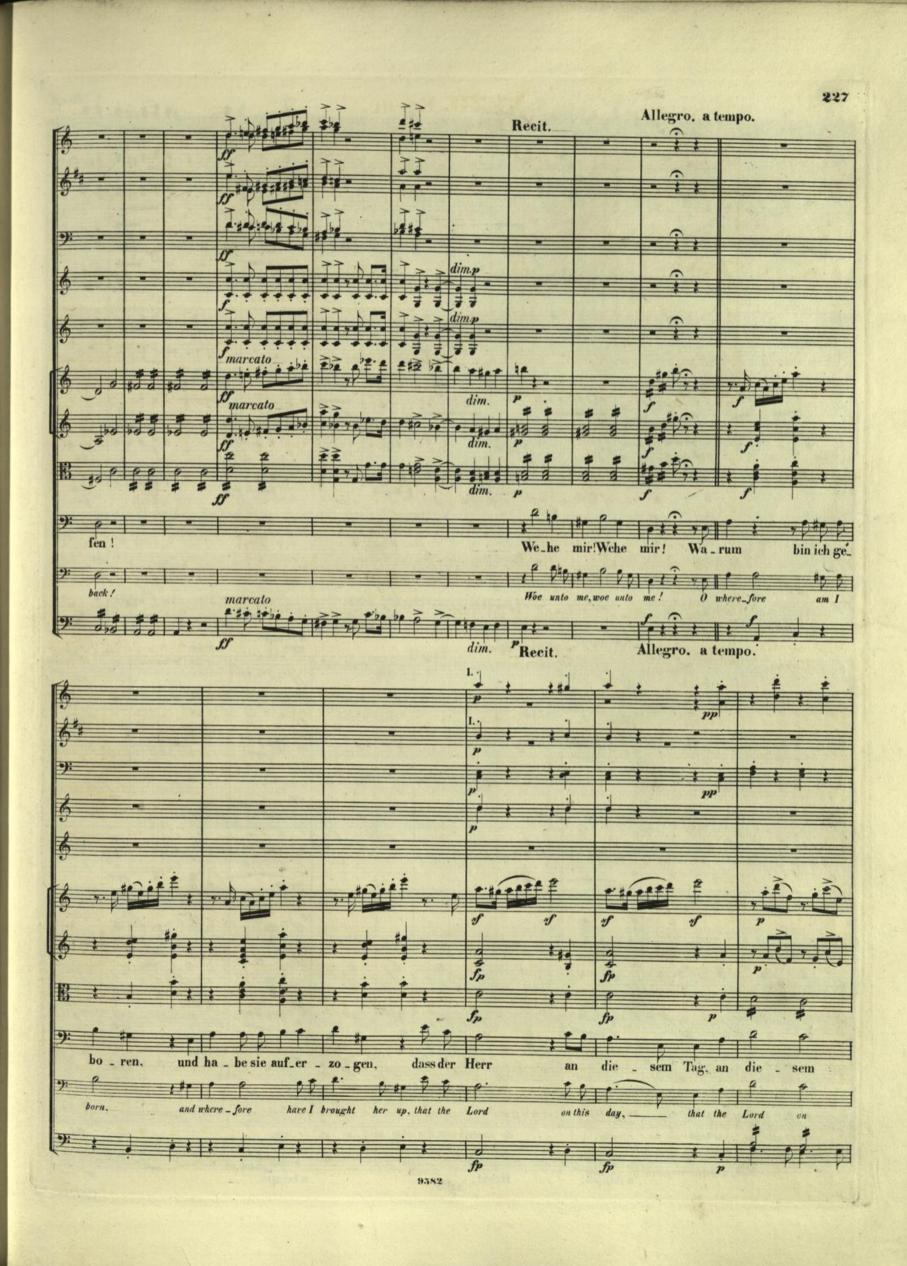


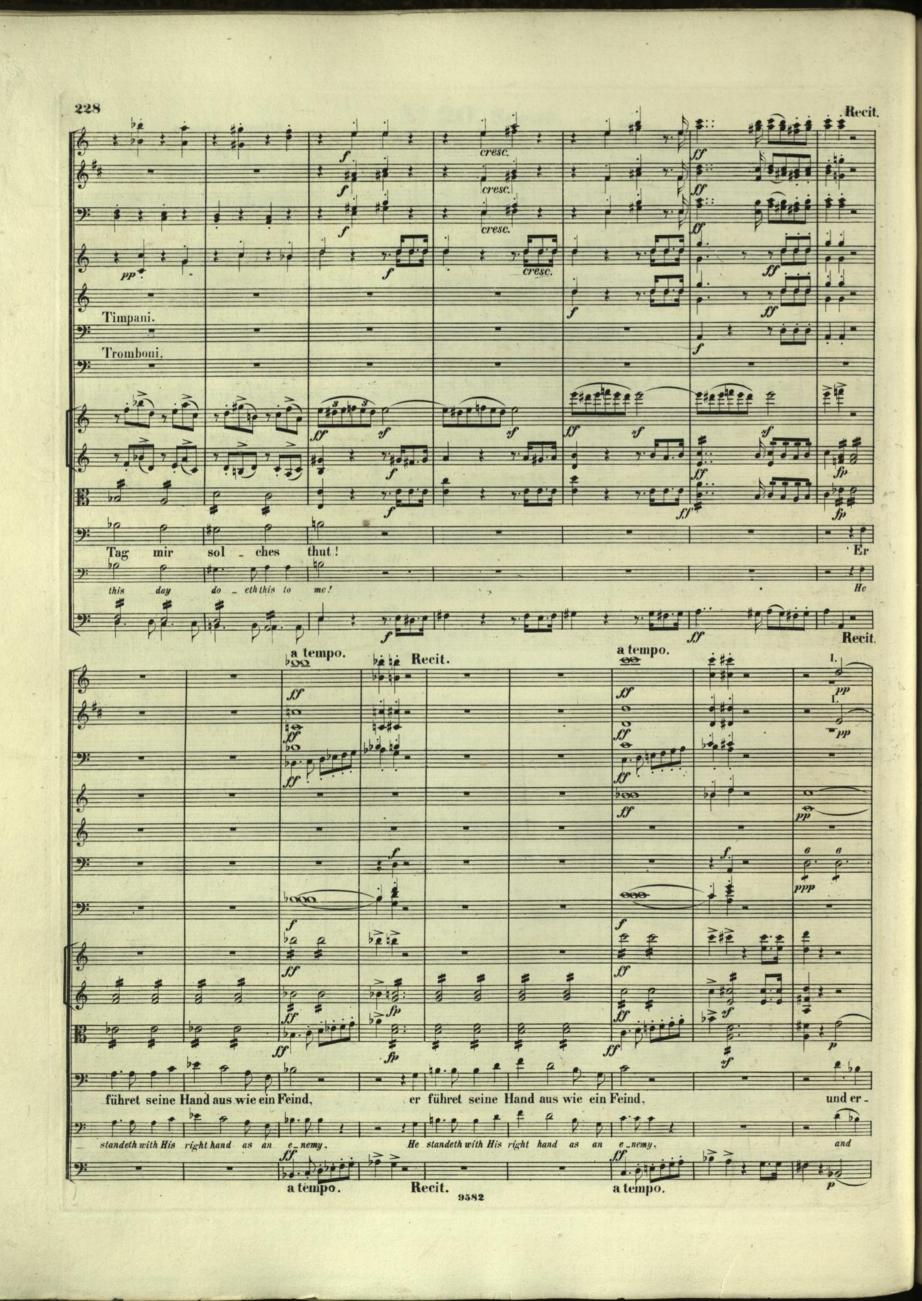


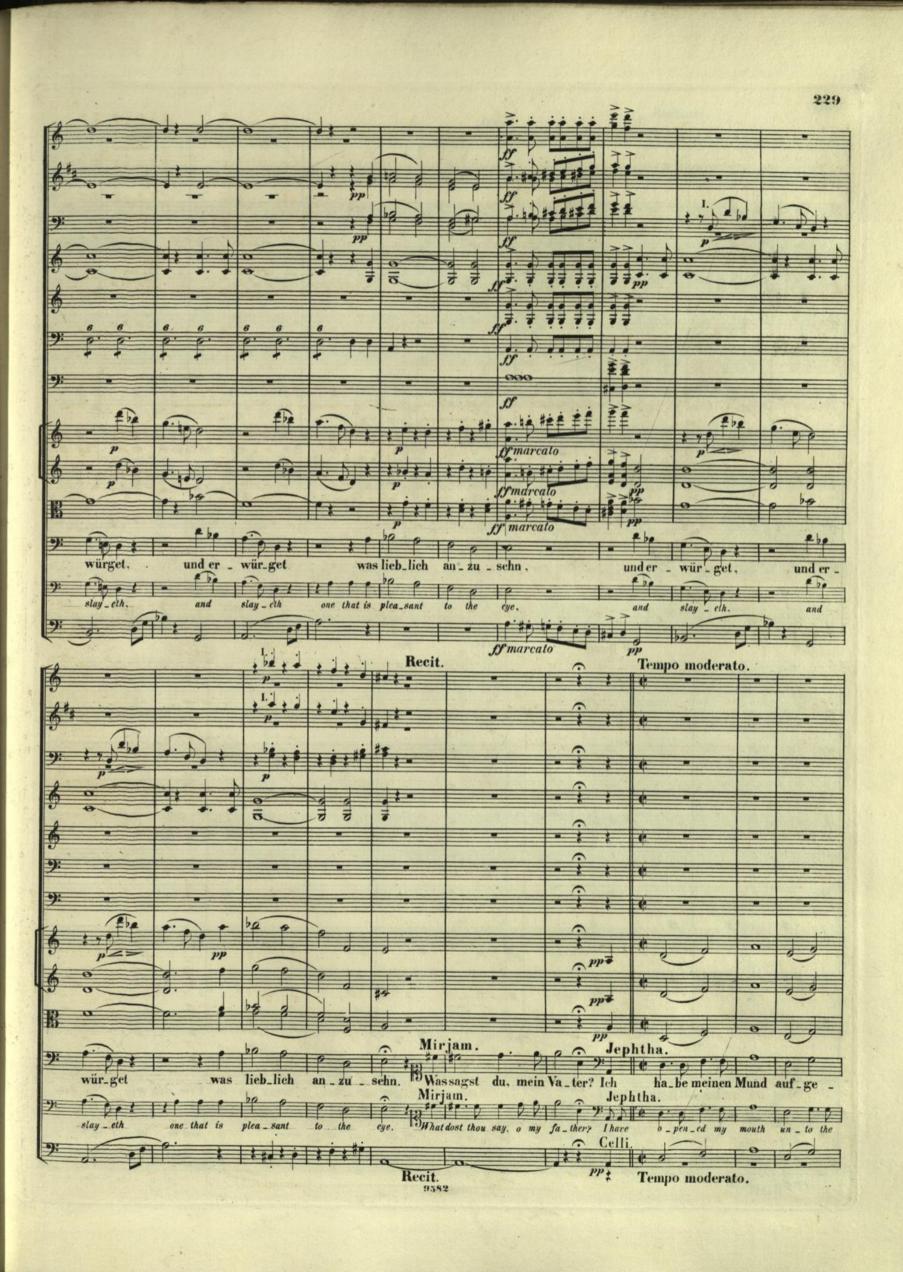


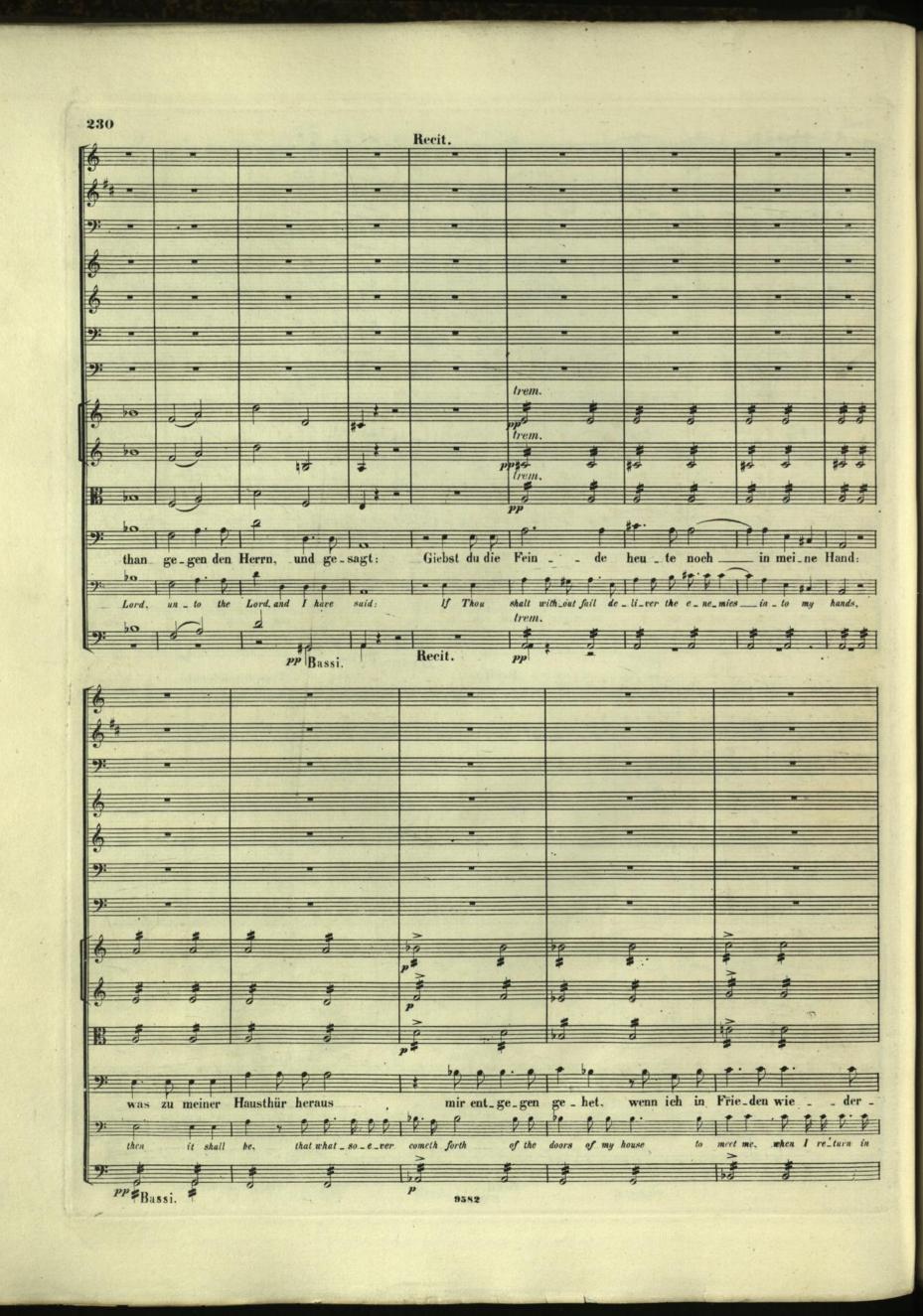


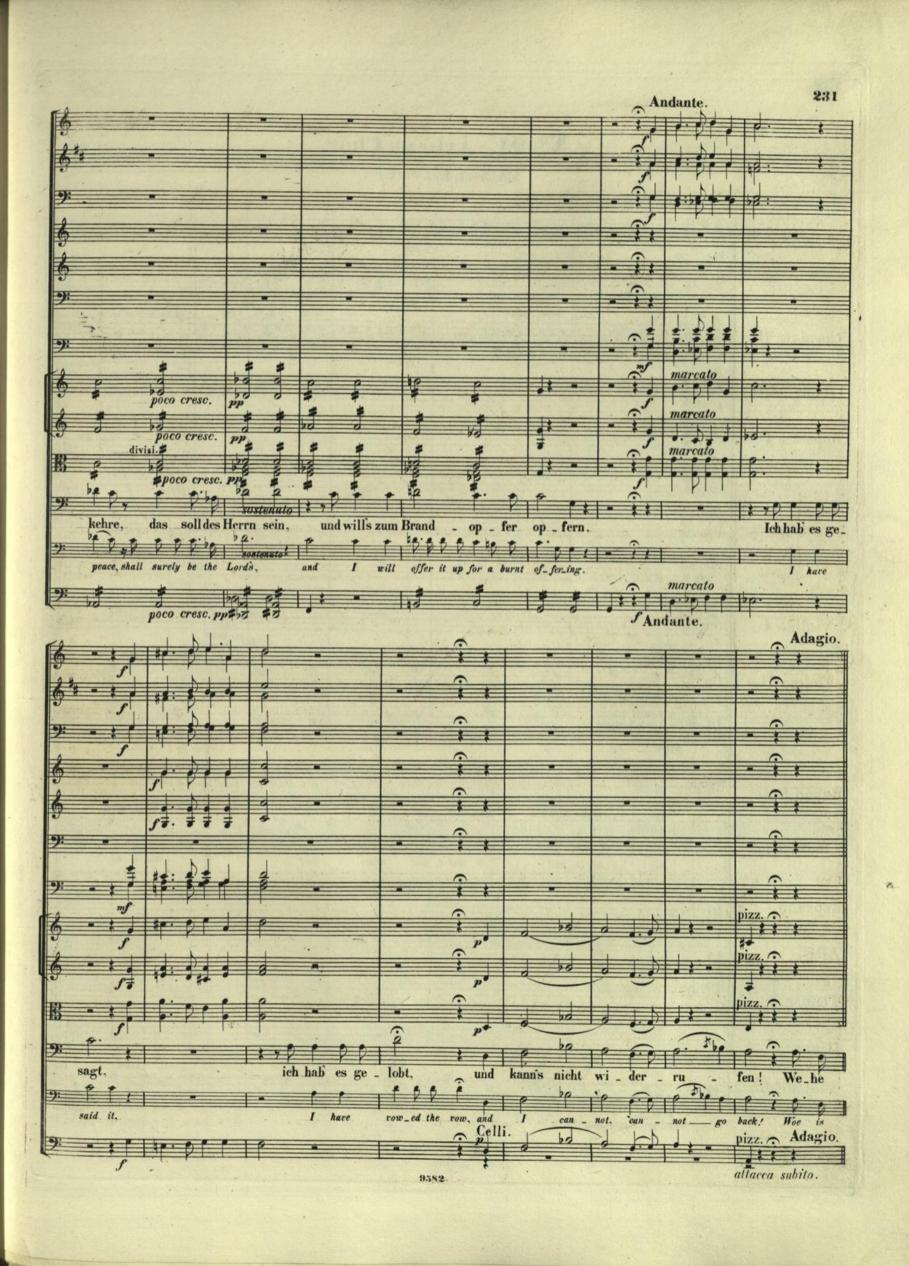






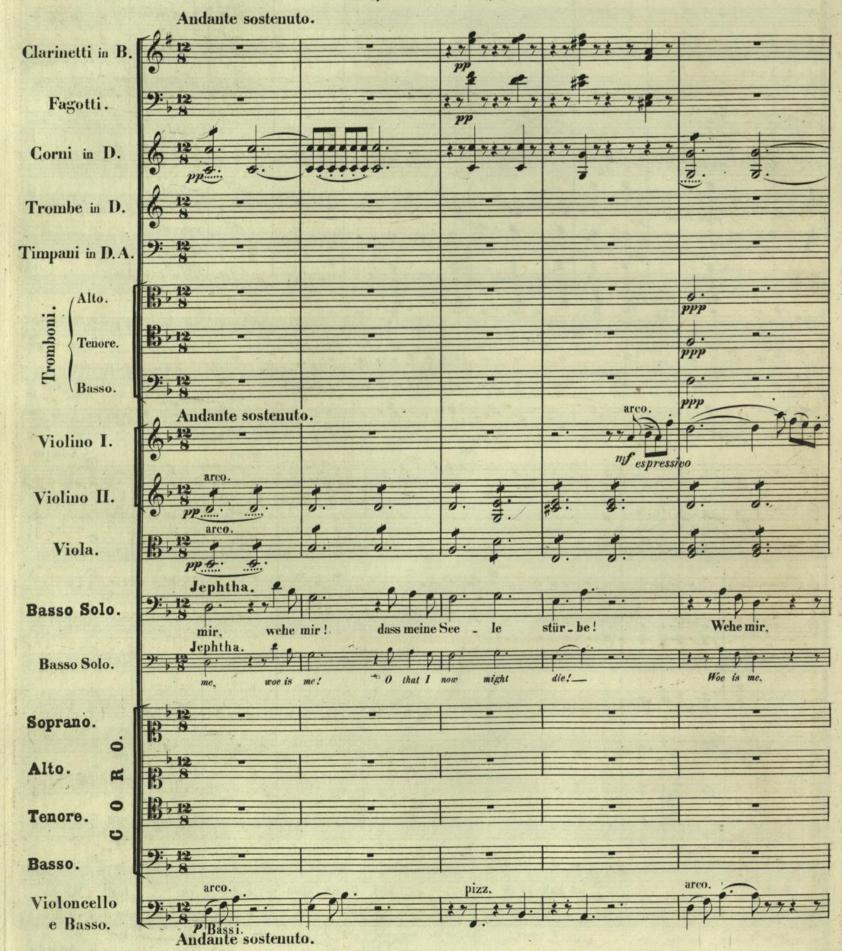


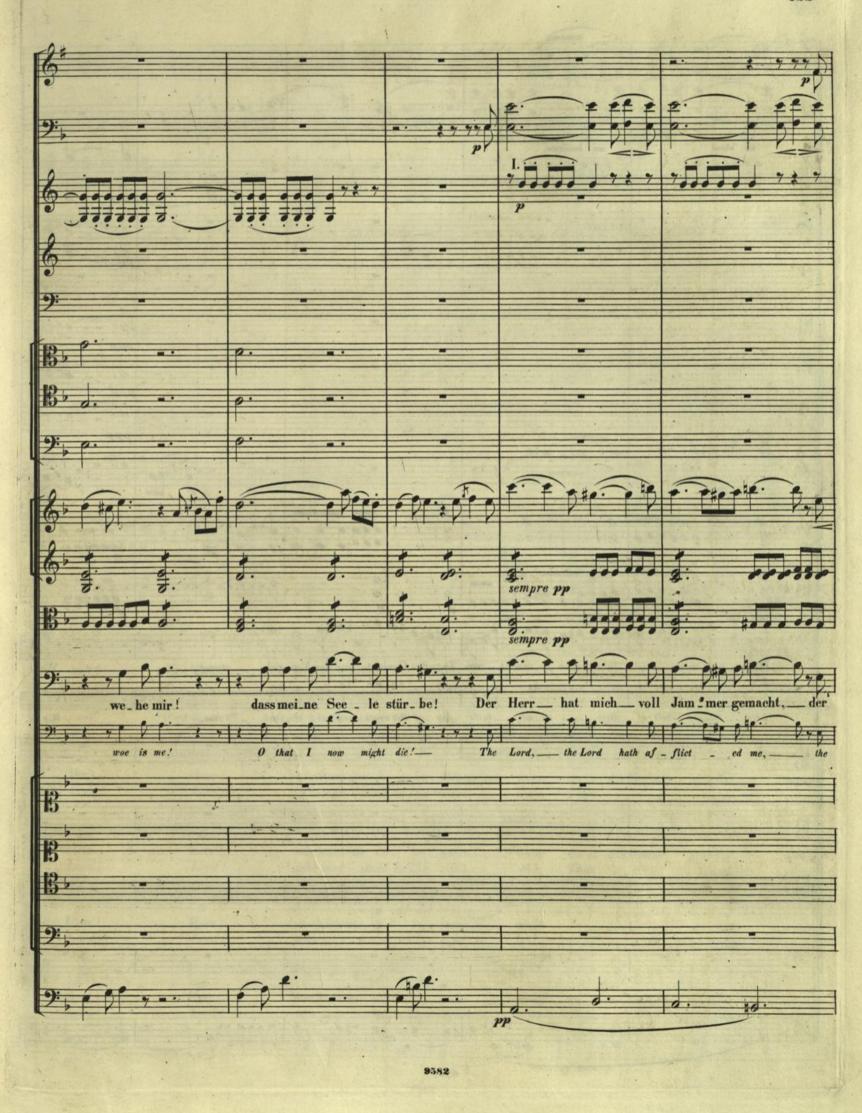




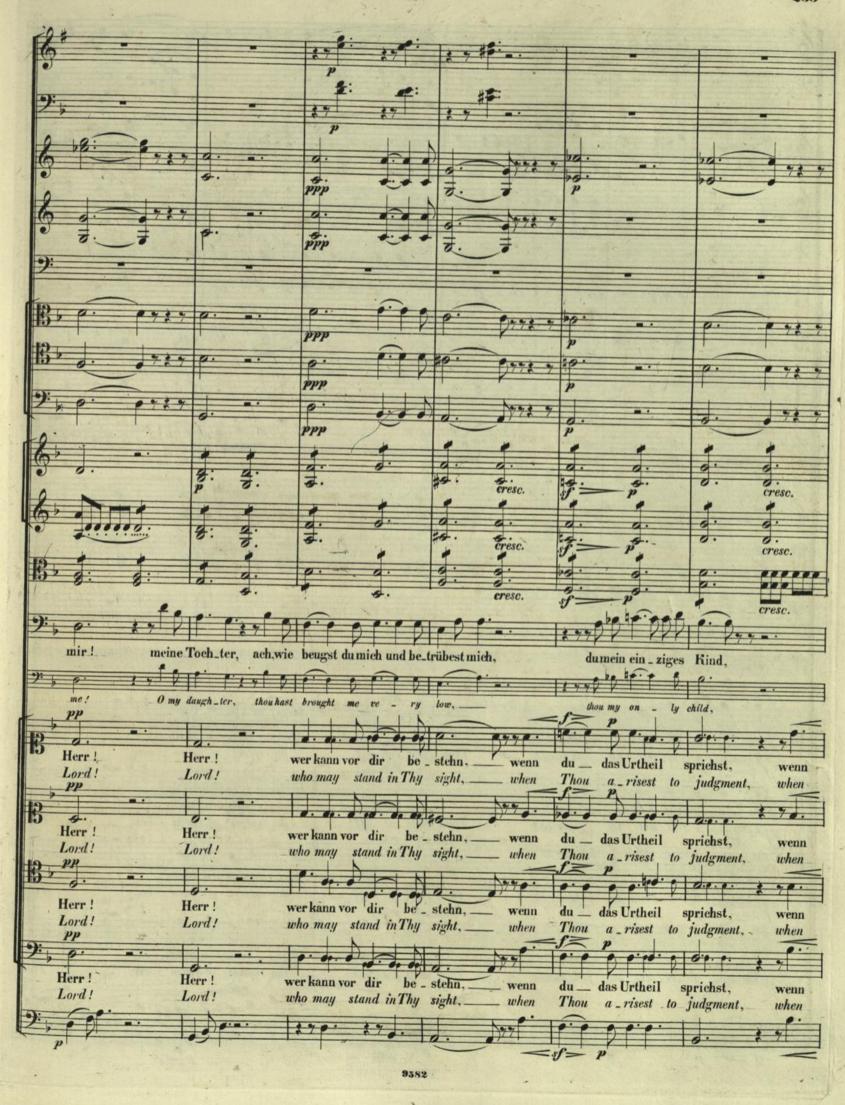
Nº 21. Arie mit Chor.

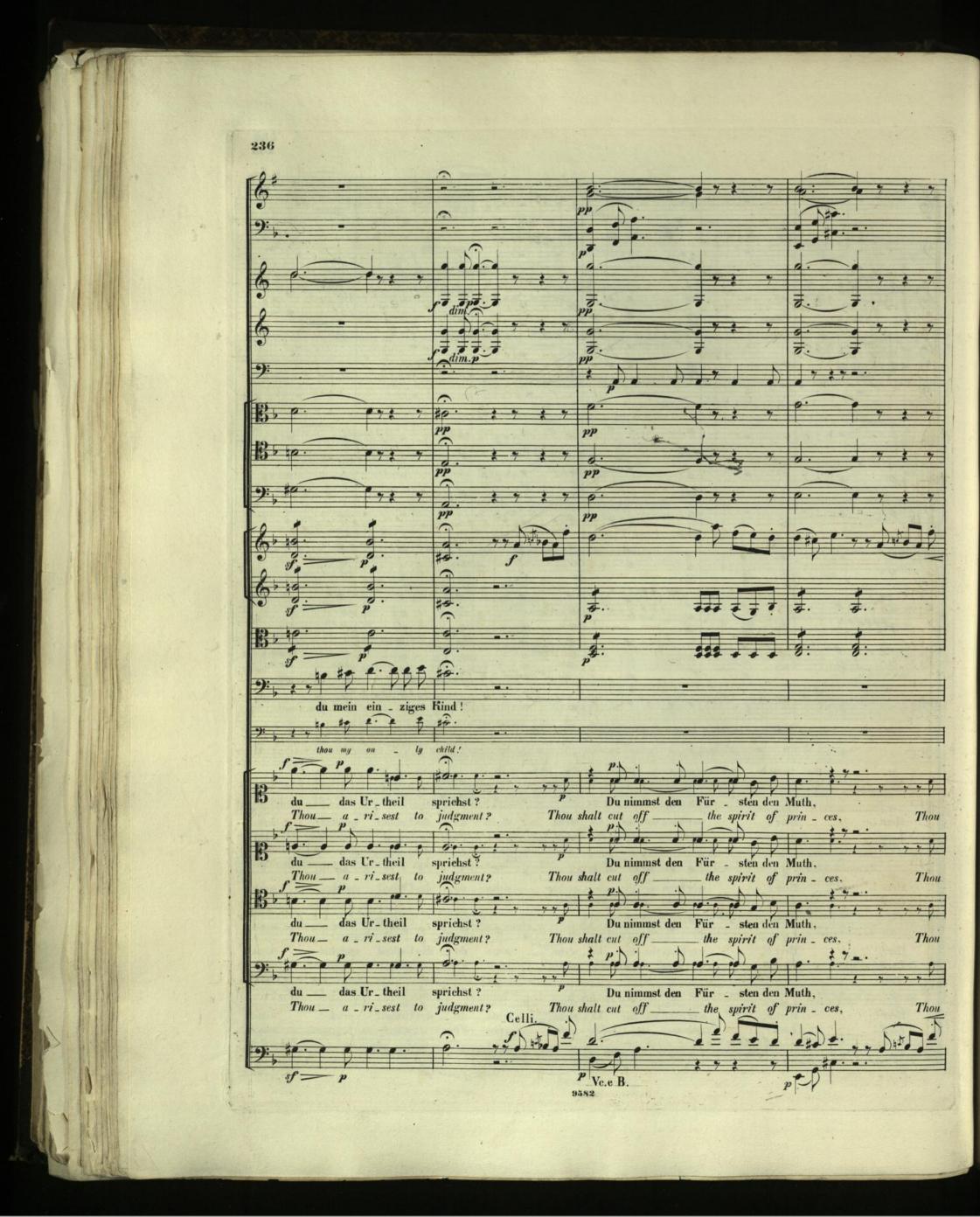
(Jephtha. Das Volk.)

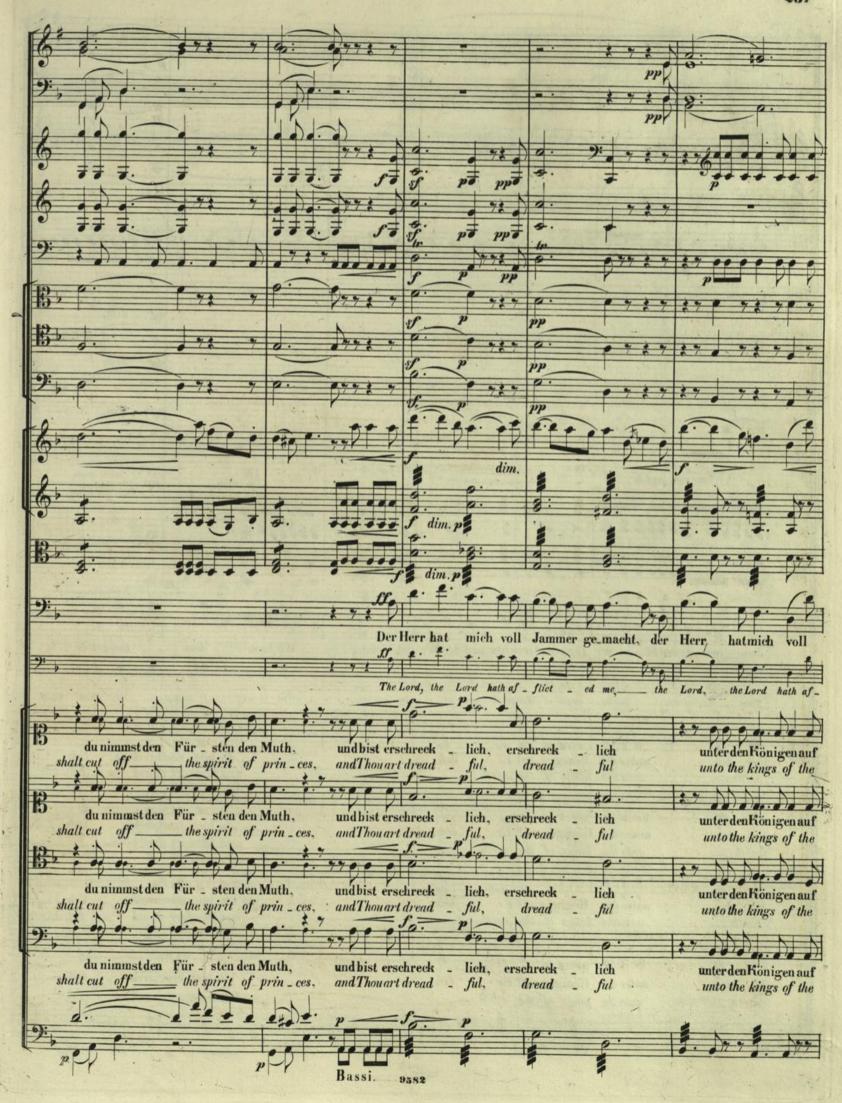


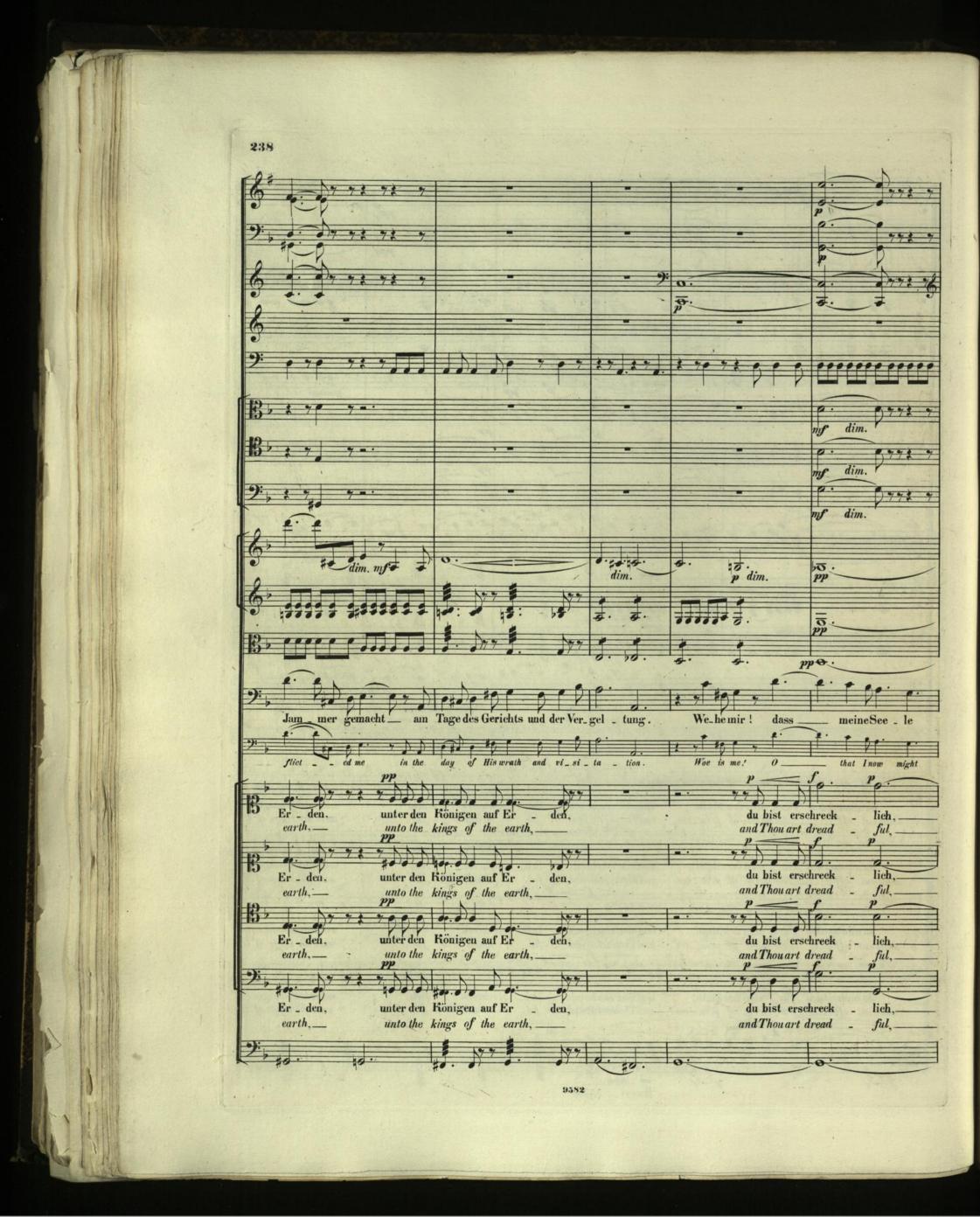


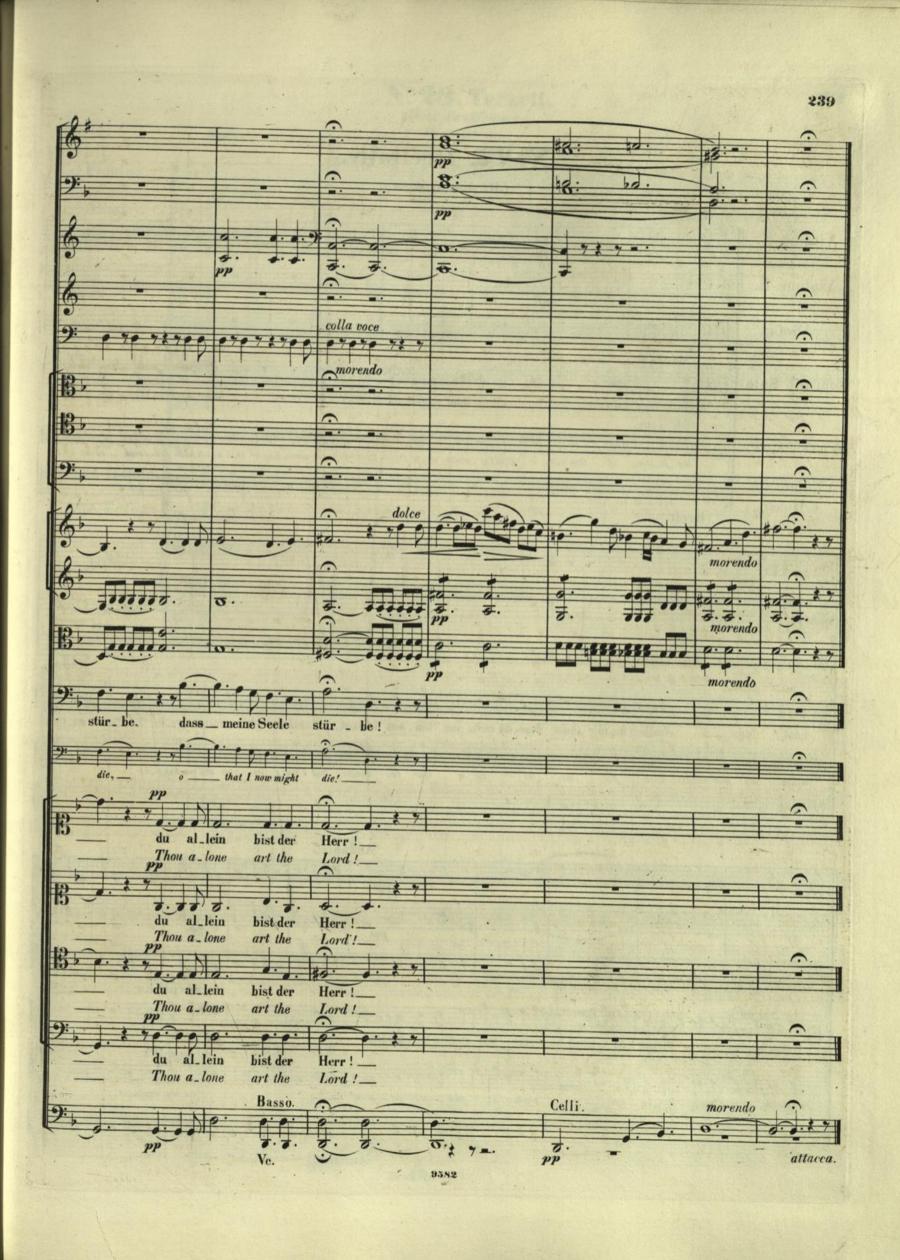
234 ## ## 7 5 9 ## ## 7 2 9 ppo. ppp 172 4 729 ppp voll Jam _ mer ge_macht am Tage des Gerichts und der Ver_gel _ Herr_hat mich_ _the Lord hath af _ flict _ of His wrath and vi _ si _ ta 13 70 \$0. 0 0 7\$0 7 677877 9582





