

# Felix Mendelssohn Bartholdy

## Lobgesang op. 52

Sinfonie-Kantate  
nach Worten der Heiligen Schrift

per Soli SST, Coro SSAATB  
2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti  
4 Corni, 2 Trombe, 3 Tromboni, Tuba  
2 Violini, Viola, Violoncello, Contrabasso  
und Organo

herausgegeben von / edited by  
Douglass Seaton

früherer Mendelssohn-Ausgaben · Urtext

Studienpartitur / Study score

Carus 40.076/07



# Inhaltsübersicht

Vorwort	IV
Abbildungen	XII
1. Sinfonia	1
2. Coro (e Soprano solo)	123
3. Recitativo (Tenore solo)	170
4. Coro	175
5. Duetto (Soprano I e II solo) e Coro	189
6. Tenore solo	207
7. Coro	217
8. Chorale	258
9. Soprano e Tenore solo	271
10. Coro	28
Kritischer Bericht	

...inmarcher Stuttgart unter Leitung  
eingespielt (Carus 63.215).

m ...folgendes Aufführungsmaterial vor:  
F... (CV 40.076/01), Klavierauszug (CV 40.076/03),  
Ch... (CV 40.076/05), 18 Harmoniestimmen (CV  
40.076/09), Violino I (CV 40.076/11), Violino II (CV 40.076/  
12), Viola (CV 40.076/13), Violoncello (CV 40.076/14),  
Contrabbasso (CV 40.076/15), Organo (CV 40.076/49).



Sondern ich wöllt alle künste, sonderlich die Musiken, gern sehen im dienst, des  
der sie geben und geschaffen hat... Dr. M. Luther.

# Lobgesang

## Eine Symphonie-Cantate

nach Worten der heiligen Schrift

componirt

VON

FELIX MENDELSSOHN  
BARTHOLDY

Op. 52

Pr. 12 Thlr.

an der Verleger.

g. bei Breitkopf & Härtel.

London, bei Alfred Novello

6363

Kingstons in der Hoevenstraße.

Felix Mendelssohn Bartholdy, Lobgesang. Titelblatt der Erstausgabe, Leipzig 1841.



Zur Geschichte des Werks

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.

Es mag äußere Gründe gegeben haben, warum Mendelssohn die Vollendung dieser symphonischen Vorhaben Schwierigkeiten bereite. Sicherlich hatte er sich in dieser Zeit gegen entmutigende Konkurrenz zu behaupten, allen voran Beethoven, dessen Symphonien Mendelssohn wie jedermann seiner Zeit kannte und bewunderte. Beethovens Symphonien, insbesondere die Neunte, galten als Gipfelpunkt in der Entwicklung dieser Form, jenseits dessen eine Steigerung kaum möglich schien. Ein weiterer Konkurrent war Berlioz, dessen *Symphonie fantastique* Mendelssohn kennengelernt hatte, als sich beide 1830 in Rom aufhielten. Außerdem wurde Berlioz's *Harold in Italien* 1834 komponiert. Mendelssohn mag wohl gefühlt haben, daß sein eigener symphonischer Ansatz – der mit „charakteristisch“ umschrieben werden kann – neben den ausgreifenden programmatischen Schöpfungen von Berlioz farblos und schwach wirken würde, wenn er auch eigentlich die Striierung des Franzosen als „kalte Torheiten, kuschlichkeit, dargestellt mit allen mögliche [aber] nichts auszusprechen, eine gänzliche Gleichgültigkeit, ein bloßes Grunzen, S... n, Kr... und her...“<sup>1</sup> verurteilte. Schließlich h... vor 1840 die erste öffentliche... „Großer“ Symphonie in C-Dur... symphonischen Tradition ob... ebenfalls als nicht zu üb...

Dennoch begann Mend... des 19. Jahrhun... seit an einer neuen Symphor... wü... für diesem Werk sind in Ba... chlasses überlie... fert, eine... der Autographen, der heute... thek in Berlin (D-ddr... sen verschiedene them... ma des ersten Satzes, einen... Durchführung und die Koda

dieses Satzes und eine kurze Notiz zur Eröffnung eines zweiten Satzes.<sup>2</sup>

Die Arbeit an der B-Dur-Symphonie fand 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 liefern. Der Auftrag zu diesem Werk war bereits Anfang des Jahres 1839 ergangen; am 9. März 1839 bat der Ve... 'kopf & Härtel um die Erlaubnis zur Veröffentlich'... musik „welche Sie, dem Vernehmen nach, zum... tionsfest [sic] schreiben.“<sup>3</sup>

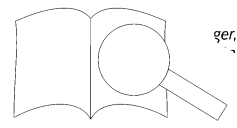
Mendelssohn brauchte einige Ze... Komposition entwickelt hatt... bereitungen abgeschlossen... zügig voran. Am 16. Feb... sch... reud Karl Klingemann, da... n im... stück zu komponieren hab... ob es, eine Art von kleiner... er Psalm“<sup>4</sup> werden würde. A... ti... zur B-Dur-Symphonie üb... Reihe von Vokalsätzen folg... ba... en vielleicht schon vor ihre... ing... ertig. Dem Partitur-Auto... gr... euer und unabhängiger Al... u haben, eine in wesentlichen... ung von Nr. 7 ist in der Sammlung... ographen Musikmanuskripten in der Oxford (GB-Ob) überliefer.

... inspiration für das neue Werk, dem er den... ang gab, war die Verwendung bestimmter Texte, ... blich neun Vokalsätze bildeten. Ihnen gingen drei... entalsätze voraus, zu denen Entwürfe der B-Dur-... phonie 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. Darauf wird unten noch ausführlicher eingegangen.

