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SMA = soprano, mezzo-soprano, alto (female choir)

sp = speaker

vl = violin

p = piano

ISWC = International Standard Musical Work Code

from = year of origin

Prologue

At the beginning, only the violinist and the pianist are on stage. The female choir starts singing while it is still in the off and comes on stage voice by voice and singer by singer. M comes first, then A and S.

Trinitata¹

F: |: Margaret with the worm :|

(solo) Our beloved, threefold fine lady!
Hold your dragon like a child,
all in black.

|: Margaret with the worm
Barbara with the tower :|

(solo) Our beloved, threefold fine lady!
Reach into heaven like a tower,
all in white.

|: Margaret with the worm
Barbara with the tower
Katherine with the wheel :|

(solo) Our beloved, threefold fine lady!
Spin while you're dancing like a wheel,
all in red.

|: Margaret with the worm
Barbara with the tower
Katherine with the wheel
these are the holy girls' three!² :|

Speaker

Welcome to our congregation for reflecting on a spiritual subject, or as some would have said 400 years ago: Welcome to our oratory! Those people called such gatherings after the oratories where they had been held. There, amateurs and professionals of a confession assembled, away from liturgy and Latin, to pray in their own languages and to reflect on – yes, on what? Well, today, here and now, on Our Beloved Lady. At first glance, you may think of...³ At second glance you probably notice the Our, the Love, the Lady. Considering the manifold nature of a woman, you would actually have to say: the Ladies.

Once upon a time the predecessors of Kaspar, Melchior, and Balthasar, they were, or actually there are (S draws the initials of the names in mid-air or shows them in another way): Katherine, Margaret, and Barbara. Three names for the manifold nature of womankind which is older than all names, which bloomed at a time, or actually blooms, when dragons, giants and dwarfs lived, and

¹ The word "Trinitata" is made up from "Trinitas" and "Cantata".

² Bavarian mnemonic about the three females of the Christian Fourteen Holy Helpers with a remarkable resemblance to the three Beten (see also: <https://en.wikipedia.org/wiki/Beten>)

³ The name of „Mary“ shall not be mentioned in the oratorio. Since the term „Our Lady“ or „Our Beloved Lady“ automatically refers to it in many areas, its omission here shall be understood as a high honour like it is not to utter the unspeakable name of the Jewish god.

Trinitata

Geiger und Pianist befinden sich allein auf der Bühne. *Only the violinist and the pianist are on stage.*

♩ ~ 76 **liberamente**
Überprüfen der Stimmung *checking the tune*

a tempo
pizz.
p

Der Mezzosopran beginnt hinter der Bühne zu singen und kommt Sänger für Sänger auf die Bühne.
The mezzo-soprano starts singing while still in the off and enters the stage singer by singer.

M solo
mf Un-se-re lie - be,
Ou - r be-loved, †

6
M
p Mar - ga-re - tha mit dem Wurm Mar - ga-re - tha mit dem Wurm Mar - ga-re - tha mit dem
Mar - ga-ret with the worm Mar - ga-ret with the worm Mar - ga-ret with the

11
M
Wurm Wurm Mar - ga-re - tha mit dem Wurm Mar - ga-re - tha mit dem Wurm
worm worm Mar - ga-ret with the worm Mar - ga-ret with the worm
arco

drei - fal - tig schö - ne Frau!
‡ three - fold fine la - dy!

pp *mf*

I 1 Jingle und Percht

Jingle and Percht

Ululation Jingle ♩ - 52

S
f U - lu - lu - lu - lu - lu! mp Un - se - re
Ou - r Be

M
f U - lu - lu - lu - lu - lu! mp Un - se - re
Ou - r Be

A
f U - lu - lu - lu - lu - lu! mp Un - se - re
Ou - r Be

vi
mp

p
f p

7 acc. più mosso

S
f Lie - be Frau Percht!
loved La - dy Percht!

M
f Lie - be Frau Percht!
loved La - dy Percht!

A
f Lie - be Frau Percht!
loved La - dy Percht!

vi
p f

p
fp f

G Bm A/C#

I 4 An Yemanjá / Para Iemanjá

To Yemoja / Para Iemanjá

d. fluido *lento* *a tempo*

The score is for a 3/4 time piece in A-flat major. It features piano accompaniment and vocal lines for Soprano, Mezzo, and Alto. The piano part includes chords such as A-flat 5, A-flat, and E-flat. The vocal lines include lyrics in Portuguese, German, and English. The tempo markings are 'd. fluido', 'lento', and 'a tempo'. The score is divided into systems, with measures 5, 9, 13, and 17 marked at the beginning of each system. The piano part includes dynamic markings like *mf*, *p*, and *mp*. The vocal lines include dynamic markings like *mf* and *mf*. The score ends with a *mf* marking.

mf p mp

Soprano (S), Mezzo (M), Alto (A)

mf In die Tie - - - fen
Let me sink
Nas pro - fun - de - - - zas

6 +5 A \flat 7

Soprano (S), Mezzo (M), Alto (A)

in - dei - ner See - - - le lass mich sin - - - ken,
to the depths al - - - ma, of your soul, dei - xa a - fun -
da sua al - - - ma, me me

6 +5 A \flat 7-5/G \flat

Soprano (S), Mezzo (M), Alto (A)

Ye - man - já.
Ye - mo - ja.
le - man - já.

