

# 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.* *Vcll. u. Bass.*)  
*M 5. 30 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.

*Die Bearbeitung ist Eigenthum des Verlegers.*

*Eingetragen in das Vereins-Archiv*

LEIPZIG, FR. KISTNER.

(K. K. Oesterr. goldene Medaille.)

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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

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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 Tonsatz 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: „floh 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 Sologesanges 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” (“floh 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.**

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# DER MESSIAS. THE MESSIAH.

## Ouverture.

G. F. Händel.

Grave. M. M. ♩ = 54.

Corn in G. (M.)

Tromboni. (M.)

Fagotti. (M.)

Violino I. (II.)

Violino II. (II.)

Viola. (II.)

Bassi. (II.)

Man. Organo.

Ped.



Allegro moderato. (♩ = 112.)

Violino I. (H.) *mf*

Violino II. (H.) *mf*

Viola. (H.)

Bassi. (H.)

*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 2/4 time signature. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving bass lines. The word "cresc." is written below the second and third staves.

Second system of musical notation, continuing the piece. The first staff features a more active melodic line. The second and third staves continue the harmonic accompaniment. The word "f" (forte) is written below the second and third staves.

Third system of musical notation. The first staff has a melodic line with some rests. The second and third staves continue the accompaniment. The word "cresc." is written below the second and third staves, and "ff" (fortissimo) is written below the first and third staves.

Fourth system of musical notation. The first staff has a melodic line starting with a "mf" (mezzo-forte) dynamic. The second and third staves continue the accompaniment. The word "cresc." is written below the second and third staves, and "ff" is written below the first and third staves.

Fifth system of musical notation. The first staff has a melodic line with a "f" dynamic. The second and third staves continue the accompaniment. The word "f" is written below the second and third staves. The word "breit." (broadly) is written above the first staff.



# I. Theil.      Parte I.

## 1. RECITATIVO.

Larghetto. (♩ = 80.)

Jesaias XL. 1. 2. 3.

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, saith your God. Vell. Sprecht ihr Boten freundlich mit Je-ru-salem, spricht ihr Boten freundlich mit Je-  
 speak ye comfor-ta-bly to Je-ru-salem, speak ye comfor-ta-bly to Je-

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

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

Recitativo.  
*ad libitum.*  
 Vernehmt die  
 The voice of

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.

2. ARIA.

Andante. (♩ = 80)

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, al-le Thale  
Ev-ry val-ley, 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,    macht hoch und erha -  
 - ted,    shall be ex - al    - ted,    shall be ex - al -

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

und das Rau-he macht gleich, macht eb-ne Bahn, macht eb-ne  
 and the rough pla-ces plain, the crooked straight, the crooked



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

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

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

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

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

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*

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*





### 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.

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 - ba - -  
 And the glo - ry, the glory of the Lord shall be re - vea - -

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

First system of musical notation, including vocal lines and piano accompaniment. The key signature is G major (one sharp). The tempo/mood is marked *mf*. The system contains 10 measures of music.

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. The key signature is G major. The tempo/mood is marked *mf*. The system contains 10 measures of music.

Lyrics (German):  
 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

Lyrics (English):  
 - 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 -

Lyrics (Continuation):  
 of - fen - ba - - ret, wird of - fen - baret.  
 be re - vea - - led, shall be re - vealed,

Third system of musical notation, including piano accompaniment. The key signature is G major. The system contains 10 measures of music.

First system of musical notation, including treble and bass clefs, dynamic markings (f, a2), and trill ornaments (tr).

|       |               |  |                                      |                                   |   |
|-------|---------------|--|--------------------------------------|-----------------------------------|---|
|       | wird<br>shall | of - fen - ba - ret,<br>be re - vea - led, | die Eh-re, die<br>and the glory, the | Eh - re, die<br>glory of the Lord | des Herrn wird of - fen - ba - ret,<br>shall be re - vea - led.         |
|       | -             | -  | - ret, denn die<br>- led, and the    | Eh-re, die<br>glory, the          | Eh - re des Herrn wird of - fen - ba - ret,<br>shall be re - vea - led. |
| ba -  | - ret,        |  | denn die<br>and the                  | Eh-re, die<br>glory, the          | Eh - re des Herrn wird of - fen - ba - ret,<br>shall be re - vea - led. |
| vea - | - let,        |  |                                      |                                   |   |

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.

Second system of musical notation, including treble and bass clefs.

Musical score for the first system, featuring multiple staves with treble and bass clefs. The score includes dynamic markings such as *mf* and *f*, and trills (*tr*). The music is written in a key signature of two sharps (F# and C#).

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

Al - les Volk mit ein - an - der 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 -

Musical score for the third system, featuring piano accompaniment with dynamic markings such as *mf* and *f*. The score includes staves for treble and bass clefs.

15

*f*

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

*f*

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, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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 - ander 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 vocal line and piano accompaniment. The vocal line continues with lyrics in German and English. The piano accompaniment includes dynamic markings such as *mf* and *f*.

Musical score for the third system, including vocal line and piano accompaniment. This system contains empty staves for the vocal line and piano accompaniment.



al-les Volk mit ein-an-der wird se-hen. Denn die Eh-re, die Eh-re des  
 and all flesh shall see it to-ge-ther. And the glo-ry, the glory of the

al-les Volk mit ein-an-der wird se-hen. Denn die Eh-re, die Eh-re des  
 and all flesh shall see it to-ge-ther. And the glo-ry, the glory of the

ho-vahs Mund ge-re-det hat. Denn die Eh-re, die Eh-re des  
 mouth of the Lord hath spo-ken it. And the glo-ry, the glory of the

ho-vahs Mund ge-re-det hat. Denn die Eh-re, die Eh-re des  
 mouth of the Lord hath spo-ken it. And the glo-ry, the glory of the

First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation, featuring lyrics in German and English. The vocal line is in treble clef, and the piano accompaniment is in treble and bass clefs. The key signature remains two sharps.

**German Lyrics:**  
 Herrn al-les Volk mit ein-an-der wird se-hen, denn die Eh-re, die Eh-re des Herrn wird  
 Lord, and all flesh shall see it to-ge-ther, and the glo-ry, the glo-ry of the Lord shall.

**English Lyrics:**  
 Lord, and all flesh shall see it to-ge-ther, the mouth of the Lord hath spo-ken it.

Third system of musical notation, primarily piano accompaniment. It includes treble and bass clefs. The piano part continues with harmonic accompaniment, featuring chords and melodic fragments.

First system of musical notation, including vocal staves and piano accompaniment. The key signature is G major (one sharp).

Second system of musical notation with German lyrics. The key signature remains G major.

of - fen - ba - ret.      al - les Volk mit ein - an - der wird se - hen.      dass Je -  
 be - re - vea - led,      and all flesh shall see it to - gether,      for the  
  
 al - les Volk      wird se - hen, wird sehen, die Eh - re, die Eh - re des  
 and all flesh      shall see it to - gether, the glo - ry, the glo - ry of the

al - les Volk      wird se - hen, wird sehen,  
 and all flesh      shall see it to - gether,

Vello.

Third system of musical notation, primarily piano accompaniment for the lower instruments.

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

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

ho - vaks 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 -

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

TUTTI.

Third system of musical notation, including piano accompaniment.

First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo marking 'a 2' is present above the piano part.

Second system of musical notation with lyrics. It includes a vocal line and piano accompaniment. The lyrics are in German and English.

|                                |                                 |                                  |                            |                                  |   |                                 |   |                                     |
|--------------------------------|---------------------------------|----------------------------------|----------------------------|----------------------------------|---|---------------------------------|---|-------------------------------------|
| Ehre, die<br><i>glory, the</i> | Eh-re, die<br><i>glory, the</i> | Eh-re des<br><i>glory of the</i> | Herrn<br><i>Lord</i>       | wird<br><i>shall</i>             | of-fen-ba-ret,<br><i>be-re-vea-led,</i> |                                 |   |                                     |
| sehen.<br><i>gether,</i>       |                                 |                                  | denn die<br><i>and the</i> | Eh-re, die<br><i>glo-ry, the</i> | Eh-re des<br><i>glory of the</i>        | Herrn wird<br><i>Lord shall</i> | of-fen-ba-ret, of-fen-<br><i>be-re-vea-led, re-</i> |                                     |
| sehen,<br><i>gether,</i>       |                                 |                                  | denn die<br><i>and the</i> | Eh-re, die<br><i>glo-ry, the</i> | Eh-re des<br><i>glory of the</i>        | Herrn<br><i>Lord</i>            |   | wird<br><i>shall</i>                |
| sehen.<br><i>gether,</i>       |                                 |                                  | denn die<br><i>and the</i> | Eh-re, die<br><i>glo-ry, the</i> | Eh-re des<br><i>glory of the</i>        | Herrn<br><i>Lord</i>            | wird<br><i>shall</i>                                | of-fen-ba-ret,<br><i>be-re-vea-</i> |

Third system of musical notation, primarily piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of three sharps.

The first system of the musical score consists of seven staves. The top two staves are vocal parts (Soprano and Alto/Tenors). The middle three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. 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 lyrics are arranged in four lines, corresponding to the vocal parts. The German lyrics are in the first line, and the English lyrics are in the second line. The piano accompaniment continues in the third and fourth staves.

al - les Volk mit ein - an - der wird se - hen.wird se - hen.dass Je - ho - vahs  
*and all flesh shall see it to - ge - ther, to - ge - ther. for the mouth of the*

ba - ret. al - les Volk wird se - hen.wird se - hen.wird se - hen. dass Je - ho - vahs  
*vea - led. and all flesh shall see it to - ge - ther, to - ge - ther. for the mouth of the*

of - fen - ba - - ret. al - les Volk mit ein - an - der wird se - hen.wird se - hen. dass Je - ho - vahs  
*be - re - vea - - led.and all flesh shall see it to - ge - ther to - ge - ther. for the mouth of the*

ret. of - fen - ba - - ret.dass Je - ho - - vahs — Mund ge - re - det hat. dass Je - ho - vahs  
*- 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 three staves, all of which are piano accompaniment. It includes a grand staff (treble and bass clefs) and a separate bass line. The music continues in the same key and time signature as the previous systems.

Adagio.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the third is a bass clef, and the bottom four are treble clefs. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. It features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

15

Mund ge - re - det hat, dass Je - ho - - vahn - - Mund ge - re - det hat.  
 Lord hath spo - ken it, for the mouth of the Lord - - hath spo - ken it.

Mund ge - re - det hat, dass Je - ho - - vahn - - Mund ge - re - det hat.  
 Lord hath spo - ken it, for the mouth of the Lord - - hath spo - ken it.

Mund ge - re - det hat, dass Je - ho - - vahn - - Mund, Je - ho - - vahn - - Mund ge - re - det hat.  
 Lord hath spoken it, for the mouth of the Lord, the mouth of the Lord - - hath spo - ken it.

Mund ge - re - det hat, dass Je - ho - - vahn - - Mund, Je - ho - - vahn - - Mund ge - re - det hat.  
 Lord hath spo - ken it, for the mouth of the Lord, the mouth of the Lord - - hath spo - ken it.

The second system contains vocal lines with lyrics and piano accompaniment. The lyrics are in German and English. The piano part consists of two treble clefs and one bass clef. The tempo is marked 'Adagio'.

Adagio.

## 4. RECITATIVO.

Haggai II. 6. 7.  
Maleachi III. 4.

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. *p*

Vello. *p*

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

*f p*

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*

*f*

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.*

*f*

## 5. ARIA.

Larghetto. (♩ = 88.)

Ritornell.

Maleachi III. 2.

Flauti. (M.) *f*

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

Clarinetti in B. (F.)

Fagotti. (M.-F.) *a 2* *f*

Violino I. (H.) *f*

Violino II. (H.) *f*

Viola. (H.) *f*

BASSO.

Bassi. (H.) *Larghetto. f*

Accompagnement.

*p* *f* *p* *mf* *p* *f*

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

steht, wenn er er-scheinet? Wer mag den Tag seiner Zukunft er-leiden, wer mag ihn er-  
 stand, when he ap-peareth? But who may a - bide, but who may a - bide, the day of his

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

Musical score for the first system, featuring piano and bass staves with complex rhythmic patterns and dynamics like *p* and *f*.

Musical score for the second system, including vocal lines with lyrics and a basso line.

*cresc.*  
 wenn er er - schei - net, wenn er er - schei -  
 when he ap - pear - eth, when he ap - pear

Basso

Ritornell.  
 Prestissimo. (♩ = 120.)

Musical score for the Ritornell section, featuring piano and bass staves with rapid sixteenth-note passages and dynamics like *p*, *cresc.*, and *f*.

