

No. II. RECITATIVO ed ARIA.

Oboi.

Corni in D.

Trombe in H.

Timpani in H. Fis.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Saulus a_ber zerstör_te die Ge - meinde und wü_the - te mit Dro_hen und Mor_den wi_der die
 Now Saul made havoo of the Church; and breathing out threatnings and slaughter against the dis-

Vcl.

Allegro molto. $\text{♩} = 108.$

Jünger, und lä - ster_te sie, und sprach:
 ci-ples, he spake of them much e-vil, and said:

Bassi

Allegro molto.

Basso Solo.

Ver - til - ge sie, Herr Ze - ba - oth, wie Stop - peln vor dem Feu -
Con - sume them all, Lord Sa - ba - oth! Con - sume all these Thine e -

er! Sie wol - len nicht er - ken - nen, sie wol - len nicht er - ken - nen, dass du mit dei - nem Na - men heissest Herr al -
mus! Be - hold, they will not know Thee, be - hold they will not know Thee, that Thou our great Je - ho - vah, art the Lord a -

lein, der Höch - ste in al - ler Welt, — der Höch - ste in al - ler Welt, —
 lone; the High - est o - ver all the world, — the High - est o - ver all the world, —

ver - til - ge sie, Herr Ze - ba - oth, wie Stoppeln vor dem Feu - er.
 Con - sume them all, Lord Sa - ba - oth! Con - sume all these Thing e - ne - mies.

Musical score for the first system. It includes vocal staves and piano accompaniment. Dynamic markings include *sf*, *dim.*, *p*, and *cresc.*. The piano part features a prominent melodic line in the right hand and a supporting bass line.

Lass dei_nen Zorn sie tref - fen, ver - stum - men müs - sen sie,
 Pour out Thine in - dig - na - tion, and let them feel Thy power!

Musical score for the second system. It continues the vocal and piano parts. Dynamic markings include *sf*, *dim.*, *pp*, and *cresc.*. The piano part continues with similar textures and dynamics.

lass dei_nen Zorn sie tref - fen, ver - stum - men müs - sen sie! Ver - til - ge -
 Pour out Thine in - dig - na - tion, and let them feel Thy powr! Con - sume them
 Bassi

sie, Herr Ze - ba - oth; wie Stop - peln vor dem Feu - - - er,
 all, Lord Sa - ba - oth, con - sume them all, con - sume Thine e - - ne - mies!

lass dei - nen Zorn sie tref - fen, ver - stum - men müs - sen sie, ver - stum - men
 Pour out Thine in - dig - na - tion, and let them feel Thy pow'r, yea, let them

*mus - sen sie, Ver - til - ge sie, Herr Ze - ba - oth, wie
 feel Thy pow'r! Consume them all, Lord Sa - ba - oth! Con -*
Vel.

*Stop - peln vor dem Feu - er! Sie wol - len nicht er - ken - nen, sie wol - len nicht er - ken - nen, dass
 sume all these Thine e - ne - mies! Be - hold! they will not know Thee, be - hold! they will not know Thee, that*
Bassi

B

du mit dei - nem Na - men heisest Herr al - lein,
 thou, our great Je - ho - vah, art the Lord a - lone;
 der H"och - ste in al - ler
 the High - est, o - ver all the

crese. *f* *ff* *p*

B

Welt, — der H"och - ste in al - ler Welt! — Lass dei - nen —
 world, — the High - est, o - ver all the world! — Pour out — Thine

p *de.* *Vel.*

cresc. *p* *cresc.* *f* *f* *ff* *ff* *f* *ff*

Zorn - sie. - tref - fen, ver - stum - men müs - sen sie, ver - stum - men müs - sen
 in - dig - na - tion and let them feel thy pow'r! yea, let them feel thy

cresc. Bassi *sf* *f*

sf *sf* *ff*

sie!
 pow'r!

ff

№12. RECITATIVO ed ARIOSO.

Violino I.
Violino II.
Viola.
Alto Solo.
Violoncello e Basso.

Und zog mit ei - ner Schaar gen Da - mas - kus, und hat - te Macht und Be -
And he jour - ney'd with com - pa - nions to - wards Da - mas - cus, and had au - tho - ri - ty and com -

fehlt von den Ho - hen - priestern, Män - ner und Wei - ber ge - bun - den zu füh - ren gen Je - ru - sa - lem.
mand from the High Priest that he might bring - them bound, men' and wo - men, un - to Je - ru - sa - lem.

Arioso.
Andantino. ♩ = 66.

Doch der Herr ver - gisst der Sei - nen nicht, er - ge - denkt sei - ner Kin - der, doch der
But the Lord is mind - ful of his own, he - re - mem - bers his chil - dren. But the

ritard. *a tempo* *Bassi* *cresc.*

ritard. Herr ver - gisst der Sei - nen nicht, - der Herr ge - denkt sei - ner Kin - der, ge -
cresc. Lord is mind - ful of his own; - the Lord re - mem - bers his chil - dren, re -

denkt sei ner Kin der. **A** Fallt vor ihm nie der, ihr
 mem bers his chil dren. Bow down be fore Him, ye

Stol zen! denn der Herr ist na he, fallt vor ihm nie der, ihr Stol zen! denn der Herr ist
 migh ty, for the Lord is near us! Bow down be fore Him, ye migh ty, for the Lord is

na he. Doch der Herr ver gisst der Sei nen nicht, er ge denkt sei ner Kin
 near us! yea, the Lord is mind ful of his own; he re mem bers his chil

der. Fallt vor ihm nie der, ihr Stol zen! denn der Herr ist na he!
 dren. Bow down be fore Him, ye migh ty, for the Lord is near us!

Nº 13. RECITATIVO CON CORO.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Tenore Solo.

Violoncello e Basso. *pp*

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in A.

Corni in D.

Trombe in Es.

Tromboni Alto e Tenore.

Trombone Basso.

Timpani in Fis. D. A.

Violino I. *trem.* *pp* *cresc.* *al* *ff*

Violino II. *trem.* *cresc.* *al* *ff*

Viola. *trem.* *cresc.* *al* *ff*

Tenore.

Soprano I. II. **CORO**

Alto I. II. **CORO**

Violoncello e Basso. *cresc.* *al* *ff*

Bassi *cresc.* *al* *ff*

plötzlich ein Licht vom Himmel, und er fiel auf die Erde, und hörte eine Stimme, die sprach zu ihm: round him a light from Heaven; and he fell to the Earth; and he heard a voice saying un - to him:

Recit.

Recit.

Saul! Saul! was ver. folgst du mich?

Saul! Saul! why per. - se. cutst thou me?

trem.

Adagio.

The musical score consists of multiple staves. The vocal line (soprano and bass clefs) includes the following lyrics:

sprach: *said:* Der Herr sprach zu ihm: *and the Lord said to him:*

Herr, wer bist du? *Lord! who art thou?*

Ich bin Je - sus von Na - za - reth, den du ver. *I am Je - sus of Na - za - reth, whom thou per se.*

The piano accompaniment includes various dynamics such as *f*, *p*, *dim.*, *trém.*, and *crese.* There are also vertical tremolo markings in the piano part.

dim. pp

dim. pp

dim. pp

dim. pp

in D.

trem. p cresc.

trem. p cresc.

trem. p cresc.

Recit.

Und er sprach mit Zittern und Zagen:
And he said, trembling and astonished:

Der Herr sprach zu ihm:
The Lord said to him:

Herr, was willst du dass ich thun soll?
Lord! what wilt thou have me do?

folgst!

cu - test.

p cresc. trem. f ff

Adagio.

The first system of the score consists of ten staves. The top staff is the vocal line, starting with a *pp* dynamic. The second and third staves are the right and left hands of the piano, respectively, with various dynamics including *pp*, *sf*, and *dim.*. The fourth staff is a lower piano part, also with dynamics like *pp*, *sf*, and *dim.*. The remaining six staves are empty, likely representing other instruments or parts in the full score.

Ste-he auf und ge-he in die Stadt, - da wird man dir sa-gen was du thun sollst.

A - rise, and go in - to the Ci - ty, and there thou shalt be told what thou must do

Adagio.

Nº14. CORO.

Molto Allegro con fuoco. $\text{♩} = 88.$

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Serpente e Contrafagotto.

Corni in A.

Corni in D.

Trombe in D.

Tromboni Alto e Tenore.

Trombone Basso.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello.

