

Christus.

ZWEITER THEIL.

Die Seligkeiten.

VI. Andante.

Orgel.

p *sempre p*

Più Lento.

un poco rall. *p*

dolce

Baryton Solo.

dolce

Be - a - ti paupe.res spi - ri - tu, quoni - am ip - sorum est
O se - lig sind die Ar - men an Geist, denn das Him - mel - reich ist

dimin. e rit.

*poco rit.***A**

regnum coe - lo - - rum.
ih - re Be - lob - - oung.

SOPRAN I. II. *p* *p₃*

Be - a - ti pau - res spi - ri - tu, quo - ni - am ip -
O se - lig sind die Ar - men an Geist, denn das Him - mel.

ALT. *p* *p₃*

CHOR. TENOR. *p* *p₃*

BASS. *p* *p₃*

(lange Pause)

p *p dol.*

Be - a - ti mi - tes, quo - ni - am ip - si
O se - lig die Sanf - ten, denn sie werden be -

sorum est regnum coe - lo - - rum.
reich ist ih - re Be - lob - - nung.

pp *pp* *pp*

B

pos - si - de bunt ter - - ram.
sit - zen das Erd - - reich.

Be - a - ti mi - tes, quo - ni - am ip - si
O se - lig die Sanf - ten, denn sie werden be -

p *p dol.* *p* *p dol.* *p* *p dol.*

(lange Pause) *espressivo*

p

Be - a - ti qui lu - gent, quo - ni - am ip - si
O se - lig, die trau - ern, denn sie wer - den ge -

poco rall.

pos - si de - bunt ter - ram.
sit - zen das Erd - reich.

poco rall.

poco rall.

poco rall.

dol. **C**

con - sola - buntur!
trö - stet werden.

p

dolciss.

Be - a - ti qui lu - gent, quo - ni - am ip - si con - sola - buntur
O se - lig die trau - ern, denn sie wer - den ge - trö - stet werden

p

dolciss.

p

dolciss.

p

dolciss.

Orgel.

crescendo

D

Be - a - ti qui e - su - riunt et si - tiunt ju - sti - - ti - am.
 O se - lig, die da hun - gern und dürstennach Gerech - tigkeit. *(fest)*

quo - ni - am ip - si
 denn sie werden ge -

(fest)

(fest)

(fest)

mf

Oberw: Bord. 6' u. 8'
 Gemsh. 8'
 Octave 4'
 Gamba 8'
 Octave 8'

(lange Pause)

mf p espressivo

rit.

E

smorz.

Be - a - - ti mi - se - ri - cor - - des
 O se - - lig sind die Barmher - zigen,

sa - tu - ra - bun - tur.
 sät - ti - get wer - den.

quo - ni - am ip - si
 denn sie werden Barm

mf

(lange Pause) *poco rit.* **F**
smorz.

dolce
 Be - a - ti mundo cor - de
 O - se - lig, die rei - nes Her - zeus

p
 mi - se - ricor - di - am consequen - tur
 her - zigkeit er - lan - gen.

p
 her - zigkeit fer - lan - gen.

misterioso
 quo - ni - am ipsi
 denn sie wer - den

misterioso

misterioso

misterioso

Unterw.
 Flöte 8'

p **G**

Be - a - - ti pa - ci - fi - ci
 O se - - lig die Friedsa - men

misterioso

Deum vi - debunt.
 Gott schauen.

p
 quo - ni - am Fi - li - i
 denn sie wer - den

misterioso

misterioso

misterioso

pp

ed energico

H

Be - a - ti, Be - a - ti,
O se - lig, o se - lig,

De - i vo - ca - bun - tur. Be - a - ti, Be - a -
Got - tes Rinder hei - ssen. O se - lig, o se -

pp *mf*

Be - a - ti, qui perse - cu - ti - onem pa - ti - un - tur propter jus - ti -
o se - lig, die da ver - fol - get werden und dul - den we - gen Ge - rech -

ti, Be - a - ti, Be - a - ti qui
lig, o se - lig, se - lig sind,

ti-am-tigkeit. *cresc.* *f* *sf* *ff*

perse-cu-ti-onem pa-ti-un-tur propter jus-ti-ti-am. quo-ni-am ip-so-rum

die da dul-den und ver-fol-get werden we-gen Ge-rech-tig-keit denn das Him-mel-reich ist

quo-ni-am ip-so-rum est denn das Him-mel-reich, das

lange Pause **K**

Be-a-ti, *ff* *p*
O-se-lig,

est re-gnum coe-lo est rum. Be-
ih re Be-loh-nung. O-

re-gnum re-gnum coe-lo-rum.
Him-mel-reich ist ih-re Be-loh-nung.

espressivo *p* *rit.*

Be - a - ti, Be - a - ti, Be - a -
 se - lig, o se - lig, O se -

a - ti qui perse - cu - ti - o - nem pa - ti - un - tur. Be - a -
 die da ver fol - get werden, die da dulden. rit. *pp*

se - lig, *pp*
rit.

sotto voce *pp*
rit.

sotto voce *pp*

sotto voce *pp*

Bereite vor: Unterw. Flöte 8'
 Rohrfl. 8'
 Fugara.

L *a tempo* *accel.*

ti, *smorz.* *a tempo p* *cresc.*
lig.

ti, quo - ni - am ip - so - rum est re - gnum coe - lo - rum,
smorz. *a tempo p* *cresc.*

lig. denn das Him - mel - reich, das Him - mel reich ist ih - re, ist
smorz. *a tempo p* *cresc.*

smorz. *a tempo* *cresc.*

quoni - am ip - so - rum est ip - so - rum est re - gnum coe - lo - rum,
 denn das Him - mel - reich, das Him - mel reich ist ih - re Be - loh - nung, ist

p *accel.* *cresc.*

Unterw.

M Listesso Tempo.

Ip - so - rum est regnum coe - lo -
 Das Him - melreich ist ih - re Be - loh -

regnum coe - lo - rum, regnum coe - lo - rum.

ih - re Be - loh - nung, ih - re Be - loh - nung.

Listesso Tempo.

Ped.
 Hauptw. voll.