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*... daß über

<sup>1</sup> Felix Mendelssohn Bartholdy: *Lebensbild mit Briefen von 1830/31*, Zürich 1949, S. 211.  
<sup>2</sup> Die... der Entwurf werden ausführlich diskutiert in Douglas Se... study of a Collection of Mendelssohn's Sketches and Other A... graph Material Deutsche Staatsbibliothek Berlin, *Mus. ms. autogr. Mendelssohn 19*, Dissertation Ph.D., Columbia University, 1977, S. 180–210.

<sup>3</sup> Felix Mendelssohn Bartholdy gesammelt und herausgegeben 1968, S. 90, Fußnote.  
<sup>4</sup> Karl Klingemann (Hrsg.), *Feli mit Legationsrat Karl Kling*  
<sup>5</sup> *Neue Zeitschrift für Musik*





fünfhundert Musiker an der Aufführung mitgewirkt hatten. Die Kritik lobte das Werk grundsätzlich und teilte mit, daß es vom Publikum begeistert aufgenommen worden war.

Der *Lobgesang* wurde im selben Jahr noch mehrere Male aufgeführt, zunächst am 23. September beim zweiten Konzert des 20. Birminghamer Musikfestivals, zu dem Mendelssohn seit langem enge Verbindungen pflegte. Nicht lange nach der Rückkehr des Komponisten nach Deutschland fand eine Aufführung für den Sächsischen König statt, dem die Partitur dann auch gewidmet wurde. Eine weitere Aufführung, ein Wohltätigkeitskonzert für ältere und erkrankte Musiker, war für den 30. November in Leipzig angesetzt, konnte aber erst am 3. Dezember stattfinden, wahrscheinlich aus Rücksichtnahme auf das Konzert des norwegischen Violinvirtuosen Ole Bull, das an dem früheren Datum stattfand. Die *Neue Zeitschrift für Musik* besprach den *Lobgesang* zu diesem Anlaß erneut, sogar noch herzlicher als nach der Aufführung zum Gutenbergfest, und merkte an, daß das Werk seit der Uraufführung im Juni etwas überarbeitet worden war.<sup>6</sup>

Während der ersten Hälfte des Jahres 1841 stand Mendelssohn in engem Kontakt mit Breitkopf & Härtel, handelte seine Tantiemen aus, bereitete den Klavierauszug, die Stimmen und die Gesamtpartitur für den Druck vor und las Korrekturen. Daß Novello in London ebenfalls den *Lobgesang* herausgab, kam erschwerend hinzu. Die Arbeit an der Veröffentlichung beschäftigte Komponist und Verleger noch fast das ganze Jahr. Noch im Januar 1843 hatte Mendelssohn einige Vorschläge zu der von E.F. Richter arrangierten Fassung für Klavier zu vier Händen zu machen.<sup>7</sup> Die Veröffentlichung wurde im Juli 1841 in einer Beilage zur *Neuen Zeitschrift für Musik* angekündigt, Mendelssohn erhielt sein eipplar der Gesamtpartitur schließlich am 22. Sep

## Text und Musik

Die Entwicklung von der Finsternis bereits angedeutet, das wachende Licht tritt am deutlichsten in den Nummern 6 und 7. In einer Strophe der Tenorsolisten singt er: „Stricke des Todes haben uns gefesselt“, er spricht: „Wachet auf, denn die Nacht ist da“, er ruft: „Ich will dich erlösen“, er ruft: „Wir riefen dich, du aber hast nicht geantwortet“, er ruft: „Der Herr hat die Nacht bald hin?“, er ruft: „Morgen schon kommt, so wachet auf“, er ruft: „Morgen schon fraget, so werdet ihr

doch wieder kommen, und wieder fragen: Hüter, ist die Nacht bald hin?“

bis der Sopran schließlich verkündet „Die Nacht ist vergangen!“

was der Chor aufnimmt und fortfährt „der Tag aber herbeigekommen. So lasst uns ablegen die Werke der Finsternis, und anlegen (ergreifen) die Waffen des Lichts.“

Ähnliche Bilder erscheinen in den Texten der Stimmgruppen in Nr. 3: „Saget es, die ihr erlöst seid durch die Hand der Not errettet hat, aus schwerer Not, die ihr gefangen im Durcheinander der Not! Saget es! Die Nacht ist vergangen!“

und in dem Duett zwischen Tenor und Sopran: „...wandl'ich in Nacht, die mich umgibt, die Feinde umher stellen mich, die mich umgeben, die mich umgeben des Herrn, und der errettet mich“

Diese Bilder sind im Verlauf des Werkes zu einer Reihe von musikalischen Umformungen für den Aufsteig der Stimmen zu sehen. Einige davon sind auf die Bilder, andere entstehen in den musikalischen Prozessen. Zu den Beispielen gehören die Aufhellung der Musik durch einzelne musikalische Veränderungen. In Nr. 8, „Gott“, ist die erste Strophe fünfstimmig, die Stimmen sind ohne Begleitung vorwiegend angelegt. Darauf folgt die zweite Strophe, „Lob, Preis sei Gott“, in einem Unisono-Satz mit aufwendiger Orchesterbegleitung. Im Schlußsatz entsteht der Eindruck des hervorbrechendes Lichtes beim Übergang von einer vergleichsweise dunklen Mollfärbung zum Glanz und zur Wärme der 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 harre“, in dem er die Strophe mit Chor (das Schumann mit dem Sopran) in der Strophe Raphael'scher Madonnenangewandlung von Nr. 6 zu Nr. 7. A die Botschaft durch die Aufhellung hinzugefügt wird, die sich ausbreitenden Botschaft.