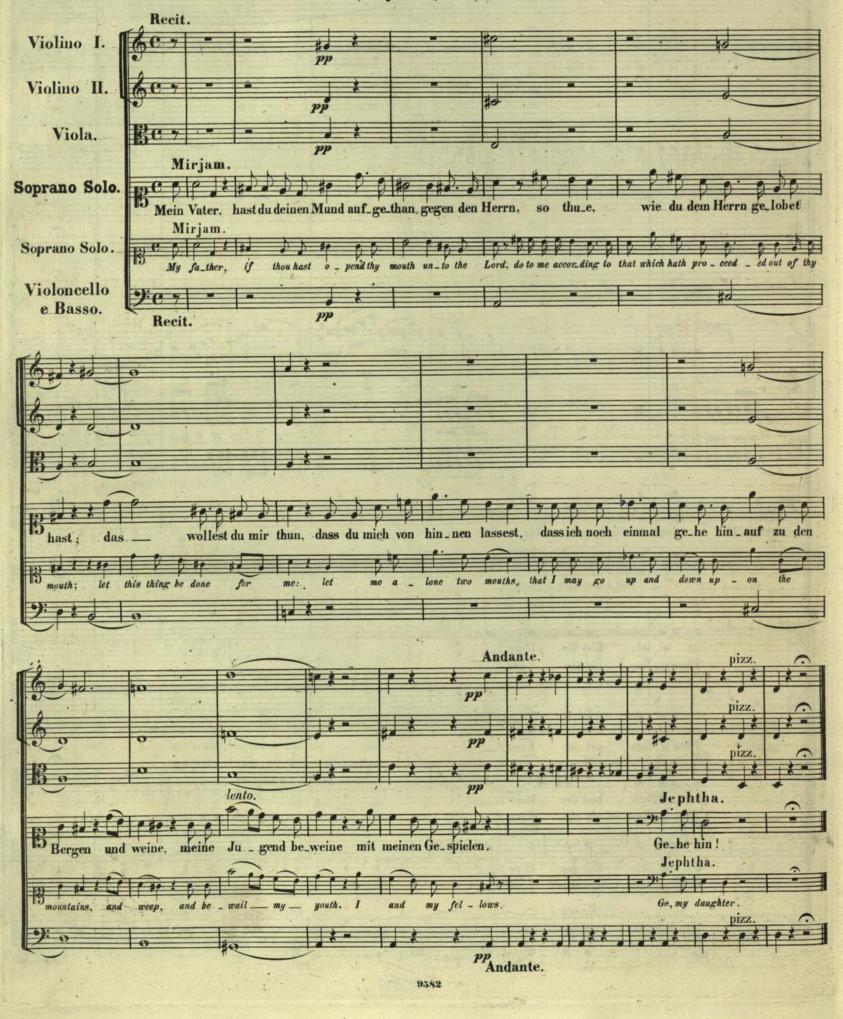


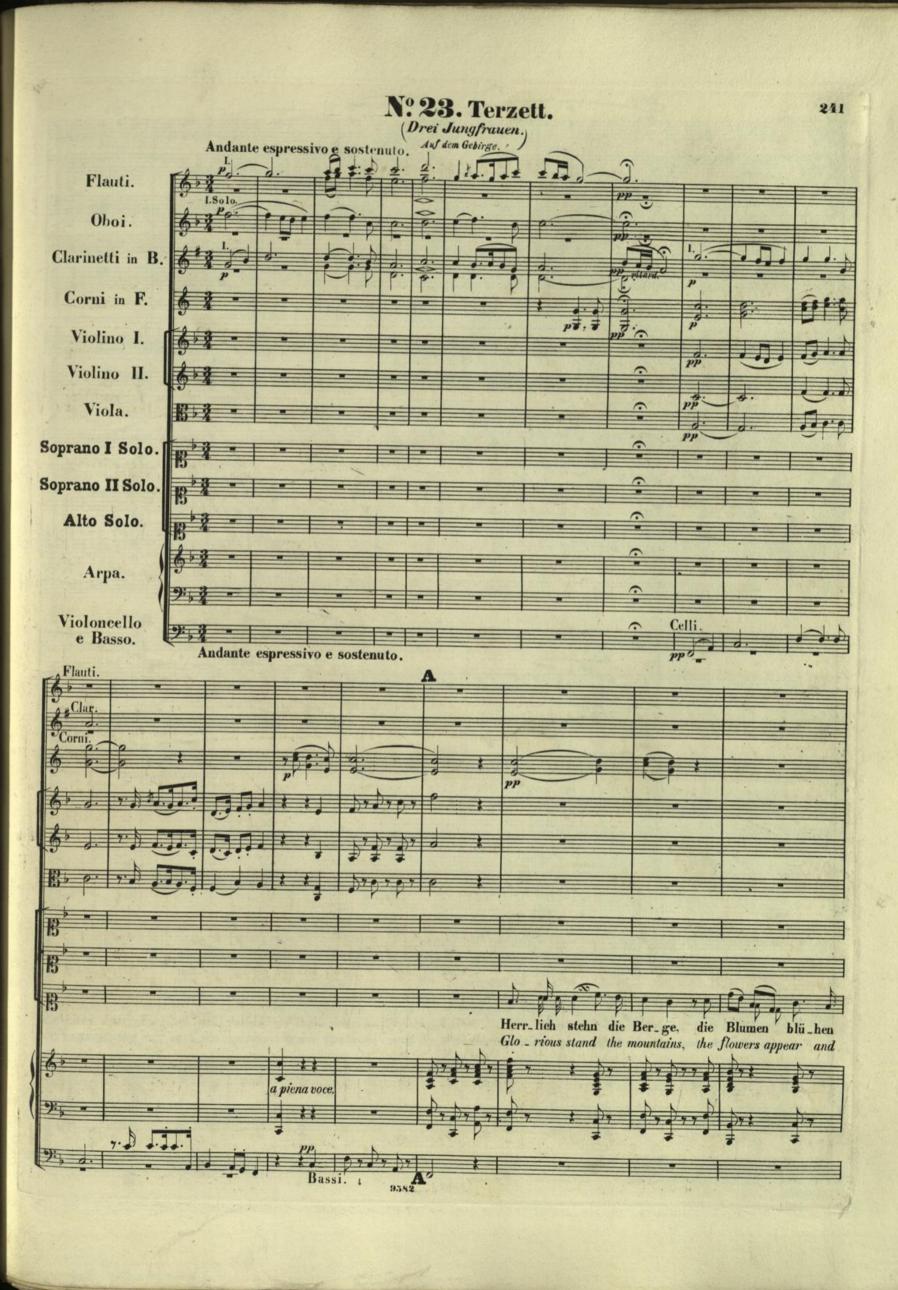


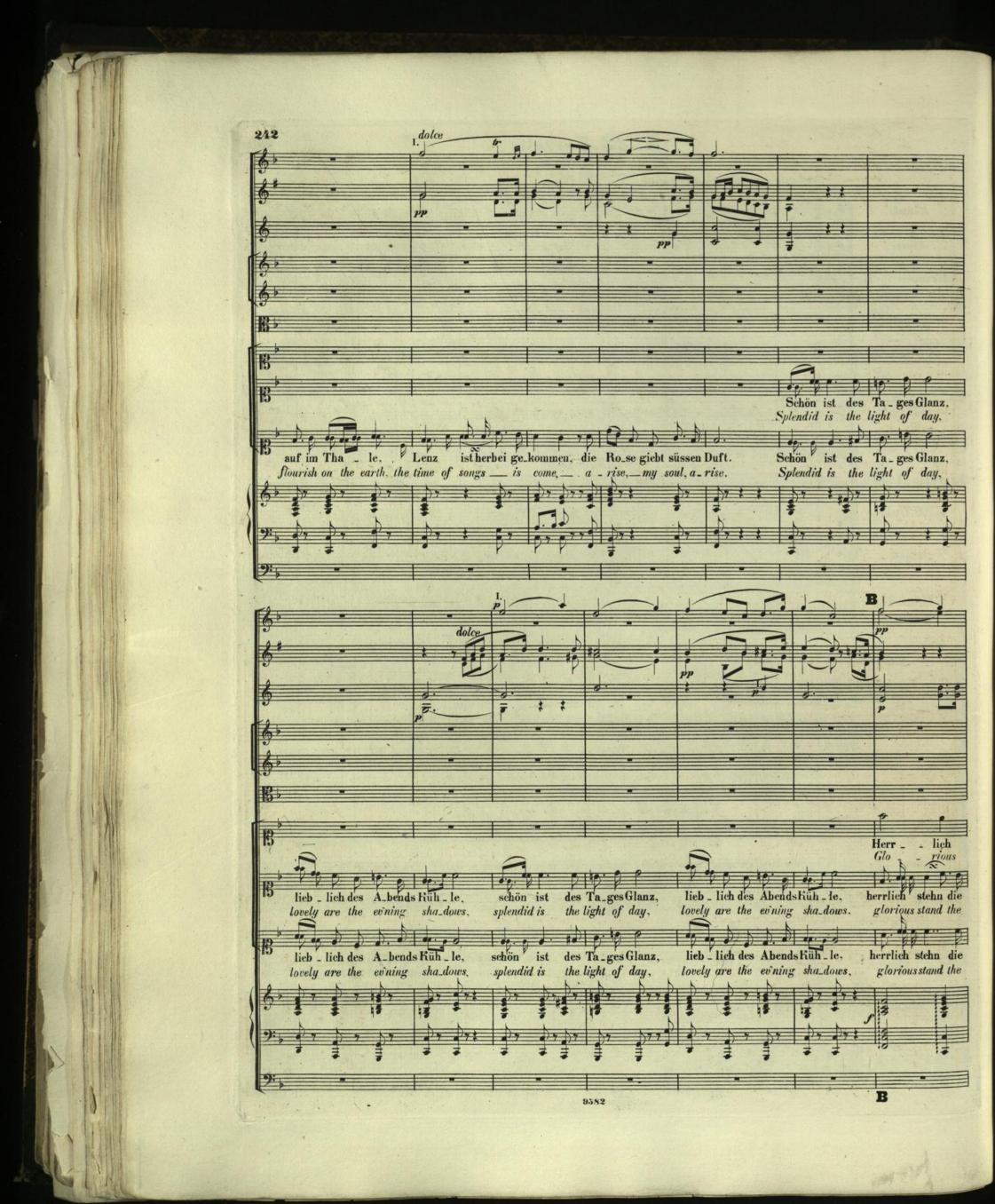


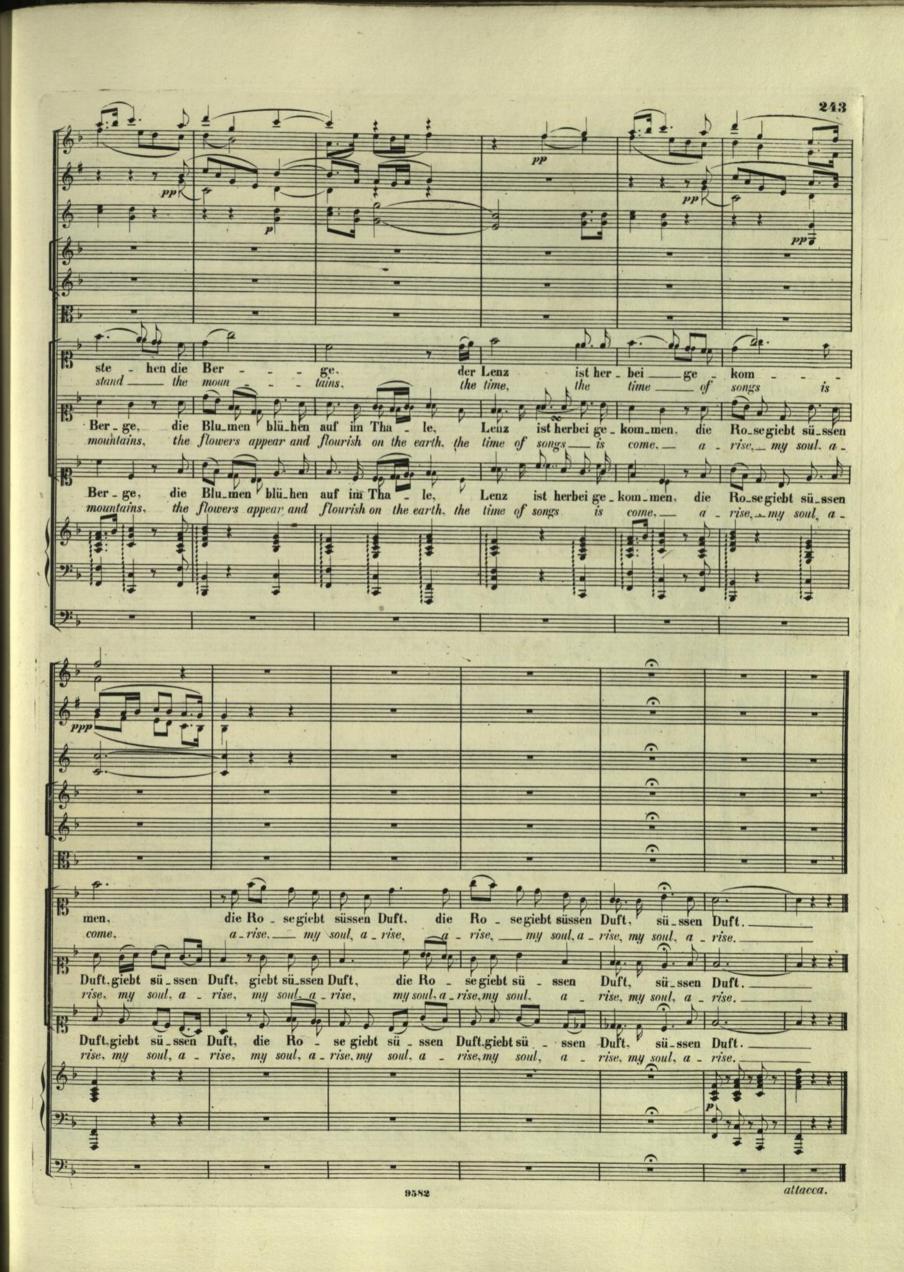
Nº 22. Recitativ.

(Mirjam. Jephtha.)



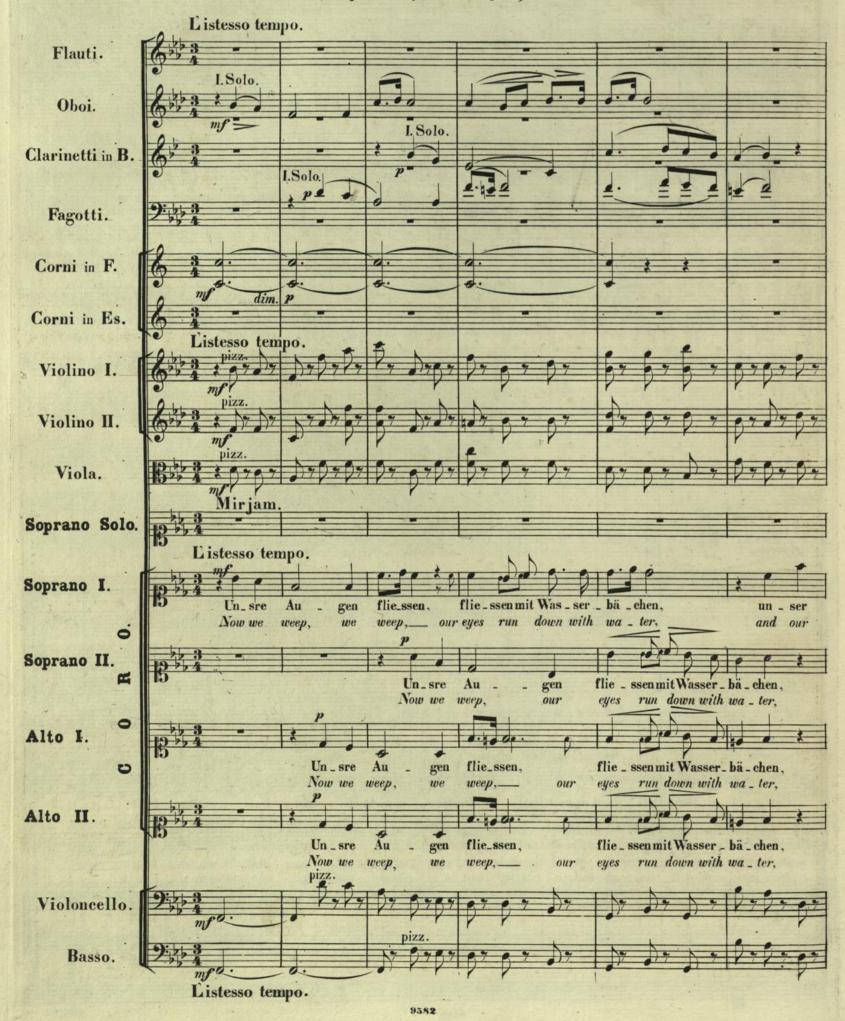


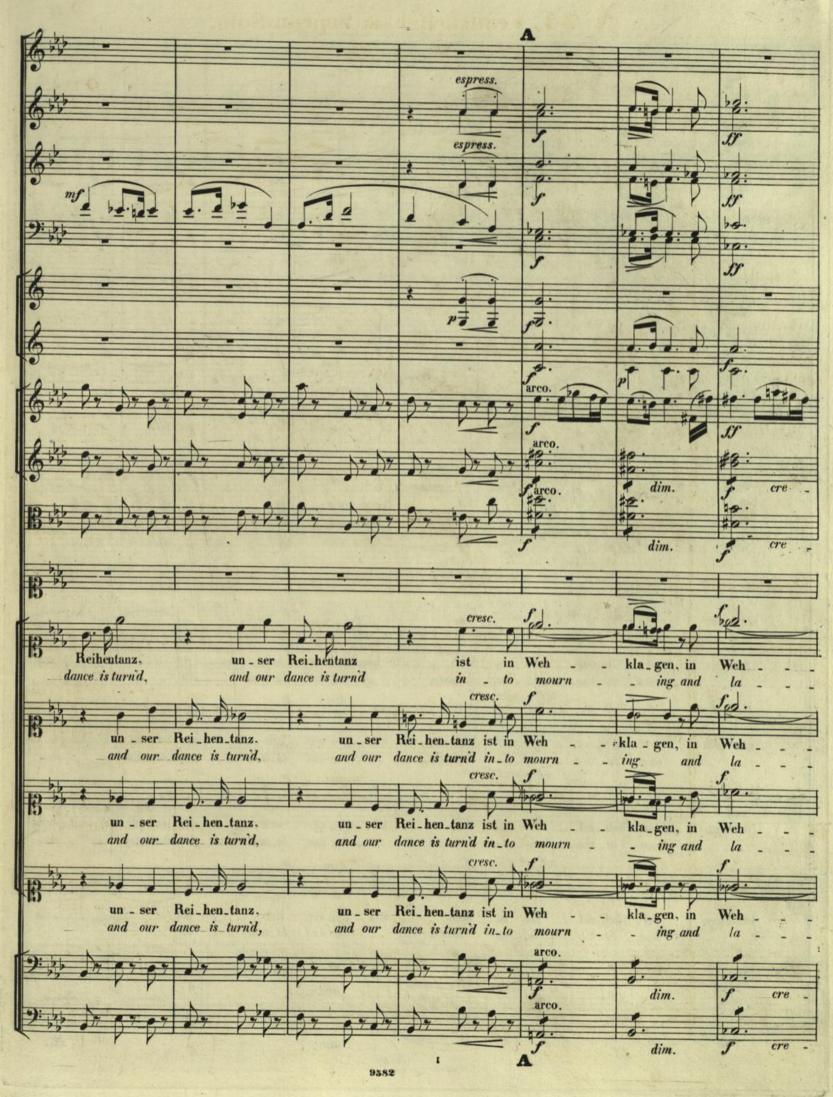




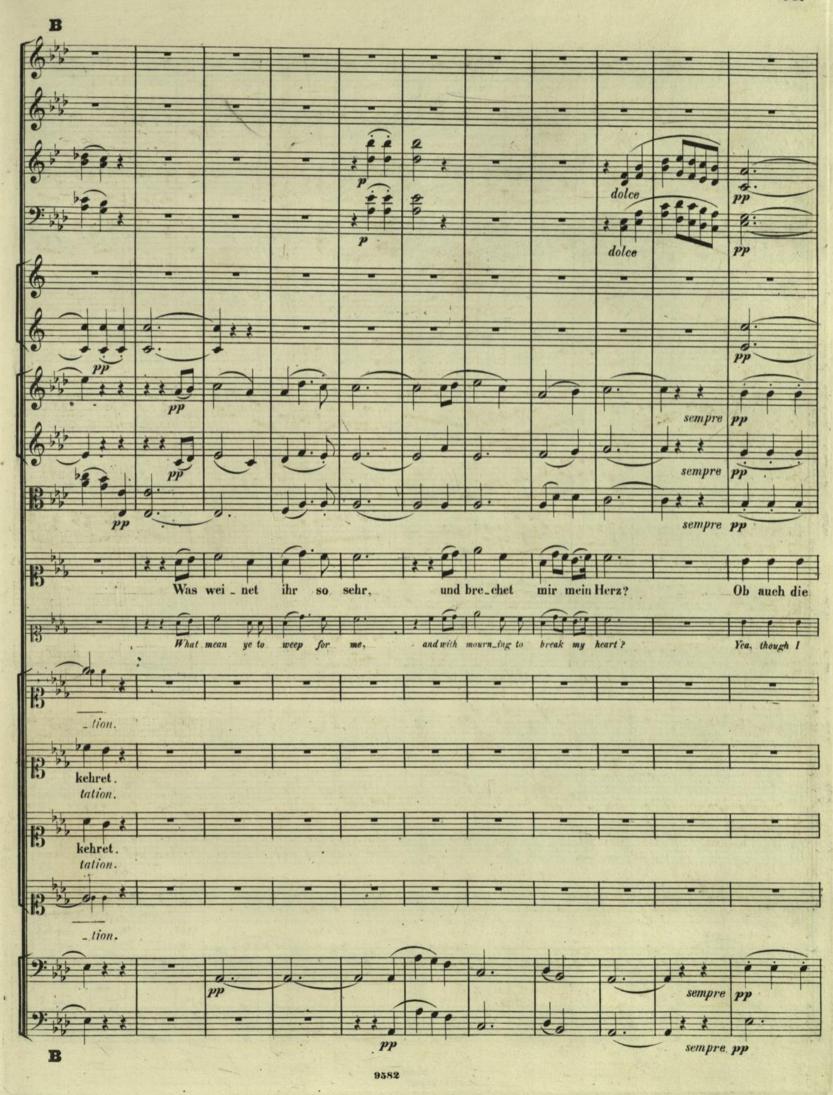
Nº 24. Frauenchor mit Sopran-Solo.

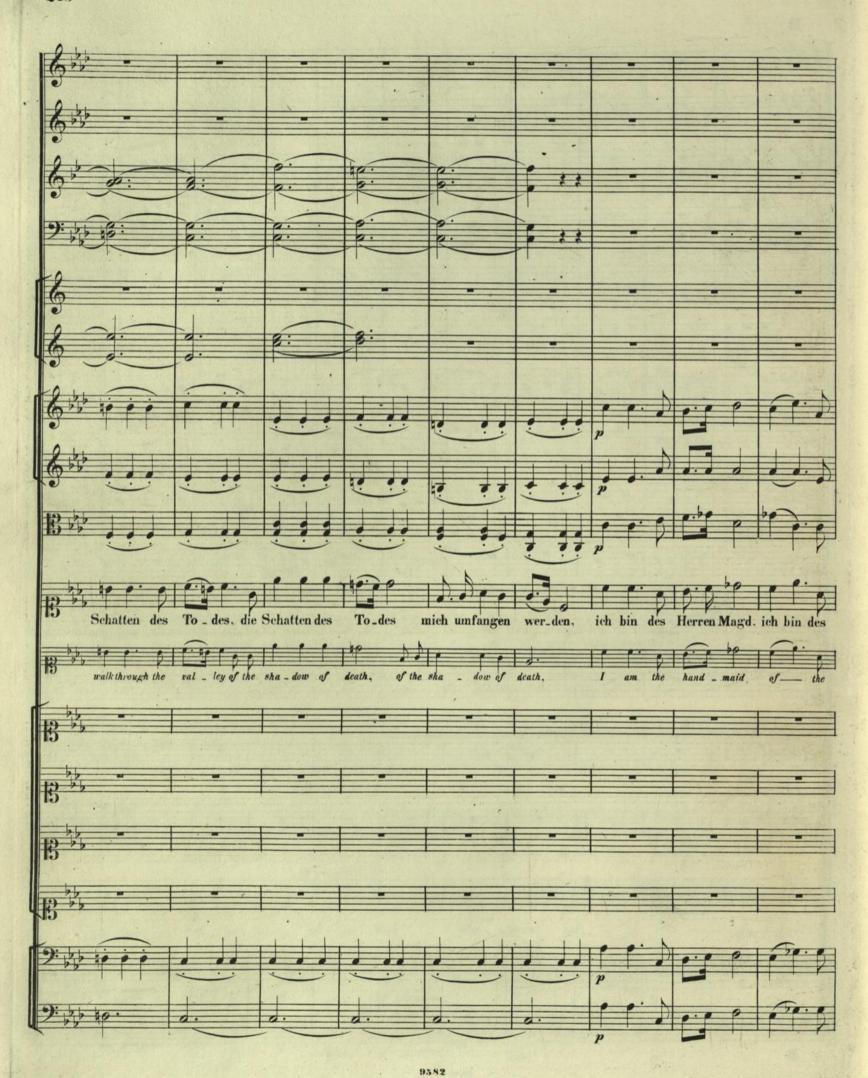
(Mirjam's Gespielen. Mirjam.)

