

SIMSON WURD VOM GEIST DES HERRN

Дух Господень действовал в Самсоне

I. Shevchenko
Deutsch: W. Wins

M. Parafejnik, P. Zuman

Con moto

Flauti I, II *mf*

Oboe

Clarineti B I, II *mf*

Fagotto

Corni F I, II *mf*

Trombe B I, II

Tromboni I, II *mf*

Tuba *mf*

Cymbal *mf*

Timpani (E, H, G, D) *mf*

Trio

Violini I *mf*

Violini II *mf*

Violen *mf*

Celli *mf*

Contrabassi *mf*

[illegible]

1. Sim - son wurd vom Geist des Herrn ge - trie - ben, von Ge - burt war er ein Na - si - rä - er,
 2. Ist das Herz der Sün - de auf - ge - schlos - sen, prü - fen wir nicht gründ - lich, was wir sa - gen,
 3. Groß ist Got - tes Gnad zu uns - fer See - le, doch oft kos - tet uns der Fall das Le - ben.

mp
mp
mp
mp
mp
pizz.
mp

13 Refrain

mp *mp* *mp* *mp*

13 a2

mp *mp* *mp* *mp*

13

13 Refrain

doch ist er dem Herrn nicht treu ge - blie - ben, und sein En - de rück - te im - mer nä - her. O
wer - den wir von Got - tes Geist ver - sto - ßen, uns - re See - le wird dann Blind - heit pla - gen.
Wer stets bleibt an wah - rer Le - bens - quel - le, dem wird Kraft zum heil - gen Dienst ge - ge - ben.

13

lie - ber Freund, lass dir vom Feind die gna - den-vol - le Kraft nicht rau - ben! Schätz dei - nen

20

mp cresc.

f

20

f

f

f

20

mf

mf

20

ho - hen Stand im Herrn, schätz-dei-nen ho - hen Stand im Herrn, dein Le - ben lang bleib treu im

20

pizz.

mp

pizz.

mp

pizz.

mp

pizz.

mp

f

f

f

f

f

23

a2

I

mf

mf

23

23

23 

[illegible]

[illegible]

Flauti I, II

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I. Shevchenko
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M. Parafejnik

Con moto

The musical score is written for Flauti I, II in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Con moto'. The score is divided into several systems, each containing a staff of music. The first system starts with a measure marked 'a2' and a dynamic of 'mf'. The second system includes a first ending bracket labeled '1' and a measure marked '4'. The third system starts at measure 13, marked 'mp', and includes a 'Refrain' section. The fourth system starts at measure 22, marked 'f', and includes a measure marked 'a2' and a dynamic of 'mf'. The fifth system starts at measure 26, marked '1, 2.', and includes a measure marked '3.' and a measure marked '2'. The score concludes with a double bar line.

5

13

22

26

1

4

2

3

3

1

1, 2.

3.

2

mf

mp

f

cresc.

Refrain

Oboe

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Con moto

4

mf

8

1

4

mp

2

16

5

f

25

1, 2.

3.

mf

Detailed description: This is a musical score for Oboe, measures 1 through 25. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Con moto'. The score is divided into four systems. The first system (measures 1-4) starts with a 4-measure rest, followed by a melodic line starting on G4, marked *mf*. The second system (measures 5-8) begins with a first ending bracket over measures 5-8, marked *mp*. The third system (measures 9-16) starts with a 5-measure rest, followed by a melodic line starting on G4, marked *f*. The fourth system (measures 17-25) begins with a first ending bracket over measures 17-25, marked *mf*, and ends with a final cadence.

Clarinetti B I, II

SIMSON WURD VOM GEIST DES HERRN

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I. Shevchenko
Deutsch: W. Wins

M. Parafejnik

Con moto

5

13

22

26

1, 2.

3.

2

a2

a2

a2

a2

mf

mp

mp cresc.

f

mf

I. Shevchenko
Deutsch: W. Wins

Дух Господень действовал в Самсоне

M. Parafejnik

[illegible]

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a repeat sign. The first ending is marked with a '1' in a box. The second ending is marked with a '5'. The melody consists of a half note F#4, a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The dynamics are marked *mp* (mezzo-piano). The system concludes with a double bar line and a repeat sign.