Musical score for the third system, including vocal lines with lyrics and a basso line.

net?  
 eth?

*p* *cresc.* *f*

Prestissimo.

## Accompagnement.

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

dem er ent - flammt — wie des Schmel - - - zers  
 for he is like — a re - fi - - - ner's

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

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

schei-net? denn er entflammt, er ent - flammt  
 pear-eth? for he is like a re - fi -

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

*fp* *fp* *fp* *fp*

6300

*f* *p* *f* *p* *mf*  
*f* *p* *f* *p* *mf*  
*f* *p* *f* *p* *mf*  
*fp* *fp* *fp* *mf*

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

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

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

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-



*f* *p* *f* *p* *fp* *fp*  
*f* *p* *fp* *fp*  
*f* *p* *fp* *fp*  
*f* *p* *fp* *fp*

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*

*f* *p* *fp* *fp*

*fp* *fp* *fp* *p* *cresc.*  
*fp* *fp* *fp* *p* *cresc.*  
*fp* *fp* *fp* *p* *cresc.*

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

*fp* *fp* *fp* *p* *cresc.*

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

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

Schmel - - - 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?

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

Ritornell.  
Tempo I.

Adagio.

Musical score for the first system. It features vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The tempo is marked *Adagio*. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). The score includes a vocal line with lyrics: "wie des Schmelzers Feur. Wer wird bestehn, wenn er er-schei - net?" and "ner's fire, for he is like a re-fi-ner's fire." The piano accompaniment includes a prominent bass line with a *cresc.* marking.

Adagio.

Tempo I.

Musical score for the second system, primarily piano accompaniment. It features Right and Left Hand parts. The tempo is marked *Tempo I.*. The piano accompaniment includes a prominent bass line with a *cresc.* marking. The score includes a section marked *a 2*.



The musical score is arranged in two systems. The first system includes a vocal line with lyrics and piano accompaniment. The second system features a solo vocal line with lyrics, a bass line, and a cello/violoncello line.

**System 1:**

- Vocal line: *mf* (first measure), *p* (second measure). Lyrics: rei - ni - gen, die Kinder Le - vi, rei - ni - gen, die Kinder Le - vi.
- Piano accompaniment: *p* (second measure).

**System 2:**

- Solo vocal line: *mf* SOLO. Lyrics: Er wird sie rei - ni - gen, And he shall pu - ri - fy, pu - ri - fy.
- Basso line: *p* Vello. (first measure), Bassi (second measure).
- Cello/Violoncello line: *p* Vello. (first measure), Vello. (last measure).

First system of musical notation. It consists of a piano accompaniment with a treble and bass staff, and a vocal line with a treble staff. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line has a few notes with rests.

Second system of musical notation. It includes piano accompaniment and vocal lines with lyrics. The piano part continues with a similar rhythmic pattern. The vocal lines have lyrics in German and English. A dynamic marking *mf* is present.

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*

*mf*

Third system of musical notation. It consists of a piano accompaniment with a treble and bass staff, and a vocal line with a treble staff. The piano part continues with a similar rhythmic pattern. The vocal line has a few notes with rests.

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



Musical score for the first system, featuring piano accompaniment with forte (*f*) dynamics. The score consists of six staves: two treble clefs and four bass clefs. The music is in a minor key and 3/4 time.

TUTTI.

Kin - - der Le - vi,    dass sie dem Her - ren    O - pfer darbrin - - gen,    O - pfer in Ge - rech - - tig -  
 sons    of Le - vi,    that they may of - fer    un - to the Lord    an    of - fer - ing in righ - - teous -

TUTTI.

- - - vi,    dass sie dem Her - ren    O - pfer darbrin - - gen,    O - pfer in Ge - rech - tig - -  
 -    of Le - vi,    that they may of - fer    un - to the Lord    an    of - fer - ing in righ - teous -

TUTTI.

gen die Kin - der Le - vi,    dass sie dem Her - ren    O - pfer darbrin - - gen,    O - pfer in Ge - rech - tig - -  
 sons, the sons of Le - vi,    that they may of - fer    un - to the Lord    an    of - fer - ing in righ - teous -

TUTTI.

Kin - - der Le - vi,    dass sie dem Her - ren    O - pfer darbrin - - gen,    O - pfer in Ge - rech - - tig -  
 sons    of Le - vi,    that they may of - fer    un - to the Lord    an    of - fer - ing in righ - - teous -

Musical score for the second system, including vocal lines and piano accompaniment with forte (*f*) dynamics. The score consists of six staves: two treble clefs and four bass clefs. The vocal lines are in a minor key and 3/4 time.

Musical score for the third system, featuring piano accompaniment with forte (*f*) dynamics. The score consists of six staves: two treble clefs and four bass clefs. The music is in a minor key and 3/4 time.

keit, in Gerech - tig - keit; er wird sie rei - ni - gen,  
 ness, in righ - teous - ness; and he shall pu - ri - fy,

keit, in Gerech - - tig - keit; er wird sie rei - ni - gen,  
 ness, in righ - teous-ness; and he shall pu - ri - fy,

keit, in Gerech - - tig - keit; er wird sie rei - ni - gen,  
 ness, in righ - teous-ness; and he shall pu - ri - fy,

keit, in Gerech - - tig - keit; er wird sie rei - ni - gen, er wird sie rei -  
 ness, in righ - teous-ness; and he shall pu - ri - fy, shall pu - ri - fy

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

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

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

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

*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.

Musical score for the third system, featuring piano accompaniment with treble and bass staves.

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

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

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

er wird, er wird sie rei -  
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, shall pu-ri - fy the sons of Le - vi,

rei - ni - gen,  
pu - ri - fy,

er wird sie  
and he shall

rei - ni - gen  
pu - ri - fy

die Kin - der, die  
the sons

Kin - der Le - vi,  
of Le - vi,

er  
and

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,  
*the sons of Le - vi,*

er wird sie rei - - - nigen die Kin -  
*shall pu-ri-fy* - - - - - *the sons*

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

er  
*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, Kin - der Le - vi, dass sie dem Her - - ren  
 - , shall pu - ri - fy the sons, 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

*f*

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.

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.

## 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.

Jesais XL.9: LX. 1.

Andante.  $\text{♩} = 120.$   
Ritornell.

Flauto. (r.)  
Clarineti in A. (M.)  
Fagotti. (M.)  
Corni in D. (M.-F.)  
Violino I. (M.)  
Violino II. (M.)  
Viola. (M.)  
ALTO.  
Bassi. (M.)

## Accompagnement.

O du, die Wonne ver - kündet in Zion, steig' em -  
 O thou that tellest good tidings to Zion, get thee

por zur Hö - he der Ber - - ge; o du, die Wonne ver -  
 up in - to the high moun - tain; o thou that tellest good

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

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

Ritornell.

Musical score for the Ritornell section. It consists of seven staves. The top staff is a vocal line with a trill (tr) and a forte (f) dynamic. The second staff is a piano accompaniment with a forte (f) dynamic. The third staff is a bass line with a forte (f) dynamic and a '2' marking. The fourth and fifth staves are piano accompaniment with trills (tr) and forte (f) dynamics. The sixth and seventh staves are bass lines with forte (f) dynamics.

ge;  
tate;

Accompagnement.

Musical score for the Accompaniment section. It consists of seven staves. The top staff is a vocal line with a trill (tr) and piano (p) dynamic. The second staff is a piano accompaniment with piano (p) and forte (f) dynamics. The third staff is a bass line with piano (p) and forte (f) dynamics. The fourth and fifth staves are piano accompaniment with forte (f) and piano (p) dynamics. The sixth and seventh staves are bass lines with mezzo-forte (mf) and piano (p) dynamics.

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 -

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

Gott — , er kommt, eur Gott — — — , er kommt, eur Gott!  
 God — , be - hold your God — — — , be - hold your God!

Bassi  
 Vello.



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

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



Herr \_\_\_\_\_, die Herrlichkeit des Herrn geht auf die Herrlichkeit des Herrn geht auf ü - ber dir. o  
 Lord \_\_\_\_\_ is ri - sen, is ri - sen up - on - thee, is ri - sen, is ri - sen up - on thee, the  
 Bassi  
 p *Vello.* f p

strahle, o strahle, die Herrlichkeit des Herrn \_\_\_\_\_, geht auf ü - ber dir...  
 glo-ry. the glory, the glory of the Lord \_\_\_\_\_, is ri - sen up - on thee  
 Bassi  
 f p *Vello. p.* f p  
*Vello.*



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, a-rise, say

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

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

Vello.

Bassi

*a 2*

*a 2*

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*

Herrn — geht auf ü - ber dir — . O du, die Wonne ver - kündet in Zi-on, ver -

*Lord — is ri-sen up - - on thee. O thou that tellest good tidings to Zi-on, say*

Herrn — geht auf ü - ber dir — . O du, die Wonne ver - kündet in Zi-on, ver -

*Lord — is ri-sen up - - on thee. O thou that tellest good tidings to Zi-on, say*

The first system of the musical score consists of seven staves. The top staff is marked with a dynamic of *a 2*. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also some chordal textures in the lower staves.

The second system contains vocal lines and piano accompaniment. The lyrics are provided in both German and English. The German lyrics are: "künde den Städten in Ju - da: er kommt, eür Gott, die Herrlichkeit des Herrn, des". The English lyrics are: "un-to the ci-ties of Ju - dah be - hold, he - hold, the glory of the Lord, of the". The piano accompaniment continues with a steady eighth-note pattern in the bass line and more complex figures in the treble line.

The third system of the musical score consists of three empty staves, one in treble clef and two in bass clef, indicating that the music for this system is not present on this page.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom five staves are for the organ, with the right hand in treble clef and the left hand in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The organ part features a prominent sixteenth-note accompaniment in the right hand. There are dynamic markings such as *p* and *f*, and a first ending bracket labeled 'a 2' at the end of the system.

The vocal score for the first system includes four staves with German lyrics. The lyrics are:   
 Herr, die Herr-lichkeit des Herrn geht auf ü-ber dir.   
 the glo-ry of the Lord is ri-sen up on thee.   
 Lord, die Herr-lichkeit des Herrn geht auf ü-ber dir.   
 the glo-ry of the Lord is ri-sen up on thee.   
 Herr, die Herr-lichkeit des Herrn geht auf ü-ber dir.   
 the glo-ry of the Lord is ri-sen up on thee.   
 Lord, die Herr-lichkeit des Herrn geht auf ü-ber dir.   
 the glo-ry of the Lord is ri-sen up on thee.   
 The vocal lines are in tenor and bass clefs, with lyrics written below the notes.

The second system of the musical score features two staves for the organ, labeled 'Oberwerk' and 'Hauptwerk'. The Oberwerk part is in treble clef and begins with a piano (*p*) dynamic marking. The Hauptwerk part is in bass clef and begins with a forte (*f*) dynamic marking. The music continues with various chords and melodic lines, including a first ending bracket labeled 'a 2' at the end of the system.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) and accents (acc) are used throughout. A dynamic marking of *acc 2* is present in the second measure of the top staff.

The second system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are in alto clef. The music continues with complex rhythmic patterns and dynamic markings. The first measure of the top staff is marked *p* (piano), and the second measure is marked *f* (forte). Trills (tr) are used in the middle two staves. The system concludes with a *p* marking in the final measure of the bottom staff.



## 10. RECITATIVO.

Jesaias LX. 2.3.

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

Violino I. (H.) *p* *cresc.*

Violino II. (H.) *p* *cresc.*

Viola. (H.) *p* *cresc.*

BASSO.

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

Accompagnement.

*f* *p* *mf*

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

*cresc.*

dunkle Nacht deckt die Völker, dunkle Nacht deckt die Völker; doch ü-ber dir ge-het auf  
and gross darkness the people, and gross dark-ness the people; 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 Gen-tiles shall come to thy light, and kings to the brightness of thy ri-sing.

Larghetto. (♩ = 72.)  
Ritornell.

II. ARIA.

Jesaias. IX. 2.

Accompagnement.

Flauto. (M.)  
 Clarinetto in A. (M.)  
 Fagotti. (M.)  
 Violino I. (M.)  
 Violino II. (M.)  
 Viola. (M.)  
 BASSO.  
 Bassi. (M.)

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 peo - ple that walked, that wal - ked in darkness, have

## Ritornell.

## Accompagnement.

Musical score for the first system, including vocal lines and piano accompaniment. The score is in G major and 4/4 time. It features a piano accompaniment with a prominent bass line and a vocal line. The piano part includes dynamic markings such as *f*, *p*, and *mf*. The vocal line includes the following lyrics:

sieht ein grosses Licht;  
 seen a great light;  
 Bassi  
 Vello.

