

Felix

Mendelssohn Bartholdy

Lobgesang · Hymn of Praise op. 52

Sinfonie-Kantate nach Worten der Heiligen Schrift
Symphony cantata, the words selected from Holy Scriptures
MWV A 18

Soli (SST), Coro (SSAATB)
2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti
4 Corni, 2 Trombe, 3 Tromboni, Timpani
2 Violini, Viola, Violoncello, Contrabbasso ed Organo

herausgegeben von / edited by
Douglass Seaton

Stuttgarter Mendelssohn-Ausgaben
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 40.076/03

Vorwort

Zwischen 1830 und 1840 arbeitete Mendelssohn an einer Reihe symphonischer Kompositionen, die zunächst unvollendet blieben oder vorzeitig abgebrochen wurden. Die „Reformations“-Symphonie wurde zwar vollendet und aufgeführt, doch Mendelssohn traf keine Vorbereitungen für eine Veröffentlichung. Die „Italienische“ Symphonie wurde komponiert, aufgeführt und danach überarbeitet, doch niemals eigentlich vollendet; auch dieses Werk ließ Mendelssohn unveröffentlicht. Die „Schottische“ Symphonie wurde teilweise skizziert, doch der Komponist legte sie beiseite, als er erkannte, daß er das, was er die „nebelige Stimmung“ Schottlands nannte, nicht länger heraufbeschwören konnte.

Gegen Ende der 30er Jahre des 19. Jahrhunderts begann Mendelssohn die Arbeit an einer neuen Symphonie in B-Dur. Die Arbeit an dieser Symphonie fand jedoch einen unerwarteten Abschluß durch einen Auftrag aus Anlaß des Leipziger Gutenbergfestes im Jahre 1840, mit dem der vierhundertste Jahrestag der Erfindung des Buchdrucks mit beweglichen Lettern gefeiert wurde. Mendelssohn wurde gebeten, für dieses Ereignis ein großes Werk für Chor und Orchester zu komponieren.

Die Quelle der Inspiration für das neue Werk, dem er den Titel *Lobgesang* gab, war die Verwendung bestimmter Texte, die schließlich neun Vokalsätze bildeten. Ihnen gingen drei Instrumentalsätze voraus, zu denen Entwürfe der B-Dur-Symphonie übernommen wurden. Er stellte den Text aus Bibelworten und dem Choral „Nun danket alle Gott“ zusammen, wobei er drei Hauptthemen herausarbeitete: das Lob Gottes, Gottes Treue zu denen, die auf seine Hilfe und seinen Trost harren, und der Aufstieg aus der Finsternis zum Licht. Das letzte dieser Themen wurde als Metapher für die Erleuchtung, die Gutenbergs Bibel der europäischen Kultur des fünfzehnten Jahrhunderts gebracht hatte, zum Schlüsselbild für weite Teile der Musik.

Die Uraufführung des *Lobgesangs* fand am 25. Juni 1840 in der Leipziger Thomaskirche statt, sie war ein beachtlicher Erfolg. Schumanns Kritik der Uraufführung erschien am 4. Juli in der *Neuen Zeitschrift für Musik*. Er schätzte darin, daß über fünfhundert Musiker an der Aufführung mitgewirkt hatten. Die Kritik lobte das Werk grundsätzlich und teilte mit, daß es vom Publikum begeistert aufgenommen worden war.

Die Entwicklung von der Finsternis zum Licht bildet, wie bereits angedeutet, das wichtigste poetische Bild des *Lobgesangs*. Dieses tritt am deutlichsten hervor in den Texten der Nummern 3, 6, 7 und 9. Diese Texte regten Mendelssohn im Verlauf des Werkes zu einer Vielfalt musikalischer Ausdrucksformen für den Aufstieg aus der Finsternis zum Licht an. Einige davon sind auf kleinem Raum abgeschlossene Bilder, andere entstehen in weitgespannten musikalischen Prozessen. In Nr. 8, „Nun danket alle Gott“, ist die erste Strophe für Singstimmen ohne Begleitung angelegt. Darauf folgt die zweite Strophe, „Lob, Ehr' und Preis sei Gott“, in einem Unisono-Satz mit aufwendig verzierter

Orchesterbegleitung. Im Schlußsatz entsteht der Eindruck des hervorbrechenden Lichtes beim Übergang von einer Mollfärbung zur gleichnamigen Dur-Tonart.

In mehreren Nummern wird die Ausbreitung der biblischen Botschaft von Gottes Güte durch die Verkündigung des Wortes Gottes an alle Gläubigen dadurch dargestellt, daß eine Aussage zunächst von einem Solisten vorgetragen und darauf vom Chor aufgenommen, wiederholt und erweitert wird.

Dies geschieht entweder innerhalb eines Satzes, wie in Nr. 2, wo das Sopransolo im Chor seinen Widerhall findet, oder, wie in den als Paar angelegten Sätzen Nr. 3 und 4, wo der Text zunächst vom Tenorsolisten in einem Satz eingeführt und danach vom Chor aufgenommen wird. Ähnlich verfährt der Komponist in Nr. 5 „Ich harrete des Herrn“ (Sopranduett mit Chor) und am Übergang von Nr. 6 zu Nr. 7. An diesen Stellen entsteht die Wirkung einerseits dadurch, daß zu einem Klang eine Aufhellung hinzugefügt wird, andererseits in der Bildlichkeit der sich ausbreitenden Offenbarung der biblischen Botschaft.

Die beeindruckendste musikalische Schilderung der Entwicklung von der Finsternis zum Licht ist der zentrale Augenblick der Erleuchtung zwischen den Nummern 6 und 7. Der Tenor singt von der Furcht vor Finsternis und Tod, beginnend in c-Moll mit zaghaften Anklängen zunächst an As- und danach an C-Dur, als Gottes Versprechen, Erleuchtung zu senden, erwähnt wird. Dann folgt der Schrei in der Finsternis „Ist die Nacht bald hin?“ in f-Moll mit erregten Tremolos und hervortretenden verminderten Septakkorden, der in einer aufsteigenden Sequenz in g-Moll und a-Moll wiederholt wird. Schließlich verkündet das Sopransolo in D-Dur das Ende der Nacht, und in dieser strahlenden Tonart folgt ein mächtiger Chorsatz. In diesem Übergang wird das entscheidende poetische und musikalische Bild des *Lobgesangs* am deutlichsten dargestellt.

Noch in einem weiteren Sinne bildet die Offenbarung eine bedeutende musikalische Idee im *Lobgesang*. Alle frühen Skizzen für die B-Dur-Symphonie zeigen, daß der erste Satz direkt mit dem Allegro-Hauptteil der Sonatenform beginnen sollte. Der erste reine Instrumentalsatz des *Lobgesangs* beginnt stattdessen mit einer Maestoso-Introduktion, die auf einem kühnen, von den Posaunen vorgetragenen Motiv aufbaut. Dieses Motiv tritt in der Durchführung und in der Coda deutlich hervor. In der Mitte des zweiten Orchestersatzes (Allegretto un poco agitato) erscheint das Motiv von neuem als eine Art Cantus firmus einer choralähnlichen Struktur in den Bläsern. Hier schon wird bereits hinreichend deutlich, daß dieses Motiv eine wichtige Idee des Werkes ist, seine eigentliche Bedeutung bleibt jedoch dunkel. Im dritten Orchestersatz kommt es nicht vor, aber die begleitende Figur der Streicher aus diesem Satz beginnt den folgenden ersten Satz des Chores (Nr. 2) mit einer ausgedehnten Introduction, während der Chor hinzutritt. Wenn die Chorstimmen das Motiv ihrerseits aufnehmen und den Text „Alles was Odem hat, lobet den Herrn“ verkünden, dann endlich wird seine Bedeu-

tung offenbar. Der Sinn des Motivs, das in den Orchester-sätzen entwickelt, aber letztlich nicht geklärt wurde, wird plötzlich und wirkungsvoll enthüllt.

Nach eineinhalb Jahrzehnten des Mißerfolgs, in denen es Mendelssohn nicht gelang, ein mehrsätziges symphonisches Projekt zu einem befriedigenden Abschluß zu bringen, wurde er durch die vom Auftraggeber bestimmte Kombination eines symphonischen Werkes mit Chor, durch den Anlaß, für den er zu komponieren hatte, und durch den Text, der durch den Anlaß bestimmt war, in die Lage versetzt, eine künstlerische Synthese von Form und Inhalt, von Stoff und Mitteln zu finden. Mendelssohn löste im *Lobgesang* ein typisches ästhetisches Problem der Romantik, erfand eine gültige Form für das Zusammenwirken von Poesie und Musik.

Dieses Strukturprinzip des Werks – zunächst wird eine Idee in abstrakter musikalischer Form vorgestellt, dann ihre Bedeutung durch den gesungenen Text erklärt – brachte jedoch nicht nur ein bedeutendes Werk hervor; es erforderte eine eigenständige musikalische Form. In einem Brief an seine Mutter vom 22. Juni 1840, nur drei Tage vor der Uraufführung, bezeichnet er das Werk als „*Lobgesang*, eine Symphonie für Chor und Orchester.“ Das Werk wurde zwischen Sommer und Herbst des Jahres 1840 dreimal aufgeführt, ohne daß Mendelssohn bereits eine Bezeichnung dafür gehabt hätte. Erst in dem Brief an Karl Klingemann vom 18. November 1840 dankte ihm Mendelssohn für den Namen dieser neuen Form, „Symphoniekantate“. Mitte 1841 wurde die Partitur mit dieser Bezeichnung veröffentlicht.

Der *Lobgesang* war Mendelssohns Opus 52. Kurz nachdem die Arbeit daran abgeschlossen war, wurde die seit langem liegengelassene „Schottische“ Symphonie in a-Moll schließlich vollendet und als Opus 56 veröffentlicht. Mendelssohns Vertonung von Goethes Text *Die erste Walpurgisnacht*, 1832 komponiert, wurde überarbeitet und erschien als eine zweite Symphoniekantate mit der Opuszahl 60, ein weltliches Gegenstück zum *Lobgesang*. Bei der Komposition des *Lobgesangs* trat Mendelssohn aus dem entmutigenden Schatten seiner künstlerischen Zweifel heraus in ein helles, neues Stadium der Erleuchtung.

Tallahassee, Florida/USA, März 1989 Douglass Seaton
Übersetzung: Helgard Ullrich

Foreword

In the 1830s Mendelssohn worked on a series of unfulfilled or abortive symphonic compositions. The “Reformation” Symphony was completed and performed, but Mendelssohn abandoned it without bringing it to publication. The “Italian” Symphony was composed, performed, and then revised, but never quite completed; it, too, Mendelssohn left unpublished. The “Scotch” Symphony was partially sketched but was set aside when the composer found that he could no longer conjure up what he referred to as the “misty mood” of Scotland.

In the late part of the decade of the 1830s, Mendelssohn began work on a new symphony, in B flat. The B-flat symphony came to an unanticipated completion through a commission in conjunction with Leipzig’s 1840 celebration of the quadricentennial of printing from movable type. For that occasion Mendelssohn was asked to provide a major work for orchestra and chorus.

What enabled Mendelssohn to break through to inspiration for the new work, which he entitled *Lobgesang*, was the incorporation of a particular set of texts, which ultimately came to constitute nine vocal movements, following three orchestral movements taken up from the B-flat symphony project. He selected the words from the Bible and from the chorale “Nun danket alle Gott,” concentrating on three main themes: the praise of God, God’s faithfulness to those who wait for God’s help and comfort, and the emergence from darkness to light. The last of these, a metaphor for the illumination that Gutenberg’s Bible brought to European culture in the fifteenth century, became the key image for much of the music.

The first performance of the *Lobgesang* took place on 25 June 1840 in the St. Thomas Church, and it achieved a considerable success. Schumann’s review of the first performance appeared in the *Neue Zeitschrift für Musik* of 4 July. It estimates that more than five hundred performers participated. The review generally praises the work, which it reports met with an enthusiastic response from the public.

The progression from darkness to light constitutes the most important poetic image in the texts Mendelssohn selected for the *Lobgesang*. This is made most explicit in the texts of Nos. 3, 6, 7 and 9. These texts led Mendelssohn to a variety of musical expressions of the emergence from darkness to light in the course of the work. Some of these consist of local images; others depend on long-range musical processes. In No. 8, “Nun danket alle Gott” is set with the first stanza for unaccompanied choral voices, then the second stanza, “Lob, Ehr’, und Preis sei Gott,” in a unison setting with elaborate orchestral illumination. In the final movement the sense of light breaking on the scene derives from the convention of progression from minor harmonic color to major.

In several numbers the dissemination of the biblical message of God’s goodness by the publication of God’s word

is suggested by the fact that a statement made by a solo singer is taken up, repeated, and expanded by the chorus. In some of these cases this occurs within a single movement, as in No. 2, where the soprano solo is echoed by the chorus; in others, as in the pair of movements Nos. 3 and 4, the text is first introduced by a soloist in one movement, then taken up in the next by the choral voices. Similar procedures are employed in No. 5, the soprano duet with chorus "Ich harrete des Herrn" („I waited for the Lord"), and at the transition from No. 6 to No. 7. In such cases the effect is partly one of adding illumination to the sound, partly an illustration of the spreading revelation of the scriptural message.

The most striking musical depiction of the movement from darkness to light is the central moment of illumination between Nos. 6 and 7. The tenor sings of the fear of darkness and death, beginning in the key of C minor, with tentative references to first A flat and then C major at the mention of God's promise to send revelation. Then the cry in the darkness "Will the night soon pass?" comes in F minor with agitated tremolos and prominent diminished seventh chords, and is repeated in intensifying sequence in G minor and A minor. Finally the soprano solo heralds night's end in D major, in which radiant key there follows a mighty chorus. This transition constitutes the most explicit and the climactic expression of the central image of the *Lobgesang*.

There is a further sense in which revelation stands as a significant musical idea in the *Lobgesang*. The sketches for the B-flat symphony indicate that the first movement was to begin directly with the Allegro principal section of its sonata structure; but the first purely instrumental movement of the *Lobgesang* opens instead with a Maestoso introduction based on a bold motive stated by the trombones. This motive is featured prominently in the working-out of the movement. In the middle of the second orchestral movement (Allegretto un poco agitato), it reappears as a kind of cantus firmus in a chorale-like texture in the winds. By this time it is sufficiently evident that this motive is an important idea in the work, but its meaning remains obscure. It does not occur in the third orchestral movement, but the strings' accompaniment figure from that movement initiates the following first choral movement (No. 2) in an extended anticipatory introduction that soon adds the chorus. Then, at last, the meaning of the motive is revealed, as the choral voices take it up in turn, proclaiming "Alles was Odem hat, lobet den Herrn" („All that has life and breath, sing to the Lord"). The character of the motive, developed but not explicated in the orchestral movements, is suddenly and effectively revealed.

After a decade and a half of failure to bring a multimovement symphonic project to a satisfactory conclusion, Mendelssohn was enabled by the combination of symphony with chorus, by the occasion for which he had to compose, and by the texts to which the occasion led him, to find an artistic synthesis of form and content. In the *Lobgesang* Mendelssohn tackled and worked out the Romantic aesthetic problem of how to achieve a valid interaction between poetry and music.