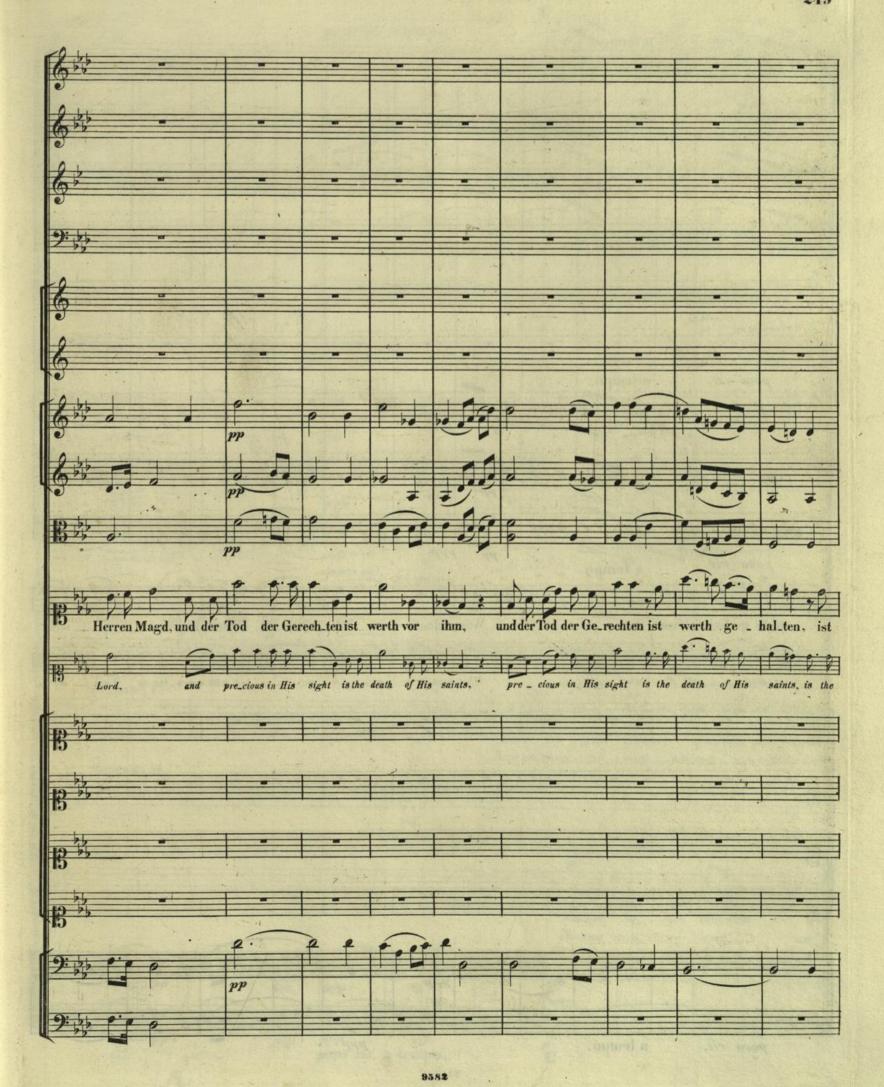


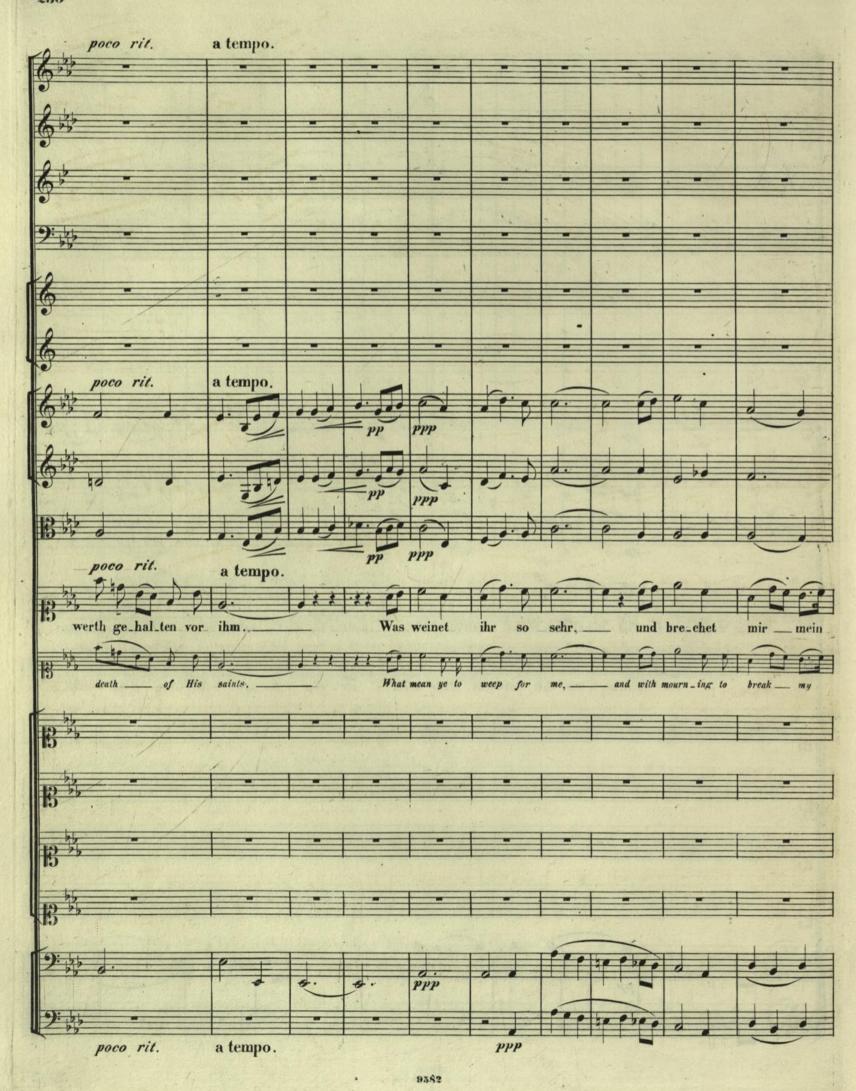


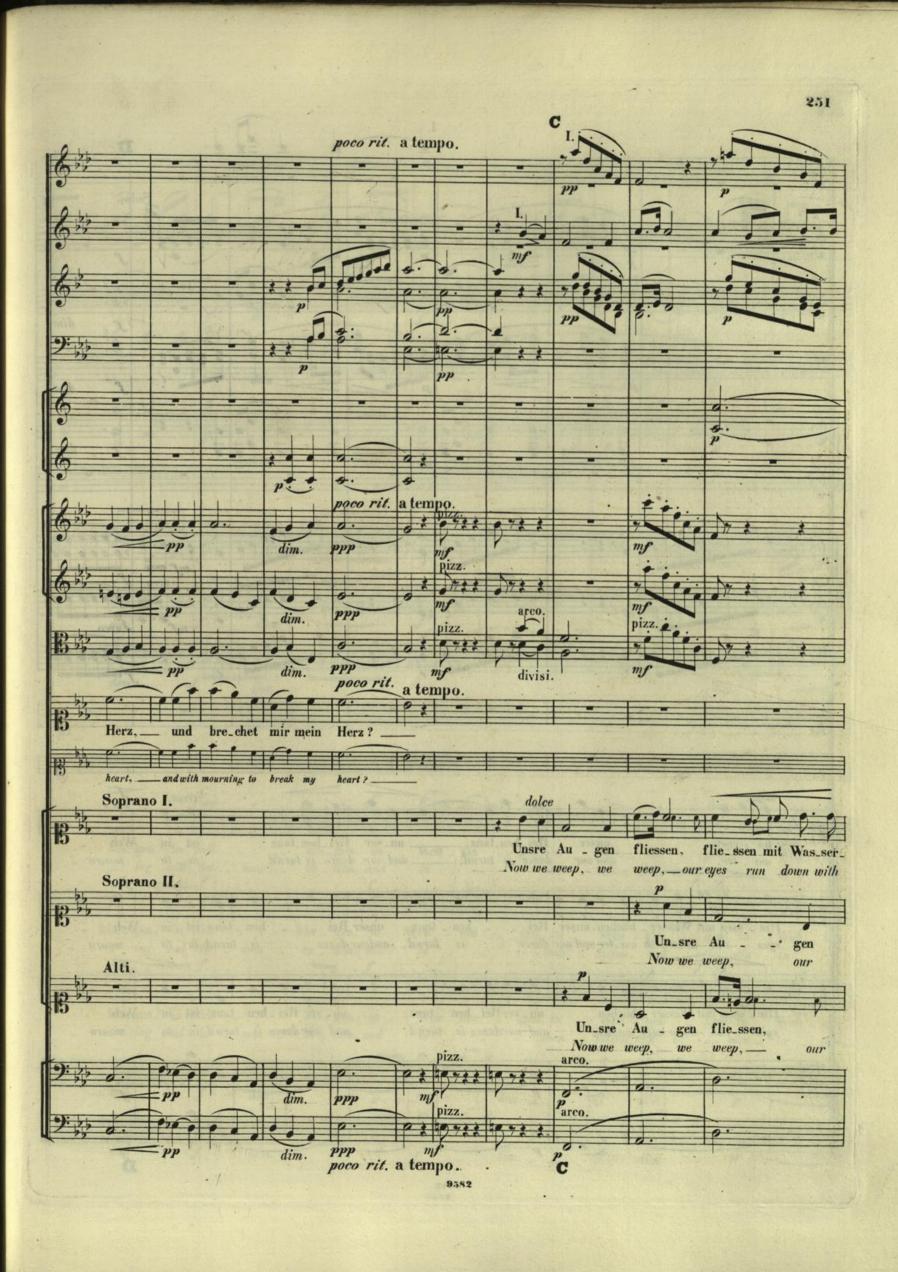


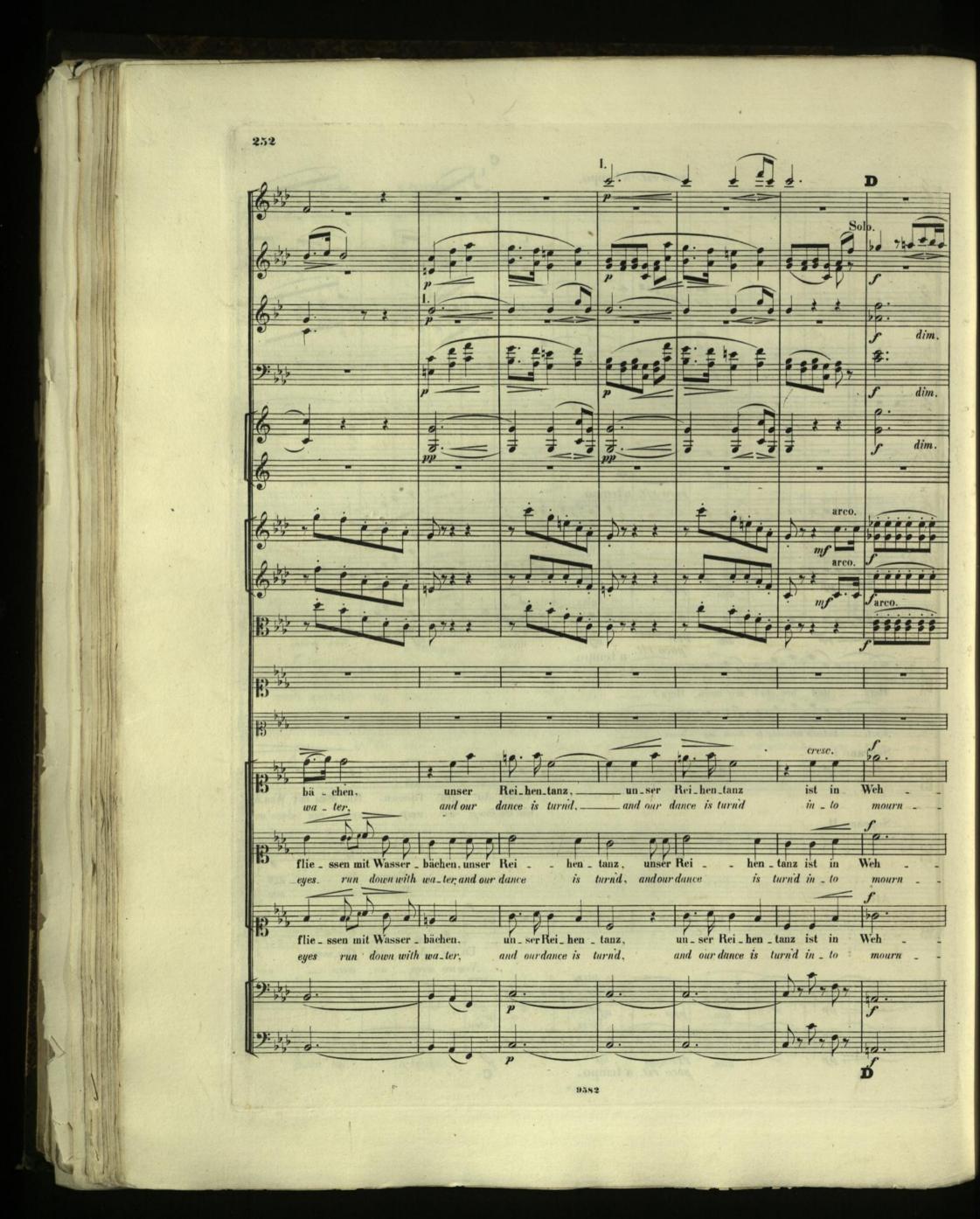


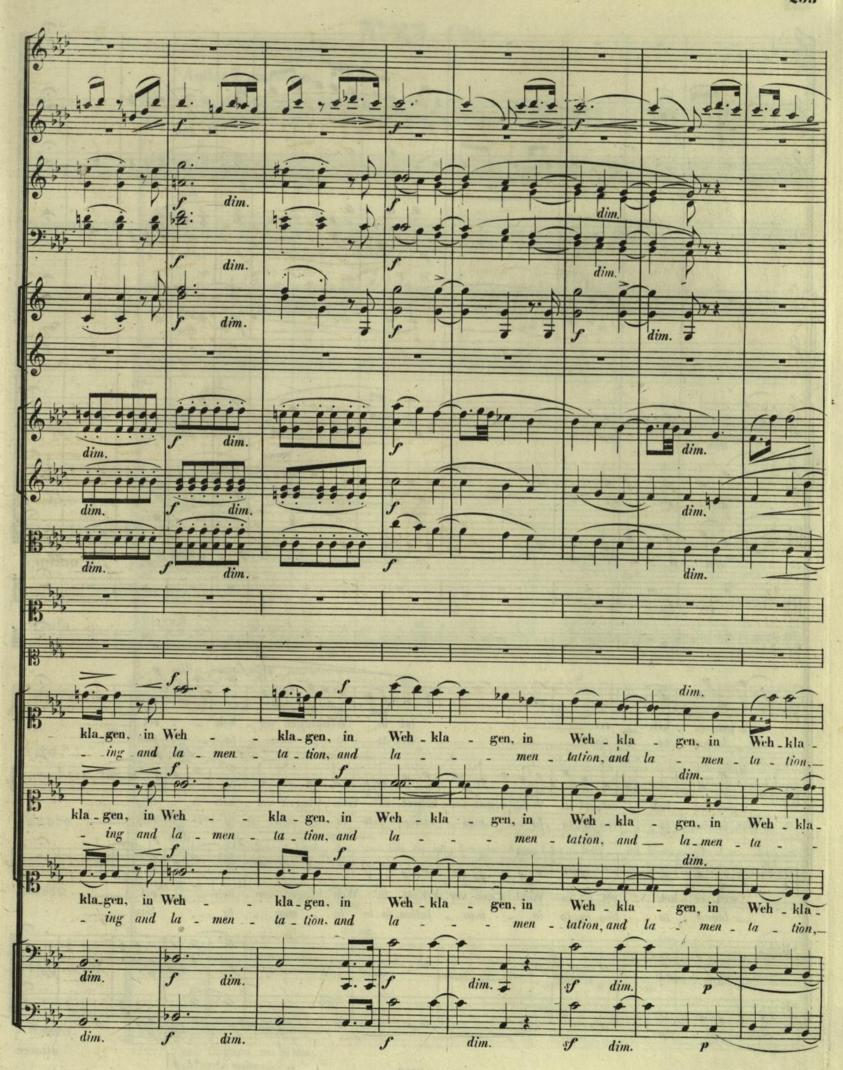


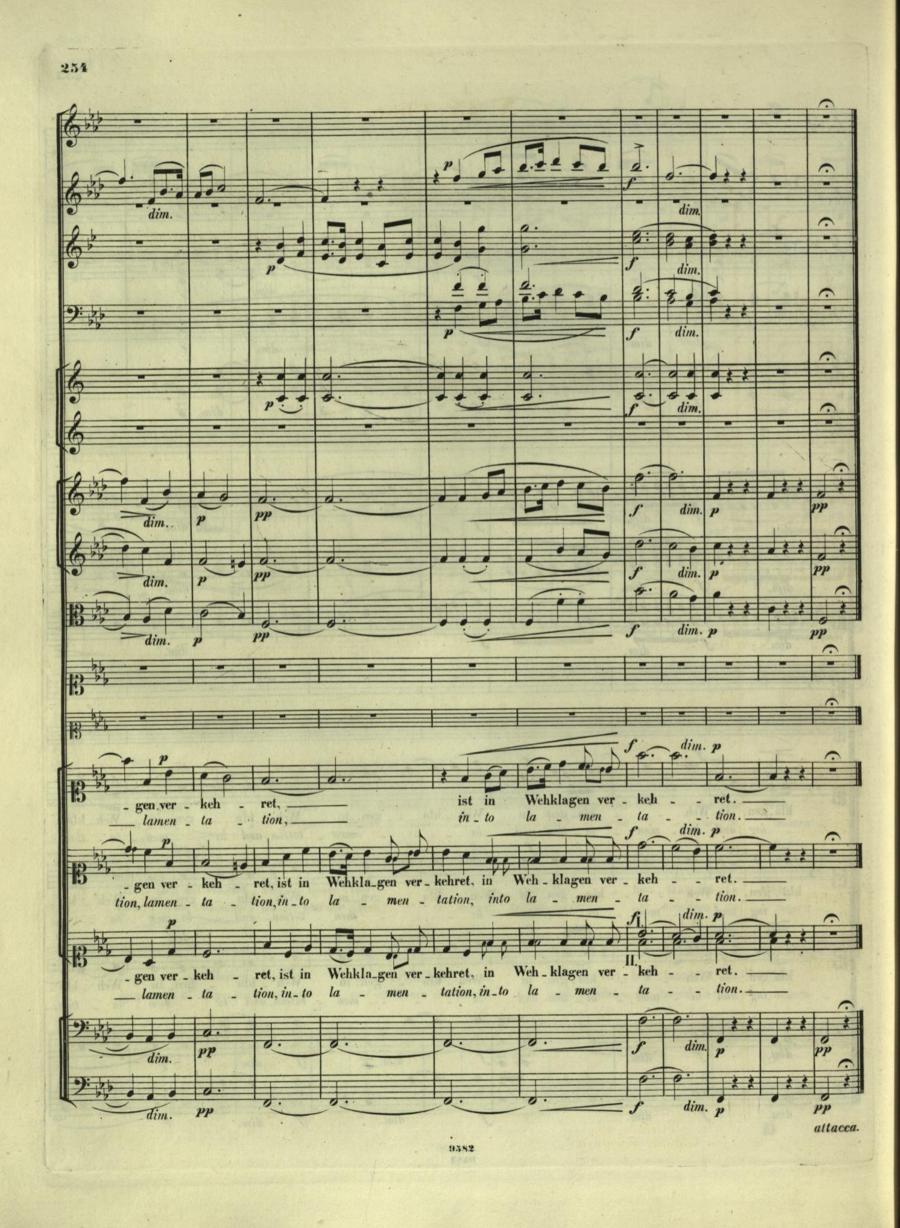




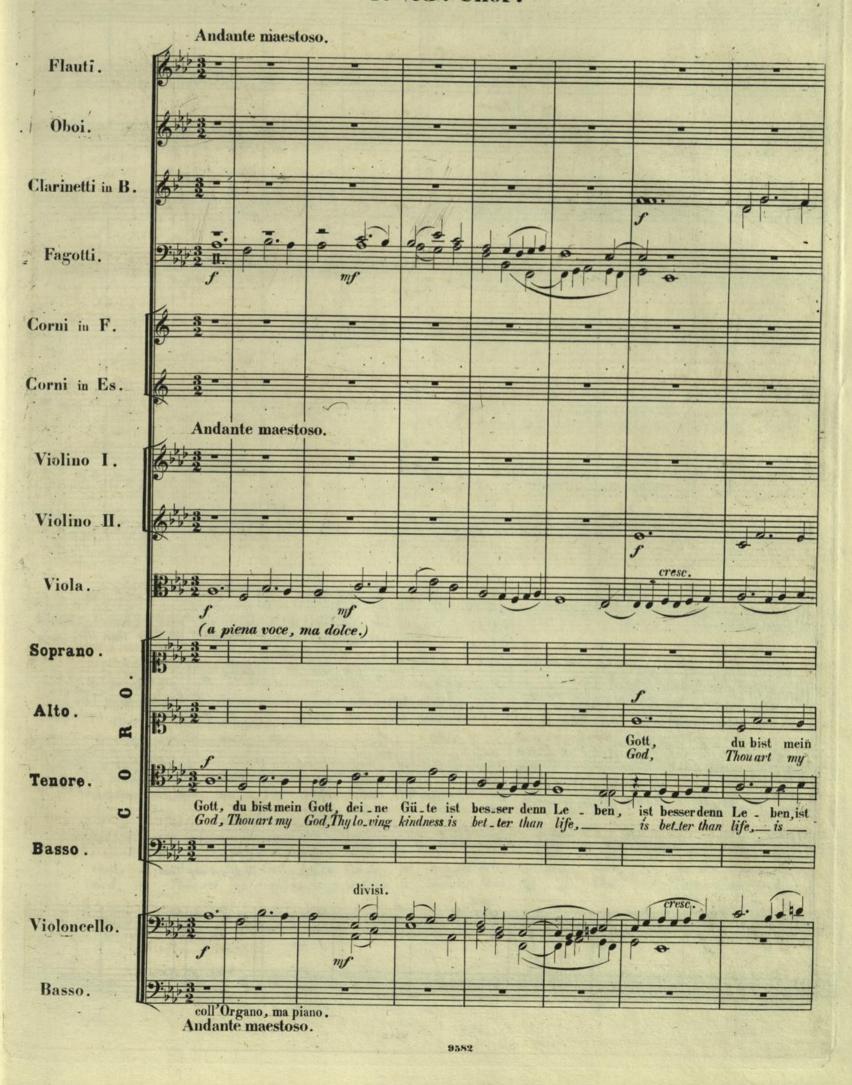


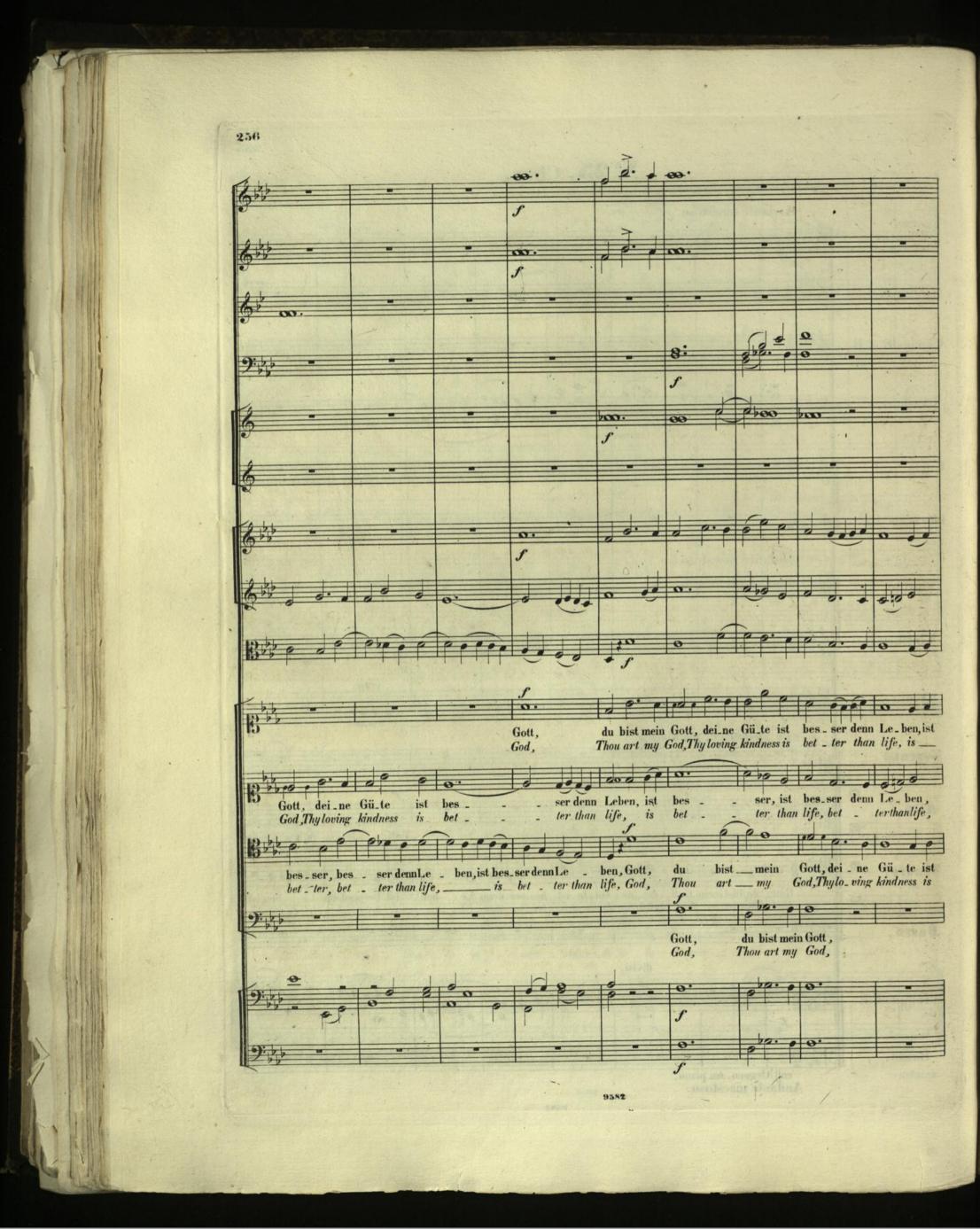


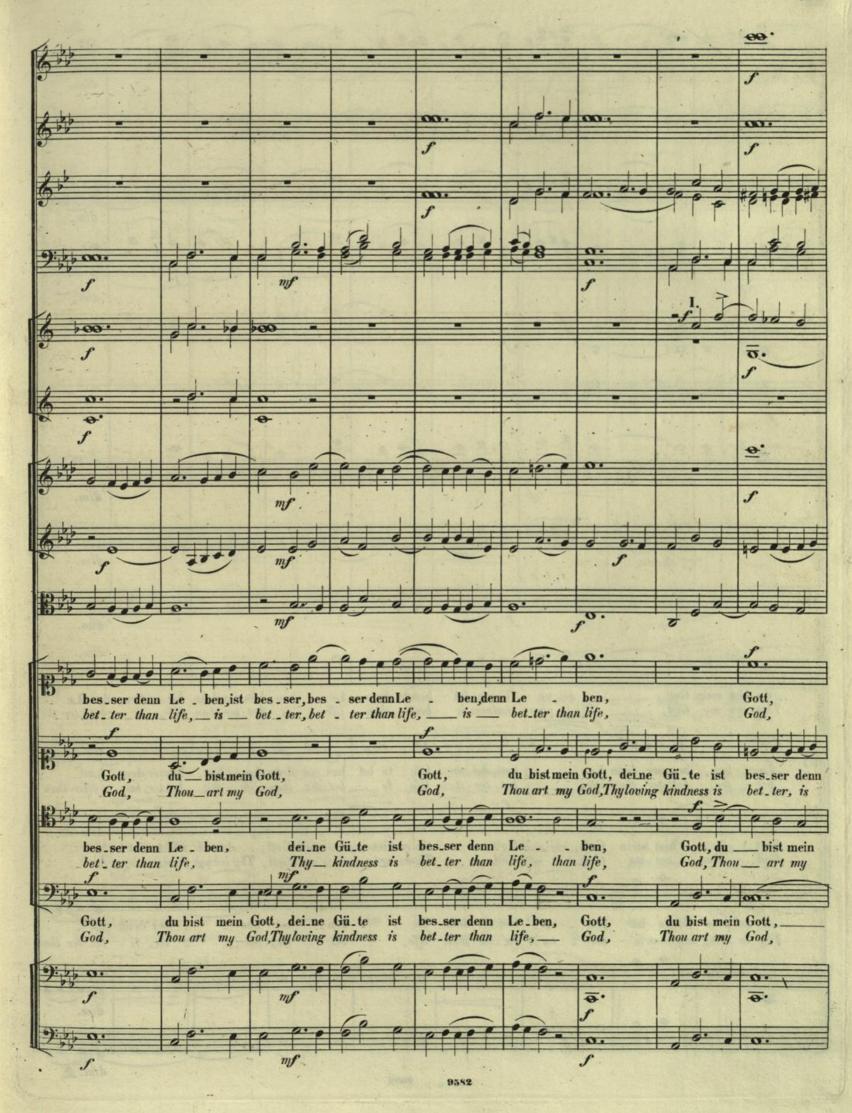


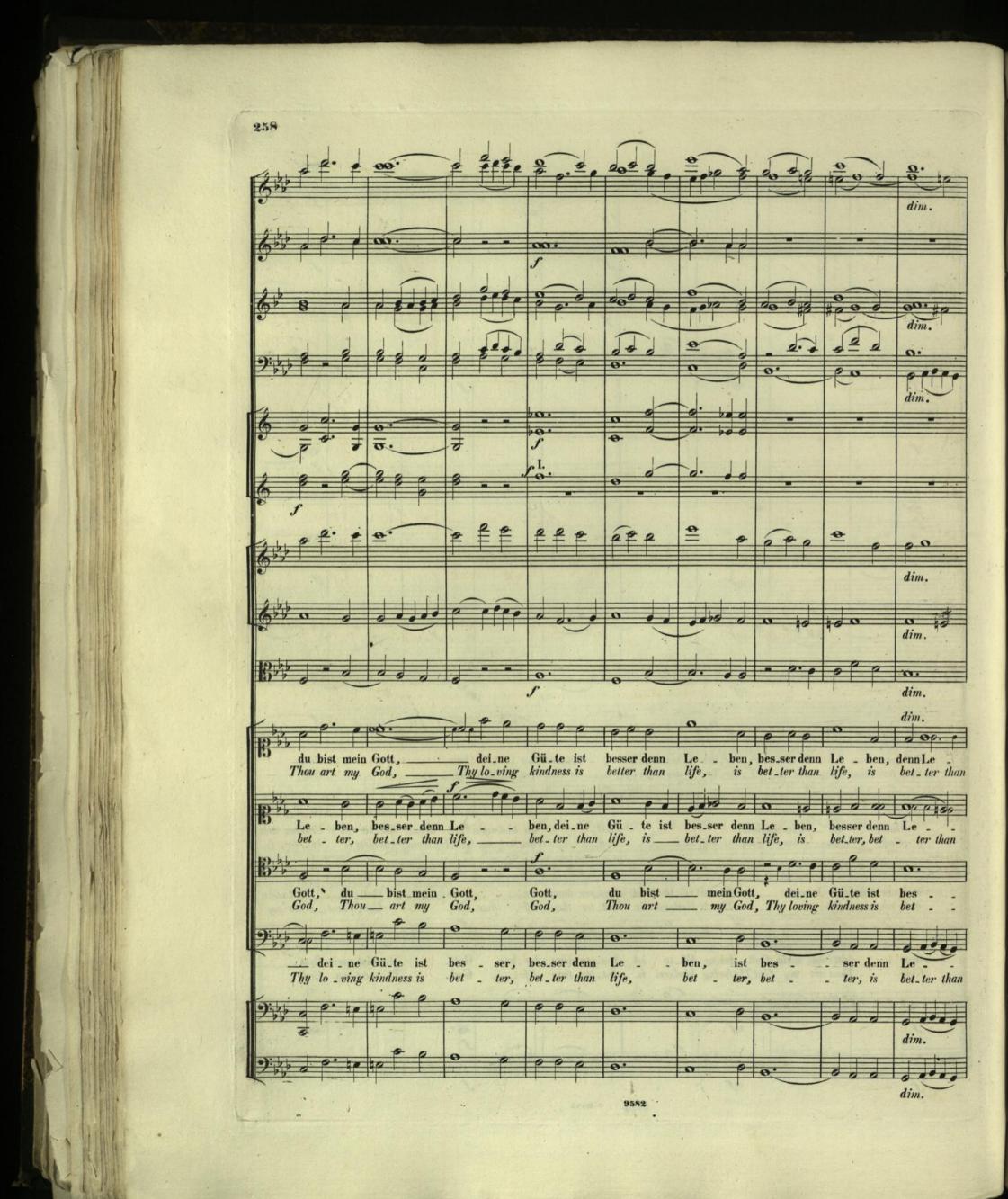


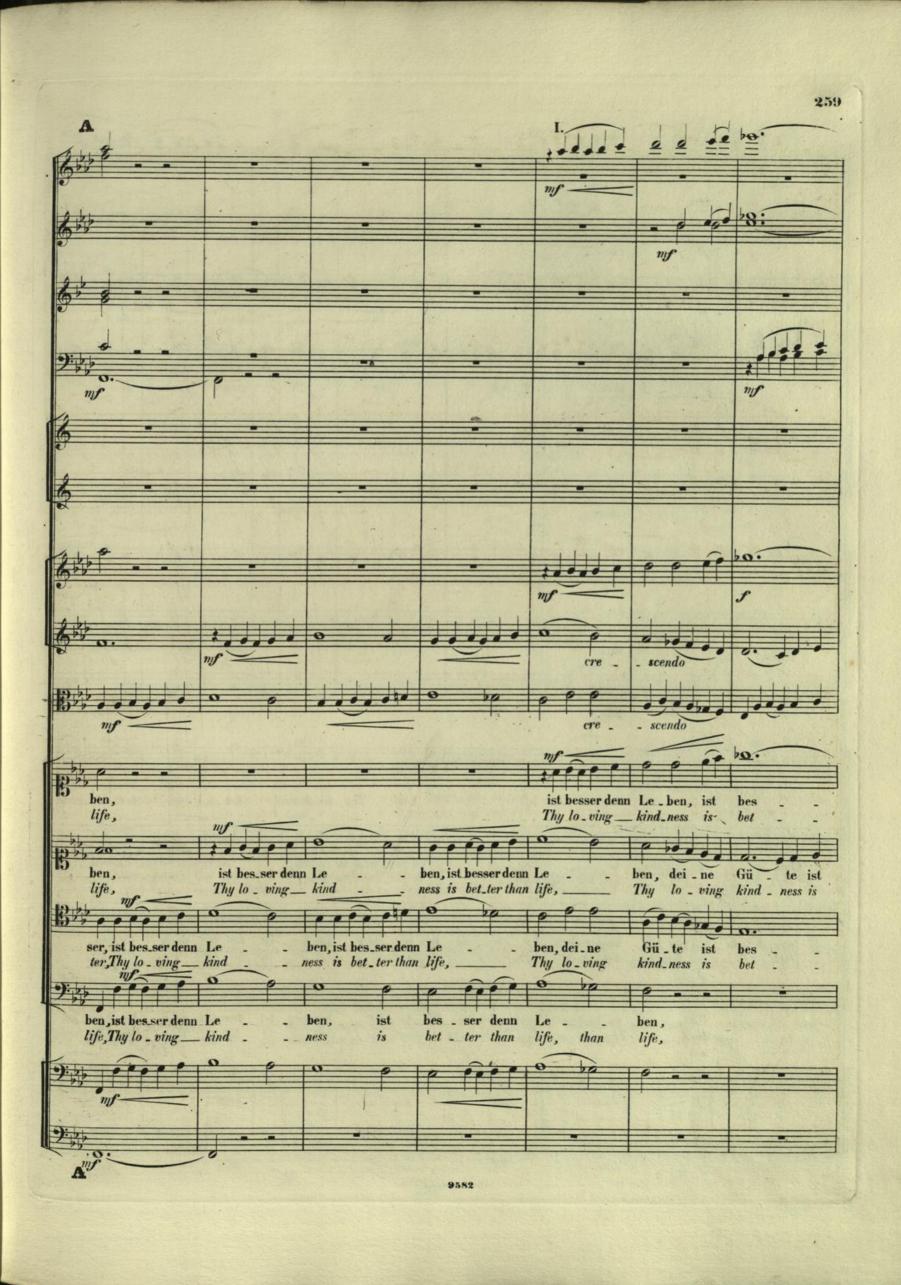
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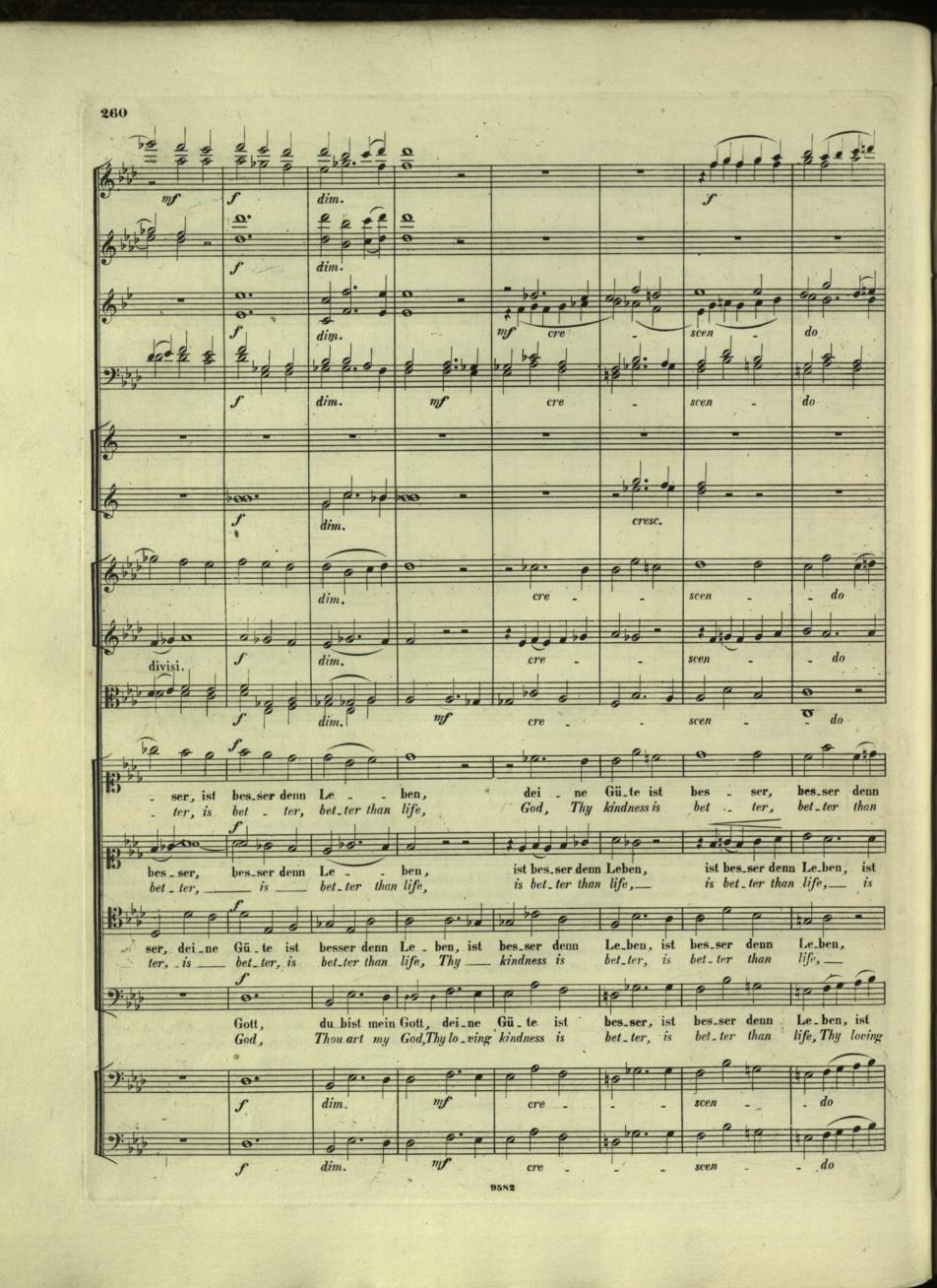