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

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system. The piano part includes dynamic markings such as *f*. The vocal line includes the following lyrics:

Dunkeln, im Dunkeln wan - delt, das Volk, das im Dunkeln wan - - - delt, 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.

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.

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

und die da wohnen im Schatten des To-des, im Schatten des To-des, im Schatten des Tod's  
and they that dwell, that dwell in the land, that dwell in the land of the shadow of death

es schei-net helle, hell ü - ber sie; und die da wohnen im  
up - on them nath the light shi - ned; and they that dwell, that

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

Schatten des To - des, im Schat - - - ten des Tod's, es scheint hel - le, hel - le  
*dwell in the land of the sha - - - dow of death, up - on them hath the light*

Ritornell.

*f* *a 2* *f* *a 2* *f*

ü - ber sie, es scheint, es scheinethelle ü - ber sie.  
*shi - ned, up - on them hath the light shi - ned.*

## 12. CORO.

Andante Allegro. (♩ = 76.)

Jesaias IX. 6.

Oboi. (M.)

Clarineti 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

Basso

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more steady bass line.

Second system of musical notation. The vocal line begins with the word "ren,". The piano part features a *mf SOLO.* section with a melodic line in the right hand and a supporting bass line. The lyrics are: "ren, / Denn es ist uns ein Kind ge-boren, / For un-to us a child is born, / un-to".

Third system of musical notation. The vocal line continues with the lyrics: "geben, / un-to / und ein Sohn / ist uns ge-gaben, / gi-ven, / un-to". The piano part includes a *cresc.* marking and continues with the accompaniment. The lyrics "Denn es ist uns ein Kind ge-bo - / For un-to us a child is born" are also present.

Fourth system of musical notation. The vocal line continues with the lyrics: "Sohn / ist uns ge-gaben, / un-to / und ein Sohn / ist uns ge-gaben, / gi-ven, / un-to". The piano part continues with the accompaniment. The lyrics "ren. und ein Sohn / un-to us" are also present.







Clar.  
Fag.

*mf* SOLO  
Und ein Sohn ist uns gegeben.  
*Un-to us a child is born,*

geben,  
*given.*

ren,

*mf* SOLO  
Und ein Sohn ist uns gegeben.  
*Un-to us a child is given,*

welches Herrschaft, welches Herrschaft ist auf seiner  
*and the government shall be up-on his shoul-*

Schul-ter, und sein Name, der wird heißen:  
*- der. und sein Na - me wird heißen:*

und sein Name, der wird heißen:  
*and his name shall be called:*

welches Herrschaft, welches Herrschaft ist auf seiner Schul-ter, und sein Na - me wird heißen:  
*and the go-vern-ment shall be up - on his shoul- - der. and his name shall be called:*

Basso

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

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

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

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

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

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

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

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

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

Musical score for strings and woodwinds, including dynamics like *mf*, *p*, and *p<sup>v</sup>*.



Clar.

Fag.

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

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

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

*cresc.*

*cresc.*

geben,  
given,

geben, welches Herrschaft, welches  
given, and the government shall

welches Herrschaft, welches  
and the government shall

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

ren.  
- der,

geben, welches Herrschaft, welches  
given, and the government shall

Herrschaft ist auf sei - ner  
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,

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

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

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

Denn 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 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 staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The second staff is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The fourth staff is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. The fifth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The sixth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp.

The second system of the musical score consists of six staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes. The second staff is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The fourth staff is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. The fifth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The sixth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp.

sei-ner, sei-ner Schul-ter, welches Herrschaft ist auf sei-ner Schulter, und sein Na-me wird heissen:  
*be up-on his shoul-der.*  
 sei-ner, sei-ner Schulter, *and the go-vernment shall be upon his shoulder, and his name shall be called:*  
*be up-on his shoulder,*  
 wel-ches Herrschaft, welches Herrschaft ist auf sei-ner Schulter, und sein Na-me wird heissen:  
*and the go-vernment, the go-vernment shall be upon his shoulder, and his name shall be called:*

The third system of the musical score consists of six staves. The top staff is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. The second staff is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. The third staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The fourth staff is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. The fifth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. The sixth staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp.

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

The first system of the musical score consists of two systems of piano accompaniment. The first system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The second system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The vocal lines for the first system are arranged in four staves. The first two staves are for Soprano and Alto, and the last two are for Tenor and Bass. The lyrics are as follows:

Frie - defürst. der E-wigkei-ten Va-ter, der Frie - defürst.  
*Prince of Peace, The e-verlasting Father, The Prince of Peace.*

Frie - defürst, der E-wigkei-ten Va-ter, der Frie - defürst.  
*Prince of Peace, The e-verlasting Father, The Prince of Peace.*

This section contains a single musical line for Bass and Violoncello. The line starts with a bass clef and a key signature of one flat (Bb). The lyrics "Basso" and "Vello." are written above and below the staff respectively.

The piano accompaniment for the second system consists of two systems of staves. The first system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The second system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



The musical score on page 94 consists of several systems of staves. The first system includes a treble clef staff with a complex, fast-moving melodic line, a grand staff (treble and bass clefs) with a more rhythmic accompaniment, and a bass clef staff with a steady bass line. The second system continues these parts, with the treble clef staff featuring a trill (tr) in the final measure. The third system shows a grand staff with a treble clef staff and a bass clef staff, both containing rhythmic accompaniment. The fourth system features a single bass clef staff with a melodic line, labeled 'Bass' and 'Velli.' at the end. The fifth system consists of a grand staff with a treble clef staff and a bass clef staff, both of which are mostly empty, suggesting a section of rest or a specific performance instruction.

## 13. SINFONIA PASTORALE.

(Pifferari.)

Larghetto e mezzo piano. ♩ = 56.

Flauto piccolo. (M.) *p*

Flauto. (M.) *p*

Oboi. (M.) *p*

Clarineti in C. (M.) *p*

Fagotti. (M.) *p*

Corni in C. (M.) *p* *con Sordino*

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

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

Viola I. (H.) *p* *con Sordino*

Viola II. (H.) *p*

Bassi. (H.) *p*

Larghetto e mezzo piano. ♩ = 56.

*Fine.*

This system contains ten staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The music is characterized by frequent trills (marked 'tr') and complex rhythmic patterns, including sixteenth and thirty-second notes. 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 music continues with similar complex rhythmic patterns and trills as the first system. The bottom-most staff is labeled 'Basso'. The system 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*

(H.) Andante.  $\text{♩} = 112.$

(H.) *p*

(H.) *p*

(H.) *p*

*mf*

(H.) Vello. *p*

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*

(F.) *f*

(F.) *f*

(F.) *f*

*mf*

Herrn umleuchte - te sie, und sie er - schra - ken 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, Wom' 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.*

Andante con moto. ♩ = 112.

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:*

# 15. CORO.

Lucas II. 14.

Allegro. ♩ = 88.

The musical score is arranged in a standard orchestral format. It includes staves for woodwinds (Flauti, Oboi, Fagotti), brass (Corni, Trombe, Timpani), strings (Violino I, Violino II, Viola), and vocal parts (Soprano, Alto, Tenore, Bassi). The piano accompaniment consists of Manicoba and Pedal. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 88 beats per minute. The lyrics are in Latin and German, with the Soprano and Tenore parts having identical lyrics: 'Eh-re sei Gott, Eh-re sei Gott in der Hö-'. The Alto part has the lyrics: 'Glo-ry to God. glo-ry to God in the high-'. The Bassi part has the lyrics: 'Vello. Eh-re sei Gott, Eh-re sei Gott in der Hö-'. The score is divided into three measures, with a repeat sign at the end of the first measure.

**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.**  
 Eh-re sei Gott, Eh-re sei Gott in der Hö-  
**ALTO.**  
 Glo-ry to God. glo-ry to God in the high-  
**TENORE.**  
 Eh-re sei Gott, Eh-re sei Gott in der Hö-  
**BASSO.**  
**Bassi. (H.)**  
 Vello. Eh-re sei Gott, Eh-re sei Gott in der Hö-  
**Man.**  
**Organo. (E)**  
**Ped.**

Allegro. ♩ = 88.



Musical score for the first system, consisting of seven staves. The top two staves are treble clef, the middle two are bass clef, and the bottom three are piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

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 Erdh!

*f* *dim.*

and peace on earth!

TUTTI.

Musical score for the second system, continuing from the first. It includes the 'TUTTI.' marking and features piano accompaniment for the bottom three staves.





First system of musical notation, including vocal lines and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The system contains five measures of music.

Second system of musical notation, including vocal lines with German and English lyrics and piano accompaniment. The key signature is G major and the time signature is 3/4. The system contains five measures of music.

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

Third system of musical notation, including piano accompaniment. The key signature is G major and the time signature is 3/4. The system contains five measures of music.

This section of the score features a piano accompaniment. The top system includes a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a woodwind section (Flute, Clarinet, and Bassoon). The music is in a major key with a 4/4 time signature. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand. Dynamics include *p* (piano) and *dim.* (diminuendo).

This section contains the vocal parts for three voices: Soprano, Alto, and Tenor. The lyrics are in German and English. The German lyrics are: "Eh - re sei Gott in der Hö - he! und Fried auf Erd'n!". The English lyrics are: "glo - ry to God in the high - est! and peace on earth!". The music is in a major key with a 4/4 time signature. Dynamics include *dim.* (diminuendo).

This section continues the piano accompaniment from the previous section. It features the same instrumental ensemble: string quartet and woodwinds. The piano part continues with the eighth-note accompaniment. Dynamics include *dim.* (diminuendo).

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic and a melodic line with a forte (*f*) dynamic. There are also two staves of piano accompaniment in the middle of the system.

Second system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic and a melodic line with a forte (*f*) dynamic. There are also two staves of piano accompaniment in the middle of the system.

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic and a melodic line with a forte (*f*) dynamic. There are also two staves of piano accompaniment in the middle of the system.

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The piano part features a prominent bass line with a forte (*f*) dynamic and a melodic line with a forte (*f*) dynamic. There are also two staves of piano accompaniment in the middle of the system.

*a 2*  
*p*  
*pp*  
*p*  
*pp*  
*p*  
*pp*  
*p*  
*pp*

*al - len Men - schen Heil!*  
*good will to - wards men!*

*al - len Men - - - schen Heil!*  
*will to - wards men!*

*al - len Menschen, al - len Heil!*  
*- good will to - wards men!*

*- al - len Men - schen Heil!*  
*- good will to - wards men!*

*Vello*  
*p*  
*pp*

16. ARIA.

Sacharja IX. 9. 10.

Allegro. (♩ = 12.)  
Ritornell.

Clarineti 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 Clarineti in B (F), followed by Fagotti (F), Corni in B basso (F), Violino I (H.), Violino II (M.-F.), Viola (M.-F.), and Bassi (H.). The music is in 3/4 time and features a variety of dynamics including *f*, *mf*, *p*, and *fz*. Trills (*tr*) are marked in several places. The bottom staff shows the vocal line with lyrics.

Erwach, er-wach zu Lie-dernder  
Re-joice, re-joice, re-joice

Wonne, *greatly,* froh-*lock*, du Toch-*ter* von Zi-*on*,  
*re-joyce*, *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 dol.*  
*p*  
*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-

Ritornell.  
*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.

This system contains the first five staves of the musical score. The top two staves are vocal parts, with dynamics *f* and *tr* (trill) indicated. The next three staves are piano accompaniment, with dynamics *p* and *f* marked. The bottom staff is a Bass line, with dynamics *p* and *f* marked.

Accompagnement.

This system contains the next five staves. The top two staves are vocal parts, with dynamics *p* and *f* marked. The next three staves are piano accompaniment, with dynamics *p* and *f* marked. The bottom staff is a Bass line, with dynamics *mf* and *f* marked.

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

kern, und bringet Heil. und bringet Heil, Heil, und bringet 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, und bringet Heil, und bringet Heil, Heil, und bringet  
*he is the righ - teous Sa - viour, and he shall speak, he shall speak peace. peace, he shall speak*

Ritornell. Accompagnement.

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

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

Erwach!, er-wach! zu Lie-dern der  
 Rejoice, re joice, re joice ———

*f* *p*

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

Wonne,  
 greatly.

fröh-lo -  
 re - joice ———

*f* *p*

- eke,  
greatly.

du Toch - ter von Zi - on,  
o daugh - ter of Zi - on,

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'

Musical score for the first system, including vocal lines and piano accompaniment. The score consists of six staves. The vocal line (soprano) has lyrics: "frohlock re-joice; o jauchze, and shout, jauchze, shout, jauchze, shout,". The piano accompaniment includes a grand staff (treble and bass clefs) and a bass line. Dynamics include *p* (piano) and *f* (forte).