This principle of the work's structure, presentation of an idea in abstract musical terms and subsequent revelation of the idea's meaning in vocal text, did not merely produce a significant work, however; it demanded the creation of an original genre. In a letter to his mother on 22 June 1840, only three days before the first performance, Mendelssohn referred to the work as "*Lobgesang*, a symphony for chorus and orchestra." The work had been performed three different times during the summer and fall of 1840, and still Mendelssohn had no designation for it. Then, in a letter of 18 November 1840 to Karl Klingemann, Mendelssohn thanked him for the genre's name, "symphony-cantata," and so, in the middle of 1841, the score was published with that designation.

The *Lobgesang* was Mendelssohn's opus 52. Quickly after it was finished, the long-abandoned "Scotch" Symphony in A minor was at last completed and brought out as opus 56. The composer's setting of Goethe's *Die erste Walpurgisnacht*, composed in 1832, was revised and published as a second symphony-cantata with opus number 60, a secular counterpart to the *Lobgesang*. Thus it is possible that the *Lobgesang* represented a turning-point for Mendelssohn, for it seems that its completion helped him regain his confidence and bring some of his abandoned projects of the early 1830s to light.

Tallahassee, Florida/USA, March 1989 Douglass Seaton

Lobgesang · Hymn of Praise op. 52

Sinfonie-Kantate · Symphony cantata

Felix Mendelssohn Bartholdy

1809–1847

1. Sinfonia

Maestoso con moto ♩ = 96

Trb. *f* *f* *f* Trb.

3 Tutti

Tutti

f *f*

11 14

p *f*

16 20

sf

allegro ♩ = 160

p *sf* *sf* *p*

27 30

p *cresc.*

Aufführungsdauer / Duration: ca. 66 min.

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Klavierauszug:

Paul Horn

32 35

sf *p* *f* *p*

37 40

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

42 44

f *sf* *p*

46

sf *sf*

51 54

cresc. *sf* *f*

59

62

ff

ff

Musical score for measures 62-64. The piece is in a minor key. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) in both hands.

65

f

Musical score for measures 65-67. The right hand continues with intricate sixteenth-note passages. The left hand provides a rhythmic foundation with eighth notes. A dynamic marking of *f* (forte) is present.

68

Musical score for measures 68-70. The right hand's sixteenth-note texture remains prominent. The left hand uses chords and eighth notes. A dynamic marking of *f* (forte) is visible.

71

Musical score for measures 71-73. The right hand continues with sixteenth-note runs. The left hand features chords and eighth-note accompaniment.

74

Musical score for measures 74-76. The right hand's sixteenth-note pattern is consistent. The left hand plays chords and eighth notes.

77

79

ff sf sf sf sf dim.

Musical score for measures 77-81. The right hand continues with sixteenth-note passages. The left hand features chords and eighth notes. Dynamic markings include *ff* (fortissimo), *sf* (sforzando), and *dim.* (diminuendo).

82

85

p

Musical score for measures 82-85. The right hand features a melodic line with slurs. The left hand plays chords and eighth notes. A dynamic marking of *p* (piano) is present.

88 *dim.* *p* *cresc.* 91 *ritard.*

94 *a tempo* *p* 97 *p*

100 *cresc.* 103 *sf* *p*

106 *Animato* *p* *sf*

109 *sf* *sf* *p* 112

111 *cresc.* *sf* *p* *cresc.*

117 *sf* *cresc.*

120

f *p* *cresc.*

This system contains measures 120, 121, and 122. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo).

123

f *ff* *sf*

This system contains measures 123, 124, and 125. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *f* (forte), *ff* (fortissimo), and *sf* (sforzando).

126

f *sf*

This system contains measures 126, 127, and 128. The right hand has a melodic line with slurs, and the left hand provides harmonic support. Dynamic markings include *f* (forte) and *sf* (sforzando).

131

ff *sf* *ff* *sf*

This system contains measures 131, 132, 133, 134, and 135. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *ff* (fortissimo) and *sf* (sforzando).

136

sf *sf*

This system contains measures 136, 137, and 138. The right hand has a melodic line with slurs, and the left hand provides harmonic support. Dynamic markings include *sf* (sforzando).

141

sf *sf* *sf* *f*

This system contains measures 141, 142, 143, 144, and 145. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *f* (forte).

146

sf *f*

This system contains measures 146, 147, 148, 149, and 150. The right hand has a melodic line with slurs, and the left hand provides harmonic support. Dynamic markings include *sf* (sforzando) and *f* (forte).

151 154

f sf sf

This system contains measures 151 to 154. The music is in a minor key with a bass clef. It features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *sf* (sforzando).

156 159

ff sempre f

This system contains measures 156 to 159. The music continues with a similar complex texture. Dynamic markings include *ff* (fortissimo) and *sempre f* (sempre forte).

161 164

più f sempre p

This system contains measures 161 to 164. The music continues with a similar complex texture. Dynamic markings include *più f* (più forte) and *sempre p* (sempre piano).

166 169

p sf

This system contains measures 166 to 169. The music continues with a similar complex texture. Dynamic markings include *p* (piano) and *sf* (sforzando).

171 174

p

This system contains measures 171 to 174. The music continues with a similar complex texture. Dynamic marking includes *p* (piano).

179

sf f p

This system contains measures 179 to 182. The music continues with a similar complex texture. Dynamic markings include *sf* (sforzando), *f* (forte), and *p* (piano).

181 184

sf sf mf cresc.

This system contains measures 181 to 184. The music continues with a similar complex texture. Dynamic markings include *sf* (sforzando), *sf* (sforzando), *mf* (mezzo-forte), and *cresc.* (crescendo).

186 188 *f* *sf* 3 3 3 3

190 192 *sempre f*

194 196 *f*

198 200 *piu f*

202 204 *ff*

206 208 *sf sf*

210 213 *sf sf sf* di - mi - nu - en -

215

218

do al *p*

221

pizz.

ritard.

a tempo
arco

pp *pp.* *cresc.*

227

230

233

236

sf *dim.* *pp*

239

242

248

cresc.

250

253

cresc. *sf* *cresc.*

255 *f* *cresc.* *sfz* *ff* *sf sf sf sf*

260 *p* *sf* *sf* *p*

265 *cresc.*

270 *sf* *sf* *sf* *sf* *sf* *p*

274 *cresc.*

278 *p* *3*

283 *sf* *p*

287 *cresc.* 290 *f* *p*

293 **Animato** *p* *sf*

296 *sf* *sf* *sf*

299 *p* *cresc.*

302 *sf*

305 *sf* *sf* *fp*

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

311 313

Measures 311-313. Measure 311 starts with a forte (*f*) dynamic. Measure 312 features a sforzando (*sf*) dynamic. Measure 313 returns to a forte (*f*) dynamic. The music consists of a complex piano accompaniment with many sixteenth notes in the right hand and a more rhythmic bass line.

315 317

Measures 315-317. Measure 315 has a sforzando (*sf*) dynamic. Measure 316 has a sforzando (*sf*) dynamic. Measure 317 has a sforzando (*sf*) dynamic. The piano accompaniment continues with intricate patterns in the right hand.

320 323

Measures 320-323. Measure 320 has a sforzando (*sf*) dynamic. Measure 321 has a sforzando (*sf*) dynamic. Measure 322 has a sforzando (*sf*) dynamic. Measure 323 has a sforzando (*sf*) dynamic. The music features a mix of sixteenth and thirty-second notes.

325 328

Measures 325-328. Measure 325 has a sforzando (*sf*) dynamic. Measure 326 has a sforzando (*sf*) dynamic. Measure 327 has a sforzando (*sf*) dynamic. Measure 328 has a fortissimo (*ff*) dynamic. The piano accompaniment is highly rhythmic and complex.

330 333

Measures 330-333. Measure 330 has a sforzando (*sf*) dynamic. Measure 331 has a fortissimo (*ff*) dynamic. Measure 332 has a sforzando (*sf*) dynamic. Measure 333 has a sforzando (*sf*) dynamic. The piano accompaniment features a mix of eighth and sixteenth notes.

335 338

Measures 335-338. Measure 335 has a sforzando (*sf*) dynamic. Measure 336 has a sforzando (*sf*) dynamic. Measure 337 has a sforzando (*sf*) dynamic. Measure 338 has a forte (*f*) dynamic. The piano accompaniment continues with a complex rhythmic pattern.

340 343

Measures 340-343. Measure 340 has a fortissimo (*ff*) dynamic. Measure 341 has a forte (*f*) dynamic. Measure 342 has a forte (*f*) dynamic. Measure 343 has a forte (*f*) dynamic. The piano accompaniment features a mix of eighth and sixteenth notes.

345 *piu f* *ff* 348

350 *sf* *sf* *sf* *sf* 353 *sf*

355 *piu f* *cresc.* *ff* 358

360 *sf* *sf* *sf* 362

364 *ff*

368 *sf* *sf* 370

372 *sf* *sf* *ff*

376 **Maestoso con moto come I**

378

ff p mf

Musical score for measures 376-378. The piece is in 3/4 time with a key signature of one flat. Measure 376 starts with a forte (f) dynamic. Measure 377 features a fortissimo (ff) dynamic. Measure 378 begins with a piano (p) dynamic and ends with a mezzo-forte (mf) dynamic.

380

dim. p pizz. dim. pp

Musical score for measures 380-382. Measure 380 starts with a diminuendo (dim.) dynamic. Measure 381 is marked piano (p). Measure 382 begins with pizzicato (pizz.) and ends with a pianissimo (pp) dynamic.

Allegretto un poco agitato ♩. = 80

383

p arco p pizz.

Musical score for measures 383-385. Measure 383 starts with piano (p) and arco. Measure 384 is marked piano (p). Measure 385 begins with pizzicato (pizz.).

388

391

Musical score for measures 388-390. Measure 388 starts with a piano (p) dynamic. Measure 391 is marked piano (p).

394

cresc. dim. p

Musical score for measures 394-396. Measure 394 starts with a crescendo (cresc.) dynamic. Measure 395 is marked diminuendo (dim.). Measure 396 is marked piano (p).

400

cresc. sf cresc. p

Musical score for measures 400-402. Measure 400 starts with a crescendo (cresc.) dynamic. Measure 401 is marked sfzando (sf). Measure 402 is marked piano (p).

406

cresc. sf dim.

Musical score for measures 406-408. Measure 406 starts with a crescendo (cresc.) dynamic. Measure 407 is marked sfzando (sf). Measure 408 is marked diminuendo (dim.).

412 *f* *p* 415

418 *sf* *p* *sf* *cresc.* 421

424 *dim.* *p* *pizz.* *cresc.* 427

430 *f* *sf* *dim.* 433

436 *p* 439

445 *cresc.* *sf*

448 *p* *sf* *p* 451

454 *p* *sf* *p* *cresc.* 457

461 *p* 465

468 *f* *cresc.* 471

475 *cr* *al* *f* 478

481 *sf* *sf* *cresc.* 484

487 *f* *arco* *cresc.* *sf* 490

493 *al* *f* *ff* *sf* 496

499 502

f *cresc.* *ff* *sf* *sf*

This system contains measures 499 to 502. The music is in a major key with a treble clef and a bass clef. It features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f*, *cresc.*, *ff*, *sf*, and *sf*.

505 509

sf *sf* *p pizz.*

This system contains measures 505 to 509. The music continues with similar rhythmic patterns. Dynamic markings include *sf*, *sf*, and *p pizz.*

512 515

This system contains measures 512 to 515. The music is in a minor key. Dynamic markings include *sf* and *p*.

518 521

cresc. *sf* *p*

This system contains measures 518 to 521. Dynamic markings include *cresc.*, *sf*, and *p*.

524 527

cresc.

This system contains measures 524 to 527. Dynamic markings include *cresc.*

530 533

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

This system contains measures 530 to 533. Dynamic markings include *sf*, *dim.*, *p*, *f*, and *p*.

536 539

pp

This system contains measures 536 to 539. Dynamic markings include *pp*.

542 545

pp sf cresc.

This system contains measures 542 to 545. The music is in a minor key with a 4/4 time signature. It features a piano accompaniment with a steady eighth-note pattern in the bass and a more complex melodic line in the treble. Dynamics include piano-piano (pp), sforzando (sf), and crescendo (cresc.).

548 551

f dim. p dim.

This system contains measures 548 to 551. The piano part continues with a consistent eighth-note accompaniment. The treble part has a melodic line with some grace notes. Dynamics include forte (f), diminuendo (dim.), piano (p), and another diminuendo (dim.).

554 557

pp

This system contains measures 554 to 557. The piano part continues with a consistent eighth-note accompaniment. The treble part has a melodic line with some grace notes. Dynamics include piano-piano (pp).

560 Adagio religioso $\text{♩} = 76$
cantabile

563

Parco sf p

This system contains measures 560 to 563. The tempo is marked Adagio religioso with a quarter note equal to 76 beats per minute. The mood is cantabile. The piano part is marked *Parco*. Dynamics include sforzando (sf) and piano (p).

568 571 574

f sf dim. p pp

This system contains measures 568 to 574. The piano part continues with a consistent eighth-note accompaniment. The treble part has a melodic line with some grace notes. Dynamics include forte (f), sforzando (sf), diminuendo (dim.), piano (p), and piano-piano (pp).

577 580 584

p cresc. p sf p

This system contains measures 577 to 584. The piano part continues with a consistent eighth-note accompaniment. The treble part has a melodic line with some grace notes. Dynamics include piano (p), crescendo (cresc.), piano (p), sforzando (sf), and piano (p).

586 590

dim. cresc. f dim. p

This system contains measures 586 to 590. The piano part continues with a consistent eighth-note accompaniment. The treble part has a melodic line with some grace notes. Dynamics include diminuendo (dim.), crescendo (cresc.), forte (f), diminuendo (dim.), and piano (p).

594

Musical score for measures 594-596. The piece is in G major (one sharp) and 3/4 time. Measure 594 starts with a piano (*pp*) dynamic. The right hand features a melodic line with grace notes, while the left hand plays a steady eighth-note accompaniment.

597

Musical score for measures 597-600. The dynamics increase from *pp* to *cresc.* (crescendo) and then to *f* (forte) by measure 600. The right hand continues with a melodic line, and the left hand maintains a rhythmic accompaniment.

600

Musical score for measures 600-604. The dynamics fluctuate between *sf* (sforzando), *p* (piano), and *f* (forte). A slur covers measures 603 and 604. A large watermark is visible over this section.

605

Musical score for measures 605-607. The dynamics include *f* (forte) and *dim.* (diminuendo). A large watermark is visible over this section.

608

Musical score for measures 608-611. Measure 608 includes a *pizz.* (pizzicato) instruction. The dynamics range from *p* (piano) to *f* (forte). A large watermark is visible over this section.

616

Musical score for measures 616-618. The dynamics include *sf* (sforzando) and *p* (piano). The right hand has a melodic line, and the left hand includes an *arco* (arco) instruction.