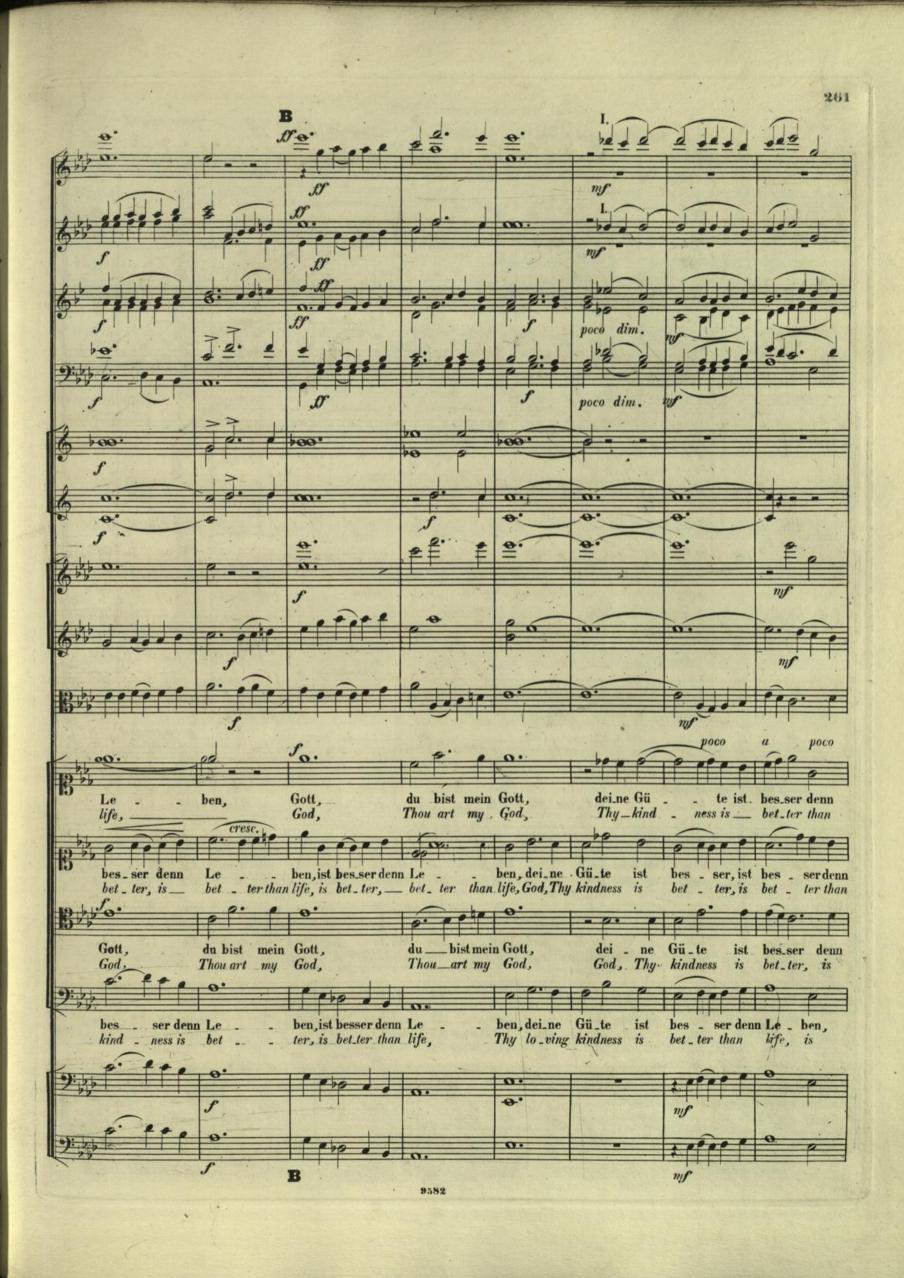


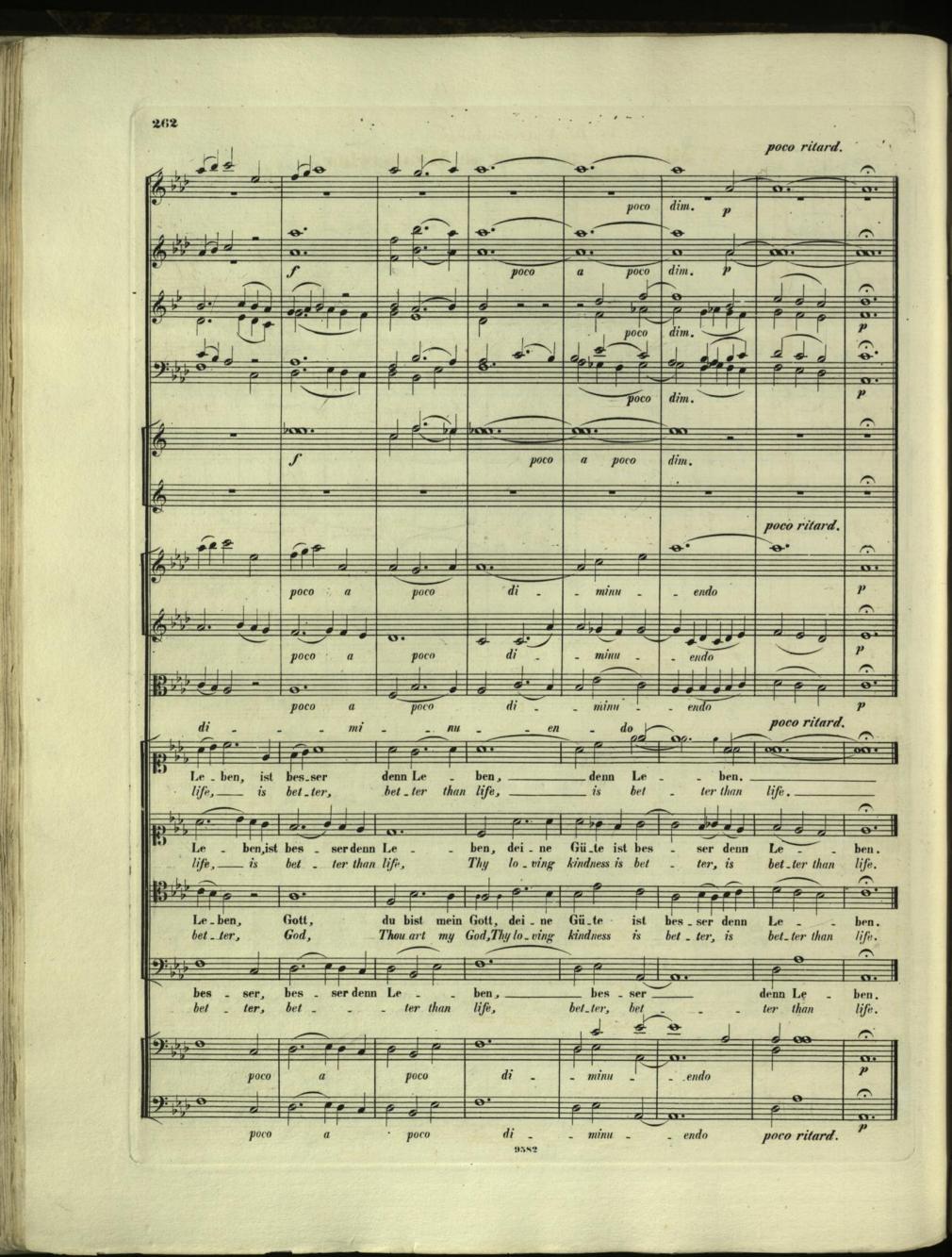






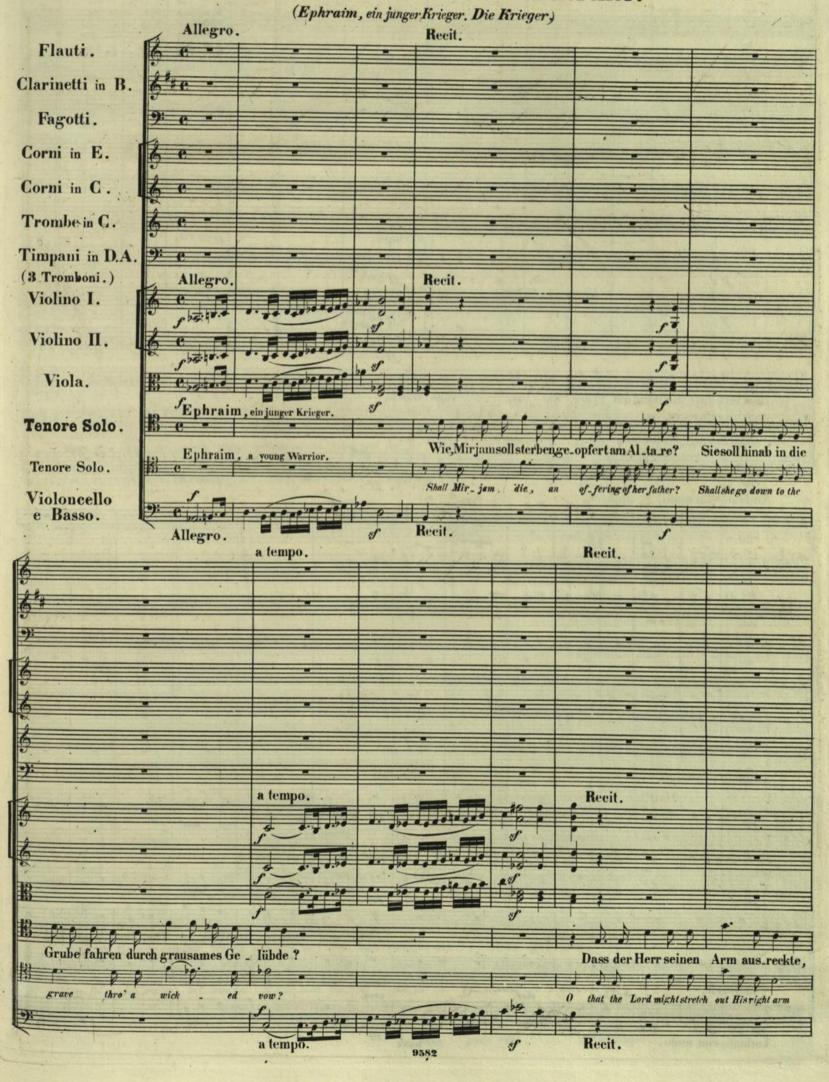


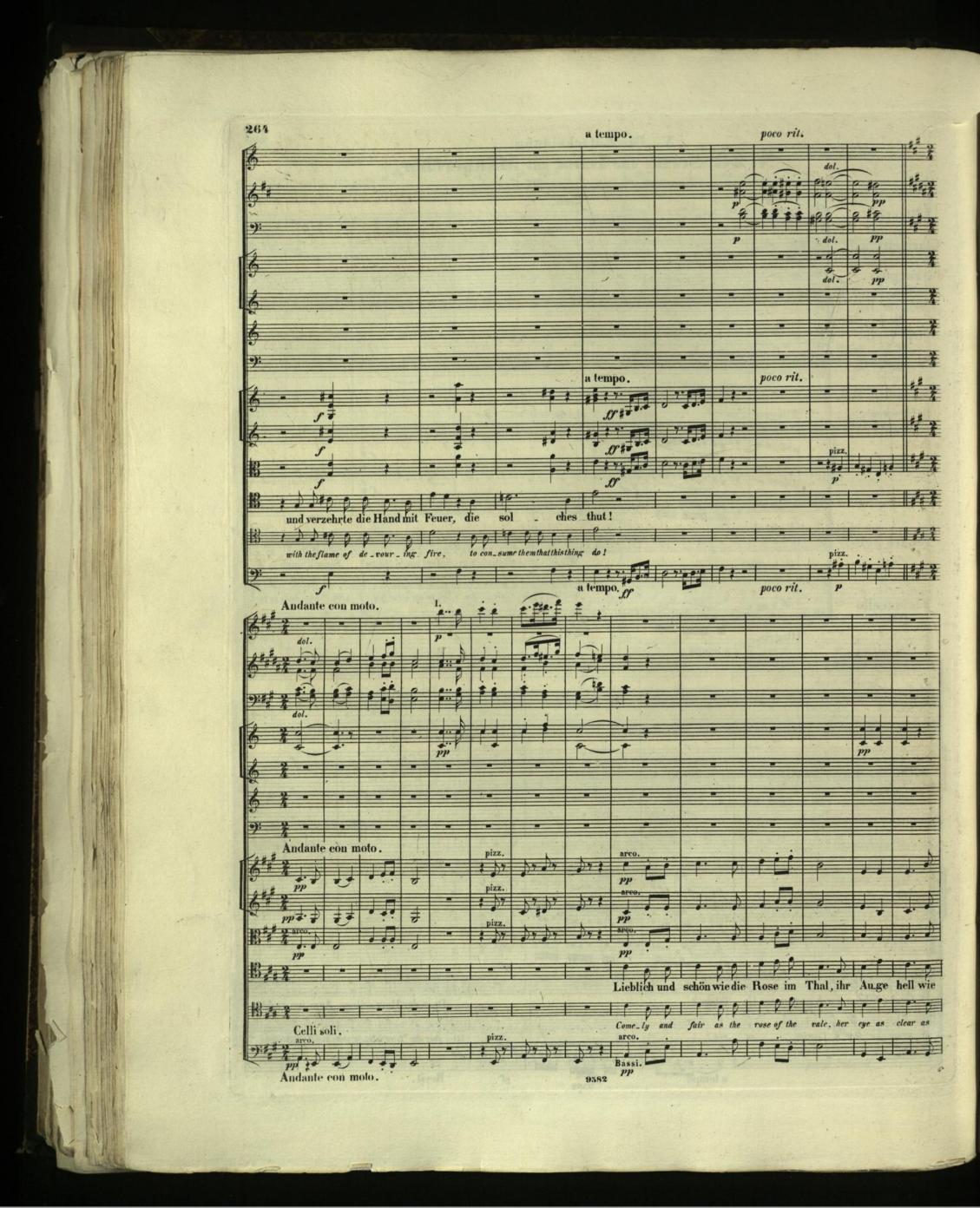


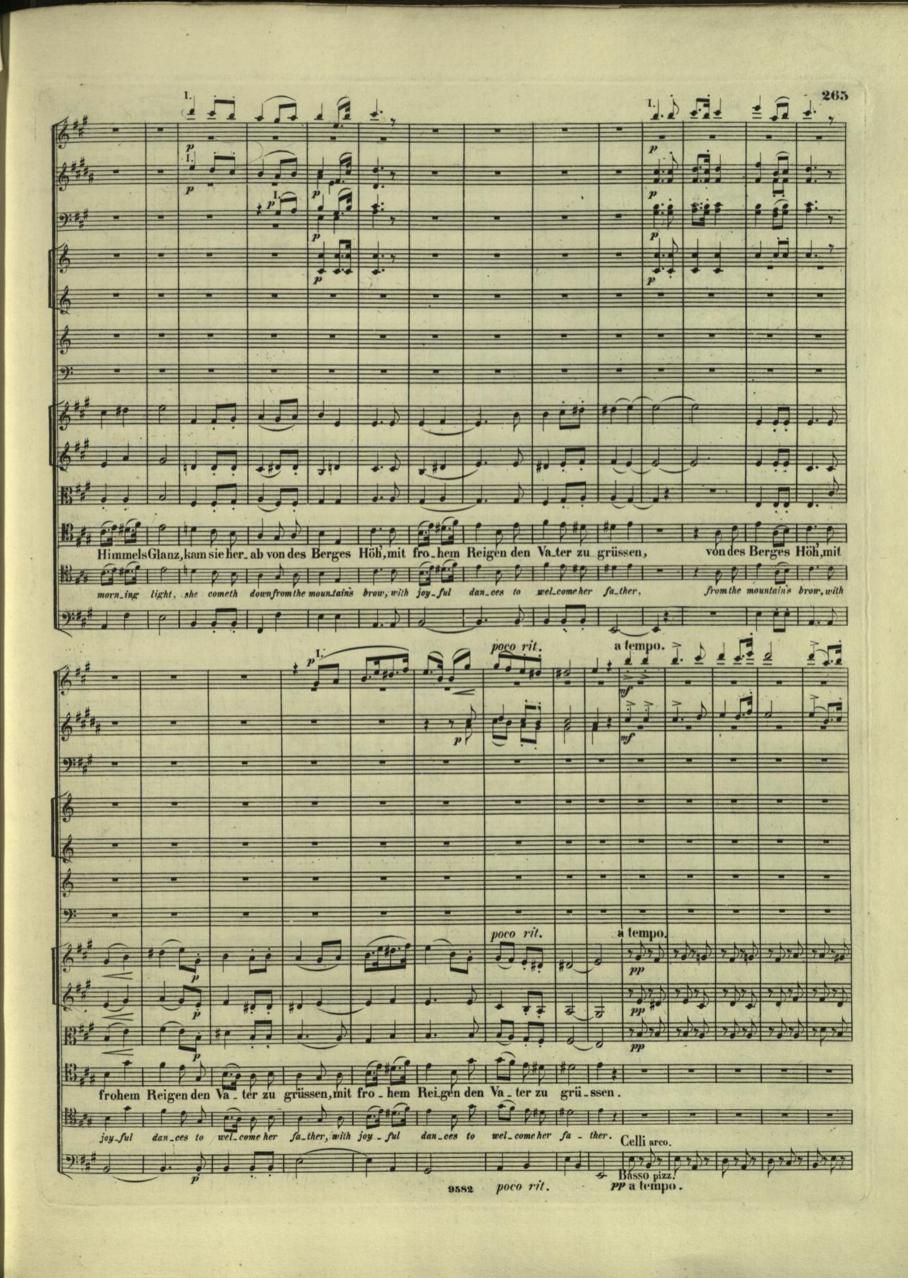


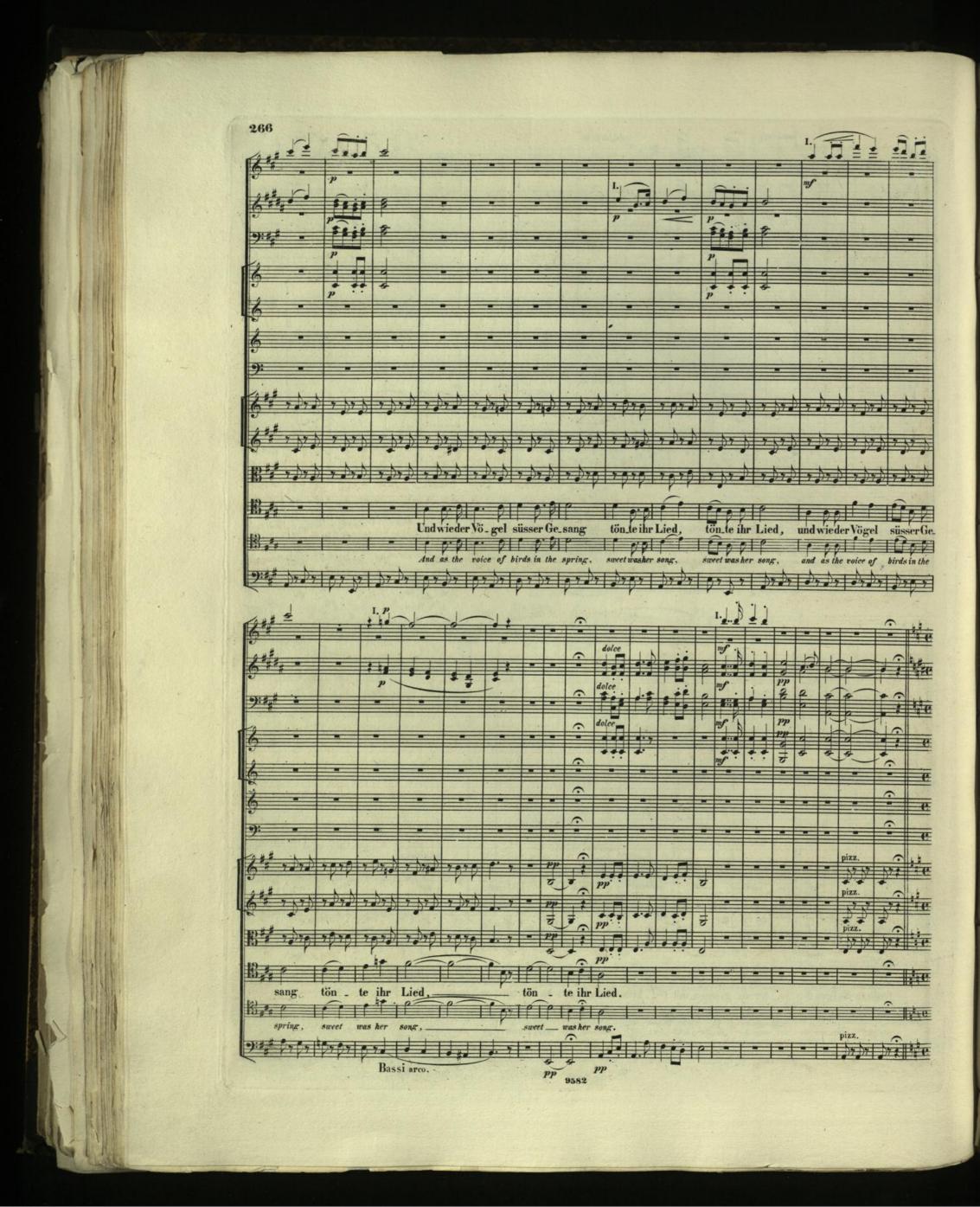
V. Die Entscheidung.

Nº 26. Scene für Tenor mit Männerchor.