<sup>6</sup> *Neue Zeitschrift für Musik* 13/47 (9. Dezember 1840), S. 187f.  
<sup>7</sup> an den Verlag Breitkopf & Härtel aus der Zeit, für die Veröffentlichung vorbereitet wurde, sind in Felix Mendelssohn Bartholdy, *Briefe. I. Briefe an deutsche Verleger*, S. 106–107 enthalten (siehe Anmerkung 3).  
<sup>8</sup> Felix Mendelssohn Bartholdy, *Briefe. I. Briefe an deutsche Verleger*, S. 121f (siehe Anmerkung 3).











ouvre au lieu de cela avec une introduction Maestoso basée sur un motif audacieux exécuté par les trombones. Ce motif figure de façon prééminente dans le déroulement du mouvement. Au milieu du second mouvement orchestral (Allegretto un poco agitato), il réapparaît comme une sorte de cantus firmus dans une texture de type choral avec les vents. A ce stade, il est suffisamment évident que ce motif est une idée importante de l'œuvre, mais sa signification reste obscure. Il n'apparaît pas dans le troisième mouvement orchestral, mais la figure mélodique d'accompagnement des cordes tirée de ce mouvement commence le premier mouvement choral suivant (No. 2) dans une introduction étendue auquel vient bientôt s'ajouter le chœur. Puis, la signification du motif est enfin révélée, alors que les forces chorales le reprennent à tour de rôle, proclamant «Alles was Odem hat, lobet den Herrn» («Tout ce qui vit et respire, chantez au Seigneur»). Le caractère de ce motif, développé mais non expliqué dans les mouvements orchestraux, est soudainement et effectivement révélé.

Une étude des sources autographes, particulièrement la révision compliquée du manuscrit qui se trouvait autrefois à Berlin et aujourd'hui conservée à la Biblioteka Jagiellońska à Kraków (PL-KJ), révèle comment *Lobgesang* a pris sa forme finale. A cause de la manière inhabituelle dont l'œuvre a été composée, même la métaphore musicale centrale a seulement petit à petit été révélée à Mendelssohn lui-même.

Cette partition autographe a été le premier outil de travail de Mendelssohn pour les premières exécutions et les différentes étapes de révision. Au cours des révisions de *Lobgesang*, ces pages ont reçu trois séries de numéros différentes très utiles pour déterminer l'ordre des changements de composition, car certains numéros de pages absents de la séquence normale révèlent clairement des suppressions, tandis que les pages «feuillets» numérotés représentent des substitutions ajoutées dans la composition.

Le fait que Mendelssohn n'a pas écrit la composition finale de *Lobgesang* dans les mouvements Nos. 3 et 4 est un fait qui a été traité au traitement choral du début de l'œuvre, qui a été ajouté à la première de Leipzig le 25 juin 1840. Au festival de Birmingham de la même année, il y avait une simple répétition de l'œuvre pour l'interprétation de l'œuvre. L'œuvre fut ajoutée, produisant le caractère de la vérité sacrée par la voix de Dieu.

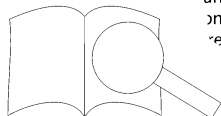
Il est important de noter que ce n'est que petit à petit que le compositeur trouva l'inspiration du moment, à savoir la déclaration la plus explicite de l'image de la révélation, le passage des ténèbres à la lumière, qui est exprimée par la transition du No. 6 au No. 7. Le soliste tenor interprétait trois mouvements différents tour à tour

entre les Nos. 5 et 7. Le premier, un bref récitatif suivait directement le No. 5 sans pause et concluait sur le temps fort du No. 7. Comme ce premier mouvement était sur le même papier que d'autre matériel que Mendelssohn voulait conserver, le récitatif tout entier a survécu. Son texte ne fait pas mention du tout de la lumière et des ténèbres; il s'agit simplement d'une transition qui accomplit une modulation entre deux mouvements. En ce qui concerne le second récitatif, on ne peut en lire que la fin dans le manuscrit, et ceci indique que Mendelssohn avait eu quelque révélation sur la façon de composer le point crucial de la lumière. Le nouveau récitatif se terminait ainsi, «... und wird Licht um mich» («... et tout autour de moi la lumière»). Bien que le caractère dramatique que le compositeur avait évidemment voulu amener l'œuvre à

Ainsi la progression de l'œuvre, à savoir la présentation de l'expérience de la lumière, a été décrite plusieurs fois par l'audience et le compositeur. Les moments durant lesquels Mendelssohn a tenu à bien un projet symphonique, ce furent les combinaisons de l'œuvre, l'occasion pour laquelle il a écrit des textes que l'occasion lui a permis d'exprimer une synthèse artistique de

de l'œuvre, à savoir la présentation de concepts musicaux abstraits, suivi de la clarification de l'idée, n'a pas suffi à produire une œuvre définitive; il a fallu la création d'un genre nouveau. Mendelssohn resta un certain temps dans le doute sur l'appellation de l'œuvre; on l'avait interprétée trois fois et en automne 1840, mais il n'avait pas encore trouvé de terme pour son genre. Puis, dans une lettre datée du 18 novembre 1840 adressée à Karl Klingemann, Mendelssohn le remercia pour le nom de ce genre, «symphonie-cantate», et c'est ainsi qu'au milieu de l'année 1841, la partition fut publiée avec cette appellation. (C'est seulement dans l'édition posthume de la collection des œuvres de Mendelssohn que l'œuvre prit le nom de «Symphonie No. 2».)