N

rum, re - gnum coe - lo - rum.
 nung, ih - re Be - loh - nung.

rum, ip - so - rum
 nung, ip - so - rum

rum, das Him - mel -
 nung, das Him - mel -

re - gnum coe - lo - rum,
 ih - re Be - loh - nung,

p

dolce **P**

ip - so - rum est re - gnum coe -
 das Himmel - reich ist ih - re Be -

est regnum coe - lo - rum re - gnum coe - lo - rum
 ih - re Be - loh - nung, ih - re Be - loh - nung,

reich ist ih - re Be - loh - nung, re - gnum coe - lo - rum
 est regnum coe - lo - rum

est regnum coe - lo - rum

Ossia

re - gnum coe - lo -

Q

lo - rum re - gnum coe - lo -
 loh - nung, ih - re Be - loh -

re - gnum coe - lo - re - gnum coe - lo -
 ih - re Be - loh - perdendo

re - gnum coe - lo - re - gnum coe - lo -
 ih - re Be - loh - perdendo

re - gnum coe - lo - re - gnum coe - lo -
 ih - re Be - loh - perdendo

re - gnum coe - lo - re - gnum coe - lo -
 ih - re Be - loh - perdendo

R Un poco più lento.

S *più riten*

rum. nung. *p* Be - a - ti, Be - a - ti, Be - a - ti, O se - lig, O se - lig, o *pp*

rum, re - gnum coe - lo - rum, re - gnum coe - lo - rum, re - gnum coe - lo nung, ih - re Be - loh - nung, ih - re Be - loh - nung, ih - re Be - loh - nung, *pp*

Un poco più lento.

pp

Unterw. *pp* Flöte 8' und Rohrfl. 8'.

T *Più lento.*

a - ti. se - lig. *ppp* rum. A - men! A - men! A - men! *ppp* *rit.* *ppp* *pppp*

nung. *ppp* *rit.* *ppp* *pppp*

rum. *ppp* *rit.* *ppp* *pppp*

Più lento.

pp *ppp* *rit.*

Flöte 8'

Pater noster.

(Vater unser.)

VII. Andante pietoso.

Sopran I. II. *p* Pa - ter

Alt. *p* Va - ter

Tenor I. II. *p* Pa - ter no - ster qui es in coe - lis Pa - ter
Va - ter un - ser der du im Him - mel,

Bass I. II. *p*

Orgel. *p*

Man.

no - ster qui es in coe - - lis. A
der du im Him - - mel,

un - ser, *p* san - cti - fi -
hei - lig und

no - ster qui es in coe - lis.
der du im Him - mel,

qui es in coe - - lis.
der du im Him - - mel,

dolce e sempre molto legato

san - eti - fi - ce - tur, san - eti - fi - ce - tur,
 hei - lig und hehr, hei - lig und hehr,
 ce - tur, san - eti - fi - ce - tur. san - eti - fi -
 hehr, hei - lig und hehr, hei - lig und
 san - eti - fi - ce - tur, san - eti - fi - ce - tur.
 hei - lig und hehr, hei - lig und hehr,
 san - eti - fi - ce - tur, san - eti - fi - ce - tur,
 hei - lig und hehr, hei - lig und hehr,

san - eti - fi - ce - tur no - men tu - um,
 hei - lig und hehr sei uns dein Na - me,
 ce - tur, san - eti - fi - ce - tur no - men tu - um,
 hehr, hei - lig und hehr sei uns dein Na - me,
 san - eti - fi - ce - tur no - men tu - um.
 hei - lig und hehr sei uns dein Na - me,
 san - eti - fi - ce - tur no - men tu - um,
 hei - lig und hehr sei uns dein Na - me,

Ped.

C

no - men tu - - um ad - ve -
 sei uns dein Na - - me, es kom -

mf *largamente*

no - men tu - - um ad - ve - ni - at re - gnum tu - -
 sei dein Na - - me, es komme Herr! zu uns dein Reich

no - men tu - - um
 sei dein Na - - me,

no - men tu - - um ad -
 sei dein Na - - me, es

Man.

D

- - ni - at re - gnum tu - - -
 - - me Herr! zu uns dein Reich

- - - - um ad - ve - ni - at re - gnum tu - - -
 es kom - me Herr! zu uns dein Reich

ad - ve - - ni - at re - gnum
 es kom - - me Herr! zu uns dein

ve - - - ni - at re - gnum
 kom - - - me Herr! zu uns dein

um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 es kom - me at Herr! zu uns dein Reich es kom - me

um

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 Reich, es kom - me at Herr! zu uns dein Reich,

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 Reich, zu uns dein Reich, dein Reich,

mf

at re - gnum tu - um. Fi - at vo -
 Herr! zu uns dein Reich dein Reich. Es ge -

zu uns dein Reich. Fi - at vo - lun - tas tu - -
 Es ge - scheh dein Wil - -

at re - gnum tu - um.
 zu uns dein Reich.

p poco rall. mf marc. E

lun - tas tu a, fi - at vo - lun - tas tu
 scheh' dein Wil - le, es ge - scheh' dein Wil -

a. le, marcato fi - at vo - lun - tas tu a,
 es ge - scheh' dein Wil - le,

fi - at vo - lun - tas tu a, fi - at vo - lun - tas,
 Es ge - scheh' dein Wil - le, es ge - scheh' - e,

a, le, fi - at vo - lun - tas tu a, le,
 es ge - schehe dein Wil - le,

lun - tas, fi - at vo - lun - tas tu a, le,
 scheh' - e, es ge - schehe, dein Wil - le,

fi - at vo - lun - tas tu a, vo - lun - tas tu a, le,
 es ge - scheh' dein Wil - le, dein Wil - le, dein Wil - le, *dim.*

fi - at vo - lun - tas tu a, vo - lun - tas tu a, si - cut in
 es ge - scheh' dein Wil - le, dein Wil - le geschehe so wie im

mf

Ped.

p dolce si - cut in coe - lo et in ter - ra,
p dolce so wie im coe - lo so auf Er - den,
p dolce Him - mel

coe - lo et in ter - ra, et in ter - ra,
 Himmel, so auf Er - den, so auf Er - den,

p

Man.

sempre dol.

si-cut in coe - - lo et in ter - - ra,
so wie im Him - - mel, so auf Er - - den,

sempre dol.