Basso.

CORO

Molto Allegro con fuoco.

The musical score is written for a vocal ensemble and piano. It features several staves:

- Vocal Staves:** Multiple staves for different voices. The lyrics "ere" and "scen" are repeated across the vocal lines. Dynamics include *pp* (pianissimo), *p* (piano), and *f* (forte). A marking "a 2" appears in the upper vocal staves.
- Piano Accompaniment:** The piano part consists of a right-hand melody and a left-hand accompaniment. The left hand features a rhythmic pattern of eighth notes. Dynamics include *pp* and *f*.
- Basso Continuo:** A line at the bottom of the score, likely for a basso continuo, with lyrics "ere" and "scen". It includes performance markings such as *cresc.* (crescendo) and *f cresc.* (forte crescendo).

The musical score is written for voice and piano. It consists of several systems of staves. The top system includes a vocal line with lyrics: "do", "do", "do", "do", "do", "do". The piano accompaniment features a complex texture with multiple voices, including a prominent bass line. The score includes dynamic markings such as *mf*, *f*, *crese.*, and *ff*. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two systems, with the second system starting with the marking "Bassi".

This page of a musical score, numbered 121, contains a complex arrangement of staves. The top section includes a vocal line with lyrics and several instrumental staves. The piano part is prominent, featuring dense textures with dynamic markings such as *f*, *più f*, and *ff*. The orchestral accompaniment includes woodwinds and strings, with various articulations and phrasing. The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The bottom section of the page shows a continuation of the piano and orchestral parts, maintaining the same dynamic and textural intensity.

Ma che dich auf, wer. de Licht, wer. de Licht,
 Rise! up! a - rise! rise and shine, rise and shine!

Ma che dich auf, wer. de Licht, wer. de Licht,
 Rise! up! a - rise! rise and shine, rise and shine!

Ma che dich auf, wer. de Licht, wer. de Licht,
 Rise! up! a - rise! rise and shine, rise and shine!

A

a. 2.

ma - che dich auf!
rise! up! a - rise!

Ma - che dich auf, wer - de Licht,
Rise! up! a - rise! rise and shine,

Ma - che dich auf, wer - de Licht,
Rise! up! a - rise! rise and shine!

Ma - che dich auf, wer - de Licht,
rise! up! a - rise!

Rise! up! a - rise! rise and shine!

A

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with lyrics in German and English, and piano accompaniment. The bottom system continues the piano accompaniment. The lyrics are:

 wer. de Licht, ma. che dich auf! Denn dein Licht kommt, denn dein Licht kommt und die

 rise and shine! rise! up! and shine. For thy light comes, for thy light comes, and the

 wer. de Licht, ma. che dich auf! Denn dein Licht kommt, denn dein Licht kommt und die

 rise and shine! rise! up! and shine. For thy light comes, for thy light comes, and the

 wer. de Licht, ma. che dich auf! Denn dein Licht kommt, denn dein Licht kommt und die

 rise and shine! rise! up! and shine. For thy light comes, and the

Herrlichkeit des Herrn gehet auf über dir, und die Herrlichkeit des Herrn gehet auf über
 glo-ry of the Lord, and the glo-ry of the Lord, and the glo-ry of the Lord riseth bright up on
 Herrlichkeit des Herrn gehet auf über dir, und die Herrlichkeit des Herrn gehet auf, gehet
 up on
 glo-ry of the Lord, and the glo-ry of the Lord, and the glo-ry of the Lord riseth bright

Musical score for piano accompaniment, including staves for right and left hand, and a grand staff for piano.

dir, ü - ber dir, ü - ber dir. Ma - che dich auf, wer - de Licht,
 thee, up - on thee, thee; Rise up, a - rise, rise and shine, Rise up, a - rise, rise and shine,

dir. Ma - che dich auf, wer - de Licht, wer - de Licht!
 thee; Rise up, a - rise, rise and shine, rise and shine; Ma - che dich auf, wer - de Licht,
 Rise up, a - rise, rise and shine,

auf ü - ber dir, ü - ber dir. Ma - che dich auf, wer - de Licht!
 thee, up - on thee, up - on thee; Rise up, a - rise, rise and shine; Rise up, a - rise, rise and shine,

ü - ber ber Ma - che dich auf, wer - de Licht,
 up on thee; Rise up, a - rise, rise and shine,

Musical score for vocal parts with lyrics in German and English.

ma - che dich auf, wer - de, wer - de Licht!
 Rise! up! a - rise, rise, a - rise and shine.

ma - che dich auf, wer - de Licht, wer - de Licht!
 Rise! up! a - rise, rise and shine, rise and shine.

ma - che dich auf, wer - de Licht, wer - de, wer - de Licht! Denn
 Rise! up! a - rise, rise and shine, shine, a - rise and shine. Be -

ma - che dich auf, wer - de Licht, wer - de Licht!
 Rise! up! a - rise, rise and shine, rise and shine.

The first system of the musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto). The next four staves are piano accompaniment (Right and Left Hand). The bottom two staves are additional piano accompaniment. The music is in a key with two sharps (D major) and a 4/4 time signature. The first vocal line has a fermata over the first measure. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Denn
Be -

Denn sie - he, Fin.sterniss be - deckt das Erd.reich,
Be. hold, now, to - tal darkness co.ver eth the king - doms, be -

The second system of the musical score continues the vocal and piano parts. It includes the same ten staves as the first system. The vocal lines continue with the lyrics from the previous system. The piano accompaniment maintains its rhythmic pattern.

The third system of the musical score continues the vocal and piano parts. It includes the same ten staves as the previous systems. The vocal lines continue with the lyrics. The piano accompaniment continues with its rhythmic pattern.

The first system of the musical score consists of several staves. At the top, there are two vocal staves (Soprano and Alto) with lyrics. Below them are two piano staves (Right and Left Hand). The music is in a key with two sharps (D major) and a 4/4 time signature. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

sie - he, Fin - sterniss be - deckt - das Erd - reich, sie - he, Fin - ster - niss - be -
 hold, now, to - tal darkness co - ver - eth the king - doms, be - hold, now, to - tal dark - ness,

sie - he, Fin - ster - niss - bedeckt das Erd - reich und Dun - kel die Völ - ker,
 hold, now, dark - ness co - vereth the king - doms, gross dark - ness the Poe - ple;

Erd - reich und Dun - kel die Völ - ker, denn
 king - doms, gross dark - ness the Poe - ple; Be -

The second system continues the musical score with vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with the same rhythmic patterns as in the first system.

Denn sie - he, Fin - sterniss be - deckt - das Erd - reich und
 Be - hold, now, to - tal darkness co - ver - eth the king - doms, gross

The third system concludes the musical score with vocal lines and piano accompaniment. The piano accompaniment features a final cadence in the right hand and a sustained bass line in the left hand.

D

Ob.
Clar.
Fag. 2

deckt, bedeckt das Erdreich und Dunkel die Völ-
 dark ness up on the king-doms, and gross dark-ness the Poe-ple, gross dark
 denn sie he, Finsterniss be-deckt das Erdreich, das Erd-
 Be-hold, now, to-tal darkness co-ver-eth the king-doms, gross dark
 sie he, Finsterniss be-deckt das Erdreich und Dun-
 hold, now, to-tal dark-ness co-ver-eth the king-doms, gross dark
 Dunkel die Völ-ker, denn sie he, Finsterniss be-deckt, denn sie he,
 dark-ness the Poe-ple; Be-hold, now, to-tal dark-ness co-ver-eth the king-doms,

D

ker, denn
 ness, Be-
 kel die Völ-ker, und Dunkel die Völ-
 ness the Poe-ple, gross dark-ness the Poe-ple, gross dark
 Finsterniss be-deckt das Erdreich und Dunkel die Völ-
 to-tal darkness co-ver-eth the king-doms, gross dark-ness the Poe-ple

The first system of the musical score consists of several staves. At the top, there are two vocal staves (Soprano and Alto) with notes and rests. Below them are two piano staves (Right and Left Hand) with chords and melodic lines. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is in a major mode.

