







# Der Messias.

## ORATORIUM

von

# G. F. HÄNDEL.

Unter Zugrundelegung der  
Mozart'schen Partitur  
mit den nöthigen Ergänzungen

herausgegeben  
von

## ROBERT FRANZ.

Partitur Pr. M 30. \_ netto.

Orchesterstimmen Pr. M 36. \_ netto.

(Duplirstimmen: *Viol. I.* *Viol. II.* *Viola.* *Vell. u. Bass*)  
*M 5. 50 n<sup>o</sup>* *M 4. 50 n<sup>o</sup>* *M 4. 50 n<sup>o</sup>* *M 4. 75 n<sup>o</sup>*

Chorstimmen: *Sopran, Alt, Tenor, Bass* je 50 Pf.

Clavierauszug von Otto Dresel. Pr. M 3. \_ netto.

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## VORBEMERKUNG.

Die zu Anfang dieses Jahrhunderts im Verlag von Breitkopf & Härtel erschienene Partitur des *Messias* führt den Titel: „F. G. Händel's Oratorium der *Messias* nach W. A. Mozart's Bearbeitung“. Schon das Wort „nach“ lässt die Interpretation zu, dass es sich hier um keine Arbeit handelt, für die Mozart ausschliesslich, wie es leider oft genug geschehen ist und noch geschieht, verantwortlich gemacht werden darf. Diesem Uebelstande wäre sofort Abhilfe geschafft worden, wenn der mit der Redaction des Werkes Betraute über Mozart's Antheil und den einer fremden Hand, deren Einwirkung, wie wir demnächst sehen werden, gar keinem Zweifel unterworfen ist, bestimmten Aufschluss gegeben hätte.

Es ist nun E. F. Baumgart's nicht hoch genug anzuschlagendes Verdienst, die Thatsache der Adam Hiller'schen Autorschaft für die Bearbeitung der Arie im dritten Theile des *Messias*: „Ist Gott für uns“, entdeckt und nachgewiesen zu haben. Sein Artikel: „Ein Falsum in Mozart's *Messias*-Partitur“ erschien 1862 in der „Niederrheinischen Musikzeitung“ und zeigte, dass die Sopran-Arie „Ist Gott für uns“, also die Nummer, welche mit Recht bei der Kritik den meisten Anstoss erregte, Note für Note dem Manuscripte des von Adam Hiller bearbeiteten *Messias* entnommen ist. Den weiter daran geknüpften Vermuthungen wird jeder Unbefangene nur beipflichten können.

Seitdem hat Julius Schäffer in Breslau zu verschiedenen Malen, am ausführlichsten in dem „Musikalischen Wochenblatt XII. Jahrgang No. 43 u. 44“ diese Angelegenheit zur Sprache gebracht, ohne dass jedoch die übrigen Fachblätter irgend welche Notiz davon genommen hätten, ein Verhalten, mit welchem dem Märchen von der „Versündigung Mozart's an der *Messias*-Partitur“ leider von Neuem Vorschub geleistet wurde.

Die Nachweise Baumgart's und Schäffer's kann ich nur bestätigen, weil mir in Halle ebenfalls ein Exemplar der Hiller'schen Partitur zur Verfügung steht: — sie enthält in der That ungläubliche Dinge!

Aber nicht allein aus der Arie „Ist Gott für uns“, sondern auch aus anderen Einzelheiten, die im Verlaufe der Chöre und Arien erscheinen, geht

## PREFACE.

The score of the „*Messiah*“, as published at the beginning of this century by Breitkopf and Härtel, appeared under the title: „F. G. Handel's Oratorio of the *Messiah*, after W. A. Mozart's arrangement“ („*Bearbeitung*“). Here the word „after“ is worthy of notice as probably intending to express the fact that Mozart was not to be considered solely responsible for the arrangement of the work, as has heretofore been supposed. This misunderstanding could easily have been obviated, if the publisher of the work had given us exact information as to the part to be ascribed to Mozart, and that due to another hand, exerting, as we shall see, upon it an undoubted influence.

The services of E. F. Baumgart cannot be overestimated for discovering and calling attention to the fact of Adam Hiller's authorship of the arrangement of the Aria „If God be for us“ in the third part of the *Messiah*. In his article entitled „A defect in Mozart's score of the *Messiah*“, which appeared in 1862 in the „*Niederrheinische Musikzeitung*“, he showed that the Soprano Aria „If God be for us“ was copied note for note from the manuscript arrangement of the *Messiah* by Adam Hiller, and this aria justly gave much offence to critics. All impartial judges will assent to the further suggestions of Baumgart's article.

Julius Schäffer of Breslau has since then discussed the question several times; most elaborately in the 43<sup>d</sup> and 44<sup>th</sup> numbers of the 12<sup>th</sup> volume of the „*Musikalisches Wochenblatt*“. As the other musical papers neglected to take the least notice of the subject, the theory of Mozart's mistakes in the score of the *Messiah* unfortunately gained ground.

I can concur in the statements of Baumgart and Schäffer, as I have access in Halle to a copy of the Hiller score, which is indeed full of extraordinary things.

Not only the aria „If God be for us“, but other passages occurring in the Choruses and Arias plainly confirm the supposition that Hiller's arrangement

mit Sicherheit hervor, dass Adam Hiller's Bearbeitung bei der Herausgabe der Mozart'schen Partitur benutzt wurde. Diese Einzelheiten haben desgleichen Anlass zu abfälligen Urtheilen gegeben, denn sie bestehen in rücksichtslosen Umgestaltungen der Händel'schen Originalstimmen, welche doch unter jeder Bedingung intact bleiben mussten.

Ausser diesen, das Original schädigenden Uebelständen, zeigt die Mozart'sche Partitur eine grosse Menge in der Harmonie unausgeführt gebliebener Stellen, die der Meister ohne Zweifel für das hinzutretende Accompagnement offen liess, wie es ebenfalls in seinen Bearbeitungen des Alexanderfestes, der Cäcilien-Ode und des Pastorale Acis und Galatea geschehen ist. Dass diese leeren Stellen — sie finden sich zumeist in den Arien, doch sind auch einige Chöre davon nicht frei geblieben — in der Harmonie ergänzt werden müssen, steht fest und wird auch jetzt allerseits zugegeben.

Als ein weiteres Bedenken gegen die Mozart'sche Partitur stellt sich die Unterlage des deutschen Textes heraus. Bei derselben hat man sich augenscheinlich viel zu ängstlich an die Worte der Bibelübersetzung Luther's gehalten und ihnen zu Liebe Händel's energische Declamation oft gewaltsam abgeändert; es sei hier nur an den Anfang des Chores: "Surely he hath borne our griefs" erinnert. Die Uebersetzung mit den Worten: „Fürwahr, fürwahr, er trug unsere Schuld“, welche eine völlige Umänderung des Händel'schen Tonsatzes nothwendig machte, findet sich auch schon in der Partitur Adam Hiller's. Die Kritik hat mit Recht gegen derartige Abweichungen Protest eingelegt und ist daraufhin in den meisten der neueren Clavierauszüge der Anfang jenes Chores mit dem Tonsatze des Originals in Uebereinstimmung gebracht worden.

Endlich fehlen in Mozart's Bearbeitung die beiden auf die Himmelfahrt Christi bezüglichen Nummern, von denen die Bassarie: „Du fuhrest in die Höh“, zu den herrlichsten Stücken der Partitur gehört. Die der biblischen Ueberlieferung gegenüber fühlbare Lücke ist im Originale vermieden.

Im Hinblick auf solche Missstände, lag es schon längst in meinem Wunsche, nach Kräften zu deren Beseitigung beitragen zu können. Stets hielt mich jedoch davon die leicht begreifliche Scheu ab, Hand an ein Werk zu legen, dass sich trotzallem der lebhaftesten Sympathien des musikalischen Publicums nicht nur in Deutschland, sondern auch in England und Amerika seit fast einem Jahrhunderte erfreute. Nur die historische Schule, als deren Vertreter ich hier namentlich Thibaut und Chrysander

was made use of by the publishers of Mozart's score. These passages have also given rise to dissenting opinions, as they contain unwarrantable alterations in Handel's original parts, which should, unconditionally, have remained absolutely intact.

Beside these injuries done to Mozart's original score, many passages remain incomplete in the harmony, having undoubtedly been left so by the master for an additional accompaniment, as in his arrangements of "Alexander's Feast", the "Cecilia Ode" and the Pastorale "Acis and Galatea". It is now universally admitted that these unfinished passages in the harmony ought to be completed. They occur chiefly in the Arias, but are also to be found in a few of the Choruses.

The introduction of the German libretto forms an additional objection to the Mozart-Score. The words of Luther's translation of the Bible were too literally followed, and for their sake Handel's expressive declamation was completely changed. For instance, the beginning of the Chorus "Surely He hath borne with our griefs" was translated by the words: "Fürwahr, fürwahr, er trug unsere Schuld", which made a complete alteration of Handel's musical libretto necessary. This alteration already existed in Adam Hiller's score. Critics have justly protested against such changes, and consequently in most Piano-scores the beginning of this Chorus has been altered so as to agree with the original text.

Finally, the two numbers on the Ascension are missing in Mozart's arrangement. In the original the continuity of the biblical text is preserved and the Bass Aria "Thou art gone up on high" is one of the grandest pieces in the whole score.

It has long been my desire to do everything in my power to remove these defects, but it can easily be conceived that I was prevented by a natural diffidence from touching a work, which, in spite of these imperfections, has received for nearly a century the warmest admiration of the musical publics of Germany, England and America. The historical school alone, represented chiefly by Thibaut and Chrysander, has not joined

anführen will, stimmte nicht in den allgemeinen Beifall ein. Ihre heftigen Angriffe auf Mozart forderten dazu heraus, ja machten es schlechterdings zur Pflicht, des Meisters Namen hinsichtlich der Bearbeitungsfrage von Vorwürfen zu reinigen, die bei kritischer Würdigung des Sachverhaltes gar nicht erhoben werden durften. So entschloss ich mich denn, meine Zurückhaltung aufzugeben. Zunächst war ich bemüht, das auszuschneiden, was Mozart unmöglich gesetzt haben konnte, musste hierbei aber, da die handschriftliche Partitur Mozart's spurlos verschwunden ist, lediglich dem eigenen Urtheile über das zu Beseitigende oder Abzuändernde folgen. Ich erkläre ausdrücklich, die volle Verantwortlichkeit (immer mit Ausnahme der Arie: „Ist Gott für uns“, wo ja die Thatsache des Eingreifens einer fremden Hand unzweifelhaft feststeht) dafür zu übernehmen. Die infolge solcher Ausschneidungen und Abänderungen entstehenden Lücken ergänzte ich im engsten Anschluss an die Stilformen Händel's, behielt jedoch im Uebrigen jede Note gewissenhaft bei, die den Stempel des Mozart'schen Genius an sich trug. In Sonderheit blieben die bis in's kleinste Detail fertig gestellten Nummern, in denen wir ja Leistungen besitzen, welche hinsichtlich des Tonsatzes für die Ausführungen des Accompagnements geradezu mustergültig sind, unversehrt bestehen. Sie sind es nicht allein wegen ihrer genialen Fassung, sondern namentlich auch darum, weil zu der Zeit, in der sie entstanden, die Traditionen des Accompagnements in der Praxis noch lebendig waren: — Mozart wird mithin vollkommen darüber im Klaren gewesen sein, was man sich überhaupt auf diesem Gebiete erlauben durfte und was nicht. —

Hinsichtlich jener in der Harmonie unausgeführt gebliebenen Stellen ist nur zu bemerken, dass sie sowohl in den Chören, als auch in den Arien von mir sorgfältig im Tonsatze für die Orchesterinstrumente ausgearbeitet wurden. Wo es anging, benutzte ich dazu das von Mozart angewandte Tonmaterial, um auf diese Weise einen möglichst einheitlichen Verlauf zu sichern. — Den neu hinzutretenden Satz markirt die vorliegende Ausgabe durch das Zeichen (F.), den Mozart's durch das Zeichen (M.) und den des Originals durch das Zeichen (H.); wo endlich meine Ausführung in den von Mozart benutzten Instrumenten sich fortsetzt, steht das Zeichen (M. F.).

Ferner wurde dem Vocalsatze dieser Ausgabe neben der deutschen Uebersetzung noch der englische Text untergelegt. Wo beide Sprachen in

in the universal applause. Their violent attacks upon Mozart made it not merely advisable, but an absolute duty, to clear the master's name from reproaches regarding these additional accompaniments; reproaches which would never have been made, had the circumstances of the case been fully understood. Resolving finally to sacrifice my personal unwillingness, I began in the first place by discarding those passages which could not possibly be ascribed to Mozart's authorship. While thus discarding and altering I had to rely entirely upon my own judgment, as Mozart's original manuscript-score has totally disappeared. With the exception of the Aria "If God be for us", in which traces of a foreign hand are plainly evident, I declare emphatically that I assume the whole responsibility of such alterations and omissions. I have completed them in closest harmony with the original style of Handel, and have yet conscientiously retained every note which bears the stamp of Mozart's genius, while leaving untouched such portions as were completely finished.

These finished portions may be taken as models of the most perfect musical form, when it is that they are considered not only works of genius, but furthermore, that at the period when they were written, the old traditions regarding accompaniments were still in force. Undoubtedly Mozart had very definite ideas as to what liberties might or might not be taken in the matter.

As regards those passages where the harmonies have been left imperfect, I need only say that I have carefully completed the choruses as well as arias in orchestral form. As often as possible I have made use of the instrumentation employed by Mozart, so as to ensure consistency as far as practicable.

The newly-added passages are distinguished in the present edition by the letter F., those added by Mozart by the letter M., and those found in the original score by the letter H.; lastly the letters M. F. are used to designate those parts where I made use of Mozart's instrumentation.

The English libretto is given in this edition together with the German translation. Where the languages differ in the number of syllables, the small notes



der Silbenzahl von einander abweichen, gelten die kleinen Noten den englischen Worten, die grossen den deutschen; übrigens bin ich nach Kräften bemüht gewesen, hierin eine einheitliche Form herzustellen, besonders so charakteristischen Zügen gegenüber, wie: „flohn wir zerstreut“, in dem Chore „der Herde gleich“. Hin und wieder hat mir dabei die Uebersetzung des Messias von Herder gute Dienste geleistet. Dass der Text der Mozart'schen Partitur Händel's Accente häufig unberücksichtigt lässt, ist eine Thatsache, der Abhilfe geschafft werden musste, wenn das Original in möglichster Reinheit und vollwirkend dastehen soll. Ueberall liess sich Gleichmässigkeit in der Declamation für beide Sprachen leider nicht erzielen.

Die zwei in Mozart's Partitur fehlenden Nummern, also der Chor „Lobsingt dem ew'gen Sohn“ und die Bassarie „Du fuhrest in die Höh“ sind von mir an der rechten Stelle eingefügt worden. —

Es erübrigt nur noch wegen einiger Punkte, die vielleicht Anlass zu Missverständnissen bieten könnten, Auskunft zu geben.

In den Chören „Er wird sie reinigen“, „denn es ist uns ein Kind geboren“ und „sein Joch ist sanft“, folgte ich den Einrichtungen der Mozart'schen Partitur und liess Solostimmen mit dem vollen Chore abwechseln. Bekanntlich liegen diesen Nummern drei der italienischen Kammerduette zu Grunde: sie tragen daher an vielen Stellen Spuren des Solo-gesanges auch in der neuen Form an sich. Doch möge es dem Ermessen des Dirigenten anheimgestellt bleiben, wie er sich in den vorliegenden Fällen verhalten will.

Die Begleitung der Secco-Recitative des Messias richtete ich für das Streichquartett ein. Gestatten jedoch die räumlichen Verhältnisse die Aufstellung eines Flügels, so ist derselbe als Begleitungsmaterial vorzuziehen und zwar nach meiner Ansicht ohne Hinzutritt der Contrabässe. Die Uebertragung der Harmonie auf den Flügel lässt sich leicht bewerkstelligen.

Für den ersten Theil der Bassarie „Sie schallt die Posaun“, gab ich der abgekürzten Form in Mozart's Partitur den Vorzug, denn das Original dehnt sich mit dem von Händel vorgeschriebenen Da Capo über 369 Tacte aus — eine Länge, die schon aus praktischen Gründen zu beanstanden sein dürfte. Den tiefsinnigen Mittelsatz derselben — er fehlt in der ebengenannten Ausgabe — bringe ich dagegen unverkürzt. — Ausserdem wurde noch die seltsame, schwerlich auf Mozart zurückzuführende Vortragsbezeichnung dieser Arie: „Pom-

refer to the English words, the large notes to the German. I have, however, taken pains to preserve continuity of form, especially in such characteristic passages as “have gone astray” (“flohn wir zerstreut”) in the Chorus beginning “All we like sheep”. I have also been able to make occasional use of Herder's translation of the Messiah. That Mozart in his score should often disregard Handel's declamation, is a matter that needs remedying, if it is desirable to reproduce the original as clearly and as forcibly as possible. It was unfortunately out of the question to preserve entire uniformity in the declamation of the two languages.

The Chorus “Let all the angels of God” and the Bass Aria “Thou art gone up on high”, which are both wanting in Mozart's score, have been inserted by me in their proper places.

I only need further mention a few points that might perhaps cause some misunderstanding.

In the Choruses “And He shall purify”, “For unto us a child is born” and “His yoke is easy” I followed the arrangement in Mozart's score, and made the solo parts alternate with those given to the full chorus. It is well known that these choruses are founded on three of Handel's Italian Chamber Duets; and they bear on this account traces of vocal-solo-compositions in their new form. In such cases, however, the conductor must be left to the exercise of his own judgment.

I have used the string quartette as an accompaniment to the Secco-Recitatives of the Messiah. It is preferable, however, to accompany these recitatives with a grand piano (in my opinion without the addition of the double basses) if the space at command allows its introduction. The harmonies can easily be arranged for the piano.

In the first part of the Bass Aria “The trumpet shall sound” I have used the shorter form given by Mozart in preference to that in the original score, which together with the Da Capo extends over 369 bars — a length that is objectionable for practical reasons. On the other hand, I give the whole of the noble middle-part, which was left out in Mozart's score. Beside this I have changed the extraordinary tempo mark in this aria, which can hardly be attributed to Mozart, “Pom-

poso ma non troppo“ beseitigt und dafür die des Originals: „Pomposo ma non Allegro“ wieder hergestellt.

Am Schlusse der Sopranarie „Erwach' zu Liedern der Wonne“, legte ich eine Cadenz ein, die aus dem Figurenwerke der Cantilene gezogen wurde; wer mit ihr nicht einverstanden ist, mag sie ruhig weglassen.

Die von mir ausgesetzte Orgelstimme begleitet die Chöre nicht durchgehend, sondern tritt nur als Verstärkungsmittel bei den entscheidenden Stellen ein. Wünscht man eine ausgedehntere Betheiligung der Orgel, so kann deren Tonsatz unschwer den Singstimmen der Chöre des Originals entnommen werden.

Endlich bemerke ich noch, dass mir als Material für die kritischen Untersuchungen folgende Partituren vorlagen: 1) die erwähnte, bei Breitkopf & Härtel erschienene, 2) die von Peters publicirte, 3) die Ausgabe der Handel-Society in London und 4) das Fac-simile of the autograph score of Messiah by Handel.

Vollkommen bewusst bin ich mir des Wagnisses, auf Grund der Mozart'schen Partitur eine neue Ausgabe des Messias zu veröffentlichen, weil die Menschen ein Werk, das ihnen so tief ins Herz gewachsen ist, wie jenes, nicht leicht wieder aufgeben werden. Da jedoch meine Ausgabe Händel's Oratorium in allen Theilen für Aufführungen fertig stellt, dabei den künstlerischen Ausdruck Mozart's hoch in Ehren hält und ihr Streben zumeist darauf richtet, bedenkliche Zusätze fremder Hand aus dem Wege zu räumen, so gebe ich mich der Hoffnung hin, dass man in nicht allzuferner Zeit von ihr in weiteren Kreisen Gebrauch machen wird: ein Wunsch, den mir ausserdem die schuldige Rücksicht auf die bedeutenden Opfer der Verlagshandlung nahe genug legt.

Halle, im Mai 1884.

Robert Franz.

poso ma non troppo” to “Pomposo ma non allegro” as it is given in the original score.

I have inserted a cadence taken from the figural parts of the cantilena at the end of the Soprano Aria “Rejoice, o daughter of Zion”; this can however easily be omitted if exception be taken to it.

I have not made use of the organ as an accompaniment throughout to the Choruses, but only in order to give greater emphasis to certain passages. More use can be made of the organ, if such be considered desirable, by writing out a more extended part for it from the vocal parts of the Choruses as they stand in the original.

In conclusion I have only to add that I have used the following works as material in my investigations: 1. The above mentioned score published by Breitkopf and Härtel; 2. The score published by Peters of Leipsic; 3. The edition of the London Handel Society; 4. “Facsimile of the autograph score of the Messiah by Handel”.

I am well aware that it is a bold undertaking to publish a new edition of the Messiah founded on Mozart's score, in view of the fact that the public are reluctant to give up any part of a work that has taken root with them so deeply as this has. But as my edition places Handel's oratorio in a complete condition for public performances, and as the greatest respect is paid to the artistic value of Mozart's work by the attempt to free it from unallowable additions, I may be permitted to hope that it will be made use of in ever-widening circles: a hope the fulfilment of which is, considering the important sacrifices he has made in order to further my work, only due to the publisher.

Halle, May 1884.

Robert Franz.

# INHALT.

	Pag.		Pag.
Ouverture .....	3.	Nº 26. Coro. Er trauete Gott .....	169.
<b>I. Theil.</b>			
Nº 1. Recitativo. (Tenor.) Tröstet Zion! .....	6.	✓" 27. Recitativo. (Sopran.) Deine Schmach bricht ihm sein Herz... 177.	177.
" 2. Aria. (Tenor.) Alle Thale .....	8.	✓" 28. Aria. (Sopran.) Schau' hin und sieh' .....	178.
" 3. Coro. Denn die Ehre des Herrn .....	15.	" 29. Recitativo. (Sopran.) Er ist dahin .....	179.
" 4. Recitativo. (Bass.) So spricht der Herr .....	29.	" 30. Aria. (Sopran.) Doch du liessst ihn im Grabe nicht .....	179.
" 5. Aria. (Bass.) Wer mag den Tag .....	31.	✓" 31. Coro. Hoch thut euch auf .....	183.
" 6. Coro. Er wird sie reinigen .....	42.	" 32. Recitativo. (Tenor.) Zu welchem der Engel .....	200.
" 7. Recitativo. (Alt.) Denn siehe da, der Verhelss'ne .....	53.	" 33. Coro. Lobsingt dem ewigen Sohn .....	201.
" 8. Aria. (Alt.) O du, die Wonne verkündet .....	54.	" 34. Aria. (Bass.) Du fuhrest in die Höh' .....	205.
" 9. Coro. O du, die Wonne verkündet .....	63.	" 35. Coro. Gross war die Menge der Boten .....	210.
" 10. Recitativo. (Bass.) Blicke auf! Dunkel bedecket die Erde... 70.	70.	" 36. Aria. (Sopran.) Wie lieblich ist der Boten Schritt .....	217.
" 11. Aria. (Bass.) Das Volk, das im Dunkeln wandelt .....	71.	" 37. Coro. Ihr Schall gehet aus .....	220.
" 12. Coro. Denn es ist uns ein Kind geboren .....	77.	✓" 38. Aria. (Bass.) Warum entbrennen die Heiden .....	227.
" 13. Sinfonia pastorale. ....	95.	" 39. Coro. Auf, zerreisset ihre Bande .....	239.
" 14. Recitativo. (Sopran.) Es waren Hirten .....	97.	✓" 40. Recitativo. (Tenor.) Aber der im Himmel wohnet .....	246.
" 15. Coro. Ehre sei Gott .....	99.	✓" 41. Aria. (Tenor.) Du zerschlägst sie .....	246.
" 16. Aria. (Sopran.) Erwach' zu Liedern der Wonne .....	107.	✓" 42. Coro. Halleluja! .....	251.
" 17. Recitativo. (Sopran.) Dann thut das Auge .....	118.	<b>III. Theil.</b>	
" 18. Aria. (Sopran.) Er weidet seine Heerde .....	118.	✓" 43. Aria. (Sopran.) Ich weiss, dass mein Erlöser lebet .....	270.
" 19. Coro. Sein Joch ist sanft .....	121.	✓" 44. Coro. Wie durch einen der Tod .....	278.
<b>II. Theil.</b>			
" 20. Coro. Sieh', das ist Gottes Lamm .....	128.	✓" 45. Recitativo. (Bass.) Vernehmt! Ich sprech' ein Geheimniss aus. 282.	282.
" 21. Aria. (Alt.) Er ward verschmähet .....	136.	✓" 46. Aria. (Bass.) Sie schallt die Posaun' .....	282.
" 22. Coro. Wahrlich, er trug unsre Qual .....	141.	" 47. Recitativo. (Alt.) Dann wird erfüllt das Wort .....	291.
" 23. Coro. Durch seine Wunden sind wir geheilet .....	148.	" 48. Duetto. (Alt u. Tenor.) O Grab, wo ist dein Sieg .....	291.
" 24. Coro. Der Heerde gleich .....	152.	" 49. Coro. Drum Dank sei dir Gott .....	295.
" 25. Recitativo. (Sopran.) Und alle, die ihn sehen .....	168.	" 50. Aria. (Sopran.) Ist Gott nur für uns .....	302.
		✓" 51. Coro. Würdig ist das Lamm .....	308.
		✓" 52. Coro. Amen! .....	325.

# DER MESSIAS.

# THE MESSIAH.

*IN 4* *2nd time*  
*w/ woodwind part*

## Overture.

G. F. Händel.

Grave. M. M. ♩ = 54.

Corni in G.  
(M.)

Tromboni.  
(M.)

Fagotti.  
(M.)

Violino I.  
(H.)

Violino II.  
(H.)

Viola.  
(H.)

Bassi.  
(H.)

Man.

Organo.

Ped.

The musical score is arranged in systems. The first system includes parts for Corni in G, Tromboni, Fagotti, Violino I, Violino II, Viola, Bassi, Man. (Mandolin), Organo, and Ped. (Pedal). The second system continues the orchestration with a repeat sign and first and second endings. The score is written in G major and common time, with a tempo marking of Grave and a metronome marking of ♩ = 54. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, dynamics (f), and trills (tr).

Allegro moderato. (♩ = 112.)

Violino I. (H.) *mf*

Violino II. (H.) *mf*

Viola. (H.)

Bassi. (H.)

*f* *p*

*p*

*cresc.*

*f* *p*

*cresc.* *f* *p*

First system of musical notation, featuring four staves (two treble and two bass clefs). The music is in a key with one sharp (F#) and a common time signature. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The word "cresc." is written below the second, third, and fourth staves.

Second system of musical notation, continuing the piece. It features four staves. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The word "f" is written below the second, third, and fourth staves.

Third system of musical notation, continuing the piece. It features four staves. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The words "f", "cresc.", and "ff" are written below the staves.

Fourth system of musical notation, continuing the piece. It features four staves. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The words "mf", "cresc.", and "ff" are written below the staves.

Fifth system of musical notation, continuing the piece. It features four staves. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves provide harmonic support. The words "f", "breit.", and "tr" are written above the staves. The instruction "col Organo." is written below the fourth staff.

# I. Theil.      Parte I.

## 1. RECITATIVO.

Jesaias XL. 1. 2. 3.

8  
Larghetto. (♩ = 80.)

Clarinetten in A.  
(F.)  
Fagotti.  
(F.)  
Violino I.  
(H.)  
Violino II.  
(H.)  
Viola.  
(H.)  
TENORE.  
Bassi.  
(H.)

Trö - stet.  
Comfort ye!      trö - Com -

Larghetto.

- - stet, trö - stet Zi-on!      Trö - stet.      tröt - - stet, trö - stet Zi-on.      spricht eu'r Gott,  
- - fort ye, my people!      Com - fort ye!      Com - - fort ye, my people!      saith your God,

spricht eu'r Gott.      Vell.      Sprecht ihr Boten freundlich mit Je - ru - salem, sprecht ihr Boten freundlich mit Je -  
saith your God.      speak ye com - for - ta - bly to Je - ru - salem. speak ye com - for - ta - bly to Je -

p. TUTTI.  
6300

ru-salem, und pre-di-get ihr, dass ihre Rit - terschaft, die Rit - terschaft nun ein Ende hat, dass ih-re Mis-sethat ver-  
 ru-salem, and cry un-to her that her war - fare, her war - fare is accom-plied, that her i - ni - quity is

*mf* *p* *dim.*

geben ist, dass ih-re Mis-sethat ver-ge - ben ist. Vernehmt die  
 par - don'd. that her i - ni - qui - ty is par - don'd. The voice of

*mf* *p* *f* *ad libitum.* *Recitativo.*

Stimme des Pre-digers in der Wü - sten, be - rei-tet dem Herrn den Weg, und bah - net die Pfade der Wüsten unserm Gott.  
 him that crieth in the wil-derness, prepare ye the way of the Lord, make straight in the desert a highway for our God.

*f*



2. ARIA.

Andante. (♩ = 80) <sup>56</sup>

Jesaias XL. 4.

Ritornell.

Flauti. (M.)

Clarineti in A. (F.)

Fagotti. (M.F.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

TENORE.

Bassi. (H.)

Andante.

Accomp.

Al-le Tha-le, Every val-ley, al-le Thale— ev-ry val-ley—

— macht hoch und er-ha-ben.      macht hoch — und er ha -  
 — shall be ex - al-ted,      shall be — ex-al -

- ben, hoch und er - ha - ben, machthoch und erha -  
 - ted, shall be ex - al - ted, shall be ex - al -





- ben, al - le Tha - le.  
 - ted, ev - ry val - ley,

al - le Tha - le macht hoch und erha - ben.  
 ev - ry val - ley shall be ex - al - ted.

*Vell.*  
*f* *p* *TUTTI.* *cresc.*

*Viel*

*tr*

*p*

*p*

*p*

*p*

*p*

und senkt die Ber - ge und Hü - gel vor ihm; macht eb' - ne Bahn, macht eb' - ne Bahn, macht  
 and ev - ry mountain and hill made low, the crooked straight, the crooked straight, the

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p*

*tr*

*p*

*p*

eb' - ne Bahn. und das Rau - he macht gleich. und das Rau - he macht gleich. und was rauh ist macht  
 crooked straight, and the rough pla - ces plain. and the rough pla - ces plain. and the rough pla - ces

Tempo I.  
Ritornell.

*p cresc. f* *ten. breit.* *p p f* *a 2*

*p cresc. f* *mf* *f*

*p cresc. f* *mf* *f*

*f mf* *f* *f*

*f* *mf* *f* **Tempo I.**

gleich \_\_\_\_\_,  
plain \_\_\_\_\_,

macht eb' ne Bahn, und macht was rauh ist, gleich.  
the crooked straight, and the rough pla - ces plain.

*f mf p f*

*p cresc. f*

*p cresc. f*

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

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

*f f*

*f f*

*Chorus*

3. CORO.

Allegro. (♩ = 120.)

Jesaias XL.5.

Oboi. (M.)

Clarineti in A. (M.-F.)

Fagotti. (M.-F.)

Corni in A. (M.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man.

Organo. (F.)