*Lobgesang* fut l'opus 52 de Mendelssohn. Peu après la fin de cette œuvre, la symphonie «Ecossaïse» en La mineur qui avait été abandonnée de longue date, fut enfin achevée et parut comme l'opus 56. La composition de Mendelssohn de *Die erste Walpurgisnacht* de Goethe, écrite en 1832, fut révisée et publiée comme une seconde «symphonie-cantate», opus 60, qui est une œuvre de *Lobgesang*. Il est donc possible qu'un tournant pour Mendelssohn à l'achèvement l'aida à regarder certains des projets abandonnés. Pour l'apparat critique, voir



Tallahassee, Floride/USA,  
Traduction: Pierrick Picot

*Molto Allegro vivace p*

Felix Mendelssohn Barholdy, Lobgesang.

Autograph (A) pag. 13, Nr. 1 Takt 19-30. Die Tempobezeichnung *Molto Allegro vivace* hat Am Seitenende sind Skizzen erkennbar, die in die endgültige Fassung des Werkes nicht au



Carus

171

Recit.

Recit.

Recit.

Maß auf den Fuß gegeben

Con moto Recit.

ist bis die Luft, ist bis die Luft, dann alle, die,

Conc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Autograph (A) pag. 171. Drei Takte einer Rezitativfassung, die später durch das Tenor-Solo N



# Lobgesang

Sinfonie - Kantate op. 52

Felix Mendelssohn Bartholdy

1809 – 1847

edited by Douglass Seaton

## 1. Sinfonia

Maestoso con moto (M.M. ♩ = 96)

Flauti

Oboi

Clarinetti in B

Fagotti

Corni in F

Corni in B

Trombe in B

Tromboni I, II

Trombone III

Timpani in B-F

Violino I

Violino II

Viol.

Bass.

*Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag*



Aufführungsdauer / Duration: ca. 65 min.

© 1990/2001 by Carus-Verlag, Stuttgart – CV 40.076/07 (zweite, revidierte Auflage 2001)

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / 2008 / Printed in Germany / www.carus-verlag.com

The image displays a musical score for piano and voice. It is organized into two systems. The first system consists of five staves: a vocal line and four piano accompaniment staves. The second system consists of four staves: two piano accompaniment staves and two vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include 'f' (forte) and 'p' (piano). There are also performance instructions like 'a2' and '11' above the vocal lines. A large, semi-transparent watermark is overlaid diagonally across the score, reading 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. At the bottom right of the score, there is a logo of an open book with a magnifying glass over it.

14

ff

a2

ff

ff

17

a2

ff

ff

ff

tr

ff

17

14

ff

a2

ff

ff

17

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Allegro ♩ = 160

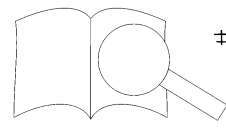
20

24

20

24

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

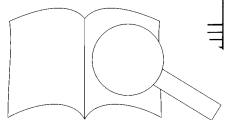


Musical score for measures 27-30, first system. It features vocal lines and piano accompaniment. Dynamics include *p* and *cresc.*

Musical score for measures 27-30, second system. It features piano accompaniment. Dynamics include *p* and *cresc.*

Musical score for measures 27-30, third system. It features piano accompaniment. Dynamics include *p* and *cresc.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, measures 33-36. It features four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The music includes dynamic markings such as *sf*, *f*, and *sf*, and articulation like accents (*a2*).

Musical score for the second system, measures 33-36. It features four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The music includes dynamic markings such as *f* and *sf*.

Musical score for the third system, measures 33-36. It features four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The music includes dynamic markings such as *sf*, *f*, *p*, and *sf*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



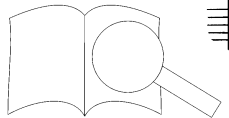


Musical score for the first system, measures 38-41. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: "cre - scen - do". The piano accompaniment includes dynamic markings: *p*, *cresc.*, *a2*, and *sf*.

Musical score for the second system, measures 38-41. This system contains empty staves for the vocal line and piano accompaniment.

Musical score for the third system, measures 38-41. It features a vocal line and a piano accompaniment. The vocal line includes lyrics: "cre - scen - do". The piano accompaniment includes dynamic markings: *p*, *cresc.*, and *sf*.

Evaluation Copy - Quality may be reduced. Carus-Verlag



43

f sf p sf sf sf

f fp

f

f a2 p

46

a2

f

f

f

f

a2

43

f sf p sf sf sf p

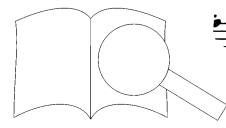
f sf p sf p

sf p sf p

f sf p sf p

46

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



48 p cresc. cresc. cresc. cre scen

p cre scen

48 p cresc. cresc. cresc. cre scen

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





58 60

sf sf sf sf a2

a2 a2

tr

58 60

sf sf a2 a2

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



62

64

ff

ff

ff

a2

ff

f

ff

f

62

64

ff

ff

ff

f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



66

Musical score for three staves (treble, alto, and bass clefs). The first staff has a dynamic marking 'f'. The second and third staves have a dynamic marking 'a2'. The music is in a key with two flats and a 4/4 time signature.

Musical score for three staves (treble, alto, and bass clefs). The first staff has a dynamic marking 'f' and 'a2'. The second and third staves have a dynamic marking 'f'. The music is in a key with two flats and a 4/4 time signature.

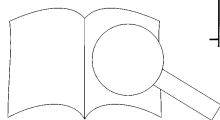
66

Musical score for three staves (treble, alto, and bass clefs). The first staff has a dynamic marking 'f' and 'a2'. The second and third staves have a dynamic marking 'f'. The music is in a key with two flats and a 4/4 time signature.