618

Musical score for measures 618-621. The dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). The piece concludes with a strong *sf* dynamic in measure 621.

623

dim. pp

Musical score for measures 623-625. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The music features a complex texture with sixteenth-note patterns in both hands. Dynamic markings include *dim.* and *pp*.

626

sempre pp

Musical score for measures 626-628. The music continues with similar sixteenth-note textures. A dynamic marking of *sempre pp* is present.

629

cresc. f dim.

Musical score for measures 629-631. The music shows a dynamic increase with markings for *cresc.*, *f*, and *dim.*.

632

pp

Musical score for measures 632-634. The music features a dynamic marking of *pp*.

635

f pp

Musical score for measures 635-637. The music includes dynamic markings for *f* and *pp*.

638

640

p

Musical score for measures 638-641. The music includes a dynamic marking of *p*. Measure numbers 638 and 640 are indicated.

642

645

p cresc.

Musical score for measures 642-645. The music includes dynamic markings for *p* and *cresc.*. Measure numbers 642 and 645 are indicated.

647

f *p*

650

f *piu f* *co*

653 655

dim. *p* *pizz.*

657

p

660

cresc. *p*

666

p

668 671

dim. *pp*

2. Coro

Allegro moderato maestoso ♩ = 100

pp

pp

f

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two flats. The first system shows the beginning of the piece with piano (pp) dynamics in both hands. The right hand features a melodic line with eighth notes, while the left hand provides a steady bass accompaniment. The dynamics increase to forte (f) by the end of the system.

4

cresc.

Musical notation for measures 4-6. The piece continues with the same melodic and harmonic patterns. A crescendo (cresc.) marking is present in the right hand, indicating a gradual increase in volume. The bass line remains consistent.

7

Musical notation for measures 7-9. The melodic line in the right hand continues, with some changes in articulation. The bass line provides a solid harmonic foundation.

f

cresc.

Musical notation for measures 10-12. The dynamics reach forte (f) and a final crescendo (cresc.) is marked. The piece builds towards a more intense sound.

13

sempre più f

Musical notation for measures 13-15. The piece concludes with a final system marked 'sempre più f' (always more forte), indicating a sustained or increasing volume until the end.

Coro

ff

Al - - - les, al - - - les,
All men, all things,

ff

Al - - - les, al - - - les,
All men, all things,

ff

Al - - - les, al - - - les,
All men, all things,

ff

Al - - - les, al - - - les,
All men, all things,

al

ff

al - - - les, was O - - - dem hat, al - - - les,
all that has life and breath, all things,

al - - - les, was O - - - dem hat, al - - - les,
all that has life and breath, men,

al - - - les, was O - - - dem hat, al - - - les,
all that has life and breath, men,

al - - - les, was O - - - dem hat, al - - - les,
all that has life and breath, men,

al - - - les, was O - - - dem hat, al - - - les,
all that has life and breath, men,

sf

at was O - - - dem hat, was O - - - dem hat, lo - be den
has life and breath, all that has life, sing to the

al - - - les, was O - - - dem hat, was O - - - dem hat, lo - be den
all that has life and breath, all that has life, sing to the

al - - - les, was O - - - dem hat, was O - - - dem hat, lo - be den
all that has life and breath, all that has life, sing to the

al - - - les, was O - - - dem hat, was O - - - dem hat, lo - be den
all that has life and breath, all that has life, sing to the

sf

Herrn, was O - dem hat, lo - be den Herrn, lo - be den Herrn, lo - be den
 Lord, all that has breath, sing to the Lord, sing to the Lord, sing to the

Herrn, was O - dem hat, lo - be den Herrn, lo - be den Herrn, lo - be den
 Lord, all that has breath, sing to the Lord, sing to the Lord, sing to the

Herrn, was O - dem hat, lo - be den Herrn, lo - be den Herrn, lo - be den
 Lord, all that has breath, sing to the Lord, sing to the Lord, sing to the

Herrn, was O - dem hat, lo - be den Herrn, lo - be den
 Lord, all that has breath, sing to the Lord, sing to the



Herrn!
 Lord!

Herrn!
 Lord!


Herrn!
 Lord!

Herrn!
 Lord!

les, was O - dem hat, that has life and breath,

Al - les, was O - dem hat, lo - be den Herrn, lo - be den Herrn,
 All that has life and breath, sing to the Lord, sing to the Lord,

Al - les, was O - dem hat, lo - be den Herrn,
 All that has life and breath, sing to the Lord,



Hal - le - lu - ja, Hal - le - lu - ja, lo - be den Herrn!
 Hal - le - lu - ja, Hal - le - lu - ja, sing to the Lord, sing to the Lord,

Al - les, was O - dem hat, lo - be den Herrn, lo - be den Herrn, Hal - le - lu - ja, Hal - le -
 All that has life and breath, sing to the Lord, sing to the Lord, Hal - le - lu - ja, Hal - le -

Hal - le - lu - ja, Hal - le - lu - ja, al - les, was O - dem hat, lo - be den Herrn,
 Hal - le - lu - ja, Hal - le - lu - ja, all that has life and breath, sing to the Lord,

Hal - le - lu - ja, Hal - le - lu - ja, al - les, was O - dem hat,
 Hal - le - lu - ja, Hal - le - lu - ja, all that has life and breath,



Al - les, was O - dem hat, lo - be den Herrn, lo - be den Herrn,
 All that has life and breath, sing to the Lord, sing to the Lord,

lu - - ja, Hal - le - lu - ja, Hal - le - lu - ja. Al - les, was
 ja, Hal - le - lu - ja, Hal - le - lu - ja. All that has

lo - be den Herrn, al - - les lo - be den Herrn, al - les, was
 sing to the Lord, all men sing to the Lord, all that has

Hal - le - lu - ja, lo - be den Herrn, al - les, was O - dem hat,
 Hal - le - lu - ja, sing to the Lord, all that has life and breath,

f

Vc.

lo - be den Herrn, was O - dem hat, lo - be den Herrn, Hal - le - lu - ja,
 sing to the Lord, that has life and breath, sing to the Lord, Hal - le - lu - ja,

O - dem hat, al - les, was O - dem hat, lo - be den Herrn, Hal - le - lu - ja,
 life and breath, all that has life and breath, sing to the Lord, Hal - le - lu - ja,

O - dem hat, was O - dem hat, lo - be den Herrn, Hal - le - lu - ja,
 life and breath, has life and breath, sing to the Lord, Hal - le - lu - ja,

al - les, was was O - dem hat, lo - be den Herrn,
 all that has has life and breath, sing to the Lord,

f

lo - be den Herrn, Hal - le - lu - ja, lo - be den
 sing to the Lord, Hal - le - lu - ja, Hal - le - lu - ja, sing to the

lo - be den Herrn, Hal - le - lu - ja, Hal - le - lu - ja, lo - be den
 sing to the Lord, Hal - le - lu - ja, Hal - le - lu - ja, sing to the

lo - be den Herrn, Hal - le - lu - ja, Hal - le - lu - ja, lo - be den
 sing to the Lord, Hal - le - lu - ja, Hal - le - lu - ja, sing to the

sf

Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

Lobt den Herrn mit Sai - ten -
Praise the Lord with lute and

Herrn!
Lord!

53

Lobt den Herrn mit Sai - ten - spiel, lobt ihn mit eu - rem
Praise the Lord with lute and harp, in joy - ful song ex -

Lobt den Herrn mit Sai - ten - spiel, mit eu - rem
Praise the Lord with lute and harp, in song ex -

spiel, lobt ihn mit eu - rem Lie - de, lobt ihn mit eu - rem
harp, in joy - ful song ex - tol Him, praise Him in joy - ful

Lobt den Herrn mit Sai - ten - spiel, lobt ihn mit eu - rem
Praise the Lord with lute and harp, in joy - ful song ex -

de mit Sai - ten - spiel, mit eu - rem Lie - - - de, lobt den
with lute and harp, in joy - ful song ex - tol the

Lie - de, mit Sai - ten - spiel, mit eu - rem Lie - - - de, lobt den
tol Him, with lute and harp, in joy - ful song ex - tol the

Lied, lobt den Herrn, lobt den Herrn, lobt den Herrn mit eu - rem
song, praise the Lord, praise the Lord, praise the Lord, in song ex -

Lie - de, lobt den Herrn, lobt den Herrn,
tol Him, praise the Lord, Praise the Lord,

Herrn, den Herrn mit eu - rem Lie - de,
 Lord, in joy - ful song ex - tol Him,
 Herrn, ex - tol den Herrn, lobt ihn mit eu - rem
 Lord, in joy - ful song ex -
 8 Lie - de, lobt den Herrn mit eu - rem Lie - de, lobt den
 tol Him, praise the Lord, in song ex - tol Him, praise the
 lobt den Herrn mit Sai - ten - spiel, lobt ihn mit eu - rem Lie - de, lobt den
 praise the Lord with lute and harp, in joy - ful song ex - tol Him, praise the

lobt ihn mit eu - rem Lied, lobt den Herrn mit eu - rem
 in joy - ful song ex - tol the Lord with lute and
 Lie - de, den Herrn, lobt den Herrn mit Sai - ten -
 tol de, the Lord, praise the Lord with lute and
 8 Herrn, lobt den Herrn mit eu - rem Lie -
 Lord, praise the Lord, song ex - tol
 Herrn, - rem Lied, lobt den
 Lord, ful song, praise the
 - ten - spiel, lo - bet den Herrn,
 id harp, with lute and harp, ex -
 spiel, mit eu - rem Lied, mit eu - rem Lie - de,
 harp, in joy - ful song, in joy - ful song ex -
 de, mit eu - rem Lied, mit eu - rem Lie - de,
 Him, in joy - ful song, in joy - ful song ex -
 8 Herrn mit eu - rem Lied, mit eu - rem Lie - de,
 Lord in joy - ful song, in joy - ful song ex -
 piu f

lo - bet den Herrn, den Herrn mit Sai - ten -
 tol - the Lord, the Lord with lute and

lo - bet den Herrn, lo - bet den Herrn, den Herrn mit Sai - ten -
 tol - the Lord, with lute and harp, the Lord with lute and

8 lo - bet den Herrn, lo - bet den Herrn, den Herrn mit Sai - ten -
 tol - the Lord, with lute and harp, the Lord with lute and

lo - bet den Herrn, lo - bet den Herrn, den Herrn mit Sai - ten -
 tol - the Lord, with lute and harp, the Lord with lute and

spiel, lobt den Herrn mit Sai-ten - spiel, mit eu - rem
 harp, praise the Lord with lute and harp, in song ex -

spiel, lobt den Herrn mit Sai-ten - spiel,
 harp, praise the Lord with lute and harp,

8 spiel, lobt den Herrn mit eu - rem Lie -
 harp, praise the Lord with lute and harp, in song ex - tol -

spiel, lobt den Herrn mit Sai-ten - spiel, mit eu - rem
 harp, praise the Lord with lute and harp, in song ex - tol -

lobt den Herrn mit Sai-ten - spiel, mit eu - rem
 praise the Lord with lute and harp, in song ex - tol -

lobt den Herrn mit Sai - ten - spiel, lobt den Herrn mit eu - rem
 praise the Lord with lute and harp, praise the Lord with joy - ful

de, lobt den Herrn mit Sai-ten - spiel, lobt ihn mit eu - rem
 Him, praise the Lord with lute and harp, praise Him with joy - ful

Lie - de, lobt den Herrn,
 tol - Him, praise the Lord,

Lie - de, lobt den Herrn, lobt den Herrn mit eu - rem
 tol - him, praise the Lord, praise the Lord with lute and

Lied, lobt den Herrn, lobt den Herrn, lobt den Herrn!
 song, praise the Lord, praise the Lord, praise the Lord!

Lied, lobt den Herrn, lobt den Herrn, lobt den
 song, praise the Lord, praise the Lord, praise the

lobt den Herrn, lobt den Herrn mit eu - rem
 praise the Lord, praise the Lord with lute and

Lied!
 harp!

Und al - les Fleisch lo - be sei - nen hei - li - gen Na -
 And let all flesh ma - gni - fy His might and His glo -

Herrn!
 Lord!

Lied!
 harp!

al - les Fleisch lo - be sei - nen hei - li - gen Na -
 let all flesh ma - gni - fy His might and His glo -

men,
 ry,

lo - be sei - nen hei - li - gen Na -
 ma - gni - fy His might and His glo -

fp

men, und al - les Fleisch, und al - les Fleisch lo - be sei - nen hei - li - gen Na -
 ry, and let all flesh, and let all flesh ma - gni - fy His might and His glo -

men, und al - les Fleisch,
 ry, and let all flesh,

f Und al - les Fleisch lo - be sei - nen hei - li - gen Na -
 And let all flesh ma - gni - fy His might and His glo -

cresc.

men, und al - les Fleisch, und al - les Fleisch
 ry, and let all flesh, and let all flesh

und al - les Fleisch, und al - les all Fleisch
 and let all flesh, and let all

und al - les Fleisch lo - be sei - nen hei - li - gen Na -
 and let all mag - ni - fy His might and His glo -

men, und al - les Fleisch
 ry, and let all flesh

f

men hei - li - gen Na - men,
 His might and His glo - ry,

lo - be sei - nen hei - li - gen Na - men!
 ma - gni - fy His might und His glo - ry!

men, lo - be sei - nen hei - li - gen Na - men,
 ry, ma - gni - fy His might and His glo - ry.

lo - be sei - nen hei - li - gen Na - men, und al - les Fleisch
 ma - gni - fy His might und His glo - ry, and let all flesh

f

und al - - les
and let - - all

Lobt den Herrn mit Sai - ten -
Praise the Lord with lute and

und al - - les
and let - - all

lo - be sei - nen hei - li - gen Na - - men!
ma - gni - fy His might and His glo - - ry!

Fleisch lo - be sei - nen hei - li - gen Na -
flesh ma - gni - fy His might and His

spiel, und al - - les Fleisch lo - be sei - nen
harp, and let - - all flesh ma - gni - fy His

Fleisch lo - be sei - nen hei - li - gen Na -
flesh ma - gni - fy His might and His glo -

Lobt i - ten - spiel, und al - - les Fleisch,
Praise the Lord with lute and harp, and let - - all flesh,

men. Lobt den Herrn mit Sai - ten - spiel, und al - - les
ry. Praise the Lord with lute and harp, and let - - all

men, und al - - les Fleisch, und al - - les
ry, and let - - all flesh, and let - - all


lobt den Herrn mit Sai - ten - spiel, und al - - les
praise the Lord with lute and harp, and let - - all

spiel, mit Sai - - ten - spiel, lobt ihn mit eu - rem Lie - -
harp, with lute and harp, in joy - ful song ex - tol - -

Fleisch, und al - les, al - les Fleisch lo - be sei - nen
flesh, and let all flesh, all flesh ma - gni - fy His

Fleisch, lo - be sei - nen hei - li - gen Na - - men.
flesh, ma - gni - fy His might and His glo - - ry.