sempre dol.

sempre dol.
si-cut in coe - - lo
so wie im Him - - mel

H *p sotto voce*

sicut in coelo et in terra. Pa-nem nostrum
so wie im Himmel, so auf Er-den. Un-sre Speise

p sotto voce

dim.

pp

p sotto voce

sicut in coelo et in ter-ra
so wie im Himmel, so auf Er-den.

dim.

pp

p sotto voce

pp

pp

I

quo - ti - di - a - num, da no - bis
 gieb uns auch heu - te, gieb sie auch

p dolce

Pa - nem nostrum quo - ti - di - a - num,

p dolce Un - sre Spei - se gieb uns auch heu - te,

pp

ho - di - e, da no - bis da no - bis ho - di -
 die - sen Tag, auch die - sen Tag, gieb sie auch die - sen

dolcissimo

da gieb no - bis ho - di - e da
 gieb sie auch die - sen Tag, gieb uns auch die - sen

Da gieb no - bis da gieb no - bis ho - di -

espress. ma non troppo forte

e, et di - mit - te no - bis de - bi - ta no - stra, di -
 Tag und ver - gieb, ver - gieb uns un - se - re Sün - den, ver -

no - bis ho - di - e, di - mit - te no - bis, di -

espress. ma non troppo forte

e, et di - mit - te, di - mit - te no - bis
 Tag, und ver - gieb, ver - gieb uns un - se - re Sün - den,

espress. ma non troppo forte

e, et di - mit - te no - bis de - bi - ta no - stra, di -
 und und ver - gieb, ver - gieb uns un - se - re Sün - den, ver -

K mezzo piano

mit - te no - bis de - bi - ta no - stra, si - cut et nos di -
 gieb, ver - - gieb uns un - se - re Sün - den, so wie auch wir ver -

de - bi - ta no - stra,
 un - se - re Sün - den,

mit - te no - bis de - bi - ta no - stra,
 gieb, ver - - gieb uns un - se - re Sün - den,

mit - ti - mus de - bi - to - ri - bus nos - - tris,
 ge - ben al - len un - se - ren Schuld' - - gern,

de - bi - to - ri - bus nostris,
 al - len un - se - ren Schuld'gern.

L a tempo

et ne nos in - du - cas
und füh - re uns nicht

et und ne nos in -
füh - re uns

et ne nos in - du - cas in ten - ta - ti -
und füh - re uns nicht in Ver -

et ne nos in - du - cas in ten - ta - ti - o - nem
Und füh - re uns nicht in Ver - su - chung,

in ten - ta - ti - o - nem
in Ver - su - chung

du - cas
nicht in ten - ta - ti - o - nem
in Ver - su - chung,

o - nem ne nos in - du - cas in ten - ta - ti - o - nem
su - chung, und füh - re uns nicht in Ver - su - chung,

ne nos in - du - cas in ten - ta - ti - o - - - - - nem sed
Und füh - re uns nicht in Ver - su - - - - - chung, sonderu

M

son - dern nimm von uns

f *sf*

sed o li - be - ra nos a ma - lo li - be - ra
nimm von uns al - les Ü - bel. nimm von uns

sed o

f *sf*

li - be - ra nos sed nimm von uns
nimm von uns, son - dern

Ped.

Ossia.

li - be - ra nos a ma -
nimm von uns al - les Ü -

Ossia.

f

Ped.

N *p dolce* *rit.* *dim.* *pp*

nos a ma - lo, li - be - ra, li - be - ra nos a ma - lo.
al - les Ü - bel, nimm von uns, nimm von uns al - les Ü - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra nos a ma - lo.
nimm von uns al - les Ü - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra
nimm von uns

p dolce *rit.* *dim.* *pp*

li - be - ra, li - be - ra nos a ma - lo.
nimm von uns al - les Ü - bel!

N

p *dim.*

Ossia.

p *rit.* *pp*

lo, bel, a ma - - - - lo.
das Ü - - - - bel!

p *rit.* *pp*

p *rit.* *pp*

p *rit.* *pp*

li - be - ra nos a
nimm von uns al - les

p

Man.

0 a tempo

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

a tempo *p*

a tempo A - - men, A - - men, A - - men,

p

a tempo *p* A - - men

A - - men,

pp

men, **P** *p*

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

p

A - - men,

p

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

Q *p* **R**

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

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

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

pp

f *cresc.* *ff* *dim.* *pp*

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

f *cresc.* *ff* *dim.* *pp*

f *cresc.* *ff* *dim.* *pp*

f *cresc.* *ff* *dim.* *pp*

- - - - - men.

pp

Ped.

VIII. Die Gründung der Kirche.

Andante maestoso assai.

Tenor.

CHOR.

Bass.

Tu es
Du bist

Piano.

Pe - trus et super hanc pe - trum ac - di - fi - ca -
 trus und auf die - sen Fel - sen wer - de ich bau -

ere - scen-

bo Ecc - le - si - am me - am et portae
 en - mei - ne Kir - che. Der Hölle

do

in-fe-ri non praeva-le-bunt non praeva-le-

Pforten wer-den sie nicht ü-ber-wäl-

ff

Red.

bunt

ti - gen.

rinforzando

Red.

Red.

Sopr. I. Andante, un poco mosso.

p dol.
Sopr. I. Si - mon Jo - an - nis di - li - ges me? Si - mon Jo -

Sopr. II u. Alt.
p
Si - mon Jo - han - na hast du mich lieb? Si - mon Jo -

CHOR.
Tenor I. II. *p*
Bass I. II.

dolce

an - nis di - li - ges me? Pa - see pa - see a - gnos

han - na hast du mich lieb? Wei - de, wei - de mei - ne

cre-

cre-

scen - do

me - os pa - sce pa - sce pa - sce o - ves me -

Läm - mer, wei - de, wei - de, wei - de mei - ne Läm -

cre - scen - do

cresc. pa - sce

cre - scendo

marc.