The second system continues the musical score. It features the same vocal and piano parts as the first system. The lyrics are written below the vocal staves.

sie - he, Fin - sterniss be - deckt — das Erd - reich — und Dun - kel die Völ -
 hold, now, to - tal darkness co - ver - eth the king - doms, — gross dark - ness the Peo -

reich, denn sie - he, Fin - ster - niss, denn sie - he, Fin - sterniss be - deckt — das
 ness, Be - hold, now, — to - tal dark - ness. Be - hold, now, to - tal darkness co - ver - eth the

ker, und Dun - kel die Völ - ker, denn
 ness, gross dark ness the Peo - ple; Be -

ker, denn sie - he, Fin - sterniss be - deckt — das Erd - reich und
 ple; Be - hold, now, to - tal darkness co - ver - eth the king - doms, gross

The third system shows the continuation of the piano accompaniment. It includes a 'Vel.' (Veloce) marking above the staff, indicating a change in tempo. The piano part continues with chords and melodic fragments.

E

ker, die Völ ker, denn sie he, Fin sterniss be deckt das Erd reich,
 ple, the Peo ple; Be hold, now, to tal darkness cover eth the kingdoms,
 Erd reich, denn sie he, Fin sterniss be deckt das Erd reich, denn sie he,
 king doms, Be hold, now, to tal darkness cover eth the king doms, Be hold, now,
 sie he, Fin sterniss be deckt das Erd reich, be deckt das Erd reich, denn
 hold, now, to tal darkness cover eth and gross dark ness the Peo ple; Be
 Dun kel die Völ ker, und Dun kel die Völ ker,
 dark ness the Peo ple, gross dark ness the Peo ple:

mf mit 16'

Vel.
 Basso

Ob.
Clar.
Fag.

denn sie - he, Fin - sterniss be - deckt - das Erd -
 Be - hold, now, to - tal darkness co - ver - eth the king -
 Fin - sterniss be - deckt - das Erd - reich, Fin -
 to - tal darkness co - ver - eth the king - doms, gross dark -
 ness the Pro - ster. niss, denn
 sie - he, Fin - sterniss be - deckt - das Erd - reich, das Erd -
 hold, now, to - tal darkness co - ver - eth the king - doms, gross dark -
 ness the Pro - reich,
 ple;

reich,
 doms, be - deckt, be - deckt - das Erd - reich und Dun - kel die
 Be - hold, now, co - ver - eth the king - doms, gross dark - ness the
 sie - he, Fin - sterniss be - deckt - das Erd - reich, denn sie - he, Fin - ster -
 hold, now, to - tal darkness co - ver - eth the king - doms, Be - hold, now, to - tal
 denn sie - he, Fin - sterniss be - deckt - das Erd -
 Be - hold, now, to - tal darkness co - ver - eth the king - doms, gross dark -
 deckt - das Erd - reich,
 king - doms, gross dark - ness the Pro - ple;

The first system of the musical score consists of seven staves. The top two staves are vocal lines (Soprano and Alto). The next three staves are piano accompaniment (Right Hand and Left Hand). The bottom two staves are additional piano accompaniment (Right Hand and Left Hand). The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of the musical score consists of seven staves. The top two staves are vocal lines (Soprano and Alto). The next three staves are piano accompaniment (Right Hand and Left Hand). The bottom two staves are additional piano accompaniment (Right Hand and Left Hand). The music continues in the same key and time signature.

Vol - ker, denn sie he, Fin - sterniss be - deckt, be - deckt das
 Pro - ple; Be - hold, now, to - tal darkness co - ver - eth the king - doms,

niss he - deckt das Erd - reich, denn sie he, Fin - sterniss be -
 dark - ness co - ver - eth the king - doms, Be - hold, now, to - tal darkness

reich, be - deckt das Erd - reich und
 - ness, Be - hold now gross dark - ness the Pro - ple, gross

denn sie he, Fin - sterniss be - deckt das Erd - reich, sie he.
 Be - hold, now, to - tal darkness co - ver - eth the king - doms, Be - hold, now,

The third system of the musical score consists of seven staves. The top two staves are vocal lines (Soprano and Alto). The next three staves are piano accompaniment (Right Hand and Left Hand). The bottom two staves are additional piano accompaniment (Right Hand and Left Hand). The music continues in the same key and time signature.

Bassi

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The middle system features a piano accompaniment with intricate melodic lines. The bottom system continues the piano accompaniment with sustained chords and melodic fragments.

Lyrics:

Erd reich und Dun - kel die
gross dark ness, gross dark ness the

deckt das Erd - reich und Dun - kel die Völ - ker, die Völ - ker, die
co - ver - eth the king - doms, gross dark - ness the Peo - ple, gross dark - ness the

Dun - kel die Völ - ker, denn sie - he, Fin - sterniss be -
dark ness the Peo - ple; Be - hold, now, to - tal darkness

Fin - ster - niss he - deckt das Erd -
to - tal dark - ness co - ver - eth the king -

F

The first system of the score features a piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The upper staff contains a melodic line with various note values and rests, while the lower staff provides harmonic support with chords and bass lines. Dynamics such as *f* and *ff* are indicated throughout the system.

The second system of the score includes vocal parts and piano accompaniment. It features three vocal staves (Soprano, Alto, and Tenor/Bass) with lyrics in both German and English. The piano accompaniment continues from the first system. The lyrics are as follows:

Völ - ker, denn sie - he, Fin - sterniss be - deckt das Erd - reich und Dun - kel,
 Peo - ple; Be - hold, now, to - tal darkness o'er the king - doms, gross dark - ness

deckt — das Erd - reich, denn sie - he, Fin - sterniss be - deckt das Erd - reich und
 co - ver - eth the king - doms; Be - hold, now, to - tal darkness o'er the king - doms, and
 reich, denn sie - he, denn sie - he, und
 doms, gross dark - ness, gross dark - ness, gross

The piano accompaniment for this system includes a grand staff with treble and bass clefs, continuing the melodic and harmonic themes from the first system. Dynamics like *ff* and *f* are present.

F

Musical score for piano accompaniment, featuring multiple staves with complex chordal textures and melodic lines. The score includes dynamic markings such as 'f' and 'a2'.

Dun - kel die Völ - ker. A - ber ü - ber dir ge - het auf der Herr, _____ und sei - ne Herrlich - keit er -
 co - vereth the Peo - ple. But up - on thee ri - seth the migh - ty Lord; _____ the glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

Dun - kel die Völ - ker. _____ und sei - ne Herrlich - keit er -
 dark - ness the Peo - ple. _____ The glo - ry of the Lord ap -

This section of the score contains instrumental parts for various instruments. From top to bottom, the staves include:

- Violin I and II (treble clef, G-clef)
- Viola (treble clef, C-clef)
- Cello and Double Bass (bass clef, F-clef)
- Flute (treble clef, C-clef)
- Oboe (treble clef, C-clef)
- Bassoon (bass clef, F-clef)
- Trumpet I and II (treble clef, G-clef)
- Trombone (bass clef, F-clef)
- Timpani (bass clef, F-clef)
- Drum (bass clef, F-clef)

 The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo).

scheinet ü - ber dir, und sei - ne Herrlich - keit er - scheint ü - ber
 peareth up - on thee, the glo - ry of the Lord ap - peareth up - on
 scheint ü - ber dir, und sei - ne Herrlich - keit er - scheint ü - ber
 peareth up - on thee, the glo - ry of the Lord ap - peareth up - on

This section contains the vocal parts for the choir. It includes:

- Soprano (treble clef, C-clef)
- Alto (treble clef, C-clef)
- Tenor (bass clef, F-clef)
- Bass (bass clef, F-clef)

 The lyrics are in German and English. The German lyrics are: "scheinet über dir, und seine Herrlichkeit erscheint über". The English lyrics are: "peareth upon thee, the glory of the Lord appeareth upon". The music is written in a simple, homophonic style with long note values.

G

The first system of the score features a piano accompaniment. It consists of a grand staff with a treble clef on the left and a bass clef on the right. The music is written in G major, indicated by two sharps (F# and C#). The tempo and dynamics are not explicitly stated for this section, but the notation includes various note values, rests, and phrasing slurs. The bass line is particularly active, with many sixteenth and thirty-second notes.

dir.
thee.

Ma - che dich auf, wer - de Licht,
Rise! up! a - rise, rise and shine,

ma - che dich
Rise! up! a -

dir.
thee.

Ma - che dich auf, wer - de Licht,
Rise! up! a - rise, rise and shine,

dir. Ma - che dich auf, wer - de Licht,
thee. Rise! up! a - rise, rise and shine,

ma - che dich auf,
Rise! up! a - rise,

dir.
thee.

ff Volles Werk ohne Mixtur

Ped.
Vol.