Fleisch, und al - les Fleisch lo - be sei - nen heil' - gen, heil' - gen
flesh, and let all flesh ma - gni - fy His might, His might and



- de, lobt den Herrn, lobt den Herrn mit Sai - ten - spiel, lobt ihn mit eu - rem
Him, praise the Lord, praise the Lord with lute and harp, in joy - ful song ex -

Na - men, lo - be sei - nen hei - li - gen
glo - ry, mag - ni - fy His might and His

Lobt den Herrn mit Sai - ten - spiel, und al - les Fleisch lo - be sei - - nen
Praise the Lord with lute and harp, and let all flesh ma - gni - fy His

Na - - -
glo - - -


und sei - nen hei - - li - gen Na - - -
with lute and harp, with lute and

Na - - - men, lobt den Herrn, den Herrn mit Sai - - ten -
glo - - - ry, praise the Lord, the Lord with lute and

hei - li - gen Na - - - men, lobt den Herrn,
might and His glo - - - ry, praise the Lord,

- - - men, und al - les Fleisch lo - be sei - nen
ry, and let all flesh ma - gni - fy His

cresc.



men, *harp,* lobt den Herrn mit eu - rem Lied, und al - les
 praise the Lord with lute and harp, and let all
 spiel, *harp,* und al let - - les Fleisch
 praise the Lord with lute and harp, and let all flesh
 8 lobt den Herrn mit Sai - ten - spiel, mit eu - rem Lied, und al - les
 praise the Lord with lute and harp, with lute and harp, and let all
 Na - men, lobt den Herrn mit eu - rem Lied, und al - les
 glo - ry, praise the Lord with lute and harp, and let all

Fleisch lo - be den Herrn, lobt den Herrn mit Sai - ten
 flesh wor - ship the Lord, praise the Lord with lute and harp, joy - ful
 lo - - be den Herrn, und al let - - les
 wor - - ship the Lord, and let all
 8 Fleisch lo - - be den Herrn, lobt den Herrn mit Sai - ten
 flesh wor - - ship the Lord, praise the Lord with lute and harp, joy - ful
 Fleisch den Herrn, lobt den Herrn mit eu - rem
 flesh the Lord, praise the Lord with lute and harp, joy - ful

lobt den Herrn, lobt den Herrn, lobt den Herrn, lobt den
 praise the Lord, praise the Lord, praise the Lord, praise the
 Fleisch lobt den Herrn, lobt den Herrn, lobt den Herrn,
 flesh praise the Lord, praise the Lord, praise the Lord,
 8 lobt den Herrn, lobt den Herrn, lobt den Herrn, den Herrn, lobt den
 praise the Lord, praise the Lord, praise the Lord, the Lord, praise the
 Lied, lobt den Herrn, lobt den Herrn, lobt den Herrn, lobt den
 harp, praise the Lord, praise the Lord, praise the Lord, praise the
 pü f

Herrn, lobt den Herrn!
 Lord, praise the Lord!

lobt den Herrn, den Herrn!
 praise the Lord, the Lord!

Herrn! Al - les, was O - dem hat, lo - be den Herrn,
 Lord! All that has life and breath, sing to the Lord,

Herr, lobt den Herrn! Al - les, was O - dem hat,
 Lord, praise the Lord! All that has life and breath,

ff

ff

Al - les, was O - dem hat, lo - be den Herrn, al - les, was O - dem hat,
 All that has life and breath, sing to the Lord, all that has life and breath,

Al - les, was O - dem hat, lo - be den Herrn,
 All that has life and breath, sing to the Lord,

lo - be den Herrn, lo - be den Herrn, al - les, was O - dem hat,
 sing to the Lord, sing to the Lord, that has life and breath,

lo - be den Herrn, lo - be den Herrn, al - les, was O - dem hat,
 sing to the Lord, sing to the Lord, all that has life and breath,

ff

al - les, was O - dem hat, lo - be den den
 all that has life and breath, sing to the the

lo - be den Herrn, al - les, was O - dem hat, lo - be den den
 sing to the Lord, all that has life and breath, sing to the the

lo - be den Herrn, al - les, was O - dem hat, lo - be den den
 sing to the Lord, all that has life and breath, sing to the the

lo - be den Herrn, al - les, was O - dem hat, lo - be den den
 sing to the Lord, all that has life and breath, sing to the the

Molto più moderato ma con fuoco ♩ = 104

139

Soprano solo *f*

141

Lo - be den Herrn, mei - ne See - le, und was in mir ist, sei - nen
Praise thou the Lord, o my spi - rit, all my soul de - clare, praise his

Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

trem.

pp

143

hei - li - gen Na - men, lo - be den Herrn, mei - ne See - le, und was in mir ist, sei - nen
great lov - ing kind - ness, praise thou the Lord, o my spi - rit, all my soul de - clare, praise His

Soprano I,II

Coro

Alto I,II

- be den Herrn, mei - ne See - le!
thou the Lord, o my spi - rit!

- be den Herrn, mei - ne See - le!
thou the Lord, o my spi - rit!

145

dim.

p

sim.

147

hei - li - gen Na - - men, lo - be den Herrn, mei - ne See - le, und ver - giß es
great lov - ing kind - - ness, praise thou the Lord, o my spi - rit, and for - get thou

149

Vc.

nicht, und ver-giß es nicht, ver-giß nicht, was er dir Gu - tes ge - tan, Lo - be den
 not, and for - get thou not, for - get thou not all his be - ne - fits, praise thou the

Lo - be den
 Praise thou the

Lo - be den
 Praise thou the

sempre pp

p

Herrn, mei - ne See - - le, und ver - giß es nicht, und ver - giß es nicht, ver - giß nicht,
 Lord, o my spi - - rit, and for - get thou not, and for - get thou not, for - get thou

Herrn, mei - ne See - - le!
 Lord, o my spi - - rit!

Herrn, mei - ne See
 Lord, o my spi

Gu - tes ge - tan, und
 be - ne - fits, all

Lo - be den Herrn, mei - ne See - - le!
 Praise thou the Lord, o my spi - - rit!

Lo - be den Herrn, mei - ne See - - le!
 Praise thou the Lord, o my spi - - rit!

p

cresc.

Vc.

f

f

p

Cb.

Vc.

— was in mir ist, und — was in mir ist, sei - nen hei - li - gen, hei - li - gen
 my soul de - clare, all — my soul de - clare, praise His kind - ness, His great lov - ing

Na - men, sei - nen hei - li - gen, hei - li - gen Na - men. Lo - ben den He - ren
 kind - ness, praise His kind - ness, His great lov - ing kind - ness. Praise thou the Lord,
 Lo - be den Herrn,
 Praise thou the Lord,
 Lo - be den Herrn,
 Praise thou the Lord,

Herrn, lo - be den Herrn, mei - ne See - le, und — was in mir ist, und —
 Lord, praise thou the Lord, o my spi - rit, all — my soul de - clare, all —
 lo - be den Herrn, und —
 praise thou the Lord, all —
 lo - be den Herrn, und —
 praise thou the Lord, all —

Solo

— was in mir ist, sei - nen hei - li - gen Na - men, lo - be den Herrn, lo - be den Herrn, mei - ne
 — my soul de - clare praise His great lov - ing kind - ness, praise thou the Lord, praise thou the Lord, o my

— was in mir ist,
 — my soul de - clare

— was in mir ist,
 — my soul de - clare

p

f Tutti

Solo

See - le, lo - be den Herrn, lo - be den Herrn, lo - be den Herrn, mei - ne
 spi - rit, praise thou the Lord, praise thou the Lord, praise thou the Lord, o my

lo - be den Herrn, lo - be den Herrn, mei - ne
 praise thou the Lord, praise thou the Lord, o my

lo - be den Herrn, mei - he
 praise thou the Lord, o my

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

cresc. *sim.* *f*

le!
 rit!

See - - - le!
 spi - - - rit!

See - - - le!
 spi - - - rit!

p *dim.* *p*

Cb. Vc.

3. Recitativo

Tenore solo

Sa - get es, die ihr er-löst seid durch den Herrn, die er aus der Not er-ret-tet hat,
Sing ye praise, all ye re-deem-ed of the Lord, re-deem-ed from the hand of the foe,

aus schwe-rer Trüb-sal, aus Schmach und Ban-den, die ihr ge-fan-gen im Dun-ke-l wa-ret, al-le er er-
from your dis-tres-ses, from deep af-flic-tion, who sat in the sha-dow of death and dark-ness. All ye t-cried in

löst hat aus der Not, Sa-get es, dan-ket ihm u-rüh-met sei-ne Gü-te!
thou-ble un-to the Lord, sing ye praise! Give ye thanks, -claim a-laud His good-ness.

Er zäh-let uns-re Trä-nen in der
He count-eth all your sor-rows in the

Er zäh-let uns-re Trä-nen in der
He count-eth all your sor-rows in the

20

22

Zeit der Not, er tröstet die Be- trüb- ten
 time of need, He com- forts the be- reav- ed

24

26

mit sei- nem Wort, er tröstet die Be- trüb- ten, er
 with His re- gard, He com- forts the be- reav- ed, He

p

28

30

cresc. tröstet die Be- trüb- ten, er tröstet die Be-
 com- forts the be- reav- ed, He com- forts the be-

cresc. *sf*

32

34

trüb- ten sei- nem Wort, mit sei- nem Wort.
 reav- ed th His re- gard, with His re- gard.

p *f*

37

39

Er zäh- let uns- re Trä- nen in der
 He count- eth all your sor- rows in the

sf *p*

41

43

Zeit der Not, er tröstet die Be-trüb-ten, er
 time of need, He com-forts the be-reav-ed, He

cresc. *sf*
arco

45

47

tröstet die Be-trüb-ten mit sei-nem Wort, mit
 com-forts the be-reav-ed with His re-gard, with

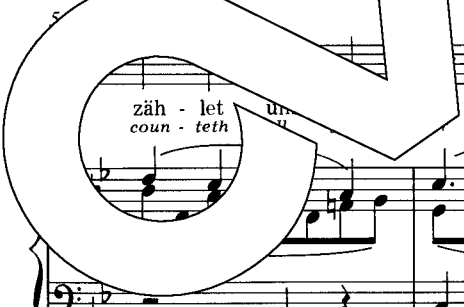
sf *p* *cresc.*

49

51

sei-nem Wort, er
 His re-gard, He

sf *f* *p*



55

zäh-let un-zen in der Zeit der Not, er
 coun-teth rows in the time of need, He

cresc.

57

59

tröstet die Be-trüb-ten, er tröstet die Be-trüb-ten mit
 com-forts the be-reav-ed, He com-forts the be-reav-ed with

sf *sf* *f*

61 63 *sf*

8 sei - nem Wort, mit sei - - nem Wort, er
 His re - - gard, with His re - - gard, He

65 67 *f*

8 trö - - stet sie mit sei - nem Wort, er
 com - - forts them with His re - - gard, He

69 71

8 trö - stet die Be - trüb - ten, er
 com - forts the be - reau - , He

73 76

8 trö - mit sei - - nem Wort. Sa - - get
 com - nem with His re - gard. Sing - ye

78 81 *un poco ritard.*

8 es, dan ket ihm und rüh - met sei - ne Gü - -
 praise, give ye thanks, pro - claim a - loud His good - -

4. Coro

A tempo moderato ♩ = 66

Soprano
Alto
Tenore
8 Basso

te. ness. *p* Sagt es, die ihr er -
All ye that cried un -

pizz.
pp
sempre p
pizz.

4

lö - set seid von dem Herrn aus
to - set the Lord in dis - tress and sep - ler Trüb - sal,
af - flic - tion,

p Sagt ihr er - lö - set seid von dem Herrn aus
All ye that cried un - to the Lord in dis - tress and

p Sagt es, die ihr er - lö - set seid von dem Herrn aus
All ye that cried un - to the Lord in dis - tress and

p die ihr er - lö - set seid von dem Herrn aus
that cried un - to the Lord in dis - tress and

arco

cresc.

f

al - ler Trüb - sal, von dem Herrn, von dem Herrn aus al - ler
 deep af - flic - tion, in dis - tress, in dis - tress and deep af -

al - ler Trüb - sal, von dem Herrn, von dem Herrn aus al - ler
 deep af - flic - tion, in dis - tress, in dis - tress and deep af -

al - ler Trüb - sal, von dem Herrn, von dem Herrn aus al - ler
 deep af - flic - tion, in dis - tress, in dis - tress and deep af -

al - ler Trüb - sal, von dem Herrn, von dem Herrn aus al - ler
 deep af - flic - tion, in dis - tress, in dis - tress and deep af -

cresc. *f*

p

Trüb - sal, Trüb - sal, Trüb - sal, Trüb - sal,
 flic - tion, flic - tion, flic - tion, flic - tion,

sagt es, ihr er - löset
 all ye that cried un - der the Lord, that cried un -

es, die ihr er - löset, die ihr er -
 ye that cried un - der the Lord, that cried un -

er lö - set seid!
 He count - eth all your Trä - nen, er
 He count - eth all your sor - rows,

er lö - set seid!
 He count - eth all your Trä - nen, er
 He count - eth all your sor - rows,

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

cresc.

f

zäh - let uns - re Trä - nen, er zäh - let, zäh - let uns - re
 count - eth all your sor - rows, He count - eth, count - eth all your

Trä - nen, uns - re Trä - nen, er zäh - let uns - re Trä -
 sor - rows, all your sor - rows, He count - eth all your sor -

zäh - let uns - re Trä - nen, er zäh - let uns - re
 count - eth all your sor - rows, He count - eth all your sor -

zäh - let uns - re Trä - nen, er zäh - let uns - re Trä -
 count - eth all your sor - rows, He count - eth all your sor -

più f

arco

Trä - nen, uns - re Trä - nen, er zäh - let uns - re Trä -
 sor - rows, all your sor - rows, He count - eth all your sor - rows, He

- nen, er zäh - let uns - re Trä - nen, er zäh - let
 rows, He count - eth all your sor - rows, er count - eth,

Trä - nen, uns - re Trä - nen, zählt uns - re Trä - nen.
 sor - rows, all your sor - rows, yea, your sor - rows.

- nen, zäh - let, er zäh - let
 rows, He count - eth, He count - eth

p

- re Trä - nen, er zäh - let uns - re Trä - nen.
 your sor - rows, He count - eth all your sor - rows.

er zäh - let uns - re Trä - nen, er zäh - let
 He count - eth all your sor - rows, He count -

Sagt es, die ihr er - lö - set seid,
 All ye that cried un - to the Lord,

uns - re Trä - nen, zählt uns - re Trä - nen.
 all your sor - rows, yea, your sor - rows.

dim.