B_f

os Simon Jo - an - nis di - li - ges me? Simon Jo - an - nis

mer. Si - mon Jo - han - na hast du mich lieb? Si - mon Jo - han - na

B

ff

Red. * Red. * Red. * Red. *

di-li-ges me? Pa - sce pa - sce a - gnos me - os
 hast du mich lieb? Wei - de, wei - de, mei - ne Läm - mer,
 Pa-sce pa-sce
 cresc

sempre f
 Ped. *

scen - do pa - sce pa - sce pa - sce o - ves - me - os
 scen - do wei - de, wei - de mei - ne Läm - mer.
 scen - do
 scendo
 pa - - - sce pa - sce

crescenda
 ff
 Ped. *

C *dolce espressivo*

a - mas me di - li - ges me a - mas me
Liebst Du mich, hast Du mich lieb, liebst Du mich, liebst Du mich, liebst Du

dolce espressivo

1. Tenöre Soli

a - mas me di - li - ges a - mas
Liebst Du mich, liebst Du mich, liebst Du liebst Du

C

p

espressivo *dim. riten.* **D**

di - li - ges me a - mas me di - li - ges me
hast Du mich lieb, liebst Du mich, liebst Du mich, liebst Du mich, liebst Du

espressivo *dim. riten.*

me mich, a - mas me di - li - ges
Liebst Du mich, liebst Du mich, liebst Du liebst Du

D

riten.

sotto voce

p

pa - sce a - gnos me - - os pa - sce o - ves

p *sotto voce*

Wei - de mei - ne Läm - - mer, wei - de mei - ne

p *sotto voce*

sotto voce

p

p

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

E *f*

me - - os pa - sce

Scha - fe, wei - de,

pasce

E

f

cre - - scen - - do - - sempre *f*

Red. *

pa - sce a - gnos me - os pa - - sce pa - sce

wei - de mei - ne Läm - mer, wei - - de, wei - de

pa - sce a - gnos me - os pa - - sce pa - sce

Dynamic markings: *ff*, *f*

Tempo/Style markings: *And.*, *And. **

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). There are dynamic markings of *ff* and *f*. The tempo/style markings are *And.* and *And. **.

o - ves meos con - firma fratres tu - os pa - sce pa - sce

wei - de, wei - de

mei - ne Schafe, be - stärke meine Brü - der, pa - sce pa - sce

Dynamic markings: *ff*, *f*

Tempo/Style markings: *And.*, *And. **

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). There are dynamic markings of *ff* and *f*. The tempo/style markings are *And.* and *And. **.

a - - gnos me - os pa - - - sce pa - sce oves meos con-
 mei - ne Läm - mer, wei - - de, wei - de
 a - gnos me-os
 meine Schafe, be -

ff *ff* *ff* *ff*

firma fratres tu - os Tu es
 stärkemeine Brü - der. Du bist

ff *ff* *ff*

sempre *ff*

Pe - - - trus et su - per hanc

Pe - - - trus und auf die - sen

pe - - - tram ae - di - fi - ca - -

Fel - - - sen wer - de ich bau - - -

bo Ecc - le - - si - am me -

en mei - - ne Kir -

Detailed description: This system contains the first four measures of the vocal and piano accompaniment. The vocal line is in a soprano register, with lyrics 'bo Ecc - le - - si - am me -' on the first line and 'en mei - - ne Kir -' on the second line. The piano accompaniment features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The piano part includes a dense texture of chords and a melodic line in the bass clef.

Detailed description: This system shows the piano accompaniment for the first system. The right hand (treble clef) plays a series of chords, with a first ending bracket labeled '8' over the first two measures. The left hand (bass clef) plays a rhythmic pattern of eighth notes. There are dynamic markings like *pp.* and *ff.* and a fermata over the final measure.

am et por - tac in - fe - ri

che, der Höl - le Pfor - ten

Detailed description: This system contains the next four measures. The vocal line continues with lyrics 'am et por - tac in - fe - ri' on the first line and 'che, der Höl - le Pfor - ten' on the second line. The piano accompaniment continues with similar textures, including a first ending bracket labeled '8' and dynamic markings like *ff.* and *pp.*.

Detailed description: This system shows the piano accompaniment for the second system. It features a first ending bracket labeled '8' in the right hand and a *pp.* marking. The left hand continues with rhythmic patterns and chords. There are also *pp.* markings in the bass line.

non prae - va - le - - bunt non prae - va - le - - -

wer - den sie nicht ü - - ber - wäl - - -

Adagio

Adagio

- - - bunt.

- - - ti - gen.

Adagio

Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navicula operietur fluctibus“ (Matth. 8.)
IX. Agitato.

The musical score is written for piano and consists of several systems of staves. The first system shows the right and left hands with a tremolo accompaniment in the left hand, marked *p trem.* and *Ad.*. The second system continues the tremolo accompaniment, with a *trem.* marking in the right hand. The third system features a section marked **A** and *un poco rit.*, with dynamics *pp* and a vocal-like line in the right hand: *(Ipse vero dormiebat)*. The fourth system is marked *espressivo* and includes asterisks in the right hand. The fifth system continues the *espressivo* section. The sixth system is marked **B** and *pp*. The score concludes with first and second endings in the right hand.

La. *p* La. La. La. *poco a poco cre*

La. La. *mit jedem Takt* *poco a poco cre*

trem. *trem.* *trem.* *poco a poco cre*

poco a poco cre

poco a poco cre

Allegro strepitoso.

ff *poco a poco cre*

Musical score system 1, first system. Treble and bass staves. The piece is in a key with one flat (B-flat major or D minor) and 7/8 time. The tempo is marked *sempre ff*. The bass staff contains a complex rhythmic pattern with many beamed eighth notes. The treble staff has a melodic line with some grace notes. There are dynamic markings *ff* and *Pa.* (pianissimo) with an asterisk.

Musical score system 2, second system. Treble and bass staves. The bass staff continues with the complex rhythmic pattern. The treble staff has a melodic line with some grace notes. There are dynamic markings *ff* and *Pa.* (pianissimo) with an asterisk.

Musical score system 3, third system. Treble and bass staves. The bass staff continues with the complex rhythmic pattern. The treble staff has a melodic line with some grace notes. There are dynamic markings *ff* and *Pa.* (pianissimo) with an asterisk.

Musical score system 4, fourth system. Treble and bass staves. The bass staff continues with the complex rhythmic pattern. The treble staff has a melodic line with some grace notes. There are dynamic markings *ff* and *Pa.* (pianissimo) with an asterisk.