Basso
G

Bassi

auf, rise, wer.de Licht, rise and shine, ma.che dich auf, Rise! up! a - rise, ma.che dich auf, Rise! up! a - rise, wer.de rise and shine, Rise! up! a - rise, wer.de rise and shine, Rise! up! a - rise, ma.che dich auf, Rise! up! a - rise, wer.de rise and shine, Ma che dich auf, Rise! up! a - rise, rise and shine, wer.de Licht, rise and shine, ma.che dich auf, Rise! up! a - rise, wer.de rise and shine

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The middle six staves are instrumental parts, including piano and bass. The bottom two staves are additional instrumental parts. The music is written in a key with one sharp (F#) and a 4/4 time signature. Dynamic markings such as *mf* and *f* are present throughout the system.

Licht, — wer.de Licht, — wer.de Licht, ma-che dich auf, wer.de
 shine, — rise and shine, — a - rise and shine, Rise! up! a - rise, rise and

Licht, — wer.de Licht, ma-che dich auf, wer.de Licht, wer - de
 shine, — rise and shine, — a - rise, Rise! up! a - rise, rise and shine, rise and

Licht, — wer.de Licht, — wer.de Licht, — wer.de Licht,
 shine, — rise and shine, — a - rise and shine, — rise and shine,

Licht, — wer.de Licht, ma-che dich auf, wer.de Licht, wer - de Licht, wer -
 shine, — rise and shine, — Rise! up! a - rise, rise and shine, rise and shine, rise

The second system continues the musical score with ten staves. It includes vocal parts with lyrics and instrumental parts for piano and bass. The notation includes notes, rests, and dynamic markings. The key signature and time signature remain consistent with the first system.

Vel.

Basso

The first system of the musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto). The next four staves are piano accompaniment (Right and Left Hand). The bottom two staves are additional vocal parts (Tenor and Bass). The music is in a key with one sharp (F#) and a 4/4 time signature. It features various musical notations such as notes, rests, and dynamic markings.

Licht, wer - de
shine, rise - and

Licht, _____ ma - che dich auf, wer - de
shine, _____ Rise! up! a - rise, rise and

Licht, wer - de
shine, rise _____ and

Licht, wer - de
shine, rise and

Licht, shine, _____ ma - che dich auf, wer - de
Rise! up! a - rise, rise and

Licht, _____
shine, _____

_____ ma - che dich auf, wer - de
Rise! up! a - rise, rise and

_____ Licht, wer - de
shine, rise _____ and

Licht, ma - che dich auf, wer - de
shine, Rise up a - rise, rise and

_____ de Licht,
and shine,

_____ ma - che dich auf, wer - de
Rise! up! a - rise, rise and

Licht, wer - de
shine, rise _____ and

Licht, ma - che dich
shine, Rise up a -

_____ de Licht,
and shine,

_____ ma - che dich auf, wer - de
Rise! up! a - rise, rise and

Licht, wer - de
shine, rise _____ and

Licht, ma - che dich
shine, Rise up a -

The piano accompaniment for the fifth system, consisting of two staves (Right and Left Hand). It continues the harmonic and rhythmic support for the vocal lines.

Bassi

The first system of the musical score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The texture is dense, with many sixteenth and thirty-second notes, creating a shimmering effect. There are several dynamic markings such as *mf* and *f* throughout the system.

Licht, denn sei - ne Herrlich - keit geht auf ü - ber dir.
 shine, the glo - ry of the Lord ap - pear - eth up - on thee.

— denn sei - ne Herrlich - keit geht auf ü - ber dir.
 — the glo - ry of the Lord ap - pear - eth up - on thee.

Licht, denn sei - ne Herrlich - keit geht auf ü - ber dir.
 shine, the glo - ry of the Lord ap - pear - eth up - on thee.

auf, denn sei - ne Herrlich - keit geht auf ü - ber dir.
 rise, the glo - ry of the Lord ap - pear - eth up - on thee.

The second system of the musical score contains vocal lines and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The lyrics are written in German and English. The piano accompaniment continues with the same dense texture as the first system, providing a harmonic and rhythmic foundation for the vocalists. The lyrics are: "Licht, denn sei - ne Herrlich - keit geht auf ü - ber dir. shine, the glo - ry of the Lord ap - pear - eth up - on thee." and "— denn sei - ne Herrlich - keit geht auf ü - ber dir. — the glo - ry of the Lord ap - pear - eth up - on thee." followed by "Licht, denn sei - ne Herrlich - keit geht auf ü - ber dir. shine, the glo - ry of the Lord ap - pear - eth up - on thee." and "auf, denn sei - ne Herrlich - keit geht auf ü - ber dir. rise, the glo - ry of the Lord ap - pear - eth up - on thee."

Nº 15. CHORAL.

Con moto. ♩ = 69.

Oboi. *mf* ^{a 2.}

Clarineti in A. *mf* ^{a 2.}

Fagotti. *mf*

Corni in D. *f*

Corni in A.

Trombe in D. *f*

Tromboni Alto e Tenore. *f*

Trombone Basso. *f*

Violino I. *mf*

Violino II. *mf*

Viola. *mf*

Soprano.
Wachet aufruft uns die Stim - me _____ der Wächter, sehr hoch auf der Zin -

Alto.
C O R O
Sleepers, wake! a voice is call - ing, _____ it is the watchman on the walls, the

Tenore.
Wachet aufruft uns die Stim - me _____ der Wächter, sehr hoch auf der Zin -

Basso.
Sleepers, wake! a voice is call - ing, _____ it is the watchman on the walls, the

Violoncello e Basso. *mf*

Con moto.

A

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with the upper voice starting on a whole note G4 and the lower voice on a whole note G3. The piano accompaniment includes a right hand with sixteenth-note chords and a left hand with a steady eighth-note bass line. The system concludes with a fermata over the final notes.

ne, _____ wach auf, du Stadt Je - ru - sa - lem! _____ Wacht auf! der

walls: _____ Thou Ci - ty of Je - ru - sa - lem! _____ For lo! the

ne, _____ wach auf, du Stadt Je - ru - sa - lem! _____ Wacht auf! der

walls: _____ Thou Ci - ty of Je - ru - sa - lem! _____ For lo! the

A

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

cresc. - - - *f*

Bräutigam kommt, steht auf! die Lampen nehmt, Halle - lu - ja! Macht euch bereit zur E - wig - keit, _____

cresc. - - - *f*

Bridegroom comes! A - rise, and take your lamps! Halle - lu - jah! A - wake! His kingdom is at hand! _____

cresc. - - - *f*

Brautigam kommt, steht auf! die Lampen nehmt, Halle - lu - ja! Macht euch bereit zur E - wig - keit, _____

cresc. - - - *f*

Bridegroom comes! A - rise, and take your lamps! Halle - lu - jah! A - wake! His kingdom is at hand! _____

cresc. - - - *f*

ihr müs - set ihm ent - ge - gen gehn.
 Go forth, go forth to meet your Lord!

ihr müs - set ihm ent - ge - gen gehn, ihm ent - ge - gen gehn.
 Go forth, go forth to meet your Lord! go forth to meet your Lord!

ihr müs - set ihm ent - ge - gen gehn. ihm ent - ge - gen gehn.
 Go forth, go forth to meet your Lord! go forth to meet your Lord!

ihr müs - set ihm ent - ge - gen gehn. ent - ge - gen gehn.
 Go forth, go forth to meet your Lord! to meet your Lord!

Nº 16. RECITATIVO.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Die Män-ner a-ber die sei-ne Ge-führ-ten wa-ren, stan-den und wa-ren er-stod, and they were af-

And his com-pa-nions which jour-ney-ed with him, stood, and they were af-

starrt, denn sie hör-ten ei-ne Stim-me und sa-hen Nie-mand. Sau-lus a-ber rich-te-te sich

raid, hear-ing a voice but see-ing no man! And Saul a-

dim. sf dim. pp

auf von der Er-de, und da er sei-ne Au-gen auf-that, sah er Nie-mand. Sie nah-men ihn a-ber bei der

rose from the Earth, and when his eyes were o-pened, he saw no man: but they led him by the

pp

Hand und führ-ten ihn gen Da-mas-kus, und war drei Ta-ge nicht se-hend, und ass nicht, und trank nicht.

hand, and brought him in-to Da-mas-cus, and he was three days with-out sight; and did nei-ther eat nor drink.