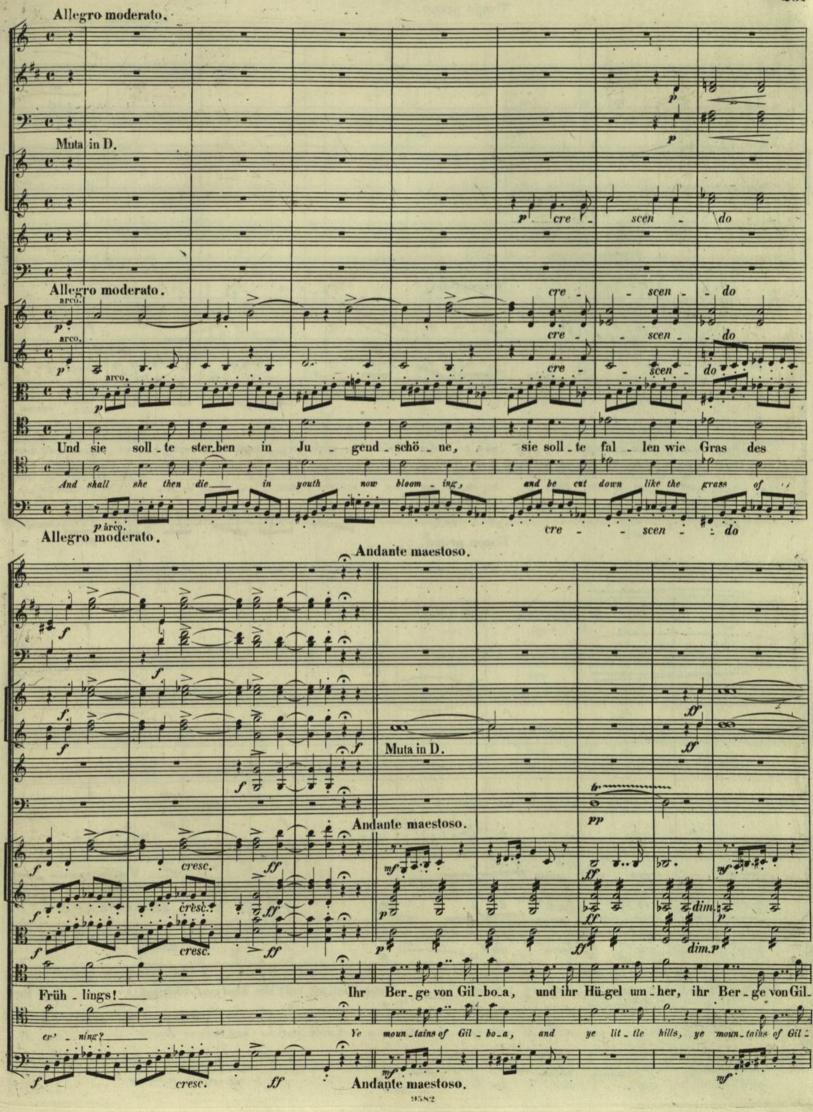


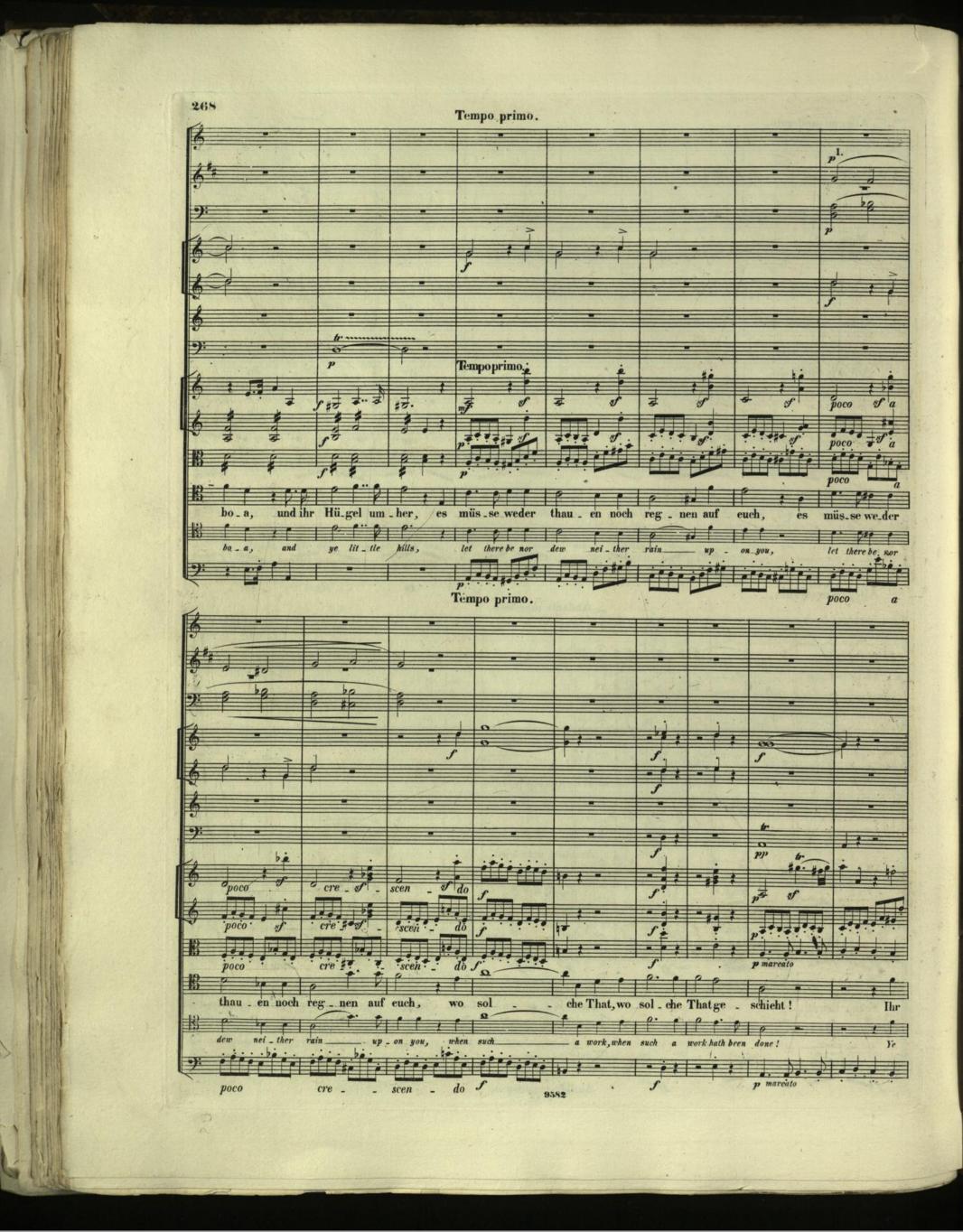




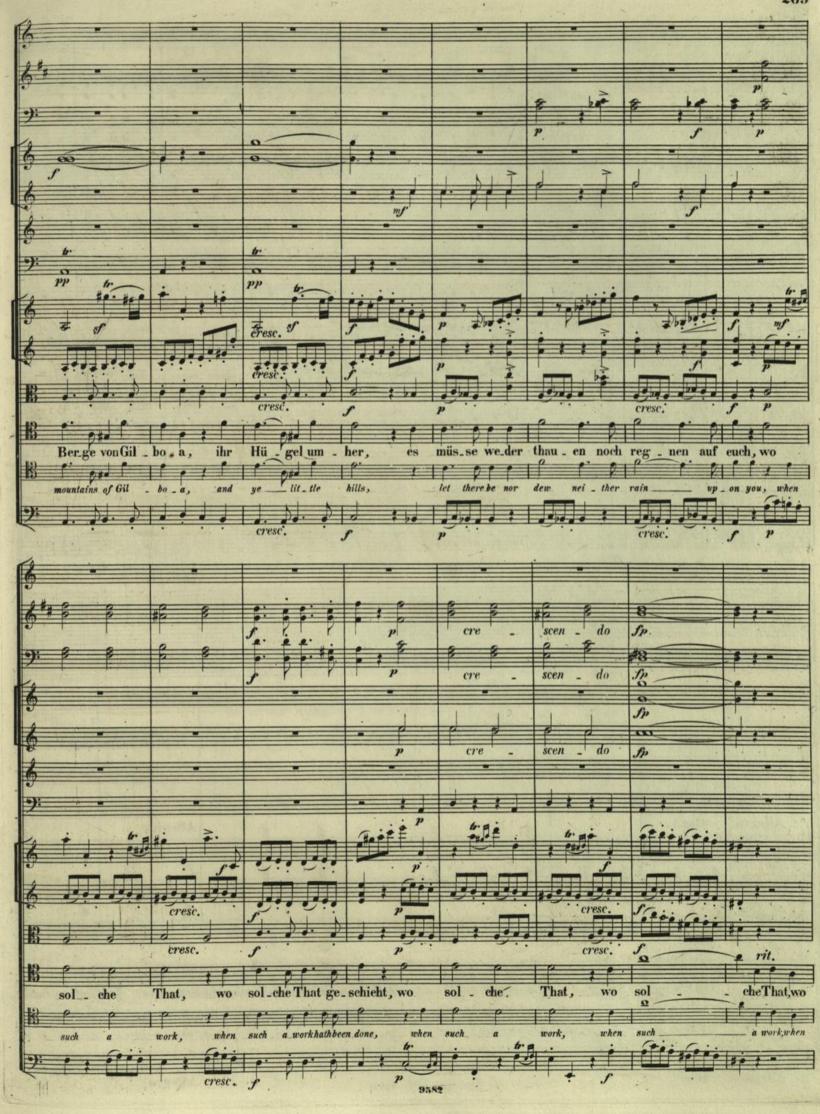


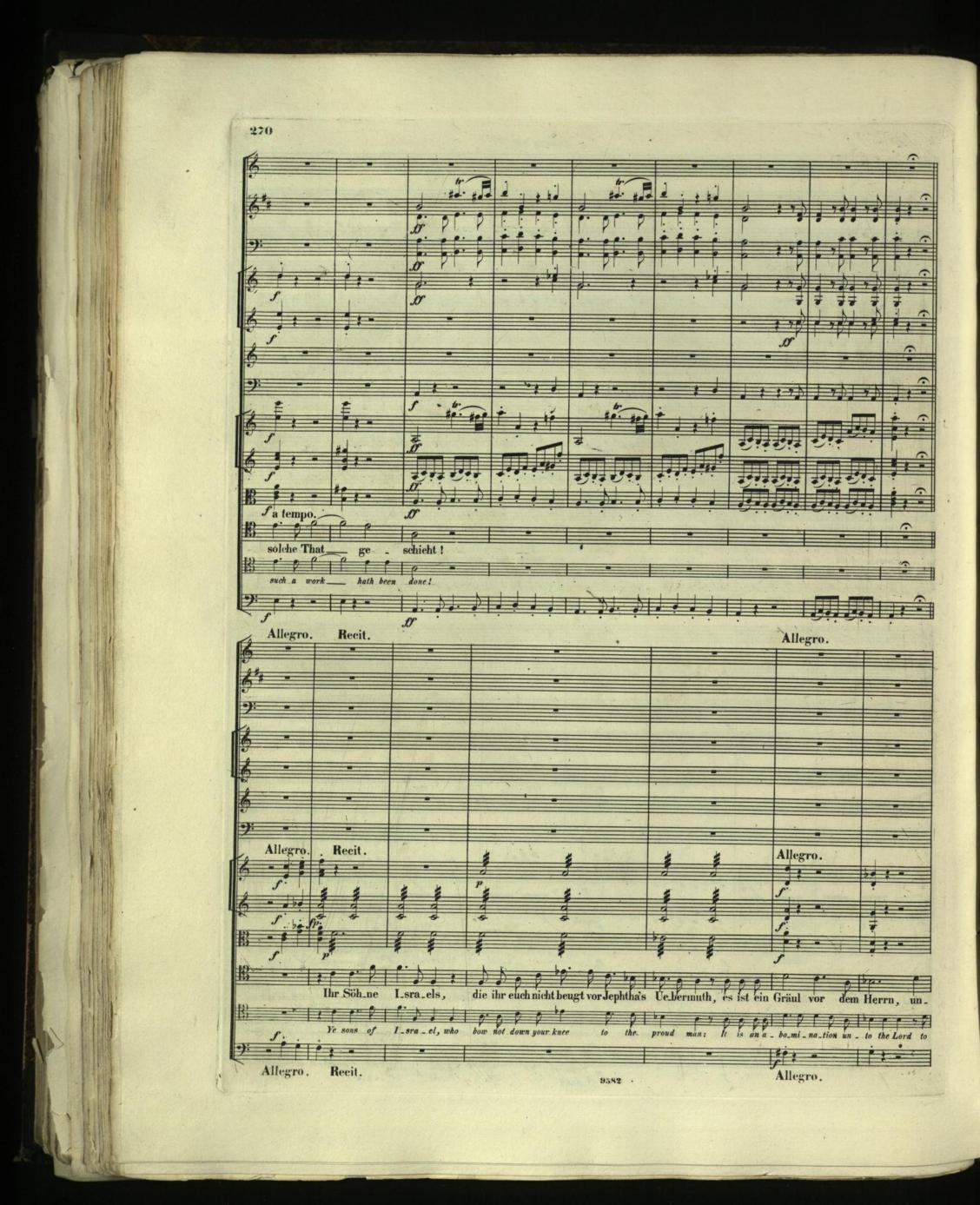


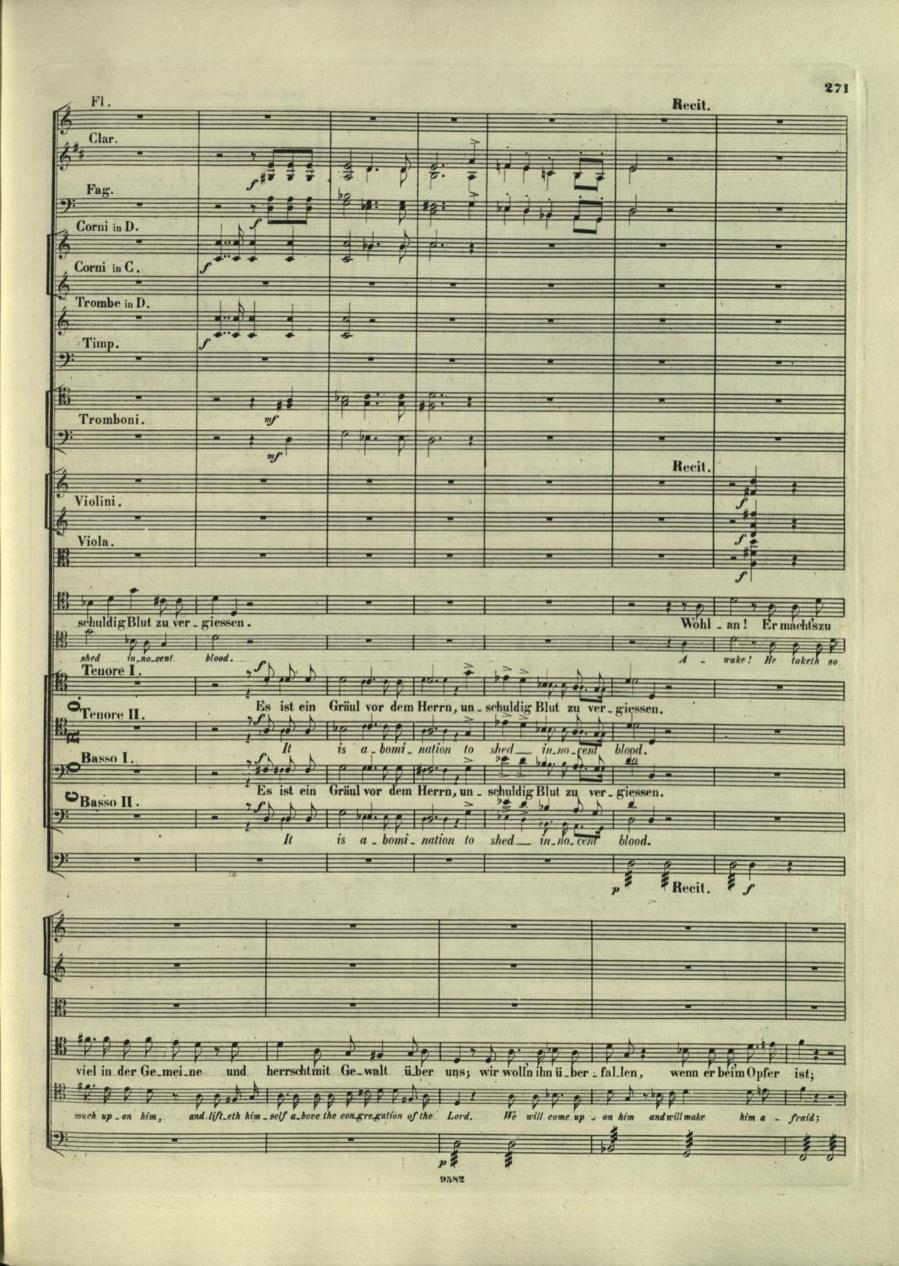


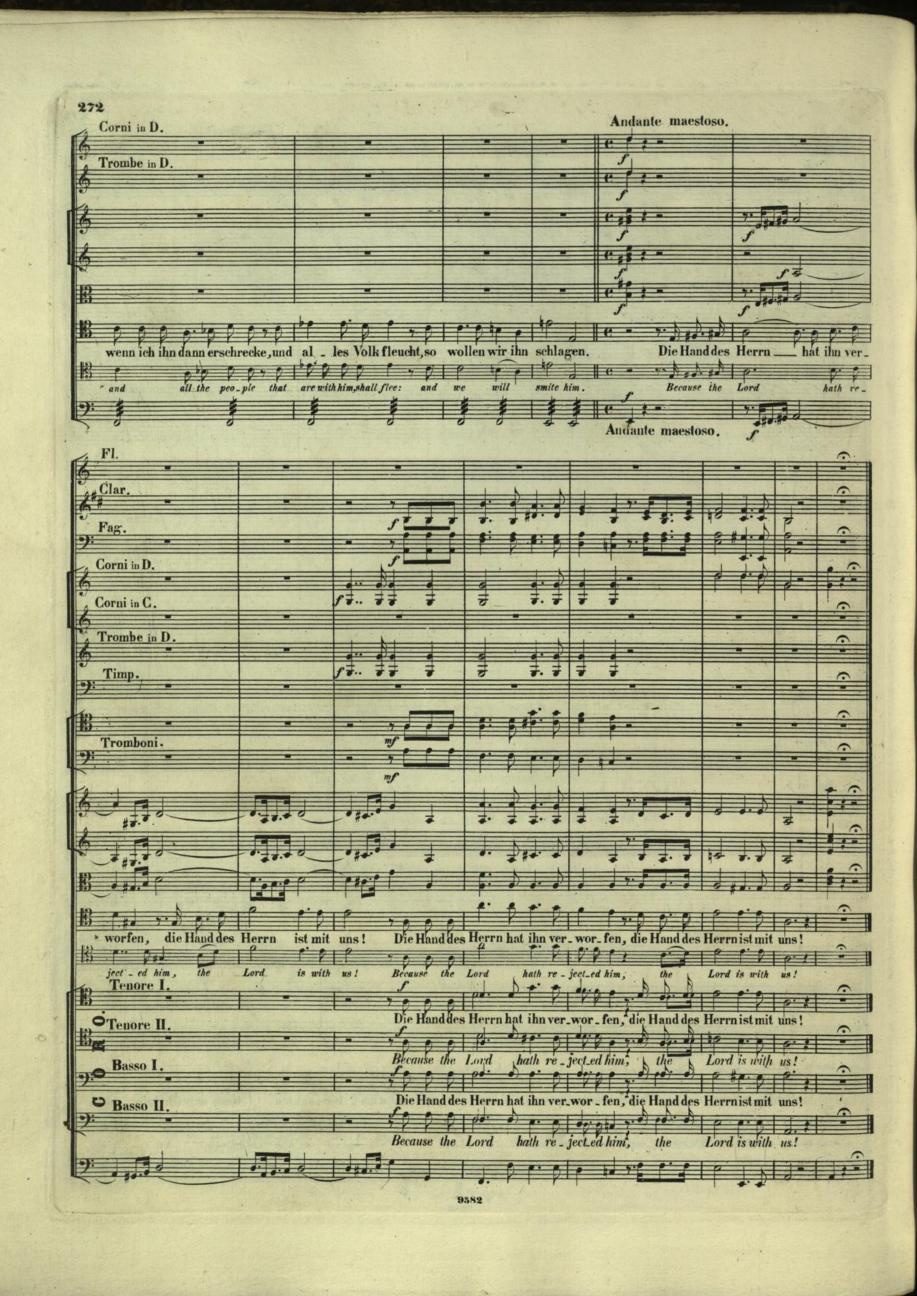




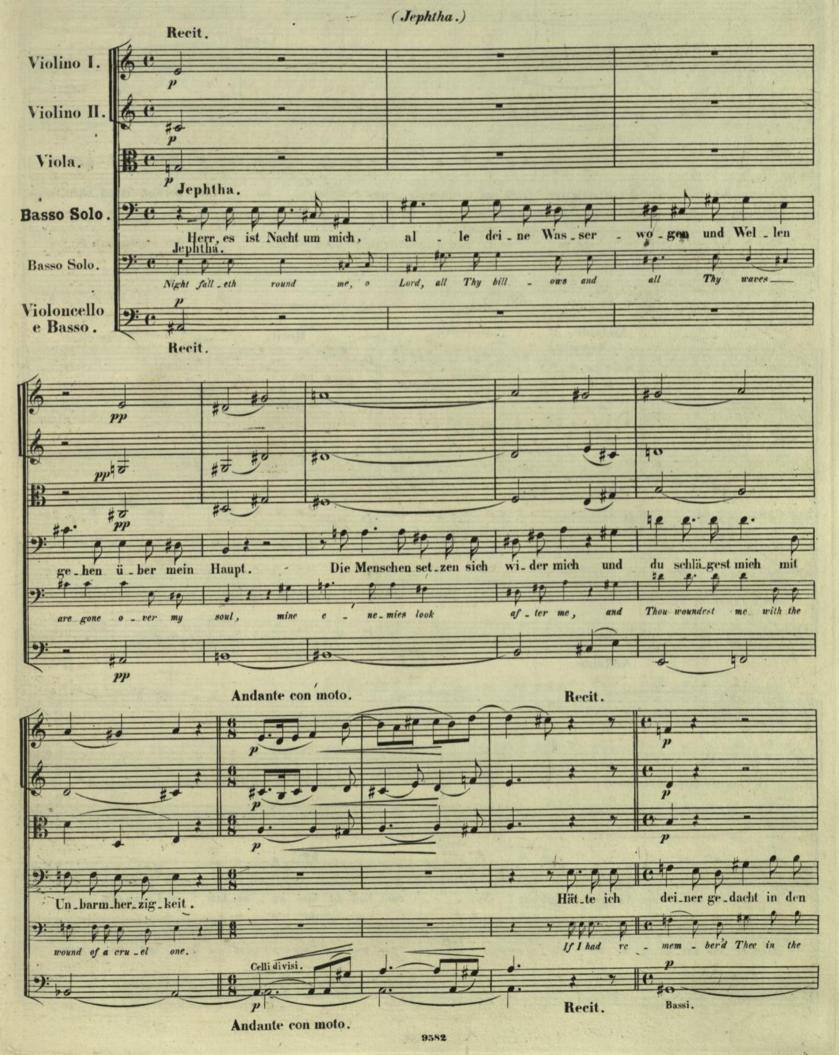


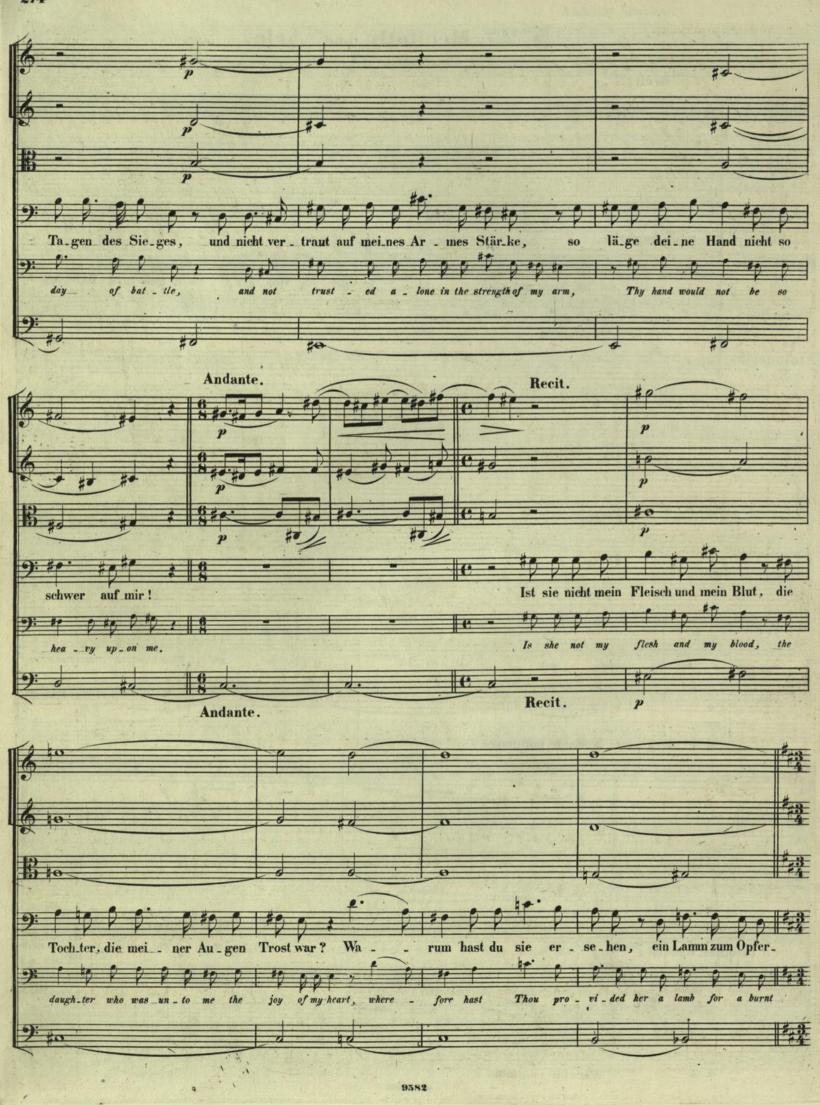




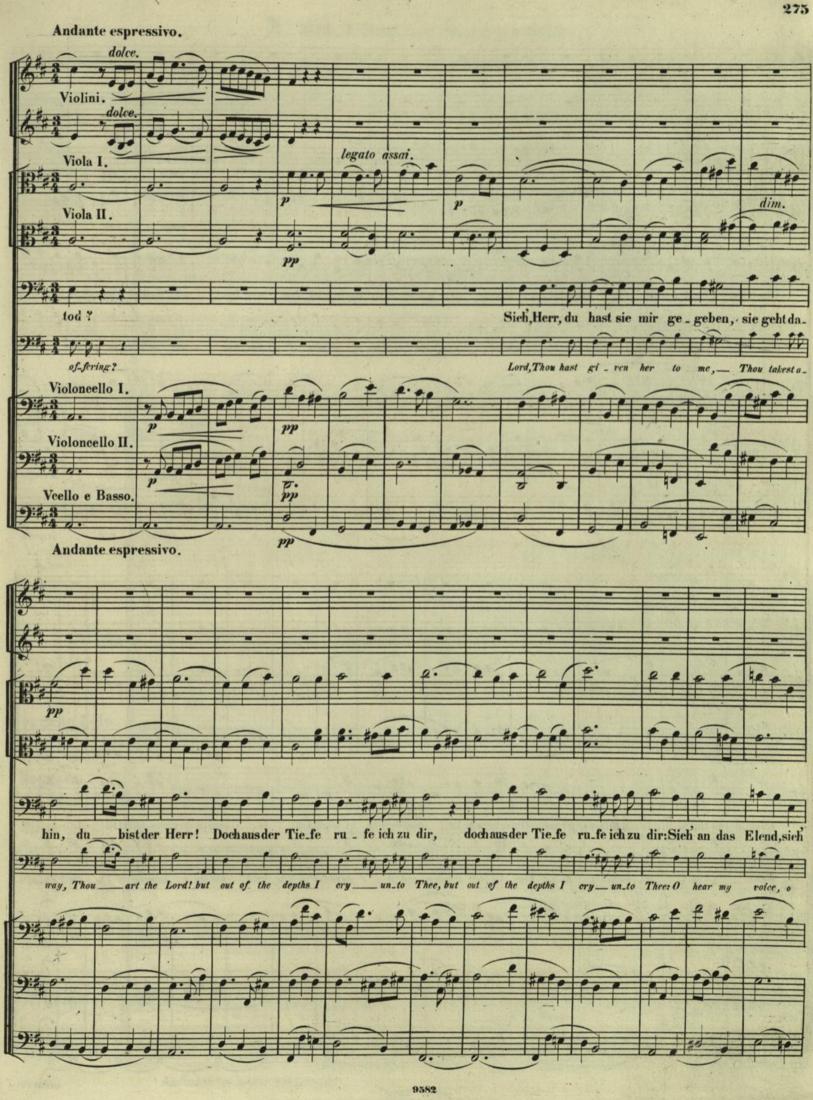


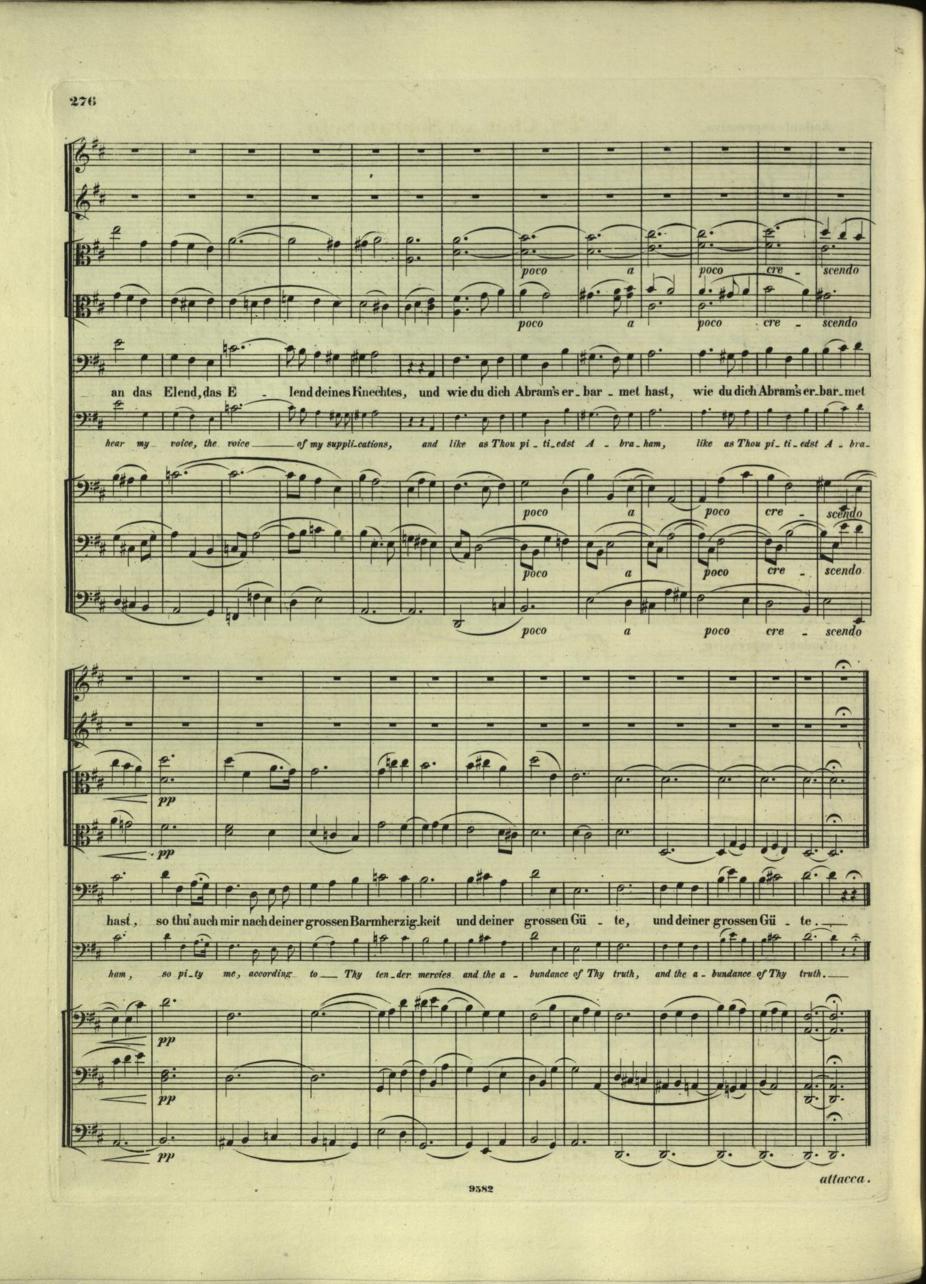
Nº 27. Recitativ und Arie.