Musical score system 5, fifth system. Treble and bass staves. The bass staff continues with the complex rhythmic pattern. The treble staff has a melodic line with some grace notes. There are dynamic markings *ff* and *Pa.* (pianissimo) with an asterisk.

Musical score system 6, sixth system. Treble and bass staves. The bass staff continues with the complex rhythmic pattern. The treble staff has a melodic line with some grace notes. There are dynamic markings *ff* and *Pa.* (pianissimo) with an asterisk.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat (B-flat). The system begins with a large 'E' above the staff. The music features complex rhythmic patterns with many beamed notes. A dynamic marking of *fff* is present. The word *Ped.* is written below the bass staff.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The system begins with a large 'E' above the staff. The music continues with complex rhythmic patterns. A dynamic marking of *fff* is present. The word *trem.* is written above the upper staff. The word *Ped.* is written below the bass staff.

Third system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The system begins with a large 'E' above the staff. The music continues with complex rhythmic patterns. A dynamic marking of *fff* is present. The word *Ped.* is written below the bass staff.

Fourth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The system begins with a large 'E' above the staff. The music continues with complex rhythmic patterns. A dynamic marking of *fff* is present. The word *Ped.* is written below the bass staff.

Fifth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The system begins with a large 'E' above the staff. The music continues with complex rhythmic patterns. A dynamic marking of *fff* is present. The word *Ped.* is written below the bass staff. The instruction *Stessa ad libit.* is written below the bass staff.

Sixth system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one flat. The system begins with a large 'E' above the staff. The music continues with complex rhythmic patterns. A dynamic marking of *fff* is present. The word *Ped.* is written below the bass staff. The system ends with a large 'G' above the staff.

marcatissimo

Männer Chor.

Tenor.

Bässe.

ne sal-va nos pe-ri-mus pe-ri-mus
Herr. ret-te uns, wir ster-ben, wir ster-ben.

ff
8bassa...
Ad.

Christus.

Quid ti-midi estis mo-dicae fi-de-i
Was seid ihr so furchtsam, ihr Klein-gläu-bi-gen!

fff
Orchester tacet.

Andante. *sostenuto*
p sempre legato

pp
Trompeten
p
Linke Hand
Ad.
pp

triquillo

Linke Hand

Ped.

Ped.

This system contains the first two staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a complex, multi-measure chordal texture. The middle staff is a treble clef with a melodic line starting on a quarter rest, followed by a series of quarter notes. The bottom staff is a bass clef with a melodic line starting on a quarter rest, followed by a series of quarter notes. Pedal markings (Ped.) are placed below the first and last measures of the system.

Ped.

This system contains the next two staves of music. The top staff continues the complex chordal texture from the previous system. The middle staff continues the melodic line with quarter notes. The bottom staff continues the melodic line with quarter notes. A pedal marking (Ped.) is placed below the fourth measure of the system.

Ped.

This system contains the next two staves of music. The top staff continues the complex chordal texture. The middle staff continues the melodic line with quarter notes. The bottom staff continues the melodic line with quarter notes. A pedal marking (Ped.) is placed below the third measure of the system.

R. H.

L. H.

Ped.

This system contains the final two staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a complex, multi-measure chordal texture. The middle staff is a bass clef with a melodic line starting on a quarter rest, followed by a series of quarter notes. The bottom staff is a bass clef with a melodic line starting on a quarter rest, followed by a series of quarter notes. Pedal markings (Ped.) are placed below the first and last measures of the system.

Sopran.

Alt.

Tenor.

Bass.

Et fa - eta est tran - quilli - tas ma - - gna.

Stil - le.

Und als - bald ward gro - sse

legato * *Pa.* *Pa.*

p

sempre legato e sostenuto

mf *

Pa.

Pa.

Pa. *

Pa.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

Ped. *

Ped. *

Ped. *queto assai e sempre dolcissimo* *Ped.* *Ped.*

Ped. *Ped.* *pp*

perdendo *Ped.*

133

Der Einzug in Jerusalem.

X. Allegro moderato.

Piano.

The first system of the piano score is in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with a wide interval leap and a slur over several notes. The left hand provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. The right hand has a melodic line with a slur and a *sempre staccato* marking. The left hand has a steady eighth-note accompaniment. A *piano* dynamic marking is present at the start of the system.

The third system features a *un poco marcato* marking. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment.

The fourth system shows the continuation of the melodic and accompanimental lines. The right hand has a slur and a fermata. The left hand has a consistent eighth-note accompaniment.

The fifth system concludes the piece. It features a *sempre staccato* marking and a *un poco marcato* marking. The right hand has a melodic line with a slur and a fermata. The left hand has a consistent eighth-note accompaniment.

*un poco espressivo
sempre staccato*

B

espressivo

p

Ca. * Ca. * Ca. * Ca. *

Ca.

C

First system of musical notation for section C, consisting of a treble and bass staff. The bass staff features a complex rhythmic pattern with many sixteenth notes. The treble staff has a more melodic line with some slurs. A dynamic marking *pp* is present in the bass staff.

Second system of musical notation for section C. The bass staff continues with its rhythmic pattern, while the treble staff has a more active melodic line. A dynamic marking *pp* is present in the bass staff.

Third system of musical notation for section C. The key signature changes to three sharps (F#, C#, G#). The bass staff continues with its rhythmic pattern, and the treble staff has a melodic line with slurs.

Fourth system of musical notation for section C. The bass staff has a very active line with many slurs. A *cresc.* marking is present in the treble staff.

Fifth system of musical notation for section C. The bass staff has a more active line. A *poco rit.* marking is present in the treble staff.

D un poco più di moto

Section D begins with a *legato* marking in the bass staff. The tempo is marked *un poco più di moto*. The bass staff has a rhythmic pattern with slurs, and the treble staff has a melodic line.

First system of the musical score, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of the musical score. It includes the instruction *poco cresc.* above the treble staff. The bass staff contains a *Red.* marking and an asterisk.

Third system of the musical score, starting with a large letter **E**. The instruction *piano sempre legato* is written above the treble staff. The bass staff contains a *Red.* marking and an asterisk.