Nº 17. ARIA.

Adagio. $\text{♩} = 88.$

Oboe.

Fagotto.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Gott sei mir gnä - dig nach dei - ner
O God have mer - cy, have mer - cy up -

Adagio.

Gü - te, und til - ge mei - ne Sün - den nach dei - ner gro - ssen Barmher - zig - keit, nach deiner grossen Barmher - zig -
on me, and blot out my trans - gressions ac - cord - ing to Thy lov - ing kind - ness, ye - a - ven for Thy - mer - cy's

keit. Verwirf mich nicht, verwirf mich nicht von dei - nem An - ge - sicht und nimm dei - nen hei - li - gen Geist nicht von mir, und
sake! De - ny me not, o cast me not a - way from Thy presence and take not Thy spi - rit from me, o Lord, and

Vel.

pp

A

nimm deinen hei-li-gen Geist nicht von mir, und nimm ———— dei - nen hei - li - gen Geist nicht von mir.
 take not Thy spi-rit from me, o Lord, o take not — Thy spi-rit from me, o Lord.

Bassi

A

Ein ge - ängste - tes und zer - schla - genes Herz wirst du Gott nicht verach - ten, ein ge - ängste - tes
 Lord! a broken heart, and a con - trite heart is - of - fend before Thee, Lord! a broken heart,

B

und zerschla - genes Herz wirst du Gott nicht ver - ach - ten, Gott sei mir gnä - dig nach dei - ner Gü - te, nach deiner
 and a con - trite heart is of - fend be - fore Thee, O God, have mer - cy, have mer - cy up - on me, ac - cording

gro - ssen Barmher - zig - keit, nach deiner gro - ssen Barmherzigkeit.
 to Thy lov - ing kind - ness, yea, ev - en for Thy - mercy's sake!

Allegro maestoso. ♩ = 100.

quasi Recit.

Denn ich will die Ue - ber - tre - ter dei - ne We - ge leh - ren, dass sich die Sün - der zu dir be -
 I will speak of Thy sal - va - tion, i will teach trans - gres - sors, and sinners shall be con - ver - ted

Allegro maestoso.

keh - ren. dass sich die Sün - der zu dir be - keh - ren. Denn ich will die Ue - ber - tre - ter dei - ne We - ge
 un - to Thee, shall be con - ver - ted, con - verted un - to Thee. I will speak of Thy sal - va - tion, and will teach trans.

Trombe in D.
 Tromb. Alto e Ten.
 Tromb. Basso.

leh - ren, dass sich die Sün - der zu dir be - keh - ren, dass sich die Sün - der zu dir be - keh - -
 gres - sors that all the sin - ners shall be con - ver - ted, shall be con - ver - - ted, con - ver - ted un - to

C

ren! Herr thu - e mei - ne Lip - pen auf! Herr thu - e mei - ne Lip - pen
 Then o - pen Thou my Lips, o Lord! Then o - pen Thou my Lips, o

Bassi.

C

auf, dass mein Mund dei - nen Ruhm ver - kün - di - ge, dass mein Mund dei - nen Ruhm ver - kün - di -
 Lord! and my mouth shall shew forth Thy glo - rious praise, and my mouth shall shew forth Thy glo - rious

Adagio come I.

ge. Und til - ge mei - ne Sün - den nach dei - ner gro - ssen Barmher - zig - keit, nach dei - ner
 praise! O blot out my trans - gressions, ac - cording to Thy lov - ing kind - ness, you, ev - er -

Adagio come I.

Ob.

Fag.

grossen Barmherzigkeit, Herr! ver - wirf mich nicht, Herr! ver - wirf mich nicht!
 for Thy mer - cy's sake, Lord! for Thy mer - cy's sake, Lord! for Thy mer - cy's sake!

pp

Nº 18. RECITATIVO.

Flauto.

Clarineti in C.

Fagotti.

Corni in C.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Es war a - ber ein Jün - ger zu Da - mas - kus mit Na - men A - na - ni - as, zu
 And there was a dis - ci - ple at Da - mas - cus, na - med A - na - ni - as; to

p

Andante. ♩ = 72.

Piano accompaniment for the first system, measures 72-77. It features a complex texture with multiple voices in the right hand and a steady bass line. Dynamics include piano (p) and pianissimo (pp).

Soprano Solo.

dem sprach der Herr: A-na-ni-as! ste-he auf, und fra-ge nach Saul von Tar-se, denn sie-he, er
 him said the Lord: A-na-ni-as, A-rise! and en-quire Thou for Saul of Tar-sus, for be-hold, he

Andante.

Piano accompaniment for the second system, measures 78-84. The tempo changes to Poco animato. The music is more rhythmic and includes various dynamic markings like p and pp.

Poco animato. ♩ = 84

he-tet. Die-ser ist mir ein aus-er-wähl-tes Rüst-zeug, ich will ihm
 pray-eth! He is a cho-sen ves-sel un-to me, the Lord! and I will

zei - gen, wie viel er lei - den muss um mei - nes Na - mens wil - len.
 shew un - to him how great things he must suf - fer for my name's sake.

cresc. *p*

Nº 19. ARIA con CORO.

Allegretto. ♩ = 56.

Clarinetti in C.

Corni in C.

Violino I.

Violino II.

Viola.

Basso Solo.

Organo.

Violoncello e Basso.

pizz.

Allegretto.

Ich dan - ke dir, Herr mein Gott, von gan - zem Her - zen e - wiglich, ich
 I praise Thee, o Lord my God! with all - my - heart for e - vermore, I

dan_ ke dir, Herr_ mein Gott, von gan_ zem Her_ zen e_ wig_ lich, von gan_ zem Her_ zen e_ wig_ lich, denn
 praise Thee, o Lord_ my God! with all_ my heart for e_ ver_ more, with all_ my heart for e_ ver_ more. For
 arco pizz.

dei_ ne Gü_ te ist gross ü_ bermich, und hast mei_ ne See_ le er_ ret_ tet aus der tie_ sen Höl_ le, aus_
 great is Thy mer_ cy to_ wards me, and Thou hast de_ liver_ ed my soul from the low_ est_ hell, from_

der tiefen Höl_ le. Ich dan_ ke dir, Herr_ mein Gott, von gan_ zem Her_ zen e_ wig_ lich, Herr_
 the lowest, low_ est_ hell! I praise Thee, o Lord_ my God! with all_ my_ heart, for e_ ver_ more, Lord_

Soprano.

Allo. *pp*

Der Herr wird die
The Lord he is

CORO.
Tenore.

Der Herr wird die Thrä - nen von al - len An - ge - sich - tern ab - wi - schen,
The Lord he is good: He shall dry your tears and heal all your sor - rows,

Basso Solo.

— mein Gott, ich dan - ke dir.
— my God, I praise — thee!

sempre legato

Thrä - nen von al - len An - ge - sich - tern ab - wi - schen, von al - len
good: He shall dry your tears and heal all your sor - rows, your sor - rows, shall dry your

von al - len An - ge - sich - tern ab - wi - schen, — von al - len, von al - len
shall dry your tears, — and heal all your sor - rows, — your sor - rows, shall dry your

TUTTI *p*

Der Herr wird die Thrä - nen von al - len An - gr -
The Lord he is good: He shall dry your tears and

B

An - ge - sich - tern, von al - len An - ge - sich - tern,
 tears, and heal all your sor - rows and heal all your sor - rows,
 An - ge - sich - tern, von al - len An -
 tears and heal your sor - rows, shall heal all
 Der Herr wird die Thrä - nen von al - len An - ge - sich - tern ab - wi - schen, von al - len An - ge -
 The Lord he is good: He shall dry your tears and heal all your sor - rows, shall dry your tears and heal your
 sich - tern ab - wi - schen, von al - len An - ge - sich - tern, von al -
 heal all your sor - rows, shall heal all your sor - rows, you, all