Musical score for the second system, including vocal lines and piano accompaniment. The score consists of six staves. The vocal line (soprano) has lyrics: "jauchze, frohlo - ck du, shout, re-joice - ck du, greatly, froh-lo re-joice". The piano accompaniment includes a grand staff (treble and bass clefs) and a bass line. Dynamics include *p* (piano), *p dolce* (piano dolce), and *f* (forte).

- 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 musical score is arranged in 11 staves. The first two staves are for strings, with dynamics marked 'f'. The next four staves are for woodwinds, with dynamics marked 'f'. The fifth staff is for a conductor, with the instruction 'dir. thee.'. The bottom four staves are for woodwinds, with dynamics marked 'p' and 'f'. The score includes various musical notations such as notes, rests, and trills.



17. RECITATIVO.

Jesaias XXXV. 5. 6.

Violino I. (F.) *p*

Violino II. (F.) *p*

Viola. (F.) *mf*

SOPRANO. *p*

Bassi. (H.) *p*

Dann thut das Au - ge des Blind - den 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

*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.

Larghetto.  $\text{♩} = 112$ .  
 Ritornell.

18. ARIA.

Jesaias XL. 11.

Accompagnement.

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

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

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

SOPRANO. *p*

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

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

*cresc. f p*

*cresc. f 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

Ritorn. Ac-

Vello. *cresc. f*

comp. *f*

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

torn. *p* Accomp. *p* Vello.

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

*cresc.* *f* *p* Ritorn. A. comp.

lei - tet sanft, und lei - tet sanft, die ge - bäh - ren soll. Kommt her zu ihm, die  
gently lead and gent - ly lead those that are with young. Come un-to him all

Bassi

*cresc.* *f* *p* Ritorn. Ae-

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 la - den, and he will give you rest. Kommt  
Come

Bassi

comp.

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

Ritorn. Accomp.

Nehmt auf euch sein Joch und lernt von ihm, denn er ist sanft und de - muthsvoll, dann  
 Take his yoke up - on you, and learn of him, for he is meek and low - ly of heart, and

Vello.

Ritorn. Accomp.

fin - det ihr Ruh - für eu - er Herz, für eu - er Herz; nehmt auf euch sein Joch und  
 ye shall find rest, and ye shall find rest un - to your souls, take his yoke up - on you, and

Bassi

Vello. Bassi

lernt von ihm, denn er ist sanft und de - muthsvoll, dann fin - det ihr Ruh - für eu - er Herz, für  
 learn of him, for he is meek and low - ly of heart, and ye shall find rest, and ye shall find rest un -

Ritornell.

eu - er Herz.  
to your souls.

19. CORO.

Matthäus XI. 30.

Allegro. ♩ = 69.

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*

ALTO.

TENORE.

BASSO.

Bassi. (H.)

Organo. Man. (F.)

Ped.

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

Allegro. ♩ = 69.

Cl.  
Fag.  
Cor.

sei - ne Last,  
bur - then is light,

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

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

Solo. *mf*  
Sein Joch ist  
His yoke is

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

Joch ist sanft,  
burthen is light, und leicht sei - ne Last,  
his burthen is light, *mf*

sanft, und leicht, und leicht ist sei - ne Last, ist leicht, und  
light, his burthen, his burthen, his bur - then is light, is light, his

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

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 yoke is  
 sei - ne Last, ist leicht, sein Joch ist sanft  
 bur - then is light, is light, his yoke is ea - - - sy,  
 sei - ne Last, sein Joch ist sanft  
 bur - then is light, his yoke is ea - - - sy,  
 f mf mf mf

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

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

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

sein Joch ist sanft, sein Joch ist sanft, und leicht sei - ne Last, sein  
*his burthen is light, his burthen, his burthen, his burthen is light, his*

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

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

Vello. *sy* Bassi sein Joch ist sanft, und leicht sei-ne Last, und seine Last ist  
 Bassi *mf* *mf* *f* *f*  
 Vello. Bassi *f*

6300

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





Adagio.

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.*

Adagio.

Adagio.

# II. Theil.      Parte II.

Largo. ♩ = 88.

20. CORO.

Johannes I. 29.

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

Clarinetti in B. (M.) *f*

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

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

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

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

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

SOPRANO. *p*  
Sieh, Be-

ALTO. *p*  
Sieh, das ist Got-tes

TENORE. *p*  
Behold the Lamb of

BASSO. *p*

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

Man. *mf*

Organo. (F.) *mf*

Ped. *mf*

Largo. ♩ = 88.

First system of musical notation, including piano accompaniment and vocal lines. The piano part consists of treble and bass staves. The vocal part includes soprano, alto, and tenor/bass staves. Dynamics include *p* and *a 2*.

Second system of musical notation, including piano accompaniment and vocal lines with lyrics. The piano part consists of treble and bass staves. The vocal part includes soprano, alto, and tenor/bass staves. Dynamics include *p*. Lyrics are provided in German and English.

das ist Got - tes Lamm, *hold the Lamb of God,*  
 sieh, das ist Got - tes Lamm, *be - hold the Lamb of God,*  
 Lamm, das der Welt Sün - de *that ta - keth a -*  
 Lamm, Got - tes Lamm, ist Got - tes *God,*  
 Lamm, ist Got - tes Lamm, *God, the Lamb of God,*  
 das der Welt Sün - de *that ta - keth a -*  
 Sieh, *p* *Be -* *hold the Lamb of God, the Lamb of* *Lamm,* *God,* *das der* *that*  
 Sieh, das ist Got - tes *Lamm,* *sieh, das ist Got - tes Lamm, das der*  
*Be - hold the Lamb of God, be - hold the Lamb of God, that*



The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are piano accompaniment (Right and Left Hand), and the bottom two are empty staves.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are as follows:

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

The third system of the musical score consists of six staves, all of which are empty, indicating the end of the musical piece on this page.

*p* *f* *p* *a 2*  
*p* *f* *p* *a 2*  
*p* *f* *p*  
*p* *f* *p*  
*p* *f* *p*  
*p* *f* *p*  
*p* *f* *p*  
*p* *f* *p*

*p* *f* *R*  
 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  
*p* *f* *p*  
 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, the Lamb of God, that ta - keth a -  
*p* *f* *p*  
 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  
*p* *f* *p*  
 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  
*p* *f* *p*

*mf* *mf*

Welt Sün-de trägt, der Welt Sün-de trägt, der Welt Sün-de trägt,  
*sin of the world, the sin of the world, the sin of the world,*

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

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

das der Welt Sünde trägt  
*that ta - keth a - way*

das der  
*that*

*mf*



der Welt Sün - de trägt, der Welt Sün - de trägt, der Welt Sün - de  
 the sin of the world, the sin of the world, the sin of the

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

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

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

First system of musical notation, including vocal lines and piano accompaniment. Dynamic markings include *f* and *tr*.

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

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.

trägt, der Welt Sünde trägt, der Welt Sünde trägt.  
 world, that ta - keth a - way the sin of the world.

—, der Welt Sünde trägt, der Welt Sünde trägt.  
 —, that ta - keth a - way the sin of the world.

Third system of musical notation, including Bassi parts and piano accompaniment. Dynamic markings include *f*, *Vell.*, and *all.*

21. ARIA.

Jesaias LIII. 3.

**Clarineti in B.**  
(M. F.)

**Fagotti.**  
(M. F.)

**Violino I.**  
(H.)

**Violino II.**  
(H.)

**Viola.**  
(H.)

**ALTO.**

**Bassi.**  
(H.)

**Largo.** (♩ = 84.)  
**Ritornell.**

**Accomp.**

*mf*

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

verschmä-het und verachtet,  
des-pi-sed and re-jected,

von  
re-

*pp*

al-len verschmäht,  
ject-ed of men,

ein Mann der Schmer-zen,  
a man of sor-rows,

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

*pp*

6300

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-pised 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*

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.

Qual.  
grief.

*f* *Accomp.*

*un poco p*

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*

*un poco p*

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

*BASSO*

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

*BASSO*

Vello.

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.*

*dimin.* *cresc.*

Ritornell.

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

Accomp.

*mf*

Er ward verschmähet,                      ver-schmähet und ver-achtet,  
He was des-pi-sed,                      des-pi-sed and re-jected,

Basso

Vello.

*fp*                      *mf*

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

*fp*                      *mf*





The first system of the score consists of six staves. The top four staves are for the piano: two for the right hand (treble clef) and two for the left hand (bass clef). The bottom two staves are for the double bass (bass clef). The music is in a key with two flats and a 3/4 time signature. It features a complex texture with many sixteenth and thirty-second notes, including trills (tr) and various ornaments.

Four vocal staves are shown, with lyrics in German and English. The lyrics are: "Wahrlich, wahrlich! er Surely, sure-ly! he hath". The music is marked with a forte (*f*) dynamic. The vocal lines are in a key with two flats and a 3/4 time signature, matching the piano accompaniment.

This section includes parts for the Basso and Bassi. The Basso part is labeled "Basso" and "Vello." and is written in a bass clef. The Bassi part is labeled "Bassi" and is written in a bass clef. There is also a piano accompaniment for this section, consisting of two staves (treble and bass clef). The music is marked with a forte (*f*) dynamic.

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

Musical score for piano accompaniment, including treble and bass staves with various chords and melodic lines.

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 piano accompaniment, including treble and bass staves with various chords and melodic lines.

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,

Stra - fe, uns - re Stra - fe liegt auf ihm, zu  
 tise - ment, the chas - tise - ment of our peace

uns - re Stra - fe, uns - re Stra - fe liegt auf ihm,  
 the chas - tise - ment, the chas - tise - ment of our peace

Stra - fe, uns - re Stra - - - fe liegt auf ihm  
 tise - ment, the chas - tise - - - ment of our peace

uns - re Stra - fe, uns - re Stra - fe liegt auf ihm,  
 the chas - tise - ment, the chas - tise - ment of our peace

Musical score for piano accompaniment, measures 1-4. It features four staves: three treble clefs and one bass clef. Dynamics range from piano (*p*) to forte (*f*).

Vocal staves with lyrics in German. The lyrics are: "un - - - serm Frie - - den. was up - on him."

Basso and Vello parts. The Basso part has lyrics: "zu un - - serm Frie - - den. was up - on him." The Vello part is a single staff with musical notation.

Empty musical staves for piano accompaniment, measures 5-8.



First system of musical notation, including vocal lines and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. Dynamics include *f* and *sf*.

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

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

Second system of musical notation with German and English lyrics. Dynamics include *f*.

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

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

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

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

we are hea - - - - -

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

Third system of musical notation with German and English lyrics. Dynamics include *f*.



let, led, durch sei-ne Wun - den ge - hei - - - - - let, durch sei-ne Wun - den ge - hei - - - - - let, durch sei-ne Wun - den ge - hei - - - - - let, durch sei-ne Wun - den ge - hei - - - - -

and with his stripes we are hea - - - - - and with his stripes we are hea - - - - - and with his stripes we are hea - - - - - and with his stripes we are hea - - - - -

Vello. Tutti.

den ge - hei - - - - - let, durch sei-ne Wun - - den sind wir - - - - - durch

we are hea - - - - - led, and with his stripes we are hea - - - - - we are hea - - - - -

durch sei-ne Wun - den ge - hei - let, durch sei-ne Wun - den ge - hei - - - - -

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

Vello. Tutti. Vello. f Tutti.

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-  
led, sind wir ge-hei-  
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- led, are hea- ge-

*f* *Adagio.*

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

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.

Der Heerde gleich,  
All we like sheep,  
der Heerde gleich, flohn wir zerstreut, zer-streut  
all we like sheep, have gone a - stray

Der Heerde gleich,  
All we like sheep,  
der Heerde gleich,  
all we like sheep,

Der Heerde gleich,  
All we like sheep,  
der Heerde gleich, flohn wir zerstreut, zer-streut  
all we like sheep, have gone a - stray

Der Heerde gleich,  
All we like sheep,  
der Heerde gleich,  
all we like sheep,

Vello.

Allegro moderato. (♩ = 92.)

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part consists of four staves: two treble clefs and two bass clefs. The vocal part consists of two staves: a soprano line and a bass line. The music is in a minor key and 4/4 time. The piano accompaniment is dense and rhythmic, with many sixteenth and thirty-second notes. The vocal lines are sparse, with long rests.

Musical score for the second system, including vocal lyrics and piano accompaniment. The piano part consists of four staves: two treble clefs and two bass clefs. The vocal part consists of four staves: two soprano lines and two bass lines. The lyrics are in German and English. The piano accompaniment continues with dense, rhythmic patterns.

—, 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

Tutti.