Fourth system of the musical score. The instruction *cre-* is written above the treble staff. The bass staff contains a *Red.* marking and an asterisk.

Fifth system of the musical score. The instruction *più crescendo* is written above the treble staff. The bass staff contains a *Red.* marking and an asterisk.

Sixth system of the musical score, starting with a large letter **F**. The instruction *rinforzando* is written above the treble staff. The bass staff contains a *Red.* marking and an asterisk. The system concludes with the instruction *f*.

Un poco più animato e sempre stringendo
il Tempo ma senza agitazione.

1. u. 2. Sopran.

Alt.

1. u. 2. Tenor.

1. u. 2. Bass.

f

na

na,

Ho -

Ho - san - - na

f

san - - na, Ho - san - - - - - na, Ho - san - - na, Ho - san - -

na, Ho - san - - na, Ho - san Heil, Heil - - - - - na, qui ve - - nit in ihm, der na - - het vom

no - - mi - ne Do - - mi - ni Ho - san - na qui ve - -
 Herrn der Welt ab - - gesandt Heil, Heil ihu, der na - -

ff

8
 Ped. Ped. Ped.

H *ff sempre*

nit in no - - mi - ne Do - - mi - ni sandt. Rex
 het vom Herrn der Welt ab - - ge - sandt. Herr

H *ff sempre*

8
 Ped. Ped. *fff sempre* Ped.

Is - - - ra - el Rex Is - - - ra - el
Is - - - ra - els, Herr Is - - - ra - els.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, featuring a complex texture with many chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Is - - - ra - el Rex Is - - - ra - el", "Is - - - ra - els, Herr Is - - - ra - els." There are dynamic markings like *mf* and *f*, and accents over some notes.

Rex Herr Is - - - ra - el Rex Is - - - ra -
Herr Is - - - ra - els, Herr Is - - - ra -

The second system continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are: "Rex Herr Is - - - ra - el Rex Is - - - ra -", "Herr Is - - - ra - els, Herr Is - - - ra -". The piano accompaniment continues with similar complexity, including dynamic markings like *mf* and *f*, and accents.

I

el
els

Ho-san - na Ho-san

na

mezzo piano

Be-ne - di - ctus
Sei ge - seg - nel

mezzo piano

f

Ad. *

J

qui ve - nit rex in no - mi - ne Do - mi - ni sandt.

der naht, ein Fürst vom Herrnder Welt ab - ge - sandt.

san - na, Ho - san - na.

Tenor. *mezzo piano*

Chor. Bass. *mezzo piano*

Be - ne - di - ctus
Sei - ge - seg - net,

qui - ve - nit rex in no - mi - ne Do - mi -
der - naht ein Fürst vom Herrn der Welt ab - ge -

dimin.

Mezzo Sopran Solo *dolce con anima*

Be - - ne - di
Sei - - ge - seg

p *p dolce*

ni sandt. pax Fried' in im

p *p dolce*

Un poco meno Allegro ma sempre mosso e alla breve.

espressivo con serenità

sempre legato

ctus
net

p *espressivo*

coe
Him - mel et und glo
Ruhm, - ri und

glo - ri -

Ad. *Ad.* *Ad.* * *Ad.* 5

p

a
Preis in ex - cel
in in der Hö - sis
der he.

Be - ne -
Sei - ge -

p

Ad. *Ad.*

di - etus qui ve - nit
seg - net der na - het

espressivo

pax in coe glo
Fried' im Him - mel et und Ruhm
et glo -

Ad. * *Ad.* 4933 *Ad.* *

Sopran.

L

Chor.

Alt.

ri und a Preis in in ex cel sis Heil

ri - a Ho - Heil

Ad. *Ad.* *Ad.*

Mezzo Sopran Solo

Be - ne - di - ctus.
Sei - ge - seg - net.
Ho - san - na

san - na fi - li - o Da - vid.
dem Nach - fol - ger Da - vids.

Ho - san - na
Ho - san - na

san - na fi - li - o Da - vid.
dem Nach - fol - ger Da - vids.

Ad. *Ad.* *Ad.* * *Ad.* *Ad.*

Be - - ne - - di - - ctus
 Sei - - ge - - seg - - net
 Ho - san - - na

Ho - san - - na fi - li - o Da - - vid
 Heil dem Nach - fol - ger Da - - vids

Ho - san - - na
 Heil dem Nach - fol - ger Da - - vids

p

ped. *ped.* *ped.* *ped.* * *ped.* *

Ho - san - - na
 Ho - san - -

Ho - san - - na fi - li - o Da - -
 Heil dem Nach - fol - ger Da - -

Ho - san - -
 Heil - san - - na fi - li - o Da - -
 Heil dem Nach - fol - ger Da - -

ped. *ped.* * *ped.* *ped.*

4933

na
 vids!
 na
 vids!

Ho - san -

Be - ne - di - ctus qui
 Sei - ge - seg - net der

p

And.

poco rallent. **M** *a tempo*

na
 ve - nit in no - mi - ne
 na - het vom Herrn der Welt

pp

poco rallent. *a tempo*

And.

Ho - san - - - - -

Do - - - - mi - ni in vom Herrn mi - der

ab - - - ge - sandt, - - - - -

na.

ne Do - mi - ni.

Welt ab - ge - sandt.

4933

Mezzo Sopran Solo

Be - ne - di - ctus qui ve -
Sei ge - seg - net, der na -

riten. col canto

nit, qui ve - nit, in no - mi - ne Do - mi -
het, der na - het, vom Herrn der Welt ab - ge -

N Un poco piu lento (quasi Andante.)

ni sandt.

simile

p

And.

1mi Soprani cantando mezza voce.

2. pp Be - ne - di - ctus qui ve -
Aiti Be - ne - di - ctus qui ve -
pp Sei ge - seg - net, der na -

un poco rin. f.

nit Be - - - ne -
 nit Be - - - ne -
 het Sei ge -

un poco rinf.
 Ped. Ped. Ped.

qui ve - - nit *dolcissimo*
 di - - ctus qui ve - nit in no - mi -
 di - - ctus qui ve - nit in no - mi -
 seg - - net, der na - het vom Herrn der

*
 Ped.