68

Musical score for three staves (treble, alto, and bass clefs). The first staff has a dynamic marking 'f' and 'a2'. The second and third staves have a dynamic marking 'f'. The music is in a key with two flats and a 4/4 time signature.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

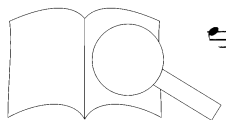


Musical score system 1, measures 70-72. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two flats. The first staff has a whole rest in measure 70. The second staff begins in measure 71 with a quarter note G4, followed by quarter notes A4, B4, and a dotted quarter note C5. The third staff has a whole rest in measure 70. The fourth staff begins in measure 71 with a quarter note G3, followed by quarter notes A3, B3, and a dotted quarter note C4. A dynamic marking 'f' is placed below the second staff in measure 71.

Musical score system 2, measures 73-75. It consists of six staves. The top two are treble clef, and the bottom four are bass clef. The key signature has two flats. The first staff has a whole rest in measure 73. The second staff begins in measure 74 with a quarter note G4, followed by quarter notes A4, B4, and a dotted quarter note C5. The third staff has a whole rest in measure 73. The fourth staff has a whole rest in measure 73. The fifth staff has a whole rest in measure 73. The sixth staff begins in measure 74 with a quarter note G3, followed by quarter notes A3, B3, and a dotted quarter note C4. A dynamic marking 'f' is placed below the second staff in measure 74.

Musical score system 3, measures 76-78. It consists of six staves. The top two are treble clef, and the bottom four are bass clef. The key signature has two flats. The first staff begins in measure 76 with a quarter note G4, followed by quarter notes A4, B4, and a dotted quarter note C5. The second staff has a whole rest in measure 76. The third staff has a whole rest in measure 76. The fourth staff has a whole rest in measure 76. The fifth staff has a whole rest in measure 76. The sixth staff begins in measure 76 with a quarter note G3, followed by quarter notes A3, B3, and a dotted quarter note C4. A dynamic marking 'f' is placed below the second staff in measure 76. The first staff continues with a sixteenth-note pattern in measures 77 and 78. The second staff continues with a sixteenth-note pattern in measures 77 and 78. The third staff continues with a sixteenth-note pattern in measures 77 and 78. The fourth staff continues with a sixteenth-note pattern in measures 77 and 78. The fifth staff continues with a sixteenth-note pattern in measures 77 and 78. The sixth staff continues with a sixteenth-note pattern in measures 77 and 78. A dynamic marking 'f' is placed below the second staff in measure 77.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





73

75

a2

73

75

a2

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



77 *ff* *sf* *sf* *dim.* 80 *dim.*

*ff* *ff* *sf* *dim.*

77 *ff* *sf* *sf* *dim.* 80 *dim.* *dim.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





89

92

ritard.

a tempo

Musical score for the first system, measures 89-92. It features four staves: vocal line, piano, and two bass lines. Dynamics include *p*, *p cresc.*, and *cresc.* Tempo markings include *ritard.* and *a tempo*.

ritard.

a tempo

Musical score for the second system, measures 89-92. It features four staves: vocal line, piano, and two bass lines. Dynamics include *p cresc.* Tempo markings include *ritard.* and *a tempo*.

ritard.

a tempo



p

89

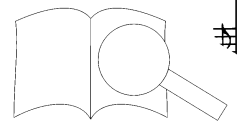
ritard.

a tempo

Musical score for the third system, measures 89-92. It features four staves: vocal line, piano, and two bass lines. Dynamics include *p*. Tempo markings include *ritard.* and *a tempo*.

p

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score system 1, measures 96-99. It features a piano (p) dynamic marking. The notation includes a treble clef with a key signature of two flats and a bass clef. The music consists of chords and melodic lines.

Musical score system 2, measures 96-99. It features a piano (p) dynamic marking. The notation includes a treble clef with a key signature of two flats and a bass clef. The music consists of chords and melodic lines.

Musical score system 3, measures 96-99. It features a piano (p) dynamic marking. The notation includes a bass clef. The music consists of chords and melodic lines.

Musical score system 4, measures 96-99. It features piano (p) and crescendo (cresc.) dynamic markings. The notation includes a treble clef with a key signature of two flats and a bass clef. The music consists of chords and melodic lines.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Animato

Animato

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 108-111, first system. It features a grand staff with five staves. The top two staves are mostly empty. The middle three staves contain musical notation with dynamic markings 'sf' and 'p'.

Musical score for measures 108-111, second system. It features a grand staff with five staves. The top two staves contain musical notation with a 'sf' marking. The bottom three staves are mostly empty.

Musical score for measures 108-111, third system. It features a grand staff with five staves. The top two staves contain musical notation with 'sf' and 'p' markings. The bottom three staves contain musical notation with 'sf' markings. A magnifying glass icon is present in the bottom right corner.

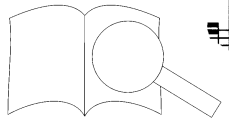
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, measures 113-115. It features a vocal line and piano accompaniment. The piano part includes dynamic markings 'p' and 'sf'.

Musical score for the second system, measures 116-118. It features a vocal line and piano accompaniment. The piano part includes dynamic markings 'p' and 'sf'.

Musical score for the third system, measures 119-121. It features a vocal line and piano accompaniment. The piano part includes dynamic markings 'sf' and 'cresc.'.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





116

cresc. sf a2

118

cresc. sf a2

cresc. sf a2

cresc. sf a2

cresc.

p cresc.

116

p

118

cresc. sf

cresc. sf

cresc. sf

cresc. sf

Ausgabequalität gegenüber Original evtl. gemindert. • Evaluation Copy - Quality may be reduced. • Carus-Verlag

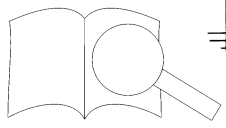


120

120

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



126

128

Musical score for the first system, measures 126-128. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Dynamics include f and sf.

Musical score for the second system, measures 126-128. It consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. Dynamics include f and sf.