Ped.



mf tr f mf

a 2

f

Denn die Eh - re, die Eh - re des Herrn,  
And the glo - ry, the glory of the Lord,

Denn die Eh - re, die Eh - re des Herrn,  
And the glo - ry, the glory of the Lord,

Denn die Eh - re, die Eh - re des Herrn wird of - fen - ha -  
And the glo - ry, the glory of the Lord shall be re - vea -

f mf

Denn die Eh - re, die Eh - re des Herrn wird  
And the glo - ry, the glory of the Lord shall

mf f mf

Handwritten note: *rit.*

*mf*

wird of - fen - ba - - ret.      denn die Eh - re, die Eh - re des Herrn  
 shall be re - vea - - led.      and the glo - ry, the glo - ry of the Lord

*mf*

wird of - fen - ba - ret,      of - fen - ba - -  
 shall be re - vea - led,      be re - vea - -

- ret,      denn die Eh - re, die Eh - re des Herrn,      wird of - fen -  
 - led,      and the glo - ry, the glo - ry of the Lord      shall be re -

of - fen - ba - - ret.      wird of - fen - baret,  
 be re - vea - - led,      shall be re - vealed,

First system of musical notation, including treble and bass staves with various musical notations such as notes, rests, and dynamic markings like *f* and *a 2*.

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics are in German and English.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, primarily piano accompaniment.

denn die Eh-re, die Eh - re des Herrn wird of-fen-ba - ret,  
and the glo-ry, the glory of the Lord shall be re-vea - led.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are also treble clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* (mezzo-forte) and *f* (forte) are indicated throughout. Trills (tr) are present in the upper staves.

The second system of the musical score includes vocal lines and piano accompaniment. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are also treble clefs. The lyrics are written in German and English. Dynamics such as *mf* and *f* are indicated.

Al - les Volk mit ein - ander wird se - hen.  
 And all flesh shall see it to - ge ther.

Al - les Volk mit ein - ander wird  
 And all flesh shall see it to -

The third system of the musical score consists of three staves. The top two are treble clefs, and the bottom one is a bass clef. The music includes various rhythmic patterns and rests. Dynamics such as *mf* and *f* are indicated.

Al-les Volk mit ein-an-der wird se-hen, dass Je-ho-  
*And all flesh shall see it to-ge-ther, for the mouth*

al-les Volk mit ein-an-der wird se-hen. al-les  
*And all flesh shall see it to-ge-ther, and all*

se-hen, dass Je-ho-vahs Mund ge-re-det hat, al-les  
*ge-ther, for the mouth of the Lord hath spoken it, and all*

Dass Je-ho-vahs Mund ge-re-det hat, al-les  
*For the mouth of the Lord hath spoken it, and all*

Musical score for the first system, featuring vocal lines and piano accompaniment in G major and 2/4 time. The score includes dynamic markings such as *mf* and *v. bl.* (very blue).

vahs    Mund ge - re - det hat,  
of the Lord hath spo - ken it,

Volk mit ein - an - der wird se - hen, al - les Volk, al - les Volk mit ein - ander wird se - hen.  
flesh shall see it to - ge - ther and all flesh, and all flesh shall see it to - ge - ther,

Volk mit ein - an - der wird se - hen, al - les Volk mit ein - an - der wird se - hen dass Je -  
flesh shall see it to - ge - ther, and all flesh shall see it to - ge - ther, the

Volk mit ein - an - der wird se - hen, dass Je -  
flesh shall see it to - ge - ther, for the

Musical score for the second system, including German and English lyrics and dynamic markings like *mf* and *f*.

Musical score for the third system, primarily piano accompaniment.

Musical score for the first system, featuring piano accompaniment with multiple staves. The music is in a major key with a key signature of two sharps (F# and C#). It includes dynamic markings such as 'f' and 'a 2'.

<i>f</i>	al-les and all	Volk mit ein flesh shall	- an-der wird see it to	se - -ge-	- hen. - ther.			Denn die And the	Eh - re, die glo-ry, the	Eh - re des glory of the
<i>f</i>	al-les and all	Volk mit ein flesh shall	- an-der wird see it to	se - -ge-	- hen. - ther.			Denn die And the	Eh - re, die glo-ry, the	Eh - re des glory of the
	ho - mouth	- vahs of the	Mund ge - Lord hath	re - spo -	det hat. ken it.			Denn die And the	Eh - re, die glo-ry, the	Eh - re des glory of the
	ho - mouth	- vahs of the	Mund ge - Lord hath	re - spo -	det hat. ken it.			Denn die And the	Eh - re, die glo-ry, the	Eh - re des glory of the

Musical score for the second system, featuring piano accompaniment with multiple staves. The music continues from the first system.

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the third staff is the Bass line, and the bottom three staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a homophonic style with clear harmonic support.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are written in German and English. The German lyrics are: "Herrn al-les Volk mit ein-an-der wird se-hen, denn die Eh-re, die Eh-re des Herrn wird". The English lyrics are: "Lord, and all flesh shall see it to-ge-ther, the mouth of the Lord hath spo-ken it." The system continues with piano accompaniment staves.

The third system of the musical score is primarily piano accompaniment, consisting of three staves. It continues the harmonic and rhythmic patterns established in the previous systems.





Musical score for the first system, featuring vocal lines and piano accompaniment in G major.

re - det hat, ge - re - - det hat, denn die  
 spo - ken it, hath spo - - ken it, and the

ho - valis Mund ge - re - det hat, al - les Volk wird se - hen, wird  
 mouth of the Lord hath spo - ken it, and all flesh shall see it to -

Herrn wird of - fen - ba - - - - - ret, al - les Volk wird se - hen, wird  
 Lord shall be re - vea - - - - - led, and all flesh shall see it to -

denn die Eh-re, die Eh - re des Herrn wird of - fen - ba - - ret, al - les Volk mit ein - an - der wird  
 and the glory, the glory of the Lord shall be re - vea - led, and all flesh shall see it to -

TUTTI.

Musical score for the third system, showing piano accompaniment for the 'Tutti' section.



The first system of the musical score consists of seven staves. The top two staves are vocal staves in treble clef, with a key signature of two sharps (F# and C#). The bottom five staves are piano accompaniment, including a bass line in bass clef and four staves of chords in treble clef.

The second system of the musical score includes lyrics in German and English. The lyrics are arranged in four lines, corresponding to the vocal staves. The German lyrics are: "al - les Volk mit ein - an - der wird se - hen.wird se - hen.dass Je - ho vahs", "ba - ret. al - les Volk wird se - hen.wird se - hen.wird se - hen, dass Je - ho - vahs", "of - fen - ba - - ret, al - les Volk mit ein - an - der wird se - hen.wird se - hen, dass Je - ho - vahs", and "ret.of - fen - ba - - ret,dass Je - ho - - vahs Mund ge - re - det hat. dass Je - ho - vahs". The English lyrics are: "and all flesh shall see it to - ge - ther, to - ge - ther.for the mouth of the", "vea - led, and all flesh shall see it to - ge - ther, to - ge - ther.for the mouth of the", "be - re - vea - led,and all flesh shall see it to - ge - ther to - ge - ther.for the mouth of the", and " - led, re - vea - - led.for the mouth of the Lord hath spo - ken it, for the mouth of the".

The third system of the musical score consists of five staves, all of which are piano accompaniment. It includes a bass line in bass clef and four staves of chords in treble clef.



### 4. RECITATIVO.

Haggai II. 6. 7.  
Maleachi III. 1.

Allegro maestoso. (♩ = 76.)

Violino I. (H.) *f*

Violino II. (H.) *f*

Viola. (H.) *f*

BASSO.

Bassi. (H.) *f*

So spricht der Herr, Gott Ze-ba-oth:      Noch ei-ne kleine Zeit,      und ich be-  
*Thus saith the Lord, the Lord of Hosts:      Yet once a litt-le while,      and I will*

weg'      den Him-mel und die Er-de, das Meer und das Trockne;  
*shake      the Heav'ns and the Earth, the sea and the dry land;*

ja, ich be - weg'      , ja ich be - weg  
*and I will shake      , and I will shake*

Bass

Vello.

—, die Heiden be - weg' ich, den Himmel, die Er - de, das Meer, das Trockne be - weg' ich, spricht  
*all nations; I'll shake the Heav'ns, the Earth, the sea, the dry land, all nations I'll*

Basso. Bassi

Vello. *Torig. correct*

Gott: wenn nun der Trost al - ler  
*shake; and the de - sire of all*

Völ - ker er - scheint. Der Herr, den ihr sucht, kommt plötz - lich zu sei - nem Tempel, und der  
*na - tions shall come. The Lord whom ye seek, shall sud - den - ly come to his temple, ev'n the*

En - gel des Bun - des, dess ihr begeh - ret, o sieh', sieh' er kommt, spricht Gott der Herr.  
*Messenger of the Co - venant, whom ye delight in, behold, he shall come, saith the Lord of Hosts.*

5. ARIA.

Larghetto. (♩ = 88.)

Maleachi III. 2.

Ritornell.

a 2

Flauti.  
(M.)  
Oboi.  
(M.)  
Clarinetti in B.  
(F.)

Fagotti.  
(M.-F.)

Violino I.  
(H.)

Violino II.  
(H.)

Viola.  
(H.)

BASSO.

Bassi.  
(H.)

Musical score for woodwinds and strings. The Flauti (M.), Oboi (M.), and Fagotti (M.-F.) parts are marked with *f* and *a 2*. The Violino I, Violino II, and Viola parts are also marked with *f*. The BASSO part is marked with *f*. The score is in 3/8 time and features a melodic line with various ornaments and dynamics.

Larghetto. *f*

Accompagnement.

Piano accompaniment score. The right hand (treble clef) features a complex texture with chords and moving lines, marked with *p* and *f*. The left hand (bass clef) provides a steady bass line, marked with *p* and *f*. The score is in 3/8 time and includes various dynamic markings and articulation.

Wer mag den Tag seiner Zukunft er-leiden,  
But who may a-bide the day of his coming,

und wer be-steht, wenn er er-scheinet? wer be-  
and who shall stand, when he ap-peareth? who shall

Vocal line score. The vocal staff (treble clef) contains the lyrics. The bass staff (bass clef) provides a supporting bass line, marked with *p* and *f*. The score is in 3/8 time and includes various dynamic markings and articulation.





*p*

*p*

*tr*

*cresc.*

wenn er er - schei - - - - - net, wenn er er - schei -  
 when he ap - pear - - - - - eth, when he ap - pear -

Basso

Ritornell.  
 Prestissimo. (♩ = 120.)

Vello.

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

net?  
 eth?

Prestissimo.

*cresc.*

*f*

Accompagnement.

Denn er ent - flammt — wie des Schmel - - - zers Feu - er,  
 For he is like — a re - fi - - - - ner's fire —.

denn er ent - flammt — wie des Schmel - - - - -  
 for he is like — a re - fi - - - - -

- - - - zers Feu - er. Wer be - - - steht, wenn er er -  
 - - - - ner's fire. Who shall stand, when he ap -

scheidet? denn er entflammt; er ent - flammt  
 pear-eth? for he is like a re - fi -

*fp*      *fp*      *fp*      *fp*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It features a melodic line with dynamic markings of *f* (forte) and *p* (piano) alternating throughout. The piano accompaniment is written in two staves: the upper staff has a treble clef and the lower staff has a bass clef. The piano part includes chords and arpeggiated figures, with dynamic markings of *f*, *p*, and *mf* (mezzo-forte).

ent-flammt, denn er ent-flammt wie des Schmel-  
 ner's fire, for he is like a re-fi-

The piano accompaniment for the first system continues in the lower staves. It features a steady bass line with dynamic markings of *fp* (fortissimo piano) and *mf*.

The second system of the musical score continues the vocal and piano parts. The vocal line has dynamic markings of *f* and *p*. The piano accompaniment includes a section with a handwritten number '314' in the right margin. The piano part features complex textures with arpeggiated chords and dynamic markings of *f* and *p*.

zers Feuer, und wer be steht, wenn er er-scheinet?  
 ner's fire, and who shall stand, when he ap-peareth?

The piano accompaniment for the second system continues in the lower staves, featuring dynamic markings of *p* and *f*.

Larghetto. (♩ = 88.)

Wer mag den Tag seiner Zukunft er-leiden?  
 But who may a-bide the day of his coming?

und wer be-steht, und wer be-  
 and who shall stand, and who shall

Larghetto. (♩ = 88.)

steht, wenn er er-scheinet?  
 stand, when he ap-peareth?

wenn er er-scheinet?  
 when he ap-peareth?

Dem er ent-flammt wie des  
 For he is like— a re-

*Basso*  
*Vello.*

6300

Schmel - zers Feu - er, gleich wie des Schmel - - zers Feuer, und wer, und  
 fi - - ner's fire, like a re - fi - - ner's fire, and who shall

wer he - steht, wenn er er - scheint? und wer he - steht, wenn  
 stand, when he, when he ap - peareth? and who shall stand, when

er er - schei - net? Denn er ent - flammt wie des  
 he ap - pear - eth? For he is like a re -

*f p cresc. f p*

Schnel - zers Feu - er, und wer be - steht, wenn er  
 fi - ner's fire, and who shall stand, when he

*f p*



er - - schei - net, wenn er er - - schei - net?  
 ap - - pear - eth, when he ap - - pear - eth?

Denn er ent-flammt, er ent - flammt.  
 For he is like a re - fi -

Ritornell.  
Tempo I.

Adagio.

Musical score for the first system, including vocal line and piano accompaniment. The score is in G major and 2/4 time. It features a vocal line with lyrics and piano accompaniment with various dynamics and markings.

Dynamics: *f*, *p*, *cresc.*, *f*.  
 Tempo markings: *Adagio.*, *Tempo I.*  
 Handwritten notes: "1-2-3-4" in the piano part.

Lyrics:  
 wie des Schmelzers Feu'r. Wer wird bestehn, wenn er er-schei-net?  
 - - - - - ner's fire, for he is like a re-fi-ner's fire.

Musical score for the second system, including piano accompaniment. The score continues the piano part from the first system, featuring complex rhythmic patterns and dynamics.

Dynamics: *f*, *a 2*.  
 Tempo markings: *Adagio.*, *Tempo I.*



mf p

p

mf SOLO

Er wird sie rei - ni - gen,  
And he shall pu - ri - fy,

SOLO  
mf  
Er  
And

rei - ni - gen. die Kinder Le - vi, rei - ni - gen die Kinder Le - - vi,  
pu - ri - fy, and he shall pu - ri - fy the sons of Le - - vi,

Basso Bassi

pVello.

Basso Vello.

er wird, er wird sie  
and he shall pu-ri-

er wird, er wird sie rei - ni - gen,  
and he shall pu-ri-fy

wird, er wird sie rei - ni - gen, die Kinder Le - vi,  
he shall pu-ri-fy the sons of Le - - vi,

er  
and

Musical score for piano accompaniment, including treble and bass staves with various musical notations like notes, rests, and dynamics.

rei - - - ni - gen die Kinder Le - - - vi, die  
 fy - - - the sons, the sons of Le - - - vi. the

die Kin - der Le - - - vi, die Kin - der Le -  
 the sons of Le - - - vi, the sons

er wird, er wird sie rei - - - ni -  
 and he shall pu - ri - fy the

wird, er wird sie rei - ni - gen, er wird, er wird sie rei - ni - gen, die Kin - der Le - - - vi, die Kin - der, die  
 he shall pu - ri - fy the sons, and he shall pu - ri - fy the sons, the sons of Le - - - vi, the sons, - the

Empty musical staves at the bottom of the page.

Instrumental score for strings and woodwinds. The top staff is a violin part, the second is a viola part, the third is a cello part, and the bottom three staves are for woodwinds (flute, clarinet, and bassoon). Dynamics include *f* (forte).

**TUTTI.**

<p><b>Soprano</b> Kin - - der Le - vi, sons of Le - vi,</p>	<p><b>Alto</b> - - of - - vi, - - of Le - vi,</p>	<p><b>Tenore</b> gen die Kin-der Le - vi, sons, the sons of Le - vi,</p>	<p><b>Basso</b> Kin - - der Le - vi, sons of Le - vi,</p>	<p>dass sie dem Her - ren that they may of - fer</p>	<p>O - pfer darbrin - - gen, un - to the Lord an</p>	<p>O-pfer in Ge-rech - - tig - of-fer-ing in righ - teous -</p>
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**TUTTI.**

**TUTTI.**

**TUTTI.**

Vocal score for Soprano, Alto, Tenor, and Bass, and piano accompaniment. Dynamics include *f* (forte).

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *f* and *mf*. There are also markings for *a2* (second ending).

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *mf*, *f*, and *mf*. There are also markings for *a2* (second ending).

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. Dynamics include *mf*, *f*, and *mf*.



The musical score consists of several staves. The top section includes instrumental accompaniment for strings and woodwinds, with dynamic markings of *f* and *mf*. The vocal parts are arranged in four systems, each with a vocal line and a corresponding line of lyrics in German and English. The lyrics are:
   
 er wird, er wird sie rei - ni - gen, sie rei - ni - gen,
   
 and he shall pu - ri - fy, shall pu - ri - fy,
   
 er wird sie rei - ni - gen, er wird sie rei - ni - gen,
   
 and he shall pu - ri - fy, and he shall pu - ri - fy,
   
 er wird sie rei - ni - gen, er wird sie rei - nigen,
   
 and he shall pu - ri - fy, and he shall pu - rify,
   
 ni - gen die Kinder Le - vi, er wird sie rei - ni - gen,
   
 the sons of Le - vi, and he shall pu - ri - fy,
   
 The bottom section of the score shows empty staves for piano and other instruments.

Musical score for the first system, featuring piano accompaniment with multiple staves including treble and bass clefs.

*f*  
 er wird sie rei - ni - gen,  
 and he shall pu - ri - fy,  
 er wird, er wird sie rei - ni - gen die Kin - der Le - vi,  
 and he shall pu - ri - fy the sons, the sons of Le - vi,

*f*  
 er wird sie rei - ni - gen,  
 and he shall pu - ri - fy,  
 er wird sie  
 and he shall

*f*  
 er wird sie rei - ni - gen,  
 and he shall pu - ri - fy,  
 er wird sie rei - ni - gen die Kin - der Le - vi,  
 and he shall pu - ri - fy the sons of Le - vi,

*f*  
 er wird sie rei - ni - gen, er wird, er wird sie rei - ni - gen die Kin - der, die Kin - der Le - vi,  
 and he shall pu - ri - fy, and he shall pu - ri - fy the sons of Le - vi, the sons of Le - vi,

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

Empty musical staves at the bottom of the page.

er wird sie rei-ni-gen,  
and he shall pu-ri-fy, er and

rei-ni-gen,  
pu-ri-fy, er wird sie and he shall rei-ni-gen pu-ri-fy die Kin-der, die Kin-der Le-vi,  
the sons of Le-vi,

er wird sie rei-ni-gen,  
and he shall pu-ri-fy, er wird er wird sie rei- - der Le - vi,  
and he shall pu-ri-fy, shall pu-ri-fy the sons of Le - vi.

wird, er wird sie rei - - - - - ni - gen, er wird, er wird sie rei -  
*he shall pu-ri-fy* *and he shall pu-ri-fy*

er wird sie rei - - - - - ni - gen, er wird sie rei - - - - - ni -  
*shall pu-ri-fy* *shall pu-ri-fy*

- - - - - nigen die Kinder Le - vi, er wird sie rei - - - - - nigen die Kin -  
*the sons of Le - vi,* *shall pu-ri-fy* *the sons*

die Kin - - - - - der Le - - - - - vi, er  
*the sons of Le - - - - - vi,* *and*

ni - gen die Kin - der, die Kin - der Le - vi, dass sie dem Her - ren  
*the sons, the sons of Le - vi, that they may of - fer*

gen, er wird sie rei - ni - gen die Kin - der Le - vi, dass sie dem Her - ren  
*—, shall pu - ri - fy the sons of Le - vi, that they may of - fer*

der Le - vi, die Kin - der Le - vi, dass sie dem Her - ren  
*of Le - vi, the sons of Le - vi, that they may of - fer*

wird, er wird sie rei - ni - gen die Kin - der, Kin - der Le - vi, dass sie dem Her - ren  
*he shall pu - ri - fy the sons, the sons of Le - vi, that they may of - fer*

O - pfer dar-brin - gen, Opfer in Gerech - tig - keit, in Gerech - tig - keit.  
 un - to the Lord an offer.ing in righteous - ness, in righ - teousness.

O - pfer dar-brin - gen, Opfer in Gerech - tig - keit, in Gerech - tig - keit.  
 un - to the Lord an offer.ing in righ - teous - ness, in righ - teous - ness.

O - pfer dar-brin - gen, Opfer in Gerech - tig - keit, in Gerech - tig - keit.  
 un - to the Lord an offer.ing in righ - teous - ness, in righ - teous - ness.

O - pfer dar-brin - gen, Opfer in Gerech - tig - keit, in Gerech - tig - keit.  
 un - to the Lord an offer.ing in righ - teous - ness, in righ - teousness.

Basso Bassi  
 Vello.

All Strings

7. RECITATIVO.

Jesaias VII. 14. Matthäus I. 23.

Violino I. (F.)

Violino II. (F.)

Viola. (F.)

ALTO.

Bassi. (H.)

Drum sieh', der Verheiss' - ne des Herrn ist auf Er - den erschienen, , dess Na - me heisst Immanuel, Gott mit uns.  
 Behold, a virgin shall conceive, - and bear a son, and shall call his name Emmanuel, God with us.

8. ARIA.

Jesaias XL.9: LX.1.

Andante. ♩ = 120.  
Ritornell.

Flauto. (M.)

Clarineti in A. (M.)

Fagotti. (M.)

Corni in D. (M.-F.)

Violino I. (H.)

Violino II. (M.)

Viola. (M.)

ALTO.

Bassi. (H.)

Andante.





Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *f* (forte) and *p* (piano), and trills (*tr*). The lyrics are:

kündet in Zion, tidings to Zion. steig' em-por zur Höhe der Ber get thee up in-to the high moun ge. tain,

Musical score for the second system, continuing the vocal lines and piano accompaniment. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The lyrics are:

steig' em-por zur Höhe der Ber get thee up in-to the high moun

Ritornell.

Musical score for the Ritornell section. It consists of seven staves. The top two staves are for the vocal line, with dynamics *f* and *a 2*. The middle three staves are for the piano accompaniment, featuring trills (*tr*) and dynamics *f*. The bottom two staves are for the bass line, with dynamics *f*.

ge:  
tain;

Accompagnement.

Musical score for the Accompaniment section. It consists of seven staves. The top two staves are for the piano accompaniment, with dynamics *p* and *f*. The middle three staves are for the vocal line, with dynamics *f* and *p*. The bottom two staves are for the bass line, with dynamics *f* and *p*.

*mf*  
 o du, die Wonne ver-kündet in Je-ru-salem. er - heb die Stimme mit  
 o thou that tellest good tidings to Jeru-salem, lift up thy voice with

Macht, dein Ge - sang schalle ge - trost; ver - kün - de den Städten in Ju - da.  
*strength, lift it up, be not a - fraid; say un - to the ci - ties of Ju - dah,*

ver - kün - de den Städten in Juda: Er kommt —, eur Gott —, er  
*say un - to the ci - ties of Judah: Be - hold —, your God —, be -*

kommt — eür Gott!      ver - künde, den Städten in Ju - - - da:      Er kommt, eür  
*hold — your God!      say un-to the ci-ties of Ju - - - dah:      Be - hold — your*

Gott —, er kommt. eür Gott —, er kommt. eür Gott!  
*God —, be - hold your God —, be - hold your God!*

Bassi  
 Vello. 6300

Ritornell.

Accompagnement.

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line begins with a trill (tr) and includes lyrics: "O du, die Wonne ver - kündet in Zion. O thou that tellest good tidings to Zion." The piano accompaniment includes a harpsichord part with a tremolo effect and a basso continuo part. Dynamics include *p*, *f*, and *mf*.

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line includes lyrics: "wohl an, strah - le freudige einher, a - rise, shine, for thy light is come." The piano accompaniment continues with various textures and dynamics. Dynamics include *p*, *f*, and *mf*.

strahle, o strahle, wohl an. strah - le. dein Licht geht auf. und die  
 rise, a - rise, a - rise, shine, for thy light is come. and the

Herr glo - ry of the Lord, die Herrlichkeit des Herrn, die Herrlichkeit des



9. CORO.

Jesaias XL. 9. LX. 1.

(♩ = 120.)  
a 2

Flauti. (M.)

Clarineti in A. (M.)

Fagotti. (M.)

Corni in D. (M.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRAN.

ALTO.

TENOR.

BASSO.

Bassi. (H.)

Man.

Organo. (F.)

Ped.

o du, die Won-ne ver - kündet in Zi-on, ver - kün - det in Je - ru - sa-lem,  
 O thou, that tell-est good ti-dings to Zi-on, good ti - dings to Je - ru - sa-lem,

o du, die Won-ne ver - kündet in Zi-on.  
 O thou. that tell-est good tidings to Zi-on.

o du, die Won-ne ver - kündet in Zi-on, ver - kün - det in Je-  
 O thou. that tellest good ti-dings to Zi-on, good ti - dings to Je-



*a 2*

o du, die Wonne verkündet in Zion, erhebe die Stimme mit Macht, mit Macht, ver -  
 o thou, that tellest good tidings to Zion, good tidings to Zi-on, a - rise, rise, rise, say

du, die Wonne verkündet in Zion, in Zi - on, mit Macht a - rise, a - rise, say  
 thou that tellest good tidings to Zion, to Zi - on, a - rise, rise, rise, say

o du. er-he-be, er - he-be die Stimme mit Macht, mit Macht, ver -  
 o thou, that tellest good tidings to Zi-on a - rise, rise, rise, say

ru-salem, mit Macht, a - rise, a - rise, say  
 ru-salem, a - rise, rise, rise, say

Bassi  
 Vello.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a complex, rhythmic melody. The second staff is a treble clef with a simpler melody. The third staff is a bass clef with a melody and dynamic markings 'a 2' and 'a 2'. The fourth, fifth, and sixth staves are treble clefs with various rhythmic patterns. The seventh staff is a bass clef with a melody. The key signature has two sharps (F# and C#).

The second system of the musical score is a vocal score with lyrics in German and English. It consists of six staves. The first two staves are for a soprano or alto voice, with lyrics in German and English. The next two staves are for a tenor or bass voice, also with lyrics in German and English. The last two staves are piano accompaniment. The lyrics are: "kün-de den Städten in Ju - da: er kommt eür Gott, eür Gott! die Herr-lich-keit des un-to the ci-ties of Ju-dah: be-hold your God, be - hold! the glo - ry of the kün-de den Städten in Ju - da: er kommt eür Gott, eür Gott! die Herr-lich-keit des un-to the ci-ties of Ju-dah: be-hold your God, be - hold! the glo - ry of the". There are dynamic markings 'f' in the second and fifth staves.

The third system of the musical score consists of three empty staves (treble, middle, and bass clefs) for piano accompaniment.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a complex, fast-moving melodic line. The second staff is a treble clef with a more rhythmic accompaniment. The third staff is a bass clef with a simple, steady bass line. The fourth staff is a treble clef with a rhythmic accompaniment. The fifth staff is a treble clef with a complex, fast-moving melodic line. The sixth staff is a treble clef with a rhythmic accompaniment. The seventh staff is a bass clef with a simple, steady bass line.

The second system of the musical score includes vocal lines and piano accompaniment. The first staff is a bass clef with the German lyrics: "Herrn geht auf über dir O du, die Wonne verkündet in Zi-on, ver-". The second staff is a bass clef with the English lyrics: "Lord is risen upon thee. O thou that tellest good tidings to Zi-on, say". The third staff is a bass clef with the German lyrics: "Herrn geht auf über dir O du, die Wonne verkündet in Zi-on, ver-". The fourth staff is a bass clef with the English lyrics: "Lord is risen upon thee. O thou that tellest good tidings to Zi-on, say". The fifth staff is a bass clef with a simple, steady bass line. The sixth staff is a bass clef with a simple, steady bass line.

The bottom of the page features three empty musical staves, one in treble clef and two in bass clef, with no notes or lyrics.

The first system of the musical score consists of seven staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of one flat (Bb) and contains sustained chords. The third staff is in bass clef with a key signature of one sharp (F#) and contains a steady eighth-note accompaniment. The fourth staff is in treble clef with a key signature of one sharp (F#) and contains sustained chords. The fifth staff is in treble clef with a key signature of one sharp (F#) and contains a complex, rhythmic melody similar to the top staff. The sixth staff is in treble clef with a key signature of one sharp (F#) and contains a complex, rhythmic melody. The seventh staff is in bass clef with a key signature of one sharp (F#) and contains a steady eighth-note accompaniment. Dynamic markings 'a 2' are present above the first and third staves.

The second system of the musical score features vocal lines and piano accompaniment. It consists of seven staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains the vocal line for the first voice. The second staff is in bass clef with a key signature of one sharp (F#) and contains the piano accompaniment. The third staff is in bass clef with a key signature of one sharp (F#) and contains the vocal line for the second voice. The fourth staff is in bass clef with a key signature of one sharp (F#) and contains the piano accompaniment. The fifth staff is in bass clef with a key signature of one sharp (F#) and contains the vocal line for the third voice. The sixth staff is in bass clef with a key signature of one sharp (F#) and contains the piano accompaniment. The seventh staff is in bass clef with a key signature of one sharp (F#) and contains the piano accompaniment. The lyrics are written below the vocal staves. Dynamic markings 'f' are present above the second and third vocal staves.

künde den Städten in Ju - da: er kommt, eu'r Gott, die Herrlichkeit des Herrn. des  
 un-to the ci-ties of Ju - dah be - hold, be - hold, the glory of the Lord, of the  
 künde den Städten in Ju - da: er kommt, eu'r Gott, die Herrlichkeit des Herrn. des  
 un-to the ci-ties of Ju - dah be - hold, be - hold, the glory of the Lord, of the

The third system of the musical score consists of three empty staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#).

The first system of the musical score consists of seven staves. The top two staves are vocal parts with melodic lines and some lyrics. The middle three staves are instrumental parts, likely for strings or woodwinds, featuring intricate rhythmic patterns and melodic development. The bottom two staves are bass parts, providing harmonic support. The music is written in a key with one sharp (F#) and a 3/4 time signature.

The second system is a vocal score for three voices, each with a corresponding musical staff. The lyrics are written in both German and English. The German lyrics are: "Herrn, die Herr-lichkeit des Herrn geht auf ü-ber dir. Lord, die Herr-lichkeit des Herrn geht auf ü-ber dir." The English lyrics are: "the glo-ry of the Lord is ri-sen up-on thee." The lyrics are repeated for each voice part. The music is written in a key with one sharp (F#) and a 3/4 time signature.

The piano accompaniment for the second system is shown in three staves. The top staff is the right hand, and the bottom two staves are the left hand. The music features a variety of textures and dynamics, including a piano (*p*) section and a forte (*f*) section. The tempo and dynamics are indicated by markings such as *p* and *f*. The music is written in a key with one sharp (F#) and a 3/4 time signature.



Musical score system 1, consisting of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with trills (tr) and a second ending bracket (a 2). The second staff is a treble clef with a key signature of one sharp, containing a melodic line with trills. The third staff is a bass clef with a key signature of one sharp, containing a melodic line with a second ending bracket (a 2). The fourth staff is a treble clef with a key signature of one sharp, containing a melodic line with trills. The fifth staff is a treble clef with a key signature of one sharp, containing a melodic line with trills. The sixth staff is a bass clef with a key signature of one sharp, containing a melodic line. The seventh staff is a bass clef with a key signature of one sharp, containing a melodic line.