O a tempo

smorz. *poco rall.*

ne Do - - mi - ni.

ne Do - - mi - ni.

Welt ab *smorz.* - ge - sandt.

a tempo

un poco rall.

ped. *ped.* * *ped.*

sempre cantando mezza voce

Be - - ne - di -

Be - - ne - di -

Sel *sempre mezza voce* ge - seg -

un poco rinf.

ped. *ped.* *ped.*

et us qui ve - - - nit

et us qui ve - - - nit

net der na - - - het.

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: 'et us qui ve - - - nit' on the first two staves, and 'net der na - - - het.' on the third and fourth staves.

And. *And.*

This block shows the piano accompaniment for the first system, consisting of two staves. It features a rhythmic pattern of eighth and sixteenth notes. The tempo markings '*And.*' are placed below the bass staff.

Be - - - ne - di - - - ctus qui ve - - - nit

Be - - - ne - di - - - ctus qui ve - - nit

Sei ge - seg - - net, der na - het

This system contains the next four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'Be - - - ne - di - - - ctus qui ve - - - nit' on the first two staves, and 'Be - - - ne - di - - - ctus qui ve - - nit' on the third and fourth staves. The lyrics for the bottom two staves are: 'Sei ge - seg - - net, der na - het'.

un poco rinf.

And. *

This block shows the piano accompaniment for the second system, consisting of two staves. It features a rhythmic pattern of eighth and sixteenth notes. The tempo marking '*un poco rinf.*' is placed above the treble staff. The tempo marking '*And.*' is placed below the bass staff, with an asterisk '*' to its right.

nit *pp*

in no - - mi - ne Do - - - - mi

pp

in no - mi - ne Do - - - - mi -

pp

vom Herrn der Welt ab ge -

pp

Do - - - - mi - - -

Mezzo Sopran Solo * *gradatamente un poco agitato e più espress.*
espressivo

P

Be - - ne - di - - ctus Ho -

Sei - - ge - di - - seg - - net

p

ni. Ho - san - na in ex - cel -

p

sandt. Heil, Heil ihm in der Hö -

p

ni. Ho - san - na in ex - cel -

Ad. *Ad.* *Ad.*

san - na Be - he
Sei - ge -
Ho - sis

p
sis Ho - san - na in ex - cel - sis Ho -

he, Heil, Heil ihm in der Hö - he, Heil,

p

Ad. *Ad.*

di - ctus Ho - san
seg - net na in ex - cel -
san - na in ex - cel - sis Ho - san - na

Heil ihm in der Hö - he, Heil, Heil ihm

Ad. *Ad.* *Ad.* *Ad.*

na Ho - san - - na Ho - san - - na
 sis Ho - san - - na
 Ho -
 in ex - cel - - sis Ho - san - - na
 in der Hö - - he, Heil, Heil ihm

ped. *ped.* *ped.* *

in ex - cel - - sis
 in der Hö - - he
 in ex - cel - - sis Ho - -
 in der Hö - - he, Heil
dim. *pp* *pp* *pp*

dim. *pp*

Allegro moderato. Tempo I.

san Heil na ihm.

Allegro moderato. Tempo I.

stacc.

CHOR.

Ho Heil, san Heil, na qui ihm, der ve naht nit ein

cresc.

poco a poco cresc.

crescendo

rex Herr, Ho - san - na qui ve - nit rex qui
Heil, Heil ihm, der naht als Herr, der

san - na Ho - san - na

Heil ihm, qui ve - nit rex Heil, Heil ihm
der naht ein Fürst,

f

R Allegro animato.

ve - nit als rex
naht als Herr.

Ho - san - na Fi - li - o Da - vid
Heil, Heil ihm. Se - gen und Heil ihm

f

ff marcatisissimo

(alla Breve.)

Fi-li-o Da-vid Ho-san-dem Soh- - ne - na Da-vids, Se-genund Heil ihm dem Soh- - ne - na Da-vids, Se-genund Heil ihm. Be-ne-di- - Sei ge-seg- - Be-ne-di- - Sei ge-seg- - *sempre forte*

- na Ho-san - na Ho-san - na Ho- - ctus qui ve - nit in no - mi - ne Do - - net der na - - het, qui ve - nit in no - mi - ne Do - - na - - het vom Herrn der Welt ab - - ctus qui ve - nit in no - mi - ne Do - mi - ni - gen - na - - het im Na - mende E - mi - ni - gen

Fi - li-o Da - vid Ho - san - - ne
Se - genund Heil ihm dem Soh - - ne

sa - na Fi - li - o Da - vid Ho - sanna Be - ne - di - ctus qui
 Soh - ne Da - vidsdem Soh - ne Da - vids. Sei - ge - seg - net, der
 - - - mi - ni sandt. Be - ne - di - ctus qui
 Sei
 Ho - san Heil, Heil na ihm, Fi - li - o Da - - -
 Se - genund Heil - - -
 Da - - - na Ho - san - -
 vids. Heil

ve - - nit in no - mine Do - - mi - ni.
 na - - het vom Herrn der Welt ab - - ge - sandt.
 ve - - nit in no - - mine Do - - mi - ni.
 na - - het im Na - - mendes E - - wi - gen.
 vid qui ve - nit in no - - mine Do - - mi - ni.
 ihm, der na - het im Na - - mendes E - - wi - gen.
 na qui

ff sempre

Ho - san - na Ho - san - - - na

Ho - san - - na Ho - san - - na

Ho - san - - na Ho - san - - na

Ho - san - na Ho - san - - - na

Ho - san - - na Ho - san - - - na

Ho - san - - - na Ho - san - - na

Ho - san - - na Ho - san - - na

Ho - san - na Fi - li-o Da - vid Ho - san - na Fi - li-o
Heil, Heil dem Nachkommen Davids, Heil, Heil dem Nachkommen

Da - - vid Ho - san - na qui ve - nit rex qui ve - nit
Da - - vids, Heil, Heil ihm der na - het als Herr, der naht als

sempre staccato e rinforzando

A V
 rex in no - mi - ne Do - mi - ni Ho - san - na qui ve - nit
 Herr im Na - men des E - wi - gen, Heil, Heil ihm, der naht als

This system contains the vocal line for the first system. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal line begins with a forte dynamic (f) and a breath mark (Λ). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

8
Tromba

This system shows the piano accompaniment for the first system. It consists of three staves: Treble, Middle, and Bass. The Treble staff is marked with a forte dynamic (f) and contains chords. The Middle staff contains a melodic line with slurs and accents. The Bass staff contains a steady eighth-note bass line. A dashed line with the number '8' is positioned above the Treble staff, likely indicating a first ending or a specific measure.