B

der Herr wird die Thrä - nen von al - len An - ge - sich - tern ab - wi - schen, von al -
 the Lord, he is good: He shall dry your tears and heal all your sor - rows, shall dry
 - ge - sich - tern, die Thrä - nen ab - wi - schen von al
 your sor - rows, shall dry all your tears, shall dry
 sich - tern, von al - len An - ge - sich - tern, von al -
 sor - rows, shall dry your tears and heal your sor - rows, shall dry
 - len An - ge - sich - tern,
 your tears and all your sor - rows,

len An - ge - sich - tern, al - len An - ge - sich - tern, al - len An - ge - sich - tern, al - len An - ge - sich - tern,
 your tears and heal your sor - rows, yea, all your sor - rows, all your sor - rows, all your sor - rows,
 your tears and heal your sor - rows, all your sor - rows, all your sor - rows, all your sor - rows,
 your tears shall dry your tears, and heal all your sor - rows, yea, all your sor - rows,
 der Herr wird die Thrä - nen von al - len An - ge - sich - tern, die Thrä - nen ab -
 the Lord he is good: He shall dry your tears, shall dry all your tears, and heal your

tern.
 rons. Denn der Herr
 For his word
 sich - tern. Denn der Herr hat es ge - sagt, denn der Herr,
 sor - rons. For his word shall not de - cay, for his word, his
 sich - tern. SOLO TUTTI
 sor - rons. wi - schen. Ich dan - ke dir, Herr, ich dan - ke dir. Denn der Herr hat es ge -
 sor - rons. I praise thee, o Lord for e - ver, more! For his word shall not de -

— hat es ge_sagt, denn der Herr hat es ge_sagt, denn der Herr hat es ge_sagt, hat es ge_sagt,
 — shall not de_cay, for his word shall not de_cay, for his word shall not de_cay, shall not de_cay,
 word, *crese.* his word shall not de_cay, — for his word shall not de_cay, denn der
 Denn der Herr hat es ge_sagt, — hat es ge_sagt, denn der Herr — hat es ge_sagt,
 For his word shall not de_cay, — shall not de_cay, for his word — shall not de_cay.
 sagt, — der Herr, denn der Herr hat es ge_sagt, hat es ge_sagt,
 cay, — shall not de_cay for his word shall not de_cay, shall not de_cay,

D

denn der Herr hat es ge_sagt, *crese.*
 for his word shall not de_cay, *crese.*
 Herr, der Herr hat es ge_sagt, *crese.* denn der
 word, his word shall not de_cay, *crese.* for his
 denn der Herr hat es ge_sagt. *dim.* Der Herr wird die Thrä - nen von al - len An - ge -
 for his word shall not de_cay. *dim.* The Lord he is good: He shall dry your tears and
 denn der Herr hat es ge_sagt. *dim.* Der Herr wird die Thrä - nen von al - len An - ge - sich - tern ab - wi -
 for his word shall not de_cay. *dim.* The Lord he is good: He shall dry your tears and heal all your sor -
 Org. *mf* mit 16.
D *mf* *crese.*

molto cresc.

denn der Herr hat es ge-sagt. For his word shall not de-cay. denn der Herr, der shall not de-cay. The

Herr hat es ge-sagt, der Herr, der Herr wird die Thrä-nen von al-len An-ge-sich-tern ab-wi-schen, die Thrä-nen von al-len An-ge-sich-tern ab-wi-schen, denn der Herr hat es ge-sagt, hat es ge-sagt, shall not de-cay, shall not de-cay, shall not de-cay, shall not de-cay.

Herr wird die Thrä-nen ab-wi-schen, denn der Herr hat es ge-sagt, hat es ge-sagt, shall not de-cay, shall not de-cay.

molto cresc.

E

Herr wird die Thrä-nen ab-wi-schen, denn der Herr hat es ge-sagt, hat es ge-sagt, shall not de-cay, shall not de-cay.

Lord he is good: He shall heal your sor-rows, for his word shall not de-cay, shall not de-cay.

sich heal-tern ab-wi-schen, denn der Herr hat es ge-sagt, hat es ge-sagt, shall not de-cay, shall not de-cay.

all your sor-rows, for his word shall not de-cay, shall not de-cay.

len An-ge-sich-tern, der Herr wird die Thrä-nen ab-wi-schen, denn der Herr hat es ge-sagt, hat es ge-sagt, shall not de-cay, shall not de-cay.

and heal your sor-rows, the Lord he shall heal all your sor-rows, for his word shall not de-cay, shall not de-cay.

sagt, der Herr wird die Thrä-nen von al-len An-ge-sich-tern ab-wi-schen, denn der Herr hat es ge-sagt, hat es ge-sagt, shall not de-cay, shall not de-cay.

Org. The Lord he is good: He shall dry your tears and

Bassi

E

F

der Herr wird die Thrä - nen von al - - - len ab - wi - schen, denn der Herr
 the Lord he is good: He shall heal all your sor - rows. For his word shall

Herr hat es ge - sagt, denn der Herr hat es ge - sagt, der Herr, denn der Herr
 word shall not de - cay, for his word shall not de - cay, shall not de - cay. For his word shall

Herr hat es ge - sagt, denn der Herr hat es ge - sagt, denn der Herr
 word shall not de - cay, for his word shall not de - cay. For his word

sich - tern ab - wi - schen, denn der Herr hat es ge - sagt, er hat es ge - sagt, denn der Herr
 heal all your sorrows, for his word shall not de - cay, shall not de - cay. For his word

F

hat es ge - sagt, denn
 not - de - cay, for

hat es ge - sagt, der Herr wird die Thrä - nen ab - wi - - - - - schen, denn
 not - de - cay, the Lord he shall heal all your sor - - - - - rows, for

hat es ge - sagt, denn
 shall not de - cay, for

dim. *p* *pp*

der Herr hat es ge - - - - - sagt.
 his word shall not de - - - - - cay.

der Herr hat es ge - - - - - sagt.
 his word shall not de - - - - - cay.

dim. *p* *pp*

Nº 20. RECITATIVO.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Und A - na - ni - as ging hin und kam in das Haus, und leg - te die Hän - de auf ihn und sprach:
And A - na - ni - as went his way and enter'd in - to the house, and lay - ing his hands up - on him, said:

Tenore Solo.

Lie - ber Bru - der Saul, der Herr hat mich ge - sandt, der dir er - schei - nen ist auf dem We - ge da du
Hear thou Bro - ther Saul! The Lord hath sent me hi - ther, e - ven Je - sus that ap - pear'd un - to thee as thou

Bassi

her - kamst, dass du wie - der se - hend und mit dem heil - gen Geist er - fül - let
ca - mest, that thou mightst re - ceive thy sight, and be like - wise fil - led with the

Allegro molto, 2/4 96.

Fl
Ob.
Cl. in C.
Fag.
Cor in C.
Trombe in C.
Timp. in E.C.G.

wer - dest,
Ho - ly Ghost!

Allegro molto.

A Recit.

This system contains a complex musical score with multiple staves. The top staff is marked with a forte dynamic (*f*). Below it, several staves feature intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *sp* (sforzando) and *f* are used throughout. The system concludes with a recitative section labeled "Recit.".

Soprano Solo. Recit.

Und als bald fiel es wie Schuppen von sei - nen Au - gen, und er ward wie - der sehend, und stand auf, und liess sich taufen.
And there fell — from his eyes like as though it were scales, And he re - ceiv - ed sight forth with, and a - rose, and was bap - ti - zed.

The Soprano Solo section begins with a vocal line marked *f*. The lyrics are in German and English. The piano accompaniment consists of a few chords and a simple bass line. The section ends with a recitative section labeled "Recit.".

Moderato.

Recit.

und als bald pre - dig - te er Christum in den Schu - len, und be - währ - te es dass die - ser ist der Christ.
And straightway he preach - ed Je - sus in the sy - nago - gues, and said, I thank God who hath made me free thro' Christ.

Moderato.

This system features a piano accompaniment in a moderate tempo, marked "Moderato." The piano part consists of chords and a simple bass line. Above it, a vocal line is shown, marked with a forte dynamic (*f*). The lyrics are in German and English. The section concludes with a recitative section labeled "Recit.".

Nº 21. CORO.

Allegro moderato. ♩ = 92.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Serpente.

Corni in F.

Corni in Es.

Trombe in F.

Tromboni Alto e Tenore.

Trombone Basso.

Timpani in C.F.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

CORO.

O welch ei - ne Tie - fe des Reich - thums, der Weis - heit und Er - kennt - niss Got - tes,

O great is the depth of the Rich - es of wis - dom and know - ledge of the Fa - ther!