Musical score system 2, consisting of seven staves. The top staff is a treble clef with a key signature of one sharp, featuring a melodic line with trills. The second staff is a treble clef with a key signature of one sharp, containing a melodic line with trills. The third staff is a bass clef with a key signature of one sharp, containing a melodic line with trills. The fourth staff is a treble clef with a key signature of one sharp, containing a melodic line with trills. The fifth staff is a treble clef with a key signature of one sharp, containing a melodic line with trills. The sixth staff is a bass clef with a key signature of one sharp, containing a melodic line with trills. The seventh staff is a bass clef with a key signature of one sharp, containing a melodic line with trills. Dynamics markings include *p* and *f* throughout the system.

Ob. Str.

# 10. RECITATIVO.

Jesaias LX. 2.3.

Andante Larghetto.  $\text{♩} = 80.$   
Ritornell.

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

BASSO.

Bassi. (H.)

## Accompagnement.

*f* *p* *mf*

Elicke auf! For be - hold! Dun - kel be - de - cket die Erd', dark - ness shall co - ver the earth.

*cresc.*

dunkle Nacht deckt die Völker. and gross darkness the people. dunkle Nacht deckt die Völker; and gross dark-ness the people: doch ü-ber dir ge-het auf but the Lord shall a - rise

der Herr. seine Herr lichkeit erscheint ü - ber dir, seine  
up - on thee, and his glo - - - - - ry shall be seen up - on thee, and his

Adagio.

Herr - lichkeiterscheinet ü - ber dir; und die Hei - den wandeln in deinem Licht, und die Kön - ge im Glanze deines Aufgangs.  
glo - - ry shall be seen up - on thee; and the Gentiles shall come to thy light, and kings to the brightness of thy ri - sing.

Larghetto. (♩ = 72.)  
Ritornell.

II. ARIA.

Jesais. IX. 2.

Accompagnement.

Flauto. (M.)

Clarineti in A. (M.)

Fagotti. (M.)

Violino I. (H.)

Violino II. (M.)

Viola. (M.)

BASSO.

Bassi. (H.)

Das Volk, das im Dunkeln, im  
The people that walked in



Dun - keln, im Dun-keln wan - - delt,      das Volk, das im Dunkeln, im Dunkeln wandelt, es  
 dark - ness, that walked in dark - - ness,      the peo-ple that walked, that walked in darkness have

sieht ein gross' Licht, es sieht ein gross' Licht ———;      das Volk, das im Dunkeln, im Dun-keln wandelt, es  
 seen a great light, have seen a great light ———;      the people that walked, that wal-ked in darkness, have

Ritornell.

Accompagnement.

Musical score for Ritornell and Accompaniment. The score is written for voice and piano. It features a vocal line for Bassi and a Vello line. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). The vocal line includes the following lyrics:

sieht ein grosses Licht;  
 seen a great light;  
 Bassi

das Volk, das im Dunkeln im Dunkeln wandelt, im  
 the people that walked, that walked in dark-ness, that

Vello.

Continuation of the musical score. The vocal line includes the following lyrics:

Dunkeln, im Dunkeln wandelt, das Volk, das im Dunkeln wandelt, es sieht ein gross Licht, es  
 wal-ked in dark - - ness, the people that wal-ked in dark - - - ness, have seen a great light, have

## Ritornell.

Musical score for the Ritornell section. It consists of two systems of staves. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. Dynamics include *f* and *a 2*.

sieht ein gross' Licht —, es sieht ein gro — sses, ein gro - sses Licht.  
 seen a great light —, a great light —, have seen a great light..

## Accompagnement.

Musical score for the Accompaniment section. It consists of two systems of staves. The first system includes piano accompaniment. The second system continues the piano part. Dynamics include *p*, *mf*, and *p*.

Und die da wohnen im Schatten des To-des, im Schat — ten des Tod's —  
 And they that dwell, that dwell in the land of the sha — dow of death —





*3rd Edition*  
*Chorale*

**12. CORO.**

Andante Allegro. (♩ = 76.)

Jesaias IX. 6.

Oboi. (M.)

Clarinetti in A. (F)

Fagotti. (F)

Corni in G. (M.)

Trombe in D. (M.)

Timpani in D. A. (M.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man.

Organo. (F)

Ped.

Andante Allegro. (♩ = 76.)

Ob.  
Clar.  
Fag.  
Corni.

SOLO *mf*

Denn es ist uns ein Kind ge-boren. und ein Sohn ist uns ge-geben, und ein  
 For un-to us a child is born. un-to us a son is given, un-to

Basso  
Vello. *p*

Clar.  
Fag.

Sohn ist uns ge-geben. denn es ist uns ein Kind gebo-  
 us a son is given. for un-to us a child is born

SOLO. *mf*

Denn es ist uns ein Kind ge-boren. und ein Sohn ist uns ge-  
 For un-to us a child is born. un-to us a son is

ren.

*mf* SOLO.

Denn es ist uns ein Kind ge-boren. und ein  
 For un-to us a child is born. un-to

geben, und ein Sohn ist uns ge-ge-ben,  
 gi-ven. un-to us a son is gi-ven.

*mf* SOLO.

Denn es ist uns ein Kind ge-bo-  
 For un-to us a child is born

*cresc.*

Sohn ist uns ge-ge-ben, und ein Sohn ist uns ge-ge-ben, und ein  
 us a son is gi-ven. un-to us a son is gi-ven. un-to

ren. und ein Sohn  
 un-to us



*cresc.*

*cresc.*

Sohn ist uns ge - ge - ben.  
us a son is gi - ven,

welches Herrschaft, welches  
and the go - vernment shall

Herrschaft ist auf sei - ner Schul -  
be up - on his shoul -

ist uns ge - ge - ben.  
a son is gi - ven,

*cresc.*

*cresc.*

*f*

Herrschaft ist auf sei - ner Schul -  
be up - on his shoul -

ter. auf seiner Schul ter. und sein  
der. up - on his shoulder. and his

Na - me wird hei - ssen:  
name shall be call - ed:

welches Herrschaft ist auf sei - ner Schul ter. und sein  
and the government shall be up - on his shoulder. and his

*cresc.*

Na - me wird hei - ssen:  
name shall be call - ed:

ter. und sein  
der. an his

Na - me wird hei - ssen:  
name shall be call - ed:

welches Herrschaft ist auf sei - ner Schulter. und sein  
and the government shall be up - on his shoulder. and his

*cresc.*

Na - me wird hei - ssen:  
name shall be call - ed:

*cresc.*

Ob.  
Clar.  
Fag.  
Corni  
Trbe.  
Timp.

*f*  
TUTTI.

Wun - derbar,      Herr-lichkeit.      der star-ke Held.      der      E - wig - kei - ten Va - ter.      der  
Won - derful,      Counsellor,      The mighty God,      The      e - ver - lasting Fa - ther,      The

TUTTI.

Wun - derbar,      Herr-lichkeit.      der star-ke Held.      der      E - wig - kei - ten Va - ter.      der  
Won - derful,      Counsellor,      The mighty God,      The      e - ver - lasting Fa - ther,      The

TUTTI.

Wun - derbar,      Herr-lichkeit.      der star-ke Held.      der      E - wig - kei - ten Va - ter.      der  
Won - derful,      Counsellor,      The mighty God,      The      e - ver - lasting Fa - ther,      The

*f*



Clar.

Fag.

*cresc.*

*cresc.*

*mf* SOLO

Und ein Sohn ist uns ge geben.  
Un-to us a child is born.

geben.  
given.

ren,  
—

*mf* SOLO

Und ein Sohn ist uns ge - geben.  
Un-to us a child is given.

welches Herrschaft, welches Herrschaft ist auf sei - ner  
and the government shall be up - on his shoul -

Schul -

und sein Nam;  
and his name

der wird heissen:  
shall be called:

- ter. und sein Na - me wird heissen:  
- der. and his name shall be called:

und sein Nam;  
and his name

der wird heissen:  
shall be called:

welches Herrschaft, welches Herrschaft ist auf sei - ner Schul -  
and the go-vern-ment shall be up - on his shoul -

- der. und sein Na - me wird heissen:  
Basso and his name shall be called:

Ob.  
Clar.  
Fag.  
Corni in G.  
Trbe. in C.  
Timp. in C.G.

**TUTTI.**  
*f*

Wun-derbar. <i>Won-derful,</i>	Herr-lichkeit, <i>Coun-sellor,</i>	der starke Held, <i>The mighty God,</i>	der <i>The</i>	E-wig-kei-ten Va-ter. <i>e ver lasting Fa-ther,</i>	der <i>The</i>
Wun-derbar. <i>Won-derful,</i>	Herr-lichkeit. <i>Coun-sellor,</i>	der starke Held. <i>The mighty God,</i>	der <i>The</i>	E-wig-kei-ten Va-ter. <i>e ver lasting Fa-ther,</i>	der <i>The</i>
Wun-derbar. <i>Won-derful,</i>	Herr-lichkeit. <i>Coun-sellor,</i>	der starke Held. <i>The mighty God,</i>	der <i>The</i>	E-wig-kei-ten Va-ter. <i>e ver lasting Fa-ther,</i>	der <i>The</i>

Musical score for piano accompaniment, including treble and bass staves with various dynamics like *mf* and *p*.

Frie - de-fürst. *mf* SOLO. Denn es ist uns ein Kind ge-bo-ren,  
 Prince of Peace. For un-to us a child is born,

Frie - de-fürst. *f* SOLO. Denn es ist  
 Prince of Peace. For un-to

Frie - de-fürst. *mf* SOLO. Es ist uns ein Kind ge-bo-ren,  
 Prince of Peace. Un-to us a child is born,

Frie - de-fürst. *f* SOLO. Denn es ist uns ein Kind ge-bo-ren,  
 Prince of Peace. For un-to us a child is born,

Vocal score with lyrics in German and English, including dynamics like *mf* and *f*.

Clar.

Fag.

und ein Kind ge - bo -  
us a child is born

und ein Sohn  
un-to us

ist uns ge -  
a son is

und ein Sohn  
un-to us

ist uns ge -  
a son is

und ein Sohn  
un-to us

ist uns ge - ge - ben,  
a son is gi - ven,

geben.  
given.

ren.

geben. welches Herrschaft. welches Herrschaft ist auf sei - ner Schul - ter.  
given. and the govern-ment shall be up - on his shoul - - der.

welches Herrschaft. welches Herrschaft ist auf sei - ner  
and the go-vernment shall be up - on his shoul -

Ob.  
 Clar.  
 Fag. *cresc.*  
 Corni in G. *cresc.*  
 Trombe in C.  
 Timp. in C. G.

Schulter.  
 der,

und sein Na - me wird hei - ssen:  
 and his name shall be call - ed:

TUTTI. *f*

Wun - derbar.  
 Won - derful.

welches Herrschaft ist auf sei - ner Schulter, und sein Na - me wird hei - ssen:  
 and the government shall be up-on his shoulder, and his name shall be call - ed:

TUTTI. *f*

Wun - derbar.  
 Won - derful.

und sein Na - me wird hei - ssen:  
 and his name shall be call - ed:

TUTTI. *f*

Wun - derbar.  
 Won - derful.

welches Herrschaft ist auf sei - ner Schulter, und sein Na - me wird hei - ssen:  
 and the government shall be up-on his shoulder, and his name shall be call - ed:

TUTTI. *f*

Wun - derbar.  
 Won - derful.



The first system of the musical score consists of six staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Below these are three vocal staves: soprano (treble clef), alto (treble clef), and tenor (bass clef). The music is in a key with one sharp (F#) and a 3/4 time signature.

Herr - lichkeit, <i>Coun - sel - lor,</i>	der starke Held. <i>The mighty God,</i>	der <i>The</i>	E - wig - kei - ten Va - ter, der <i>e - ver - lasting Fa - ther,</i>	Frie - defürst. <i>Prince of Peace.</i>
Herr - lichkeit, <i>Coun - sel - lor,</i>	der starke Held. <i>The mighty God,</i>	der <i>The</i>	E - wig - kei - ten Va - ter, der <i>e - ver - lasting Fa - ther,</i>	Friede - fürst. <i>Prince of Peace.</i>
Herr - lichkeit. <i>Coun - sel - lor,</i>	der starke Held. <i>The mighty God.</i>	der <i>The</i>	E - wig - kei - ten Va - ter, der <i>e - ver - lasting Fa - ther,</i>	Frie - defürst. <i>Prince of Peace.</i>
Herr - lichkeit, <i>Coun - sel - lor,</i>	der starke Held. <i>The mighty God,</i>	der <i>The</i>	E - wig - kei - ten Va - ter, der <i>e - ver - lasting Fa - ther,</i>	Frie - defürst. Es ist <i>Prince of Peace. Un - to</i>

The second system of the musical score continues the vocal and piano parts. It includes the same three vocal staves (soprano, alto, tenor) and piano accompaniment staves. The lyrics are printed below the vocal staves, with German and English translations. The piano accompaniment continues with similar rhythmic patterns as in the first system.

Denn es ist uns ein Kind ge - bo - ren, es ist uns ein Kind ge - bo - ren, und ein Sohn ist uns ge - ge - ben, und ein  
*For un-to us a child is born, un-to us a child is born, un-to us a son is gi-ven, un-to*

uns ein Kind ge - bo - ren, es ist uns ein Kind ge - bo - ren, und ein Sohn ist uns ge - ge - ben, und ein  
*us a child is born, un-to us a child is born, un-to us a son is gi-ven, un-to*

ren und ein Sohn  
un-to us

ist uns ge - ge - ben, welches Herrschaft, welches Herrschaft ist auf  
a son is gi - ven, and the government, the government shall

ren und ein Sohn  
un-to us

ist uns ge - ge - ben,  
a son is gi - ven,  
welches Herrschaft ist auf  
and the government shall

Sohn ist uns ge - ge - ben, und ein Sohn  
us a son is gi - ven, un-to us

ist uns ge - ge - ben,  
a son is gi - ven,

Sohn ist uns ge - ge - ben, und ein Sohn  
us a son is gi - ven, un-to us

ist uns ge - ge - ben,  
a son is gi - ven,

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the middle two are piano accompaniment (Right and Left Hand), and the bottom two are additional vocal parts (Tenor and Bass). The music is in a key with one sharp (F#) and a 4/4 time signature.

The second system of the musical score includes lyrics in German and English. The German lyrics are: "sei-ner, sei-ner Schul-ter, welches Herrschaft ist auf sei-ner Schulter, und sein Na-me wird heissen:". The English lyrics are: "be up-on his shoul-der, and the go-vernment shall be upon his shoulder, and his name shall be called:". The music continues with vocal lines and piano accompaniment.

The third system of the musical score consists of six staves, primarily piano accompaniment for the right and left hands, with some vocal lines. The music continues in the same key and time signature.

*f.*  
 Wun - derbar, Herr-lichkeit, der star-ke Held. der E-wig-kei-ten Va-ter. der  
*f.*  
 Won - derful, Coun-sellor, The mighty God, The e-ver-lasting Fa-ther, The  
*f.*  
 Wun - derbar, Herr-lichkeit, der star-ke Held, der E-wig-kei-ten Va-ter, der  
*f.*  
 Won - derful, Coun-sellor, The mighty God, The e-ver-lasting Fa-ther, The

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a complex rhythmic pattern of eighth and sixteenth notes. The second staff is a bass clef with a key signature of one flat (Bb) and contains mostly rests. The third and fourth staves are treble clefs with a key signature of one sharp (F#), containing block chords and melodic fragments. The fifth and sixth staves are bass clefs with a key signature of one sharp (F#), containing block chords and melodic fragments.

The second system features vocal lines with lyrics. The top staff is a bass clef with a key signature of one sharp (F#). The lyrics are: "Frie - defürst. der E-wigkei-ten Va-ter, der Frie - defürst." A handwritten "r. tempo" is written above the staff. The second staff is a bass clef with a key signature of one sharp (F#) and the lyrics: "Prince of Peace, The e-verlasting Father, The Prince of Peace." The third staff is a bass clef with a key signature of one sharp (F#) and the lyrics: "Frie - defürst, der E-wigkei-ten Va-ter, der Frie - defürst." The fourth staff is a bass clef with a key signature of one sharp (F#) and the lyrics: "Prince of Peace, The e-verlasting Father, The Prince of Peace."

The third system features a Basso and Viollo part. The staff is a bass clef with a key signature of one sharp (F#). The lyrics "Basso" and "Viollo." are written above the staff. The musical notation consists of a melodic line with eighth and sixteenth notes.

The fourth system features piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The notation includes chords and melodic lines.

The first system of the score consists of three staves. The top staff is in treble clef and contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The middle and bottom staves are in treble clef and provide a piano accompaniment with chords and some melodic fragments.

The second system of the score consists of three empty staves, all with bass clefs, indicating that the instruments are silent for this section.

The third system of the score consists of a single bass clef staff. It contains a melodic line with eighth and sixteenth notes. The text "Bass Velli." is written at the end of the staff.

The fourth system of the score consists of three staves for piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. They are currently empty.

*Chas. Sit*

# 13. SINFONIA PASTORALE.

(Pifferari.)

Larghetto e mezzo piano. ♩ = 56.

Flauto piccolo. (M.)

Flauto. (M.)

Oboi. (M.)

Clarineti in C. (M.)

Fagotti. (M.)

Corni in C. (M.)

Violino I. (H.)

Violino II. (H.)

Viola I. (H.)

Viola II. (H.)

Bassi. (H.)

Larghetto e mezzo piano. ♩ = 56.



*Fine.*

This system contains ten staves of music. The notation is dense, featuring many trills (tr) and complex rhythmic patterns. The music is arranged in a multi-staff format, with some staves having a treble clef and others a bass clef. The piece concludes with a *Fine.* marking.

*Fine.* *Da Capo al Fine.*

This system contains ten staves of music. It begins with a *Fine.* marking, followed by a *Da Capo al Fine.* instruction. The notation is similar to the first system, with many trills and complex rhythms. A label *Basso* is placed near the bottom right of the system. The piece concludes with a *Da Capo al Fine.* instruction.

14. RECITATIVO.

Lucas II. 8 - 13.

Violino I. (F) *senza Sord.* *p*

Violino II. (F) *senza Sord.* *p*

Viola. (F) *senza Sord.* *p*

SOPRANO. *mf*

Es waren Hirten bei - sammen auf dem Feld, die hü - teten ih - re Heer - den des Nachts.  
 There were shepherds a - bi - ding in the field, keeping watch over their flocks by night.

Bassi. (H.) *p*

Andante. ♩ = 112. *114 115 116 FAST*

(H.) *p*

(H.) *p*

(H.) *p*

*mf*

Und sieh, der En - gel des Herrn trat zu ih - nen, und die Klar - heit des  
 And lo! the an - gel of the Lord came up - on them, and the glo - ry of the

(H.) Vello. *p*

(F) *f*

(F) *f*

(F) *f*

*mf*

Herrn umleuchte - te sie, und sie er - schrakten sehr. Und der Engelsprach, zu  
 Lord shone round a - bout them, and they were sore a - fraid. And the angel said un - to

(H.) Bassi. *f* *p*

ih-nen: Fürch - tet euch nicht! Ich bring' euch grosse Freude, grosse Freude, Wonn und Heil al - len Völ - ker;  
 them: Fear not, for be hold! I bring you good tidings of great joy, which shall be to all people;

denn euch ist heut' in Da-vids Stadt der Hei-land ge - boren, der Heiland, Je - sus Christ, der Herr.  
 for un - to you is born this day, in the ci - ty of David, a Saviour, which is Christ, the Lord.

Chorus rise

Andante con moto. ♩ = 112.

(H.) *f* *dim.* *p*

(H.) Vello. *f* *dim.* *p*

Und al - sobald war da bei dem  
 And sud - denly there was with the

En - gel die Men - ge der himm - li - schen Heerscha - ren, die lob - ten Gott, und spra - chen:  
 angel a mul - titude of the heavnly host, praising God, and say - ing:

8 //

# 15. CORO.

Lucas II. 14.

Allegro. ♩ = 88.

Flauti. (M.)

Oboi. (M.)

Fagotti. (M.)

Corni in D. (M.)

Trombe in D. (M.)

Timpani in D.A. (M.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man. Organo. (F.)

Ped.

The musical score is arranged in a standard orchestral format. The woodwinds (Flutes, Oboes, Bassoons) and strings (Violins I & II, Viola) play a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics. The organ provides harmonic support. The tempo is marked 'Allegro' with a quarter note equal to 88 beats per minute.

Eh-re sei Gott,

Eh - re sei Gott in der

Hö -

Glo-ry to God.

glo - ry to God in the

high -

Eh-re sei Gott.

Eh - re sei Gott in der

Hö -

Vello.

Allegro. ♩ = 88.

The musical score is arranged in systems. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The third system features vocal lines with lyrics and piano accompaniment. The fourth system includes a 'TUTTI.' marking and a 'Vello.' marking. The fifth system shows the piano accompaniment.

**Lyrics:**  
 he! Eh-re sei Gott,  
 est! Glo-ry to God,  
 he! und Fried' auf Erd'n. Eh-re sei Gott,  
 and peace on earth.

**Performance Markings:**  
*p*, *f*, *pp*, *mf*, *dim.*, **TUTTI.**, *Vello.*

Musical score for instruments including strings and woodwinds. The score consists of multiple staves. The top two staves are for strings, showing various rhythmic patterns and dynamics. The middle staves are for woodwinds, with some parts marked with *f* (forte) and *p* (piano). There are also some blue handwritten markings, possibly *pp* (pianissimo), in the lower woodwind parts.

Vocal score with lyrics in German and English. The lyrics are: "Eh - re sei Gott. Eh - re sei Gott in der Hö - he! glo - ry to God, glo - ry to God in the high - est! Eh - re sei Gott. Eh - re sei Gott in der Hö - he! und Fried' auf Erdn! dim." The score includes vocal lines and piano accompaniment.

Musical score for piano and other instruments. The score includes piano accompaniment and other instrumental parts. The word "TUTTI." is written above the piano part, indicating a tutti section. There are also some blue handwritten markings, possibly *f* (forte), in the piano part.



Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Left Hand, and Bass).

*Toward men*

und good	al- will	len Menschen to - wards	Heil men,	Heil will	al - len to - wards	Heil! men!	Eh-re sei Gott.
Heil, men,	al - len to - wards	Men - schen men, good	Heil good	al - len to - wards	Heil! men!	Glo-ry to God.	
und good	al - len will - len	Menschen to - wards	Heil men, good	al - len Menschen will to wards	Heil! men!	Eh-re sei Gott.	
- len Menschen Heil, to - wards men,	Heil, good	al - len Menschen Heil!	will to - wards men!	Glo-ry to God,			

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system and includes the lyrics provided in the table above. It features the same instrumental and vocal parts as the first system.

Musical score for the third system, featuring piano accompaniment. It consists of three staves: Right Hand, Left Hand, and Bass. The music continues from the previous systems.



The musical score is arranged in two systems. The first system contains instrumental parts for strings and woodwinds. The second system contains vocal parts with lyrics in German and English. The lyrics are: "Eh - re sei Gott in der Hö - he! und Fried' auf Erd'n!" and "glo - ry to God in the high - est! and peace on earth!". The score includes dynamic markings such as *p* and *dim.*. There are some blue handwritten markings in the score, including a large 'p' in the vocal part and some notes in the piano accompaniment.

First system of musical notation, featuring vocal lines and piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *f* and *a 2*.

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. Dynamics include *f*.

Heil. Heil! Heil. Heil! Heil. Heil! und al - len Menschen Heil —,  
 good will, good will, good will, goodwill to - wards men —,

und al - len Menschen Heil, al - len Menschen Heil, Heil. Heil! Heil. Heil! Heil. Heil! den Men - schen Heil, und  
 good will to - wards men, to - wards men, good will, good will, good will, good will towards men, good

und al - len Menschen Heil, allen Heil, Heil, Heil! Heil. Heil! Heil. Heil! den Men - schen Heil —,  
 good will to - wards men, towards men, good will, good will, good will, good will will towards men —,

Heil. Heil! Heil. Heil! Heil. Heil! und al - len Menschen Heil —,  
 good will, good will, good will, good will to - wards men —,

Vello. TUTTI.

Third system of musical notation, primarily piano accompaniment. Dynamics include *f*.

Instrumental score for strings and woodwinds. The score consists of multiple staves. The woodwind parts (flute, oboe, bassoon) feature melodic lines with trills and accents. The string parts provide harmonic support with sustained chords and rhythmic patterns. Dynamics include *p* (piano) and *pp* (pianissimo). There are also markings for *a 2* (second ending) and *tr* (trill).

Vocal score for three voices (Soprano, Alto, Tenor). The lyrics are in German and English. The German lyrics are: "al - len Men - - - schen Heil!" and "will - - - to - - - wards men!". The English lyrics are: "good will to - - - wards men!". The vocal lines are accompanied by a basso continuo line. Dynamics include *p* and *pp*.

Continuo and keyboard score. The basso continuo line includes the lyrics: "al - len Men - - - schen Heil!" and "good will to - - - wards men!". The keyboard part (likely harpsichord or organ) provides a rhythmic and harmonic accompaniment. Dynamics include *p* and *pp*. There is a marking for *Vello.* (Veloce).

Chor part

*Allegro*

*not too fast*

16. ARIA.

Sacharja IX. 9. 10.

Allegro. (♩ = 92.)

Ritornell.

Clarinetti in B.  
(F)

Fagotti.  
(F)

Corni in B basso.  
(F)

Violino I.  
(H.)

Violino II.  
(M.-F.)

Viola.  
(M.-F.)

SOPRANO.

Bassi.  
(H.)

Allegro. (♩ = 92.)

Accompagnement.

The accompaniment section consists of several staves. The top staff is for Violino I, followed by Violino II, Viola, and Bassi. The bottom staff is for the Soprano. The music is in 3/4 time and features a variety of dynamics including *f*, *mf*, *p*, and *f*. There are several trills marked with 'tr'. The piece concludes with the lyrics: 'Erwach. er-wach zu Lie-dernder Rejoice. re-joice, re-joice'.

Wonne, *greatly*, froh-lock, du Toch-ter von Zi-on, re-joice, o daughter of Zi-on.

du Tochter von Zion, erwach', erwach', o daughter of Zion, rejoice, rejoice

—, erwach  
—, rejoice

du Tochter von Zion, von Zi - on. er - wach! Du  
o daughter of Zion, re - joice great - ly; shout, o

*p aol.*  
*p*

*f* *p* *f* *f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

*f* *p* *f*

Tochter von Jeru salem!  
daughter of Jeru-salem!

blick auf. dein Kö - nig kommt zu dir.  
be - hold! thy King cometh un - to thee.

blick  
be -

*f* *p* *f* *p*

Ritornell.

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

*f* *f* *f*

auf, dein Kö - nig, blick auf, dein Kö - nig, er kommt zu dir.  
hold! thy King cometh un - to thee, cometh un - to thee.

*f* *f* *f*

Musical score for the first system. It includes a piano part with multiple staves and a bass line. Dynamics include *f* (forte) and *p* (piano). A trill (*tr*) is marked in the piano part.

*Molto* Accompagnement.

Musical score for the second system, including vocal lines and piano accompaniment. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The vocal lines are labeled "Basso" and "Vello.".

Er ist der rech - te Helfer. undbringet den Frieden allen Völ -  
 He is the righ - teous Saviour, and he shall speak peace un-to the hea -



kern. und brin-get Heil. undbringet Heil. Heil. undbringet Frieden allen Völ - kern:  
*then. he shall speak peace. he shall speak peace. peace. he shall speak peace unto the hea - then.*

er ist der rech - te Hel-fer. undbringet Heil. undbringet Heil. Heil ———. undbringet  
*he is the righ - teous Sa-viour. and he shall speak. he shall speak peace. peace ———. he shall speak*

*ritempo*  
Ritornell.

F

Accompagnement.

Heil ——— .Heil allen Völ — kern.  
*peace ———, un-to the hea ——— then.*

Erwach, erwach zu Lie - dern der  
*Rejoice, re joice, re joice ———*

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

Wonne,  
*greatly.*

fröh lo -  
*re - joice ———*

*f* *p* *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *f* *p* *f* *p*

*p* *f* *f* *f*

*f* *f* *f*

*f*

- eke. *greatly.* du Toeh - ter von Zi - on, o daugh - ter of Zi - on,

*f* *p* *f*

*p* *p* *p* *p*

*p* *f* *dim.* *p*

*p* *f* *dim.* *p*

*p* *f* *dim.* *p*

*p* *f* *dim.* *p*

jauchz. shout. du Tochter von Je - ru - salem, o daughter of Je - rusalem. blick' auf, dein Kö - nig kommt zu dir. frohlock' be - hold! thy King cometh un - to thee. re - joice

*p* *f* *p*

Musical score for the first system, including vocal lines and piano accompaniment. The score is in a minor key and 3/4 time. It features a vocal line with lyrics and a piano accompaniment with various dynamics.

Lyrics:  
 frohlock re-joice, o jauchze, jauchze, jauchze,  
 and shout, shout, shout,

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system.

Lyrics:  
 jauchze, frohlo - ecke du, froh-lo -  
 shout, re-joice - greatly, re-joice

-cke, du Tochter von Zi-on. jauch- ze Tochter von Je-rusalem. blick auf, er kommt, ja er kommt zu dir. blick auf, dein  
 greatly o daughter of Zi-on shout, o daughter of Je-rusalem. behold! thy King cometh un-to thee. behold! thy

Cadenza *cresc.* *rit.* *breit* *tr*  
 Kö-nig kommt zu  
 King co-meth un-to

Ritornell.

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle three staves are also in bass clef. The music is marked with a forte *f* dynamic. A *dir. theo.* instruction is present on the sixth staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle three staves are also in bass clef. The music features dynamic markings of *p* (piano) and *f* (forte). Trill ornaments, indicated by 'tr', are used in several places. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

*Mutter*

*Mutter*

17. RECITATIVO.

Jesaias XXXV. 5. 6.

Violino I. (F.) *p*

Violino II. (F.) *p*

Viola. (F.) *pmf*

SOPRANO. *Alto*

Dann thut das Au - ge des Blind - en sich auf, und das Ohr des Tau - ben wird hö - ren: dann  
 Then shall the eyes of the blind be open'd, and the ears of the deaf un - stopped: then

Bassi. (H.) *p*

*mf*

hü - pft der Lah - me wie ein Hirsch, und die Zun - ge des Stummen singt Lob.  
 shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*mf*

Larghetto. *108 to 112*  
Ritornell.

18. ARIA.

Jesaias XL. 11.

Accompagnement.

Violino I. (H.) *p con Sordino cresc. f p*

Violino II. (H.) *p con Sordino cresc. f p*

Viola. (H.) *p con Sordino cresc. f p*

SOPRANO. *Er weidet seine Heerde, ein  
He shall feed his flock like a*

Bassi. (H.) *p cresc. f p*

*cresc. f p*

guter Hir - te, und sammelt seine Lämmer in sei - nen Arm. in sei - nen Arm. Er  
 shep - herd, and he shall ga - ther the lambs with his arm, with his arm. He

*cresc. f p*

*Basso*

*Vello. cresc. f*

comp.

weidet sei-ne Heer-de ein guter Hir - te. und sammelt seine Lämmer in sei - nen Arm, in sei - nen Arm;  
shall feed his flock like a shep - hert. and he shall ga - ther the lambs with his arm, with his arm;

Bassi

p torn. Accomp.

er nimmt sie mit Erbarmen in sei - nen Schooss. und lei - tet sanft. die ge - bäh - ren soll, und  
and car - ry them in his bo - som. and gently lead those that are with young. and

Vello.