Sagt es, die ihr er - lö - set seid von dem Herrn aus al - ler Trüb - sal,
 All ye that cried un - to the Lord in dis - tress and deep af - flic - tion,
 sie, er zäh - let uns - re Trä - nen.
 eth, He count - eth all your sor - rows.
 er zäh - let uns - re Trä - nen, die ihr er - lö - set seid,
 He count - eth all your sor - rows, that cried un - to the Lord,
 Sagt es, die ihr er - lö - set seid von dem Herrn, er - lö - set seid,
 All ye that cried un - to the Lord in dis - tress and deep af - flic

p *cresc.*

sagt es, die ihr er - lö - set seid aus al - ler Trüb - sal,
 all ye that cried un - to - set the Lord in deep af - flic - tion,
 Sagt es, die ihr er - lö - set seid aus al - ler Trüb - sal,
 All ye that cried un - to - set the Lord in deep af - flic - tion,
 sagt es, die ihr er - lö - set seid aus al - ler Trüb - sal,
 all ye that cried un - to - set the Lord in deep af - flic - tion,
 sagt es, die ihr er - lö - set seid aus al - ler Trüb - sal,
 tion. all ye that cried un - to - set the Lord in deep af - flic - tion,
 er dis - tress and deep af - flic - tion,
 die ihr er - lö - set seid aus al - ler Trüb - sal!
 that cried un - to - set the Lord in deep af - flic - tion.

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

die ihr er - lö - set seid aus al - ler Trüb - sal!
 that cried un - to - set the Lord in deep af - flic - tion.
 sagt es, die ihr er - lö - set seid aus al - ler Trüb - sal!
 all ye that cried un - to - set the Lord in deep af - flic - tion,
 sagt es, die ihr er - lö - set seid aus al - ler Trüb - sal! Er
 all ye that cried un - to - set the Lord in deep af - flic - tion, He
 die that cried un - to - set the Lord in deep af - flic - tion. Er
 He

f *dim.* *p*

Er zäh - let uns - re Trä - nen, er
 He count - eth all your sor - rows, He

Er zäh - let uns - re Trä - nen, die
 He count - eth all your sor - rows, your

zäh - let uns - re Trä - nen, er
 count - eth all your sor - rows, He

zäh - let uns - re Trä - nen, er
 count - eth all your sor - rows, He

pp

zäh - let uns - re Trä - nen in der Zeit der Not.
 count - eth all your sor - rows in the time of need.

Trä - nen in der Zeit der Not.
 sor - rows in the time of need.

zäh - let uns Trä - nen in der Zeit der Not.
 count - eth all your sor - rows in the time of need.

zäh - re Trä - nen in der Zeit der Not.
 count - you sor - rows in the time of need.

pp

dim.

dim.

pizz.

5. Duetto e Coro

Andante ♩ = 100

3

6

Soprano I solo

9

Ich har - re - te des Herrn, und er neig - te sich zu
 I wait - ed for the Lord, He in - clin - ed un - to me, and he heard my com - plaint.

sim.

Vc.

11

mir und hör - te mein Fleh'n, und hör - te mein Fleh'n, ich
 me, He heard my com - plaint, He heard my com - plaint, I

16

19

har - re - te des Herrn, und er neig - te sich zu mir und hör - te mein
 wait - ed for the Lord, He in - clin - ed un - to me, He heard my com -

cresc.

Kb.

21

sfz

24

Fleh'n, und hör - te mein Fleh'n. Wohl dem, der sei - ne Hoff - nung
 plaint, He heard my com - plaint. O bless'd are they that hope and

cresc.

p

p Tutti

setzt auf den Herrn, wohl dem, der sei - ne Hoff - nung setzt auf den
 trust in the Lord, bless'd are they that hope and trust in the

Wohl dem, der sei - ne Hoff - nung setzt auf den
 O bless'd are they that hope and trust in the

Wohl dem, der sei - ne Hoff - nung setzt auf den
 O bless'd are they that hope and trust in the

Wohl dem, der sei - ne Hoff - nung setzt auf den
 O bless'd are they that hope and trust in the

Soprano I solo

Herrn! Ich har - re - te des und er neig - te sich
 Lord. I wait - ed for the Lord, He clin - ed un -

Soprano II solo

Herrn! Ich har re - te des Herrn, und er sich zu mir und
 Lord. I wait ed for the Lord, He in - clin - ed un - to me, and He

Herrn!
 Lord.

zu mir, und er hör - te mein Fleh'n, ich
 to me, and He heard my com - plaint, I

hör - te mein Fleh'n, und hör - te mein Fleh'n, ich har - re - te des
 heard my com - plaint, He heard my com - plaint, I wait - ed for the

har - re - te des Herrn, und er neig - te sich zu mir und hör - te, —
 wait - ed for the Lord, He in - clin - ed un - to me, He heard, — He —

Herrn, und er neig - te sich zu mir und hör - te mein Fleh'n, er —
 Lord, He in - clin - ed un - to me, He heard my com - plaint, He —

hör - te mein Fleh'n, der sei - ne Hoff - nung setzt auf en
 heard my com - plaint. O bless'd are they that hope in

hör - te mein Fleh'n. Wohl dem, der sei - ne Hoff - nung setzt auf den
 heard my com - plaint. O bless'd are they that hope and trust in the

Tutti *dim.* *p* **Solo**

Herrn! Wohl dem, der sei - ne Hoff - nung setzt auf den Herrn, der sei - ne
 Lord, O bless'd are they that hope and trust in the Lord, o bless'd are

Wohl dem, der sei - ne Hoff - nung setzt auf den Herrn!
 O bless'd are they that hope and trust in the Lord,

Wohl dem, der sei - ne Hoff - nung setzt auf den Herrn! Ich
 O bless'd are they that hope and trust in the Lord, I

cresc. *dim.* *p* *pp*

Coro

Hoff - nung setz, sei - ne Hoff - nung setz auf ihn, auf ihn,
 they that hope and trust in the Lord, o bless'd

Hoff - nung setz, sei - ne Hoff - nung setz auf ihn, auf ihn, der sei - ne
 they that hope and trust in the Lord, o bless'd are they that

har - re - te des Herrn, und er neig - te sich zu mir und hör - te mein
 wait - ed for the Lord, He in - clin - ed un - to me, He heard - my com -

har - re - te des Herrn, des Herrn, er hör - te mein
 wait - ed for the Lord, the Lord, He heard - my com -

der sei - ne Hoff - nung setz auf den Herrn, ich
 are they that hope and trust in the Lord, I

Hoff - nung setz auf den Herrn, ich
 hope and trust in the Lord, I

Fleh'n, er te mein Fleh'n, Ich har - re - te des Herrn, und er
 plead, He heard my com - plaint, I wait - ed for the Lord, He in -

Fleh'n, er te mein Fleh'n, Ich har - re - te des Herrn, und er
 plead, He heard my com - plaint, I wait - ed for the Lord, He in -

er neig - te sich zu mir und hör - te mein
 I wait - ed for the Lord, He heard - my com -

Herrn, er neig - te sich zu mir und hör - te mein Fleh'n.
 Lord, I wait - ed for the Lord, He heard - my com -

neig - te sich zu mir und hör - te mein Fleh'n, er hör - te mein
 clin - ed un - to me, He heard my com - plaint, He heard my com -

neig - te sich zu mir und hör - te mein Fleh'n, er hör - te mein
 clin - ed un - to me, He heard my com - plaint, He heard my com -

f Fleh'n. Wohl dem, der sei - ne Hoff-nung setzt auf den Herrn! Wohl
plaint, *O* *bless'd* *are* *they* *that* *hope* *and* *trust* *in* *the* *Lord.* *Tutti* *f*

Wohl dem, der sei - ne Hoff-nung setzt auf den Herrn! Wohl
fz *f* *dim.* *are* *they* *that* *hope* *and* *trust* *in* *the* *Lord.* *f*

8 Fleh'n. Wohl dem, der sei - ne Hoff-nung setzt auf den Herrn! Wohl
plaint, *O* *bless'd* *are* *they* *that* *hope* *and* *trust* *in* *the* *Lord.* *O*

Fleh'n. Wohl dem, der sei - ne Hoff-nung setzt auf den Herrn! Wohl
plaint, *O* *bless'd* *are* *they* *that* *hope* *and* *trust* *in* *the* *Lord.* *O*

p dem, der sei - ne Hoff-nung, wohl dem, der sei - ne Hoff-nung
bless'd *are* *they* *that* *hope,* *o* *bless'd* *are* *they* *that* *hope* *and*

dem, der sei - ne Hoff-nung, wohl dem, der sei - ne Hoff-nung
bless'd *are* *they* *that* *hope,* *o* *bless'd* *are* *they* *that* *hope* *and*

8 dem, der sei - ne Hoff-nung, wohl dem, der sei - ne Hoff-nung
bless'd *are* *they* *that* *hope,* *o* *bless'd* *are* *they* *that* *hope* *and*

dem, der sei - ne Hoff-nung, wohl dem, der sei - ne Hoff-nung
bless'd *are* *they* *that* *hope,* *o* *bless'd* *are* *they* *that* *hope* *and*

f in Herrn, *cresc.* setzt auf den Herrn, *sf* setzt auf den
ne *Lord,* *cresc.* *trust* *in* *the* *Lord,* *trust* *in* *the*

setzt auf den Herrn, *cresc.* auf den Herrn, *sf* auf den
trust *in* *the* *Lord,* *trust* *in* *the* *Lord,* *trust* *in* *the*

8 setzt auf den Herrn, *cresc.* setzt auf den Herrn, den Herrn,
trust *in* *the* *Lord,* *trust* *in* *the* *Lord,* *the* *Lord,*

Hoff-nung and setzt auf den Herrn, *sf* setzt auf den Herrn, auf den
hope *and* *trust* *in* *the* *Lord,* *trust* *in* *the* *Lord,* *trust* *in* *the*

86

89

Solo

Ich har - re - te des
I wait - ed for the

Herrn, den Herrn!
Lord, the Lord!

Herrn, den Herrn!
Lord, the Lord!

auf den Herrn!
in the Lord!

Herrn, den Herrn!
Lord, the Lord!

dim.

91

93

har - re - te des
wait - ed for the

Herrn, den Herrn,
Lord, the Lord, er and

des Herrn, er neig - te sich zu
the Lord, and He in - clin'd to

pp
Wohl dem,
O bless'd,

pp
Wohl dem,
O bless'd,

pp
Ich har - re - te des Herrn,
I wait - ed for the Lord,

pp
Ich har - re - te des Herrn,
I wait - ed for the Lord,

neig - te sich zu mir, zu mir, Wohl dem, der sei - ne
 He in - cli - ned un - to me. O bless'd are they that

mir, er neig - te sich zu mir. Wohl dem, der sei - ne
 me, and He in - clin'd to me, O bless'd are they that

wohl dem, wohl dem, wohl dem,
 O bless'd, O bless'd, O bless'd

er neig - te sich zu mir. Wohl dem, wohl dem,
 and He in - clin'd to me, O bless'd, O bless'd

er neig - te sich zu mir. Wohl dem, wohl dem,
 and He in - clin'd to me, O bless'd, O bless'd

pp

Hoff-nung, sei - ne Hoff - nung setzt auf ihn.
 hope, are they that and trust in Him.

Hoff-nung, sei - ne Hoff - nung setzt auf ihn!
 hope, are they that and trust in Him.

der sei - ne Hoff - nung setzt auf ihn!
 are they that hope and trust in Him.

der Hoff-nung setzt auf ihn!
 are they that trust in Him.

pp

p

pp

p

6. Tenore solo

Allegro un poco agitato ♩ = 138

3

Tenore solo

The Stri - cke des To - des
sor - rows of death had

hat - ten uns um - fan - gen, und Angst der Höl - le hat - te uns ge - up -
clo - sed all a - round me, hell in its ter - rors had got hold

trof - fen, wir wan - del - ten in Fin - ster - nis wir
on me, with trou - ble and deep hea - vi - ness, we

wan - del - ten in Fin - ster - nis. Er a - ber spricht: Wa - che
trou - ble in hea - vi - ness. But said the Lord: Come, a -

auf, wa - che auf, der du schläfst, ste - he auf von den
rise, come, a - rise, from the dead, and a - wake thou that

29 32

To - ten, ste - he auf von den To - ten! Ich will dich er - leuch -
 sleep - est, and a - wake thou that sleep - est! I will be to - thee

f *sf* *p*

35 38

ten!
 Light!

The Stri - cke des
 sor - rows of

f *dim.* *p*

41 44

To - des hat - ten uns um - fan gen, und ngs der öl - le
 death had clos - ed all a - rou me, hell in der ter - rors

f *dim.* *p*

Cb.

46 48

hat - te uns wir wan - del - ten in Fin - ster - nis,
 had got hold with trou - ble and deep hea - vi - ness,

f *cresc.*

51 54

wir wan - del - ten in Fin - ster - nis. Er a - ber spricht:
 with trou - ble and deep hea - vi - ness. But said the Lord:

f *p* *cresc.*

Vc.

57

8 Wa - che auf, wa - che auf, der du schläfst! Ste-he
 Come, a - rise, come, a - rise from the dead and a -

63

8 auf von den To - ten, ste-he auf von den To - ten! Ich will dich er - leuch -
 wake thou that sleep - est, and a - wake thou that sleep - est! I will be to thee

70

8 ten, Light, ich will dich er - leuch -
 I will be to thee

73



ato $\text{♩} = 84$

80

ten! Light!

sim. ff f dim.

Cb.

82

Recit.

84 Lento

pp

8 Wir rie - fen in der Fin - ster - nis: Hü - ter, ist die Nacht bald hin,
 We call - ed thro' the dark - ness: Watch - man, will the night soon pass,

86

cresc.

88

Tempo I moderato

p

Hü - ter, ist die Nacht bald hin?
watch-man, will the night soon pass?

Der Hü - ter a - ber
The watch - man on - ly

90

93

sprach: Wenn der Mor - gen schon kommt,
said: Though the morn - ing will come,

so wird es doch Nacht sein;
the night will come al - so;

95

sf

97

cresc.

wenn ihr schon fra - get, so wer
Ask ye, en - quire ye, ask, if

et ihr doch wie er köm und wie - der
ye will, en - quire ye re - turn a -

100

Lento

Recit.

a - gen:
in, ask:

Hü - ter, ist die Nacht bald hin,
Watch-man, will the night soon pass,

104

cresc. assai

a tempo I

p

Hü - ter, ist die Nacht bald hin?
watch-man, will the night soon pass?

Der Hü - ter a - ber
The watch - man on - ly

sprach:
said:

Wenn der
Though the

Mor - gen schon kommt, so wird es doch Nacht sein,
 morn - ing will come, the night will come at - so:

acce - cresc. le - ran - do - sf poco a
 wenn ihr schon fra - get, so wer - det ihr doch wie - der kom - men
 Ask ye, en - quire ye, ask, if ye will, en - quire ye,

poco sf 118 Recitativ f
 und wie - der fra - gen: ter, ist die Nacht bald hin,
 re - turn a - gain, ask: n - man, will the night soon pass,

ist die Nacht bald hin, ist die Nacht bald hin,
 will the night soon pass, will the night soon pass,

ad lib. ff dim. Pause Soprano solo 128 Lento
 ist die Nacht bald hin? Die Nacht ist ver - gan - gen, ver - gan -
 will the night soon pass? The night is de - part - ing, de - part -

7. Coro

Allegro maestoso e molto vivace ♩ = 96 3

gen!
ing.