Musical score for the third system, measures 126-128. It consists of five staves. The top two staves are in treble clef, and the bottom three staves are in bass clef. Dynamics include f and sf.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



sf

130

sf ff sf

sf sf

ff

ff

sf f

sf f

sf

sf

tr f

130

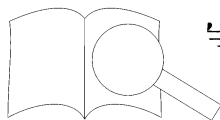
sf

ff sf

ff

ff

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



133

133

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

138

Musical score for measures 138-140. The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *sf* (sforzando) and *f* (forte). Measure numbers 138, 141, and 142 are indicated above the staves.

Musical score for measures 141-143. The score is written for four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *sf* (sforzando) and *f* (forte). Measure numbers 141, 142, and 143 are indicated above the staves.

Musical score for measures 138-143. The score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *f* (forte) and *sf* (sforzando). Measure numbers 138, 141, and 142 are indicated above the staves.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



143

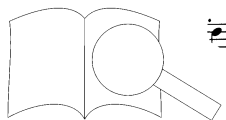
146

a2

143

146

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





149

152

*a2*

*f*

*sf*

*sf*

*sf*

*sf*

*sf*

149

152

*f*

*f*

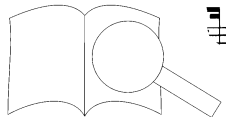
*sf*

*f*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

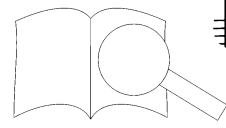


Musical score for measures 161-164, measures 1-4 of a system. The score is in 2/4 time with a key signature of two flats. It features four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). Dynamics include *f* and *a2*. The piano part has a complex rhythmic pattern with many beamed notes.

Musical score for measures 161-164, measures 5-8 of a system. The score continues with four staves. Dynamics include *f*, *a2*, and *ff*. The piano part continues with its complex rhythmic pattern.

Musical score for measures 161-164, measures 9-12 of a system. The score continues with four staves. Dynamics include *f*, *sf*, and *più f*. The piano part continues with its complex rhythmic pattern. The vocal parts have lyrics: *sempre più f*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



167

170



Musical score for measures 167-170, featuring four staves with dynamics ff, sf, and p.

Musical score for measures 167-170, featuring five staves with dynamics ff and sf.

Musical score for measures 167-170, featuring five staves with dynamics ff, sf, and p.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



172 175

ff ff sf sf

ff ff ff

172 175

f p sf p p p

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



177

180

Musical score system 1, measures 177-180. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Dynamic markings include *sf* and *f*. There are various note values and rests throughout the system.

Musical score system 2, measures 181-184. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Dynamic markings include *f*. There are various note values and rests throughout the system.

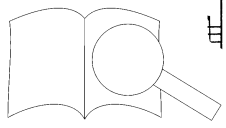
Musical score system 3, measures 185-188. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Dynamic markings include *sf* and *p*. There are various note values and rests throughout the system.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



183

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 189-191, top system. It features a vocal line and piano accompaniment. The vocal line starts with a rest in measure 189, followed by notes in measures 190 and 191. The piano accompaniment includes chords and melodic lines in both hands. Dynamics include *f* and *a2*.

Musical score for measures 189-191, middle system. It shows the right-hand piano accompaniment. The music consists of sustained chords and melodic fragments across measures 189, 190, and 191.

Musical score for measures 189-191, bottom system. It shows the left-hand piano accompaniment. The music consists of sustained chords and melodic fragments across measures 189, 190, and 191.

Musical score for measures 189-191, bottom system. It shows the right-hand piano accompaniment with triplet markings. The music features complex rhythmic patterns and triplets in measures 189, 190, and 191. Dynamics include *sf* and *f*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Musical score for measures 193-195, top system. It consists of four staves. The first staff has a treble clef and a key signature of two flats. It contains a melodic line with notes G4, A4, Bb4, C5, and D5, with dynamics *sf* and *a2*. The second staff has a treble clef and contains chords with dynamics *sf*. The third staff has a treble clef and contains chords with dynamics *sf*. The fourth staff has a bass clef and contains a bass line with dynamics *sf*.

Musical score for measures 193-195, middle system. It consists of four staves. The first staff has a treble clef and contains a melodic line starting in measure 195 with notes G4, A4, Bb4, C5, and D5, with dynamics *f* and *a2*. The second, third, and fourth staves are mostly empty, with some faint markings in the third staff.

Musical score for measures 193-195, bottom system. It consists of four staves. The first staff has a treble clef and contains a melodic line with notes G4, A4, Bb4, C5, and D5, with dynamics *sf* and *a2*. The second staff has a treble clef and contains a rhythmic accompaniment with dynamics *sf*. The third staff has a bass clef and contains a bass line with dynamics *f*. The fourth staff is empty.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



197

199

Musical score for measures 197-199, first system. The system contains four staves. The top staff is a vocal line with notes and dynamics *sf* and *a2*. The second staff is a piano accompaniment with notes and dynamics *sf*. The third staff is a piano accompaniment with notes and dynamics *sf*. The bottom staff is a piano accompaniment with notes and dynamics *a2* and *f*.

Musical score for measures 197-199, second system. The system contains four staves. The top staff is a piano accompaniment with notes and dynamics *ff* and *sf*. The second staff is a piano accompaniment with notes. The third staff is a piano accompaniment with notes. The bottom staff is a piano accompaniment with notes.

197

199

Musical score for measures 197-199, third system. The system contains four staves. The top staff is a piano accompaniment with notes and dynamics *f*. The second staff is a piano accompaniment with notes and dynamics *sf*. The third staff is a piano accompaniment with notes. The bottom staff is a piano accompaniment with notes.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



201 203

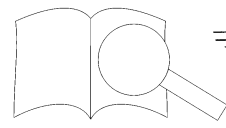
sf sf

sf

201 203

più f sf sf sf sf

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



205

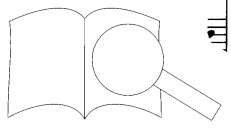
207

Musical score for three voices and bass, measures 205-207. Each voice part starts with a fermata and a dynamic marking of 'f'. The notes are marked with 'a2'.