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with a four-measure rest, indicated by a '4' above the staff. The melody starts on the second measure with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The next measure contains a beamed eighth-note pair (D4, C4) and a beamed eighth-note pair (B3, A3). The following measure has a beamed eighth-note pair (G3, F#3) and a beamed eighth-note pair (E3, D3). The fifth measure consists of a quarter note C3, a quarter note B2, and a quarter rest. The final measure is a whole rest.

25

The musical score for the 25th measure is written on a single staff in bass clef with a key signature of one sharp (F#). The measure begins with a whole rest, followed by a quarter note G2 (labeled *mf*), and then a half note G2. A slur covers the next four notes: A2, B2, C3, and D3. Above the staff, a bracket indicates a first ending (labeled '1, 2.') and a second ending (labeled '3.'). The first ending consists of the notes A2, B2, C3, and D3. The second ending consists of the notes A2, B2, C3, and D3. The measure concludes with a double bar line, followed by a whole note G2, and then a whole note G2.

Corni F I, II

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M. Parafejnik

Con moto

musical score for Corni F I, II, measures 1-28. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo marking is "Con moto".

Measures 1-5: *mf*

Measure 6: *mp*

Measure 15: *cresc.*

Measure 19: *f*

Measure 24: *mp*

Rehearsal marks are indicated by boxed numbers: 1, 2, 3.

Articulation marks include accents (*a2*) and slurs.

Trombe B I, II

SIMSON WURD VOM GEIST DES HERRN

Дух Господень действовал в Самсоне

I. Shevchenko
Deutsch: W. Wins

M. Parafejnik

Con moto

1

6

a2

mf

7

2

16

a2

mp cresc.

19

f

24

2

1, 2.

3.

3

Detailed description: The musical score is for Trombe B I, II. It is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Con moto'. The score consists of four staves. The first staff (measures 1-7) starts with a whole note chord (F#, C#, G#) marked '6', followed by a half note chord (F#, C#) marked 'a2' and 'mf', and ends with a whole note chord (F#, C#, G#) marked '7'. The second staff (measures 8-15) starts with a whole note chord (F#, C#, G#) marked 'a2' and 'mp', followed by a half note chord (F#, C#) marked 'cresc.', and ends with a whole note chord (F#, C#, G#). The third staff (measures 16-23) starts with a whole note chord (F#, C#, G#), followed by a half note chord (F#, C#), and ends with a whole note chord (F#, C#, G#) marked 'f'. The fourth staff (measures 24-27) starts with a whole note chord (F#, C#, G#) marked '2', followed by a half note chord (F#, C#) marked '1, 2.', and ends with a whole note chord (F#, C#, G#) marked '3.' and '3'.

I. Shevchenko
Deutsch: W. Wins

Дух Господень действовал в Самсоне

Con moto

Con moto

mf

6

1

6

I

mp

16

a2

cresc.

20

2

f

mf

25

1, 2.

3.

2

Tuba

SIMSON WURD VOM GEIST DES HERRN

Дух Господень действовал в Самсоне

I. Shevchenko
Deutsch: W. Wins

M. Parafejnik

Con moto

6

1

6

2

16

mp cresc.

21

f

25

1, 2.

3.

mf

6

Cymbal

SIMSON WURD VOM GEIST DES HERRN

Дух Господень действовал в Самсоне

I. Shevchenko
Deutsch: W. Wins

M. Parafejnik

Con moto

6

1

7

2

23

2

1, 2.

3.

3

mf

mf

mf

Timpani (E, H, G, D)

SIMSON WURD VOM GEIST DES HERRN

I. Shevchenko
Deutsch: W. Wins

Дух Господень действовал в Самсоне

M. Parafejnik

Con moto

6

mf

1

2

8

p cresc.

18

2

mf

23

2

1, 2.

3.