7

ff

marcato

Die
The

Die
The

7 7

14

Nacht ist ver - gan - gen, ver - gan -
night is de - part - ing, de - part -

Nacht ist ver - gan - gen, ver - gan -
night is de - part - ing, de - part -

7 7

Die Nacht ist ver - gan - gen, ver -
 The night is de - part - ing, de -

Die Nacht ist ver - gan - gen, ver -
 The night is de - part - ing, de -

gen, die Nacht ist ver -
 ing, the night is de -

gen, die Nacht ist ver -
 ing, the night is de -

gan - gen, der Tag a - ber her -
 part - ing, the day is ap -

gan - gen, der Tag a - ber her -
 part - ing, the day is ap -

gan - gen, der Tag a - ber her -
 part - ing, the day is ap -

gan - gen, der Tag a - ber her -
 part - ing, the day is ap -

her - bei - ge - kom - men, die
 ap - proach - ing, is ap - proach - ing, the

bei - ge - kom - men, her - bei - ge - kom - men, die
 proach - ing, ap - proach - ing, the day is ap - proach - ing, the

Tag a - ber her - bei - ge - kom - men, die
 day is ap - proach - ing, ap - proach - ing, the

bei - ge - kom - men, her - bei - ge - kom - men, die
 proach - ing, ap - proach - ing, the day is ap - proach - ing, the

Nacht ist ver-gan-gen, So
 night is de-part-ing. There

Nacht ist ver-gan-gen, So
 night is de-part-ing. There

Nacht ist ver-gan-gen, So
 night is de-part-ing. There

Nacht ist ver-gan-gen, So
 night is de-part-ing. There

laßt uns ab-le-gen die
 fore let us cast off the

So laßt uns ab-le-gen die Wer-ke der
 There fore let us cast off the works of

laßt uns ab-le-gen die Wer-ke der
 fore let us cast off the works of

laßt uns ab-le-gen die Wer-ke der
 fore let us cast off the works of

laßt uns ab-le-gen die Wer-ke der
 fore let us cast off the works of

laßt uns ab-le-gen die Wer-ke der
 fore let us cast off the works of

nis und an-le-gen die Waf-fen des Lichts,
 and let us gird on the ar mour of light,

Fin-ster-nis und an-le-gen die Waf-fen des Lichts,
 dark-ness, and let us gird on the ar mour of light,

le cast-gen die Wer-ke der Fin-ster-nis,
 cast off the works of dark-ness,

Fin-ster-nis und an-le-gen die Waf-fen des Lichts,
 dark-ness, and let us gird on the ar mour of light,

und an - le - gen die Waf - fen des Lichts, die Waf - fen des
 let us - le - gird - on the ar - mour of light, the ar - mour of

und an - le - gen die Waf - fen des Lichts, die Waf - fen des
 let us - le - gird - on the ar - mour of light, the ar - mour of

und an - le - gen die Waf - fen des Lichts, die Waf - fen des
 let us - le - gird - on the ar - mour of light, the ar - mour of

und an - le - gen die Waf - fen des Lichts, die Waf - fen des
 let us - le - gird - on the ar - mour of light, the ar - mour of

Lichts, die Waf - fen des Lichts, die Waf - fen des Lichts, die
 light, the ar - mour of light, the ar - mour of light, the

Lichts, die Waf - fen des Lichts, die Waf - fen des Lichts,
 light, the ar - mour of light, the ar - mour of light,

Lichts, die Waf - fen des Lichts, die Waf - fen des Lichts,
 light, the ar - mour of light, the ar - mour of light,

Lichts, die Waf - fen des Lichts, die Waf - fen des Lichts,
 light, the ar - mour of light, the ar - mour of light,

Waf - fen des Lichts, die Waf - fen des Lichts,
 ar - mour of light, the ar - mour of light,

des Lichts, die Waf - fen des Lichts, die Waf - fen des
 of light, the ar - mour of light, the ar - mour of

des Lichts, die Waf - fen des Lichts,
 of light, the ar - mour of light,

Waf - fen des Lichts, die Waf - fen des Lichts,
 ar - mour of light, the ar - mour of light,

Lichts, so laßt uns an - le - gen die Waf - fen des
light, there - fore let us gird on the ar - mour of

Lichts, so laßt uns an - le - gen die Waf - fen des
light, there - fore let us gird on the ar - mour of

so laßt uns an - le - gen die Waf - fen des
there - fore let us gird on the ar - mour of

so laßt uns an - le - gen die Waf - fen des
there - fore let us gird on the ar - mour of

Lichts
light,

Lichts
light, f

Lichts und er - grei - fen die Waf - fen, die Waf - fen des Lichts, und er -
light, let us gird on the ar - mour, the ar - mour of light, let us

Lichts
light,

er - grei - fen die Waf - fen
us gird on the ar - mour

und er - grei - fen die Waf -
let us gird on the ar -

- fen die Waf - fen, die Waf - fen des Lichts, und er - grei - fen die
on the ar - mour, the ar - mour of light, let us gird on the

grei - fen die Waf - fen des Lichts, er - grei - fen die
gird on the ar - mour of light, let's gird on the

- fen, die Waf - fen des Lichts, und er - grei - fen die Waf - fen des
 - mour, the ar - mour of light, let us gird - on the ar - mour of

Waf - fen des Lichts, die Waf - fen des Lichts,
 ar - mour of light, the ar - mour of light,

Waf - fen des Lichts,
 ar - mour of light,

und er - grei - fen die Waf - fen, die Waf - fen des
 let us gird - on the ar - mour, the ar - mour of

Lichts, die Waf - fen des Lichts, die Waf - fen des
 light, the ar - mour of light, the ar - mour of

er - grei - fen die Waf - fen des Lichts,
 let's gird - on the ar - mour of light,

und er - grei - fen die Waf - fen des
 let us gird - on the ar - mour of

Lichts, grei - fen die Waf - fen, die Waf - fen des
 light, gird - on the ar - mour, the ar - mour of

rei - fen die Waf - fen, die Waf - fen des Lichts, die
 gird - on the ar - mour, the ar - mour of light, the

und er - grei -
 let us gird -

Lichts, die Waf - fen des Lichts, des Lichts,
 light, the ar - mour of light, of light,

Lichts, und er - grei - fen die Waf - fen des Lichts, die
 light, let us gird - on the ar - mour of light, the

Waf - fen des Lichts, die Waf - fen des Lichts,
 ar - mour of light, the ar - mour of light,
 - fen die Waf - fen, die Waf - fen des Lichts, die Waf - fen des
 on the ar - mour, the ar - mour of light, the ar - mour of
 die Waf - fen des
 the ar - mour of

Waf - fen des Lichts,
 ar - mour of light,

die Waf - fen des Lichts, des Lichts,
 the ar - mour of light, of light,
 Lichts, und er - grei fen die Waf - fen
 light, let us gird on the ar - mour
 Lichts, und er - grei fen die Waf - fen des Lichts, des
 light, let us gird on the ar - mour of light, of
 und er - grei fen die Waf - fen Waf - fen des Lichts, die
 let us gird on the ar - mour of light, the

und - fen die Waf - fen, die Waf - fen des Lichts, des
 on the ar - mour, the ar - mour of light, of
 fen, und er - grei fen die Waf - fen
 mour, let us gird on the ar - mour des
 Lichts, und er - grei fen die Waf - fen fen des
 light, let us gird on the ar - mour of
 Waf - fen, die Waf - fen des Lichts,
 ar - mour, the ar - mour of light,

f 100

Lichts, und er - grei - fen die Waf - fen des Lichts,
 light, let us gird on the ar - mour of light,

fen, und er - grei - fen die Waf - fen des
 mour, let us gird on the ar - mour of

Lichts, und er - grei - fen, er - grei - fen die Waf - fen des
 light, let us gird on the ar - mour, the ar - mour of

und er - grei - fen die Waf - fen des Lichts,
 let us gird on the ar - mour of light,

sf *f* *sf* *sf*

104

und er - grei - fen die Waf - fen des Lichts,
 let us gird on the ar - mour of light,

Lichts, und let - grei - fen die Waf - fen des
 light, let us gird on the ar - mour of

Lichts, und er - grei - fen, er - grei - fen die Waf - fen des
 light, let us gird on the ar - mour, the ar - mour of

und er - fen die Waf - fen des Lichts,
 let us gird on the ar - mour of light,

sf

und er - grei - fen die Waf -
 let us gird on the ar - mour

Lichts, und er - grei - fen die Waf - fen, die Waf - fen des
 light, let us gird on the ar - mour, the ar - mour of

Lichts, und er - grei - fen die Waf - fen, die Waf - fen des
 light, let us gird on the ar - mour, the ar - mour of

und er - grei - fen die Waf - fen des
 let us gird on the ar - mour of

sf

fen, die Waf-fen des Lichts, die Waf-fen des Lichts,
 mour, the ar-mour of light, the ar-mour of light,
 Licht, und er-grei
 light, on the ar

Licht, und er-grei
 light, on the ar

Licht, und er-grei
 light, on the ar

die Waf-fen, er-grei fen die
 the ar-mour, let's gird on the
 mour, ar's gird fen die
 fen mour, die
 the

fen die Waf-fen, er-grei fen die
 mour, of light, let's gird on the

die Waf-fen des Lichts, er-grei fen die
 the ar-mour of light, let's gird on the

Waf-fen, die Waf-fen des Lichts, er-grei fen die
 ar-mour, the ar-mour of light, let's gird on the

Waf-fen, die Waf-fen des Lichts, er-grei fen die
 ar-mour, the ar-mour of light, let's gird on the

Waf-fen, die Waf-fen des Lichts, er-grei fen die
 ar-mour, the ar-mour of light, let's gird on the

Waf - fen, die Waf - fen des Lichts,
 ar - mour, the ar - mour of light.

Waf - fen, die Waf - fen des Lichts,
 ar - mour, the ar - mour of light.

Waf - fen, die Waf - fen des Lichts,
 ar - mour, the ar - mour of light,

Waf - fen, die Waf - fen des Lichts, ab - le - gen die
 ar - mour, the ar - mour of light, and - cast off the

fp

ab - le - gen die Wer ke der Fin ster - nis,
 There - fore let us cast off the works of dark - ness,

ab - and - gen die Wer ke der
 and off the works of

Wer works ster - ness, er Fin - ster - nis,
 works of dark - ness,

fp *p* *fp*

die Wer ke der Fin ster - nis und an -
 us cast off the works of dark - ness and

der Fin ster - nis,
 of dark - ness,

der Fin - ster - nis
 of dark - ness,

p *cresc.*

le gird on die the Waf ar - - fen mour des of Lichts, an - and
 und let an us - le gird - gen on die Waf - fen mour des Lichts, und an - let us
 Fin dark : - - ster - ness, Die The Nacht night
 und let an us - le gird - gen on die Waf - fen, die Waf -

ff

cresc.

le gird - gen on die Waf - - fen des Lichts, die Waf - fen
 le gird - gen on die Waf - fen des Lichts, Waf - fen des
 ist is ver de - - gan ing, e - part - -
 fen, let an - - gen die Waf - fen des Lichts, light.

Nacht night ist is ver de - gan part - - gen, ver - ing, de -
 Lichts. Die Nacht ist ver - gan - - gen, die light. The night night is de - part - - ing, the
 - - gen, die Nacht ist ver - gan - - gen, ver - ing, de -
 Die The Nacht night ist is ver de - gan part - - gen, ver - ing, de -

gan part - - - gen, so laßt uns ab - le - gen die
 part - - - ing, there fore let us cast - off the
 Nacht ist ver - gan - - - gen, so laßt uns ab - le - gen die
 night is de - part - - - ing, there fore let us cast - off the
 - - - gen, so laßt uns ab - le - gen die
 - - - ing, there fore let us cast - off the
 gan part - - - gen, so there

Wer - ke der Fin - ster - nis und an - le - gen die Waf - fen des
 works of dark - ness, let us gird on the ar - mour of
 Wer - ke der Fin - ster - nis und an - le - gen die Waf - fen des
 works of dark - ness, let us gird on the ar - mour of
 Wer - ke der Fin - ster - nis und an - le - gen die Waf - fen des
 works of dark - ness, let us gird on the ar - mour of
 laßt un - gen die Wer - ke der Fin - ster - nis und an -
 fore us - off the works of dark - ness, let us

Waf - fen des Lichts, die Waf - fen des Lichts,
 ar - mour of light, the ar - mour of light,
 Lichts, die Waf - fen des Lichts, die Waf - fen des Lichts, und er -
 light, the ar - mour of light, the ar - mour of light, let us
 Lichts, die Waf - fen des Lichts, und er - grei -
 light, the ar - mour of light, let us gird
 le - gen die Waf - fen des Lichts, die Waf - fen des Lichts,
 gird on the ar - mour of light, the ar - mour of light,

und er - grei - fen die Waf -
 let us gird - on the ar -

grei - fen die Waf - fen des Lichts, er - grei - fen die
 gird on the ar - mour of light, let's gird on the

- fen die Waf - fen, die Waf - fen des Lichts, die
 on the ar - mour, the ar - mour of light, the

- fen, die Waf - fen des Lichts, die Waf - fen des Lichts, die
 mour, the ar - mour of light, the ar - mour of light, the

Waf - fen des Lichts, er - grei - fen die Waf - fen des Lichts, er -
 ar - mour of light, gird on the ar - mour of light, let's

Waf - fen des Lichts, und er - grei - fen die
 ar - mour of light, let us gird on the

in die Waf - fen des die Waf -
 n the ar - mour of the ar -

des Lichts, und er - grei - fen die Waf - fen des Lichts,
 of light, let us gird - on the ar - mour of light,

grei - fen die Waf - fen des Lichts, und er - grei - fen die Waf - fen des Lichts,
 gird on the ar - mour of light, let us gird - on the ar - mour of light,

Waf - fen des Lichts, und er - grei - fen die Waf - fen des Lichts,
 ar - mour of light, let us gird - on the ar - mour of light,

fen mour des Lichts, und er - grei - fen die Waf - fen des Lichts,
 of light, let us gird - on the ar - mour of light,

ff *sf* *sf*

und er - grei - fen die Waf - fen des Lichts! Die
 let us gird on the ar - mour of light! The

und er - grei - fen die Waf - fen des Lichts!
 let us gird on the ar - mour of light!

und er - grei - fen die Waf - fen des Lichts!
 let us gird on the ar - mour of light!

ud er - grei - fen die Waf - fen des Lichts!
 let us gird on the ar - mour of light!

sf sf sf sf

Nacht, die Nacht ist ver - gan - gen,
 night, the night is de - part - ing,

Die Nacht ist ver - gan - gen,
 The night is de - part - ing,

Die Nacht ist ver - gan - gen,
 The night is de - part - ing,

Die Nacht ist ver - gan - gen,
 The night is de - part - ing,

Nacht, die Nacht ist ver - gan - gen,
 night, the night is de - part - ing,

die Nacht, die Nacht ist ver - gan - gen,
 the night, the night is de - part - ing,

die Nacht, die Nacht ist ver - gan - gen,
 the night, the night is de - part - ing,

die Nacht, die Nacht ist ver - gan - gen,
 the night, the night is de - part - ing,

gen, der Tag
 ing, the day
 gen, der Tag
 ing, the day

f

gen, die Nacht ist ver-gan- gen,
 ing, the night is de-part - ing

gen, die Nacht ist ver-gan- gen,
 ing, the night is de-part - ing

ist ge-kom-men,
 is ap-proach - ing,

ist ge-kom-men,
 is ap-proach - ing,

f

die Nacht ist ver-gan-
 the night is de-part -

die the ist ver-gan-
 the is de-part -

Nacht ist ver-gan- gen.
 night is de-part - ing.

die Nacht ist ver-gan- gen.
 the night is de-part - ing.

gen, ver-gan- gen.
 ing, de-part - ing.

gen, ver-gan- gen.
 ing, de-part - ing.