Musical score for the third system, featuring piano accompaniment and vocal lines. The piano part consists of four staves: two treble clefs and two bass clefs. The vocal part consists of two staves: a soprano line and a bass line. The music is in a minor key and 4/4 time. The piano accompaniment is dense and rhythmic, with many sixteenth and thirty-second notes. The vocal lines are sparse, with long rests.



2

der Heer-de gleich,  
all we like sheep,  
Weg, der Heer-de gleich,  
way, all we like sheep,  
—, der Heer-de gleich,  
—, all we like sheep,  
der Heer-de gleich,  
all we like sheep,

flohn wir zerstreut, zer-  
have gone a - stray  
streut  
stret

flohn wir zerstreut, zer-  
have gone a - stray  
stret

*a 2*  
*f* *a 2*  
*f*

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

ten Jeder sei - nen eig' - nen Weg,  
 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



seinen eig'nen Weg, der Heer.de gleich flohn wir zerstreut—,  
*one to his own way, all we like sheep have gone a-stray—,*

seinen eig'nen Weg, der Heer.de gleich flohn wir zerstreut,  
*one to his own way, all we like sheep have gone a-stray—,*

Jeder seinen eig'nen Weg, der Heer.de gleich flohn  
*ev'ry one to his own way, all we like sheep have*

Jeder seinen eig'nen Weg, der Heer.de gleich  
*ev'ry one to his own way, all we like sheep*

*f* *a 2*  
*f* *a 2*

flohn wir zerstreut \_\_\_\_\_,  
 have gone a-stray \_\_\_\_\_,  
 wir zerstreut \_\_\_\_\_,  
 gone a-stray \_\_\_\_\_,  
 flohn wir zerstreut \_\_\_\_\_,  
 have gone a-stray \_\_\_\_\_,  
 denn wir wall-ten \_\_\_\_\_, Jeder  
 we have tur-ned \_\_\_\_\_, ev'ry  
 denn wir wall-ten \_\_\_\_\_,  
 we have tur-ned \_\_\_\_\_,  
 denn wir \_\_\_\_\_,  
 we have \_\_\_\_\_

The musical score consists of several staves. The top section includes a vocal line with lyrics in German and English, and a piano accompaniment. The lyrics are: "denn wir wallten, 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 Jeder seinen eig'nen Weg, we have turned ev'ry one to his own way, denn wir wallten, denn wir wallten Jeder seinen eig'nen Weg, we have turned, we have turned 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." The bottom section shows empty staves for additional instruments.

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

Heerde gleich,  
*we like sheep,*

der Heerde gleich  
*all we like sheep*

flohn wir zer-streut  
*have gone a - stray*

Heerde gleich,  
*we like sheep,*

der Heerde gleich  
*all we like sheep*

flohn wir zer-streut  
*have gone a - stray*

Heerde gleich,  
*we like sheep,*

der Heerde gleich flohn wir zer-streut  
*all we like sheep have gone a - stray*

Heerde gleich,  
*we like sheep,*

der Heerde gleich flohn wir zerstreut  
*all we like sheep have gone a - stray*



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,*  
 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,*





Adagio.

*mf*

*mf*

*mf*

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

*mf*

Adagio.

*mf* *dimin.*

*mf* *dimin.*

*mf* *dimin.*

*mf* *dimin.*

*mf* *dimin.*

*mf* *dimin.*

*mf* *dimin.*

*mf* *dimin.*

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.

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.

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.

\_\_\_\_\_, der Ew'ge warf auf ihn un-ser al-ler Mis-se that.  
 \_\_\_\_\_, the Lord hath laid on him the i-ni-quity of us all.

*dimin.*

*dimin.*

25. RECITATIVO.

Larghetto. (♩ = 76.)

Psalm XXII. 7.

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

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

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

SOPRANO.

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*

*f* *f* *f*

*f* *f* *f*

spot - ten ihn frech, und schüt - teln'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 ihm, 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 ihm, hat er Ge-fall'n an  
 He trust-ed in God that he would de-li-ver him, let him de-li-ver him, if he delight in  
 fall'n an ihm, hat er Ge-fall'n, hat er Ge-fall'n an ihm, der ret-te ihm, hat er Ge-fall'n, hat er Ge-fall'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

Basso  
 Vello.

*f*

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;  
 him, if he delight in him; Vello.

*f*

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.

*f*

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

ihm, und der er-ret-te ihn, hat er Ge-fall'n an ihm;  
 him, 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.

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-

und der erret - te ihn: er trau - e - te Gott, der hel - fe ihm nun aus, und der erret - te ihn,  
*let him de - li - ver him; he trust - ed in God that he would de - li - ver him, let him deliver him,*

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

fall'n an ihm: er trau - e - te Gott, der hel - fe ihm aus, und der er - rette ihn, hat er Ge - fall'n an  
*light in him; he trust - ed in God, he trusted in God, let him de - li - ver him, if he de - light in*

fall'n an ihm: *light in him;* Vello.

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

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

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

und der er - rette - te ihn, und der er - rette - te ihn, Vello.  
*let him de - li - ver him, let him de - li - ver him, let him de - li - ver him,*

TUTTI

fall'n an ihm, und der er-ret-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 er-  
*if he de-light in him, let him de-*

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

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

**TUTTI.** Vello.

und der er-ret-te ihn, und der er-ret-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 er-ret-te ihn, und der er-ret-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  
*trust-ed in God, that he would de-li-ver him*

**TUTTI.**





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

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

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

Adagio.

ihm, hat er Ge-fall'n an ihm,und der er-ret-te ihm, 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.*

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

ihm, hat er Ge-fall'n an ihm,und der,und der er-ret-te ihm, 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.*

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

Adagio.

Adagio.

## 27. RECITATIVO.

Largo.

Psalm LXIX. 20.

Violino I. (H.) *p*

Violino II. (H.) *p*

Viola. (H.) *p*

SOPRANO.

Bassi. (H.) *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*

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.

Largo.  $\text{♩} = 76.$

Clarinetti in A.  
(F.)

Fagotti.  
(F.)

Violino I.  
(H.)

Violino II.  
(H.)

Viola.  
(H.)

SOPRANO.

Bassi.  
(H.)

*pp*  
*pp*  
*p*  
*p*  
*p*  
*p*

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.

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

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

*pp*  
*pp*  
*f*  
*f*  
*f*  
*p*  
*f*  
*p*

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.

29. RECITATIVO.

Jesaias LIII. 8.

Violino I. (H.) *p* *mf*

Violino II. (H.) *p* *mf*

Viola. (H.) *p* *mf*

SOPRANO. *mf*  
 Er ist dahin aus dem Lan-der 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.*

Bassi. (H.) *p* *mf*

30. ARIA.

Andante Larghetto. ♩ = 60.  
 Ritornell.

Psalm XVI. 10.  
 Accom.

Flauto. (M-F)

Clarineti in A. (F) *p* *cresc.*

Fagotti. (F) *p* *cresc.*

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

Violino II. (M-F) *p* *cresc.* *tr*

Viola. (M-F) *p* *cresc.*

SOPRANO. *mf*  
 Doch  
 But

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

Andante Larghetto. ♩ = 60.

parnement.

du liessst ihn im Gra-be nicht, doch du liessst ihn im Grabe nicht, du liess't nicht zu, dass dein  
 thoudidst not leave his soul in hell, but thoudidst 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.

du liessst ihn im Gra-be nicht, du liessst ihn im Gra-be nicht, im Gra-be nicht; du liessst 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

Hei - li-ger Ver-wesung sä-he, du liess't nicht zu, doch du liess't 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

6300



*cresc.*

we-sung sä-he,                      du liess't nicht zu, du liess't nicht zu, dass dein Hei-li-ger, dein Hei-li-ger Ver-  
 see car-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.



The first system of the musical score consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The first four measures show intricate rhythmic patterns with many sixteenth and thirty-second notes. The fifth measure has a dynamic marking of *p* (piano). The sixth and seventh measures continue the rhythmic complexity.

The second system of the musical score includes vocal lines and piano accompaniment. It consists of seven staves. The first two staves are vocal lines in treble clef, and the bottom three are piano accompaniment in bass clef. The lyrics are in German and English. The dynamic marking *mf* (mezzo-forte) is present. The system concludes with the instruction *Tutti.*

öffnet euch weit, ihr Tho - re der Welt, dass der Kö - nig der Eh - ren ein - zie - he!  
*be ye lift up, ye e-verlasting doors, and the King of glory shall come in.*  
 öffnet euch weit, ihr Tho - re der Welt, dass der König der Eh - ren ein - zie - he!  
*Who is the King of glory?*  
*Tutti.*

The third system of the musical score consists of three staves, primarily piano accompaniment in bass clef. The music continues with rhythmic patterns similar to the first system.

*mf*

Der Herr stark und mächtig, der  
*The Lord strong and mighty, the*  
 Der Herr stark und mächtig, der  
 wer ist der König, der Kü - 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?*

*Vello.*

Herr stark und mächtig, stark und mächtig im Strei-te.  
 Lord strong and mighty, the Lord migh-ty 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.

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 e - 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

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—  
 Kö - nig der Eh-ren ein - zie - he!

ist der Kö-nig der Eh-ren? Gott Ze - ba - oth, Er

is the King of glory? the Lord of hosts. He

ist der Kö-nig der Eh-ren? Gott Ze - ba - oth, Er

The Lord of hosts, the Lord of hosts. He

Gott Ze - ba - oth, Gott Ze - ba - oth. Er

Vello. Tutti.





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, Gott Ze-ba-oth, er  
*is the King of glo-ry, he is the King of glo-ry, the Lord of hosts. he*

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

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

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.

*a 2*

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

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, Gott Ze - ba - oth, er ist der König der Eh -  
 - - - - - ry, 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 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 five staves are for piano accompaniment, including a bass line and several chordal parts. 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: "ist der K<sup>ü</sup>-nig der Eh - - - ren, er / is the King of glo - - - ry, he". The lyrics are distributed across four vocal staves (treble and bass clefs). The piano accompaniment continues in the bottom two staves of this system.

The bottom of the page features two empty grand staff systems (treble and bass clefs) for piano accompaniment, which are currently blank.

ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren, Gott Ze - ba - oth,  
*the Lord of hosts,*

*is the King of glo-ry, he is the King of glo-ry, the Lord of*

ist der Kö-nig der Eh-ren, er ist der Kö-nig der Eh-ren, Gott Ze - ba-

*is the King of glo-ry, he is the King of glo-ry, the Lord of*

6300

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English, and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system shows the piano accompaniment for the first two systems. The fourth system shows the piano accompaniment for the third system. The fifth system shows the piano accompaniment for the fourth system.

**Vocal Lyrics:**

|                                      |                                       |   |  |
|--------------------------------------|---------------------------------------|---|--|
| Gott Ze-baoth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth, er<br>the Lord of hosts, he | ist der König der Eh - - -<br>is the King of glo - - - |
| the Lord of hosts,                   | the Lord of hosts,                    | the Lord of hosts,                          | er ist der<br>he is the                                |
| oth, Gott Ze-ba-oth,                 | Gott Ze-ba-oth,                       | Gott Ze-ba-oth,                             | er ist der<br>he is the                                |
| hosts, the Lord of hosts,            | the Lord of hosts,                    | the Lord of hosts,                          | er ist der Kö-nig der<br>he is the King of             |

ren, er ist der Kö-nig der Ehren, er  
 ry, er ist der Kö-nig der Ehren, er

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

Kö-nig der Eh - - - ren, der Eh - ren, er ist der Kö-nig der Eh-ren, er  
 King of glo - - - ry, of glo - ry, er ist der Kö-nig der Eh-ren, er

Eh - - - ren, he is the King of glo-ry, he  
 glo - - - ry, he is the King of glo-ry, he



Musical score for the first system, featuring piano accompaniment with multiple staves. The music is in a minor key and includes various rhythmic patterns and dynamics.

|                           |                                       |                                       |                                       |
|---------------------------|---------------------------------------|---------------------------------------|---------------------------------------|
| ist der Kö-nig der Ehren, | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>the Lord of hosts, |
| is the King of glory,     | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>er he              |
| ist der Kö-nig der Ehren, | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>er he              |
| is the King of glory,     | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>the Lord of hosts, | Gott Ze-ba-oth,<br>the Lord of hosts, |

Vello. Tutti

Musical score for the second system, featuring piano accompaniment with multiple staves. The music continues with similar rhythmic and melodic motifs.

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

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

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

oth, er ist der König der Eh - ren, the King of  
 hosts, he is the King of glo - ry,

Eh - ren, er ist der Kö-nig der Ehren, 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 Ehren, 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.