Musical score for piano and bass, measures 205-207. The piano part is marked with 'ff' and includes a large fermata. The bass part is marked with 'f'.

Musical score for piano and bass, measures 205-207. Both parts are marked with 'ff' and feature a dense, rhythmic accompaniment.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag







ritard.

a tempo

ritard.

a tempo

pizz.

a tempo

pizz.

arco

cresc.

Cello 1

cresc.

Cello 2



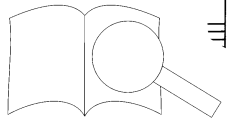
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 229-233, first system. Treble clef, key signature of two flats. Measure 229 has a piano (*p*) dynamic. Measures 230-233 show melodic lines with slurs and accents.

Musical score for measures 229-233, second system. Bass clef, key signature of two flats. Measures 229-233 are mostly rests.

Musical score for measures 229-233, third system. Treble clef, key signature of two flats. Measure 229 has a piano (*p*) dynamic. Measures 230-233 show melodic lines with slurs, accents, and dynamics *sf* and *p*. Measure 233 has a piano (*p*) dynamic. Bottom staff has *arco* and *p* markings.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





pp <sup>240</sup>

Musical score system 1, measures 236-241. The system consists of a Treble clef staff and a Bass clef staff. Both staves contain whole rests for the duration of the system.

Musical score system 2, measures 236-241. The system consists of a Treble clef staff and a Bass clef staff. The Treble clef staff contains notes starting at measure 237, with a *pp* dynamic marking. The Bass clef staff contains notes starting at measure 237. A large watermark is overlaid on this system.

Musical score system 3, measures 236-241. The system consists of a Treble clef staff and a Bass clef staff. The Treble clef staff contains notes starting at measure 236, with a *pp* dynamic marking. The Bass clef staff contains notes starting at measure 236, with a *dim.* dynamic marking. A magnifying glass icon is located in the bottom right corner of the system.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 243-246, top system. It consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. The first two staves are mostly rests, with some notes appearing in the final measure of the system. The third staff has a piano (*pp*) dynamic marking. The fourth staff has a piano (*p*) dynamic marking.

Musical score for measures 243-246, middle system. It consists of four staves: two treble clefs and two bass clefs. The first two staves are mostly rests, with some notes appearing in the final measure of the system. The third staff has a piano (*pp*) dynamic marking. The fourth staff has a piano (*pp*) dynamic marking.

Musical score for measures 243-246, bottom system. It consists of two staves: a treble clef and a bass clef. The treble staff has a piano (*pp*) dynamic marking. The bass staff has a piano (*pp*) dynamic marking.

Musical score for measures 243-246, bottom system. It consists of four staves: two treble clefs and two bass clefs. The first two staves are mostly rests, with some notes appearing in the final measure of the system. The third staff has a piano (*pp*) dynamic marking. The fourth staff has a piano (*pp*) dynamic marking.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



249

a2

252

249

a2

252

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



254

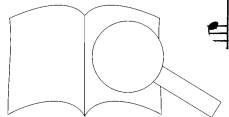
257

Musical score for the first system, measures 254-261. It features four staves with various dynamics and markings. The first three staves are in treble clef, and the fourth is in bass clef. Dynamics include *sf*, *f*, *cresc.*, and *ff*. There are also markings for *a2* and *tr*.

Musical score for the second system, measures 262-269. It features four staves with various dynamics and markings. The first three staves are in treble clef, and the fourth is in bass clef. Dynamics include *f*, *cresc.*, and *ff*. There are also markings for *tr* and *tr*.

Musical score for the third system, measures 270-277. It features four staves with various dynamics and markings. The first three staves are in treble clef, and the fourth is in bass clef. Dynamics include *sf*, *cresc.*, *f*, and *ff*. There are also markings for *tr* and *tr*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



259 *sf sf sf* *p* *sf* 262 *sf* *sf*

*sf sf sf* *sf sf sf* *sf sf sf* *fp*

*sf sf sf*

259 *sf sf sf sf* *sf* *sf* *p* *sf* *sf* *p* *sf* *sf* *p* *sf* *sf* *p* *sf* *sf* *p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



270

273

Musical score for measures 270-273. The score consists of four staves (treble and bass clefs). Dynamics include *sf*, *cresc.*, *sf*, and *p*. The notation features long, sustained notes with slurs and accents.

A set of empty musical staves, including a grand staff (treble and bass clefs) and a separate bass clef staff, corresponding to the measures 270-273.

270

273

Musical score for measures 270-273, continuing from the previous system. It includes a grand staff and a bass clef staff. Dynamics include *fsf*, *cresc.*, *sf*, and *p*. The notation shows more active rhythmic patterns and slurs.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



275

277

Musical score system 1: Treble clef with notes and rests, followed by three empty staves.

Musical score system 2: Four empty staves.

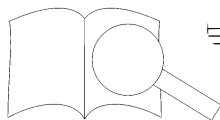
Musical score system 3: Four empty staves.

275

277

Musical score system 4: Treble clef with notes and rests, followed by three staves with notes and rests. Includes 'cresc.' markings.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Musical score for measures 280-282, measures 1-3 of a system. It features four staves: two treble clefs and two bass clefs. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. Dynamics include *p* (piano) and *sf* (sforzando). Measure numbers 280, 281, and 282 are indicated at the top.