Ritorn. Vello. Accomp.

lei - tet sanft. und lei - tet sanft. die ge - bäh - ren soll.  
gently lead and gent - ly lead those that are with young.

Bb Sopran

Kommt her zu ihm. die  
Come un-to him all

Bassi

Ritorn. Ac-

ihr mühe - lig seid, kommt her zu ihm, mit Traurigkeit Belad - ne, denn er verleiht euch Ruh.  
ye that la - bour, come un - to him ye that are heavy lu - den. and he will give you rest.

Bassi

Kommt  
Come

Vello.





Ritornell.

eu - er Herz.  
to your souls.

*cho rise*

Allegro. ♩ = 69.

19. CORO.

Matthäus XI. 30.

Oboi. (M.)

Clarineti in B. (M.)

Fagotti. (M.)

Corni in B. alto. (M.)

Violino I. (H.) senza Sordino.

Violino II. (H.) senza Sordino.

Viola. (H.) senza Sordino.

SOPRANO. Solo. *mf*  
Sein Joeh ist sanft . . . leicht sei - ne Last. und leicht ist  
His yoke is ea - - - sy. his burthen is light. his burthen, his

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Organo. Man. (F.)

Ped.

Allegro. ♩ = 69.

Cl.  
Fag.  
Cor.

Musical score for Clarinet (Cl.), Bassoon (Fag.), and Horn (Cor.) instruments. The Cl. part is in the upper staff, Fag. in the middle, and Cor. in the lower. Dynamics include *p* (piano).

sei - ne Last,  
bur - then is light,

Solo. *mf*  
Sein Joch ist sanft  
His yoke is ea - - - - - sy. sein his

Sein Joch ist sanft leicht sei - ne Last, sein Joch ist  
His yoke is ea - - - - - sy. his burthen is light. his burthen is

*mf* Solo.  
Sein Joch ist  
His yoke is

Vocal parts with German and English lyrics. Dynamics include *mf* (mezzo-forte) and *Solo*.

Joch ist sanft,  
burthen is light.

sanft,  
light,

sanft  
ea

und leicht sei-ne Last,  
bur-then is light.

und leicht und leicht ist  
his burthen. his burthen. his  
bur-then is light. is light.

und leicht ist  
his burthen. his

sein Joch ist sanft, leicht sei - ne Last,  
his burthen is light. his burthen. his  
bur-then is light,

*f* *p* *mf*

Vocal parts with German and English lyrics. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

und leicht ist sei - ne Last. sein Joch ist sanft  
 his burthen, his bur - then is light. his yoke is ea - -  
 und leicht sei - ne Last. sein Joch ist  
 his bur - then is light. his burthen is  
 sei - ne Last, ist leicht.  
 bur - then is light. is light.  
 sei - ne Last, sein Joch ist sanft  
 bur - then is light. his yoke is ea - - - sy.

und leicht sei - ne Last. sein Joch ist sanft  
 sy his bur - then is light. his yoke is ea - -  
 sanft. und leicht ist sei - ne Last.  
 light. his burthen, his bur - then is light.  
 sein Joch ist sanft  
 his yoke is ea - - leicht sei - ne  
 sy. his burthen is  
 und leicht sei - ne Last.  
 his bur - then is light.



First system of musical notation, including vocal lines and piano accompaniment.

Second system of musical notation with lyrics: *Joch ist sanft leicht sei ne Last leicht* / *yoke is ea sy his burthen is light, his*

Third system of musical notation with lyrics: *leicht sein Joch ist sanft und sei ne Last ist* / *light, his yoke is ea sy his burthen is light, is*

Fourth system of musical notation with lyrics: *sei ne Last sein Joch ist sanft und sei ne Last sie ist* / *burthen is light, his burthen, his burthen, his burthen is bur then is*



Adagio.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music is in a minor key, indicated by the key signature of one flat. The tempo is marked 'Adagio'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

sanft, sei - ne Last ist leicht, sein Joch ist sanft. seine Last ist leicht.  
*ea - sy, his burthen. is light, his yoke is ea - sy, and his bur - - then is light.*

sanft, sein Joch ist sanft, sein Joch ist sanft. seine Last ist leicht.  
*ea - sy his bur - then is light, his yoke is ea - sy. and his bur - - then is light.*

sanft, und seine Last ist leicht, sein Joch ist sanft. seine Last ist leicht.  
*ea - sy, his bur - then is light. his yoke is ea - sy. and his bur - - then is light.*

sanft, und seine Last ist leicht, sein Joch, sein Joch ist sanft. seine Last ist leicht.  
*ea - sy, his bur - then is light, his yoke is ea - sy. and his bur - - then is light.*

The second system continues the musical score with four vocal staves and two piano staves. The vocal parts are in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are written in German and English, with the English translation in italics. The tempo remains 'Adagio'.

Adagio.

The third system of the musical score consists of three staves, primarily for piano accompaniment. The top two staves are in treble clef, and the bottom is in bass clef. The tempo is marked 'Adagio'. The music features sustained chords and melodic fragments, with dynamic markings such as 'mf' (mezzo-forte).

Adagio.

*De Tommaso*



# II. Theil.

# Parte II.

8

Largo. ♩ = 88.

20. CORO.

Johannes I. 29.

Oboi. (M.) *f* *p*

Clarineti in B. (M.) *f*

Fagotti. (M.) *f* *a 2* *p*

Corni in G. (M.) *f* *p*

Violino I. (H.) *f* *tr* *p*

Violino II. (H.) *f* *tr* *p*

Viola. (H.) *f* *p*

SOPRANO. *p*  
Sieh. Be-

ALTO. *p*  
Sieh. das ist Got-tes  
Behold the Lamb of

TENORE.

BASSO.

Bassi. (H.) *f* *Bassi.* *Vello.* *p*

Man. *mf*

Organo. (F.) *mf*

Ped.

Largo. ♩ = 88.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is in a minor key, indicated by the key signature. The first staff has a dynamic marking 'p' (piano) and a '2' above it. The second staff has a '2' above it. The music is primarily composed of eighth and sixteenth notes, with some rests.

The second system of the musical score includes vocal lines with lyrics. The lyrics are in German and English. The German lyrics are: "das ist Got - tes Lamm, sieh, das ist Got - tes Lamm, das der Welt Sün - de", "Lamm, Got - tes Lamm, ist Got - tes Lamm, ist Got - tes Lamm, das der Welt Sün - de", "Sieh, das ist Got - tes Lamm, ist Got - tes Lamm, das der", and "Sieh, das ist Got - tes Lamm, das der". The English lyrics are: "hold the Lamb of God, be - hold the Lamb of God, the Lamb of God, that ta - keth a -", "Be - hold the Lamb of God, that", and "he - hold the Lamb of God, that". There are dynamic markings 'p' and 'a 2' in the score.

The third system of the musical score consists of seven empty staves, arranged in the same layout as the previous systems (two treble clefs on top, three bass clefs on the bottom).



The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a minor key and 3/4 time. The vocal lines are melodic and expressive, while the piano accompaniment provides a harmonic and rhythmic foundation.

The second system of the musical score includes German and English lyrics for the vocal parts. The lyrics are arranged in four lines, corresponding to the four vocal staves in the system. The text is as follows:

Lamm, ist Got-tes Lamm, das ist <i>God, the Lamb of God, of</i>	Got-tes Lamm, das der <i>God, the Lamb of God, that</i>	Welt Sün-de trägt, der <i>ta-keth a-way the</i>	Welt Sün-de trägt, der <i>sin of the world, of</i>
Lamm, sieh, das ist Got-tes <i>God, be-hold the Lamb of</i>	Lamm, ist Got-tes Lamm, das der <i>God, the Lamb of God, that</i>	Welt Sün-de trägt, der <i>ta-keth a-way the</i>	Welt Sün-de trägt, der <i>sin of the world, the</i>
das ist Got-tes Lamm, sieh, <i>hold the Lamb of God, be-</i>	das ist Got-tes Lamm, das der <i>hold the Lamb of God, that</i>	Welt Sün-de trägt, der <i>ta-keth a-way the</i>	Welt Sün-de trägt, der <i>sin of the world. the</i>
sieh, das ist Got-tes <i>be-hold the Lamb of</i>	Lamm _____, das der <i>God _____, that</i>	Welt Sün-de trägt, der <i>ta-keth a-way the</i>	Welt Sün-de trägt, der <i>sin of the world. the</i>

The third system of the musical score consists of six staves, all of which are piano accompaniment. The music continues from the previous system, maintaining the same key signature and time signature. The piano accompaniment features a steady rhythmic pattern and harmonic support for the vocal lines.

Welt Sün-de trägt: sieh, das ist Got-tes Lamm, sieh, das ist Got-tes Lamm, das der Welt Sün - de trägt, der  
 — the world: be-hold the Lamb of God, be-hold the Lamb of God, that ta - keth a - way the  
 Welt Sün-de trägt: sieh, das ist Got-tes Lamm, sieh, Got - tes Lamm, das der Welt Sün - de  
 sin of the world; be-hold the Lamb of God, f the Lamb of God, that ta - keth a -  
 Welt Sün-de trägt: sieh, das ist Got-tes Lamm, sieh, Got - tes Lamm, das der  
 sin of the world; be-hold the Lamb of God, the Lamb of God, that  
 Welt Sün-de trägt: sieh, das ist Got-tes Lamm, sieh, Got - tes Lamm, das der  
 sin of the world; be-hold the Lamb of God, the Lamb of God, that

Musical notation includes dynamic markings such as *p*, *f*, *mf*, and *a 2*. The score is arranged in multiple systems with various clefs and time signatures.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key and 3/4 time. Dynamics include *f* (forte) in the vocal lines.

The second system contains the vocal parts with lyrics in German and English. The piano accompaniment continues. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Welt Sün-de trägt, der Welt Sün-de trägt, Welt Sün-de trägt, Welt Sün-de trägt,  
 sin of the world, the sin of the world, sin of the world, sin of the world,  
 ta - keth a - way the sin of the world, the sin of the world, that  
 trägt, der Welt Sün-de trägt, der Welt Sün-de trägt, Welt Sün-de trägt, das der  
 way the sin of the world, the sin of the world, sin of the world, that  
 Welt Sün-de trägt, der Welt Sün-de trägt, Welt Sün-de trägt, Welt Sün-de trägt,  
 ta - keth a - way the sin of the world, the sin of the world, sin of the world, sin of the world,  
 Welt Sün-de trägt, der Welt Sün-de trägt, der Welt Sün-de trägt, Welt Sün-de trägt,  
 ta - keth a - way the sin of the world, the sin of the world, sin of the world, sin of the world,

The third system shows the piano accompaniment for the final part of the page. It consists of four staves in bass clef. Dynamics include *mf* (mezzo-forte).



united wood  
Tutti

Musical score for woodwinds and strings, measures 1-12. The score includes dynamic markings such as *f* (forte) and *p* (piano), and trills (*tr*). The woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses) are all playing. There are blue handwritten annotations: a 'p' in the second measure of the flute part and another 'p' in the second measure of the bassoon part.

Vocal score for three voices (Soprano, Alto, Tenor) with German and English lyrics. The lyrics are:   
 trägt, der Welt Sünde trägt, der Welt Sünde trägt.   
 world, thatta - keth a - way the sin of the world.   
 trägt, der Welt Sünde trägt, der Welt Sünde trägt.   
 world, that ta-keth a - way the sin of the world.   
 trägt, der Welt Sünde trägt, der Welt Sünde trägt.   
 world, that ta-keth a - way the sin of the world.   
 The score includes dynamic markings like *f* and *p*.

Bassoon and Violoncello parts with lyrics. The lyrics are:   
 —, der Welt Sünde trägt, der Welt Sünde trägt.   
 —, that ta-keth a - way the sin of the world.   
 Bassi   
 Vell.   
 The score includes dynamic markings like *f*.

Piano accompaniment for the vocal parts, showing the left and right hand staves. The piano part includes chords and melodic lines that support the vocalists.

Handwritten notes in the bottom right corner, including "Chorus" and other illegible scribbles.



21. ARIA.

Jesaias LIII. 3.

Largo. (♩ = 84.)  
Ritornell.

Clarinetten in B. (M.-F.)  
Fagotti. (M.-F.)  
Violino I. (H.)  
Violino II. (H.)  
Viola. (H.)  
ALTO.  
Bassi. (H.)

Accomp.

Er ward verschmähet, verschmä-het und verachtet, von  
He was des-pi-sed, des-pi-sed and re-jected, re-

al-len verschmäht, ein Mann der Schmer-zen, ein Mann der Schmer-zen und um-ge-ben mit Qual—  
ject-ed of men, a man of sor-rows, a man of sor-rows, and acquainted with grief—

Ritornell.

—, ein Mann der Schmerzen und um-ge-ben mit Qual.  
 —, a man of sor-rows, and acquainted with grief.

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

Er He

Accomp.

ward verschmähet, verachtet, er ward ver-achtet und von allen verschmäht, ein Mann der Schmerzen und um-ge-ben mit  
 was des-pi-sed, rejected. he was des-pi-sed and rejected of men, a man of sor-rows, and acquainted with

*p* *fp* *fp* *fp* *fp*

Qual —, ein Mann der Schmerzen und um-ge-ben mit Qual; er ward verschmähet, verachtet, ein Mann der  
 grief —, a man of sor-rows, and acquainted with grief; he was des-pi-sed, rejected, a man of

*p* *fp* *fp* *fp* *fp*

Musical score for the first system, including vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. Dynamics include *mf* and *p*.

Schmerzen und um-ge-ben mit Qual, und um-ge-ben mit Qual, ein Mann der Schmerzen und um-ge-ben mit  
*sor-rows, and acquainted with grief, and acquainted with grief, a man of sor-rows, and ac-quainted with*

Ritornell.

Musical score for the Ritornell section, including vocal line and piano accompaniment. Dynamics include *f*, *mf*, and *p*. A blue handwritten mark "Fine" is visible on the right side of the page.

Qual.  
grief.

*f* Accomp.

Musical score for the second system, including vocal line and piano accompaniment. Dynamics include *un poco p* and *f*.

Er gab den Schlägen seinen Rücken, er gab den Schlägen seinen Rücken, hielt die Wan-ge  
*He gave his back to the smiters, he gave his back to the smiters, and his cheeks to*

dar der Feinde bitt'-rer Wuth, sei-ne Wang' der Wuth, der Feinde bitt'-rer Wuth, sei-ne Wang', der  
 them that plucked off the hair, and his cheeks to them that plucked off the hair, and his cheeks to

Wuth, der Feinde bitt'-rer Wuth, er barg sein Antlitz nicht vor Schmach und Speichel, sein Ant - litz  
 them that plucked off the hair, he hid not his face from shame and spitting, he hid not his

nicht vor Schmach, vor Schmach, barg sein Ant - litz nicht vor Schmach  
 face from shame, from shame, he hid not his face from shame

*dimin.* *cresc.*  
*dimin.* *cresc.*  
*dimin.* *cresc.*  
*dimin.* *cresc.*  
*dimin.* *cresc.*

Ritornell.

— vor Schmach und Speichel.  
— from shame and spitting.

Accomp.

Er ward verschmähet,  
He was des-pi-sed,

ver-schmähet und ver-achtet,  
des-pi-sed and re-jected,

Basso  
Vello.

ein Mann der Schmerzen und um-ge-ben mit Qual, und um-ge-ben mit Qual, ein Mann der  
a man of sor-rows, and ac-quainted with grief, and ac-quainted with grief, a man of

Ritornell.

Musical score for the Ritornell section, featuring piano and bass staves with various dynamics like *mf* and *f*.

Schmerzen und um-ge-ben mit Qual.  
*sor-rows and acquainted with grief.*

22. CORO.

Jesaias LIII. 4. 5.

Largo e staccato. (♩ = 84.)

Musical score for the 22. Coro section, including parts for Flauti (M.), Oboi (M.), Clarinetti in B. (M.), Fagotti (M.), Corni in F. (M.), Violino I. (H.), Violino II. (H.), Viola (H.), SOPRANO, ALTO, TENORE, BASSO, Bassi (H.), Man. Organo (F.), and Ped.

The first system of the score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex texture with many slurs, trills (marked 'tr'), and dynamic markings. The key signature has two flats.

This section contains four vocal staves. The first two staves are for the Soprano and Alto parts, and the last two are for the Tenor and Bass parts. The lyrics are written below the notes. The German lyrics are "Wahrlich, wahrlich! er" and the English lyrics are "Surely, sure-ly! he hath". Dynamic markings include *f* and *mf*.

The second system of the score includes a Bassoon part (labeled "Basso Vello") and a Bass part (labeled "Bassi"). The Bassoon part is in bass clef, and the Bass part is in bass clef. The music continues with complex textures and dynamic markings like *f* and *mf*.

trug uns - re Qual und litt uns - re Schmer - zen; wahrlich, wahrlich! er

*borne our griefs, and car - ried our sor - rows; sure - ly, sure - ly! he hath*

trug uns - re Qual und litt uns - re Schmer - zen; wahrlich, wahrlich! er

*borne our griefs, and car - ried our sor - rows; sure - ly, sure - ly! he hath*

6300



Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'a2'.

trug uns-re Qual und litt uns-re Schmer-zen; ward ver-  
*He was*

borne our griefs, and car-ried our sor-rows. ward ver-wun-  
*He was wound*

trug uns-re Qual und litt uns-re Schmer-zen; ward ver-  
*He was*

borne our griefs, and car-ried our sor-rows. ward ver-  
*He was*

Musical score for vocal parts with German and English lyrics, including a blue arrow pointing to a specific note.

Musical score for piano accompaniment, continuing the piece with various musical notations.

wun-det um uns - re Sün - de, ward zer - schla - gen, ward zerschla - gen um uns - re Mis - sethat, uns - re  
*wounded for our transgressions, he was bruised, he was bruised for our i - ni - quities, the chas -*

- det um uns - re Sün - de, ward zer - schla - gen, ward zerschla - gen um uns - re Mis - sethat,  
*- ed for our transgressions, he was bruised, he was bruised for our i - ni - quities,*

wun-det um uns - re Sün - de, ward zer - schlagen, ward zerschla - gen um uns - re Mis - sethat, uns - re  
*wounded for our transgressions, he was bruised, he was bruised for our i - ni - quities, the chas -*

wun-det um uns - re Sün - de, ward zer - schla - gen, ward zerschla - gen um uns - re Mis - sethat,  
*wounded for our transgressions, he was bruised, he was bruised for our i - ni - quities,*

The first system of the musical score consists of seven staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom three staves are piano accompaniment: Right Hand Treble Clef, Left Hand Bass Clef, and a lower Bass Clef. The music is in a key with two flats (B-flat and E-flat) and a 2/2 time signature. The vocal lines feature long, flowing phrases with many ties across measures.

The second system contains vocal staves with lyrics in German and English. The lyrics are:
   
German: Stra - fe, uns - re Stra - fe liegt auf ihm, zu  
 tise - ment, the chas - tise - ment of our peace
   
English: uns - re Stra - fe, uns - re Stra - fe liegt auf ihm,  
 the chas - tise - ment, the chas - tise - ment of our peace
   
The musical notation includes notes, rests, and ties, with some notes marked with a fermata.

The third system of the musical score consists of seven empty staves, corresponding to the vocal and piano parts from the previous systems.

This system contains the piano accompaniment for the first system of music. It includes staves for the piano (p), violin (v), and cello (c). The piano part features a melodic line with dynamics *p* and *f*. The violin and cello parts provide harmonic support with a melodic line and dynamics *mf* and *f*.

This system contains the vocal staves with lyrics for the first system. The lyrics are:

un - - - - - serm Frie - - - - - den.  
 was up - on him.  
 zu un - - - - - serm Frie - - - - - den.  
 was up - on him.  
 —, zu un - serm Frie - - - - - den.  
 was up - on him.  
 zu un - - - - - serm Frie - - - - - den.  
 was up - on him.

This system contains the piano accompaniment for the second system of music. It includes staves for the piano (p), bassoon (Basso), and strings (Vello). The piano part features a melodic line with dynamics *mf* and *f*. The bassoon and string parts provide harmonic support.

Attaca

23. CORO.

Jesaias LIII. 5.

Alla breve. Moderato. (♩ = 80.)

Clarineti in B. (F.)

Fagotti. (F.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man. Organo. (F.)

Ped.

Vello.

*f*

*f* Tutti.

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a prominent bass line with a forte (*f*) dynamic marking.

let, led, durch sei-ne Wun - den sind wir ge-hei - let, and with his stripes we are hea - led,

let, led, sind wir ge-hei - let, ge-heilet, and with his stripes we are healed, durch sei-ne and with his

Wunden sind wir ge-hei - let, durch sei-ne Wun - stripes we are hea - led, we are hea - led, and with his stripes

den sind wir ge-hei - let, durch sei-ne Wun-den ge-hei - led, and with his stripes we are hea -

den sind wir ge-hei - let, durch sei-ne Wun-den ge-hei - led, and with his stripes we are hea -

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a strong bass line with a forte (*f*) dynamic.

durch sei-ne Wun-den ge-hei - led, and with his stripes we are hea -

Wunden ge-hei - led, stripes we are hea -

den sind wir ge-hei - let, ge-hei -

let, led, durch sei-ne Wun - den sind wir ge-hei - and with his stripes we are hea -

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *f* and *ff*. The violin part is also marked with *f*.

let, led, durch sei-ne Wun - den ge - hei - let, durch sei-ne Wun -  
 and with his stripes we are hea - - - - - led, and with his stripes

let, durch sei - - - - ne Wun-den ge - hei - - - - let, durch sei-ne  
 and with his stripes we are hea - - - - - led, and with his

let, durch sei-ne Wun-den ge - hei - - - - let,  
 and with his stripes we are hea - - - - - led,

Vello.  
 Tutti.

Musical score for the third system, primarily instrumental with piano and violin parts. Dynamic markings include *f*.

den ge - hei - - - - let, durch sei-ne Wun - - den sind wir  
 we are hea - - - - led, and with his stripes we are hea - -

durch sei-ne Wun-den ge - hei - let,  
 and with his stripes we are hea - led,

Wun-den sind wir ge - hei - - - - let, durch sei-ne Wun-den ge - hei -  
 stripes we are hea - - - - - led, and with his stripes we are hea - -

durch sei-ne Wunden sind wir ge-hei - - - - let, durch  
 and with his stripes we are hea - - - - led, and

Vello.  
 Tutti. Vello. *f* Tutti.

First system of musical notation, including vocal lines and piano accompaniment.

Second system of musical notation with lyrics:  
 ge-heilt, led,  
 durch sei-ne Wun-den ge-hei-let, sind wir ge-hei-  
 and with his stripes we are hea-let, sind wir ge-hei-  
 let, sind wir ge-hei-let, sind wir ge-hei-  
 led, and with his stripes we are hea-  
 sei-ne Wun-den sind wir ge-hei-let, sind wir ge-  
 with his stripes we are hea-let, are hea-ge-

Third system of musical notation, marked *Adagio*. Includes piano accompaniment and vocal lines.

Fourth system of musical notation with lyrics:  
 durch sei-ne Wun-den sind wir ge-hei-let.  
 and with his stripes we are hea-let.  
 let, led, durch sei-ne Wun-den sind wir ge-hei-let.  
 led, and with his stripes we are hea-let.  
 let, led, durch sei-ne Wun-den sind wir ge-hei-let.  
 led, and with his stripes we are hea-let.

Fifth system of musical notation, including markings for *Vello.* and *Tutti.*

Sixth system of musical notation, concluding the page.



24. CORO.

Allegro moderato. (♩ = 92.)

Jesaias LIII. 6.

Flauti. (M.)

Oboi. (M.)

Clarineti in B. (M.-F.)

Fagotti. (M.-F.)

Corni in F. (M.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man.

Organo. (F.)

Ped.

The musical score consists of 14 staves. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German and English. The instrumental parts include Flutes, Oboes, Clarinets in B, Bassoons, Horns in F, Violins I and II, Viola, Basses, and Organ. The tempo is Allegro moderato with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat) and the time signature is common time (C). The score is marked with a forte (f) dynamic throughout.

Allegro moderato. (♩ = 92.)

The first system of the score consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a dense texture of chords and moving lines, with a tempo marking 'a 2' appearing in the third measure of the bass staff.

This section contains four vocal staves with lyrics in German and English. The lyrics are:
   
 —, der Heerde gleich, der Heerde gleich, denn wir wall - -
   
 —, all we like sheep, all we like sheep, we have tur - -
   
 der Heerde gleich, der Heerde gleich, flohn wir zerstreut, zer-streut
   
 all we like sheep, all we like sheep have gone a - stray
   
 —, der Heerde gleich, der Heerde gleich, denn wir
   
 —, all we like sheep, all we like sheep, we have
   
 der Heerde gleich, der Heerde gleich, flohn wir zerstreut, zer-streut
   
 all we like sheep, all we like sheep have gone a - stray

The second system of piano accompaniment begins with the marking 'Tutti.' in the first measure. It continues with a similar dense texture of chords and moving lines as the first system.

The third system of piano accompaniment includes a grand staff section (treble and bass clefs) and a separate bass staff. The music continues with complex rhythmic patterns and chords.

First system of musical notation. It includes a vocal line with a melodic phrase starting with a fermata and a dynamic marking of *f*. Below it is a piano accompaniment with a rhythmic pattern of eighth notes. The system consists of five measures.

Second system of musical notation with lyrics. The lyrics are in German and English. The German lyrics are: "ten Jeder sei - nen eig' - nen Weg, ned ev'ry one to his own way, denn wir wall - ten Jeder seinen eignen Weg, Jeder seinen eig'nen we have tur - ned ev'ry one to his own way, ev'ry one to his own wall - ten tur - ned Jeder sei - nen eig' - nen Weg, ev'ry one to his own way". The system consists of five measures.

Third system of musical notation. It features a piano accompaniment with a rhythmic pattern of eighth notes. The system consists of five measures.

The first system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the bass line marked 'a 2'. The bottom three staves are for a vocal line, with the first two staves in treble clef and the third in bass clef. The music is in a minor key and features a steady piano accompaniment with a vocal melody that begins in the second measure.

The second system of the musical score includes vocal lyrics in German and English. The lyrics are:
   
 German: *der Heer-de gleich, flohn wir zerstreut, zer-*
  
 English: *all we like sheep, have gone a - stray*
  
 German: *Weg, der Heer-de gleich, flohn wir zerstreut, zer-*
  
 English: *way, all we like sheep, have gone a - stray*
  
 German: *—, der Heer-de gleich, flohn wir zerstreut, zer - streut*
  
 English: *—, all we like sheep, have gone a - stray*
  
 German: *der Heer-de gleich, flohn wir zerstreut, zer - streut*
  
 English: *all we like sheep, have gone a - stray*

The third system of the musical score continues the piano accompaniment and vocal line. It features a piano accompaniment with a vocal line in the bottom two staves. The music concludes with a final chord in the piano part.

*f* *a 2*

denn wir wall - ten,  
we have tur - ned,

denn wir wall - - - - - ten Jeder sei - nen eig' - nen Weg,  
we have tur - - - - - ned ev'ry one to his own way,

- ten Jeder sei - nen eig'- nen Weg, seinen eig'- nen Weg, denn wir wall - ten Jeder  
 - ned ev'-ry one to his own way, to his own way, we have tur - ned ev'ry

denn wir wallten, denn wir wallten Jeder sei - nen eig'- nen Weg, denn wir wall - ten Jeder  
 we have turned, we have turned ev'ry one to his own way, we have tur - ned ev'ry

denn wir wallten Je-der sei - - - nen eig'- nen Weg; denn wir wall - ten  
 we have turned ev'-ry one to his own way, we have tur - ned

denn wir wallten Jeder sei - nen eig'- nen Weg, denn wir wall - ten  
 we have turned ev'ry one to his own way, we have tur - ned

The first system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the first three in treble clef and the fourth in bass clef. The bottom three staves are for vocal parts. The lyrics are written in German and English below the vocal staves.

The second system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the first three in treble clef and the fourth in bass clef. The bottom three staves are for vocal parts. The lyrics are written in German and English below the vocal staves.

The third system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the first three in treble clef and the fourth in bass clef. The bottom three staves are for vocal parts. The lyrics are written in German and English below the vocal staves.

a 2  
 f  
 a 2  
 f

flohn wir zerstreut  
 have gone a-stray

wir zerstreut  
 gone a-stray

denn wir wall-ten  
 we have tur-ned

Jeder  
 ev'ry

denn wir wall-ten,  
 we have tur-ned,

flohn wir zerstreut  
 have gone a-stray

denn wir  
 we have



denn wir wall - ten, denn wir wallten Jeder seinen eig'-nen Weg,  
 we have tur - ned, we have turned ev'ry one to his own way,  
 sei - nen eig' - nen Weg,  
 one to his own way,  
 denn wir wallten we have turned Jeder seinen ev'ry one to his own way,  
 denn wir wallten, denn wir wallten we have turned, we have turned Jeder seinen ev'ry one to his own way, we have  
 wall - ten, denn wir wallten, denn wir wallten Jeder seinen eig'-nen Weg,  
 tur - ned, we have turned, we have turned ev'ry one to his own way.

denn wir wallten Je-der sei-nen eig'nen Weg, den eig'nen Weg. Der  
*we have turned ev'-ry one to his own way, to his own way. All'*

denn wir wallten Je-der sei-nen eig'nen Weg, Je-der sei-nen eig'nen Weg. Der  
*we have turned ev'-ry one to his own way, ev'-ry one to his own way. All'*

wallten Je-der sei-nen eig'nen Weg, Je-der sei-nen eig'nen Weg. Der  
*turned ev'-ry one to his own way, ev'-ry one to his own way. All'*

denn wir wallten Je-der, Je - der sei-nen eig'nen Weg, Je-der sei-nen eig'nen Weg. Der  
*we have turned ev'-ry one, ev'-ry one to his own way, ev'-ry one to his own way. All'*

Vello. Tutti.

The first system of the musical score consists of eight staves. The top four staves are for piano accompaniment, with the first three in treble clef and the fourth in bass clef. The bottom four staves are for vocal parts, with the first three in treble clef and the fourth in bass clef. The music is in a minor key and 3/4 time. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts have a melodic line with some rests.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are written in German and English. The German lyrics are: "Heerde gleich, der Heerde gleich, flohn wir zer-streut". The English lyrics are: "we like sheep, all we like sheep have gone a - stray". The lyrics are distributed across the four vocal staves, with some staves having multiple lines of text. The piano accompaniment continues with the same rhythmic pattern as in the first system.

The third system of the musical score continues the piano accompaniment and vocal lines. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts have a melodic line with some rests. The system concludes with a final cadence.

The musical score consists of several systems. The top system includes vocal staves with lyrics in German and English. The lyrics are: "denn wir wall - ten, we have tur - ned". The second system continues the vocal parts and includes instrumental parts for strings and woodwinds. The third system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned". The fourth system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned". The fifth system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned". The sixth system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned". The seventh system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned". The eighth system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned". The ninth system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned". The tenth system shows the vocal parts with lyrics: "denn wir wall - ten, we have tur - ned".

Musical score for the first system, featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic patterns and dynamic markings, with 'a 2' appearing above several notes.

Musical score for the second system, including vocal lines and piano accompaniment. The lyrics are in German and English.