*p*

33. CORO.

Allegro. ♩ = 88.

Hebräer I. 6.

Clarineti 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

Allegro. ♩ = 88.

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 - ship  
 Herrn, lob - singt dem e - wigen Sohn, lob - sin - get.  
 him, 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  
 - 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, lobsingt dem e -  
 ship 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

lobsingt 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.  
Ritornell.

Psalm LXVIII. 18.

Clarinetti in B.  
(F)

Fagotti.  
(F)

Violino I.  
(H)

Violino II.  
(F)

Viola.  
(F)

BASSO.

Bassi.  
(H)

Allegro. ♩ = 92.

Accompagnement.

The accompaniment section consists of several staves. The top two staves are for the piano, with dynamics ranging from *p* to *f*. The middle two staves are for the violin and viola, with dynamics ranging from *f* to *p*. The bottom two staves are for the bass, with dynamics ranging from *f* to *p*. The music is in 3/4 time and features a variety of rhythmic patterns and articulations, including trills and slurs.

Du fuhrest in die Höh. du fuhrest in die Höh. hast ge-  
Thou art gone up on high, thou art gone up on high. thou hast



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*

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

Ritornell. Accompagnement.

stets wohn' bei ih-nen. Du fuhrst in die Höh, du fuhrst in die  
*might dwell a-mong them. Thou art gone up on high, thou art gone up on*

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* Basso  
Vello.

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 wohn' 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.

wohn' bei ih-nen, dass Gott der  
 dwell a-mong them, that the Lord

*p*

*p*

*p*

*p*

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

Ritornell.

*f*

*f*

*f*

*f*

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

*f*

*f*

*f*

*f*

35. CORO.

Andante Allegro. ♩ = 72.

Psalm LXVIII. 11.

Oboi. (H.) *f*

Corni in B. (M.) *f*

Fagotti. (M.) *f*

Violino I. (H.) *f*

Violino II. (H.) *f*

Viola. (H.) *f*

SOPRANO. *f*  
 Gross war die Men - ge der Bo - ten Got - tes, gross war die Men -  
 Great was the com - pa - ny of the preachers, great was the com -

ALTO. *f*  
 Gross war die Men - ge der Bo - ten Got - tes, gross war die Menge der Bo - ten  
 Great was the com - pa - ny of the preachers, great was the com - pa - ny, the

TENORE. *f*  
 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

BASSO. *f*  
 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 -

Bassi. (H.) *f*

Man.

Organo. (F.)

Ped.

Andante Allegro. ♩ = 72.

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

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

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

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



- 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



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

Men - ge, gross die Men - ge, gross die Men - ge, gross die  
*com - pa - ny, the com - pa - ny, the com - pa - ny, the*

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

Men - ge, gross die Men - ge, gross die Men -  
*com - pa - ny, the com - pa - ny, the com -*

gross war die Men - - - - - geder 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*

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.*

## 36. ARIA.

Jesaias LII. 7; Römer X. 15.

**Larghetto.**  $\text{♩} = 104.$   
Ritornell.

Flauto. (M.) *p*

Clarineti in B. (F.) *p*

Fagotto I. (M.)  
" " II. (F.)

Violino I. (H.) *p*

Violino II. (F.) *p*

Viola. (M.) *p*

SOPRANO.

Basso

Bassi. (H.) *p*

Accompagnement.

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

Wie  
How

Vello

lieb-lich ist der BotenSchritt, sie kündgen Frieden uns an, der Bo-tendes FriedensSchritt, wie lieb-lich ist der BotenSchritt, sie  
beautiful are the feet of them that preach the gospel of peace, how beau-ti-ful are the feet. how beauti-ful are the feet of them that

kündgen Frieden uns an. *Wie lieblich ist der BotenSchritt, sie kündgen Frieden uns an; sie*  
*preach the gospel of peace. How beautiful are the feet of them that preach the gospel of peace, and*

bringen Botschaft Zion, sie brin-gen Botschaft Zi - on vom Heil, das e - wig ist, sie brin-gen Botschaft Zi - on, vom  
*bring glad ti - dings, and bring glad ti - dings glad ti - dings of good things, and bring glad ti - dings, 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.*

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.

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*

ALTO.

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*

TENORE.

Ihr Schall gehet aus, ihr Schall gehet aus in jedes  
*Their sound is gone out, their sound is gone out in-to all*

BASSO.

Ihr Schall gehet aus —, ihr Schall gehet aus in jedes  
*Their sound is gone out —, their sound, is gone out in-to all*

Bassi.

Man.

Organo: (F.)

Ped.

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

Land,  
lands,  
und ihr Wort an al-le Enden der Welt  
and their words unto the ends of the world

Vello. Tutti

Musical score for the first system, featuring four staves with various rhythmic patterns and melodic lines.

— an al - le En - den der Welt —, an al - le En - den der  
 — un - to the ends of the world —, unto the ends of the

und ihr Wort an al - le En - den der Welt —, an al - le En - den der  
 and their words unto the ends of the world —, un - to the ends of the

— an al - le En - den der Welt, an al - le En - den der  
 — un - to the ends of the world, unto the ends of the world —, of the

Wort an al - le En - den 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

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



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 *world*, an al - le En-den der Welt.  
*un-to the ends of the world.*

Wort an al - le En-den der Welt *words un-to the ends of the world*, an al - le En-den der Welt.  
*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 *words un-to the ends of the world*, an al - le Enden, an al - le En - den der Welt.  
*un-to the ends, un-to the ends of the world.*



The first system of the musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are in various clefs, including soprano, alto, and tenor. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols throughout the system.

The second system of the musical score includes vocal lines and piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are in various clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols throughout the system. The lyrics are: "Wa - - rum ent - Why do the".

Accomp.  
tr.  
p  
f  
p  
p

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*

Zor - ne? und wa - rum halten die Völ -  
ge - ther? why do the people i - - ma - - -

*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

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line includes the lyrics:

rum hal - - ten Völ - ker, die Völ - ker stol - zen  
 why do the people i - - - ma - gine a vain

Musical score for the second system, including piano accompaniment and a vocal line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal line includes the lyrics:

Rath?  
 thing?

Fine. Accomp.

Fine.

*p*

*f*

Die Kö - ni - ge leh - nen sich  
The Kings of the earth rise

*p*

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

*mf*

Herrn - und den Ge - salb - ten.  
Lord and his an - oint ed.

## 39. CORO.

Psalm II. 3.

Larghetto e staccato. ♩ = 92.

Clarinetti in C.  
(F.)Fagotti.  
(F.)Violino I.  
(H.)Violino II.  
(H.)Viola.  
(H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi.

Man.

Organo:  
(F.)

Ped.

Auf, zer-rei-sset ih-re Ban-de, auf, zer-reisst!  
 Let us break their bonds a-sun-der, let us break!

Auf, zer-rei-sset ih-re Ban-de, auf, zer-  
 Let us break their bonds a-sun-der, let us

Auf, zerrei-sset ih-re Ban-de, 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

Auf, zerrei-sset ih-re Ban-de, auf, zerreisset  
 Let us break their bonds a-sunder, let us, let us

Vello.

Larghetto e staccato. ♩ = 92.

auf, zer-rei-sset ih-re Ban-de!  
*let us break their bonds a-sun-der!*

reißt!  
*break!*

auf, zer-rei-sset ih-re Ban-de, auf, zer-reißt, zer-rei-sset ih-re Ban-de!  
*let us break their bonds a-sunder, let us break their bonds a-sun-der!*

reißt! auf, zer-rei-sset ih-re Ban-de!  
*break! let us break their bonds a-sun-der!*

auf, zerreißt!  
*break their bonds!*

auf, zerrei-sset ih-re Ban-de, ih-re Bande, auf, zer-rei-sset ih-re Ban-de!  
*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 euch,  
*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 euch,  
*and cast a-way their yokes from*

Vello.

ab *way* dies Joch von euch, und schüt - telt ab dies Joch von  
*their yokes from us. and cast a - way their yokes from*

euch, dies Joch von euch, dies Joch von euch, und schüttelt ab, und schüttelt ab dies Joch von  
*us, and cast a - way their yokes from us, and cast a - way, and cast a - way their yokes from*

euch, dies Joch von euch, dies Joch von euch, und schüttelt ab, und schüttelt ab dies Joch von  
*us. and cast a - way their yokes from us. and cast a - way, and cast a - way their yokes from*

und schüt - telt ab  
*and cast a way*

euch, und schüt - telt ab dies Joch von euch! Auf, zerrei - sst, zer - reisst, auf, zerrei - sst, zer - reisst!  
*us, and cast a - way their yokes from us! Let us break their bonds, let us break their bonds!*

euch, und schüt - telt ab dies Joch von euch! Auf, zerrei - sset ih - re Bande, auf, zerrei - sst zer -  
*us, and cast a - way their yokes from us! Let us break their bonds a - sunder, let us break their*

euch, und schüt - telt ab dies Joch von euch! Auf zerrei - sst zerrei - sst!  
*us, and cast a - way their yokes from us! Let us break their bonds!*

und schüt - telt ab dies Joch von euch! Auf, zerrei - sset ih - re  
*and cast a - way their yokes from us! Let us break their bonds a -*

Vello.



Ban-de! *sunder!* schüt-telt ab *and cast a - way* dies Joch von *their yokes from*

Ban-de! *sunder!* und schüttelt ab *and cast a - way* und schüttelt ab *and cast a - way*

Ban-de! *sunder!* Vello. und schüt - telt ab *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 - sset 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 - sset 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 -*

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-reisst, 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!*

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!*



40. RECITATIVO.

Psalm II. 4.

Violino I. (F.) *p* *f*

Violino II. (F.) *p* *f*

Viola. (F.) *p* *f*

TENORE. *p* *f*

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

A-ber der im Himmel wohnet, 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-ri-sion.*

Andante con moto. ♩ = 100. 41. ARIA.

Psalm II. 9.

Ritornell.

Flauto. (M.) *f*

Clarineti in C. (M. F.) *f*

Fagotti. (M. F.) *f*

Violino I. (H.) *f*

Violino II. (H.) *f*

Viola. (M. F.) *f*

TENORE.

Bassi. (H.) *f*

Accompagnement.

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

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.

- pfers Ge - fä - sse;  
 - ter's vessel;

du zerschlägst sie,  
 thou shalt break them,

du zer - schlägst sie mit dem Ei - sen-scepter,  
 thou shalt break them with a rod of i-ron,

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

du zer-brichst sie zu Scherben wie des Tö - - - - - pfers Ge - fü - sse, du zer-  
 thou shalt dash them in pieces like a pot - - - - - ter's vessel, thou shalt

*p* *cresc.*

*p* *cresc.* *p*

brichst sie zu Scherben wie des Tö - - - - - pfers Ge - fü - sse, wie des Tö - pfers Ge - fü - sse,  
 dash them in pieces like a pot - - - - - ter's vessel, like a pot - ter's vessel,

*p*

## Ritornell.

du zer - bichst sie zu Scherben wie des Tö - - - pfers Ge - fä - sse...  
 thou shalt dash them in pieces like a pot - - - ters vessel!

*p* *f* *a 2* *f* *p* *f* *f* *f*

*a 2* *tr* *a 2* *tr* *tr*

## 42. CORO.

Allegro. ♩ = 88.

Offenbarung XIX 6. XI. 15. XIX. 16.

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.)

Man.

Organo. (F.)

Ped.

Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -  
*f.* Hal - le - lu - jah, Hal - le - lu - jah, Halle -  
*f.* Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -  
*f.* Hal - le - lu - jah, Hal - le - lu - jah, Halle -  
*f.* Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -  
*f.* Hal - le - lu - jah, Hal - le - lu - jah, Halle -  
*f.* Hal - le - lu - ja, Hal - le - lu - ja, Hal - le -  
*f.* Hal - le - lu - jah, Hal - le - lu - jah, Halle -

Allegro. ♩ = 88.

6300







The first system of the score consists of eight staves. The top four staves are for instruments: the first is a treble clef with a key signature of two sharps (F# and C#); the second is a treble clef with a key signature of two sharps; the third is a treble clef with a key signature of two sharps; and the fourth is a bass clef with a key signature of two sharps. The bottom four staves are for voices: the fifth is a treble clef with a key signature of two sharps; the sixth is a treble clef with a key signature of two sharps; the seventh is a bass clef with a key signature of two sharps; and the eighth is a bass clef with a key signature of two sharps. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

The second system of the score contains vocal parts with lyrics. The lyrics are written in German and English. The German lyrics are: "lu - ja, Hal - le - lu - ja! lu - jah, Hal - le - lu - jah! Denn Gott der Herr re - gie - ret all - mäch - tig! Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!" The English lyrics are: "lu - ja, Hal - le - lu - ja! lu - jah, Hal - le - lu - jah! For the Lord God om - ni - po - tent reign - eth! Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah!" The lyrics are arranged across four staves, with the first two staves for the soprano and alto parts, and the last two staves for the tenor and bass parts.