O welch ei - ne Tie - fe des Reich - thums, der Weis - heit und Er - kennt - niss Got - tes,

O great is the depth of the Rich - es of wis - dom and know - ledge of the Fa - ther!

mf mit 16'

Allegro moderato.

o welch ei - ne Tie - fe des Reichthums, der Weis - - - heit und Er - kennt - niss Got - - -
a great is the depth of the Rich - es of wis - - - dom and of the know - ledge of our

o welch eine Tie - fe der Weis - - - heit und Er - kennt - niss Got - - -
a great is the depth of the Rich - - - es of the wis - dom and the know - ledge of our

o welch ei - ne Tie - fe des Reichthums, der Weis - - - heit und der Er - kennt - - niss Got - - -
o great is the depth of the Rich - es of wis - - - dom and the know - ledge of the Fa - - -

o welch ei - ne Tie - - fe der Er - kenntniss Got - - -
o great is the death of the know - ledge of the Fa - - -

tes, o welch ei - ne Tie - - fe, o welch ei - ne Tie - fe, o welch ei - ne
God! o great is the wis - - dom, o great is the know - ledge, o great is the

tes, o welch ei - ne Tie - - fe, o welch ei - ne Tie - - - fe, o welch ei - ne Tie - -
God! o great is the wis - - dom, o great is the wis - - - dom, o great is the depth

tes, o welch ei - ne Tie - - - fe, o welch ei - ne Tie - fe, o welch ei - - ne
ther! o great is the wis - - - dom, o great is the wis - dom, o great is the

tes, o welch ei - ne Tie - - fe, o welch ei - ne Tie - - fe, welch
ther! o great is the wis - - dom, o great is the know - - ledge, great

A

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are in various clefs, including soprano, alto, and tenor. The music includes various note values, rests, and dynamic markings such as *f* (forte) and *a2* (second ending). There are also some decorative flourishes and slurs.

Tie - fe der Weis - heit, des Reich - thums Got - tes!
 wis - dom, the wis - dom, the know - ledge of our God!

- fe der Weisheit und Er - kennt - niss Got - tes!
 of the wis - dom, and of the know - ledge of our God!

Tie - fe der Weis - heit Got - tes!
 wis - dom the know - ledge of the Fa - ther.

ei - ne Tie - fe der Weis - heit und Er - kenntniss Got - tes! Wie gar un - be - greif - lich sind sei - ne Ge -
 is the depth of the wis - dom and knowledge of the Fa - ther. How deep and un - er - ring is He in His

The second system of the musical score continues the notation from the first system. It features the same ten-staff structure with various clefs and musical notations. The bottom two staves have lyrics underneath them. The system concludes with a final flourish and a dynamic marking of *f*.

A

ai

ff

ff

f

f

Wie gar un_{er}-greif_{lich} sind sei_{ne} Ge_{rich}-te,
 How deep and un_{er}-ring is He in His Judg_{ments}!

Und un_{er}-
 His ways are

Und un_{er}-forschlich sei_{ne} We_{ge},
 His ways are past our un_{der}-stand_{ing},

rich_{te},
 Judg_{ments}!

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'mf', and musical notations such as 'rit.' and 'a 2.'

wie gar un-be-greif - lich sind sei - ne Ge -
 how deep and un - er - ring is He in His
 forschnlich sei - ne We - - ge, wie gar un-be-greif - lich sind sei - ne Ge - rich - te,
 past our un - der - stand - - ing, how deep and un - er - ring is He in His Judg - ments,
 wie gar un-be-greif - lich sind sei - ne Ge - rich - te,
 how deep and un - er - ring is He in His Judg - ments,
 wie gar un-be-greif - lich sind sei - ne Ge -
 how deep and un - er - ring is He in His

Vocal line with lyrics in German and English, including dynamic markings like 'mf'.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are empty. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The word "cresc." is written below the first two staves and the sixth staff. Dynamic markings "f" and "sf" are present in the lower staves.

rich - te,
Judg - ments,

und un - er - forsch - lich sei - ne We - ge!
His ways are past our un - der - stand - ing!

und un - er - forsch - lich sei - ne We - ge,
His ways are past our un - der - stand - ing,

und un - er -
His ways are

und un - er - forsch - lich sei - ne We - ge
His ways are past our un - der - stand - ing

rich - te,
Judg - ments!

wie gar un - be - greif - lich
How deep and un - er - ring

The second system of the musical score features a Bassoon part (Basso) in the bottom staff, marked with "Basso" and "cresc.". Above it, the word "Bassi" is written. The notation includes eighth and sixteenth notes with slurs. Dynamic markings "f" and "sf" are present.

The musical score is arranged in a grand staff format. It features several vocal staves and piano accompaniment. The lyrics are written in German and English. The dynamics are marked as *mf* and *cresc.*. The score includes a section with lyrics:

forschlich sei-ne We-ge!
 past our un-der-stand-ing!
 ge-ing, wie gar un-be-greif-lich sind sei-ne Ge-rich-te, und un-er-
 ing, How deep and un-er-ing is He in His Judg-ments, His ways are
 sind sei-ne Ge-rich-te, wie gar un-be-greif-lich sind sei-ne Ge-rich-te, und un-er-
 is He in His Judg-ments, His ways are

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including dynamics like *f* and *al*, and performance instructions like *tr* and *tr*.

O welch ei - ne Tie - fe des Reich - thums, der Weis - heit
 O great is the depth of the Rich - es of wis - dom and

Welch ei - ne Tie - - - fe des Reich - thums, der Weis - heit
 Great is the depth of the Rich - es of wis - dom

forschlich, un - er - forsch - lich sei - ne We - ge! O welch ei - ne Tie - fe des Reich - thums, der Weis - heit
 past our un - der - stand - ing, un - der - stand - ing. O great is the depth of the Rich - es of wis - dom and

forschlich sei - ne We - - - ge! O welch ei - ne Tie - fe des Reich - thums, der Weis - heit
 past our un - der - stand - - - ing. O great is the depth of the Rich - es of wis - dom and

Musical score for the second system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including dynamics like *f* and *al*, and performance instructions like *tr* and *tr*.

poco a poco più animato.

in C.

(NB. von hier muss das Tempo, nach und nach schneller werden, bis pag: 179 Takt 5.)

und Er_kennt_niss Got - - tes! Ihm sei Eh_re in E - wigkeit, sei Eh_re in E -
 of the know_ledge of our God! Sing his glo_ry for e - vermore, his glo_ry for e -

und Er_kennt_niss Got - - tes! Ihm sei Eh_re in E - wigkeit, sei
 of the know_ledge of our God! Sing his glo_ry for e - vermore, his

und Er_kennt_niss Got - - tes, der Weis - - heit Got - - tes!
 know_ledge of the Fa - - ther, the wis_dom of the Fa - - ther.

und Er_kennt_niss Got - - tes! O welch ei - - ne Tie - - fe!
 know_ledge of the Fa - - ther, o great is the wis - - dom!

poco a poco più animato.

Serp.

wig - keit,
 ver - more,
 Eh - re in E - wig - keit, ihm sei Eh - re in E - wigkeit, in
 glo - ry for e - ver - more, sing his glo - ry for e - vermore for
 Ihm sei Eh - re in E - wigkeit, sei Eh - re in E - wigkeit, ihm sei Eh -
 Sing his glo - ry for e - vermore, his glo - ry for e - ver - more, sing his glo -
 Ihm sei Eh - re in E - wigkeit, sei Eh - re in E - wig -
 Sing his glo - ry for e - vermore, his glo - ry for e - ver -

ihm sei Eh - re in E - wigkeit, in E - wig -
 sing his glo - ry for e - vermore, for e - ver -
 E - wigkeit, ihm sei Eh - re in E - wig -
 e - ver - more, sing his glo - ry for e - ver -
 re in E - wigkeit, in E - wigkeit, ihm sei Eh - re in E - wig -
 ry for e - vermore, for e - ver - more, sing his glo - ry for e - ver -
 keit, in E - wigkeit, ihm sei
 more, for e - ver - more, sing his

Fl.

Ob.

Cl.

Fag.

Serp.

Cor in E.

Cor in Es.

Tr. in C.

Tr. A. & T.

Tr. B.