*Je-der sei-nen eig-nen Weg, ev'-ry one to his own way, denn wir wall - ten we have tur - ned*

*Je-der sei-nen eig-nen Weg, ev'-ry one to his own way, denn wir wall - - - ten, denn wir wall - ten, we have tur - - - ned, we have tur - ned,*

Musical score for the third system, consisting of empty staves for piano accompaniment.

wall - - - ten,                      denn wir wall - - - ten,                      denn wir  
 tur - - - ned,                      we have tur - - - ned,                      we have

wall - ten,      denn wir wall - - - ten, denn wir wall - - - ten,      denn wir wallten  
 tur - ned,      we have tur - - - ned; we have tur - - - ned.      we have turned

denn wir wall - - - ten                      Jeder seinen eignenWeg, denn wir wallten  
 we have tur - - - ned                      ev'ry one to his own way, we have turned

denn wir wall - - - ten                      Jeder seinen eignenWeg,                      denn wir  
 we have tur - - - ned                      ev'ry one to his own way.                      we have

Adagio.

Musical score for the first system, including piano, violin I, violin II, viola, cello, and double bass parts. The tempo is marked Adagio.

Vocal score with German and English lyrics for the first system. The tempo is marked Adagio.

wallten Je-der seinen eig'nen Weg, denn wir wallten Jeder seinen eig'-nen Weg; doch der Ew'-ge warf auf  
 turned ev'-ry one to his own way; we have turned ev'ry one to his own way; and the Lord hath laid on

Je-der seinen eig'nen Weg, denn wir wallten Jeder seinen eig'-nen Weg; doch der Ew'-ge  
 ev'-ry one to his own way; we have turned ev'ry one to his own way; and the Lord hath

Je-der seinen eig'nen Weg, denn wir wallten Jeder seinen eig'-nen Weg; doch der Ew'-ge  
 ev'-ry one to his own way; we have turned ev'ry one to his own way; and the Lord hath

wallten Je-der seinen eig'nen Weg, denn wir wallten Jeder seinen eig'-nen Weg; doch der Ew'-ge warf auf ihn  
 turned ev'-ry one to his own way; we have turned ev'ry one to his own way; and the Lord hath laid on him

Musical score for the second system, including piano, violin I, violin II, viola, cello, and double bass parts. The tempo is marked Adagio.

Adagio.

Musical score for the first system, featuring piano, violin, and cello parts. The piano part includes dynamic markings such as *mf* and *dimin.*. The violin and cello parts also feature *mf* and *dimin.* markings.

Musical score for the second system, including vocal lines with German and English lyrics and piano accompaniment. The lyrics are: *ihn, doch der Ew'-ge warf auf ihn, er warf auf ihn, auf ihn un-ser al-ler Mis - se - that. him, and the Lord hath laid on him, hath laid on him, on him the i - ni - quity of us all.*

Musical score for the third system, including vocal lines with German and English lyrics and piano accompaniment. The lyrics are: *Ew'-ge warf auf ihn, auf ihn, er warf auf ihn un-ser al-ler Mis - se - that. Lord hath laid on him, on him, hath laid on him the i - ni - quity of us all.*

Musical score for the fourth system, including vocal lines with German and English lyrics and piano accompaniment. The lyrics are: *warf auf ihn, auf ihn, er warf auf ihn un-ser al-ler Mis - se - that. laid on him, on him, hath laid on him the i - ni - quity of us all.*



25. RECITATIVO.

Larghetto. (♩ = 76.)

Psalm XXII. 7.

Violino I. II. (H.) *f* *dimin.*

Violino III. (H.) *f* *dimin.*

Viola. (H.) *f* *dimin.*

SOPRANO. (Voc.)

Bassi. (H.) *f* *dimin.*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*mf*

Und al - le, die ihn se - hen, spre - chen ihm Hohn, ver -  
 All they that see him, laugh him to scorn, they

*p* *f* *p*

*f* *f* *f*

spot - ten ihm frech, und schütteln's Haupt, sa - gend:  
 shoot out their lips, and shake their heads, say - ing:

*f*

Basso  
 Vello.

26. CORO.

Allegro. ♩ = 80.

Psalm XXII. 8.

Clarineti in B. (F)

Fagotti. (F)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man. Organo. (F)

Ped.

Er trau - e - te Gott, der hel - fe ihm nun aus, und der er - ret - te ihn, hat er Ge -  
 He trust - ed in God that he would de - li - ver him, let him de - li - ver him, if he de -

Allegro. ♩ = 80.

Er trau - e - te Gott, der hel - fe ihm nun aus, und der er - ret - te ihn, hat er Gefall'n an  
 He trust - ed in God that he would de - li - ver him, let him de - liver him, if he delight in

fall'n an ihm, hat er Gefall'n, hat er Ge - fall'n an ihm, der ret - te ihn, hat er Ge - fall'n, hat er Gefall'n an  
 light in him, if he de - light in him, let him de - li - ver him, if he delight in him, if he delight in

First system of musical notation, including vocal lines and piano accompaniment. The music is in a minor key and begins with a forte (*f*) dynamic.

Vocal lines with German and English lyrics for the first system. The lyrics are: *Er trau-e-te Gott, der hel-fe ihm nun aus, und der er-rette ihn, hat er Ge-* / *He trust-ed in God, that he-would de-li-ver him, let him de-li-ver him, if he de-* / *ihm, hat er Ge-fall'n, hat er Ge-fall'n an ihm, hat er Gefall'n, Ge-fall'n an ihm, hat er Ge-* / *him, if he de-light in him, let him de-li-ver him, if he de-light in him, if he de-* / *ihm, hat er Gefall'n an ihm: Vello.* / *him, if he delight in him:*

Second system of musical notation, including vocal lines and piano accompaniment. The music continues with a forte (*f*) dynamic.

Vocal lines with German and English lyrics for the second system. The lyrics are: *Er trau-e-te Gott, der hel-fe ihm nun aus, und der er-rette ihn, hat er Gefall'n an* / *He trust-ed in God that he-would de-li-ver him, let him de-liver him, if he delight in* / *fall'n an ihm, hat er Ge-fall'n an* / *light in him, if he de-light in* / *fall'n an ihm, hat er Ge-fall'n an ihm,* / *light in him, if he de-light in him,* / *er trau-e-te Gott, der helfe ihm nun aus, und der er-rette ihn, hat er Ge-fall'n an ihm, und der er-* / *he trust-ed in God, in God, in God he trust-ed, let him de-li-ver him, if he de-light in him, if he de-* / **TUTTI.**

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics and a piano accompaniment line.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics and a piano accompaniment line.

ihm.  
him.

und der er-ret - te ihn.  
let him de-li - ver him

hat er Ge - fall'n an ihm:  
if he de - light in him:

ihm.  
him.

und der er - ret - te ihn, hat er Ge - fall'n an ihm:  
let him de - li - ver him, if he de - light in him:

und der er-ret-te ihn, hat er Ge - fall'n an ihm, hat er Ge -  
let him de-li-ver him, if he de - light in him, if he de -

ret - te ihn, und der er - ret - te ihn. er trau - e - te  
light in him, let him de - li - ver him. he trust - ed in

Vello. TUTTI.

Musical score for the third system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics and a piano accompaniment line.

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics and a piano accompaniment line.

er trau - e - te Gott, der hel - fe ihm nun aus, und der er - ret - te ihn, hat er Ge -  
he trust - ed in God that he - - would de - li - ver him, let him de - li - ver him, if he de -

fall'n an ihm, und der er - ret - te ihn, hat er Ge - fall'n an ihm, hat er Ge -  
light in him, let him de - li - ver him, if he de - light in him, if he de -

Gott, der hel - fe nun ihm, und der er-ret-te ihn, hat er Ge - fall'n an ihm, hat er Ge -  
God he trust-ed in God, let him de-li-ver him, if he de - light in him, if he de -

Musical score for the first system, including vocal and instrumental parts.

und der erret - te ihn:  
 let him de - li - ver him;

er he  
 trau - e - te Gott, der hel -  
 trust - ed in God that he -

- fe ihm nun aus,  
 would de - li - ver him,

und der erret - te ihn,  
 let him deliver him,

fall'n an ihm, hat er Ge -  
 light in him, if he de - light

an ihm,  
 in him,

und der erret - te ihn, hat er  
 let him de - li - ver him, if he

Gefall'n an  
 delight in

fall'n an ihm; er  
 light in him; he

trau - e - te Gott, der  
 trust - ed in God, he

hel - fe ihm aus, und der er -  
 trusted in God, let him de - li - ver him,

rette ihn,  
 if

hat er Ge - fall'n an  
 he de - light in

fall'n an ihm;  
 light in him;

Vello.

Musical score for the second system, including vocal and instrumental parts.

Musical score for the third system, including vocal and instrumental parts.

hat er Ge - fall'n an ihm,  
 if he de - light in him,

und der er - ret - te ihn,  
 let him de - li - ver him,

hat er Ge -  
 if he de -

ihm, hat er Ge - fall'n an ihm,  
 him, if he de - light in him,

und der er - ret - te ihn,  
 let him de - li - ver him,

und der er - ret - te ihn,  
 let him de - li - ver him,

ihm, hat er Ge - fall'n an ihm, und der er - ret - te ihn,  
 him, if he de - light in him, let him de - li - ver him,

er  
 he

und der er - ret - te ihn,  
 let him de - li - ver him,

TUTTI.

und der er - ret - te ihn,  
 let him de - li - ver him.

Vello.

Musical score for the fourth system, including vocal and instrumental parts.

fall'n an ihm, und der erret - te ihn, und der erret - te ihn,  
 light in him, if he de-light in him, let him de-li - ver him,  
 hat er Ge-fall'n an ihm, und der erret - te ihn,  
 if he de-light in him, let him de-  
 trau - e - te Gott, der hel - fe, der hel - fe ihm, und der erret - te ihn,  
 trust - ed in God that he would de-li - ver him, let him de-li - ver him,  
 und der erret - te ihn,  
 let him de-li - ver him,  
 TUTTI.  
 Vello.

und der erret - te ihn, und der erret - te ihn,  
 if he delight in him, let him de - li - ver him,  
 ret - te ihn, hat er Ge-fall'n an ihm: er trau - e - te Gott, der hel - fe ihm nun aus, hat er Ge -  
 li - ver him, if he de-light in him; he trust - ed in God, let him de-li - ver him, if he de-  
 und der erret - te ihn, und der erret - te ihn, er trau - e - te Gott, der hel - fe ihm nun aus, hat er Ge - fall'n  
 if he delight in him; let him de-li - ver him, he trust - ed in God, let him de-li - ver him, if he de-light  
 er trau - e - te Gott, der hel - fe ihm nun aus -  
 he trust - ed in God, that he would de-li - ver him -  
 TUTTI.

und der er - ret - te ihn. und der er - ret - te ihn.  
 let him de - li - ver him, let him de - li - ver him,

fall'n an ihm. und der er - ret - te ihn.  
 light in him, let him de - li - ver him,

an ihm, und der er - ret - te ihn.  
 in him, let him de - li - ver him.

und der er - ret - te ihn, hat er Ge - fall'n an ihm. und der er -  
 let him de - li - ver him, if he de - light in him, let him de -

und der er - ret - te ihn: er trau - e - te Gott, der hel - fe ihm aus. und der er -  
 let him de - li - ver him: he trust - ed in God that he would de - li - ver him, let him de -

hat er Ge - fall'n an ihm: er trau - e - te Gott, und der er - ret - te ihn, hat er Ge - fall'n  
 if he de - light in him, he trust - ed in God, let him de - li - ver him, if he de - light

hat er Ge - fall'n an ihm: hat er Ge - fall'n  
 if he de - light in him, if he delight

ret - te ihn. hat er Ge - fall'n an ihm, hat er Ge - fall'n an ihm, hat er Ge -  
 li - ver him, if he delight in him, if he delight in him, if he de -

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

ret-te ihn, hat er Ge-fall'n an ihm,  
 li-ver him, if he de-light in him,  
 hat er Ge-fall'n an  
 if he de-light in

an ihm, und der er-ret-te ihn, und der er-ret-te ihn, hat er Ge-fall'n  
 in him, let him de-li-ver him, let him de-li-ver him, if he de-light

an ihm, hat er Ge-fall'n an ihm,  
 , if he de-light in him, und der er-ret-te ihn, hat er Ge-fall'n an  
 let him de-li-ver him, if he de-light in

The piano accompaniment for the first system continues with a steady eighth-note pattern in the bass clef, providing harmonic support for the vocal line.

The second system of the musical score consists of two empty staves, one for the vocal line and one for the piano accompaniment, indicating that the lyrics and music for this system are on the following page.



Adagio.

The first system of the musical score consists of two staves. The upper staff is for the piano, written in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is for the violin, written in treble clef with the same key signature. The music is in a slow, Adagio tempo and features intricate melodic lines with many slurs and ties.

The vocal score consists of three staves with lyrics in German and English. The first staff is for the Soprano, the second for the Alto, and the third for the Bass. The lyrics are:
   
Soprano: ihm, hat er Ge-fall'n an ihm, und der er-ret-te ihn, hat er Ge-fall'n an ihm. / him, if he de-light in him, let him de-li-ver him, if he de-light in him.
   
Alto: an ihm, und der er-ret-te ihn, hat er Ge-fall'n an ihm. / in him, let him de-li-ver him, if he de-light in him.
   
Bass: ihm, hat er Ge-fall'n an ihm, und der, und der er-ret-te ihn, hat er Ge-fall'n an ihm. / him, if he delight in him, let him, let him de-li-ver him, if he de-light in him.
   
The bottom staff of this system is the piano accompaniment, continuing from the first system. A dynamic marking of *ff* (fortissimo) is present above the vocal staves.

Adagio.

The second system of the musical score consists of two staves. The upper staff is for the piano, written in treble clef with a key signature of two flats. The lower staff is for the violin, written in treble clef with the same key signature. The music continues in the Adagio tempo, with dynamic markings of *f* (forte) at the beginning of both staves.

Adagio.

## 27. RECITATIVO.

Largo.

Psalm LXIX. 20.

Violino I. (H.) *p*

Violino II. (H.) *p*

Viola. (H.) *p*

SOPRANO. *p*

Dei-ne Schmach bricht ihm sein Herz: er ist voll von Trau-rig-keit. er ist  
*Thy re-buke hath broken his heart: he is full of hea-vi-ness. he is*

Bassi. (H.) *p*

voll von Traurigkeit: dei-ne Schmach bricht ihm sein Herz: er sah um-her, ob's Jemand jam-mer-  
*full of hea-vi-ness: thy re-buke hath broken his heart: he looked for some to have-pi-ty on*

te: a-ber da war Keiner. Keiner, der da Trost dem Dul-der gab. Er sah umher, ob's Jemand  
*him; but there was no man: neither found he a-ny to comfort him. He looked for some to have*

jam-mer-te: a-ber da war Kei-ner. Kei-ner, der da Trost dem Dul-der gab.  
*pi-ty on him. but there was no man: neither found he a-ny to com-fort him.*

28. ARIA.

Klagelieder I. 12.

8 Largo. ♩ = 76.

Clarineti in A. (F)

Fagotti. (F)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

Bassi. (H.)

Schau' hin, und sieh, schau' hin, und sieh, wer kennet solche Qualen, schwer wie seine Qualen?  
 Be - hold, and see, be - hold, and see, if there be a - ny sorrow, like un - to his sorrow.

Schau' hin, und sieh, wer kennet solche Qualen, schwer wie seine Qualen? Schau'  
 Be - hold, and see, if there be a - ny sorrow, like un - to his sorrow. Be -

hin, und sieh, wer kennt sol - che Qualen, schwer - wie seine Qualen?  
 hold, and see, if there be a - ny sorrow, like - un - to his sorrow.

6300

Semi Chor

### 29. RECITATIVO.

Jesaias LIII. 8.

Violino I.  
(H.)

Violino II.  
(H.)

Viola.  
(H.)

SOPRANO.

Bassi.  
(H.)

Er ist dahin aus dem Lan-de der Lebenden, und um die Sünde seines Volkes warder ge-plaget.  
*He was cut off out of the land of the living, for the transgressions of thy people was he stricken.*

### 30. ARIA.

Andante Larghetto. ♩ = 60.  
Ritornell.

Psalm XVI. 10.  
Accom.

Flauto.  
(M.-F.)

Clarineti in A.  
(F.)

Fagotti.  
(F.)

Violino I.  
(H.)

Violino II.  
(M.-F.)

Viola.  
(M.-F.)

SOPRANO.

Bassi.  
(H.)

Doch  
But

Andante Larghetto. ♩ = 60.

pagnement.

du liessest ihn im Gra-be nicht, doch du liessest ihn im Grabe nicht, du liesst nicht zu, dass dein  
 thou didst not leave his soul in hell, but thou didst not leave his soul in hell, nor didst thou suffer, nor

Ritornell. Accom-

Hei - li - ger, dass dein Hei - li - ger Ver - we - sung sähe. Doch  
 didst thou suf - fer thy Ho - ly One to see corruption. But

pagnement.

Musical score for the first system, including vocal line and piano accompaniment. The score is in G major and 3/4 time. It features a vocal line with a melodic phrase and piano accompaniment with various dynamics like *p* and *f*.

du liesses ihn im Gra-be nicht, du liesses ihn im Gra-be nicht, im Gra - be nicht; du liesses nicht zu, dass dein  
 thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his soul in hell; nor didst thou suffer thy

Vocal line with German and English lyrics. The lyrics are: "du liesses ihn im Gra-be nicht, du liesses ihn im Gra-be nicht, im Gra - be nicht; du liesses nicht zu, dass dein / thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his soul in hell; nor didst thou suffer thy".

Musical score for the second system, including vocal line and piano accompaniment. The score continues with various dynamics like *f*, *p*, and *cresc.*.

Hei - li-ger Ver-wesung sä-be, du liessst nicht zu, doch du liessst nicht zu dass dein Hei-li-ger Ver-  
 Ho - ly One to see corruption. nor didst thou suffer, nor didst thou suffer thy Ho-ly One to

Vocal line with German and English lyrics. The lyrics are: "Hei - li-ger Ver-wesung sä-be, du liessst nicht zu, doch du liessst nicht zu dass dein Hei-li-ger Ver- / Ho - ly One to see corruption. nor didst thou suffer, nor didst thou suffer thy Ho-ly One to".

*cresc.*

we - sung sä - he,                      du liesst nicht zu, du liesst nicht zu, dass dein Hei - li - ger, dein Hei - li - ger Ver -  
 see cor - ruption,                      nor didst thou suffer, nor didst thou suffer thy Ho - ly One. thy Ho - ly One to

Ritornell.

we - sung sä - he.  
 see corruption.

# 31. CORO.

Psalm XXIV. 9. 10. 12.

cho rise

A tempo ordinario. ♩ = 80.

Flauti.  
(M.)

Oboi.  
(M.)

Fagotti.  
(M.)

Corni in F.  
(M.)

Violino I.

Violino II.

Viola.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Bassi.

Man.

Organo.  
(F.)

Ped.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Vello.

*mf*

A tempo ordinario. ♩ = 80.



The first system of the musical score consists of seven staves. The top two staves are for the piano, with treble clefs and a key signature of one flat. The third staff is the bass line for the piano, with a bass clef. The fourth and fifth staves are for the organ, with treble and bass clefs respectively. The sixth and seventh staves are for the basso continuo, with a bass clef and a 16/8 time signature.

The vocal section consists of three staves. The top staff is for the soprano, the middle for the alto, and the bottom for the bass. The lyrics are written below the notes in both German and English.

öffnet euch weit, ihr Tho - re der Welt, dass der Kö - nig der Eh - ren ein - zie - he!

be ye lift up, ye e - ver - last - ing doors, and the King of glory shall come in.

öffnet euch weit, ihr Tho - re der Welt, dass der Kö - nig der Eh - ren ein - zie - he!

This section features two vocal staves (soprano and alto) and a basso continuo staff. The lyrics are: "Wer ist der König der Ehren?" and "Who is the King of glory?". The dynamic marking *mf* is present.

This section features two vocal staves (soprano and alto) and a basso continuo staff. The lyrics are: "Tutti." and "Who is the King of glory?". The dynamic marking *mf* is present.

mf

mf

Der Herr stark und mächtig, der

The Lord strong and mighty, the

Der Herr stark und mächtig, der

wer ist der König, der Kö - nig der Ehren? wer ist der König der Ehren?

the King of glory, who is the King of glory, who is the King of glory?

Vcllo.

Musical score for instruments including strings and woodwinds. The score consists of eight staves. The first two staves are for strings (Violins I and II), the next two for woodwinds (Flutes and Clarinets), and the last four for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The music is in a key with one flat and a common time signature. Dynamics include *mf* (mezzo-forte).

Vocal score with German and English lyrics. The lyrics are:
   
Herr stark und mächtig, stark und mächtig im Strei-te.
   
Lord strong and mighty, the Lord mighty in batt-le.
   
Herr stark und mächtig, stark und mächtig im Strei-te. Hoch thut euch auf, hoch thut euch auf, und
   
Lift up your heads. O ye gates, and
   
Hoch thut euch auf, hoch thut euch auf, und
   
Tutti.

Empty musical staves for additional instruments, including a grand staff (treble and bass clefs) and a separate bass staff.

The first system of the musical score consists of six staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next four staves are for the vocal parts, with two staves for the soprano and two for the bass. The music is in 13/8 time and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

The second system of the musical score includes vocal lines with lyrics. It consists of six staves. The top two staves are for the piano accompaniment. The next four staves are for the vocal parts, with two staves for the soprano and two for the bass. The lyrics are in German and English.

öffnet euch weit, ihr Tho - re der Welt, dass der Kö - nig der Eh - ren ein - zie - he, dass der  
*he ye lift up, ye - verlasting doors, and the King of glo-ry shall come in, and the*  
 öffnet euch weit, ihr Tho - re der Welt, dass der Kö - nig der Eh - ren ein - zie - he, dass der

The third system of the musical score consists of six staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next four staves are for the vocal parts, with two staves for the soprano and two for the bass. The music is in 13/8 time and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

The first system of the musical score consists of seven staves. From top to bottom: a vocal staff with a treble clef and a flat key signature; a vocal staff with a treble clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; a piano accompaniment staff with a treble clef and a flat key signature; a piano accompaniment staff with a treble clef and a flat key signature; a piano accompaniment staff with a treble clef and a flat key signature; and a piano accompaniment staff with a bass clef and a flat key signature.

The second system of the musical score consists of seven staves. From top to bottom: a vocal staff with a bass clef and a flat key signature; a vocal staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; and a piano accompaniment staff with a bass clef and a flat key signature.

Lyrics for the vocal staves:

wer ist der Kö-nig der Ehren? wer ist der Kö-nig der Ehren? wer  
 who is the King of glory? who is the King of glory? who  
 Kö - nig der Eh - ren ein - zie - he! wer ist der Kö-nig der Ehren? wer ist der Kö-nig der Ehren? wer  
 King of glory shall come in—

The third system of the musical score consists of seven staves. From top to bottom: a vocal staff with a bass clef and a flat key signature; a vocal staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; a piano accompaniment staff with a bass clef and a flat key signature; and a piano accompaniment staff with a bass clef and a flat key signature.

Lyrics for the vocal staves:

Kö - nig der Eh - ren ein - zie - he!

Musical score for the first system, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings like 'a 2' and 'f'.

Musical score for the second system, including vocal lines with lyrics in German and English, and instrumental accompaniment. Lyrics include "ist der Kö-nig der Eh-ren?" and "Gott Ze - ba - oth:". Dynamic markings "f" are present.

Musical score for the third system, showing empty staves for piano accompaniment.

Musical score for piano accompaniment, consisting of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *f* (forte) are indicated. A key signature change to B-flat major is marked with a double bar line and a sharp sign over the B-flat note in the third measure of the bottom staff.

Sopran I.u.II.

Vocal score for Soprano I and II. The lyrics are written in German and English. The German lyrics are: "ist der Kö-nig der Ehren, er ist der Kö-nig der Ehren, er ist der Kö-nig der Ehren, er". The English lyrics are: "is the King of glory, he is the King of glory, he is the King of glory, he". The score includes musical notation for the vocal line and piano accompaniment.

Vello.

Musical score for Violoncello (Vello). The score consists of three empty staves (treble, alto, and bass clefs) with no musical notation, indicating that the part is not present in this version of the score.

Musical score for the first system, consisting of six staves. The top two staves are vocal parts (Soprano and Alto), and the bottom four staves are piano accompaniment (Right and Left Hand). The music is in a minor key and features a steady rhythmic accompaniment.

Musical score for the second system, including vocal lines and piano accompaniment. The lyrics are in German and English.

Eh-ren, er ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren, er ist  
*glo-ry, he is the King of glo-ry, he is the King of glo-ry, he is*

ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren,  
*is the King of glory, he is the King of glory.*

Gott Ze - ba - oth, er ist  
*the Lord of hosts, he*

Gott Ze - ba - oth, er ist der  
*the Lord of hosts, he is the*

Gott Ze - ba - oth, er  
*the Lord of hosts, he*

Tutti

Musical score for the third system, consisting of three staves for piano accompaniment (Right Hand, Middle, and Left Hand). The music continues from the previous system.



der Kö - - nig der Eh - - - ren, Gott Ze - ba - oth, er ist der König der Eh - - -  
*the King of glo - - - ry, the Lord of hosts, he is the King of glo - - -*

ist der Kö-nig der Eh - - - ren, Gott Ze - ba - oth, er ist der Kö-nig der  
*is the King of glo - - - ry, the Lord of hosts, he is the King of*

Kö - nig der Eh - - ren, Gott Ze - ba - oth, er ist der Kö-nig der  
*King of glo - - ry, the Lord of hosts, he is the King of*

ist der Kö-nig der Eh - - - ren,  
*is the King of glo - - - ry,*

Vello.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'a 2' is visible in the upper right corner of the system.

The second system of the musical score includes vocal lines with lyrics in both German and English, and instrumental accompaniment. The lyrics are as follows:

- - - - - ren,  
 - - - - - ry.

Eh - - - - - ren, der Eh - ren, Gott Ze - ba - oth, er ist der Kö - nig der Eh - - -  
 glo - - - - - ry, of glo - ry, the Lord of hosts. he is the King of glo - - -

- - - - - ren,  
 - - - - - ry,

Gott Ze - ba - oth, er ist der König der Eh - -  
 the Lord of hosts, he is the King of glo - -

Gott Ze - ba - oth, er ist der König der Eh - -  
 the Lord of hosts, he is the King of glo - -

Tutti.

The third system of the musical score consists of three empty staves, likely reserved for additional instruments or voices.

The musical score consists of two systems. The first system has six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The second system has six staves: four vocal staves with lyrics and two piano accompaniment staves. The lyrics are: "ist der Kö-nig der Eh - ren, er is the King of glo - ry, der Eh - ren, he ry, of glo - ry, der Eh - ren, er ry, of glo - ry, der Eh - ren, he". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The first system of the musical score consists of seven staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next three staves are for vocal parts, and the bottom two staves are for piano accompaniment in bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The first two measures show a complex piano accompaniment with chords and moving lines. The third measure features a vocal entry with the marking 'a 2' above it.

The second system of the musical score includes vocal lines with lyrics. It consists of seven staves. The top two staves are for piano accompaniment. The next three staves are for vocal parts, with lyrics in German and English. The bottom two staves are for piano accompaniment in bass clef. The lyrics are:
   
 German: *ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren,*
  
 English: *is the King of glo-ry, he is the King of glo-ry,*
  
 German: *Gott Ze-ba-oth,*
  
 English: *the Lord of*
  
 German: *ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren,*
  
 English: *is the King of glo-ry, he is the King of glo-ry,*
  
 German: *Gott Ze-ba-*
  
 English: *the Lord of*

The third system of the musical score consists of five staves. The top two staves are for piano accompaniment in treble clef. The next two staves are for piano accompaniment in bass clef. The bottom staff is for piano accompaniment in bass clef. The music continues with piano accompaniment, featuring chords and moving lines.

The first system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in bass clef. The fourth staff is a piano accompaniment line in treble clef. The fifth staff is a piano accompaniment line in treble clef. The sixth staff is a piano accompaniment line in bass clef. The seventh staff is a piano accompaniment line in bass clef. The music is in a key with one flat and a 3/4 time signature.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are written in German and English. The German lyrics are: "Gott Ze-ba-oth, the Lord of hosts, Gott Ze-ba-oth, the Lord of hosts, Gott Ze-ba-oth, er ist der König der Eh - - -". The English lyrics are: "the Lord of hosts, the Lord of hosts, the Lord of hosts. er he ist der the". The lyrics are distributed across the vocal staves of this system.

The third system of the musical score consists of three staves. The top staff is a piano accompaniment line in treble clef. The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The music continues with piano accompaniment.

The first system of the musical score consists of six staves of instrumental accompaniment. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score includes vocal lines with lyrics in three languages: German, English, and French. The lyrics are:
   
German: - - - - - ren, er ist der Kö - nig der Ehren, er
   
English: - - - - - ry, he is the King of glo-ry, he
   
French: Kö - nig der Eh - - - - - ren, der Eh - ren, er ist der Kö - nig der Eh-ren, er
   
The lyrics are interspersed with musical notation on a vocal staff. Below the vocal staff are two bass staves with accompaniment.

The third system of the musical score features piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music continues with instrumental accompaniment, including chords and melodic lines.

The first system of the musical score consists of seven staves. The top two staves are vocal parts in treble clef. The third staff is a bass line in bass clef. The fourth and fifth staves are piano accompaniment in treble clef. The sixth and seventh staves are piano accompaniment in bass clef. The music is in a key with one flat (B-flat) and a common time signature.

The second system contains vocal parts and piano accompaniment. The vocal lines are in German and English. The piano accompaniment continues from the first system.

*ist der Kö-nig der Ehren,*  
*is the King of glory.*

*ist der Kö-nig der Ehren,*  
*is the King of glory,*

Gott Ze - ba - oth,  
the Lord of hosts,

Gott Ze - ba - oth,  
the Lord of hosts,

Gott Ze - ba - oth,  
the Lord of hosts,

Gott Ze - ba - oth,  
the Lord of hosts,

Gott Ze - ba - oth,  
the Lord of hosts,

Gott Ze - ba - oth,  
the Lord of hosts,

Gott Ze - ba - oth,  
the Lord of hosts,

Gott Ze - ba - oth,  
the Lord of hosts,

*Vello. Tutti*

The third system shows the piano accompaniment for the vocal parts. It consists of four staves: two for the treble clef and two for the bass clef. The music continues from the previous system.

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with the upper staff containing a melodic line and the lower staff providing harmonic support. The bottom three staves are for piano accompaniment, including a bass line in bass clef and two treble clef staves for chords and arpeggios.

The second system of the musical score features vocal lines with lyrics in German and English. The lyrics are: "oth, er ist der Kö - nig der Eh - ren, der Kö-nig der hosts, he is the King of glo - ry, the King of glo - ry, the King of glo - ry." The piano accompaniment continues with a steady bass line and arpeggiated chords.

The third system of the musical score continues the piano accompaniment with two treble clef staves and one bass clef staff, providing harmonic support for the vocal lines.



Eh - ren, er ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren, der Eh ren.  
 glo - ry, he is the King of glory, he is the King of glo-ry, of glo ry.  
 Eh - ren, er ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren, der Eh ren.  
 glo - ry, he is the King of glory, he is the King of glo-ry, of glo - ry.