The third system of the score is the piano accompaniment. It consists of two staves: a treble clef with a key signature of two sharps and a bass clef with a key signature of two sharps. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A dynamic marking of *f* (forte) is present in the first measure of the bass line.

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-ja!  
 TUTTI.

Vello.

lu-ja, Halle-luja, 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, Halle-lujah, Halle-lujah, Halle-lujah.

Halle-lu-ja, Hal-le-lu-ja, Halle-lu-ja, Hal-le-lu-ja, Halle-lu-ja, Halle-luja, Halle-luja!  
 Halle-lujah, Hal-le-lu-jah, Halle-lu-jah, Hal-le-lu-jah, Halle-lujah, Halle-lujah, Halle-lujah!

Denn Gott der Herr re-gie-ret all-mäch-tig! Halle-luja, Halle-luja, Halle-luja!  
 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-luja, Halle-luja,  
 For the Lord God om-ni-po-tent reign-eth! Halle-lujah, Halle-lujah,

*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

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-ja!  
 Halle-lu-jah, Halle-lu-jah, Halle-lujah, Halle-lujah, Hal-le-lu-jah, Hal-le-lu-jah, Halle-lu-jah!

*f*

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

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

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

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

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.  
*Christ, and of his Christ.*

Herrn und sei-nes Christ. Und er re - giert von nun an auf e - wig,  
*Christ, and of his Christ. And he shall reign for e - ver and e - ver.* von nun an auf e - wig, und er re -  
*Christ, and of his Christ. And he shall reign for e - ver and e - ver.* for e - ver and e - ver, and he shall

Und er re - giert von nun an auf e - wig,  
*And he shall reign for e - ver and e - ver.*



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!



Musical score for instruments including strings, woodwinds, and brass. The score is written in G major and 4/4 time. It features a variety of rhythmic patterns and melodic lines across multiple staves.

|   |   |  |
|---|---|--|
| <p>Gott<br/>Lords</p>                   | <p>Herr der<br/>King of</p>   | <p>Herrn<br/>Kings</p>   |
| <p>Gott<br/>Lords</p>                   | <p>von nun an auf<br/>for e-ver and</p>                                     | <p>von nun an auf<br/>for e-ver and</p>                        |
| <p>von nun an auf<br/>for e-ver and</p> | <p>ewig, Halle-lu-ja, Halle-lu-ja,<br/>e-ver, Halle-lujah, Halle-lujah,</p> | <p>ewig, Halle-lu-ja, Halle-<br/>ever, Halle-lujah, Halle-</p> |
| <p>von nun an auf<br/>for e-ver and</p> | <p>ewig, Halle-lu-ja, Halle-lu-ja,<br/>e-ver, Halle-lujah, Halle-lujah,</p> | <p>von nun an auf<br/>for e-ver and</p>                        |
| <p>von nun an auf<br/>for e-ver and</p> | <p>ewig, Halle-lu-ja, Halle-lu-ja,<br/>e-ver, Halle-lujah, Halle-lujah,</p> | <p>ewig, Halle-lu-ja, Halle-<br/>ever, Halle-lujah, Halle-</p> |

Musical score for piano accompaniment, consisting of two staves (treble and bass clef) in G major and 4/4 time. The piano part provides harmonic support for the vocal lines.

—, der Göt-ter Gott, Herr der Herrn  
 —, and Lord of Lords, King of Kings

lu-ja! von nun an auf e-wig, Hal-le-lu-ja, Hal-le-lu-ja!  
 lu-jah! for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah! von nun an auf  
 for e-ver and

lu-ja! von nun an auf e-wig, Hal-le-lu-ja, Hal-le-lu-ja!  
 lu-jah! for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah! von nun an auf  
 for e-ver and

lu-ja! von nun an auf e-wig, Hal-le-lu-ja, Hal-le-lu-ja!  
 lu-jah! for e-ver and e-ver, Halle-lu-jah, Halle-lu-jah! von nun an auf  
 for e-ver and

|   |                              |  |   |   |
|---|------------------------------|--|---|---|
|   | der Göt - ter<br>and Lord of | Gott<br>Lords                              | der Göt - ter<br>and Lord of  | Gott: und er re - giert.<br>Lords; and he shall reign,  |
| ewig, Halle - lu - ja, Halle - lu - ja!<br>e - ver, Halle - lu - jah, Halle - lu - jah! | Herr der<br>King of          | Herrn, der Göt - ter<br>Kings, and Lord of | Gott:<br>Lords;   | und er re -<br>and he shall                             |
| ewig, Halle - lu - ja, Halle - lu - ja!<br>e - ver, Halle - lu - jah, Halle - lu - jah! | Herr der<br>King of          | Herrn, der Göt - ter<br>Kings, and Lord of | Gott:<br>Lords;   | und er re - giert auf e -<br>and he shall reign for e - |
| ewig, Halle - lu - ja, Halle - lu - ja!<br>e - ver, Halle - lu - jah, Halle - lu - jah! | Herr der<br>King of          | Herrn, der Göt - ter<br>Kings, and Lord of | Gott: und er re - giert von nun an auf<br>Lords; and he shall reign for e - ver and |   |

Musical score for the first system, featuring vocal staves with 'a 2' markings and piano accompaniment.

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.

Empty musical staves for piano accompaniment at the bottom of the page.

The musical score consists of several systems. The first system is a piano introduction with multiple staves. The second system is the vocal entry, with lyrics in German and English. The lyrics are:

*e-wig, Halle-lu-ja, Halle-lu-ja, und er re-giert von nun an auf e-wig, auf e-*  
*e-ver, 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 eight staves. The top six staves are for piano accompaniment, including two treble clefs and two bass clefs. The seventh staff is for harpsichord, and the eighth staff is for a lower bass instrument. The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a steady accompaniment with chords and moving lines, while the harpsichord and lower bass parts provide rhythmic and harmonic support.

The second system of the musical score is a vocal score for three voices: Soprano (S), Alto (A), and Bass (B). Each voice part has a corresponding line of lyrics in German and English. The lyrics are:
   
Soprano: wig, Herr der Herrn, der Göt - ter Gott, Herr der Herrn, der Göt - ter
   
Alto: ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
   
Bass: wig, Herr der Herrn, der Göt - ter Gott, Herr der Herrn, der Göt - ter
   
Bass: ver, King of Kings, and Lord of Lords, King of Kings, and Lord of
   
The vocal lines are written in a standard staff with a treble clef for Soprano and Alto, and a bass clef for Bass. The lyrics are aligned with the notes, and the music continues with a similar accompaniment as the first system.

The third system of the musical score consists of three staves for piano accompaniment, including two treble clefs and one bass clef. The music continues with the same piano accompaniment as the first system, providing a consistent harmonic and rhythmic background for the vocal parts.

*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 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 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*

Adagio.

The first system of the musical score consists of seven staves. From top to bottom, they are: Violin I, Violin II, Violin III, Viola, Violoncello (Cello), Contrabasso (Double Bass), and Piano. The music is in G major and 4/4 time, marked 'Adagio'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system is a vocal score with four parts: Soprano, Alto, Tenor, and Bass. Each part has a vocal line and corresponding lyrics. The lyrics are: "Gott, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja!" and "Lord's, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah!". The vocal lines are in G major and 4/4 time, with a melodic line that rises and then descends.

The third system continues the piano accompaniment from the first system, with the same seven staves: Violin I, Violin II, Violin III, Viola, Violoncello, Contrabasso, and Piano. The music remains in G major and 4/4 time, marked 'Adagio'. The piano part continues with its characteristic eighth-note accompaniment.

Adagio



# Dritter Theil.

# Parte III.

## 43. ARIA.

Larghetto. (♩ = 72.)  
Ritornell.

Hieb XIX. 25. 26:  
1. Corinther XV. 20.

Flauto. (M.-F.)

Clarinetto in A. (M.-F.)

Fagotto. (M.-F.)

Violino I. (H.)

Violino II. (M.-F.)

Viola. (M.-F.)

SOPRANO.

Bassi. (H.)

Detailed description: This system contains the first eight staves of the musical score. The woodwinds (Flute, Clarinet in A, Bassoon) and strings (Violin I, Violin II, Viola, Bass) are marked with dynamics such as *mf* and *p*. The vocal parts (Soprano and Bass) are shown as empty staves. Trills (tr) are indicated above several notes in the woodwind and string parts.

Accompagnement.

Detailed description: This section contains the accompaniment for the aria. It features six staves of woodwinds and strings, and a vocal line with lyrics. The woodwinds and strings are marked with *cresc.* and *f*. The vocal line includes the lyrics "Ich weiss, dass mein Er-" and "I know that my Re-". Dynamics include *f*, *p*, and *mf*. Trills (tr) and triplets (3) are present in the woodwind parts.



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 \_\_\_\_\_

\_\_\_\_\_, dass mein Er-lö - ser le-bet, dass er mich einst, mich einst auf-er - we - - - cket am letz - ten Tag \_\_\_\_\_  
 \_\_\_\_\_ that my Re-deem - er liv-eth, and that he shall stand at the lat - - - ter day up-on the earth \_\_\_\_\_

## Ritornell.

Musical score for Ritornell, featuring multiple staves with dynamic markings (*f*, *p*, *cresc.*) and trills (*tr*). The score includes a vocal line with lyrics:

\_\_\_\_\_, am letz-ten Tag.  
 \_\_\_\_\_, up-on the earth.

## Accompagnement.

Musical score for Accompaniment, featuring multiple staves with dynamic markings (*f*, *p*, *mf*) and trills (*tr*). The score includes a vocal line with lyrics:

Und ob-gleich mein Leib ver-weset,  
 And tho' worms de-stry this body,  
 wird dies mein Au-ge Gott doch sehn, wird  
 yet in my flesh shall I see God, yet

## Ritornell.

## Accompagnement.

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;

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.

*resc.*  
*p*  
*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*

dem 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. Accompagnement.

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.

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

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



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.

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.

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.)

Clarineti 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.*





Accompagnement.

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

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.





## Accompagnement.

Demm dies Ver-wes-liche muss an-ziehn Un-ver-  
 For this cor-rup-tible must put on in-cor-

wesliches, demm 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-zieh'n, muss an-zieh'n Un-ver-wesliches,

und dies Sterbliche muss an-zieh'n die Un-

—, must put on, must put on in-cor-ruption,

and this mor-tal must put on immor-

mf p

cre - scen - do -

cre - scen - do -

cre - scen - do -

cre - scen - do -

cre - scen - do -

sterb  
li-

lichkeit, und dies Sterbliche  
li-ty, and this mor-tal

cre - scen - do -

cre - scen - do -





er - steh un - ver - weslich; doch wir werden ver - wan - delt, wir  
 and we shall be changed, and we shall be chang'd

Adagio. *a tempo*  
 Ritornell.

werden ver - wan - delt, ver - wan - delt.  
 and we shall be chang'd, we shall be chang'd.

Adagio. *a tempo*

## 47. RECITATIVO.

1. Corinther XV. 54.

Violino I. (F) *p* *mf*

Violino II. (F) *p* *mf*

Viola. (F) *mf*

ALTO. *f*

Bassi *p* *mf*

Dann wird er erfüllt 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.*

## 48. DUETTO.

Andante. ♩ = 108.

1. Corinther XV. 55. 56.

Viola I. (M-F) *p* *f* *tr*

Viola II. (M-F) *p* *f* *tr*

ALTO. *f*

TENORE. *f*

Violoncello. *p*

Basso. (H) *p*

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*

*cresc.*

*cresc.*

*cresc.*

o Grab, o Grab, wo ist dein Sieg, o Grab, wo ist dein Sieg,  
*o death, o death, where is thy sting, o death, where is thy sting,*

Sta-chel, wo, wo ist dein Sta-chel, wo, o Tod, wo ist dein Sta-chel, wo, wo ist dein  
*vic-to-ry, where is thy vic-to-ry, o grave, 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? C*

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.

1. Corinther XV. 57.

Andante. ♩ = 72.

Clarineti in B.  
(M.)

Fagotti.  
(M.)

Corni in Es.  
(M.)

Violino I.  
(H.)

Violino II.  
(H.)

Viola.  
(H.)

SOPRANO.

ALTO.

TENORE.

BASSO.

Bassi.  
(H.)

Man.

Organo.  
(F)

Ped.