3

mf

The image shows a musical score for Timpani in 4/4 time, key of D major. The score is divided into four systems. The first system (measures 1-5) starts with a mezzo-forte (mf) dynamic. The second system (measures 6-17) includes a first ending bracket (1) and a second ending bracket (2), with a crescendo (p cresc.) marking at measure 10. The third system (measures 18-22) features a mezzo-forte (mf) dynamic at the end. The fourth system (measures 23-26) includes a second ending bracket (2), first and second endings (1, 2.), a third ending (3.), and a mezzo-forte (mf) dynamic at the end.

SIMSON WURD VOM GEIST DES HERRN

Дух Господень действовал в Самсоне

I. Shevchenko
Deutsch: W. Wins

M. Parafejnik

Con moto

1



1. Sim - son wurd vom Geist des Herrn ge - trie - ben,
 2. Ist das Herz der Sün - de auf - ge - schlos - sen,
 3. Groß ist Got - tes Gnad zu uns - rer See - le,

11



von Ge - burt war er ein Na - si - rä - er,
 prü - fen wir nicht gründ - lich, was wir sa - gen,
 doch oft kos - tet uns der Fall das Le - ben.

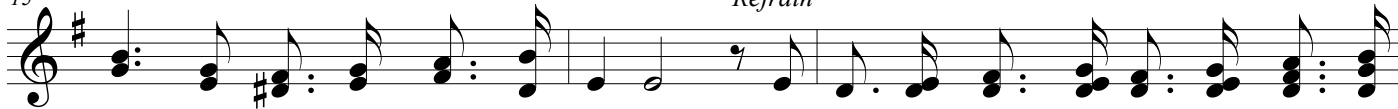
13



doch ist er dem Herrn nicht treu ge - blie - ben und sein
 wer - den wir von Got - tes Geist ver - sto - ßen, uns - re
 Wer stets bleibt an wah - rer Le **2** bens - quel - le, dem wird

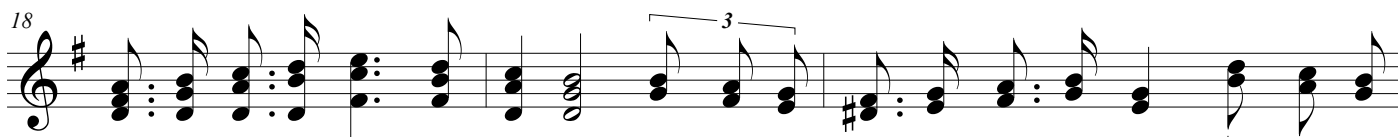
15

Refrain



En - de rück - te im - mer nä - her.
 See - le wird dann Blind - heit pla - gen. O lie - ber Freund, lass dir vom Feind die
 Kraft zum heil - gen Dienst ge - ge - ben.

18



gna - den - vol - le Kraft nicht rau - ben! Schätz dei - nen ho - hen Stand im Herrn, schätz dei - nen

21



ho - hen Stand im Herrn, dein Le - ben lang bleib treu im Glau - ben, dein

24



Le - ben lang bleib treu im Glau - ben.

Violini I

SIMSON WURD VOM GEIST DES HERRN

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I. Shevchenko
Deutsch: W. Wins

M. Parafejnik

Con moto

5

1

10

mp

14

2

cresc.

18

pizz.

mp

22

f

mf

25

1, 2.

3.

3

The musical score is for Violini I, measures 1 to 25. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Con moto'. The score begins with a *mf* dynamic. Measures 1-4 show a melodic line with eighth and sixteenth notes. Measure 5 has a first ending bracket. Measures 6-9 continue the melody. Measure 10 has a *mp* dynamic. Measures 11-13 continue the melody. Measure 14 has a second ending bracket. Measures 15-17 continue the melody. Measure 18 has a *pizz.* marking and a *mp* dynamic. Measures 19-21 continue the melody. Measure 22 has a *f* dynamic. Measures 23-24 continue the melody. Measure 25 has a first ending bracket. The score ends with a double bar line.