8. Chorale

Andante con moto ♩ = 84

mf Soprano I, II
 Nun dan - ket al - le Gott mit Her - zen, Mund und
 Let all men praise the Lord, in wor - ship low - ly

mf Alto
 Nun dan - ket al - le Gott mit Her - zen, Mund und
 Let all men praise the Lord, in wor - ship low - ly

mf Tenore I, II
 Nun dan - ket al - le Gott mit Her - zen, Mund und
 Let all men praise the Lord, in wor - ship low - ly

mf Basso
 Nun dan - ket al - le Gott mit Her - zen, Mund und
 Let all men praise the Lord, in wor - ship low - ly

mf

4 bend
 der in al - ler Not will gnä - dig zu uns
 most ho - ly word, re - deem'd from woe, de -

Hän bend
 der sich in al - ler Not will gnä - dig zu uns
 on His most ho - ly word, re - deem'd from woe, de -

Hän bend
 den, der sich in al - ler Not will gnä - dig zu uns
 ing, on His most ho - ly word, re - deem'd from woe, de -

Hän bend
 den, der sich in al - ler Not will gnä - dig zu uns
 ing, on His most ho - ly word, re - deem'd from woe, de -

8 *p* 10 *cresc.*

wen - den, der so viel Gu - tes tut; von Kin - des - bei - nen
 pend - ing, He gra - cious is and just, from child - hood us doth

wen - den, der so viel Gu - tes tut; von Kin - des - bei - nen
 pend - ing, He gra - cious is and just, from child - hood us doth

wen - den, der so viel Gu - tes tut; von Kin - des - bei - nen
 pend - ing, He gra - cious is and just, from child - hood us doth

wen - den, der so viel Gu - tes tut; von Kin - des - bei - nen
 pend - ing, He gra - cious is and just, from child - hood us doth

p *cresc.*

12 14 *p*

sei - ner Hut, und al - len wohl - ge -
 place our trust and hope in time of

hielt in sei - ner Hut, und al - len wohl - ge -
 Him we place our trust and hope in time of

an uns hielt in sei - ner Hut, und al - len wohl - ge -
 lead, on Him we place our trust and hope in time of

an uns hielt in sei - ner Hut, und al - len wohl - ge -
 lead, on Him we place our trust and hope in time of

p

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

p *cresc.* *f*

Preis praise Gott, dem Va - ter und dem
God, the Fa - ther, Son, be

Ehr un Preis sei Gott, dem Va - ter und dem
ry an praise to God, the Fa - ther, Son, be

ry and Preis sei Gott, dem Va - ter und dem
and praise to God, the Fa - ther, Son, be

Ehr und Preis sei Gott, dem Va - ter und dem
ry and praise to God, the Fa - ther, Son, be

dim.

Soh - - ne und
 giv - - en, and

Soh - - ne und
 giv - - en and

Soh - - ne und
 giv - - en, and

Soh - - ne und
 giv - - en and

p *cresc.*

heil' - ge Geist im höch - sten Him - mels -
 - - - - - ly Ghost, on high - en - thron'd in

sei - nem Geist im höch - sten Him - mels -
 the the Ghost, on high - en - thron'd in

sei - nem heil' - gen Geist im höch - sten Him - mels -
 to the Ho - ly Ghost, on high - en - thron'd in

sei - nem heil' - gen Geist im höch - sten Him - mels -
 to the Ho - ly Ghost, on high - en - thron'd in

dim.

thro - - ne, Lob dem drei -
 hea - - ven, praise to the

thro - - ne, Lob dem drei -
 hea - - ven, praise to the

thro - - ne, Lob dem drei -
 hea - - ven, praise to the

thro - - ne, Lob dem drei -
 hea - - ven, praise to the

p *cresc.* *f*

ein - gen Gott, der Nacht und Dun -
 tri - une God; with ful arm

ein - gen Gott, der Nacht und Dun -
 tri - une God; with pow'r ful arm kel and

ein - gen Gott, der Nacht und Dun -
 tri - une God; with pow'r - ful arm kel and

ein - gen Gott, der Nacht und Dun -
 tri - une God; with pow'r - ful arm kel and

schied
strong

schied
strong

schied
strong

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

von Licht und Mor - gen - rot,
 He chan - geth night to day.

von Licht und Mor - gen - rot,
 He chan - geth night to day.

von Licht und Mor - gen - rot,
 He chan - geth night to day.

von Licht und Mor - gen - rot,
 He chan - geth night to day.

f

mf

p 42

ihm dan - ket un - ser Lied.
 Praise Him with grate - ful song.

ihm dan - ket un - ser Lied.
 Praise Him with grate - ful song.

ihm dan - ket un - ser Lied.
 Praise Him with grate - ful song.

p

p

46

sf

dim.

pp

Vc.

9. Soprano e Tenore solo

Andante sostenuto assai ♩ = 100

Tenore solo
dolce

Drum sing — ich mit mei - nem — Lie - de e - wig dein Lob, du treu - er
My song — shall be there - fore Thy mer - cy, sing - ing Thy praise, Thou on - ly

Gott, drum sing — ich mit mei - nem — Lie e
God, my song — shall be there - fore Thy mer cy, sing -

ig dein Lob, Gott! Und dan - ke dir für al - les Gu - te, das
thy praise, God! My tongue shall de - clare the bles - sings hour

— du an mir ge - tan, das — du an mir ge - tan, drum
ly be - stow'd by Thee, hour - ly be - stow'd by — Thee. My

15 17 *sf*

sing ich mit mei - nem Lie - de dein Lob, du treu - er Gott, e -
 song shall be there - fore Thy mer - cy, Thy praise Thou on - ly God, sing -

cresc. *p* *sf*

19 *p* *Soprano solo* 21

- wig, du treu - er Gott! Und wandl' ich in Nacht und tie - fem Dun - kel, und die
 ing Thy praise, o God. I wan - der in night and thick - est dark - ness, and mine

p

23 *sf* 25 *sf* *p*

Fein - de um - her stel - len mir nach, m - ch, and wandl' ich in
 e - ne - mies stand threat'n - ing a - round, I wan - der in

cresc. *p*

27 29

Nacht, und tie - est, und die Fein - de um - her stel - len mir nach, die
 night, and thick - est, and mine e - ne - mies stand threat'n - ing a - round, mine

p

31 *f* 33 *cresc.*

Fein - de stel - len mir nach, die Fein - de um - her stel - len mir nach,
 e - ne - mies stand a - round, mine e - ne - mies stand threat'n - ing a - round,

sf *cresc.*

35

37

f so ru - fe ich an den Na - men des Herrn, und er er - ret - tet
 yet call'd I up - on the name of the Lord, and He re - deem - ed

Tenore Solo

f so ru - fe ich an den Na - men des Herrn, und er er - ret - tet
 yet call'd I up - on the name of the Lord, and He re - deem - ed

p

39

41

mich nach sei - ner Gü - te, ja, er er - ret - tet mich nach sei - ner
 me with watch - ful - good - ness, and He re - deem - ed me with watch - ful

mich nach sei - ner Gü - te, ja, er er - ret - tet mich nach sei - ner
 me with watch - ful - good - ness, and He re - deem - ed me with watch - ful

43

45

sei nach sei - ner Gü - te, ja, er er - ret - tet mich nach sei - ner
 watch - ful - good - ness, and He re - deem - ed me with watch - ful

Und wandl' ich in Nacht und tie - fem
 I wan - der in night and thick - est

p

47

49

Dun - kel, und die Fein - de um - her stel - len mir nach, sie stel - len mir
 dark - ness, and mine e - ne - mies stand threat'n - ing a - round, stand threat'n - ing a -

cresc.

cresc. *p*

nach, und wandl' ich in Nacht und tie - fem Dun - kel, und die
 round, I wan - der in Night and thick - est dark - ness, and mine

p *sempre crescen - do*

56 *f*
 So ru - fe ich an den Na - men des
 yet call'd I up - on the name of

Fein - de um - her stel - len mir nach: so ru - fe ich an den Na - men des
 e - ne - mies stand threat'n - ing a - round, yet call'd I up - on the name of the

al

dolce
 Herrn,
 Lord, er - ret - tet mich sei - ner Gü - te
 re - deem - ed me with watch - ful good -

und er - ret - tet mich, und er er - ret - tet
 and re - deem - ed me, and He re - deem - ed

p *cresc.*

64 *sf*
 te, er - ret - tet mich nach sei - ner Gü - te.
 ness, re - deem - ed me with watch - ful good - ness.

mich nach sei - ner Gü - te, nach sei - ner
 me with watch - ful good - ness, with watch - ful

dim. *p*

Gü - te. - ness.
good - ness.

Drum sing' ich mit mei - nem...
My song - shall be there - fore Thy

p

Lie - de e - wig dein Lob, du treu - er Gott, drum sing' ich mit mei - nem...
mer - cy, sing - ing Thy praise, Thou on - ly God, my song - shall be there - fore Thy

sf f

Drum sing' ich mit mei - nem...
My song - shall be there - fore Thy

sf *cresc.*

Lie - de e - wig dein Lob, o Gott, dein Lob, o Gott, dein...
mer - cy, sing - ing Thy praise, o God, Thy praise, o God, Thy

sf *cresc.*

dein Lob, o Gott, dein Lob, o Gott, dein...
Thy praise, o God, Thy praise, o God, Thy

p *cresc.*

Lob, du treu - er Gott! Und wandl' ich in Nacht, so ruf' ich...
praise, Thou on - ly God. I wan - der in night, I call'd u -

Lob, du treu - er Gott! Und wandl' ich in Nacht, so ruf' ich...
praise, Thou on - ly God. I wan - der in night, I call'd u -

p

dei - nen Na - men an, und wandl' ich in Nacht, so ruf' ich
 pon Thy name, o Lord, I wan - der in night, I call'd u -

8 dei - nen Na - men an, und wandl' ich in Nacht, in Nacht, so ruf' ich
 pon Thy name, o Lord, I wan - der in night, in night, I call'd u -

dei - nen Na - men an, dei - nen Na - men an,
 pon Thy name, o Lord, u - pon Thy name, o Lord,

8 dei - nen Na - men an, dei - nen Na - men an,
 pon Thy name, o Lord, u - pon Thy name, o Lord,

g, du treu - er Gott, e -
 Thy praise, o God, sing -

8 g, du treu - er Gott, e -
 Thy praise, o God, sing -

cresc.

- wig, du treu - er Gott, du treu - er Gott!
 ing Thy praise, o God, Thy praise, o God!

8 - wig, du treu - er Gott, du treu - er Gott!
 ing Thy praise, o God, Thy praise, o God!

p *pp*

10. Coro

Allegro non troppo ♩ = 116

3

Ihr Völ - ker, brin - get her dem Hérrn, brin - get her dem Hérrn
Ye na - tions, of - fer to the Lord, of - fer to the Lord

5

7

Ihr Kö - ni - ge, brin - get her dem Hérrn, brin - get
Ye mo - narchs, of - fer to the Lord, of - fer to the Lord

11

Der Him - mel brin - ge her dem Hérrn,
Thou hea - ven, of - fer to the Lord,
her dem Hérrn Eh - re und Macht, ihr Kö - ni - ge, brin - get her dem
to the Lord glo - ry and might, ye mo - narchs, of - fer to the
brin - get her Eh - re und Macht, ihr Völ - ker, brin - get
of - fer Him glo - ry and might, ye na - tions, of - fer

Die Er - de brin-ge her dem
 The whole earth of - fer to the

brin - ge her dem Herrn Eh - re und Macht,
 of - fer to the Lord glo - ry and might,

der Him - mel brin - ge
 thou hea - ven, of - fer

Herrn Eh - re und Macht, Eh - re und Macht,
 Lord glo - ry and might, glo - ry and might,

ihr Kö - ni - ge,
 ye mo - narchs,

her dem Herrn Eh - re und Macht, Eh - re und Macht,
 to the Lord glo - ry and might, glo - ry and might,

ihr
 ye

Herrn, brin - ge her dem Herrn Eh - re und Macht,
 Lord, of - fer to the Lord glo - ry and might,

her dem Herrn, brin - ge her dem Herrn Eh - re und
 to the Lord, of - fer to the Lord glo - ry and

brin - get her dem Herrn, dem Herrn Eh - re und Macht,
 of - fer to the Lord the Lord glo - ry and might,

Eh - re und Macht, Eh - re und Macht,
 glo - ry and might, glo - ry and might,

Völ - ker, brin dem dem Herrn Eh - re und Macht, ihr
 na - tions, of the the Lord glo - ry and might, *marcato* ye

brin-ge her dem Herrn, brin-ge her dem Herrn
 of - fer to the Lord, of - fer to the Lord

Macht, der Him - mel brin-ge her dem Herrn Eh - re und
 might, thou hea - ven, of - fer to the Lord glo - ry and

ihr Kö - ni - ge, brin-get her dem Herrn, ihr Kö - ni - ge,
 Ye mo - narchs, of - fer to the Lord, ye mo - narchs,

Völ - ker, brin-get her dem Herrn, brin-get her dem Herrn Eh - re und
 na - tions, of - fer to the Lord, of - fer to the Lord glo - ry and

Eh - re und Macht, brin - ge her dem Herrn, brin - ge her Eh - re und
 glo - ry and might, of - fer to the Lord, to the Lord glo - ry and

Macht, brin - ge her dem Herrn, brin - ge her dem Herrn, der
 might, of - fer to the Lord, of - fer to the Lord, the Lord, thou

brin - get her dem Herrn Eh - re und Macht, brin - get her dem Herrn Eh -
 of - fer to the Lord glo - ry and might, of - fer to the Lord glo -

Macht, dem Herrn, dem Herrn, brin - get her dem Herrn
 might, the Lord, the Lord, of - fer to the Lord

Macht! Die Er - de brin - ge her dem Herrn, dem Herrn,
 might. The whole earth of - fer to the Lord, the Lord

Him - mel, brin - ge her, brin - ge her, der Him - mel, Eh - re und
 hea - ven, to the Lord, the Lord, you hea - ven, glo - ry and

- re und Macht, ihr Kö - ni - ge, ihr Kö - ni - ge, brin - get her
 ry and might, ye mo - narchs, of - fer to the Lord

Eh - re und Macht, ihr Völ - ker, ihr
 glo - ry and might, ye na - tions, ye

- re und Macht, die Er - de brin - ge her dem Herrn Eh - re und
 glo - ry and might, the whole earth of - fer to the Lord glo - ry and

Macht, Eh - re und Macht, Eh - re und Macht,
 might, glo - ry and might, glo - ry and might,