Drum Dank, drum Dank, Dank, Dank sei dir Gott, drum Dank, drum Dank, Dank sei dir  
But thanks, but thanks, thanks, thanks be to God, but thanks, but thanks, thanks, thanks be to

Drum Dank, drum Dank, Dank, Dank sei dir Gott, dir Gott, drum Dank sei dir, Dank sei dir  
But thanks, but thanks, thanks, thanks be to God, to God, thanks be to God, thanks be to

Drum Dank, drum Dank, Dank, Dank sei dir Gott, Dank sei dir Gott, Dank sei dir Gott, dir  
But thanks, but thanks, thanks, thanks be to God, thanks be to God, thanks be to God, to

Drum Dank, drum Dank, Dank, Dank sei dir Gott, Dank sei dir Gott, Dank sei dir Gott, Dank sei dir  
But thanks, but thanks, thanks, thanks be to God, thanks be to God, thanks be to God, thanks be to

Andante. ♩ = 72.

Gott! der uns den Sieg ge - ge - ben hat, ge - ge - ben hat durch Je - sum, Je - sum Christ;  
 God, who giv - eth us the vic - to - ry, the vic - to - ry through our Lord Je - sus 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 through 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 through our Lord Je - sus Christ; who

Gott!  
 God,

Vello.

der uns den Sieg ge -  
 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 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.

Drum  
But Dank, drum Dank, drum  
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

Dank sei dir Gott,  
thanks be to God, Dank sei dir Gott,  
thanks be to God, Dank sei dir Gott,  
thanks be to God, drum  
but

Dank sei dir Gott,  
thanks be to God, drum Dank, Dank sei dir  
Gott, dir Gott, drum Dank  
to God, to God, but thanks

Dank sei dir Gott,  
thanks be 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, to*

sei dir Gott!  
*be to God,*

a 2  
 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 he 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 he 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 he 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 he 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



Adagio.

The first system of the musical score consists of six staves. The top two staves are for piano, with the right hand playing a melodic line and the left hand providing harmonic support. The next two staves are for violin, with the first violin playing a melodic line and the second violin providing harmonic support. The bottom two staves are for piano, with the right hand playing a melodic line and the left hand providing harmonic support.

The second system of the musical score consists of six staves. The top two staves are for vocal parts, with the first staff being the vocal line and the second staff being the piano accompaniment. The next two staves are for piano, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom two staves are for piano, with the right hand playing a melodic line and the left hand providing harmonic support.

hat durch Je - sum. Je - sum Christ, der uns den Sieg 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 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. 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 den Sieg ge - ge - ben hat, ge - ge - ben hat, der uns den Sieg 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 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. 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 of the musical score consists of six staves. The top two staves are for piano, with the right hand playing a melodic line and the left hand providing harmonic support. The next two staves are for violin, with the first violin playing a melodic line and the second violin providing harmonic support. The bottom two staves are for piano, with the right hand playing a melodic line and the left hand providing harmonic support.

Adagio.



50. ARIA.

Römer VIII, 34 - 34.

Andante Larghetto. ♩ = 100.

Ritornell.

Clarinetten 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.

*p*

*cresc.*

*f*

*p*

*p*

*mf*

*mf*

*mf*

*f*

*p*

Ist Gott nur für uns, wer kann uns dann schaden?  
 If God be for us, who can be a- gainst us?



*cresc.* Ritornell.

wähl te, Gott's Erwähl - te?  
charge of God's e - lect?

Accompagnement. *mf*

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 -

recht  
fi -

*cresc.*

Ritornell.

Accompagnement.

This system contains the first vocal entry and piano accompaniment. The vocal line begins with the lyrics "macht. eth." and "Wo ist er, der ver-dammet? Who is he that con-demneth?". The piano accompaniment features a prominent bass line with a trill (tr) and dynamic markings of *p* and *f*.

This system continues the vocal and piano parts. The vocal line repeats the lyrics "Wo ist er, der ver-dammet. wo ist er, der ver-dam-met? Who is he that con-demneth. who is he that con-dem-neth?". The piano accompaniment includes dynamic markings of *p*, *mf*, and *f*, with a trill (tr) in the upper register.

This system contains the final vocal entry and piano accompaniment. The vocal line begins with the lyrics "Hier ist Christ der starb. It is Christ that died, javiel mehrderwieder auf-er-stand. yea rather, that is ri-sen again." The piano accompaniment features a bass line with a trill (tr) and dynamic markings of *p*, *f*, and *cresc.*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a double bass line and a right-hand line. Dynamics include *p* (piano).

und setzet zur Rechten bei Gott, und fleht um Er-barmen für uns, und fleht um Er-barmen für uns, um Er-  
*who is at the right hand of God, who makes in-ter-cession for us, who makes in-ter-cession for us, in-ter-*

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *p* (piano).

barmen für uns, und fleht um Er-bar-  
*cession for us, who makes in-ter-ces-*

Third system of musical notation, including trills (*tr*) and dynamic markings *f* (forte) and *p* (piano).

- men, und fleht um Er-bar- men für  
*- sion, who makes in-ter-ces - sion for*

Fourth system of musical notation, concluding the page with dynamic markings *f* (forte) and *p* (piano).

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*

bar-men für uns.  
 ces-sion for us.  
 Basso

*f*

Vello.

*cresc.* *f* *tr* *cresc.* *f* *tr* *cresc.* *f*

*cresc.* *cresc.* *cresc.* *cresc.*

Basso

*cresc.* *f*

51. CORO.

Offenbarung V. 12. 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.

Wir-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.

*f*

|   |  |  |                                  |
|---|--|--|----------------------------------|
| Stärke, und Reichthum, und<br><i>power, and riches, and</i> | Hoheit, und Macht, und<br><i>wisdom, and strength, and</i> | Eh-re, und Weisheit, und<br><i>honour, and glo-ry, and</i> | Se - gen.<br><i>bles - sing.</i> |
| Stärke, und Reichthum, und<br><i>power, and riches, and</i> | Hoheit, und Macht, und<br><i>wisdom, and strength, and</i> | Eh-re, und Weisheit, und<br><i>honour, and glo-ry, and</i> | Se - gen.<br><i>bles - sing.</i> |
| Stärke, und Reichthum, und<br><i>power, and riches, and</i> | Hoheit, und Macht, und<br><i>wisdom, and strength, and</i> | Eh-re, und Weisheit, und<br><i>honour, and glo-ry, and</i> | Se - gen.<br><i>bles - sing.</i> |
| Stärke, und Reichthum, und<br><i>power, and riches, and</i> | Hoheit, und Macht, und<br><i>wisdom, and strength, and</i> | Eh-re, und Weisheit, und<br><i>honour, and glo-ry, and</i> | Se - gen.<br><i>bles - sing.</i> |



Largo.

Andante.

Musical score for the first system, featuring piano accompaniment and vocal lines. The tempo is marked 'Largo' and 'Andante'.

Wü - rdig ist das Lam - m, das da starb, und hat ver - söh - net uns mit Gott, mit Gott durch sein Blut, zu neh - men  
 Wor - thy is the Lamb, that was slain, and hath re - deemed us to God, to God by his blood; to receive

Wü - rdig ist das Lam - m, das da starb, und hat ver - söh - net uns mit Gott, mit Gott durch sein Blut, zu neh - men  
 Wor - thy is the Lamb, that was slain, and hath re - deemed us to God, to God by his blood; to receive

Wü - rdig ist das Lam - m, das da starb, und hat ver - söh - net uns mit Gott, mit Gott durch sein Blut, zu neh - men  
 Wor - thy is the Lamb, that was slain, and hath re - deemed us to God, to God by his blood; to receive

Wü - rdig ist das Lam - m, das da starb, und hat ver - söh - net uns mit Gott, mit Gott durch sein Blut, zu neh - men  
 Wor - thy is the Lamb, that was slain, and hath re - deemed us to God, to God by his blood; to receive

Musical score for the third system, featuring piano accompaniment and vocal lines. The tempo is marked 'Largo' and 'Andante'.

Largo.

Andante.

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit und Se - gen.  
*power, and ri-ches, and wisdom, and strength, and honour, and glory, and bles - sing.*

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit und Se - gen.  
*power, and ri-ches, and wisdom, and strength, and honour, and glory, and bles - sing.*

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit und Se - gen.  
*power, and ri-ches, and wisdom, and strength, and honour, and glory, and bles - sing.*

Stärke, und Reichthum, und Hoheit, und Macht, und Eh-re, und Weisheit und Se - gen.  
*power, and ri-ches, and wisdom, and strength, and honour, and glory, and bles - sing.*

Allegro. ♩ = 80.

*f*

Al - le Gewalt und Preis und Macht und Ruhm und Lob ge - büh - ret dem, der auf dem Stuhle thron, 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 un - to the*

*f*

Al - le Gewalt und Preis und Macht und Ruhm und Lob ge - büh - ret dem, der auf dem Stuhle thron, 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 un - to the*

*f*

Allegro. ♩ = 80.

$f$   $a^2$

$f$   $a^2$

$f$

$f$

$f$

$f$

$f$

$f$

Al - le Gewalt und Preis und Macht und Ruhm und Lobge - bühret dem, der auf dem Stuhle thronet, 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, der auf dem Stuhle thronet, und  
*Lamb, that sit - teth upon the throne, and*

Lamm.  
*Lamb.*

Vello.

Lamm, und dem Lamm von nun an und e-wig, von nun an und 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,  
 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  
 pour be un - to him, be un - to him that sit-teth up-on the throne, up - on the

auf dem Stuhle thront, und ihm, dem Lamm. Al - le Ge-  
*sit-teth upon the throne, and un - to the Lamb. Blessing and*

auf dem Stuh - le thront —, 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 thront, und dem er - würgten Lamm. Al - le Ge-walt und Ruhm und Lob ge-büh - ret  
*throne up - on the throne —, and un - to the Lamb. Blessing and honour, glo - ry and pow'r be un - to*

walt und Ruhm und Lob ge-büh-ret dem, al - - le Gewalt und Ruhm,  
*ho-nour glory and pow'r be un-to him, glo - - ry be un-to him,*

Lob ge-büh-ret dem, al - - - le Gewalt und Ruhm, der auf dem Stuhle  
*pow'r be un-to him, glo - - - ry be un-to him, that sit-teth up-on the*

Al-le Ge-walt und Ruhm und Lob ge-büh-ret dem, von nun an und  
*Blessing and honour, glo-ry and pow'r be un-to him, and un - - to the*

dem, von nun an, der  
*him, for e-ver, Vello. the*

Tutti.



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 thronet — von nun an und ewig, Preis und  
*sit-teth up-on the throne* — , for e-ver and e-ver, and un-

auf dem Stuhle thronet, von nun an und ewig, 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 ewig, 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

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.*



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.

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

Allegro moderato. (♩ = 96.)





The first system of the musical score consists of ten staves. The top two staves are vocal parts in G major, with notes G4, A4, B4, and C5. The third staff is a vocal part in F major, with notes F4, G4, A4, and B4. The fourth staff is a piano accompaniment in G major, with notes G4, A4, B4, and C5. The remaining six staves are empty.

The second system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics: "A - - - men." and "A - - - men." The third staff is a vocal part with lyrics: "A - men, A - men." and "A - men, A - men." The fourth staff is a vocal part with lyrics: "A - men, A - men." and "A - men, A - men." The fifth staff is a piano accompaniment with notes G4, A4, B4, and C5. The remaining five staves are empty.

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

Tutti.

The third system of the musical score consists of three staves, all of which are empty.



*a 2*

*a 2*

*a 2*

*a 2*

*a 2*

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 2*



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

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

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

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

Vello. Tutti.

men, A - - - - - men, A - - - - -  
 A - - - - - men, A - - - - -  
 A - - - - - men, A - - - - -  
 A - - - - - men, A - - - - -  
 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 - - - - -  
 - - - - - 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, 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 musical score consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Adagio'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

Adagio.

The second system of the musical score features vocal lines with lyrics and piano accompaniment. The lyrics are: "men, A - - - men, A - - - men, A - men, A - - - - men. men, A - - - - men, A - - - - men, A - - - - men, Amen, A - men, A - - - - men. men, A - - - - men, A - - - - men, A - - - - men, Amen, A - men, A - - - - men. men, A - - - - men, A - - - - men, A - - - - men, Amen, A - men, A - - - - men. men, A - - - - men, A - - - - men, A - - - - men, Amen, A - men, A - - - - men." The piano accompaniment continues with similar rhythmic patterns as the first system.

Basso  
Vello.

The third system of the musical score shows the piano accompaniment for strings. It includes staves for the first and second violins, the first and second violas, and the first and second cellos/double basses. The notation is primarily block chords and sustained notes, with dynamic markings such as 'f' (forte).