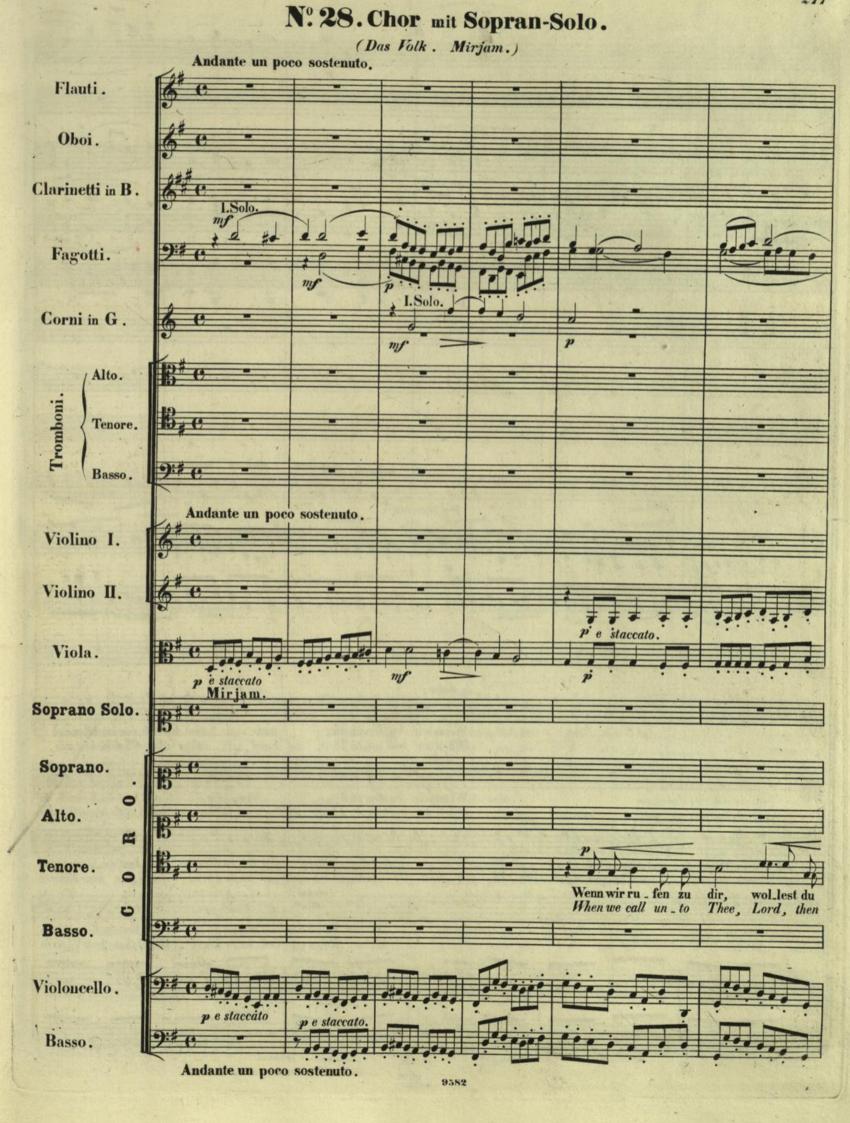


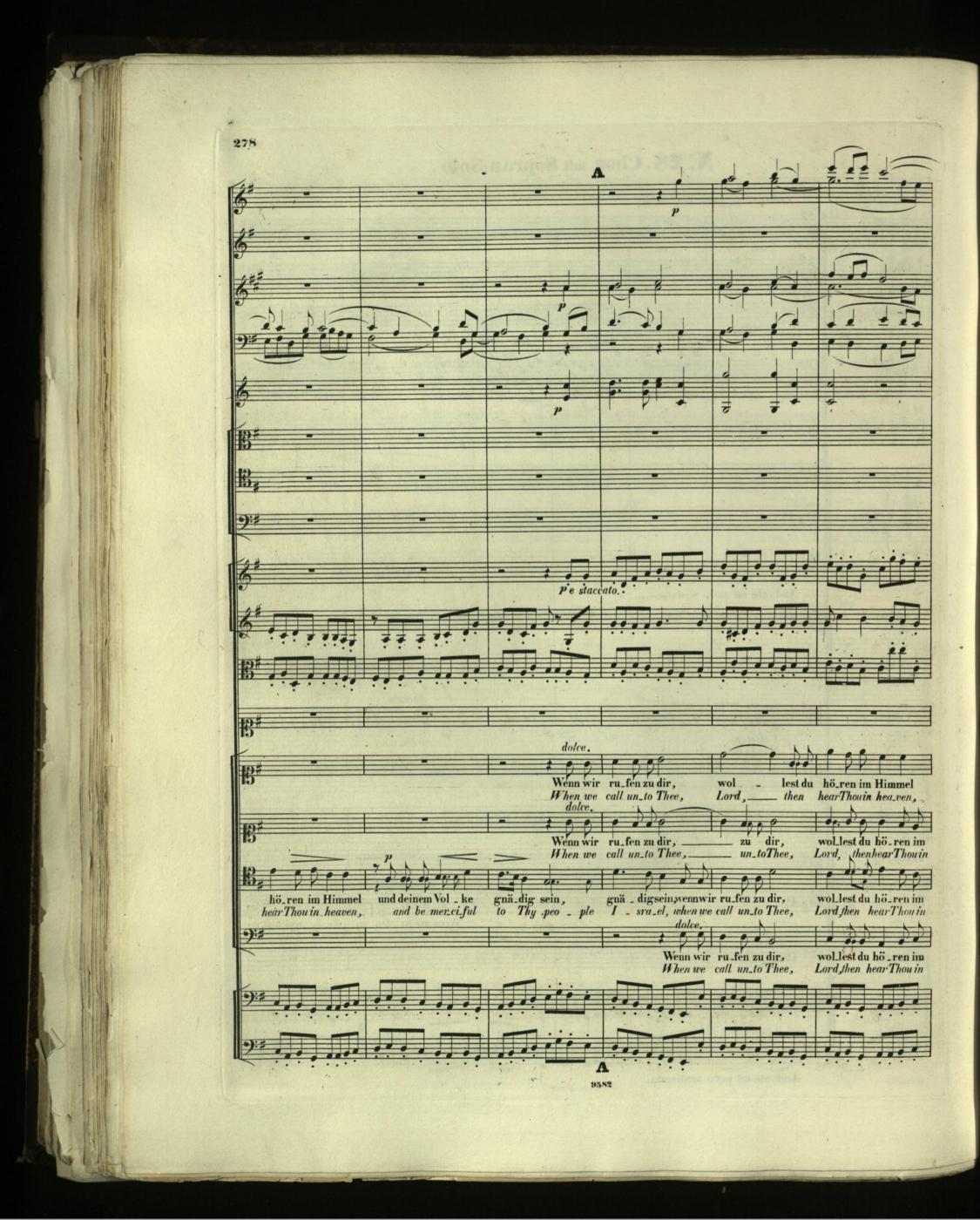


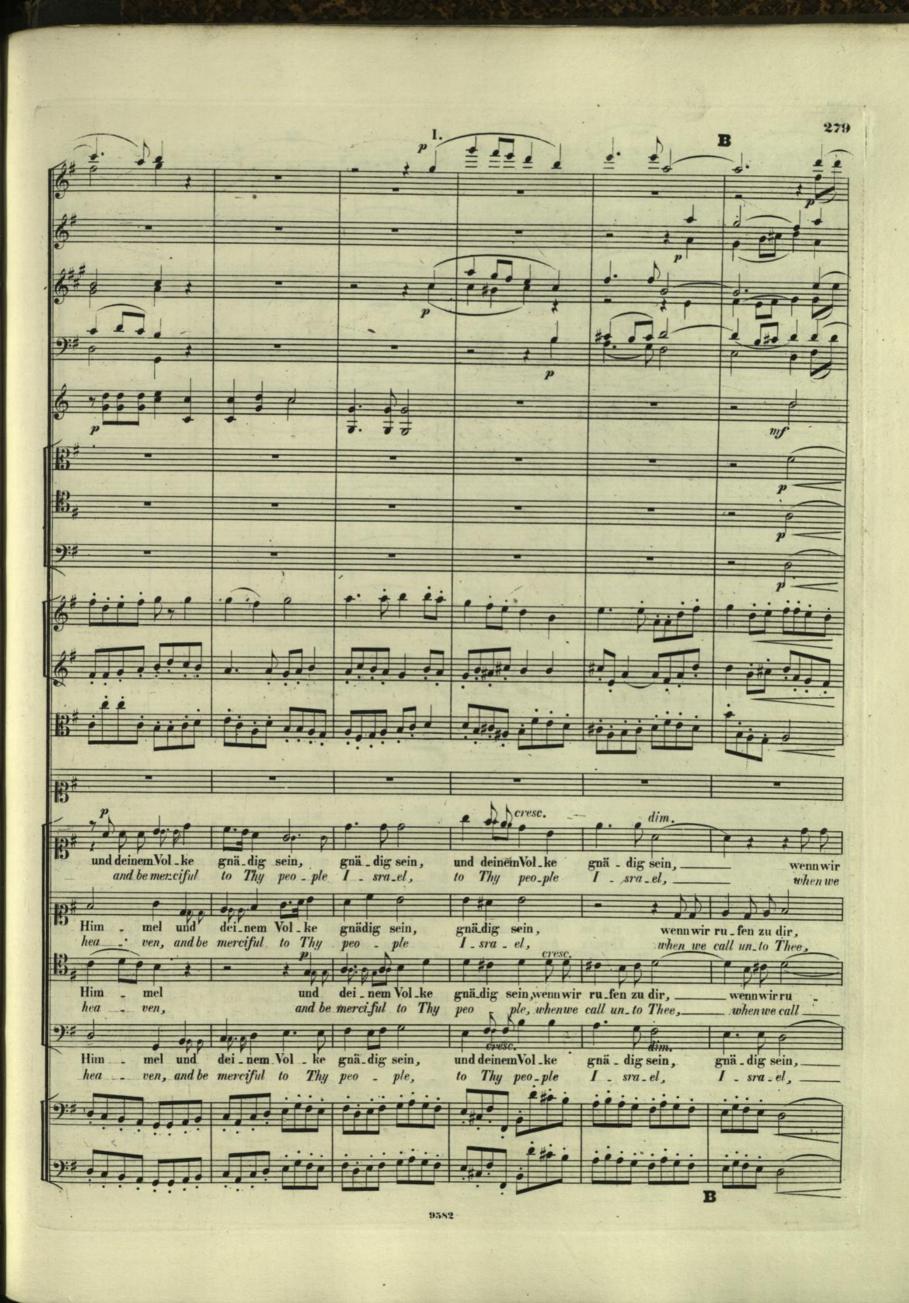


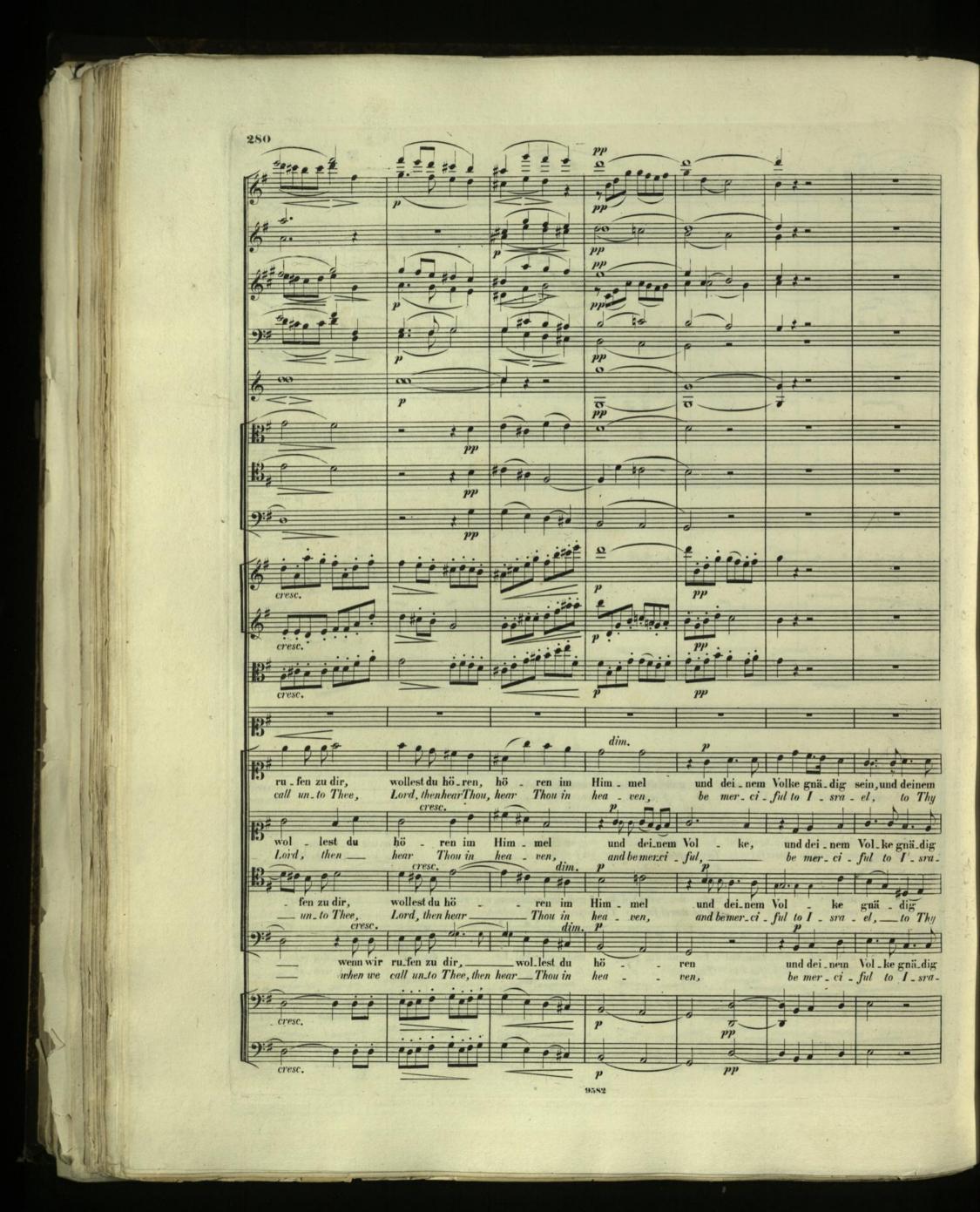


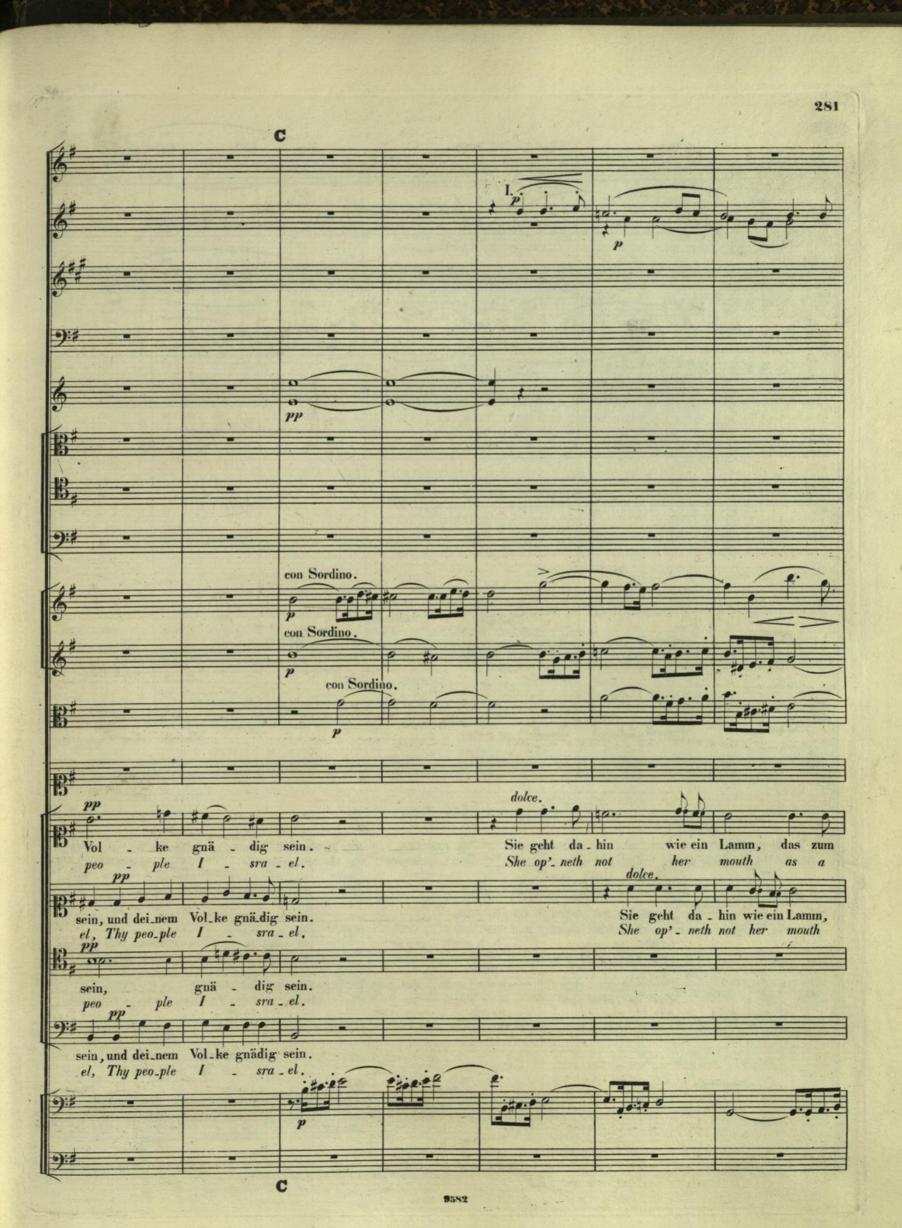


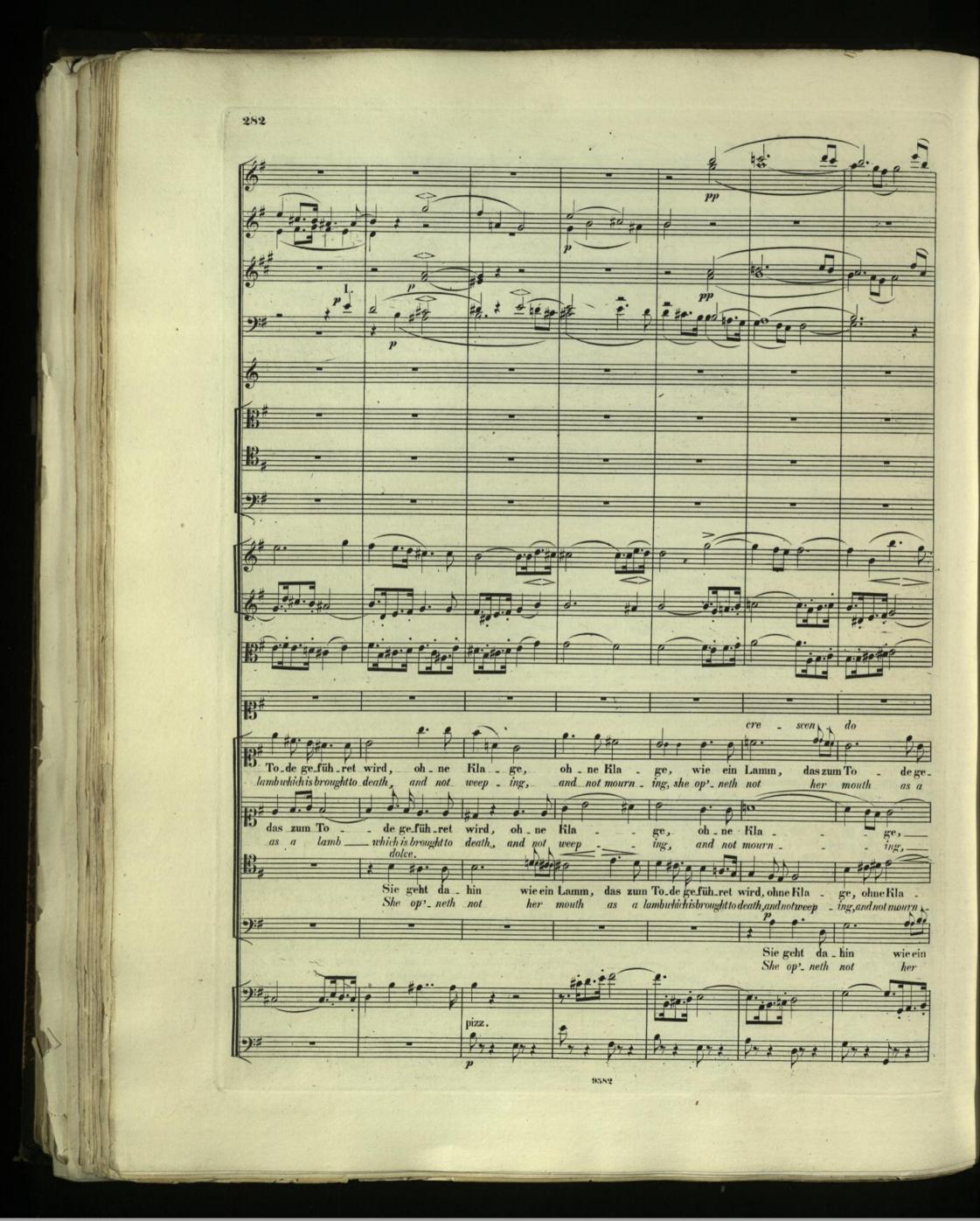


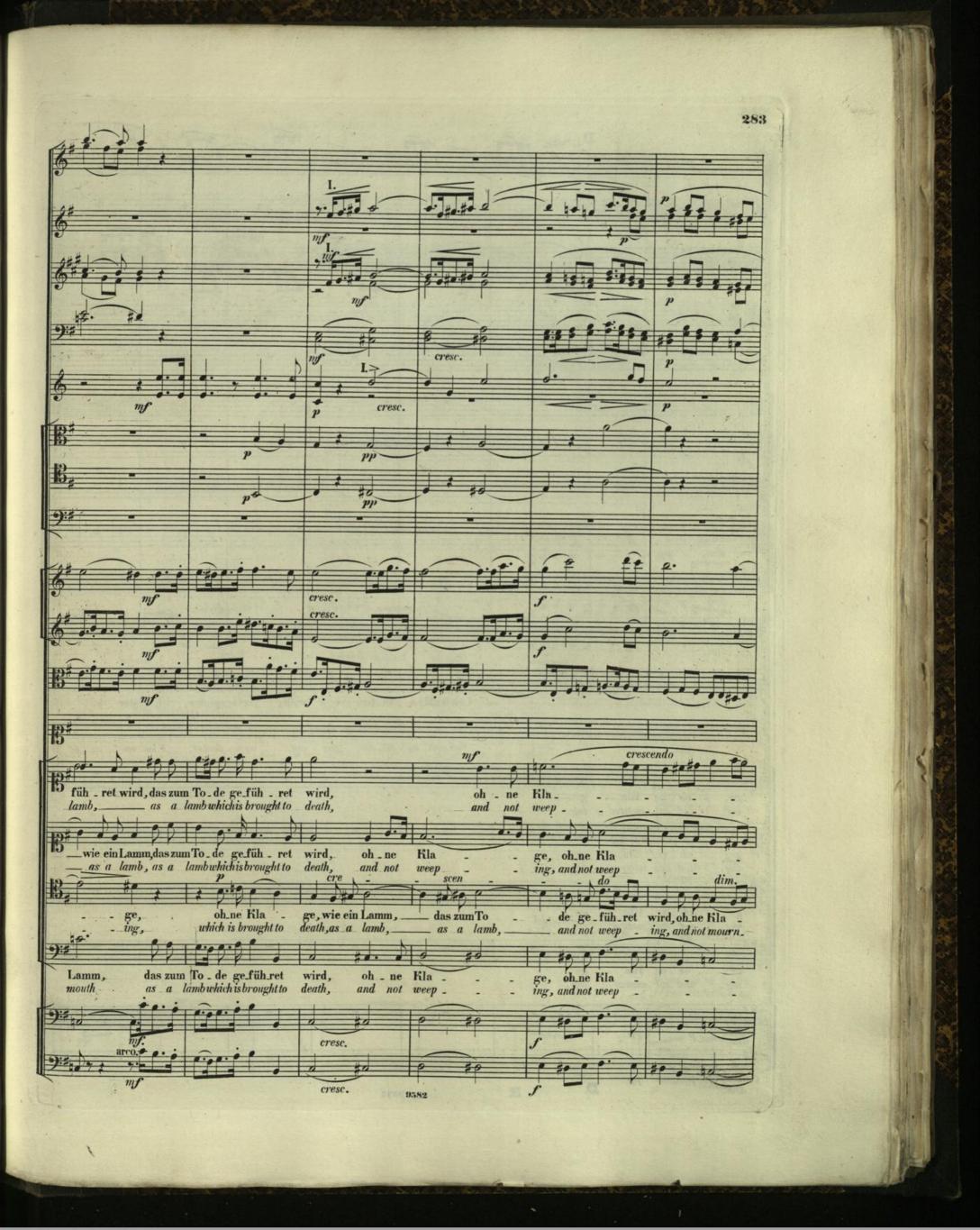


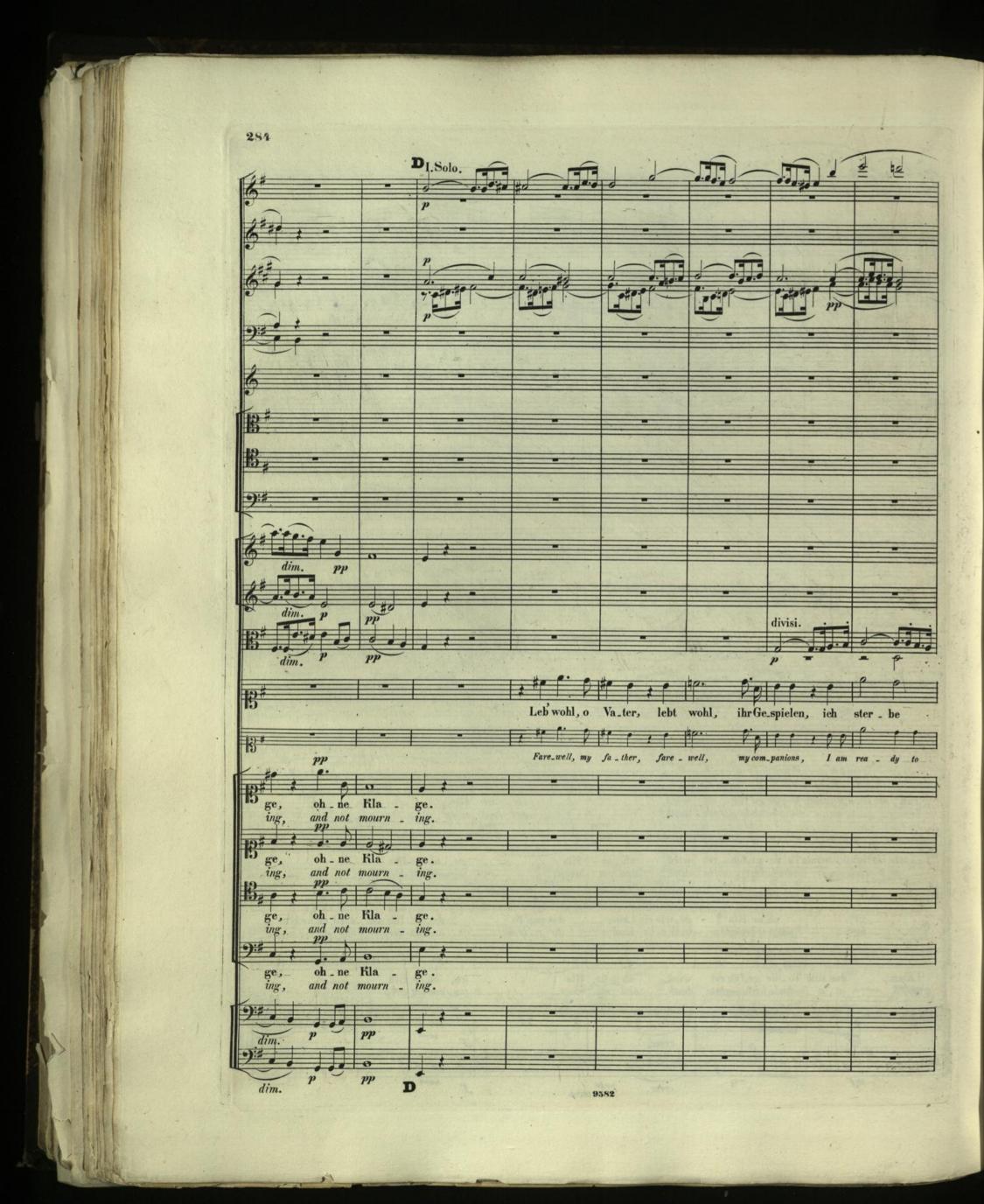


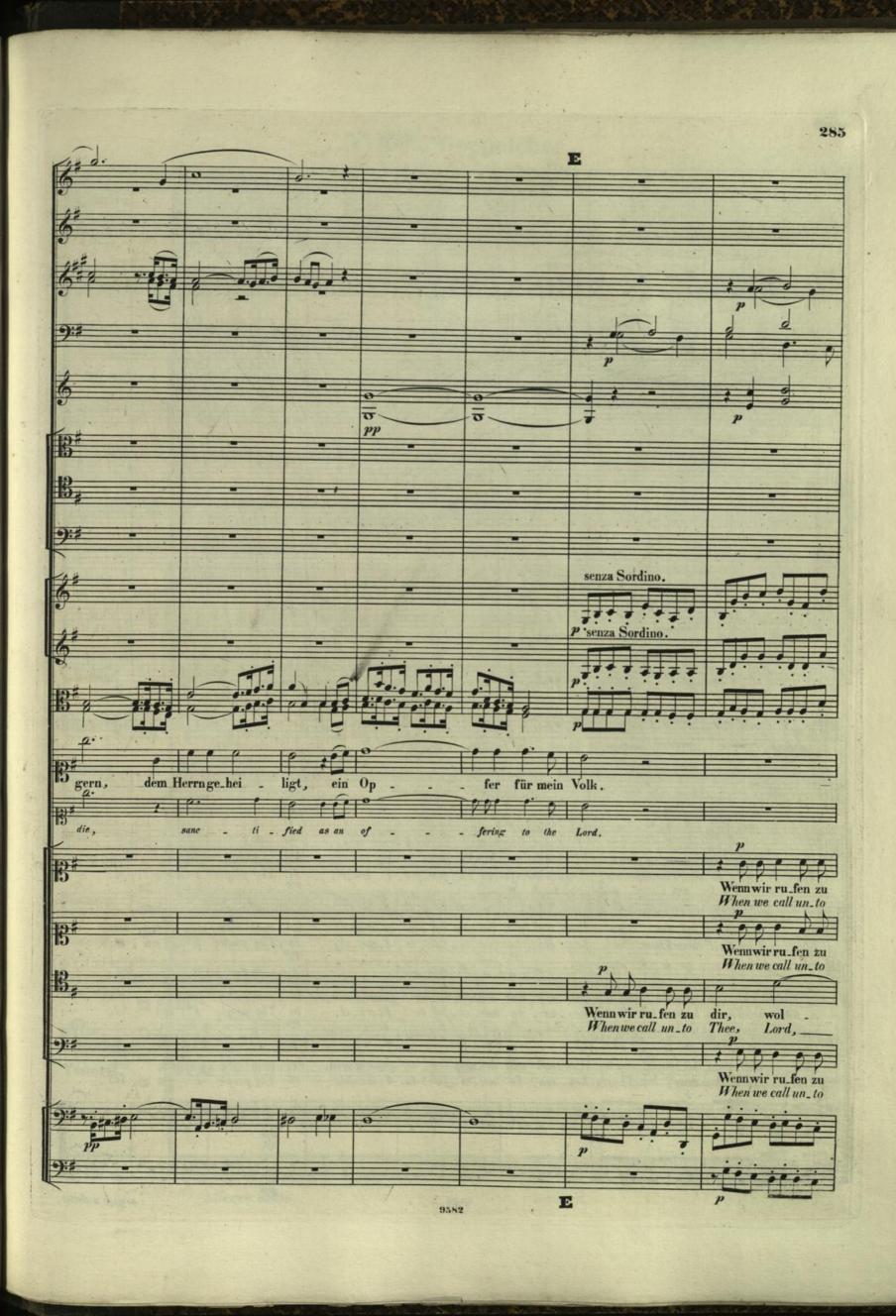


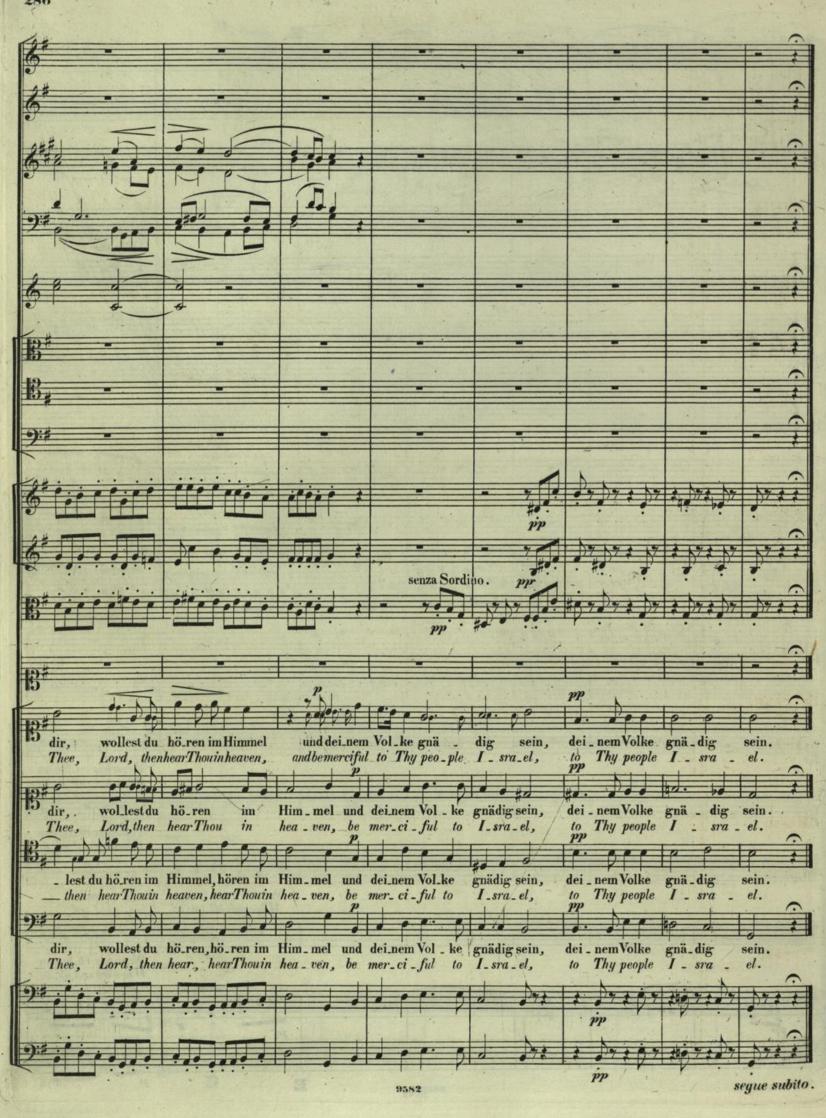






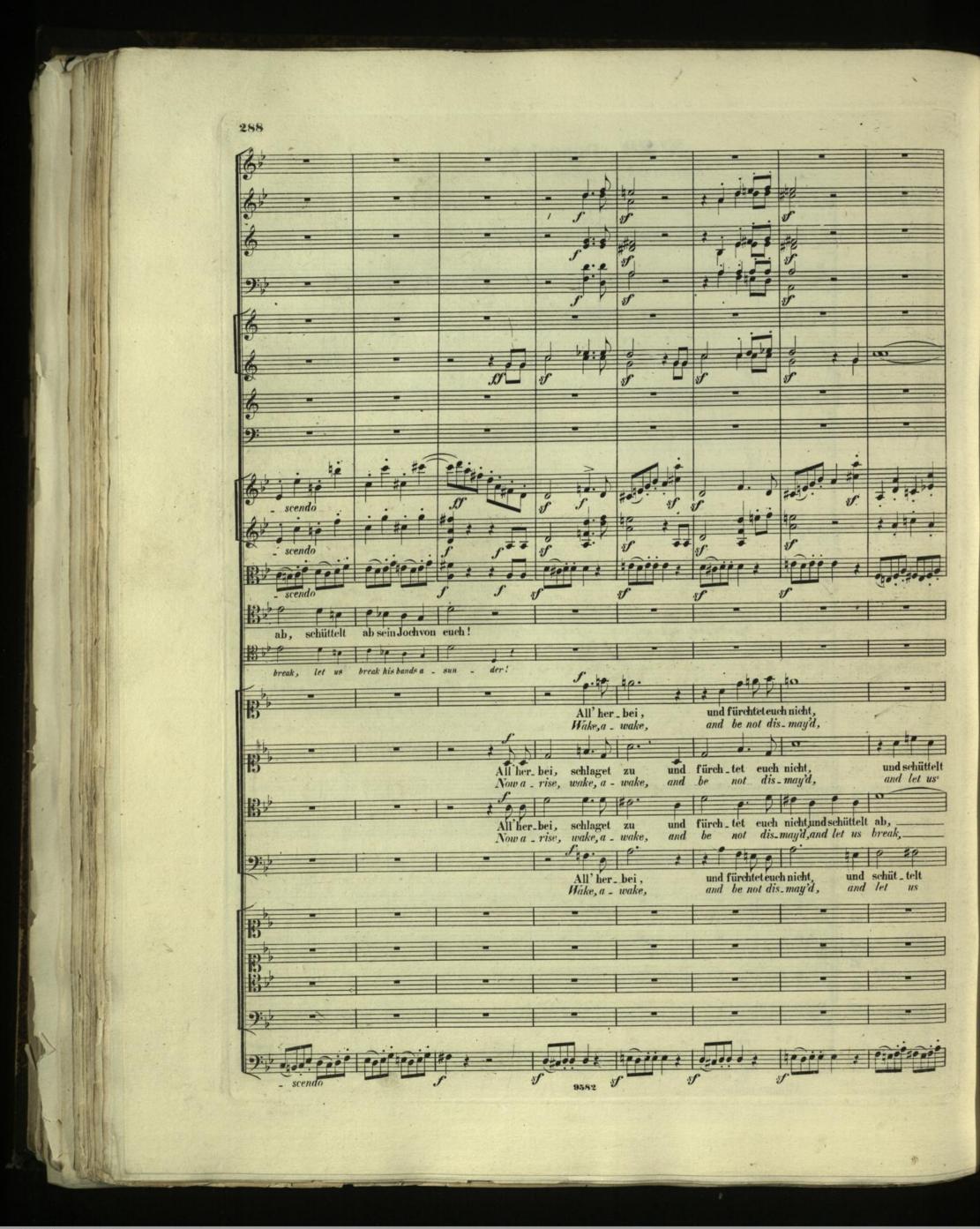


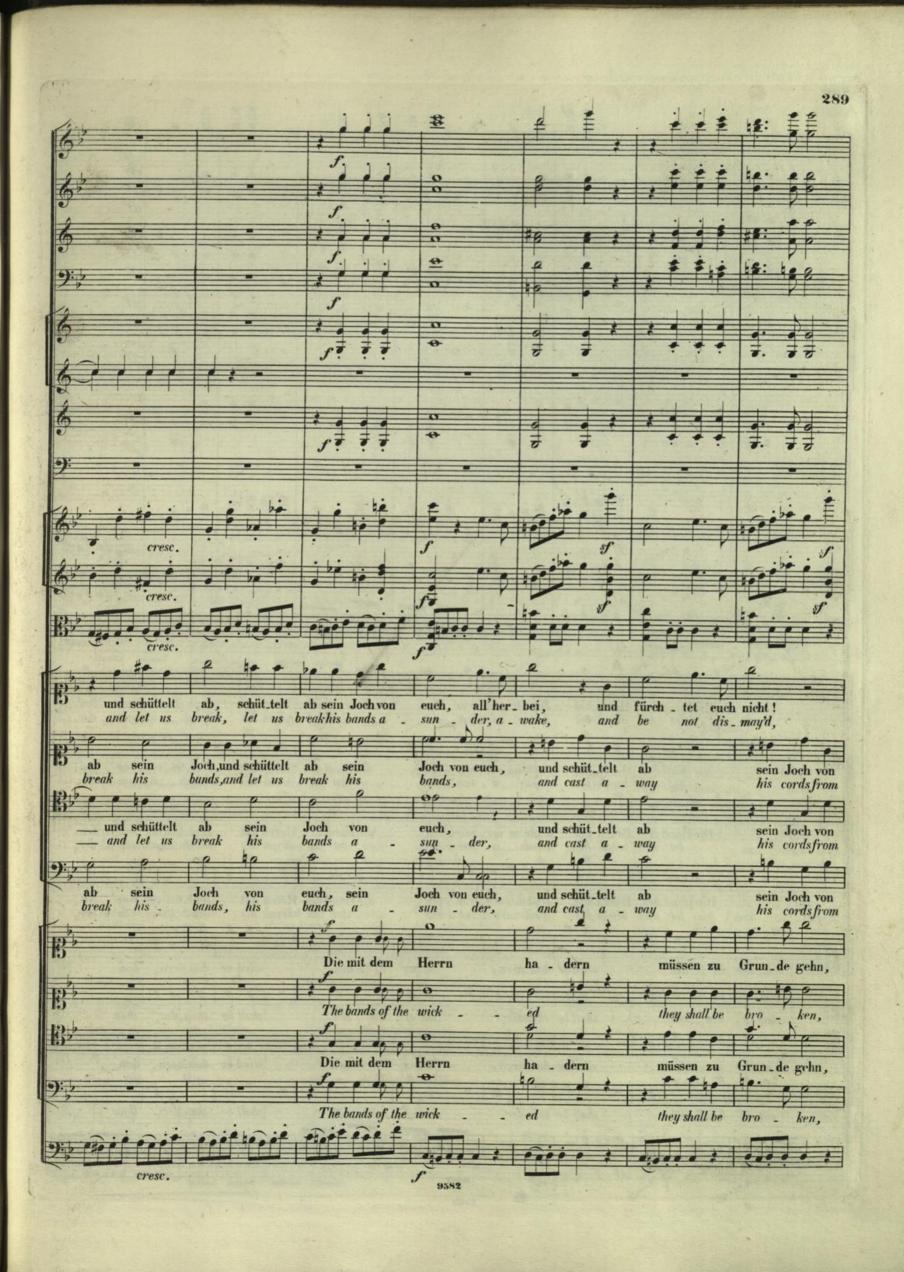


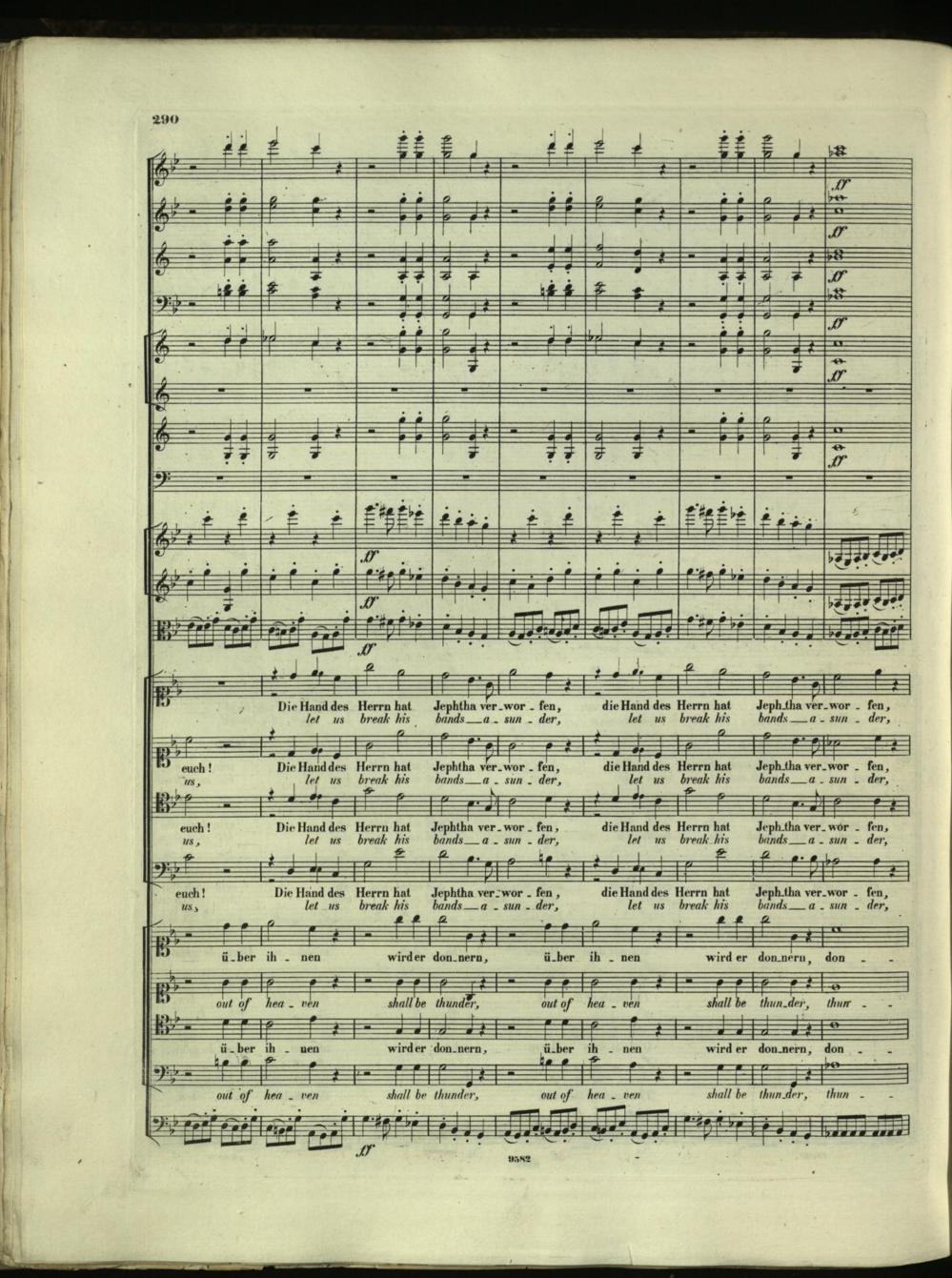


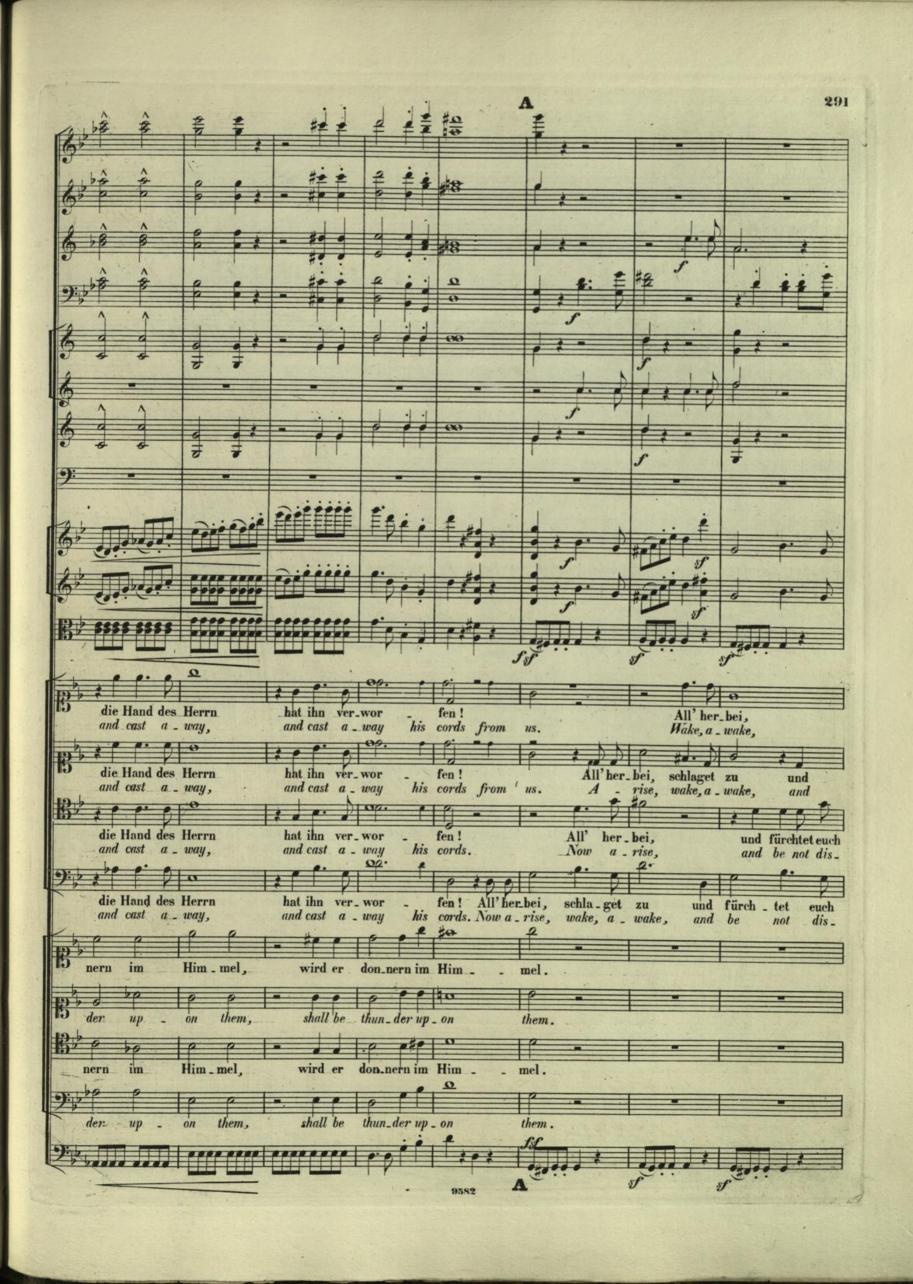


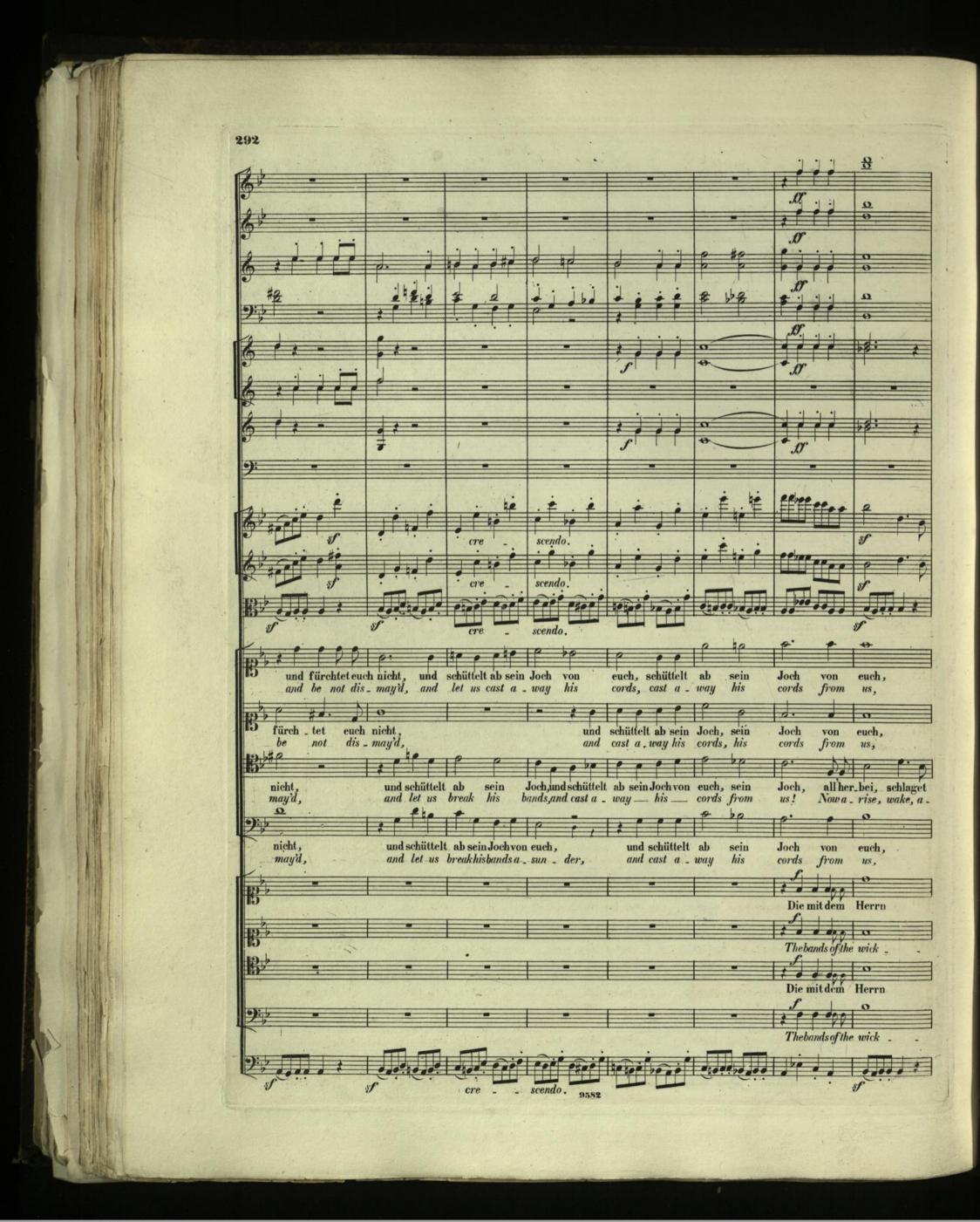
Allegro molto.