Eh - re und Macht, Eh - re und Macht,
 glo - ry and might, glo - ry and might,

Völ - ker, brin - get her dem Herrn Eh - re und Macht, und
 na - tions, of - fer to the Lord glo - ry and might, and

Macht, Eh - re, Eh - re und Macht dem Herrn,
 might, glo - ry, glo - ry and might, and might,

brin - ge her, der Him - mel, der
 to the Lord, thou hea - ven, thou

ihr Kö - ni - ge, brin - get her, ihr Kö - ni - ge, brin - get her dem
 ye mo - narchs, to the Lord, ye mo - narchs, of - fer to the

Macht, dem Herrn Eh - re und Macht, ihr Völ - ker,
 might, the Lord glo - ry and might, ye na - tions.

die Er - de brin - ge her dem Herrn Eh - re und Macht, Eh - re und
 the whole earth of - fer to the Lord glo - ry and might, glo - ry and

Him - mel brin - ge her, der Him - mel brin - ge her, brin - ge her die
 hea - ven, to the Lord thou hea - ven, to the Lord of - fer glo - ry and

Herrn, dem Eh - re und Macht, Eh - re und Macht, Eh - re und
 Lord, the glo - ry and might, glo - ry and might, glo - ry and

brin - get her of - fer to the Lord of - fer to the Lord of - fer to the Lord

Eh - re und Macht, Eh - re und Macht, Eh - re und
 glo - ry and might, glo - ry and might, glo - ry and

f *piu f*

brin - ge her Eh - re und
 to the Lord glo - ry and

Macht, brin - ge her Eh - re und
 might, to the Lord glo - ry and

Macht, brin - get her ihm Eh - re und
 might, to the Lord give glo - ry and

Macht, brin - get her ihm Eh - re und
 might, to the Lord give glo - ry and

ff

sf Macht, *might,* brin - ge her Eh - re und
sf *to the Lord* glo - ry and
sf Macht, *might,* brin - ge her Eh - re und
sf *to the Lord* glo - ry and
sf Macht, *might,* brin - get her ihm Eh - re und
sf *to the Lord* give glo - ry and

ff

Macht! *might,*
Macht! *might.*
Macht! *might.*
Macht! *might,*

ff Al -
ff Al -
ff A -
ff O -

ff

Cb.

les dan - ke dem Herrn,
give thanks to the Lord,

les dan - ke dem Herrn,
give thanks to the Lord,

les dan - ke dem Herrn,
give thanks to the Lord,

les dan - ke dem Herrn,
give thanks to the Lord,

al - les
o - give

al - les
o - give

al - les
o - give

al - les
o - give

ff

Cb.

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem
thanks to

f

dem Herrn und prei - set
Lord, praise Him, all ye peo - ple, and e - ver

Dan - ket to dem Herrn und prei - set
thanks to the Lord, praise Him, all ye peo - ple, and e - ver

Dan - ket to dem Herrn und prei - set
thanks to the Lord, praise Him, all ye peo - ple, and e - ver

Dan - ket to dem Herrn und prei - set
thanks to the Lord, praise Him, all ye peo - ple, and e - ver

sei - ne Herr - lich - keit, sei - ne Herr - lich -
 praise His ho - ly name, praise His ho - ly

sei - ne Herr lich - keit, sei - ne Herr lich -
 praise His ho - ly name, praise His ho - ly

sei - ne Herr lich - keit, sei - ne Herr lich -
 praise His ho - ly name, His ho - ly

sei - ne Herr lich - keit, sei - ne Herr lich -
 praise His ho - ly name, praise His ho - ly

keit!
name.

keit!
name.

keit!
name.

keit!
name

Dan - ket dem Herrn und prei - set sei - ne Herr - lich -
 Sing to the Lord, and e - ver praise His ho - ly

Dan - ket dem Herrn und prei - set sei - ne Herr - lich - keit, sei - ne Herr - lich -
 Sing to the Lord, and e - ver praise His ho - ly name, praise His ho - ly

keit, und prei - set sei - ne Herr - lich - keit, dan - ket dem Herrn, dan - ket dem
 name, and e - ver praise His ho - ly name, sing to the Lord, sing to the

Dan - ket dem Herrn und prei - set sei - ne
 Sing to the Lord, and e - ver praise His

Dan - ket dem Herrn und prei - set sei - ne Herr - lich - keit, sei - ne
 Sing to the Lord, and e - ver praise His ho - ly name, praise His

keit, und prei - set sei - ne Herr - lich - keit,
 name, and e - ver praise His ho - ly name,

Herr und prei - set sei - ne Herr - lich - keit, und
 Lord, and e - ver praise His ho - ly name, and

Herr - lich - keit, sei - ne Herr - lich - keit,
 ho - ly name, praise His ho - ly name, and

Herr - lich - keit, dan - k dan - k dem Herrn und e - set sei - ne
 ho - ly name, sing sing to the Lord, and e - ver praise His

dan - ket dem Herrn und
 sing to the Lord, and

prei - set sei - ne Herr - lich - keit,
 e - ver praise His His ho - ly name,

prei - set sei - ne Herr - lich - keit,
 e - ver praise His His ho - ly name,

Herr - lich - keit, sei - ne Herr - lich - keit,
 ho - ly name, His ho - ly name,

prei - set sei - ne Herr - lich - keit, und prei - set sei - ne
 e - ver praise His ho - ly name, and praise His His

dan - ket dem Herrn und prei - set sei - ne
 sing to the Lord, and e - ver praise His His

und prei - set sei - ne Herr - lich - keit, dan - ket dem Herrn und
 and e - ver praise His ho - ly name, sing to the Lord, and

dan - ket dem Herrn und prei - set sei - ne Herr - lich - keit, und
 sing to the Lord, and e - ver praise His ho - ly name, and

Herr - lich - keit, prei - set sei - ne Herr - lich - keit, und
 ho - ly name, e - ver praise His ho - ly name, and

Herr - lich - keit, und prei - set sei - ne Herr - lich - keit -
 ho - ly name, and e - ver praise His ho - ly

prei - set sei - ne Herr - lich - keit, und prei - set sei - ne
 e - ver praise His ho - ly name, and ver praise His

prei - set sei - ne Herr - lich - keit, sei - ne Herr - lich - keit,
 e - ver praise His ho - ly name, His ho - ly name, His

prei - set sei - ne Herr - lich - keit, sei - ne Herr - lich - keit,
 e - ver praise His ho - ly name, His ho - ly name, His

keit, name, set sei - ne Herr - lich - keit,
 name, and e - ver praise His ho - ly

- lich - keit, name, und prei - set sei - ne Herr - lich - keit -
 - ly name, and e - ver praise His ho - ly

- lich - keit, und prei - set sei - ne Herr - lich - keit, und prei - set,
 - ly name, and e - ver praise His ho - ly name, and e - ver

- lich - keit, name, und prei - set sei - ne Herr - lich - keit,
 - ly name, and e - ver praise His ho - ly name, and e - ver

und prei - set sei - ne Herr - lich - keit,
and e - ver praise His ho - ly name,

keit, sei - ne Herr - lich - keit, dan - ket dem Herrn und
name, His ho - ly name, sing to the Lord, and

prei - set sei - ne Herr - lich - keit,
praise His ho - ly name,

dan - ket dem Herrn und prei - set sei - ne Herr - lich - keit, und prei -
sing to the Lord, and e - ver praise His ho - ly name, and e -

sf *sf*

dan - ket dem Herrn und prei - set sei - ne Herr - lich -
sing to the Lord, and e - ver praise His ho - ly

prei - set sei - ne Herr - lich - keit, und prei - set sei - ne Herr - lich -
e - ver praise His ho - ly name, and e - ver praise His ho - ly

dan - ket dem Herrn, dem Herrn
sing to the Lord, the Lord

- set sei - ne Herr - lich -
ver praise His ho - ly

sf *sf*

und prei - set sei - ne Herr - lich - keit, und
and e - ver praise His ho - ly name, and

keit, sei - ne Herr - lich - keit, prei - set sei - ne Herr - lich - keit,
name, praise His ho - ly name, e - ver praise His ho - ly name,

und prei - set sei - ne Herr - lich - keit, und prei - set, prei - set
and e - ver praise His ho - ly name, and praise, and e - ver

keit, und prei - set sei - ne Herr - lich - keit, sei - ne Herr -
name, and e - ver praise His ho - ly name, His ho -

piu f *sf*

prei - set ihm, dan - ket dem Herrn und prei - set sei - ne
 e - ver praise His ho - ly name, sing to the Lord and e - ver praise His
 dan - ket dem Herrn und
 sing to the Lord and
 sei - ne Herr lich - keit,
 praise His ho - ly name,
 lich - keit,
 ly name,
 sei - ver

Herr lich - keit, sei - ne Herr
 ho - ly name, His ho - ly name,
 prei - set sei - ne Herr lich - keit, sei - ne Herr lich - keit,
 e - ver praise His ho - ly name, His ho - ly name,
 dan - ket dem Herrn und sei - set sei - ne lich - keit,
 sing to the Lord and e - ver praise His ho - ly name,
 ne und prei - set sei - ne Herr lich -
 praise His and e - ver praise His ho - ly

keit, dan - ket ihm, dan - ket dem Herrn und
 name, praise Him, sing to the Lord, and
 dan - ket dem Herrn und prei - set sei - ne Herr lich - keit,
 sing to the Lord and e - ver praise His ho - ly name,
 dan - ket dem Herrn und prei - set sei - ne Herr lich - keit, dan - ket dem
 sing to the Lord, and e - ver praise His ho - ly name, sing to the
 keit, dan
 name, sing

prei - set sei - ne Herr
 e - ver praise His ho

dan - ket dem Herrn und prei - set sei - ne Herr
 sing to the Lord, and e - ver praise His ho

Herr und prei - set sei - ne Herr
 Lord, and e - ver praise His ho

plf

lich - keit, und prei - set ihn,
 ly name, and e - ver praise,

lich - keit, dan - ket dem Herrn an - ket dem Herrn,
 ly name, sing to the Lord, to the Lord,

lich - keit, und prei - set ihn, und
 ly name, and e - ver praise, and

ihm, und set ihn, und
 Lord, and ver praise, and

ff

ihn, und prei - set
 praise, and e - ver

dan - ket dem Herrn und prei - set sei - ne Herr lich -
 sing to the Lord, and e - ver praise His ho - ly

prei - set ihn, und prei - set sei - ne Herr lich -
 e - ver praise, and e - ver praise His ho - ly

prei - set ihn, und prei - set sei - ne Herr lich -
 e - ver praise, and e - ver praise His ho - ly

ihn, und prei - set ihn, und prei - set
 praise, and e - ver praise, and e - ver

keit, dem Herrn, dan - ket dem Herrn,
 name, the Lord, sing to the Lord,

keit, und prei - set ihn, und prei - set
 name, and e - ver praise, and e - ver

keit, und prei - set ihn, und prei - set
 name, and e - ver praise, and e - ver

ihn, und prei - set sei - ne
 praise, and e - ver praise His

dan - ket dem Herrn und prei - set sei - ne He - lich keit, sei - ne
 sing to the Lord and e - ver praise His ho - ly name, praise His

ihn, und prei - set sei - ne Herr - lich keit, sei - ne
 praise, and e - ver praise His ho - ly name, praise His

ihn, set sei - ne - lich keit, sei - ne
 praise, ver praise His ho - ly name, praise His

keit, und prei - set ihn, und prei - set
 name, and e - ver praise, and e - ver

Herr - lich keit, und prei - set ihn, und prei - set
 ho - ly name, and e - ver praise, and e - ver

Herr - lich keit, dan - ket und prei - set ihn, dan - ket und prei - set
 ho - ly name, sing to the Lord, the Lord, sing to the Lord, the

Herr - lich keit, dem Herrn, dan - ket dem Herrn,
 ho - ly name, the Lord, sing to the Lord,

ihn, und prei - set sei - ne Herr - lich - keit!
 praise, and and ver praise - ne His ho - ly - name!
 ihn, und prei - set sei - ne Herr - lich - keit!
 praise, and and ver praise - ne His ho - ly - name!
 ihn, und prei - set sei - ne Herr - lich - keit!
 praise, and and ver praise - ne His ho - ly - name!
 dan - ket dem Herrn und prei - set sei - ne Herr - lich - keit!
 sing to the Lord and e - ver praise His ho - ly - name!

Maestoso come I ♩ = 96

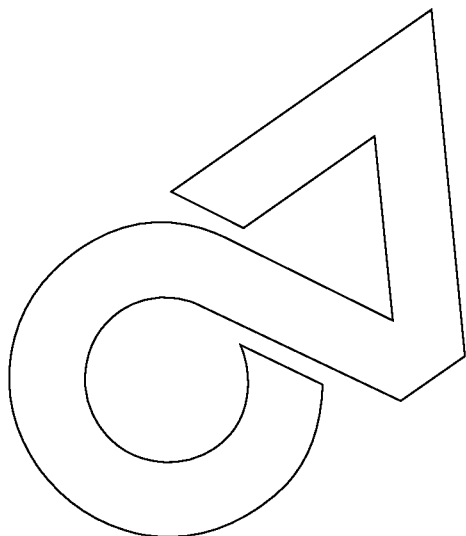
Al - les, was O - dem hat, lo - be den Herrn, was O - dem hat,
 All that has life and breath, sing to the Lord, that has life and breath,
 Al - les, was O - dem hat, lo - be den Herrn, was O - dem hat,
 All that has life and breath, sing to the Lord, that has life and breath,
 Al - les, was O - dem hat, lo - be den Herrn, was O - dem hat,
 All that has life and breath, sing to the Lord, that has life and breath,
 Irb.

Hal - le - lu - ja, lo - be den Herrn!
 Hal - le - lu - ja, sing to the Lord!
 lo - be den Herrn, Hal - le - lu - ja, Hal - le - lu - ja, lo - be den Herrn!
 sing to the Lord, Hal - le - lu - ja, Hal - le - lu - ja, sing to the Lord!
 lo - be den Herrn, Hal - le - lu - ja, Hal - le - lu - ja, lo - be den Herrn!
 sing to the Lord, Hal - le - lu - ja, Hal - le - lu - ja, sing to the Lord!
 rit. e sempre ff

Inhalt

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Carus



Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 40.076), Studienpartitur (Carus 40.076/07), Klavierauszug (Carus 40.076/03), Chorpartitur (Carus 40.076/05), komplettes Orchestermaterial (Carus 40.076/19).

The following performance material is available for this work:

full score (Carus 40.076), study score (Carus 40.076/07), vocal score (Carus 40.076/03), choral score (Carus 40.076/05), complete orchestral material (Carus 40.076/19).

Zu diesem Werk ist **carus** MUSIC, die Chor-App, erhältlich, die neben den Noten und einer Einspielung einen Coach zum Erlernen der Chorstimme enthält. Mehr Informationen unter www.carus-music.com.

For this work **carus** MUSIC, the choir app, is available. In addition to the vocal score and a recording, the app offers a coach which helps to learn the choral parts. Please find more information at www.carus-music.com.