Bassi  
 Vello.

### 32. RECITATIVO.

Hebraer I. 5.

Violino I. (F.)  
 Violino II. (F.)  
 Viola. (F.)  
 TENORE.  
 Bassi. (H.)

Zu wel - chem der Engel hat er je ge - sagt: du bist mein Sohn, von E - wigkeit her bist du es!  
 Unto wick of the angels said he at a - ny time: thou art my Son, this day have I be - got - ten thee.

6300

33. CORO.

Allegro. ♩ = 88.

Hebräer I. 6.

Clarinetti in C.  
(F)

Fagotti.  
(F)

Violino I.  
(H.)

Violino II.  
(H.)

Viola.  
(H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi.  
(H.)

Lobsingt dem e-wigen Sohn, Engel des Herrn! Lob  
 Let all the angels of God wor-ship him! Let

Lobsingt dem e-wigen Sohn, En-gel des Herrn! Lobsingt dem  
 Let all the angels of God wor-ship him! Let all the

Lobsingt dem e-wigen Sohn, En-gel des Herrn!  
 Let all the angels of God wor-ship him!

Lobsingt dem e-wigen Sohn, En-gel des Herrn!  
 Let all the angels of God wor-ship him!

Allegro. ♩ = 88.

singt dem e-wigen Sohn, lobsingt dem e-wigen Sohn, dem ew'-gen  
 all the an-gels of God, let all the an-gels of God wor-ship

e-wigen Sohn, lob-singt dem ew'-gen  
 an-gels of God wor-ship

Lob-singt dem e-wigen Sohn, En-gel des  
 Let all the an-gels of God wor-ship

Sohn, lob - singt dem e - wigen Sohn, dem ew' - gen  
 him, let all the an - gels of God wor - ship

Lobsingt dem e - wigen Sohn, dem ew' - gen  
 Let all the an - gels of God wor -

Herrn. lob - singt dem e - wigen Sohn, lob - sin - get.  
 him, let all the an - gels of God wor -

Sohn, lob - singt dem e - wigen Sohn, dem ew' - gen  
 him, let all the an - gels of God wor - ship

lob - singt dem e - wigen  
 let all the an - gels of

- gen Sohn, lob - singt dem e - wigen Sohn, dem ew' - gen Sohn,  
 - ship him, let all the an - gels of God wor - ship him,

En - gel des Herrn. lob - singt dem e -  
 - skip him, let all the an -

Sohn,  
him

Sohn, lob - sin - get ihm, lobsingt dem e - wi - gen  
God wor - ship him, let all the an - gels of

lobsingt dem e - wi - gen Sohn, dem ew' - gen Sohn,  
let all the an - gels of God wor - ship him,

- wi - gen Sohn, lob - singt dem e - wi - gen  
- gels of God wor - ship dem e - wi - gen  
- ship

lobsingt dem e - wi - gen Sohn, dem ew' - gen Sohn,  
let all the an - gels of God wor - ship him,

Sohn,  
him,

Sohn, lob - singt dem ew' - gen Sohn, dem ew' - gen Sohn,  
God wor - ship him, wor - ship him,

lob - singt dem e - wi - gen Sohn, dem ew' - gen Sohn,  
let all the an - gels of God wor - ship him,

Sohn,  
him,

- gen Sohn. lob - singt dem e - wi - gen Sohn, lob - singt dem e - wi - gen  
 - ship him. let all the an - gels of God, let all the an - gels of  
 - gen Sohn, lob - singt dem e - wi - gen Sohn, lob - singt dem e - wi - gen  
 - ship him, let all the an - gels of God, let all the an - gels of  
 lob - singt dem e - wi - gen Sohn, lob - singt dem e - wi - gen  
 let all the an - gels of God, let all the an - gels of  
 lob - singt dem e - wi - gen  
 let all the an - gels of

TUTTI.

Sohn. En - gel des Herrn!  
 God wor - ship him!  
 Sohn. En - gel des Herrn!  
 God wor - ship him!  
 Sohn. En - gel des Herrn!  
 God wor - ship him!  
 - wigen Sohn. En - gel des Herrn!  
 - gels of God wor - ship him!

34. ARIA.

Allegro. ♩ = 92.

Psalm LXVIII. 18.

Ritornell.

Clarinetti in B.  
(F)

Fagotti.  
(F)

Violino I.  
(H.)

Violino II.  
(F)

Viola.  
(F)

BASSO.

Bassi.  
(H.)

Musical score for the Ritornell section. It consists of seven staves: Clarinetti in B. (F), Fagotti (F), Violino I. (H.), Violino II. (F), Viola (F), BASSO., and Bassi (H.). The music is in 3/4 time and begins with a forte (f) dynamic. The Violino I part features a prominent melodic line with many slurs and ornaments.

Allegro. ♩ = 92.

Accompagnement.

Musical score for the Accompaniment section. It includes vocal lines and piano accompaniment. The vocal lines are in G major and 3/4 time. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "Du fuhrest in die Höh. du fuhrest in die Höh. hast ge-thou hast" and "Thou art gone up on high, thou art gone up on high." The piano part features various dynamics including piano (p), forte (f), and accents.

fan - gen das Ge - fängniss, hast ge - fan - gen das Ge - fängniss, und em - pfin - gest Ga - ben für die  
 led cap - ti - vi - ty cap - tive, thou hast led capti - vi - ty captive, and re - cei - ved gifts for.

Welt, ja selbst für dei - ne Fein - de, ja selbst, ja  
 men, yea e - ven for thine en - e - mies, yea e - ven

Ritornell. Accompagnement.

selbst für die Fein - de, dass Gott der Herr stets  
 for thine en - e - mies, that the Lord God might

The first system of the musical score consists of five staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom three staves are for the piano accompaniment, with a bass clef and a key signature of one flat (Bb). The music is in a common time signature (C).

wohn' bei ih-nen. dass Gott der Herr stets woh - ne.  
 dwell a-mong them. that the Lord God might dwell

Ritornell.

Accompagnement.

The second system of the musical score is divided into two parts: 'Ritornell' and 'Accompagnement'. The 'Ritornell' section is marked with a forte (f) dynamic and features a melodic line in the upper voice. The 'Accompagnement' section is marked with a piano (p) dynamic and features a more rhythmic accompaniment in the lower voices. The key signature remains one flat (Bb) and the time signature is common time (C).

stets wohn' bei ih-nen.  
 might dwell a-mong them.

Du fuhrest in die Höh. du fuhrest in die  
 Thou art gone up on high. thou art gone up on

The third system of the musical score continues the piano accompaniment. It features a complex texture with multiple voices in the piano part. The key signature is one flat (Bb) and the time signature is common time (C). Dynamics include piano (p) and forte (f).

Höh. hast ge - fan - gen das Ge - fängniss. hast ge - fan - gen das Ge - fängniss. und em - pfin - gest Ga - ben für die Men - schen.  
 high, thou hast led capti - vi - ty captive, thou hast led capti - vi - ty captive, and re - cei - ved gifts for men. yea



selbst für dei - ne Fein - de, dei - ne Fein -  
 e - ven for thine en - emies. for thine en - e -

Ritornell. Accompagnement.

de. dass Gott der Herr stets wohnt bei ih-nen, dass Gott der Herr stets  
 mies. that the Lord God might dwell a-mong them, that the Lord God might  
 Basso

Vello. Ritornell. Accomp.

wohnt bei ih-nen. dass Gott der  
 dwell a-mong them. that the Lord

Herr. dass Gott der Herr stets wohn' bei ih - nen, stets wohn'  
 God. that the Lord God might dwell a - mong them, might dwell

bei ih - nen, dass Gott stets woh - ne bei ih - nen.  
 a - mong them, that the Lord God might dwell a - mong them.

35. CORO.

Andante Allegro. ♩ = 72.

Psalmi LXVIII. 11.

Oboi. (H.) *f* *a 2*

Corni in B. (M.) *f* *a 2*

Fagotti. (M.) *f*

Violino I. (H.) *f*

Violino II. (H.) *f*

Viola. (H.) *f*

SOPRANO. *f*

ALTO. *f*

TENORE. *f*

BASSO. *f*

Bassi. (H.) *f*

Man. Organo. (F.) Ped.

Der Herr gab das Wort. Gross war die Men-ge der Bo-ten Got - tes. gross war die Men -  
 The Lord gave the word. Great was the com - pa - ny of the preachers. great was the com -

Der Herr gab das Wort. Gross war die Men-ge der Bo-ten Got - tes. gross war die Menge der Bo-ten  
 The Lord gave the word. Great was the com - pa - ny of the preachers. great was the com - pa - ny. the

Der Herr gab das Wort. Gross war die Men-ge der Bo-ten Got - tes. gross war die Men - ge. gross die  
 The Lord gave the word. Great was the com - pa - ny of the preachers. great was the com - pa - ny, the

Der Herr gab das Wort. Gross war die Men-ge der Bo-ten Got - tes. gross war die Men -  
 The Lord gave the word. Great was the com - pa - ny of the preachers. great was the com -

Andante Allegro. ♩ = 72.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and a 'a 2' marking.

Musical score for the second system, including vocal lines with German and English lyrics.

- ge der Bo-ten Got - tes, gross war die Menge der Boten  
 - pany of the preachers, great was the company of the

Got - tes, gross die Men - - ge, gross die Menge der Bo-ten Got - tes, gross war die Menge der Boten  
 com - pany, the com - - pany, the company of the preachers, great was the company of the

Men - - ge, gross die Men - - ge der Bo-ten Got - tes, gross war die Menge der Boten  
 com - - pany, the com - - pany of the preachers, great was the company of the

- ge, gross die Men - - ge der Bo-ten Got - tes, gross war die Menge der Boten  
 - pany, the com - - pany of the preachers, great was the company of the

Musical score for the third system, showing piano accompaniment.

a 2

Got-tes. Der Herr gab da Wort. Gross war die Men - - - ge, gross die Men -  
*preachers, The Lord gave the word. Great was the com - - - pa - ny, the com -*

Got-tes. Der Herr gab da Wort. Gross war die Men - - - ge, gross die Men -  
*preachers, The Lord gave the word. Great was the com - - - pa - ny, the com -*

Got-tes. Gross war die Men - ge, gross die Men - - - ge, gross die  
*preachers. Great was the com - pa - ny, the com - - - pa - ny, the*

Got-tes. Gross war die Men - ge, gross die Men - - - ge, gross die  
*preachers. Great was the com - pa - ny, the com - - - pa - ny, the*

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

The second system of the musical score includes vocal lines with lyrics in German and English, and piano accompaniment. The lyrics are as follows:

- ge, gross die Men	- ge der Bo-ten Got	tes, gross war die
- pa-ny, the com	- pa-ny of the prea	chers, great was the
- ge, gross die Men	- ge der Bo-ten	Got - tes, der Bo-ten Got - tes, gross war die
- pa-ny, the com	- pa-ny of the	prea - chers, of the prea - chers, great was the
Men -	- ge der Bo - ten	Got - tes, der Bo-ten Got - tes, gross war die
com -	- pa-ny of the	prea - chers, of the prea - chers, great was the
Men -	- ge der Bo-ten Got	tes, gross war die
com -	- pa-ny of the prea	chers, great was the

The piano accompaniment continues with similar rhythmic patterns as in the first system.

The third system of the musical score consists of six empty staves, arranged in two groups of three. The top two staves are in treble clef, and the bottom three staves are in bass clef. This system is intended for piano accompaniment.



gross war die Men - - - - - ge der Bo-ten  
 great was the com - - - - - pa-ny of the

Men - - - - ge.gross die Men - ge.gross die Men - - ge der Bo-ten Got-tes.der Boten  
 com - - - - pa-ny, the com - pa-ny, the com - - - - pa-ny, the com-pa-ny of the

- - - - ge.gross die Men - - - - ge.gross die Men - - - - ge der Bo-ten  
 - - - - pa-ny, the com - - - - pa-ny, the com - - - - pa-ny of the

- - - - ge.gross die Men - - - - ge.gross die Men - - - - ge der Bo-ten  
 - - - - pa-ny, the com - - - - pa-ny, the com - - - - pa-ny of the



The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Got - tes, der Bo-ten Got - tes.  
*prea - chers, of the prea - chers.*

Got - tes, der Bo-ten Got - tes.  
*prea - chers, of the prea - chers.*

Got - tes, der Bo-ten Got - tes.  
*prea - chers, of the prea - chers.*

Got - tes, der Bo-ten Got - tes.  
*prea - chers, of the prea - chers.*

A single bass staff containing a melodic line with eighth and sixteenth notes, continuing the musical theme from the first system.

The piano accompaniment for the second system, consisting of three staves (treble, middle, and bass clefs). The music features chords and simple melodic lines in the right hand and a steady bass line in the left hand.



*f* *p* *f* *p* *f* *p* *f* *p*

kündgen Frieden uns an. *preach the gospel of peace.* Wie lieblich ist der Boten Schritt, sie kündgen Frieden uns an; *How beautiful are the feet of them that preach the gospel of peace, and*

bringen Botschaft Zion, sie bringen Botschaft Zion vom Heil, das ewig ist, sie bringen Botschaft Zion, vom *bring glad tidings, and bring glad tidings, glad tidings of good things, and bring glad tidings, glad*

Basso  
Vello.

Ritornell.

Heil, das e-wig ist, sie brin - - gen Botschaft vom Heil, das e - wig ist, vom Heil, das e - wig ist.  
 ti-dings of good things and bring - - glad ti-dings, glad ti-dings of good things, glad ti-dings of good things.

*rit* *A tempo*

Basso

Basso

Vello.

Basso

Vello.

37. CORO. 

Psalm XIX. 4. Römer X. 18.

A tempo ordinario. (♩ = 88.)

Oboi. (H.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi.

Man.

Organo (F.)

Ped.

Ihr Schall gehet aus in jedes Land, ihr Schall gehet aus in jedes Land, in je-des  
 Their sound is gone out into all lands. their sound is gone out into all lands, in-to all

Ihr Schall gehet aus in jedes Land, in jedes Land —, in jedes  
 Their sound is gone out into all lands. into all lands —, in-to all

Ihr Schall gehet aus. ihr Schall gehet aus in jedes  
 Their sound is gone out. their sound is gone out in-to all

Ihr Schall gehet aus —, ihr Schall gehet aus in jedes  
 Their sound is gone out — their sound, is gone out in-to all

A tempo ordinario. (♩ = 88.)

Land, ihr Schall gehet aus in jedes Land, ihr Schall gehet aus in je - des  
*lands, their sound is gone out, in to all lands, their sound is gone out in - to all*

Land, ihr Schall gehet aus, gehet aus, ihr Schall gehet aus, gehet aus in je - des  
*lands, their sound is gone out. is gone out, their sound is gone out, is gone out in - to all*

Land, ihr Schall gehet aus in jedes Land, ihr Schall gehet aus in je - des  
*lands, their sound is gone out in - to all lands, in - to all lands, in - to all*

Land, ihr Schall gehet aus in jedes Land, ihr Schall gehet aus in jedes  
*lands, their sound is gone out into all lands, their sound is gone out in - to all*

*a 2*

Land,  
lands,

und ihr Wort an al-le Enden der Welt  
*and their words unto the ends of the world*

Land,  
lands,

Land,  
lands,

Land,  
lands,

und ihr Wort an al-le Enden der Welt  
*and their words unto the ends of the world*

an al-le Enden der Welt  
*unto the ends of the world*

Land,  
lands,

und ihr  
*and their*

*Vello.*

*Tutti*

The first system of music consists of four staves. The top three staves are vocal parts in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some trills in the vocal lines.

The second system of music consists of six staves. The top two staves are vocal parts in treble clef with lyrics. The middle two staves are vocal parts in bass clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The lyrics are: "an al - le Enden der Welt un-to the ends of the world", "an al-le En - den der unto the ends of the", "und ihr Wort an al-le En-den der Welt, and their words unto the ends of the world", "an al-le En-den der Welt, al-le Enden der unto the ends of the world, of the", "Wort an al-le Enden der Welt, und ihr Wort, und ihr Wort an al - le En - den der words unto the ends of the world, and their words, and their words unto the ends of the".

The third system of music consists of three staves, all in bass clef, representing the piano accompaniment. The music continues with a steady rhythmic pattern of eighth notes.



Welt; ihr Schall gehet aus, gehet aus in jedes Land, und ihr Wort an alle Enden der  
*world; their sound is gone out, is gone out in to all lands, and their words un-to the ends of the*

Welt; ihr Schall gehet aus, gehet aus in jedes Land, und ihr Wort an alle Enden der  
*world; their sound is gone out, is gone out in-to all lands, and their words un-to the ends of the*

Welt; ihr Schall gehet aus in jedes Land, und ihr Wort, und ihr Wort an alle Enden der  
*world; their sound is gone out in-to all lands, and their words, and their words un-to the ends of the*

Welt; ihr Schall gehet aus in jedes Land, und ihr Wort, und ihr Wort an alle Enden der  
*world; their sound is gone out in-to all lands, and their words, and their words un-to the ends of the*

Welt; ihr Schall gehet aus in jedes Land, und ihr Wort, und ihr Wort an alle Enden der  
*world; their sound is gone out in-to all lands, and their words, and their words un-to the ends of the*

Welt; ihr Schall gehet aus in jedes Land, und ihr Wort, und ihr Wort an alle Enden der  
*world; their sound is gone out in-to all lands, and their words, and their words un-to the ends of the*

Vello. Tutti

Welt \_\_\_\_\_, und ihr Wort an al-le Enden der Welt, und ihr Wort an al-le En-den der  
*world \_\_\_\_\_, and their words unto the ends of the world, and their words unto the ends of the*

Welt \_\_\_\_\_, und ihr Wort an al-le Enden der Welt \_\_\_\_\_, und ihr  
*world \_\_\_\_\_, and their words unto the ends of the world \_\_\_\_\_, and their*

Welt \_\_\_\_\_, an al - le Enden der Welt, und ihr Wort an al-le Enden der Welt \_\_\_\_\_  
*world, of the world \_\_\_\_\_, and their words, and their words unto the ends of the world \_\_\_\_\_*

Wort an al-le Enden der Welt \_\_\_\_\_, und ihr Wort an al-le Enden der Welt, und ihr  
*words un-to the ends of the world \_\_\_\_\_, and their words unto the ends of the world, and their*

Welt \_\_\_\_\_ an al - le En-den der Welt.  
 world \_\_\_\_\_ un-to the ends of the world.

Wort an al - le En-den der Welt \_\_\_\_\_ an al - le En-den der Welt.  
 words un-to the ends of the world \_\_\_\_\_ un-to the ends of the world.

— und ihr Wort an al - le En - den der Welt. an al - le En - den der Welt.  
 — and their words unto the ends of the world. un-to the ends of the world.

Wort an al - le Enden der Welt \_\_\_\_\_ an al - le Enden, an al - le En - den der Welt.  
 words un-to the ends of the world \_\_\_\_\_ un-to the ends, un-to the ends of the world.

38. ARIA.

Psalm II. 1. 2.

Allegro. ♩ = 116.  
Ritornell.

Flauti. (M.)

Oboi. (M.)

Fagotti. (M.)

Trombe in C. (M.)

Timpani in C.G. (M.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

BASSO.

Bassi. (H.)

Allegro. ♩ = 116.

The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle three staves are also in treble clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *mf* and *f*. The system concludes with a double bar line.

The second system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle three staves are also in treble clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *p* and *f*. The system concludes with a double bar line.

Accomp.

Wa - rum ent -  
Why do the

bren - - nen die Hei - den und to - ben im Zor - ne? und wa - rum hal - ten die  
 na - - tions so fu - riously rage to - - ge - ther? why do the peo - ple i -

Völ - ker stol - zen Rath? wa - rum, warum ent - bren - - -  
 ma - gine a vain thing? why do the na - tions rage

nen die Hei - den und to - ben im  
so furiously to -

*f* *p* *f* *p* *f* *p*

Zor - ne? und wa - rum halten die Völ -  
ge - ther? why do the people i - ma -

*f* *p* *f* *p* *f* *p*





bren - nen und to - ben die Hei - den im Zor - ne? wa - rum hal - ten die  
 na - tions so fu - riously rage to - - ge - ther? and why do the

Völker, wa - rum hal - ten die Völker, die Völ - ker stol - zen  
 people. and why do the people i - ma - gine a vain



Zor - ne? und wa - - rum hal - ten die Völ - - ker stol - zen  
 ge - ther? and why do the people i - - ma - gine a vain

Rath, die Völ - - - - ker stol - zen Rath, wa -  
 thing, i - ma - - - - gine a vain thing, and

rum hal - - ten Völ - ker, die Völ - ker stol - zen  
 why do the people i - - - ma - gine a vain

Ritorn.

Rath?  
 thing?

Fine. Accomp.

Fine.

*no 45*

Die Kö - ni - ge leh - nen sich  
The Kings of the earth rise

auf, und die Für - sten stehn auf zur Em - pö - rung, zur Em - pö - - - - -  
up, and the ru - ler take coun - sel to - ge - ther, take coun - - - - -



ten. wi - der den  
ed, against the

Herrn und den Ge - salb - ten.  
Lord and his an - oint ed.

39. CORO.

Larghetto e staccato. ♩ = 92.

Psalm II. 3.

Clarineti in C.  
(F.)

Fagotti.  
(F.)

Violino I.  
(H.)

Violino II.  
(H.)

Viola.  
(H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi.

Man.

Organo.  
(F.)

Ped.

The musical score is arranged in a standard orchestral format. It includes staves for Clarineti in C (F), Fagotti (F), Violino I (H), Violino II (H), Viola (H), Soprano, Alto, Tenore, Basso, Bassi, and Organ (Man. and Ped.). The vocal parts (Soprano, Alto, Tenore, Basso) include German and English lyrics. The instrumental parts are marked with dynamics such as *f* and *f*. The tempo is *Larghetto e staccato* with a quarter note equal to 92 beats per minute. The key signature is one flat (B-flat) and the time signature is 3/4.

**Soprano lyrics:**  
 Auf, zer-rei-sset ih-re Ban-de, auf, zer-reisst!  
 Let us break their bonds a-sun-der, let us break!

**Alto lyrics:**  
 Auf, zer-rei-sset ih-re Ban-de, auf, zer-  
 Let us break their bonds a-sun-der, let us

**Tenore lyrics:**  
 Auf, zerrei-sset ih-re Bande, auf, zer-rei-sset sie, zer-rei-sset ih-re Ban-de, auf, zer-  
 Let us break their bonds a-sunder, let us, let us break their bonds a-sunder, let us, let us

**Basso lyrics:**  
 Auf, zerrei-sset ih-re Ban-de, auf, zerreisset  
 Let us break their bonds a-sunder, let us, let us

Larghetto e staccato. ♩ = 92.



Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a prominent bass line with a strong rhythmic pattern.

auf, zer-rei-sset ih-re Ban-de! auf, zer-rei-sset ih-re Ban-de!  
 let us break their bonds a-sun-der! let us break their bonds a-sun-der!

reisst! auf, zer-rei-sset ih-re Ban-de! auf, zer-rei-sset ih-re Ban-de!  
 break! let us break their bonds a-sun-der! let us break their bonds a-sun-der!

auf, zer-rei-sset ih-re Ban-de, ih-re Ban-de, auf, zer-rei-sset ih-re Ban-de!  
 break their bonds! let us break their bonds a-sun-der, let us, let us break their bonds a-sun-der!

Bassi  
 Vello.

und schüt-telt ab dies Joch von euch, dies Joch von euch, dies Joch von  
 and cast a-way their yokes from us. and cast a-way their yokes from

und schüt-telt ab dies Joch von euch, dies Joch von euch, dies Joch von  
 and cast a-way their yokes from us. and cast a-way their yokes from

Vello.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble clef and a bass clef with a 3/8 time signature.

Second system of musical notation with lyrics in German and English. The lyrics are: *ab weg - dies Joch von euch, und schüttelt ab dies Joch von* / *their yokes from us, and cast away their yokes from*. The piano accompaniment continues with a treble and bass clef.

Third system of musical notation, primarily instrumental piano accompaniment. It features a treble clef and a bass clef with a 3/8 time signature.

Fourth system of musical notation with lyrics in German and English. The lyrics are: *euch, und schüt - telt ab dies Joch von euch! Auf, zerrei - sst, zer - reisst, auf, zerreisst, zer - reisst!* / *us, and cast a - way their yokes from us! Let us break their bonds, let us break their bonds!*. The piano accompaniment includes a treble clef and a bass clef with a 3/8 time signature.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "auf, zer-rei-sset ih-re Ban-de! auf, zer-rei-sset ih-re", "let us break their bonds a-sun-der! let us break their bonds a-". Below this are two more vocal parts with lyrics: "reisst! bonds! auf, zer-rei-sset ih-re Ban-de! auf, zer-rei-sset ih-re", "let us break their bonds a-sunder, let us break their bonds! let us break their". The bottom system includes a vocal line with lyrics: "Ban-de, auf, zer-reisst, zer-reisst! auf, zer-rei-sset ih-re Ban-de!", "sunder, let us break their bonds a-sun-der! let us break their bonds a-sun-der!". Other parts include instrumental accompaniment and a "Vello." section.

Ban-de! sunder! schüt-telt ab dies Joch von  
*sunder!* *and cast a - way* *their yokes from*

Ban-de! sunder! und schüttelt ab und schüttelt ab  
*sunder!* *and cast a - way* *and cast a - way*

Ban-de! sunder! Vello. und schüt - telt ab  
*sunder!* *and cast a - way*

Bassi

euch, und schüttelt ab dies Joch von euch, und schüt-telt ab dies Joch von euch!  
*us, and cast a - way their yokes from us, and cast a - way their yokes from us!*

und schüt - telt ab dies Joch von euch!  
*and cast a - way their yokes from us!*

—, und schüttelt ab dies Joch von euch, und schüt-telt ab dies Joch von euch!  
*and cast a - way their yokes from us, and cast a - way their yokes from us!*

dies Joch, dies Joch von euch, und schüt-telt ab dies Joch von euch!  
*their yokes their yokes from us, and cast a - way their yokes from us!*

Auf, zer-rei-ssset ih-re Ban-de, und schüttelt ab  
*Let us break their bonds a-sun-der, and cast a-way*

Auf, zerreisst, zer-reisst, schüttelt ab dies  
*Let us break their bonds, and cast a-way their*

Auf, zer-rei-ssset ih-re Ban-de, schüt-telt ab, schüt-telt ab, und schüt-telt  
*Let us break their bonds a-sun-der, and cast. and cast a-way, and cast a-*

Auf, zerreisst, zer-reisst, und schüt-telt ab dies Joch von euch, und schüttelt  
*Let us break their bonds, and cast a-way their yokes from us, and cast a-*

, und schüt-telt ab dies Joch von euch!  
*, and cast a-way their yokes from us!*

Joch, dies Joch von euch, und schüt-telt ab, und schüt-telt ab dies Joch! Auf, zerreisst, zer-  
*yokes, their yokes from us, and cast a-way. and cast a-way their yokes! Let us break their*

ab dies Joch von euch, und schüt-telt ab, und schüt-telt ab dies Joch! Auf, zer-reisset ih-re  
*way their yokes from us, and cast a-way, and cast a-way their yokes! Let us break their bonds a-*

ab dies Joch von euch, und schüt-telt ab, und schüt-telt ab dies Joch von euch!  
*way their yokes from us, and cast a-way, and cast a-way their yokes from us!*

The first system of the musical score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Auf, zer-reisst, zer-reisst, und schüt - - telt ab, und schüttelt ab dies Joch von euch!  
*Let us break their bonds, and cast a - way, and cast a - way their yokes from us!*

reißt, zerreißt, ih - re Ban - de, und schüttelt ab, und schüttelt ab dies Joch von euch!  
*bonds, their bonds a - - sun - der, and cast a - way, and cast a - way their yokes from us!*

Ban - de, ih - re Ban - de, und schüttelt ab, und schüttelt ab dies Joch von euch!  
*sun - der their bonds a - sun - der, and cast a - way, and cast a - way their yokes from us!*

Auf, zer-rei-sset ih - re Ban - de, und schüttelt ab, und schüttelt ab dies Joch von euch!  
*Let us break their bonds a - sun - der, and cast a - way, and cast a - way their yokes from us!*

The second system of the musical score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The music continues with similar rhythmic patterns and includes a forte (*f*) dynamic marking.

The third system of the musical score consists of five staves. The top two staves are for the vocal parts, and the bottom three are for the piano accompaniment. The music features more complex rhythmic figures and includes a trill (*tr.*) in the vocal line.

40. RECITATIVO.

Psalm II. 4.

Violino I. (F.)

Violino II. (F.)

Viola. (F.)

TENORE.

Bassi. (H.)

A - ber der im Himmel wohnt, er lacht ih-rer Wuth, der Herr, wird spotten ih-res Rathes.  
 He that dwell - eth in heaven shall laugh them to scorn, the Lord shall have them in de-rision.

3 Andante con moto. ♩ = 100. 41. ARIA.

Ritornell.

Psalm II. 9.

Flauto. (M.)

Clarineti in C. (M. F.)

Fagotti. (M. F.)

Violino I. (H.)

Violino II. (H.)

Viola. (M. F.)

TENORE.

Bassi. (H.)

Accompagnement.

Du zerschlägst sie, du zerschlägst sie mit dem ei - sernen  
 Thou shalt break them, thou shalt break them with a rod of

p 6300







Ritornell.

Accompagnement.

Musical score for the Ritornell section. It consists of piano and bass staves. The piano part features a melodic line with dynamics *f* and *p*, and includes trills (*tr*). The bass part provides harmonic support with dynamics *f* and *p*. The section is marked with a large blue handwritten *f* at the beginning.

- pfer's Ge - fä - sse;  
- ter's vessel;

du zerschlägst sie,  
thou shalt break them,

Vocal line with lyrics and piano accompaniment. The piano part continues with dynamics *f* and *p*.

Second vocal line with lyrics and piano accompaniment. The piano part continues with dynamics *p*.

du zer - schlägst sie mit dem Ei - sen-scepter,  
thou shalt break them with a rod of i - ron.

*p* *cresc.* *p* *cresc.* *p* *cresc.*

*cresc.*

du zer-brichst sie zu Scherben wie des Tö - - - - - pfers Ge - fä - sse, du zer-  
 thou shalt dash them in pieces like a pot - - - - - ter's vessel, thou shalt

*p* *cresc.*

*p* *f* *f* *p*

*cresc.*

brichst sie zu Scherben wie des Tö - - - - - pfers Ge - fä - sse, wie des Tö - pfers Ge - fä - sse,  
 dash them in pieces like a pot - - - - - ter's vessel, like a pot - ter's vessel,

*p*

Ritornell.

du zer - brichst sie zu Scherben wie des Tö - - - pfers Ge - fä - sse.  
 thou shalt dash them in pieces like a pot - - - ters vessel!

*Handwritten notes:*  
Zur  
Op.

42. CORO.

Allegro. ♩ = 88.

Offenbarung XIX 6. XI. 15. XIX

Flauti. (M.)

Oboi. (M.)

Clarineti in A. (M.)

Fagotti. (M.)

Corni in D. (M.)

Trombe in D. (M.)

Timpani in D. A.

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Män.

Organo. (F.)

Ped.

Allegro. ♩ = 88.





lu-ja. Hal-le-lu-ja!  
lu-jah, Hal-le-lu-jah!

lu-ja. Hal-le-lu-ja!  
lu-jah, Hal-le-lu-jah!

lu-ja. Hal-le-lu-ja!  
lu-jah, Hal-le-lu-jah!

lu-ja. Hal-le-lu-ja!  
lu-jah, Hal-le-lu-jah!