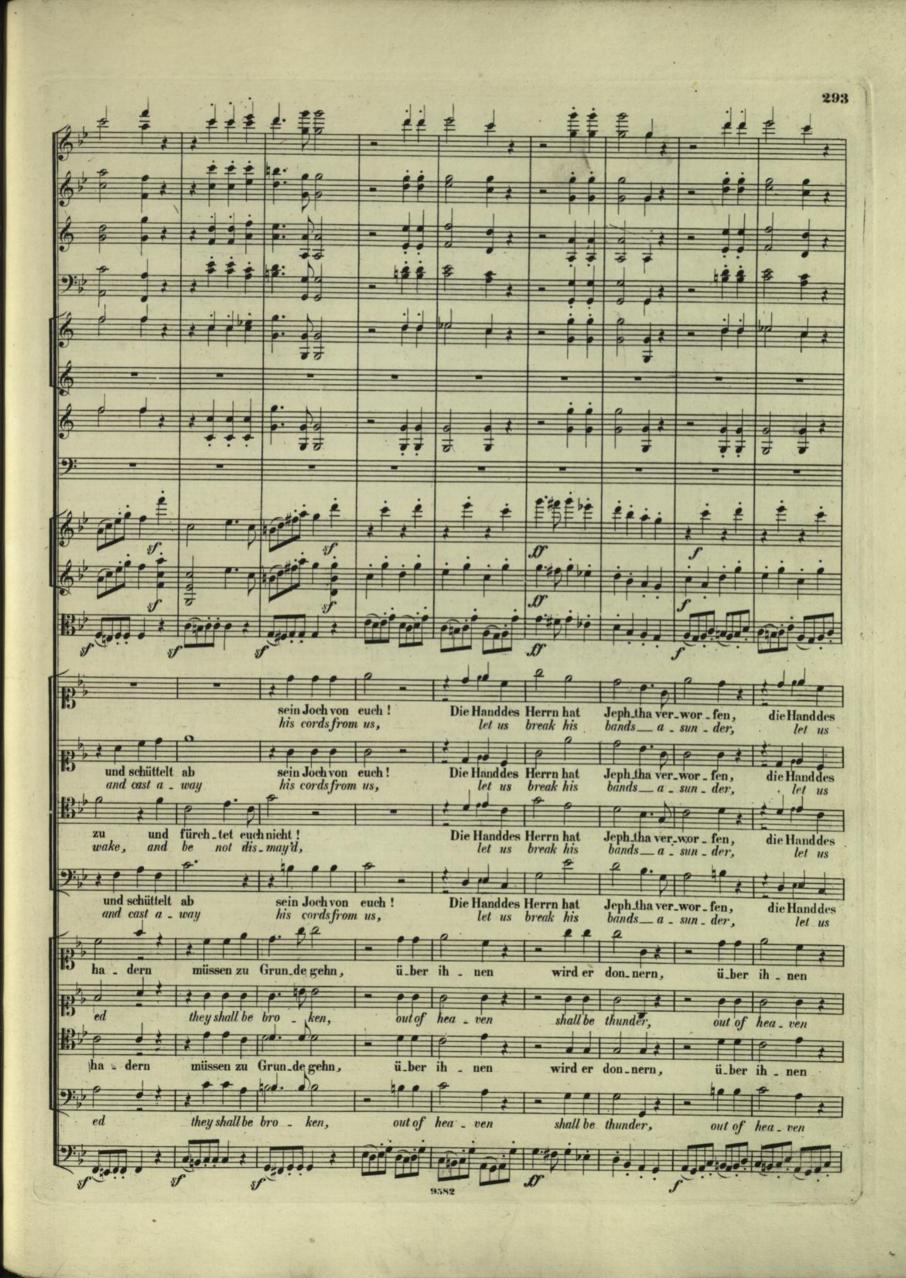


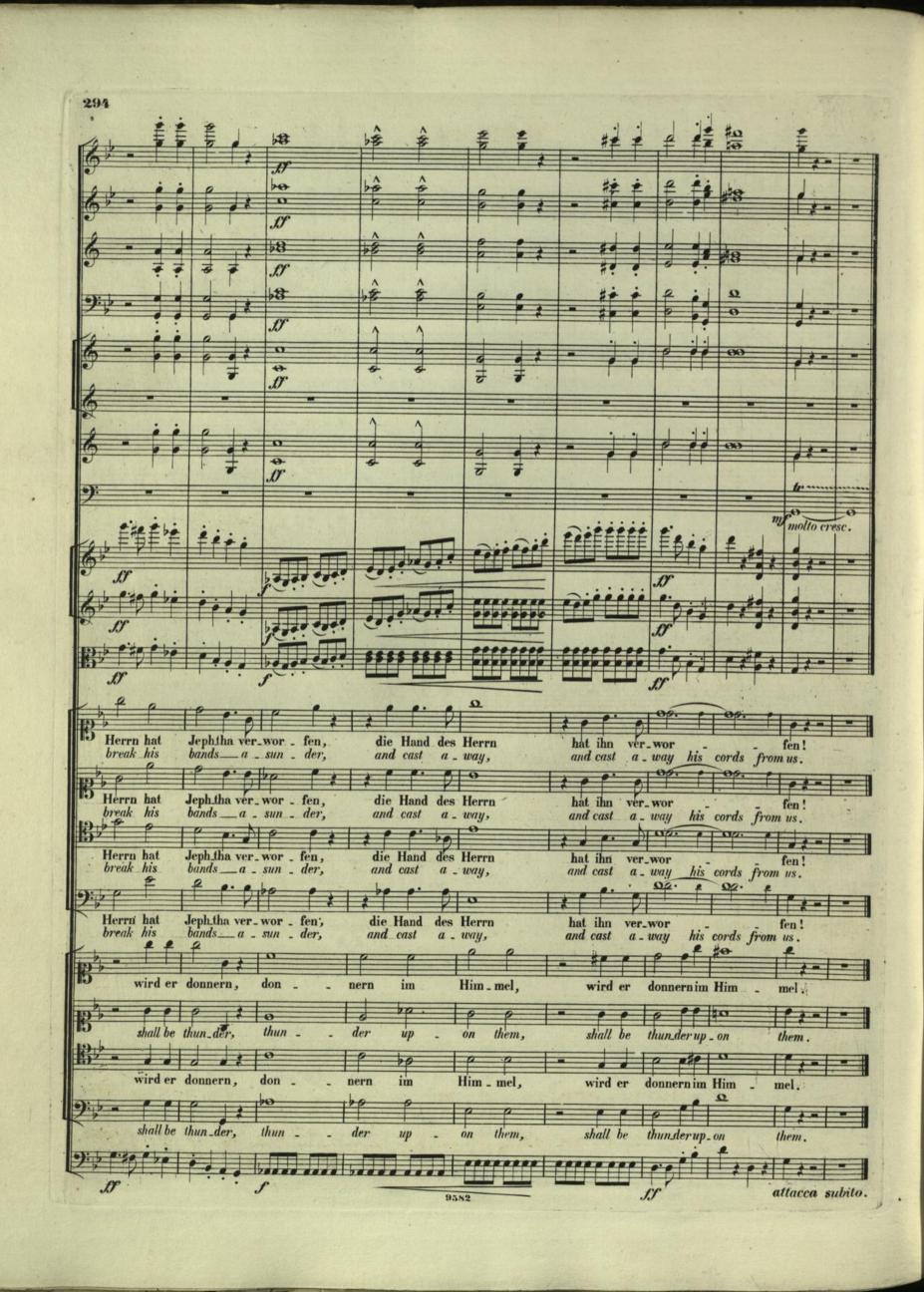




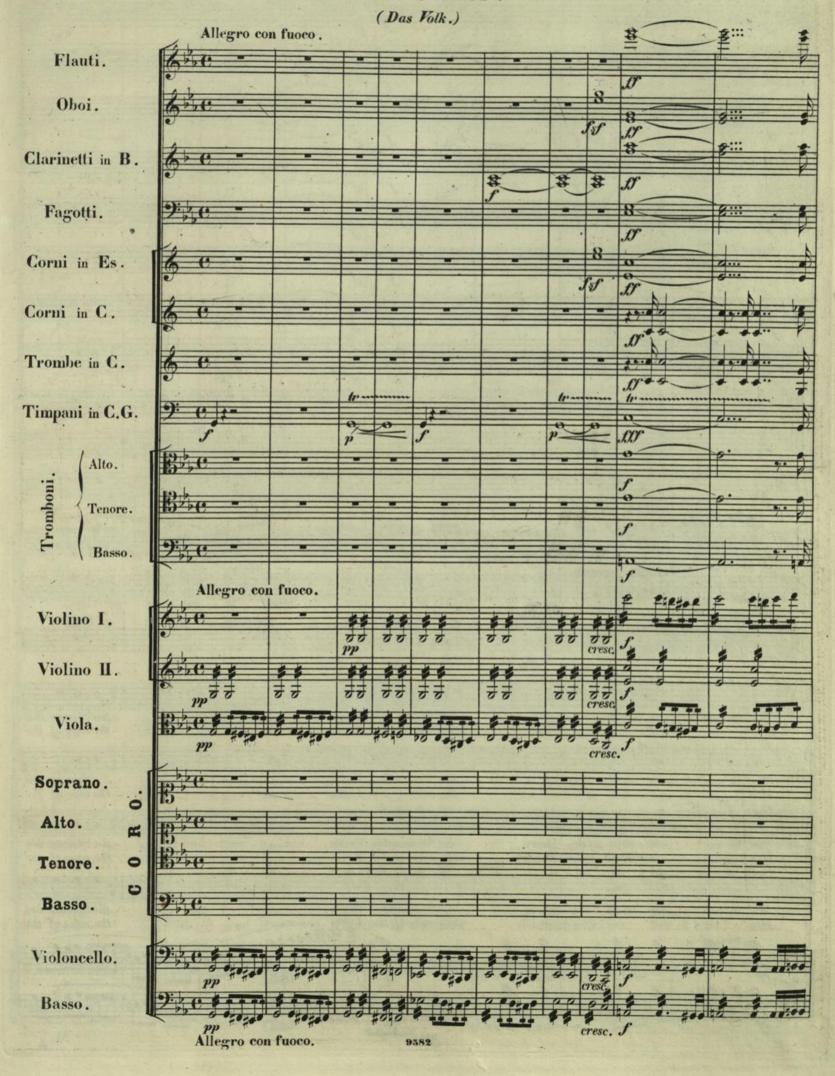


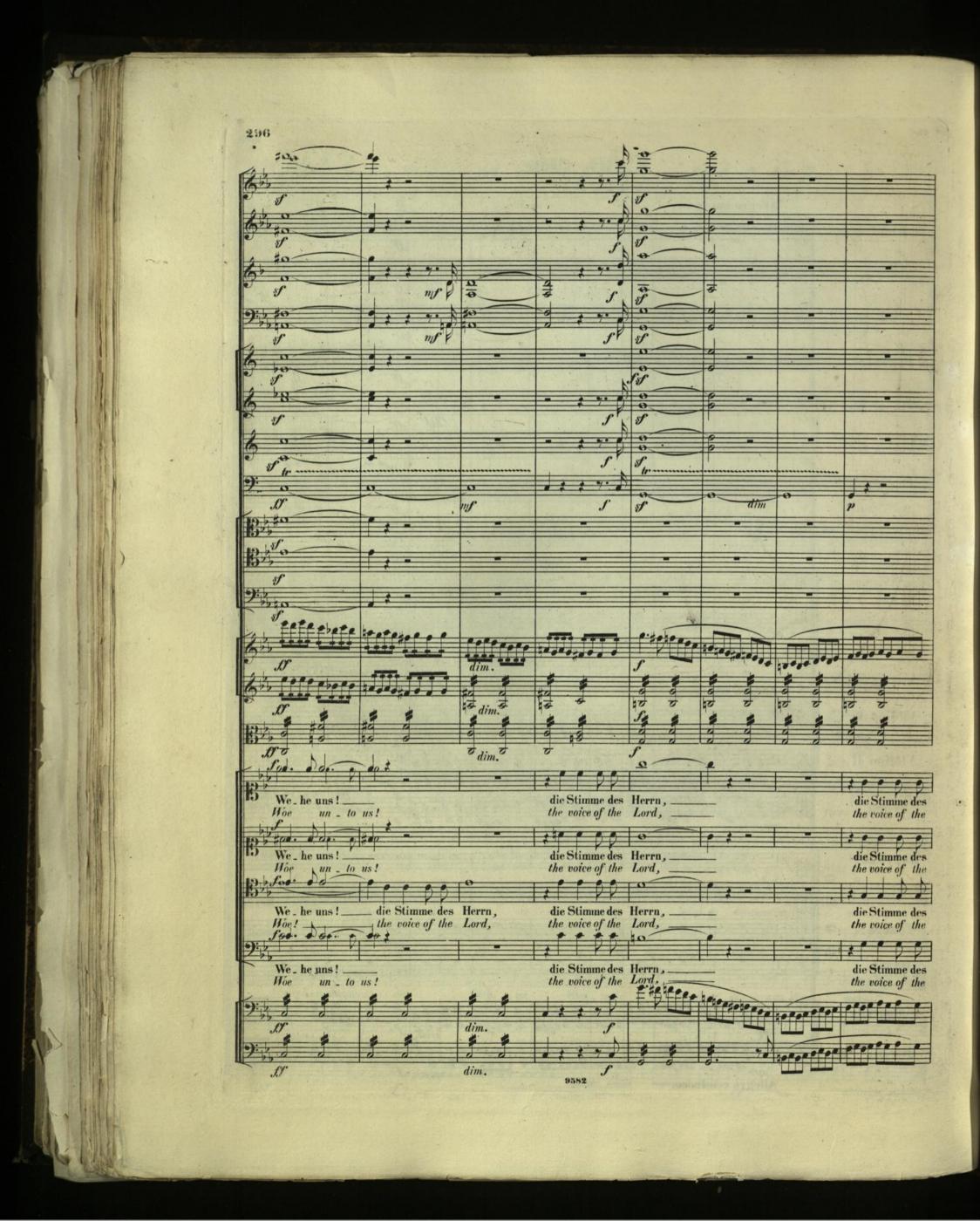


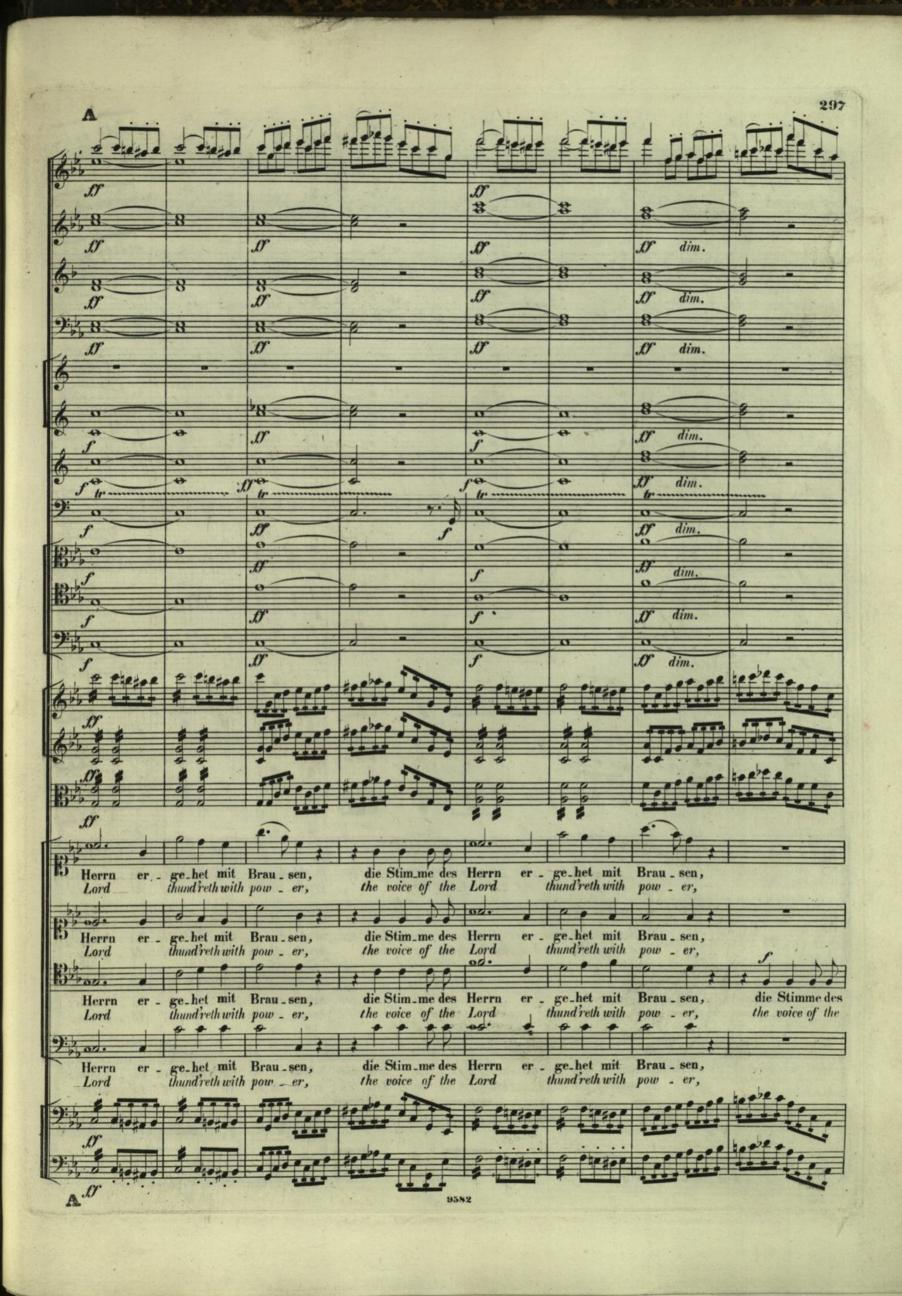


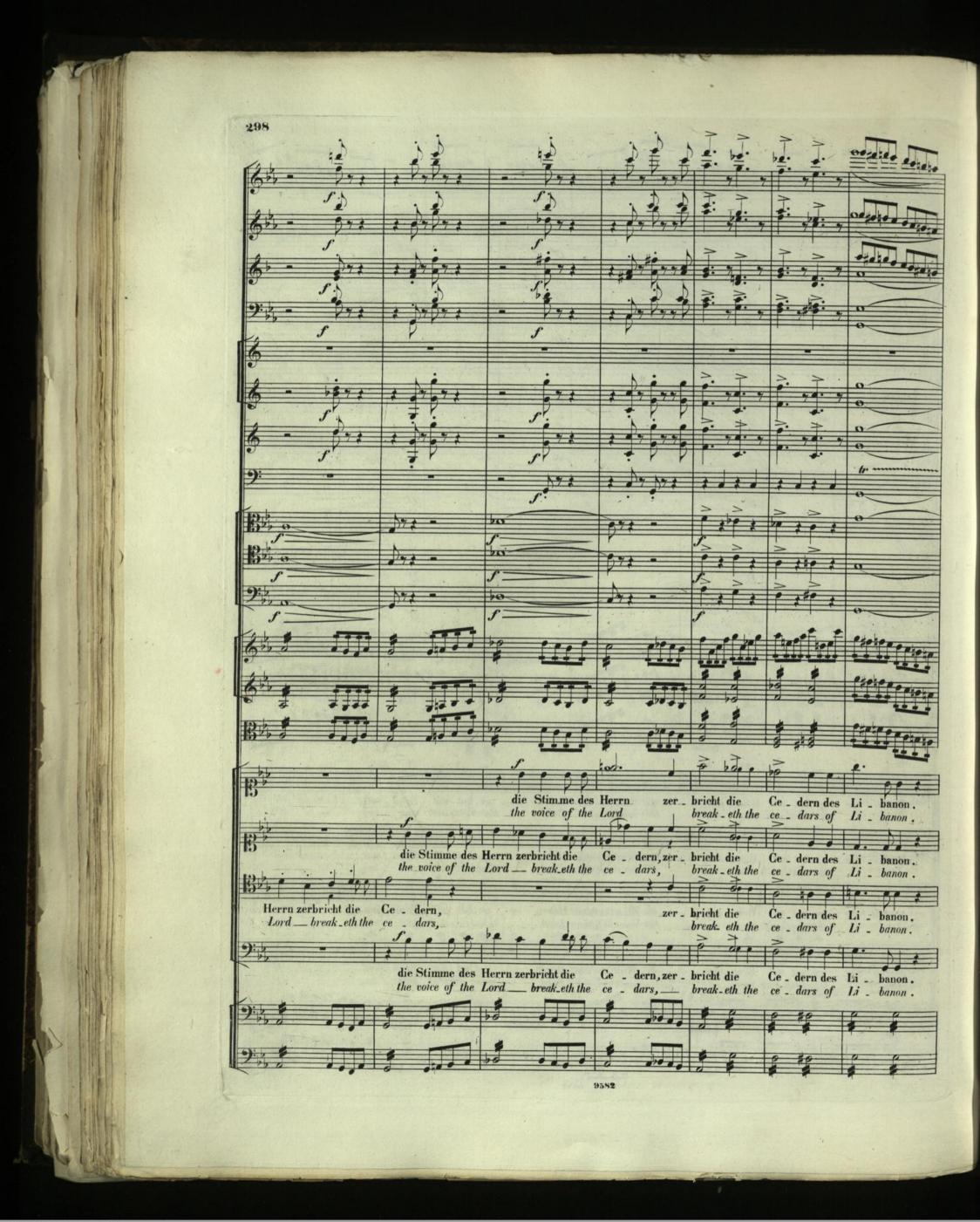


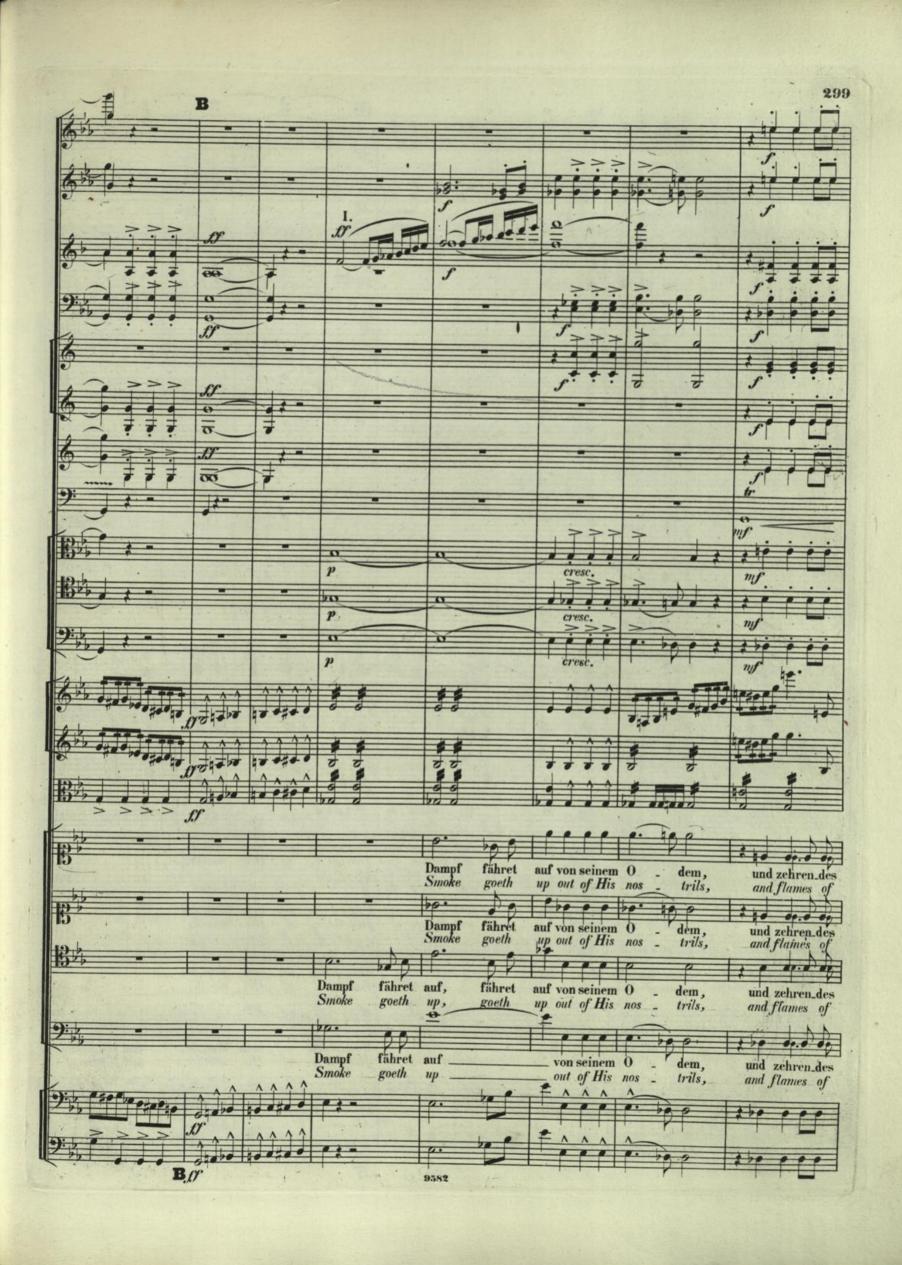
Nº 30. Chor .