64/F +5/E E 7

VI

6 +5 A \flat 7 *mf*

I 5 Schönste Himmelsbraut

Most Beautiful Heaven's Bride

mf *G*

6

12 *mf*

18

S *mf* Un-ser lia - be, schöns - te Him - mels - braut,
Our be - lov - ed, most beau - ti - ful heav - en's bride,

M *mf* Un-ser lia - be, schöns - te Him - mels - braut,
Our be - lov - ed, most beau - ti - ful heav - en's bride,

A *mf* Un-ser lia - be, schöns - te Him - mels - braut,
Our be - lov - ed, most beau - ti - ful heav - en's bride,

D *G*

II 1 Jingle und Heirat

Jingle and Marriage

Ululation Jingle ♩ ~ 52

S *f* U - lu - lu - lu - lu - lu! *mp* Un - se - re
Ou - r Be

M *f* U - lu - lu - lu - lu - lu! *mp* Un - se - re
Ou - r Be

A *f* U - lu - lu - lu - lu - lu! *mp* Un - se - re
Ou - r Be

vi *mp*

f *p*

7 *acc.* *più mosso*

S *f* Lie - be Frau is hei - rat hei - rat hei - rat
loved La - dy is get - ting mar - ried mar - ried to - heit!
day!

M *f* Lie - be Frau is hei - rat hei - rat hei - rat
loved La - dy is get - ting mar - ried mar - ried to - heit!
day!

A *f* Lie - be Frau is hei - rat hei - rat hei - rat
loved La - dy is get - ting mar - ried mar - ried to - heit!
day!

vi *p* *f*

fp *mf*

II 2 Heit is a guater Tåg

Today's So Good a Day

- 49

S *mf* wo u - ma -
go - ing a -

M *mf* Heit is a gua - ter Tåg wo u - ma -
To - day's so good a day go - ing a -

A *mf* Heit is a gua - ter Tåg Heit is a gua - ter Tåg wo u - ma -
To - day's so good a day To - day's so good a day go - ing a -

6

S geht de Säg dass i di mäg.
round, they say, that I love you.

M geht de Säg dass i di mäg. Heit is a gua - ter Tåg
round, they say, that I love you. To - day's so good a day

A geht de Säg dass i di mäg. Heit is a gua - ter Tåg
round, they say, that I love you. To - day's so good a day

11

S wo u - ma - geht de Fräg ob du mi gräd a so mägst Ja,
go - ing a - round that you may love me just as well. ? Yes,

M wo u - ma - geht de Fräg ob du mi gräd a so mägst und du sägst: Ja,
go - ing a - round that you may love me just as well. ? And you say: Yes,

A wo u - ma - geht de Fräg ob du mi gräd a so mägst Ja,
go - ing a - round that you may love me just as well. ? Yes,

V *mf*

E *mf*

Walzer

Waltz

aus: Hochzeits-Suite / from: Wedding Suite

♩ luftig beschwingt / das Motiv: aus dem Hochzeitsmarsch von Felix Mendelssohn-Bartholdy /
 airy and bouncy the motif: from the Wedding March by Felix Mendelssohn-Bartholdy

leggiero

8

15 *♩* erdiger, doch ausgelassen / back to earth, but in high spirits

23

31

39

Il 6 Du bist mei Ruah

You Are My Peace

vi - 52

mf

mf *mp*

A⁷ Eb^Δ7 Bb^Δ7 F⁹

5

Cm⁷ Gm⁹ Dm⁷ A⁷₉

9

Eb^Δ7+11 Bb^Δ9 F⁷ Cm⁷

13

Gm⁷ Dm+11 A⁷ Eb^Δ7

III 1 Jingle und Dahi

Jingle and Gone

Ululation Jingle ♩ ~ 52

S
f U - lu - lu - lu - lu - lu! mp Un - se - re
Ou - r Be

M
f U - lu - lu - lu - lu - lu! mp Un - se - re
Ou - r Be

A
f U - lu - lu - lu - lu - lu! mp Un - se - re
Ou - r Be

vi
mp

p
f p

7 acc. più mosso solo

S
f Lie - be Frau _____ f is da - hi p di - ri - eh
loved La - dy, _____ she has gone dea - rie on
solo

M
f Lie - be Frau _____ f is da - hi p di - ri - eh
loved La - dy, _____ she has gone dea - rie on
solo

A
f Lie - be Frau _____ f is da - hi p di - ri - eh
loved La - dy, _____ she has gone dea - rie on
solo

vi
p f

p f

5

Freu dich, du Himmelskönigin *Jubilee, thou heavenly queen*
(original melody: Konstanz 1600)

♩ - 118

The musical score is divided into four systems, each starting with a double bar line and a measure number (5, 9, 13). The first system (measures 1-4) features a violin part with dynamics *f*, *p*, *f*, and *p*, and a bass part with *mp*. The second system (measures 5-8) has violin dynamics *f*, *p*, *f*, and *p*, and bass dynamics *mp* and *mf*. The third system (measures 9-12) shows violin dynamics *mf* and *f*, and bass dynamics *f*. The fourth system (measures 13-16) has violin dynamics *mf* and *f*, and a bass part with a 4-measure rest followed by *mf*. The score is in 3/8 time and includes a watermark for 'www.josefargmaier.com'.

SMA: soli
coro: tacet

III 4 Hab Dank

Thanks

$\text{♩} \sim 58$

vi mp

C Am/C Em/B C Am/C Em/B

p

7

C Am/C Em/B C Am/C Em/B

13

C Am/C Em/B C Am/C Em/B

19

solo [za: .li ge]

S mf Un - ser lia - be, sa - li - ge Frau, ♩
Our be - lov - ed sa - li - ge la - dy,

M mf Un - ser lia - be, sa - li - ge Frau, ♩
Our be - lov - ed sa - li - ge la - dy,

A mf Un - ser lia - be, sa - li - ge Frau, ♩
Our be - lov - ed sa - li - ge la - dy,

C Am/C Em/B C Am/C Em/B