Timp. in C. & F.

keit, ihm sei Eh_re in E_wig_keit, ihm sei Eh_re in E_wig_keit, ihm sei Eh_re in E_wig_keit, ihm sei Eh_re in E_wig_keit,

more, sing his glo_ry for e_ver_more, sing his glo_ry for e_ver_more, sing his glo_ry for e_ver_more, sing his glo_ry for e_ver_more,

keit, ihm sei Eh_re in E_wig_keit, ihm sei Eh_re in E_wig_keit, in E_wig_keit, ihm sei Eh_re in E_wig_keit,

more, sing his glo_ry for e_ver_more, sing his glo_ry for e_ver_more, for e_ver_more, sing his glo_ry for e_ver_more,

keit, ihm sei Eh_re in E_wig_keit, sei Eh_re in E_wig_keit, ihm sei Eh_re in E_wig_keit,

more, sing his glo_ry for e_ver_more, his glo_ry for e_ver_more, sing his glo_ry for e_ver_more,

Eh_re, sei Eh_re in E_wig_keit, sei Eh_re in E_wig_keit, ihm sei Eh_re in E_wig_keit,

glo_ry, his glo_ry for e_ver_more, his glo_ry for e_ver_more, sing his glo_ry for e_ver_more,

Musical score for piano accompaniment, including staves for right and left hand with various chords and melodic lines.

Ewigkeit, ihm sei Eh_re in E_wig_keit!
e-vermore, sing his glo_ry for e-ver-more.

A-men, A-
 A-men, A-

Ewigkeit!
e-vermore.

A-men, A-men, A-
 A-men, A-men, A-

Ewigkeit, ihm sei Eh_re in E_wig_keit!
e-vermore, sing his glo_ry for e-ver-more.

A-men,
 A-men,

Ewigkeit, ihm sei Eh_re in E_wig_keit!
e-vermore, sing his glo_ry for e-ver-more.

a 2.

The first system of the musical score consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The bottom six staves are piano accompaniment, including a grand staff (treble and bass clef) and a separate bass line. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

in F.

The second system of the musical score continues the vocal and piano parts. It features the same ten-staff layout. The lyrics for the vocal parts are:

men, A - - - men, A - - - men.

men, A - - - men, A - - - men, ihm sei Eh - re in E - - wig - keit,

men, A - - - men, A - - - men, sing his glo - ry for e - - ver - more,

men, A - - - men, A - - - men, ihm sei Eh - re in

men, A - - - men, A - - - men, sing his glo - ry for

A - - - men, A - - - men, A - - - men, A - - - men,

A - - - men, A - - - men, A - - - men, A - - - men,
 The piano accompaniment continues with similar rhythmic patterns and harmonic support.

A - - men, ihm sei Eh - re in E - wigkeit,
 e - - ver - more, sing his glo - ry for e - - ver - more.

A - - men, A - - men, ihm sei Eh - re in
 A - - men, A - - men, ihm sei Eh - re in
 men, sing his glo - ry for e - - ver - more, sing his glo - ry for e - - ver - more.

men, A - men, ihm sei Eh - re in E - wigkeit, ihm sei Eh - re in E - wigkeit,
 men, A - men, sing his glo - ry for e - vermore, sing his glo - ry for e - ver - more.

The musical score consists of 14 staves. The top two staves are vocal parts. The next six staves are for various instruments, including strings and woodwinds. The bottom four staves are for the vocal parts, with lyrics written below the notes. The key signature has one flat (B-flat), and the time signature is 4/4. A 'D' time signature is present at the top right and bottom right of the page. The lyrics are in German and English.

D

wigkeit, ihm sei Eh-re in E-wig-
 vermore, sing his glo-ry for e-ver-

E-wig-keit, in E-wig-keit, A-
 ver-more, for e-ver-more, A-

ihm sei Eh-re in E-wigkeit, A-men, A-
 sing his glo-ry for e-vermore, A-men, A-

keit, sei Eh-re in E-wig-keit,
 more, his glo-ry for e-ver-more,

D

keit, A - - men, A - - men, ihm sei Eh - re in sing his glo - ry for
 more, A - - men, A - - men, men, ihm sei Eh - re in E - wigkeit, in E - - wig - keit, A - - men, A - - men
 men, ihm sei Eh - re in E - wigkeit, in E - - wig - keit, A - - men, A - - men, sing his glo - ry for e - ver - more, for e - - ver - more, A - - men, A - - men
 ihm sei Eh - re in E - wigkeit, A - - men, A - - men, sing his glo - ry for e - ver - more, A - - men, A - - men

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a treble clef and a common time signature. The remaining eight staves are for piano accompaniment, including two grand staves (treble and bass clefs) and two bass staves. The piano part features a prominent bass line with eighth-note patterns and chords. A dynamic marking of *f* (forte) is present in the piano accompaniment. The system concludes with a large 'E' time signature change.

The second system contains vocal lines with German lyrics. The lyrics are:

E - wig - keit, ihm sei Eh - re in E - wigkeit. ihm sei Eh - re in E - wigkeit.

e - ver - more, sing his glo - ry for e - vermore, sing his glo - ry for e - vermore.

Eh - re in E - wigkeit, sei Eh - re in E - wigkeit,

glo - ry for e - vermore, his glo - ry for e - vermore,

men, ihm sei Eh - re in E - wigkeit. sei Eh - re in E - wigkeit.

men, sing his glo - ry for e - vermore, his glo - ry for e - vermore.

men, ihm sei Eh - re in E - wigkeit, sei Eh - re in E - wigkeit,

men, sing his glo - ry for e - vermore, his glo - ry for e - vermore,

The lyrics are written in German and are aligned with the vocal staves. The piano accompaniment continues below the lyrics.

The third system continues the piano accompaniment from the previous system. It features a grand staff with treble and bass clefs. The piano part includes a bass line with eighth-note patterns and chords. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a large 'E' time signature change.

The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) contain intricate melodic and rhythmic passages. The middle four staves (treble and bass clefs) feature block chords and harmonic accompaniment. The bottom two staves (bass clefs) include a cello/bass line with some melodic movement and a double bass line with a steady rhythmic accompaniment. The music is written in a common time signature.

The second system contains vocal parts and piano accompaniment. It begins with a piano introduction. The vocal parts are arranged in four staves, with lyrics in German and English. The piano accompaniment is shown in two staves (treble and bass clefs). The lyrics are:

 ihm sei Eh-re in E-wigkeit, A - - men, A - men, A - - - men, A - - men,

 sing his glo-ry for e - vermore, A - - men, A - - men, A - - - men, A - - men,

 sei Eh-re in E-wigkeit, A - - men, A - men, A - - - men, A - - men,

 his glo-ry for e - vermore, A - - men, A - - men, A - - - men, A - - men,

 The piano accompaniment consists of chords and rhythmic patterns that support the vocal lines.

The third system continues the piano accompaniment from the second system. It consists of two staves (treble and bass clefs) with chords and rhythmic patterns. The vocal parts are not present in this system.

This section of the score contains instrumental parts for various instruments. From top to bottom, the staves include:

- Violin I and II (treble clef)
- Viola (treble clef)
- Vicini (treble clef)
- Violoncello (treble clef)
- Bass (treble clef)
- Flute (treble clef)
- Oboe (treble clef)
- Bassoon (treble clef)
- Clarinet (treble clef)
- Trumpet I and II (treble clef)
- Trombone (treble clef)
- Tuba (treble clef)
- Drum (bass clef)
- Timpani (bass clef)
- Harmonica (bass clef)
- Double Bass (bass clef)

 The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *ff* (fortissimo).

This section contains the vocal parts with the following lyrics:

Soprano:
 A - men, A - - - men, sei Eh - - re in E - wig - keit, A - men, A - - - men!

Alto:
 A - men, A - - - men, his glo - - ry for e - ver - more, A - men, A - - - men.

Tenor/Bass:
 A - men, A - - - men, sei Eh - - re in E - wig - keit, A - men, A - - - men!

Lower Tenor/Bass:
 A - men, A - - - men, his glo - - ry for e - ver - more, A - men, A - - - men.

Moderato come I.

The first system of the score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The remaining six staves are for various instruments, likely strings and woodwinds, with dynamic markings such as *ff* and *ff₂*. The music is in a 2/4 time signature and features a variety of rhythmic patterns and articulations.

The second system of the score includes vocal parts and piano accompaniment. It consists of ten staves. The top two staves are for the vocal parts, with lyrics in German and English. The bottom two staves are for the piano accompaniment. The lyrics are: "O wech ei - ne Tie - fe des Reich - thums, der Weis - heit und Er - kennt - niss Got - tes!" and "O great is the depth of the Rich - es of wis - dom and of the know - ledge of our God!". The piano accompaniment includes dynamic markings like *f* and *ff*.

Moderato come I.