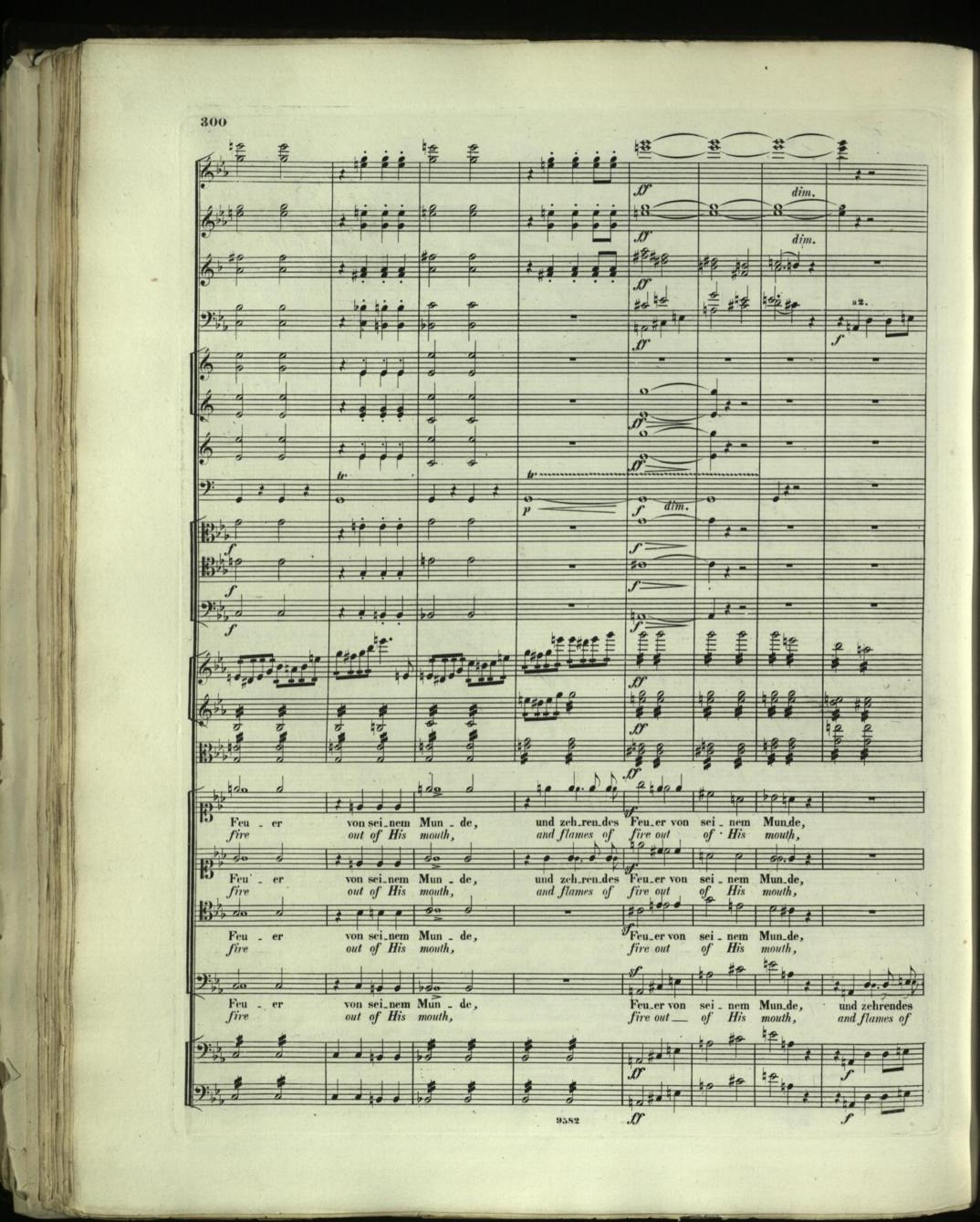


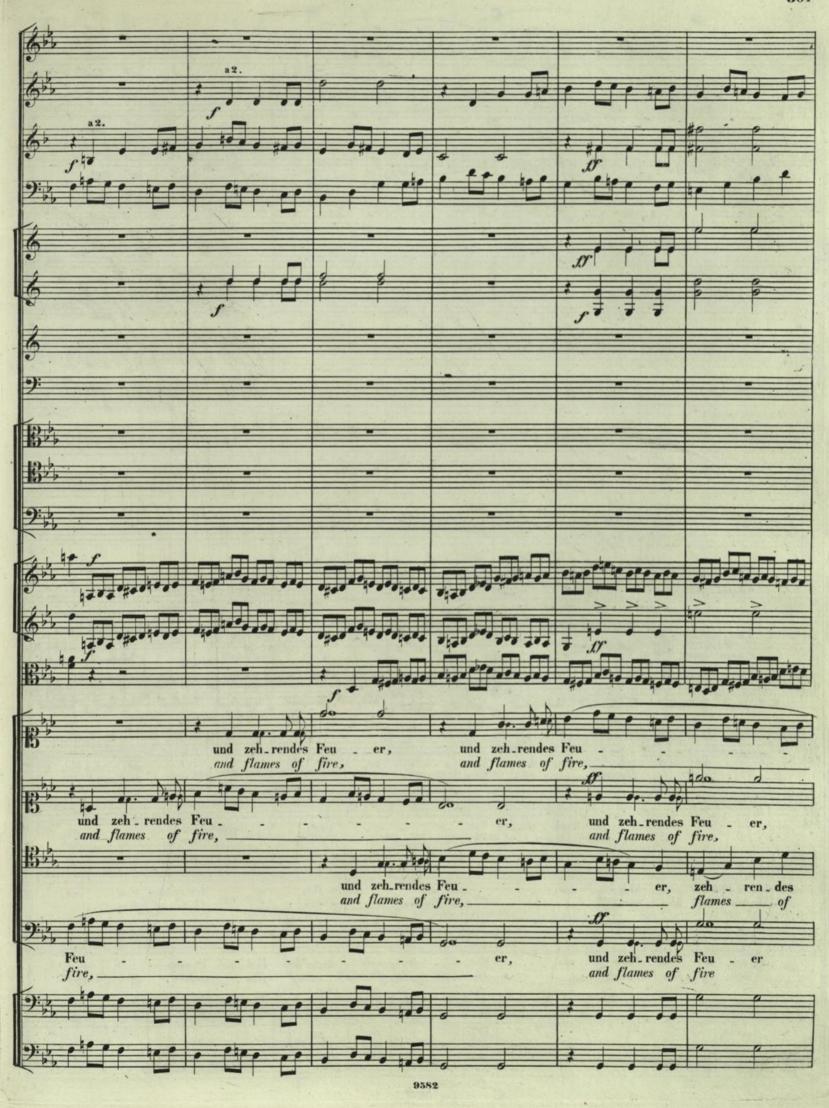


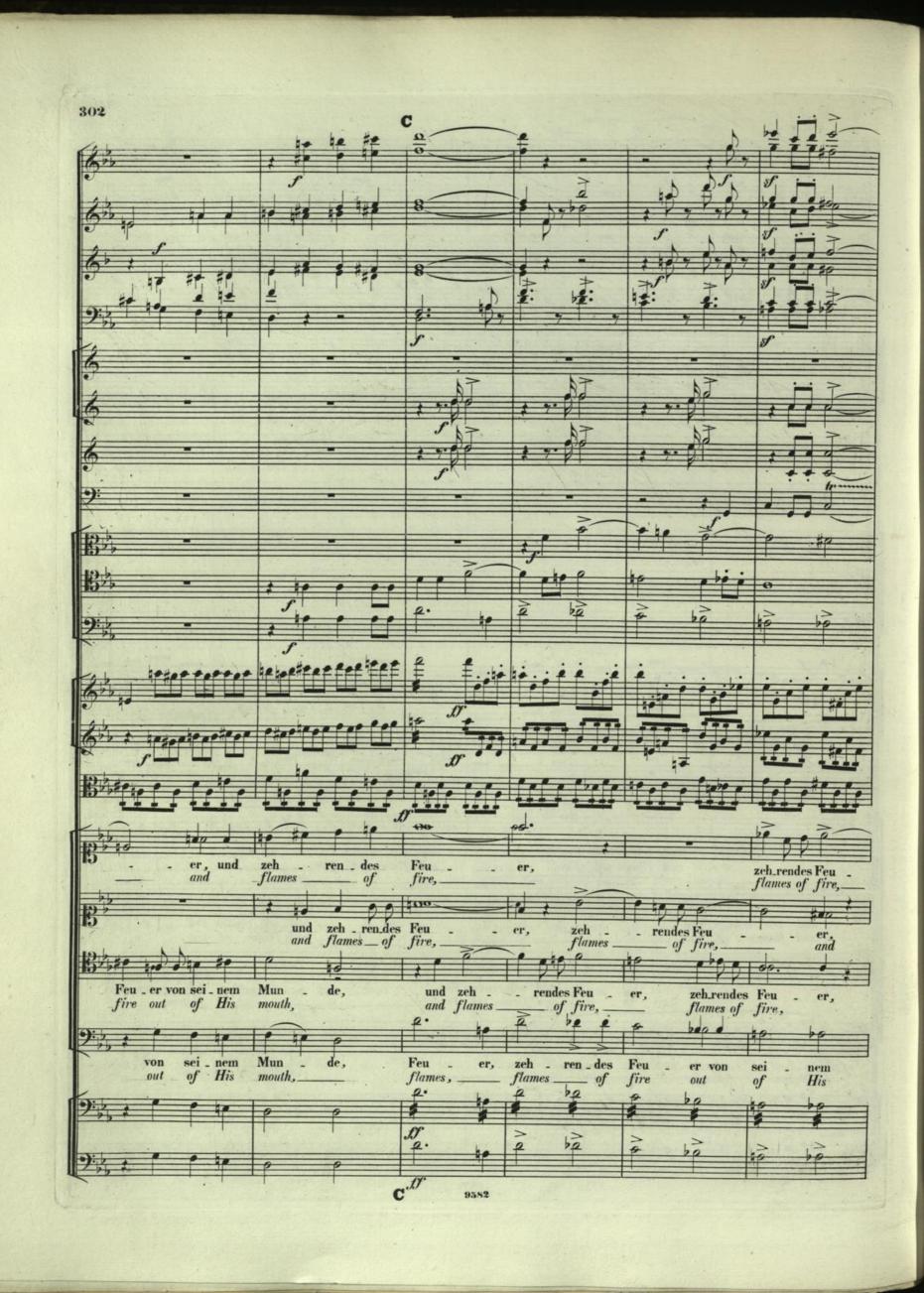


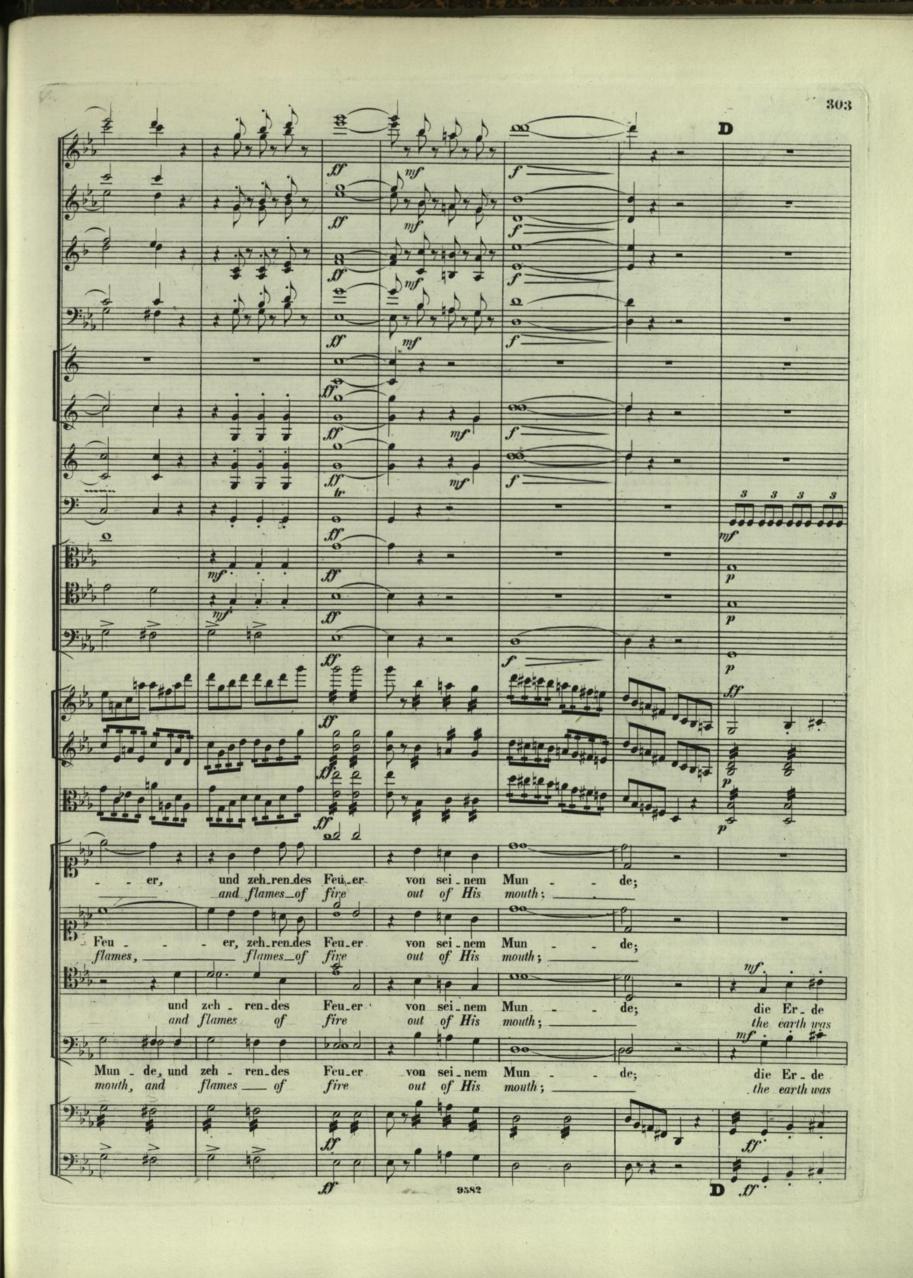


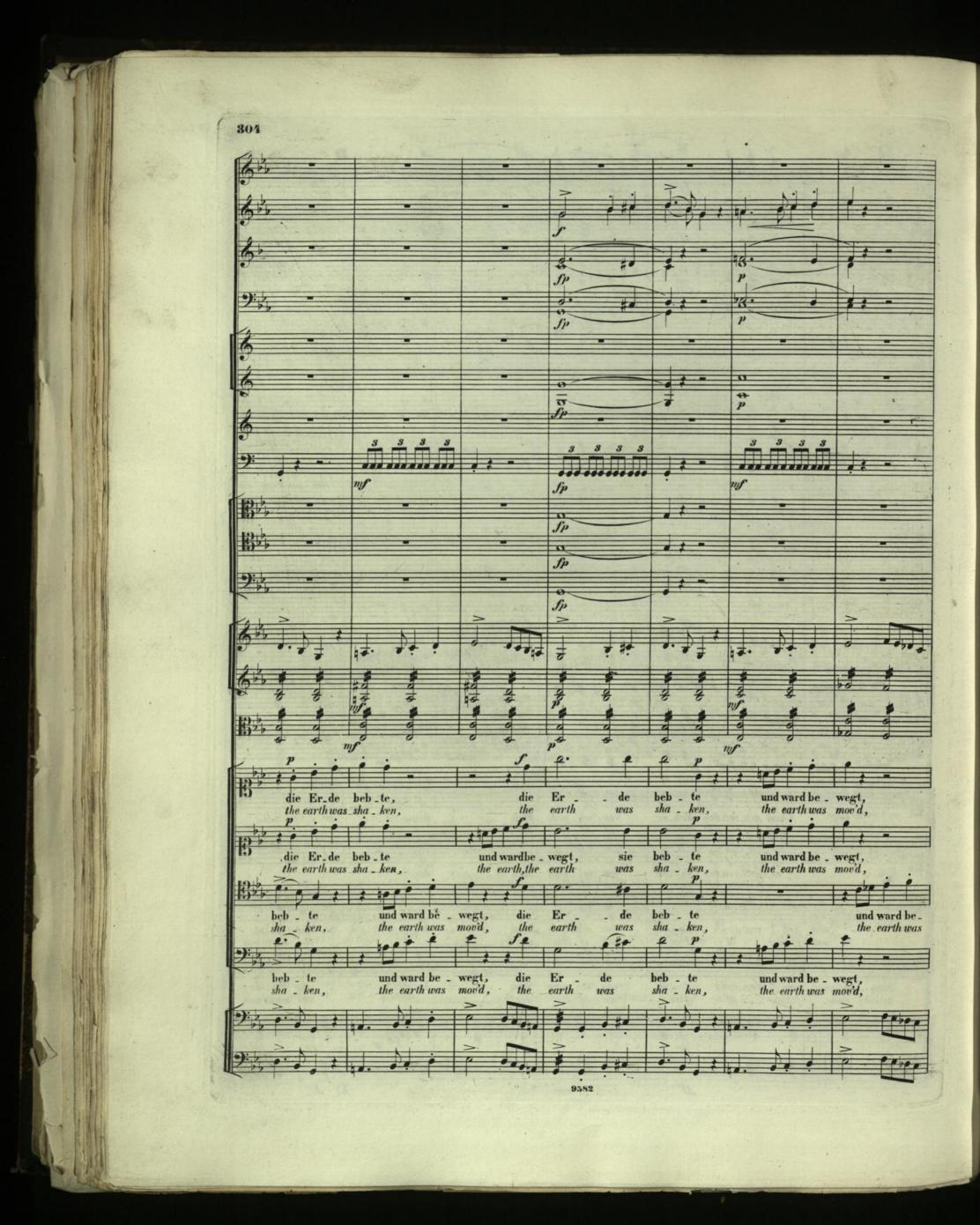


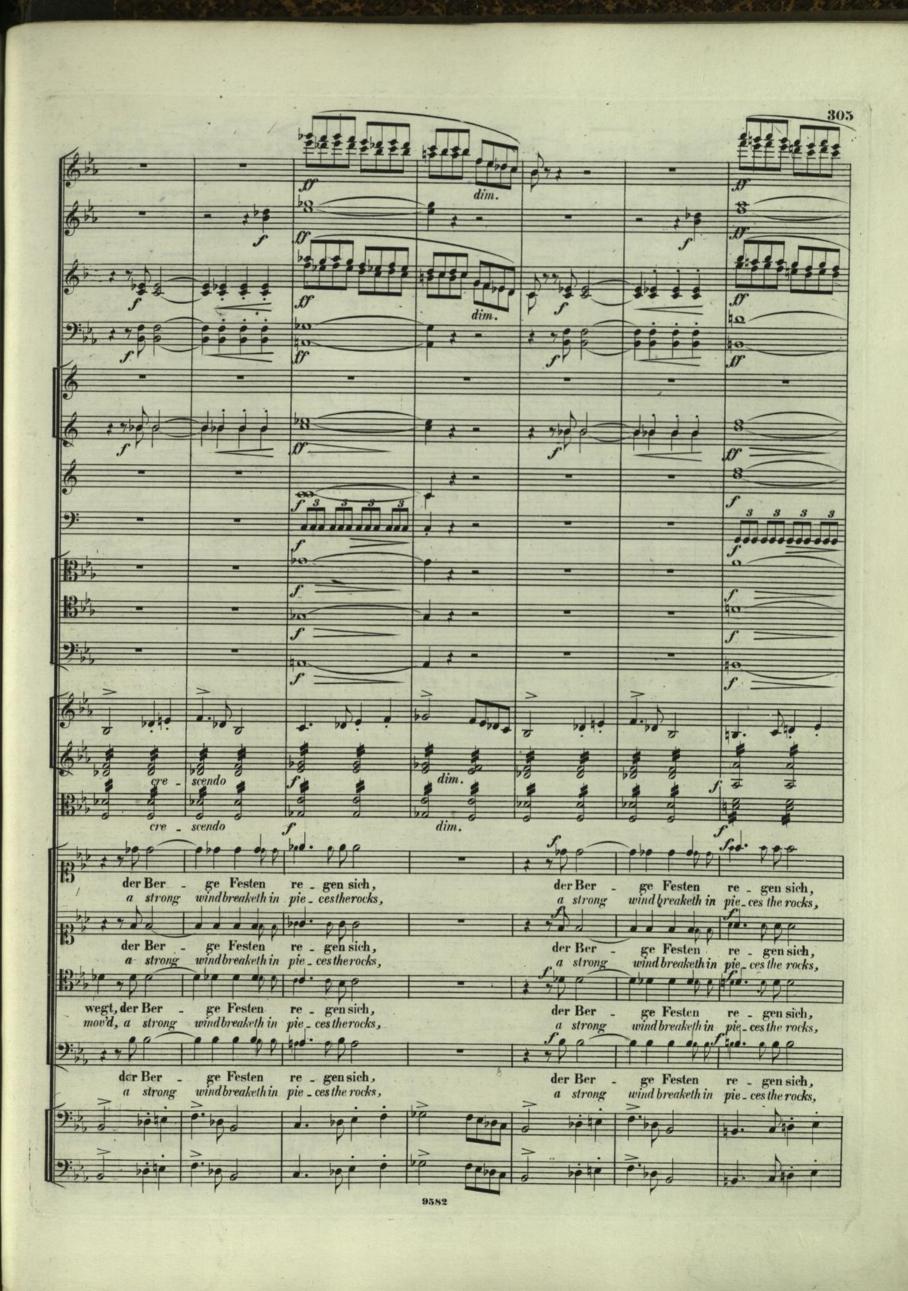




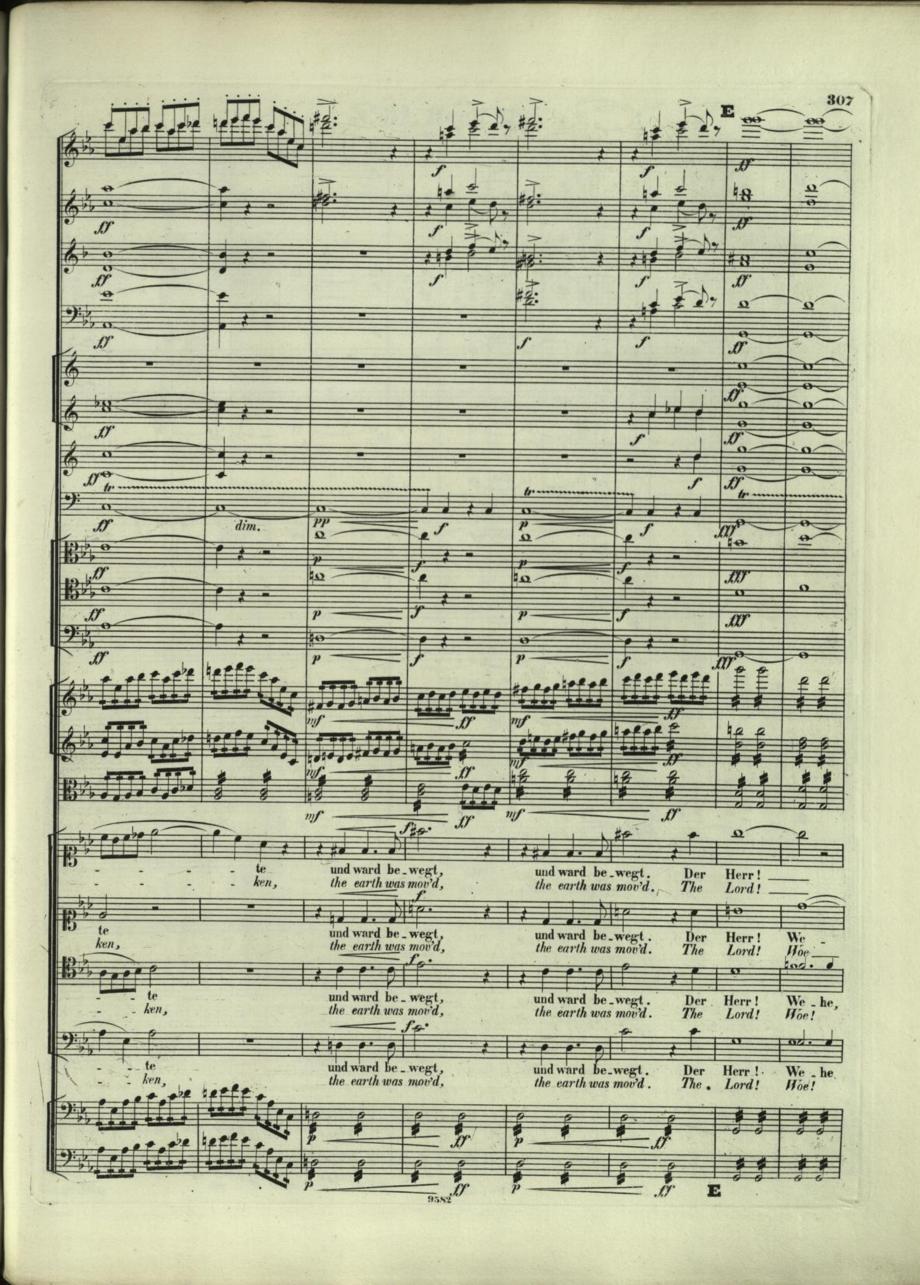


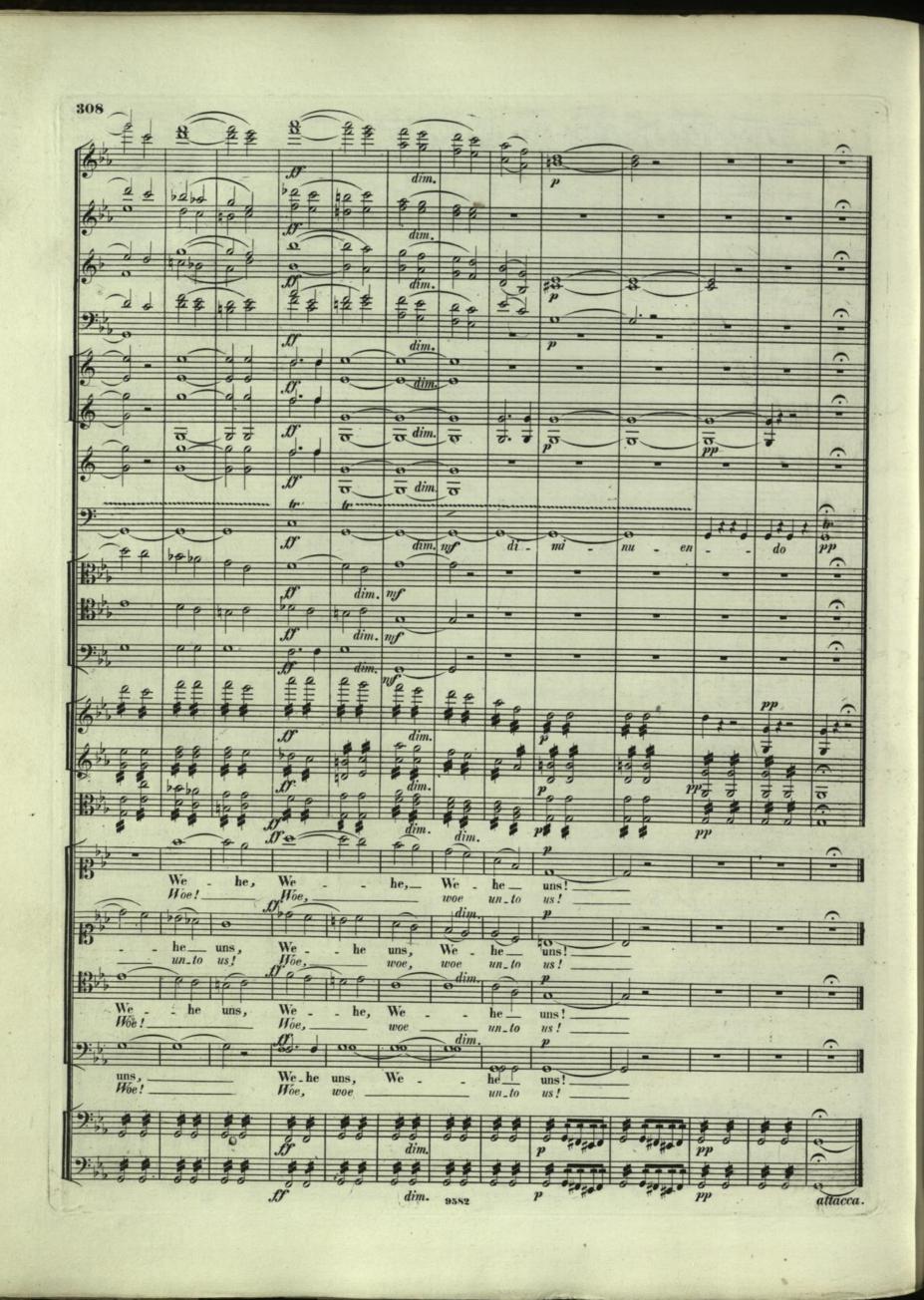


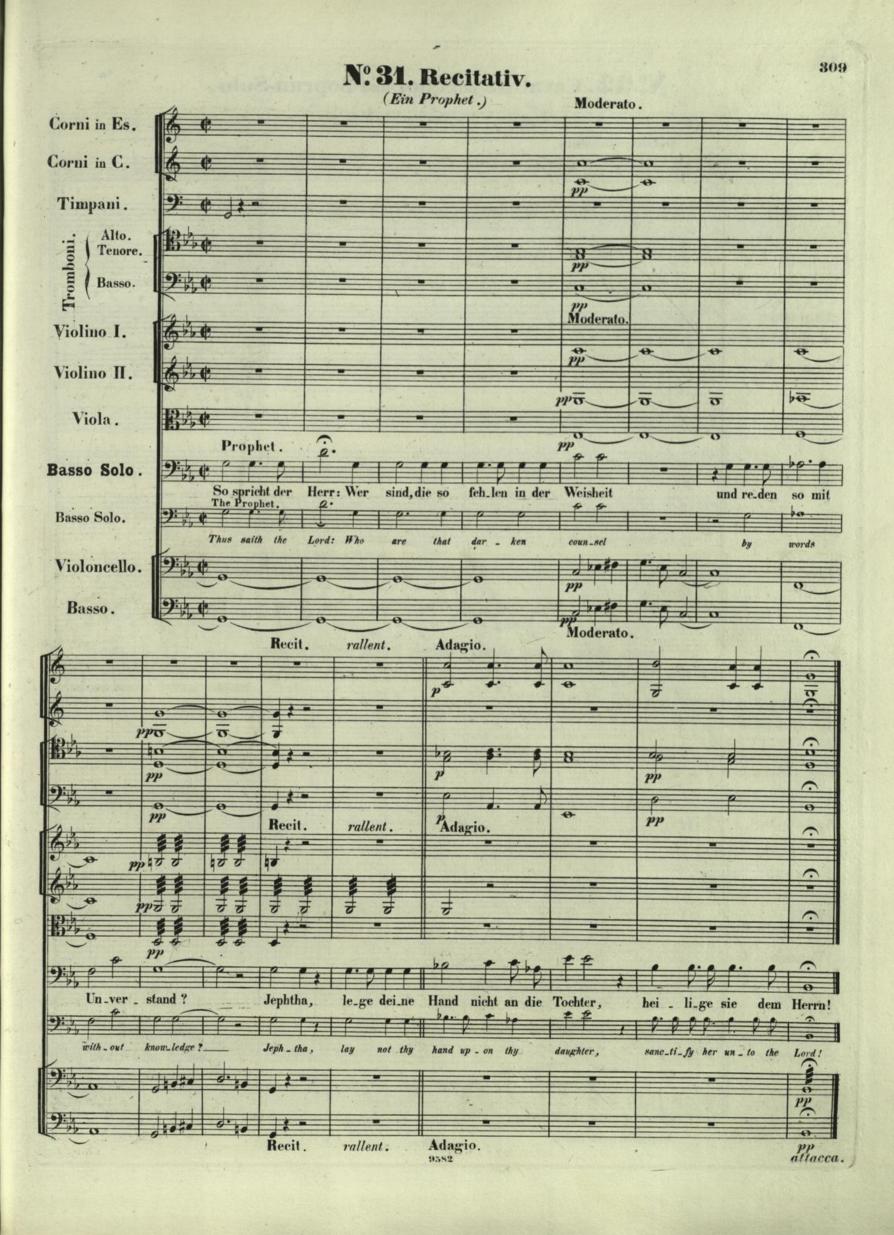












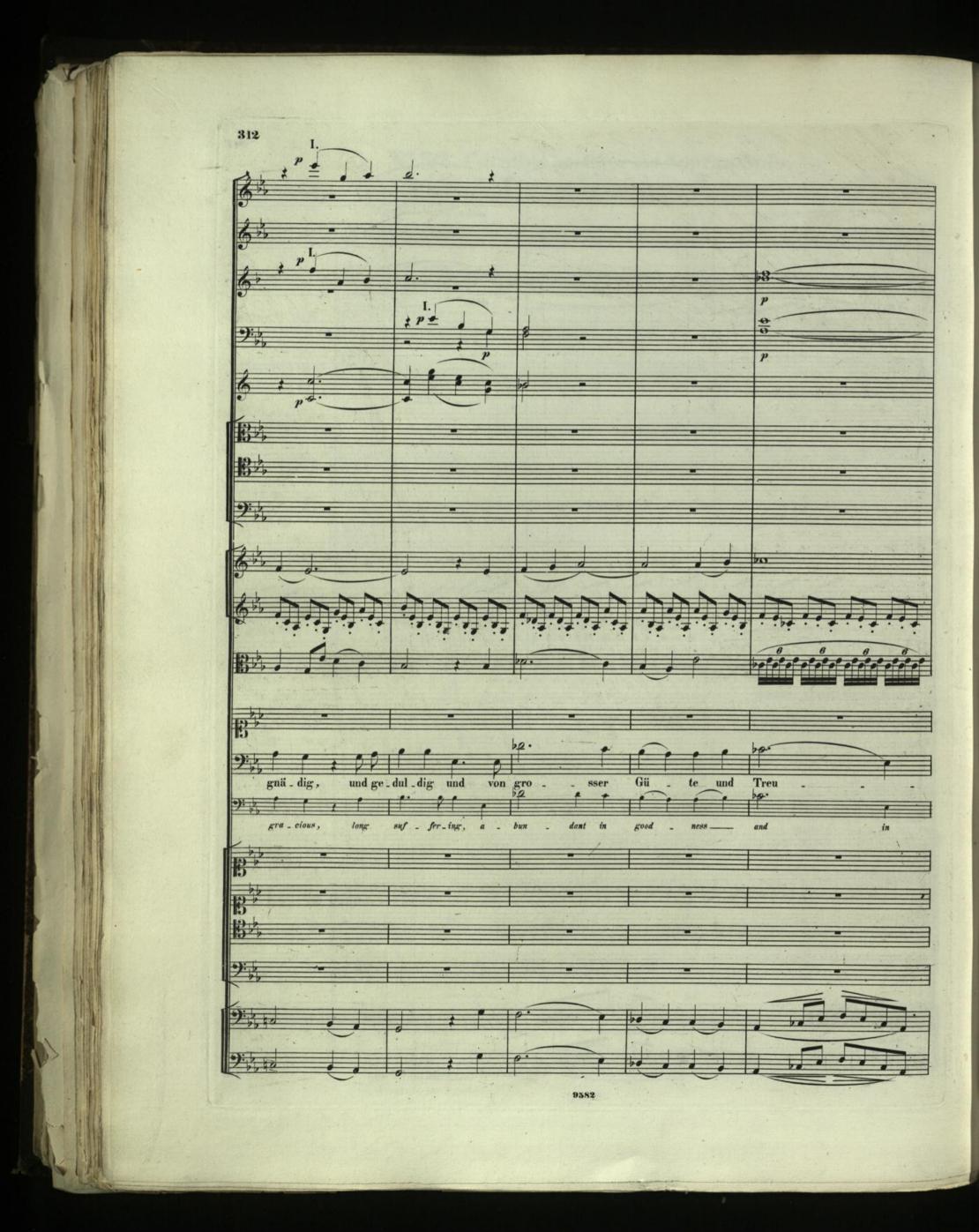
Nº 32. Cavatine mit Chor und Sopran-Solo.

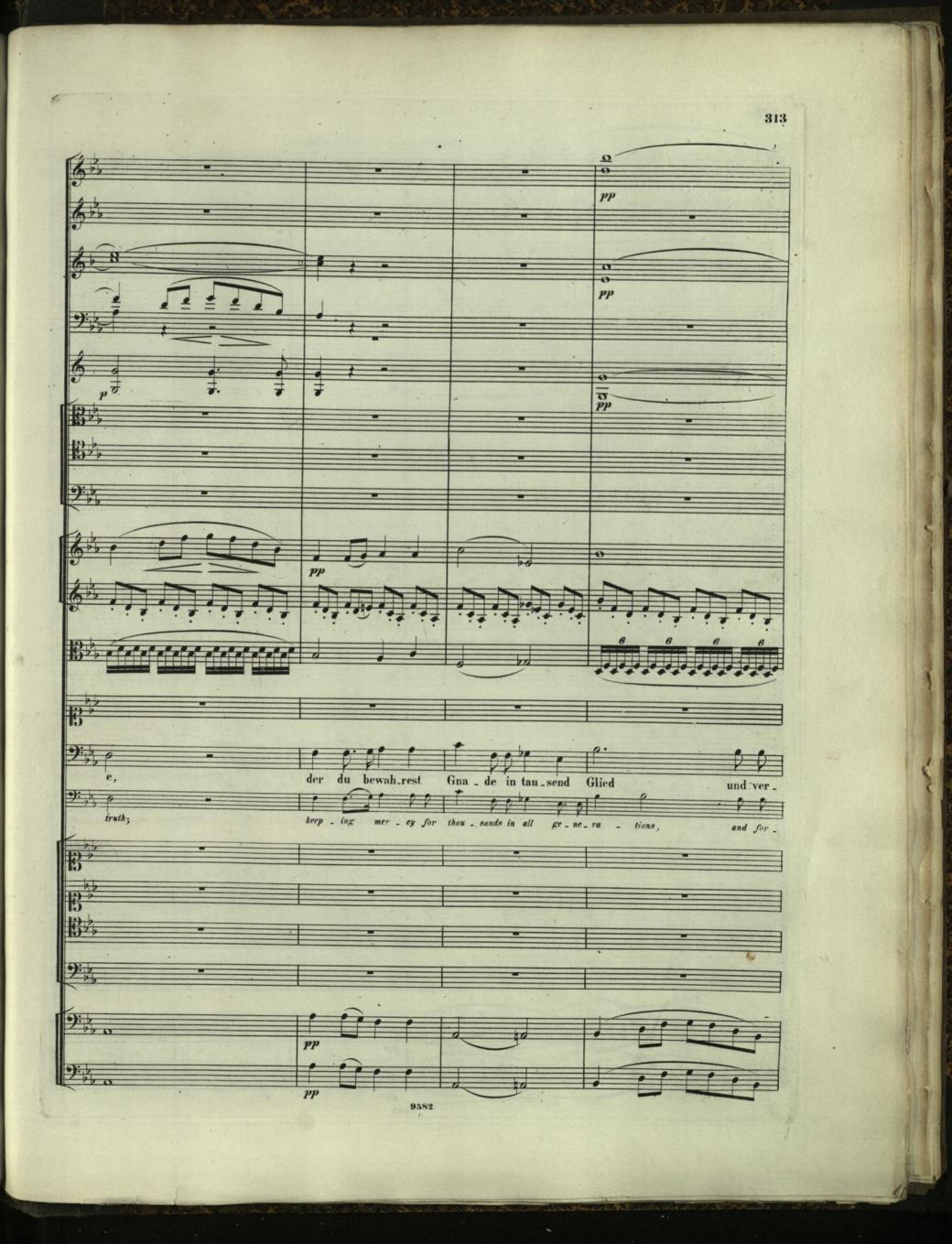
(Jephtha. Mirjam und das Volk.)

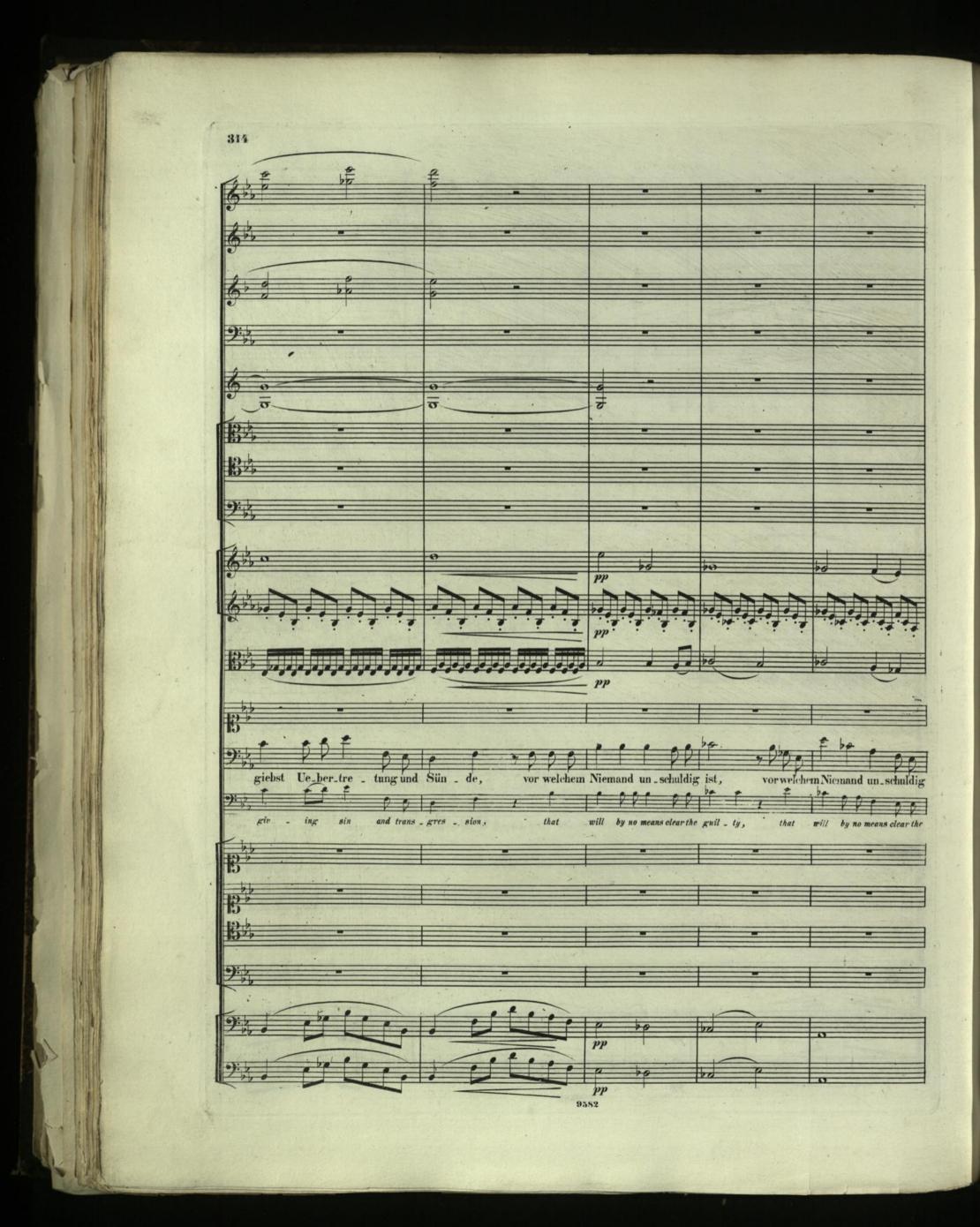






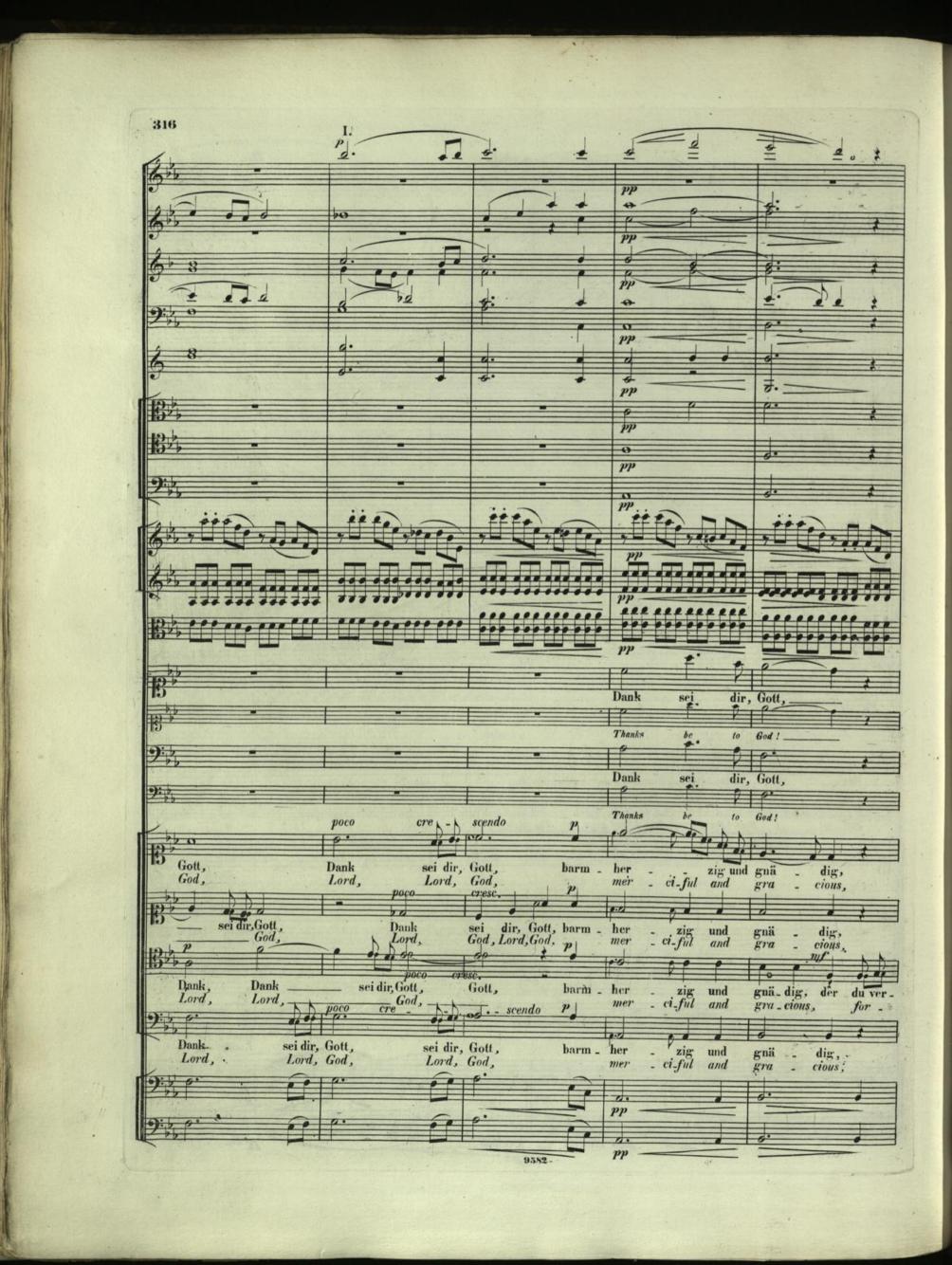


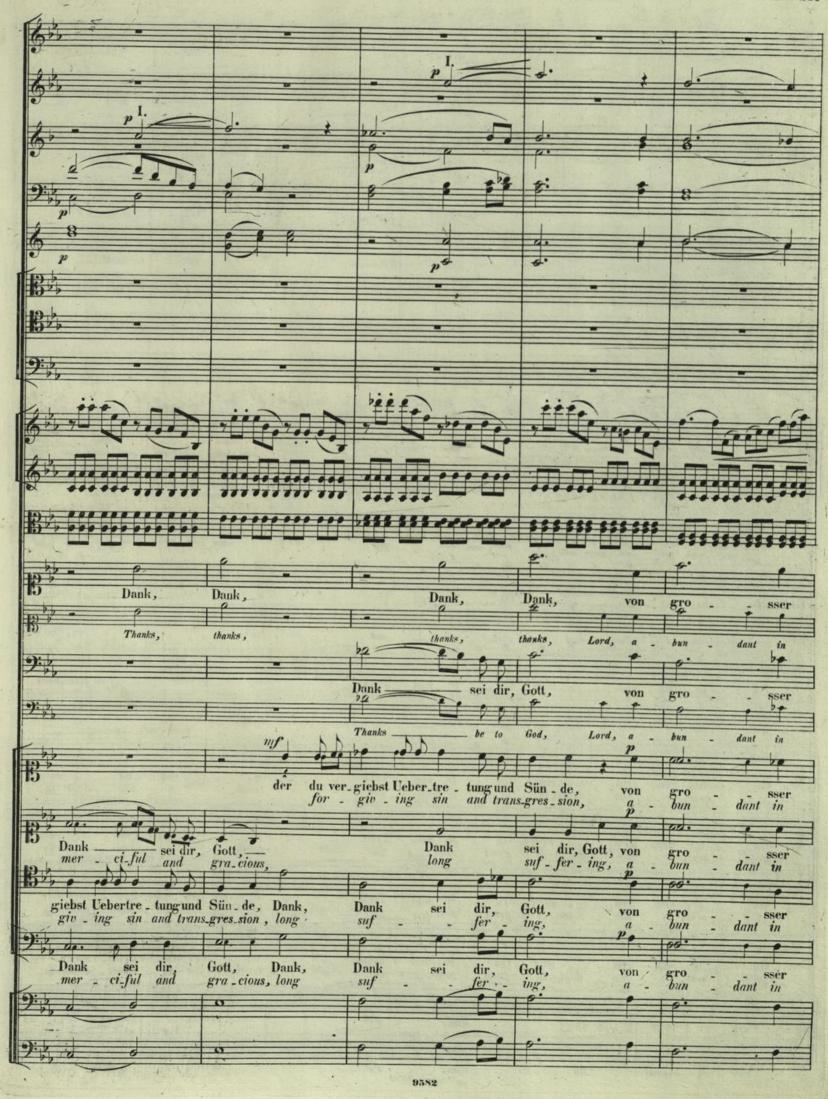


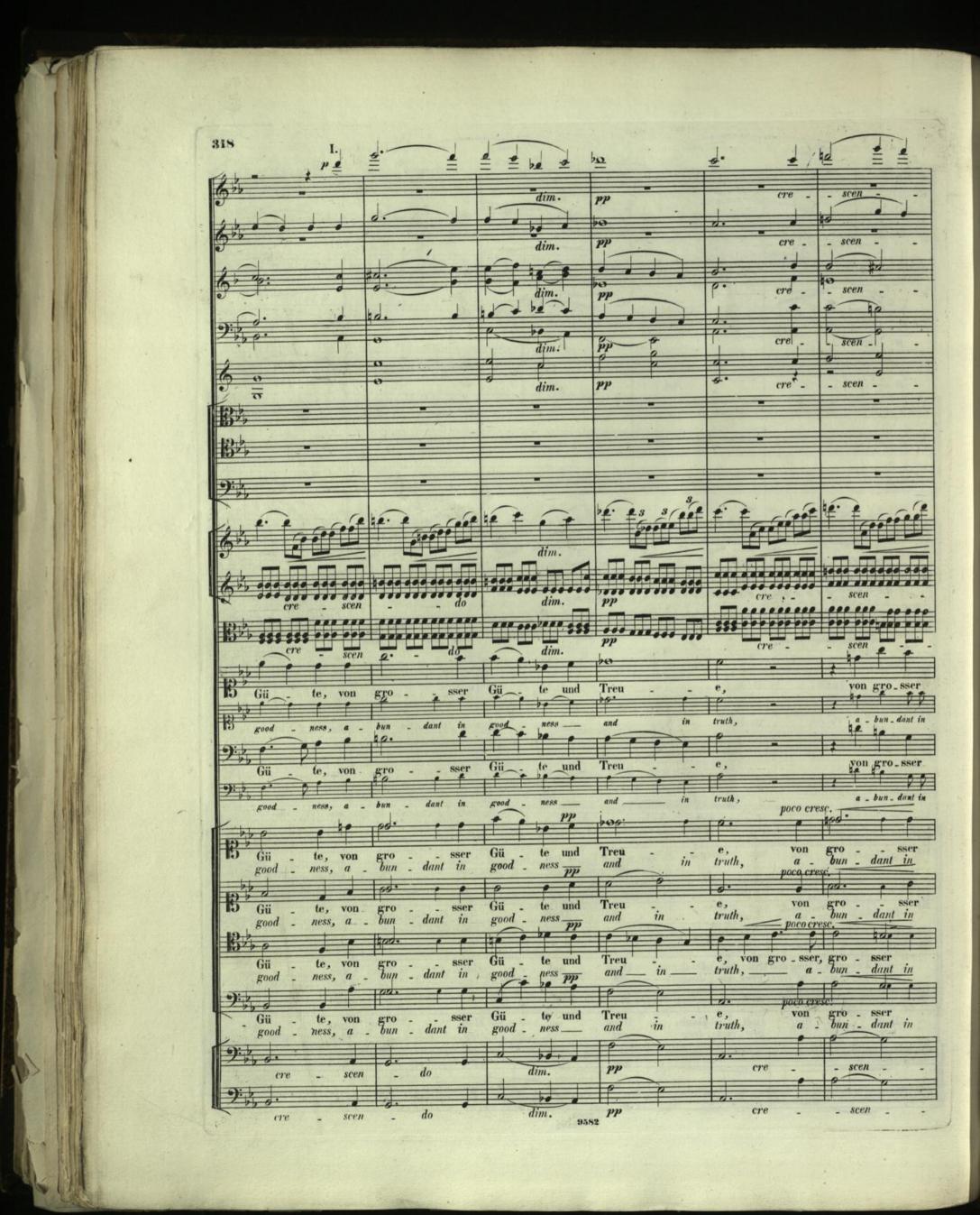


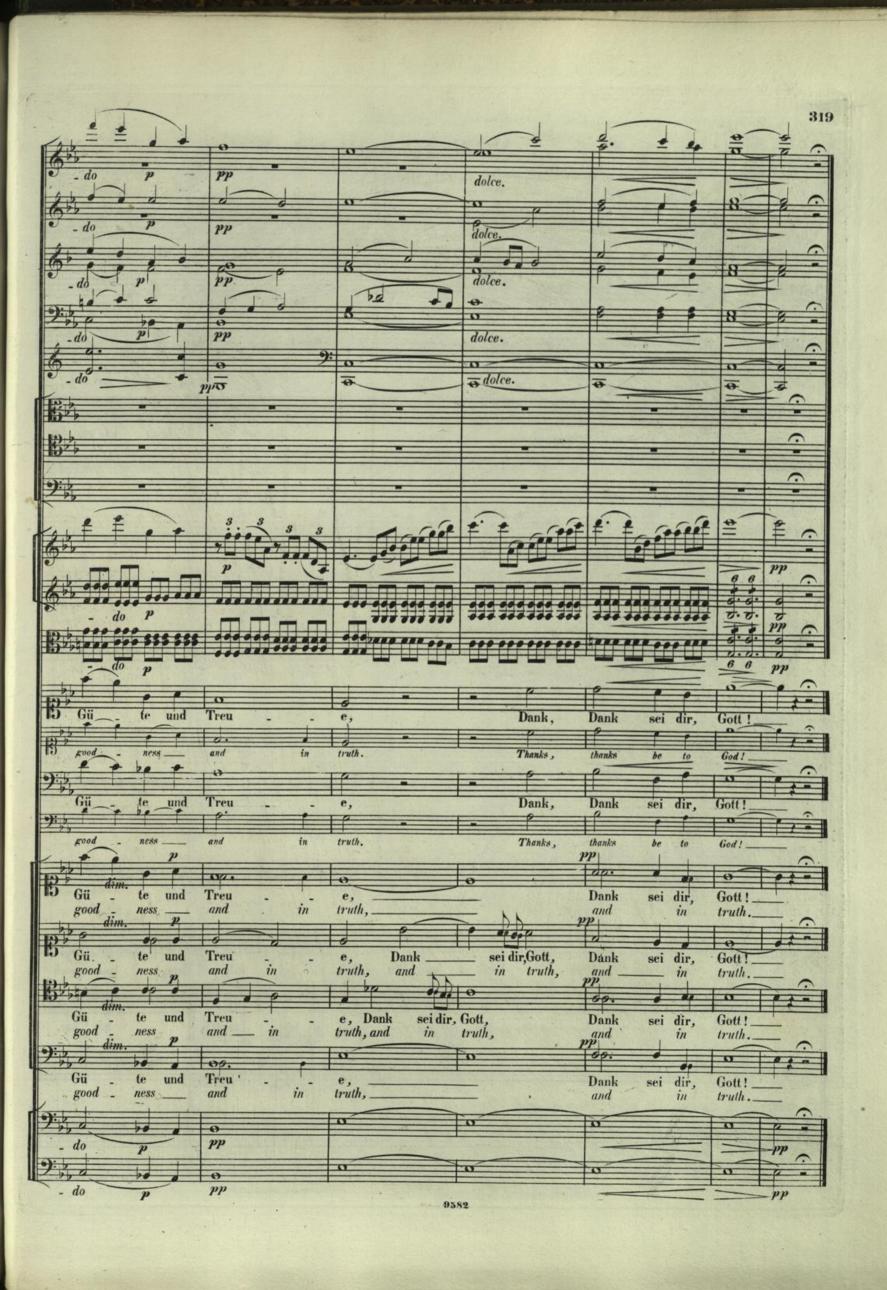












Nº 33. Recitativ.