A > A
 rex in no - mi - ne Do - mi - ni Ho - san - - na Ho -
 Herr im Na - men des E - wi - gen.

This system contains the vocal line for the second system. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves. The music continues in the same key and time signature. The vocal line has a forte dynamic (f) and a breath mark (Λ). The piano accompaniment continues with the same eighth-note bass line and chords.

8

This system shows the piano accompaniment for the second system. It consists of three staves: Treble, Middle, and Bass. The Treble staff is marked with a forte dynamic (f) and contains chords. The Middle staff contains a melodic line with slurs and accents. The Bass staff contains a steady eighth-note bass line. A dashed line with the number '8' is positioned above the Treble staff, likely indicating a first ending or a specific measure.

U *Animato.*

san - - na Ho - san - - na Be - - - ne -
 Sei ge -

fff

fff

di - - - ctus qui ve - - nit in no - -
 seg - - net, der na - - het im Na - -

mi - ne Do - mi - ni Ho - san - - na qui
men des E - - wi - gen, Heil, Heil ihm der

* Ped. Ped. Ped.

ve - - - nit in no - - - mi - ne Do -
na - - - het, vom Herrn der Welt ab -

mi ni Rex
ge sandt. Herr

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "mi ni Rex" on the top line and "ge sandt. Herr" on the bottom line. The music features a melodic line with a fermata over the first two measures.

8

This piano accompaniment system features a treble and bass clef. The treble clef has a fermata over the first two measures. The bass clef has a fermata over the first two measures. There are asterisks and "Ped." markings under the bass line.

Is - - - - - ra - - el Rex Is - - - - - ra -
Is - - - - - ra - - els, Herr Is - - - - - ra -

This system contains four vocal staves. The lyrics are "Is - - - - - ra - - el Rex Is - - - - - ra -" on the top line, "Is - - - - - ra - - els, Herr Is - - - - - ra -" on the bottom line. The music features a melodic line with a fermata over the first two measures.

8

This piano accompaniment system features a treble and bass clef. The treble clef has a fermata over the first two measures. The bass clef has a fermata over the first two measures. There are asterisks and "Ped." markings under the bass line.

el Rex Is - - - - ra - -

els, Herr Js - - - - ra -

This system contains four vocal staves. The first staff has lyrics 'el Rex Is - - - - ra - -'. The second staff has lyrics 'els, Herr Js - - - - ra -'. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The notes are mostly whole and half notes with long rests.

Two piano staves showing a complex accompaniment with many sixteenth and thirty-second notes. There are two 'Ped.' markings and an asterisk at the end of the system.

V *un poco ritenuto*

el Rex Is - - - - ra - el

els, Herr Js - - - - ra - els,

This system contains four vocal staves. The first staff has lyrics 'el Rex Is - - - - ra - el'. The second staff has lyrics 'els, Herr Js - - - - ra - els,'. The music is in the same key and time signature as the first system. The notes are mostly whole and half notes with long rests.

V *un poco ritenuto*

Two piano staves showing a complex accompaniment with many sixteenth and thirty-second notes. The music is in the same key and time signature as the first system.

Andante (non troppo moderato.)

(♩ - ♩) (Sopr. a 2 ad libitum.)

espressivo

Bene - di - ctum quod ve - nit re - gnum pa - tris no - stri
 Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

espressivo

Andante (non troppo moderato.)

(in 4 Viertel tactiren.)

Da - - vid Bene - di - ctum quod ve - nit re - gnum pa - tris no - stri
 Da - vid. Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

mp

pa - tris no - stri

W *mp*

Da - - vid Ho - san - - na in ex - cel - - sis Ho -

mp

Da - vid. Ho - san - na in der Hö - he. Ho -

mp

W

san - - na in ex - cel - - sis Ho - san - - na Ho -

p *cre-*

san - - na in ex - cel - - sis Ho - san - - na Ho -

p *cre-*

san - na in der Hö - he. Ho - san - - na *cre-*

cel - - sis Ho - san - - na Ho - *cre-*

p *cre-*

cel - - sis Ho - san - - na Ho -

- scen - - - do (zu 6 Stimmen) *f* *rinforzando*

san - - - na in Al - tis - si - mis in Al - tis - si - mis

- scen - - - do *f*

- scen - - - do *ff* in des Him - mels Höhn, in des Him - mels Höhn.

san - - - na *ff*

san - - - na *rinforzando*

- scen - - - do *f* *f*

ff Ho - san - - na Ho - san - - - na

ff *diminuendo*

ff *diminuendo* na

ff *diminuendo*

X Un poco più lento.

in Al - tis - - - si - mis
 in des Him - - mels Höhn.
 Solo in Al - tis - - - si - mis.
espressivo in des Him - - mels Höhn.
rit. - - - smorzando

ritenuto - - - - - piano
 Led.

X Un poco più lento.

Cantando mezza voce

Be - ne - di - - - ctum quod ve - - - -
 Sei ge - seg - - - net du na - - -
mezza voce

simile un poco rinforzando
 Led.

- - nit re - - - gnum re - gnum
 - - he Herr - - schaft, Herr - schaft

* Ped. Ped. Ped.

pa - - - tris no - - - stri
 un - - - sres Va - - - ters

un poco rinforzando
 Ped.

Y

Da - - - vid Ho - - san - - - na

Da - - - vid. Ho - - san - - - na

Y

cre - - - scen - - -

Ad. *Ad.* *Ad.*

Ho - - san - - - - na in Al -

Ho - - san - - - - na in des

pp *pp* *pp* *pp*

- do - - - -

pp subito

Ad. *Ad.*

tis - si mis Ho - san -
Him - mels Hühn,

cresc. *f* *ff*

in Al - tis - si - mis Ho - san -
in des Him - mels Hühn,

cresc. *ff*

Ad. *Ad.*

na