I. Shevchenko
Deutsch: W. Wins

Дух Господень действовал в Самсоне

M. Parafejnik

The first system of the musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and a quarter note B4. There is a whole rest in the second measure. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The system concludes with a double bar line. The dynamic marking *mf* is placed below the first measure.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic marking. The melody consists of eighth and quarter notes, with some notes beamed together. There are two measures of whole rests indicated by a double bar line and a 'z' symbol.

14

cresc.

Viola

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Deutsch: W. Wins

M. Parafejnik

Con moto

Measures 1-5: Treble clef, key of D major (one sharp), 4/4 time. Measure 1 starts with a *mf* dynamic. Measure 4 has a *V* (Vibrato) marking above the staff.

Measures 6-10: Treble clef, key of D major. Measure 6 starts with a *mp* dynamic. Measure 10 has a first ending bracket labeled '1'.

Measures 11-15: Treble clef, key of D major. Measure 11 starts with a *mp* dynamic. Measure 15 has a second ending bracket labeled '2'.

Measures 16-19: Treble clef, key of D major. Measure 16 starts with a *cresc.* (crescendo) marking. Measure 19 has a *f* (forte) dynamic marking.

Measures 20-24: Treble clef, key of D major. Measure 20 starts with a *pizz.* (pizzicato) marking. Measure 24 has a *mf* dynamic marking.

Measures 25-28: Treble clef, key of D major. Measure 25 starts with a first ending bracket labeled '1, 2.'. Measure 26 has a second ending bracket labeled '3.'. Measure 28 ends with a double bar line.

Viole

SIMSON WURD VOM GEIST DES HERRN

I. Shevchenko
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Дух Господень действовал в Самсоне

M. Parafejnik

Con moto

mf

6

1

mp

11

2

16

cresc.

20

pizz.

mp

f

mf

25

1, 2.

3.

Detailed description: This is a musical score for Viola, measures 1 through 25. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Con moto'. The score begins with a dynamic of *mf*. Measure 1 has a fermata over the first note. Measure 2 has a 'V' marking above the staff. Measure 6 has a first ending bracket. Measure 11 has a fermata over the first note. Measure 16 has a second ending bracket and a 'cresc.' marking. Measure 20 has a 'pizz.' marking and a dynamic of *mp*. Measure 21 has a 'V' marking and a dynamic of *f*. Measure 22 has a dynamic of *mf*. Measure 25 has a first and second ending bracket. The score ends with a double bar line.

Celli

SIMSON WURD VOM GEIST DES HERRN

Дух Господень действовал в Самсоне

I. Shevchenko
Deutsch: W. Wins

M. Parafejnik

Con moto

mf

6

1

mp

11

2

16

cresc.

20

pizz.

mp

f

23

mf

1, 2.

3.

28

Contrabassi

SIMSON WURD VOM GEIST DES HERRN

I. Shevchenko
Deutsch: W. Wins

Дух Господень действовал в Самсоне

M. Parafejnik

Con moto

1. *mf*

6 *mp* pizz.

12 *f* *mp* *cresc.* pizz.

22 *mf* pizz.

26 1, 2. 3. pizz.

Detailed description: This is a musical score for Contrabass in G major (one sharp) and 4/4 time. The tempo is 'Con moto'. The score consists of six staves of music. The first staff (measures 1-5) begins with a mezzo-forte (*mf*) dynamic. The second staff (measures 6-11) includes a first ending bracket and a mezzo-piano (*mp*) dynamic with a pizzicato (*pizz.*) instruction. The third staff (measures 12-17) features a crescendo (*cresc.*) leading to a mezzo-piano (*mp*) dynamic, followed by a forte (*f*) dynamic and a breath mark (V). The fourth staff (measures 18-21) continues with a mezzo-piano (*mp*) dynamic and a pizzicato (*pizz.*) instruction, ending with a breath mark (V). The fifth staff (measures 22-25) starts with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz.*) instruction. The sixth staff (measures 26-30) includes first and second endings (1, 2.) and a third ending (3.) with a pizzicato (*pizz.*) instruction, concluding with a double bar line.