Denn Gott der Herr re-gie-ret all-mäch-tig!  
For the Lord God om-ni-po-tent reign-eth!

Denn Gott der Herr re-gie-ret all-mäch-tig!  
For the Lord God om-ni-po-tent reign-eth!

Denn Gott der Herr re-gie-ret all-mäch-tig!  
For the Lord God om-ni-po-tent reign-eth!

Denn Gott der Herr re-gie-ret all-mäch-tig!  
For the Lord God om-ni-po-tent reign-eth!

Hal-le-lu-ja. Hal-le-lu-ja, Hal-le-lu-ja.  
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

Hal-le-lu-ja. Hal-le-lu-ja, Hal-le-lu-ja.  
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

Hal-le-lu-ja. Hal-le-lu-ja, Hal-le-lu-ja.  
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

Hal-le-lu-ja. Hal-le-lu-ja, Hal-le-lu-ja.  
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

*f*

lu-ja, Halle-lu-ja! Denn Gott der Herr re-gie - ret all - mäch - - tig! Halle -  
 lujah, Halle-lujah! For the Lord God om-ni - po-tent reign - - eth! Halle -

lu-ja, Halle-lu-ja! Hal-le - lu-ja, Hal - le-lu-ja, Halle-lu-ja,  
 lujah, Halle-lujah! Halle - lujah, Hal - le-lujah, Halle-lujah.

lu-ja, Halle-lu-ja! Halle-lu-ja, Halle - lu-ja, Hal-le-lu-ja, Hal - le - lu - ja, Hal-le-lu-ja!  
 lujah, Halle-lujah! Halle-lujah, Halle - lujah, Halle - lujah, Hal - le - lu - jah, Halle-lujah!

lu-ja, Halle-lu-ja! Halle - lu - ja!  
 lujah, Halle-lujah! Halle-lu - jah!

Vello. TUTTI.



The musical score consists of several systems. The first system includes three vocal parts (Soprano, Alto, and Tenor/Bass) and instrumental accompaniment. The lyrics are in German and praise God as the Lord of all creation. The second system continues the vocal parts and accompaniment. The third system features a different vocal part (likely Bass) and continues the lyrics. The final system shows empty staves, indicating the end of the page's musical content.

lu ja, Halle-lu-ja, Halle-lu-ja, Halle-lu-ja, Hal-le-lu-ja, Halle-luja, Halle-luja, Halle-luja,  
 lu-jah, Halle-lujah, Halle-lu-jah, Halle-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lujah, Halle-lujah, Halle-lujah.

Halle-lu-ja, Hal-le-lu-ja, Halle-lu-ja, Hal-le-lu-ja, Halle-luja, Halle-luja!  
 Halle-lujah, Hal-le-lu-jah, Halle-lujah, Hal-le-lu-jah, Halle-lujah, Halle-lujah!

Denn Gott der Herr re-gie-ret all-mäch-tig! Halle-lu-ja, Halle-lu-ja, Halle-lu-ja!  
 For the Lord God om-ni-po-tent reign-eth! Halle-lujah, Halle-lujah, Halle-lujah!

Denn Gott der Herr re-gie-ret all-mäch-tig! Halle-lu-ja, Halle-lu-ja,  
 For the Lord God om-ni-po-tent reign-eth! Halle-lujah, Halle-lujah,

Halle-lu-ja, Halle-lu-ja, Halle-lu-ja, Halle-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja!  
 Halle-lu-jah, Halle-lu-jah, Halle-lujah, Halle-lujah, Hal-le-lu-jah, Hal-le-lu-jah!

Denn Gott der Herr re-gie-ret all-mäch-tig! Halle-lu-ja, Hal-le-lu-ja!  
 For the Lord God om-ni-po-tent reign-eth! Halle-lu-jah, Hal-le-lu-jah!

Denn Gott der Herr re-gie-ret all-mäch-tig! Hal-le-lu-ja!  
 For the Lord God om-ni-po-tent reign-eth! Hal-le-lu-jah!

Halle-lu-ja, Halle-lu-ja, Halle-lu-ja, Halle-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja!  
 Halle-lu-jah, Halle-lu-jah, Halle-lujah, Halle-lujah, Hal-le-lu-jah, Hal-le-lu-jah!

The musical score consists of several systems of staves. The top system includes five staves for instruments, with dynamic markings of *f* and *mf*. The middle system features three vocal staves with lyrics in German and English. The bottom system includes two more staves for instruments. The lyrics are as follows:

Der Herr wird Kö-nig sein.	Kö-nig sein: das Reich der Welt ist nun des Herrn, des
The King-dom of this world	is be-come: the King-dom of our Lord, and of his

Musical score for the first system, featuring multiple staves with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes various rhythmic values and a trill (tr) in the bass line.

Musical score for the second system, including vocal lines with German and English lyrics and a trill (tr) in the bass line.

Herrn und sei-nes Christ.  
*Christ, and of his Christ.*

Herrn und sei-nes Christ.  
*Christ, and of his Christ.*

Herrn und sei-nes Christ. Und er re - giert von nun an auf e -  
*Christ. And he shall reign for e - ver and e -*

Herrn und sei-nes Christ. Und er re - giert von nun an auf e - wig, von nun an auf e - wig, und er re -  
*Christ. And he shall reign for e - ver and e - ver. for e - ver and e - ver, and he shall*

Musical score for the third system, featuring piano accompaniment with treble and bass clefs.

The first system of the musical score consists of six staves. The top two staves are vocal parts, both marked with a dynamic of *a 2*. The bottom four staves are piano accompaniment, including a bass line and three upper staves.

The second system of the musical score includes lyrics in German and English. The lyrics are arranged in lines corresponding to the vocal staves.

Und er re - giert von nun an auf e - wig, von nun an auf e - wig, von nun an auf e - wig, von nun an auf  
 And he shall reign for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for e - ver and e - ver, for

wig, und er re - giert von nun an auf e - wig. und er re -  
 ver, and he shall reign for e - ver and e - ver, and he shall

giert, und er re - giert von nun an auf e - wig, von nun an auf e - wig, von nun an auf  
 reign, and he shall reign for e - ver, for e - ver and e - ver, for e - ver and e - ver, for

The third system of the musical score consists of six staves, primarily piano accompaniment, with some vocal lines that are mostly empty or contain rests.

The first system of the musical score consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom six staves are piano accompaniment, including a grand staff (treble and bass clef) and a separate bass line.

The second system of the musical score consists of ten staves. The top four staves are vocal parts with lyrics. The bottom six staves are piano accompaniment.

Lyrics for the vocal parts:

nun an auf e - wig. Herr der Herrn der Göt - ter  
 e - ver and e - ver. King of Kings and Lord of

nun an auf e - wig. Herr der Herrn der Göt - ter  
 e - ver and e - ver. King of Kings and Lord of

giert von nun an auf e - wig. von nun an auf e - wig. Hal - le - lu - ja Hal - le - lu - ja!  
 reign for e - ver and e - ver. for e - ver and e - ver. Halle - lu - jah Halle - lu - jah!

e - wig, von nun an auf e - wig. von nun an auf e - wig. Hal - le - lu - ja Hal - le - lu - ja!  
 e - ver, for e - ver and e - ver. for e - ver and e - ver. Halle - lu - jah Halle - lu - jah!

The third system of the musical score consists of five staves, all of which are piano accompaniment, including a grand staff and a separate bass line.

The musical score is arranged in systems. The top system contains instrumental parts for strings and woodwinds. The middle system contains vocal parts with lyrics. The bottom system contains instrumental parts for strings and woodwinds.

**Vocal Lyrics:**

Gott Lords	Herr der King of	Herrn. Kings
von nun an auf for e-ver and	ewig, Halle-lu-ja. Halle-lu-ja. e-ver, Halle-lujah, Halle-lujah.	von nun an auf for e-ver and
von nun an auf for e-ver and	ewig, Halle-lu-ja. Halle-lu-ja. e-ver, Halle-lujah, Halle-lujah.	von nun an auf for e-ver and
von nun an auf for e-ver and	ewig, Halle-lu-ja. Halle-lu-ja. e-ver, Halle-lujah, Halle-lujah.	von nun an auf for e-ver and

The first system of the musical score consists of six staves. The top two staves are vocal parts, likely soprano and alto. The middle two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The bottom two staves are further piano accompaniment, including a bass line. The music is in a key with one sharp (F#) and a common time signature.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are: "der Göt - ter and Lord of", "Gott Lords", "Herr der King of", and "Herrn Kings". The lyrics continue with "lu - ja! lu - jah!" and "von nun an auf for e - ver and e - wig. Hal - le - lu - ja, Hal - le - lu - jah, Hal - le - lu - ja! von nun an auf for e - ver and". The piano accompaniment continues below the vocal lines.

The third system of the musical score consists of four staves of piano accompaniment, including vocal lines and piano accompaniment. The music continues from the previous system.



The musical score consists of several systems of staves. The top system includes a grand staff with treble and bass clefs, and a separate bass line. The second system features a vocal line with lyrics in German and English. The third system continues the vocal line with more lyrics. The bottom system shows instrumental accompaniment.

**Lyrics:**

der Göt-ter Gott der Göt-ter Gott; und er re-giert,  
*and Lord of Lords and Lord of Lords; and he shall reign,*

ewig, Halle-lu-ja, Halle-lu-ja! Herr der Herrn, der Göt-ter Gott; und er re-  
*e-ver, Halle-lujah, Halle-lu-jah! King of Kings, and Lord of Lords; and he shall*

ewig, Halle-lu-ja, Halle-lu-ja! Herr der Herrn, der Göt-ter Gott; und er regiert auf e-  
*e-ver, Halle-lujah, Halle-lu-jah! King of Kings, and Lord of Lords; and he shall reign for e-*

ewig, Halle-lu-ja, Halle-lu-ja! Herr der Herrn, der Göt-ter Gott; und er re-giert von nun an auf  
*e-ver, Halle-lujah, Halle-lu-jah! King of Kings, and Lord of Lords; and he shall reign for e-ver and*

Musical score for the first system, featuring multiple staves with musical notation and 'a 2' markings.

Musical score for the second system, including vocal lines with German and English lyrics and a basso continuo line.

und er re - giert von nun an auf e - wig. von nun an auf  
 and he shall reign for e - ver and e - ver, for e - ver and

giert —, und er re - giert — von nun an auf e - wig. Herr der Herrn, von nun an auf  
 reign — and he shall reign — for e - ver and e - ver, King of Kings, for e - ver and

- wig. und er re - giert von nun an auf e - wig. Herr der Herrn  
 - ver, and he shall reign for e - ver and e - ver, King of Kings

e - wig. und er re - giert von nun an auf ewig. Herr der Herrn, von nun an auf  
 e - ver, and he shall reign for e - ver and e - ver, King of Kings, for e - ver and

Vello. TUTTI.

e-wig.  
 e-ver,  
 Halle-lu-ja. Halle-lu-ja, und er re-giert von nun an auf e-wig. auf e-  
 Halle-lu-jah, Halle-lu-jah, and he shall reign for e-ver. for e-ver and e-  
 e-wig, der Göt-ter Gott, Halle-lu-ja, Halle-lu-ja, und er re-giert von nun an auf e-  
 e-ver, and Lord of Lords, Halle-lu-jah, Halle-lu-jah, and he shall reign for e-ver and e-  
 der Göt-ter Gott, und er re-giert von nun an auf e-wig. auf e-  
 and Lord of Lords, and he shall reign for e-ver. for e-ver and e-  
 e-wig, der Göt-ter Gott, Halle-lu-ja, Halle-lu-ja, und er re-giert von nun an auf e-wig. auf e-  
 e-ver, and Lord of Lords, Halle-lu-jah, Halle-lu-jah, and he shall reign for e-ver. for e-ver and e-

The first system of the musical score consists of seven staves. The top three staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, rests, and dynamic markings.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal parts are written in bass clef and include the following lyrics: *wig. ver. Herr der Herrn, der Göt - ter Gott. Herr der Herrn, der Göt - ter - King of Kings, and Lord of Lords. King of Kings, and Lord of*. The piano accompaniment is written in bass clef and provides harmonic support for the vocal lines.

The third system of the musical score consists of three empty staves, likely intended for piano accompaniment or other instruments. The staves are in the same key signature and time signature as the previous systems.

*a 2*

Gott, und er re - giert von nun an auf e - wig, Herr der Herrn, der Göt - ter  
*Lords, and he shall reign for e - ver and e - ver, King of Kings, and Lord of*

Gott, und er re - giert von nun an auf e - wig, von nun an auf ewig, von nun an auf  
*Lords, and he shall reign for e - ver and e - ver, for e - ver and ever, for e - ver and*

Gott, und er re - giert von nun an, von nun an auf e - wig, von nun an auf ewig, von nun an auf  
*Lords, and he shall reign for e - ver, for e - ver and e - ver, for e - ver and ever, for e - ver and*

Adagio.

The first system of the musical score consists of seven staves. The top three staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Adagio'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

Gott, Hal-le-lu-ja, Hal-le lu-ja, Hal-le-lu-ja, Hal-le lu-ja, Hal-le - - - lu - ja!  
 Lords, Hal-le-lu-jah, Hal-le lu-jah, Hal-le-lu-jah, Hal-le lu-jah, Hal-le - - - lu - jah!

e-wig, Hal-le-lu-ja, Hal-le lu-ja, Hal-le-lu-ja, Hal-le lu-ja, Hal-le - - - lu - ja!  
 e-ver, Hal-le-lu-jah, Hal-le lu-jah, Hal-le-lu-jah, Hal-le lu-jah, Hal-le - - - lu - jah!

e-wig, Hal-le-lu-ja, Hal-le lu-ja, Hal-le-lu-ja, Hal-le lu-ja, Hal-le - - - lu - ja!  
 e-ver, Hal-le-lu-jah, Hal-le lu-jah, Hal-le-lu-jah, Hal-le lu-jah, Hal-le - - - lu - jah!

e-wig, Hal-le-lu-ja, Hal-le lu-ja, Hal-le-lu-ja, Hal-le lu-ja, Hal-le - - - lu - ja!  
 e-ver, Hal-le-lu-jah, Hal-le lu-jah, Hal-le-lu-jah, Hal-le lu-jah, Hal-le - - - lu - jah!

*clear set*

The second system of the musical score includes parts for 'Basso' and 'Vello'. The 'Basso' part is written in bass clef and includes the lyrics from the previous block. The 'Vello' part is written in treble clef. The notation continues with complex rhythmic patterns and melodic lines, consistent with the first system.



Ritornell.

Accompagnement.

lö - ser lebet,  
deemer liveth,

und dass er mich einst  
and that he shall stand

auf - er - weckt  
at the lat -  
shall stand -

am letz -  
ter day  
at the last

Ritornell.

Accompagnement.

- - - ten Tag der Welt.  
up - on the earth.

Ich weiss, dass mein Er - lö - ser lebet, und dass er mich  
I know that my Re - deem - er liveth, and that he shall



Musical score for the first system, featuring vocal line and piano accompaniment. The score includes dynamic markings such as *p* and *cresc.*. The lyrics are:

einst \_\_\_\_\_, dass er mich \_\_\_\_\_ er-weckt am letzten Tag \_\_\_\_\_, am letzten Tag; ich weiss \_\_\_\_\_  
 stand \_\_\_\_\_ at the lat - ter day up-on the earth \_\_\_\_\_, up-on the earth; I know \_\_\_\_\_

Musical score for the second system, featuring vocal line and piano accompaniment. The score includes dynamic markings such as *p* and *cresc.*. The lyrics are:

\_\_\_\_\_, dass mein Er-lö-ser le-bet, dass er mich einst, mich einst auf-er-we- - - cket am litz - ten Tag \_\_\_\_\_  
 \_\_\_\_\_ that my Re-deem-er liv-eth, and that he shall stand at the lat - - - ter day up-on the earth \_\_\_\_\_

(Norit)

Ritornell.

Musical score for the Ritornell section. It consists of seven staves. The first six staves are for various instruments, and the seventh is for the basso continuo. The music features a variety of dynamics including *f* (forte), *p* (piano), and *cresc.* (crescendo). There are several trills marked *tr* and triplets marked *3*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

\_\_\_\_\_, am letz-ten Tag.  
 \_\_\_\_\_, up-on the earth.

Accompagnement.

Musical score for the Accompaniment section. It consists of seven staves. The first six staves are for various instruments, and the seventh is for the basso continuo. The music features a variety of dynamics including *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are several trills marked *tr* and triplets marked *3*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Und ob-gleich mein Leib ver - weset,      wird dies mein Au - ge Gott doch sehn,      wird  
 And tho' worms de-destroy this body,      yet in my flesh shall I see God,      yet

*Handwritten: Ritornell*

Accompagnement.

Ritornell.

This system contains the first vocal entry and piano accompaniment. The vocal line begins with the lyrics "dies mein Au - ge Gott doch sehn." and "Ich weiss, dass mein Er - lö - ser lebet;". The piano accompaniment includes a Ritornell section with dynamics *f* and *p*, and a section marked *mf*. Trills (tr) are indicated in the vocal line.

dies mein Au - ge Gott doch sehn. Ich weiss, dass mein Er - lö - ser lebet;  
in my flesh shall I see God. I know that my Re - deemer liveth;

This system continues the vocal entry and piano accompaniment. The vocal line includes the lyrics "und ob - gleich mein Leib ver - we - set, wird dies mein Au - ge Gott doch sehn, wird dies mein" and "and tho' worms de - stroy this bo - dy, yet in my flesh shall I see God, yet in my". The piano accompaniment features a *cresc.* marking and a *pp* section. Trills (tr) are indicated in the vocal line. A handwritten note "No rit" is present above the vocal line.

und ob - gleich mein Leib ver - we - set, wird dies mein Au - ge Gott doch sehn, wird dies mein  
and tho' worms de - stroy this bo - dy, yet in my flesh shall I see God, yet in my

Ritornell.

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

Au - - - ge Gott doch sehn, es wird Gott sehn. Ich weiss, dass mein Er - lö - ser lebet;  
 flesh shall I see God, shall I see God. I know that my Re - deemer liveth;

Accompagnement.

*p* *p* *p* *pp* *pp* *pp* *mf* *p* *pp*

denn Christ ist er - standen von dem Tod, der Erst - - -  
 for now is Christ ri-sen from the dead, the first

ling de - rer, die schla - - - fen, der Erst - ling derer, die schla - fen, die  
fruits of them that sleep, of them that sleep, the first fruits of

Ritornell. Accompaniment.

schla - - fen:  
them - that sleep:

denn Christ ist er - standen, denn Christ ist er - standen  
for now is Christ ri-sen, for now is Christ ri-sen,

Ritornell.

von dem Tod. der Erst-ling de-rer, die schla - - fen.  
 from the dead. the first— fruits of them— that sleep.

*do not*

44. CORO.

1. Corinther XV. 22.

Grave. (♩ = 58.)

Oboi. (M.)  
 Clarineti in A. (M.)  
 Fagotti. (M.)  
 Trombone I. II. (M.)  
 Trombone III. (M.)  
 SOPRANO.  
 ALTO.  
 TENORE.  
 BASSO.  
 Man.  
 Organo. (F.)  
 Ped.

Wie durch Ei - nen der Tod, wie durch Ei - nen der Tod:  
 Since by man came death, since by man came death:  
 Wie durch Ei - nen der Tod, wie durch Ei - nen der Tod:  
 Since by man came death, since by man came death:

Allegro. (♩ = 92.)

CORO.

1. Corinther XV. 22.

Oboi. (M.)  
 Corni in C. (M.)  
 Fagotti. (M.)  
 Violino I. (H.)  
 Violino II. (H.)  
 Viola. (H.)  
 SOPRANO.  
 ALTO.  
 TENORE.  
 BASSO.  
 Bassi. (H.)  
 Organo tacet.

So kam durch Ei - nen die Auf - er - ste - hung von dem Tod, so kam durch  
 By man came al - so the re - sur - rec - tion of the dead, by man came  
 So kam durch Ei - nen die Auf - er - ste - hung von dem Tod, so kam durch  
 By man came al - so the re - sur - rec - tion of the dead, by man came

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and bar lines.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and bar lines.

Ei - nen die Auf - er - ste - hung von dem Tod, so kam durch Ei - nen die Auf - er - ste - hung von dem Tod.

*al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.*

Ei - nen die Auf - er - ste - hung von dem Tod, so kam durch Ei - nen die Auf - er - ste - hung von dem Tod.

*al - so the re - sur - rec - tion of the dead, by man came al - so the re - sur - rec - tion of the dead.*



CORO

1. Corinther XV. 22.

Grave. (♩ = 58.)

Oboi. (M.)  
 Clarinetti in A. (M.)  
 Fagotti. (M.)  
 Trombone I. II. (M.)  
 Trombone III. (M.)  
 SOPRANO.  
 ALTO.  
 TENORE.  
 BASSO.  
 Man.  
 Organo. (F.)  
 Ped.

Und wie durch A - dam Al - le ster - ben. und wie durch A - dam Al - le ster - ben:  
 For as in A - dam all die, for as in A - dam all die:  
 Und wie durch A - dam Al - le ster - ben. und wie durch A - dam Al - le ster - ben:  
 For as in A - dam all die, for as in A - dam all die:

Allegro. (♩ = 92.)

CORO

1. Corinther XV. 22.

Oboi. (M.)  
 Corni in C. (M.)  
 Fagotti. (M.)  
 Violino I. (H.)  
 Violino II. (H.)  
 Viola. (H.)  
 SOPRANO.  
 ALTO.  
 TENORE.  
 BASSO.  
 Bassi. (H.)  
 Organo tacet.

Al - so wer - den durch Christum auch Al - le wieder le - ben, so wer - den durch Christum auch Al - le wieder  
 Even so in Christ shall all be made a - live, ev - en so in Christ shall all be made a -  
 Al - so wer - den durch Christum auch Al - le wieder le - ben, so wer - den durch Christum auch Al - le wieder  
 Even so in Christ shall all be made a - live, ev - en so in Christ shall all be made a -

le - ben, durch Chri - - stum auch Al - - le le - ben, durch Chri - stum Al - le le - - ben, so werden durch  
 live, ev - en so in Christ shall all - - - , so in Christ shall all - - be made a - live, e'en so in  
 le - ben, durch Chri - - stum auch Al - - le le - ben, durch Chri - stum Al - le le - - ben, so werden durch  
 live, ev - en so in Christ auch Al - - - le le - - ben, e'en so in  
 shall all - - - be made a - live.

Chri - stum Al - le wie - der le - - ben.  
 Christ shall all, shall all be made a - live.  
 Chri - stum Al - le wie - der le - - ben.  
 Christ shall all, shall all be made a - live.

*Handwritten signature or initials in blue ink.*

45. RECITATIVO.

1. Corinther XV. 51. 52.

Violino I. (H.) *p*

Violino II. (H.) *p*

Viola. (H.) *p*

BASSO. *f*

Bassi. (H.) *p*

Vernehmt! Ich sprech' ein Geheim-niss aus: Wir entschlafen nicht Al-le, doch wer-den wir ver-  
*Behold. I tell you a my-ste-ry! We shall not all sleep, but we shall all be*

*f p f*

wandelt, und das plötzlich, wenn vom Thro - ne erschallt die letz-te Po-sau-ne.  
*chang'd, in a moment, in the twinkling of an eye, at the last trumpet.*

46. ARIA.

Pomposo ma non Allegro. (♩ = 100.)  
 Ritornell.

1. Corinther XV. 52.

Clarinetten in C. (F.)

Fagotti. (F.)

Corni in D. (M.)

Tromba in D. (H.) *f*

Violino I. (H.) *f*

Violino II. (H.) *f*

Viola. (H.) *f*

BASSO.

Bassi. (H.) *f*

*mf*

Pomposo ma non Allegro. (♩ = 100.) 6300

Accompagnement.

The first system of musical notation consists of eight staves. The top two staves are for the right and left hands, respectively, with a treble clef on the right and a bass clef on the left. The remaining six staves are for various instruments or voices, with a treble clef on the right and a bass clef on the left. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The bottom staff of this system includes the following lyrics:

Sie schallt, die Po-saun',  
The trum-pet shall sound

The second system of musical notation consists of eight staves. The top two staves are for the right and left hands, respectively, with a treble clef on the right and a bass clef on the left. The remaining six staves are for various instruments or voices, with a treble clef on the right and a bass clef on the left. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte). The word "Ritornell." is written above the top right of the system. The bottom staff of this system includes the following lyrics:

und die To-dten er - stehn \_\_\_\_\_ unver - wes - lich.  
and the dead shall be rais'd \_\_\_\_\_ incor - ruptible.

und die To-dten er - stehn \_\_\_\_\_ unver - wes - lich.  
and the dead shall be rais'd \_\_\_\_\_ incor - ruptible.

The bottom staff of the musical score features a *cresc.* marking and a *f* dynamic marking.

Accompagnement.

Musical score for the first system, featuring piano accompaniment and vocal lines with lyrics. The score includes multiple staves for piano accompaniment and vocal parts. Dynamics include *f* and *p*.

Sie schallt, die Po - saun' —, und die To - dten er - stehn, er - stehn unver - wes - lich, er -  
 The trum - pet shall sound — and the dead shall be rais'd, be rais'd incor - ruptible, be

Musical score for the second system, continuing the piano accompaniment and vocal lines with lyrics. The score includes multiple staves for piano accompaniment and vocal parts. Dynamics include *mf* and *f*.

stehn un - ver - wes - lich, er - stehn unver - wes - lich; sie schallt, die Po - saun' — sie schallt, die Po - saun' —  
 rais'd in - cor - ruptible, be rais'd incor - ruptible; the trum - pet shall sound — the trum - pet shall sound —

Basso  
 Vello.

6300

—, und die To-dten er - stehn ———, er - stehn un-ver-weslich: doch wir wer-den ver-  
 —, and the dead shall be rais'd ———, and we shall be chang'd, and we shall be

Adagio. *a tempo*  
 Ritornell.  
 muta in A.  
 cresc. *p* *f*  
*f*  
*a tempo*  
*f*  
*f*  
*f*  
*f*  
 wan - delt, wir werden ver-wan - delt, ver-wan - delt.  
 chang'd ———, and we shall be chang'd, we shall be chang'd.

6300 Adagio. *f* *a tempo*

*Fine* Accompagnement.

The first system of the musical score features a vocal line in the lower staff and piano accompaniment in the upper staves. The vocal line begins with the lyrics "Denn dies Ver-wes-liche muss an-ziehn Un-ver-". The piano accompaniment consists of multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Denn dies Ver-wes-liche muss an-ziehn Un-ver-  
 For this cor-rup-tible must put on in-cor-

The second system continues the musical score. The vocal line includes the lyrics "wesliches, denn dies Ver-wes-liche muss an-ziehn, muss an-ziehn". The piano accompaniment continues with similar rhythmic complexity. Dynamic markings include *mf* and *p*. The system concludes with a *Fine* marking.

wesliches,                      denn dies Ver-wes-liche muss an-ziehn,                      muss an-ziehn  
 ruption,                      for this cor-rup-tible must put on,                      must put on

mf p

mf p

—, muss an-ziehn, muss an-ziehn Un-ver-wesliches, und dies Sterbliche muss an-ziehn die Un-  
 —, must put on, must put on in-cor-ruption, and this mor-tal must put on immor-

mf p

cre-scen-do - - - - - F

cre-scen-do - - - - -

cre-scen-do - - - - -

cre-scen-do - - - - -

sterb - lichkeit, und dies Sterbliche  
 tu - - - - - li-ty, and this mor-tal

cre-scen-do - - - - -



cre - - scen - do

cre - - scen - do

muss an - ziehn die Un - sterb -  
must put on immor - ta -

cre - - scen - do

Ritornell.

cresc. muta in C.

f

f

f

f

f

f

f

- lichkeit. die Un - sterb - lichkeit.  
- li - ty, immor - ta - - li - ty.

cresc. f

- lichkeit. die Un - sterb - lichkeit.  
- li - ty, immor - ta - - li - ty.

Accompagnement.

*f* *p* *cresc.*  
*f* *p* *cresc.*  
*f* *mf*  
*f*  
*f*  
*f*  
*f*  
*f* *p* *cresc.*

Sie schallt, die Po - saun' \_\_\_\_\_, und die To - dten er - stehn. und die To - dten er -  
 The trum - pet shall sound \_\_\_\_\_ and the dead shall be rais'd, and the dead shall be

*mf* *mf*  
*mf* *f* *p*  
*mf* *f* *p*  
*mf* *f* *p*  
*mf* *f* *p*  
*mf* *f* *p*  
*mf* *f* *p*

stehn \_\_\_\_\_ unver - wes - lich; sie schallt, die Po - saun' \_\_\_\_\_, und die To - dten er - stehn \_\_\_\_\_  
 rais'd \_\_\_\_\_ incor - ruptible, the trum - pet shall sound \_\_\_\_\_ and the dead shall be rais'd \_\_\_\_\_

Basso  
 Vello.



47. RECITATIVO.

1. Corinther XV. 54.

Violino I. (F) *p* *mf*

Violino II. (F) *p* *mf*

Viola. (F) *mf*

ALTO. *f*

Dann wird er-füllt das Wort des Wahrhaftigen: Der Tod ist in den Sieg ver-schlungen  
 Then shall be brought to pass the saying that is writ-ten: Death is swallow'd up in vic-tory.

Bassi *p* *mf*

48. DUETTO.

Andante. ♩ = 108.

1. Corinther XV. 55. 56.

Viola I. (M-F) *p*

Viola II. (M-F) *p* *tr*

ALTO. *f*

TENORE. *f*

O Grab, o Grab, wo, wo ist dein Sieg, o Grab, wo ist dein Sieg,  
 O death, o death, where, where is thy sting, o death, where is thy sting?

O Tod, o Tod, wo, wo ist dein  
 O grave, o grave, where, where is thy

Violoncello. *p*

Basso. (H.) *p*

*cresc.*

*cresc.*

*cresc.*

o Grab, o death, Sta-chel, wo, vic-to-ry, where is thy

o Grab, wo ist dein Sieg, o death, where is thy vic-to-ry, where is thy

o Tod, wo ist dein Sta-chel, wo, where is thy vic-to-ry, where is thy

*cresc.*

*cresc.*

wo ist dein Sieg? O Grab. wo ist dein Sieg. o Grab. o Grab! wo. wo ist.  
*where is thy sting? O death. where is thy sting. o death. o death, where. o death,*

Sta - chel. wo? O Tod. wo ist dein Sta - chel. wo? O Grab. wo ist dein Sieg. o Grab. o  
*vic - to - ry? O grave. where is thy vic - to - ry? o death, where is thy sting, o death, o*

— wo ist dein Sieg. wo. wo ist dein Sieg? O Grab. wo? O Grab. wo ist dein Sieg, dein Sieg? O  
*— where is thy sting, where, where is thy sting? O grave, where? O grave, where is thy vic - to - ry? O*

Grab, wo. wo ist dein Sieg? O Tod wo ist dein Sta - chel? O Tod. wo ist dein Sta - chel. wo?  
*death, where, where is thy sting? O grave. o grave. where? O grave. where is thy vic - to - ry?*

Tod. o Tod. wo ist dein Sta - chel. wo? O Tod. o Grab. o  
*grave. o grave. where is thy vic - to - ry? O death, o grave, o*

O Grab. o Grab! wo ist dein Sieg? O Tod. o Grab! o Tod!  
*O death. o death! where is thy sting? O death. o grave, o death!*

Tod! wo ist dein Sieg? O Tod! wo ist dein Stachel, wo? O Grab! o Tod. o Grab, wo.  
*death! where is thy sting? O grave! where is thy vic - to - ry? O grave! o death, o death, where,*

wo ist dein Sieg? O Tod, o Tod, wo ist dein Sta chel, wo? O Grab, wo, wo ist dein  
*where is thy sting? O grave, o grave, where is thy vic - to - ry? O death, where, where is thy*

wo ist dein Sieg? wo? O Tod! wo ist dein Sta chel, wo? O Grab, wo, wo ist dein  
*where is thy sting? where? O grave! where is thy vic - to - ry? O death, where, where is thy*

Sieg? wo, wo ist dein Sieg? O Tod, wo ist dein Sta chel? wo, o Tod! o Grab, wo,  
*sting? where, where is thy sting? O grave, where is thy vic - to - ry, o grave! o death, where,*

Sieg? O Tod \_\_\_\_\_, o Tod! wo ist dein Sta chel, wo? O Tod! wo ist dein  
*sting? O grave \_\_\_\_\_, o grave! where is thy vic - to - ry? O grave! where is thy*

wo ist dein Sieg? O Grab, o Tod! wo ist dein Sta chel, wo? O Tod! wo ist dein  
*where is thy sting? O grave, o grave! where is thy vic - to - ry? O grave! where is thy*

Sta-chel, wo? Der Tod ist nun verschlungen, der Tod ist nun verschlungen durch den Sieg, verschlungen durch  
*vic to ry? The sting of death is sin, the sting of death is sin, and the strength of sin is*

Sta-chel, wo? Der Tod ist nun verschlungen durch den Sieg, ver-schlun-gen  
*vic to ry? The sting of death is sin, and the strength of sin*

den Sieg. der Tod ist nun verschlungen durch den Sieg, ver-schlun-gen durch den Sieg.  
*the law, the sting of death is sin, and the strength of sin is the law.*

durch den Sieg, der Tod ist nun verschlungen, der Tod ist nun verschlungen durch den Sieg, verschlungen durch den Sieg.  
*is the law, the sting of death is sin, the sting of death is sin, and the strength of sin is the law.*

attacca.

49. CORO.

Andante. ♩ = 72.

1. Corinther XV. 57.

Clarineti in B.  
(M.)

Musical staff for Clarineti in B. (M.) with notes and dynamics.

Fagotti.  
(M.)

Musical staff for Fagotti (M.) with notes, dynamics, and 'a 2' marking.

Corni in Es.  
(M.)

Musical staff for Corni in Es. (M.) with notes and dynamics.

Violino I.  
(H.)

Musical staff for Violino I. (H.) with notes and dynamics.

Violino II.  
(H.)

Musical staff for Violino II. (H.) with notes and dynamics.

Viola.  
(H.)

Musical staff for Viola (H.) with notes and dynamics.

SOPRANO.

Vocal staff for Soprano with lyrics: Drum Dank. drum Dank. Dank, Dank sei dir Gott. drum Dank, drum Dank, Dank, Dank sei dir

ALTO.

Vocal staff for Alto with lyrics: Drum Dank. drum Dank. Dank, Dank sei dir Gott. dir Gott. drum Dank sei dir. Dank sei dir

TENORE.

Vocal staff for Tenor with lyrics: Drum Dank. drum Dank. Dank, Dank sei dir Gott. Dank sei dir Gott. Dank sei dir Gott, dir

BASSO.

Vocal staff for Bass with lyrics: Drum Dank. drum Dank. Dank, Dank sei dir Gott. Dank sei dir Gott. Dank sei dir Gott, dir

Bassi.  
(H.)

Musical staff for Bassi (H.) with notes and dynamics.

Man.

Musical staff for Man. (Mandolin) with notes.

Organo.  
(F)

Musical staff for Organo (F) with notes.

Ped.

Musical staff for Ped. (Pedal) with notes.

Andante. ♩ = 72.



Gott! der uns den Sieg ge - ge - ben hat, ge - ge - ben hat durch Je - sum, Je - sum Christ; der  
 God, who giv - eth us the vic - to - ry, the vic - to - ry thro' our Lord Je - sus Christ; Christ;  
 Gott! der uns den Sieg ge - ge - ben hat durch Je - sum, Je - sum Christ;  
 God, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ;  
 Gott! der uns den Sieg ge - ge - ben hat durch Je - sum, Je - sum Christ; der  
 God, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ; Christ; who  
 Vello. der uns den Sieg ge -  
 God, who giv - eth us the

TUTTI.

der uns den Sieg ge - ge - ben hat durch Je - sum, Je - sum Christ.  
 who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.  
 der uns den Sieg ge - ge - ben hat, der uns den Sieg ge - ge - ben hat durch Je - sum, Je - sum Christ. Drum  
 who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ. But  
 uns den Sieg ge - ge - ben hat, der uns den Sieg ge - ge - ben hat, ge - geben hat durch Je - sum, Je - sum Christ.  
 giv - eth us the vic - to - ry, who giv - eth us, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.  
 ge - ben hat, ge - ge - ben hat durch Je - sum, Je - sum Christ, durch Je - sum, Je - sum Christ.  
 vic - to - ry, the vic - to - ry thro' our Lord Je - sus Christ, thro' our Lord Je - sus Christ.

*a 2*

Drum Dank, drum Dank, drum  
But thanks, but thanks, but

Dank, drum Dank, Dank,  
thanks. but thanks, thanks,  
Dank sei dir Gott  
thanks be to God . Dank sei dir Gott.  
thanks be to God.

Drum Dank, drum Dank, Dank,  
But thanks, but thanks, thanks. Dank sei dir Gott, dir Gott,  
thanks be to God, to God.

Drum  
But

*a 2*

Dank sei dir.  
thanks. but thanks,  
Dank sei dir Gott.  
thanks be to God.  
Dank sei dir Gott.  
thanks be to God.  
drum Dank, Dank sei dir  
but thanks, thanks be to  
Gott, dir Gott.  
God, to God.  
drum Dank sei dir Gott,  
but thanks be to God.

Dank, drum Dank, drum Dank sei dir Gott, Dank sei dir Gott, drum Dank sei dir, Dank  
thanks, but thanks, but thanks be to God, thanks be to God, but thanks, but thanks, thanks

Dank sei dir, Dank, Dank, Dank sei dir Gott, Dank, Dank sei dir Gott, Dank sei dir  
*thanks, but thanks, thanks, thanks, thanks be to God, thanks, thanks be to God, thanks be to*  
 — sei dir Gott!  
 — be to God,  
 drum Dank, drum Dank, Dank, Dank sei dir Gott, Dank sei dir Gott, dir  
*but thanks, but thanks, thanks, thanks be to God, thanks be to God, be to God, to*  
 sei dir Gott!  
*be to God,*

Gott!  
 God,  
 der uns den Sieg ge-ge-ben hat, ge-ge-ben hat durch Je sum,  
*who giv-eth us the vic-to-ry, the vic-to-ry thro' our Lord*  
 der uns den Sieg ge-ge-ben hat, ge-ge-ben hat durch Je sum,  
*who giv-eth us the vic-to-ry, the vic-to-ry thro' our Lord*  
 Gott!  
 God, der uns den Sieg ge-ge-ben hat, ge-ge-ben hat durch Je sum,  
*who giv-eth us the vic-to-ry, the vic-to-ry thro' our Lord*  
 der uns den Sieg ge-ge-ben hat durch Je sum,  
*who giv-eth us the vic-to-ry thro' our Lord*

Je - sum Christ; drum Dank sei dir Gott. drum Dank sei dir. Dank sei dir Gott, dir  
 Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to God, to

Je - sum Christ: drum Dank, Dank sei dir Gott, drum Dank sei dir, Dank sei dir  
 Je - sus Christ: but thanks, thanks be to God, but thanks, but thanks, thanks be to

Je - sum Christ; drum Dank sei dir Gott, drum Dank sei dir, Dank sei dir  
 Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to

Je - sum Christ; drum Dank sei dir Gott, drum Dank sei dir, Dank sei dir  
 Je - sus Christ; but thanks be to God, but thanks, but thanks, thanks be to

Basso

Vello.

Gott. der uns den Sieg ge - ge - ben hat, der uns den Sieg ge - ge - ben hat, der uns den Sieg ge - ge - ben hat durch Je - sum.  
 God, who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord

Gott. der uns den Sieg ge - ge - ben hat, ge - ge - ben hat, der uns den Sieg ge - ge - ben hat durch Je - sum.  
 God, who giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord

Gott. der uns den Sieg ge - ge - ben hat, ge - ge - ben hat, der uns den Sieg ge - ge - ben hat durch Je - sum.  
 God, who giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord

Gott. der uns den Sieg ge - ge - ben hat, ge - ge - ben hat, der uns den Sieg ge - ge - ben hat durch Je - sum.  
 God, who giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord

Musical notation for the first system, including vocal lines and piano accompaniment.

Je - sum Christ: drum Dank, drum Dank, Dank. Dank sei dir Gott, Dank. Dank sei dir Gott, drum  
 Je sus Christ: but thanks, but thanks, thanks, thanks be to God. thanks. thanks be to God. but

Je - sum Christ: drum Dank, Dank. Dank sei dir Gott, Dank. Dank sei dir Gott, dir Gott, drum  
 Je sus Christ: but thanks, thanks. thanks be to God. thanks. thanks be to God, to God, but

Je - sum Christ: drum  
 Je sus Christ: but

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Dank. Dank sei dir Gott, Dank sei dir Gott, der uns den Sieg ge - ge - ben  
 thanks, thanks be to God, God, thanks be to God, who giv - eth us the vic - to -

Dank. Dank. Dank sei dir Gott. dir Gott, der  
 thanks, thanks. thanks be to God, to God, who

Dank. Dank, Dank sei dir Gott, Dank sei dir Gott, der uns den Sieg ge -  
 thanks, thanks. thanks be to God. thanks be to God, who giv - eth us the

Dank. Dank. Dank sei dir Gott. Dank sei dir Gott, der  
 thanks, thanks. thanks be to God. thanks be to God, who

Musical notation for the fourth system, including vocal lines and piano accompaniment.

Adagio.

The first system of the musical score consists of six staves. The top two staves are for the piano, with a treble and bass clef. The bottom four staves are for the organ, with two treble and two bass clefs. The music is in a slow, Adagio tempo.

The second system features vocal lines and organ accompaniment. The lyrics are in both German and English. The organ accompaniment continues from the first system.

hat durch Je - sum. Je - sum Christ. der uns denSieg ge - ge - ben hat durch Je - sum. Je - sum Christ.  
 ry through our Lord Je - sus Christ, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.

uns denSieg ge - ge - ben hat. der uns denSieg ge - ge - ben hat. der uns denSieg ge - ge - ben hat durch Je - sum. Je - sum Christ.  
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.

ge - ben hat, der uns denSieg ge - ge - ben hat, ge - ge - ben hat, der uns denSieg ge - ge - ben hat durch Je - sum. Je - sum Christ.  
 vi - to - ry, who giv - eth us the vic - to - ry, the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.

uns denSieg ge - ge - ben hat, der uns denSieg ge - ge - ben hat, der uns denSieg ge - ge - ben hat durch Je - sum. Je - sum Christ.  
 giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry, who giv - eth us the vic - to - ry thro' our Lord Je - sus Christ.

The third system continues the piano and organ accompaniment. It features a piano part with a treble and bass clef, and an organ part with two treble and two bass clefs. A forte (f) dynamic marking is present.

Adagio.

50. ARIA.

Andante Larghetto. ♩ = 100.

Römer VIII, 31 - 34.

Ritornell.

Clarineti in B. (F.) *mf*

Fagotti. (F.) *mf*

Violino I. (H.) *f*

Violino II. (F.) *mf*

Viola. (F.) *mf*

SOPRANO.

Bassi. (H.) *mf*

*mf*

*f*

*cresc.*

*cresc.*

*cresc.*

*f*

*f*

*cresc.*

Accompagnement.

*f*

*p*

*cresc.*

*f*

*p*

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*p*

Ist Gott nur für uns, wer kann uns dann schaden?  
If God be for us, who can be a- gainst us?

First system of musical notation. The vocal line (soprano) begins with a piano (*p*) dynamic and includes a *cresc.* marking. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. Dynamics include *p* and *mf*.

wer kann uns dann scha - den. wer kann uns dann scha - den? Ist Gott nur für uns. wer kann uns dann  
*who can be a - gainst us, who can be a - gainst us? If God be for us, who can be a -*

**Ritornell.** **Accompagnement.**

Second system of musical notation. It features a **Ritornell.** section for the vocal line and an **Accompagnement.** section for the piano. The Ritornell is marked *f*. The piano accompaniment includes trills (*tr.*) and various dynamics like *f* and *p*.

scha den? Wer be - schuldi - get Got - tes Er - wähl - te,  
*gainst us? Who shall lay a - ny thing to the charge of*

Third system of musical notation. The vocal line continues with lyrics. The piano accompaniment features trills (*tr.*) and dynamics ranging from *p* to *f*. A *cresc.* marking is present at the end of the system.

Gottes Er - wähl - te. wer klagt wi - der sie? Wer be - schuldi - get Gottes Er -  
*God's e - lect , of God's e - lect? Who shall lay a - ny thing to the*



*cresc.* *mf* *tr* *p* *cresc.* *mf* *f* *tr* *f*

wähl - te . Gott's Erwähl - te?  
charge of God's e - lect?

Accompagnement.

*mf* *tr* *p* *tr* *p* *tr* *p*

Hier ist Gott, der sie ge - recht macht. hier ist Gott, der sie ge -  
It is God that jus - ti - fi eth. it is God that ju - sti -

*cresc.* *cresc.* *cresc.* *cresc.*

recht  
fi -

Ritornell.

macht.  
eth.

Wo ist er, der ver-dammet?  
Who is he that con-demneth?

Ritornell.

Wo ist er, der ver-dammet. wo ist er, der ver-dam-  
Who is he that con-demneth. who is he that con-dem-

-met?  
-neth?

Accompagnement.

Hier ist Christ der starb.  
It is Christ that died.

ja viel mehr der wieder auf-er-stand.  
yea rather that is ri-sen again,

und sitzet zur Rechten bei Gott, *who is at the right hand of God,* und fleht um Er-barmen für uns, und fleht um Er-barmen für uns, um Er-  
*who makes in-ter-cession for us, who makes in-ter-cession for us, in-ter-*

barmen für uns, und fleht um Er-bar-  
*cession for us, who makes in-ter-ces-*

- men, und fleht um Er-bar-  
*- sion, whomakes in-ter-ces-* - - - - men für  
*- sion for* Basso

uns. und sitzet zur Rechten bei Gott, und sitzet zur Rechten bei Gott. zu der Rechten bei Gott, und fleht um Er-  
 us. who is at the right hand of God, who is at the right hand of God, at the right hand of God, who makes inter-

*p* *mf*

Ritornell.

*f* *a tempo* *tr* *f* *a tempo* *f*

bar-men für uns.  
 ces-sion for us.  
 Basso

Vello.

*cresc.* *f* *tr* *cresc.* *f* *cresc.* *f*

Basso

*cho ruse*

51. CORO.

Offenbarung V.13.13.

♩ = 72.  
Andante.

Largo. ♩ = 60.

Flauti. (M.)

Oboi. (M.)

Clarineti in A. (M.)

Fagotti. (M.)

Corni in D. (M.)

Trombe in D. (M.-F.)

Timpani in D.A. (H.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man.

Organo. (F.)

Ped.

Wür-dig ist das Lamm, das da starb, und hat ver-söhnet uns mit Gott durch sein Blut, zu nehmen  
 Worthy is the Lamb that was slain, and hath re-deemed us to God by his blood; to receive

Largo. ♩ = 60.

Andante.  
♩ = 72.

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit, und Se - gen.  
*power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.*

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit, und Se - gen.  
*power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.*

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit, und Se - gen.  
*power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.*

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit, und Se - gen.  
*power, and riches, and wisdom, and strength, and honour, and glo-ry, and bles - sing.*

Largo.

Andante.

The first system of the musical score consists of two systems of staves. The upper system contains a piano part with five staves (treble and bass clefs) and a bass part with two staves. The lower system contains a vocal part with two staves (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo markings 'Largo.' and 'Andante.' are positioned above the first and last staves of the system, respectively.

Wü r d i g i s t d a s L a m m, d a s d a s t a r b, u n d h a t v e r - s ö h n e t u n s m i t G o t t, m i t G o t t d u r c h s e i n B l u t, z u n e h m e n  
 W o r t h y i s t h e L a m b, t h a t w a s s l a i n, a n d h a t h r e - d e e m e d u s t o G o d, t o G o d b y h i s b l o o d; t o r e c e i v e

Wü r d i g i s t d a s L a m m, d a s d a s t a r b, u n d h a t v e r - s ö h n e t u n s m i t G o t t, m i t G o t t d u r c h s e i n B l u t, z u n e h m e n  
 W o r t h y i s t h e L a m b, t h a t w a s s l a i n, a n d h a t h r e - d e e m e d u s t o G o d, t o G o d b y h i s b l o o d; t o r e c e i v e

Wü r d i g i s t d a s L a m m, d a s d a s t a r b, u n d h a t v e r - s ö h n e t u n s m i t G o t t, m i t G o t t d u r c h s e i n B l u t, z u n e h m e n  
 W o r t h y i s t h e L a m b, t h a t w a s s l a i n, a n d h a t h r e - d e e m e d u s t o G o d, t o G o d b y h i s b l o o d; t o r e c e i v e

Wü r d i g i s t d a s L a m m, d a s d a s t a r b, u n d h a t v e r - s ö h n e t u n s m i t G o t t, m i t G o t t d u r c h s e i n B l u t, z u n e h m e n  
 W o r t h y i s t h e L a m b, t h a t w a s s l a i n, a n d h a t h r e - d e e m e d u s t o G o d, t o G o d b y h i s b l o o d; t o r e c e i v e

The second system of the musical score features vocal lines with German and English lyrics. The lyrics are: "Wü r d i g i s t d a s L a m m, d a s d a s t a r b, u n d h a t v e r - s ö h n e t u n s m i t G o t t, m i t G o t t d u r c h s e i n B l u t, z u n e h m e n W o r t h y i s t h e L a m b, t h a t w a s s l a i n, a n d h a t h r e - d e e m e d u s t o G o d, t o G o d b y h i s b l o o d; t o r e c e i v e". The piano accompaniment continues with two staves (treble and bass clefs). The tempo markings 'Largo.' and 'Andante.' are positioned below the first and last staves of the system, respectively.

The third system of the musical score consists of two systems of staves. The upper system contains a piano part with two staves (treble and bass clefs). The lower system contains a bass part with two staves (treble and bass clefs). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo markings 'Largo.' and 'Andante.' are positioned below the first and last staves of the system, respectively.

Largo.

Andante.

The first system of the musical score consists of eight staves. The top two staves are treble clefs, the next two are bass clefs, and the bottom two are treble clefs. The music is written in a key with one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Stärke, und Reichthum, und <i>power, and ri-ches, and</i>	Hoheit, und Macht, und <i>wisdom, and strength, and</i>	Eh-re, und Weisheit und <i>honour, and glory, and</i>	Se - gen. <i>bles - sing.</i>
Stärke, und Reichthum, und <i>power, and ri-ches, and</i>	Hoheit, und Macht, und <i>wisdom, and strength, and</i>	Eh-re, und Weisheit und <i>honour, and glory, and</i>	Se - gen. <i>bles - sing.</i>
Stärke, und Reichthum, und <i>power, and ri-ches, and</i>	Hoheit, und Macht, und <i>wisdom, and strength, and</i>	Eh-re, und Weisheit und <i>honour, and glory, and</i>	Se - gen. <i>bles - sing.</i>

The second system of the musical score consists of three staves: a treble clef, a bass clef, and another treble clef. The music continues in the same key and time signature as the first system.



Allegro. ♩ = 80.

The first system of the musical score consists of seven staves. The bottom staff is a bass line starting with a forte (*f*) dynamic, containing rhythmic patterns of eighth and sixteenth notes. The other six staves are empty, indicating that the instruments they represent are silent during this section.

The second system of the musical score includes vocal parts and a bass line. The vocal lines are written in German and English. The German lyrics are: "Al - le Gewalt und Preis und Macht und Ruhm und Lob ge - büh - ret dem, der auf dem Stuhle thronet, und dem erwürgten". The English lyrics are: "Blessing and honour, glo - ry and pow'r be un - to him, be un - to him that sitteth up - on the throne, and un - to the". The bass line below the lyrics starts with a forte (*f*) dynamic and contains rhythmic accompaniment.

The third system of the musical score consists of a grand staff with five staves (two treble clefs and three bass clefs). All staves in this system are empty, indicating that the instruments they represent are silent during this section.

Allegro. ♩ = 80.

Al - le Gewalt und Preis und Macht und Ruhm und Lobge - bühret dem, der auf dem Stuhle thront, und dem erwürgten  
 Blessing and honour, glo - ry and pow'r be un - to him, be un - to him that sitteth up - on the throne \_\_\_\_\_, and

Lamm.  
 Lamb, der auf dem Stuhle thront, und  
 that sit - teth upon the throne, and

Vello.

A

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system contains the vocal line with lyrics in German and English. The bottom system includes piano accompaniment and a 'Tutti' instruction.

**Lyrics:**

Lamm, und dem Lamm von nun an und e-wig, von nun an und e-wig, e-wig,  
*un - to the Lamb for e-ver and e-ver, for e-ver and e-ver. glo - - -*

Al - - le Ge-walt und Preis und Macht und Ruhm und Lob ge-bühret dem,  
*Bles - sing and ho-nour, glory and pow'r be un-to him, be un-to him,*

dem er-würg-ten Lamm, von nun an und e-wig, von nun an und e-wig, von nun an und  
*un - to the Lamb, for e-ver and e-ver, for e-ver and e-ver, for e-ver and*

Al-le Gewalt und Preis und *Blessing and honour, glo-ry and Tutti.*

- - - - - wig,  
 - - - - - ry.

von nun an und e - wig, von nun an, der auf dem Stuh-le thront, der  
 for e - ver and e - ver, for e - ver, that sit-teth up-on the throne

e - wig, von nun an und e - - - - wig,  
 e - ver, for e - ver and e - - - - ver,

Ruhm und Ehr' und Macht ge - büh-ret dem, der auf dem Stuh-le thront, und dem er - würgten  
 pow'r be un - to him, be un-to him that sit-teth up-on the throne up - on the

P

*a 2*  
 auf dem Stuhle thronet, und ihm, dem Lamm., Al - le Ge-  
*sit-teth upon the throne, and un - to the Lamb. Blessing and*  
 - auf dem Stuh - le thronet —, und ihm, dem Lamm. Al - le Gewalt und Ruhm und  
 - up - on the throne —, and un - to the Lamb. *Blessing and honour, glo - ry and*  
 und dem er - würgten Lamm.  
 and un - to the Lamb.  
 Lamm, der auf dem Stuh - le thronet, und dem er - würgten Lamm. Al - le Ge - walt und Ruhm und Lob ge - bü - h - ret  
*throne up - on the throne —, and un - to the Lamb. Blessing and honour, glo - ry and pow'r he un - to*



der auf dem Stuh - le thront, der  
 that sit - teth up - on the throne, that  
 thront der  
 throne that  
 e - wig,  
 Lamb,  
 auf dem Stuh - le thront, und dem er -  
 sit - teth up - on the throne, and

auf dem Stuhle thront von nun an und e - - - wig. Preis und  
*sit-teth up-on the throne, for e-ver and e - - - ver, and un - -*

auf dem Stuhle thront. von nun an und e - - - wig. Preis und und  
*sit-teth up-on the throne, for e - - ver and e - - - ver, and un*

al - le Ge - walt und Preis und Ruhm ge - büh - ret dem. al - le Gewalt und Preis und  
*blessing and honour, glory and pow'r be un - to him, blessing and honour, glo-ry and*

würg - - ten Lamm, von nun an und e - - - wig. al - le Gewalt und Preis und  
*un - - to the Lamb, for e - - ver and e - - - ver, blessing and honour, glo-ry and*



Eh - - re ihm, auf e - - wig, al - le Ge - walt und Preis und Macht und Ruhm und  
 to the Lamb, for e - - ver, blessing and ho - nour, glo - ry and pow'r be un - to

Ruhm ge - büh - ret dem, auf e - - wig, al - le Ge - walt und Preis und Macht und Ruhm und  
 pow'r be un - to him, for e - - ver, blessing and ho - nour, glo - ry and pow'r be un - to

Ruhm ge - büh - ret dem, auf e - - wig,  
 pow'r be un - to him, for e - - ver, Vello.

First system of musical notation, including treble and bass clefs, time signatures, and dynamic markings such as *f* and *a 2*.

Lob ge-bühret dem,  
*him, be un-to him,*

Lob ge-bühret dem. al-le Ge-walt und Preis und Macht und Ruhm und Lob gebüh-ret dem,  
*him, be un-to him, blessing and honour, glory and pow'r be un - to him, be un-to him,*

Lob ge-bühret dem, al-le Ge-walt und Preis und Macht und Ruhm und Lob gebüh-ret dem,  
*him, be un-to him, blessing and honour, glory and pow'r be un - to him, be un-to him,*

al-le Ge-walt und Preis und Macht und Ruhm und Lob gebüh-ret dem,  
*blessing and honour, glory and pow'r be un - to him, be un-to him,*

Eh-re, Stärke,  
*blessing, honour,*

Eh-re, Stärke,  
*blessing, honour,*

Eh-re, Stärke,  
*blessing, honour,*

Eh-re, Stärke,  
*blessing, honour.*

Tutti.

Second system of musical notation, including treble and bass clefs and dynamic markings such as *f*.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system contains three vocal parts with lyrics in German and English. The bottom system features a grand piano accompaniment.

*a 2*

Hoheit, Gewalt ge - bühret dem, der auf dem Stuhle thront, der auf dem Stuhle thront, und ihm —, dem  
*glory and power be un-to him, that sitteth upon the throne —, up-on the throne, and un - to the*

Hoheit, Gewalt ge - bühret dem, der auf dem Stuhle thront —, auf dem Stuhle thront —, und ihm, ihm, dem  
*glory and power be un-to him, that sitteth upon the throne —, up-on the throne —, and un - to the*

Hoheit. Gewalt ge - bühret dem, der auf dem Stuhle thront, und dem er - würgten  
*glory and power be un-to him, that sitteth upon the throne, and un - to the*

Hoheit, Gewalt ge - bühret dem, der auf dem Stuhle thront und — dem Lam, und dem er - würg-ten  
*glory and power be un-to him, that sitteth upon the throne and — un - to the Lamb, un-to the*





52. CORO.

Offenbarung V. 14.

Allegro moderato. (♩ = 96.)

Flauti. (M.)

Oboi. (M.)

Clarineti in A. (M.)

Fagotti. (M.)

Corni in D. (M.)

Trombe in D. (M.)

Timpani in D.A. (M.)

Violino I. (H.)

Violino II. (H.)

Viola. (H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Man.

Organo. (F.)

Ped.

Allegro moderato. (♩ = 96.)

Musical score for the first system, featuring vocal staves and piano accompaniment. The score includes dynamic markings such as *f* and *a 2*.

Musical score for the second system, including vocal staves with lyrics and piano accompaniment. A large *f* dynamic marking is present at the start of the system.

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

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

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

Musical score for the third system, featuring piano accompaniment and performance directions like *Vello.* and *Tutti.*

The first system of the musical score consists of seven staves. The top three staves are vocal parts: the first two are soprano and alto parts, and the third is the bass part. The bottom four staves are for piano accompaniment, including two treble clef staves and two bass clef staves. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The first two measures show vocal entries with whole notes. The piano accompaniment begins in the third measure with a series of chords. A dynamic marking of *f* (forte) appears in the fifth measure of the piano part.

The second system of the musical score consists of seven staves. The top three staves are vocal parts with lyrics. The bottom four staves are for piano accompaniment. The lyrics for the vocal parts are "A - - - men." and "A - - - men." in the first two staves, and "A - men, A - men." and "A - men, A - men." in the third and fourth staves. A dynamic marking of *f* (forte) is placed at the beginning of the piano accompaniment in the third measure. The piano part continues with chords and some melodic lines.

The third system of the musical score consists of seven staves. The top three staves are vocal parts with lyrics. The bottom four staves are for piano accompaniment. The lyrics for the vocal parts are "A - men, A - men." and "A - men, A - men." in the first two staves, and "A - men, A - men." and "A - men, A - men." in the third and fourth staves. A dynamic marking of *f* (forte) is placed at the beginning of the piano accompaniment in the third measure. The piano part continues with chords and some melodic lines.

The fourth system of the musical score consists of seven staves. The top three staves are vocal parts with lyrics. The bottom four staves are for piano accompaniment. The lyrics for the vocal parts are "A - men, A - men." and "A - men, A - men." in the first two staves, and "A - men, A - men." and "A - men, A - men." in the third and fourth staves. A dynamic marking of *f* (forte) is placed at the beginning of the piano accompaniment in the third measure. The piano part continues with chords and some melodic lines.

Tutti.



Musical score for a choral and instrumental piece. The score is arranged in two systems. The first system contains instrumental parts (piano and strings) and vocal parts. The second system contains vocal parts with lyrics and piano accompaniment. The lyrics are: "A - - men, Amen, A - men, A - - - - - men. A - - - - - men."

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *ff* (fortissimo) and *f* (forte). The vocal parts are written in a choral style with lyrics underneath. The piano accompaniment features complex rhythmic patterns and chordal textures.

The first system of the musical score consists of seven staves. The top four staves are vocal parts, each beginning with a dynamic marking of *a 2*. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

The second system of the musical score features vocal staves with lyrics and piano accompaniment. The lyrics are: "A - - - men, A - men, A - - - men, A - - - - -". The piano accompaniment continues with the same instrumental parts as the first system.

The third system of the musical score consists of piano accompaniment staves, including a grand staff and a separate bass line, continuing the instrumental parts from the previous systems.

This musical score is for a choir and orchestra. It consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "men, A - men, A -". The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The vocal parts are arranged in a SATB format. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score features various musical notations such as notes, rests, and dynamics. There are also some handwritten annotations in blue ink, including a large '7' and some slanted lines.



The musical score is arranged in three systems. The first system contains instrumental parts for piano and strings. The second system contains vocal parts with lyrics: "A - - - - men, A - - - - men,". The third system contains instrumental parts for piano and strings. The score is written in a key signature of two sharps (D major) and a 3/4 time signature. The vocal parts are in a soprano and alto range, and the instrumental parts are in piano and string sections.



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

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

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

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

The first system of the score consists of eight staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the bottom four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The music is in a slow, Adagio tempo and features a complex melodic and harmonic structure with many accidentals and dynamic markings.

Adagio.

The second system of the score includes vocal parts and a basso continuo line. The vocal parts are arranged in four staves, each with lyrics underneath. The lyrics are: "men, A - - - men, A - - - - - men, A - - - - - men. A - - - - - men. A - - - - - men." The basso continuo line is on a single staff below the vocal parts. The music continues in the Adagio tempo.

Basso

Vello.

The third system of the score features piano accompaniment for strings and woodwinds. It consists of three staves: Violins I, Violins II, and Cellos/Double Basses. The music is marked with a forte (f) dynamic and continues in the Adagio tempo.