Musical score for measures 280-282, measures 4-6 of a system. It features six staves: two treble clefs, two bass clefs, and two grand staves. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. Dynamics include *p* (piano). Measure numbers 280, 281, and 282 are indicated at the top.

Musical score for measures 280-282, measures 7-9 of a system. It features six staves: two treble clefs, two bass clefs, and two grand staves. The first two staves have a treble clef and a key signature of one flat. The last two staves have a bass clef and a key signature of one flat. Dynamics include *p* (piano). Measure numbers 280, 281, and 282 are indicated at the top.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



284 287

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

a2

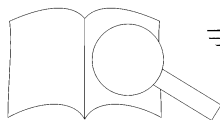
*p* *cr.* *cresc.* *p*

*p*

284 287

*p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



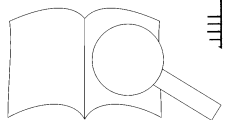
**Animato**

Musical score for measures 289-292, first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings *sf* and *p*. The vocal line has a *p* marking and a fermata over a note in measure 292.

Musical score for measures 289-292, second system. It shows the piano accompaniment for the right and left hands. The right hand has a *p* marking in measure 292. The left hand has a *p* marking in measure 292.

Musical score for measures 289-292, third system. It shows the piano accompaniment for the right and left hands. The right hand has a *p* marking in measure 292. The left hand has a *f* marking in measure 289 and a *p* marking in measure 292.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



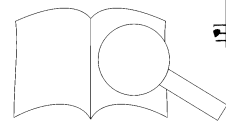
sf

Musical score for measures 298-300, top system. It consists of four staves: two treble clefs and two bass clefs. Measure 298 features a *sf* dynamic in the first treble staff. Measure 299 has a *p* dynamic in the second treble staff. Measure 300 shows *p cresc.* dynamics in the first, second, and fourth staves.

Musical score for measures 298-300, middle system. It consists of four staves: two treble clefs and two bass clefs. Measure 298 features a *sf* dynamic in the first treble staff. Measure 299 has a *p* dynamic in the second treble staff. Measure 300 shows *p cresc.* dynamics in the first, second, and fourth staves.

Musical score for measures 298-300, bottom system. It consists of four staves: two treble clefs and two bass clefs. Measure 298 features a *sf* dynamic in the first treble staff. Measure 299 has a *p* dynamic in the second treble staff. Measure 300 shows *p cresc.* dynamics in the first, second, and fourth staves.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 305-307, first system. It consists of four staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs, and the fourth staff has a bass clef. Dynamics include sf, p, and cresc. markings.

Musical score for measures 305-307, second system. It consists of five staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs, and the fourth and fifth staves have bass clefs. Dynamics include sf, p, and cresc. markings.

Musical score for measures 305-307, third system. It consists of five staves. The first staff has a treble clef and a key signature of two flats. The second and third staves have treble clefs, and the fourth and fifth staves have bass clefs. Dynamics include sf, fp, p, and cresc. markings.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



309

cresc.

f

f

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

f

f

309

f

f

f

f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





312

314

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



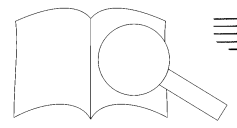
Musical score system 1, measures 316-318. It features four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with eighth notes and a dynamic marking of *sf*. The last two staves provide harmonic support with chords and moving lines. A first ending bracket labeled 'a2' spans measures 317 and 318.

Musical score system 2, measures 319-321. It features four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with quarter notes and a dynamic marking of *sf*. The last two staves provide harmonic support. A first ending bracket labeled 'a2' spans measures 320 and 321.

Musical score system 3, measures 322-323. It features two staves: a treble clef and a bass clef. The treble staff has a melodic line with a trill marked 'tr' and a dynamic marking of *sf*. The bass staff has a simple accompaniment line.

Musical score system 4, measures 324-326. It features four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with eighth notes and a dynamic marking of *sf*. The last two staves provide harmonic support with chords and moving lines. A first ending bracket labeled 'a2' spans measures 325 and 326.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



320

322

Musical score for measures 320-322, first system. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second and third staves have a common staff clef. The bottom staff has a bass clef. Dynamics include sf and a2.

Musical score for measures 320-322, second system. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second and third staves have a common staff clef. The bottom staff has a bass clef. Dynamics include sf and f.

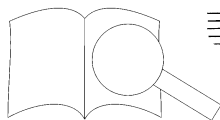
Musical score for measures 320-322, third system. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef.

320

322

Musical score for measures 320-322, fourth system. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second and third staves have a common staff clef. The bottom staff has a bass clef. Dynamics include sf and f.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



324

327

324

327

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



329

332

ff sf sf ff

ff ff ff

ff

329

332

sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf sf



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

334

337

Musical score for measures 334-337, top system. It consists of four staves: three treble clefs and one bass clef. The music is in 4/4 time with a key signature of one flat. The notation includes eighth and quarter notes, rests, and a fermata over the final measure.

Musical score for measures 334-337, middle system. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The notation includes eighth and quarter notes, rests, and dynamic markings such as *f* and *sf*.

Musical score for measures 334-337, bottom system. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The notation includes eighth and quarter notes, rests, and dynamic markings such as *sf* and *f*. A magnifying glass icon is present in the bottom right corner.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

340 *a2* *ff* *sf* *f* *sf* *più f*

343

This system contains the first four measures of the piece. The vocal line starts at measure 340 with a half note G4, followed by quarter notes A4 and B4. The piano accompaniment features a bass line with a half note G2 and a treble line with a half note G4. Dynamic markings include *ff* (fortissimo), *sf* (sforzando), *f* (forte), and *più f* (più forte). The key signature has two flats and the time signature is 4/4.

This system contains measures 340-343. The vocal line continues with a half note G4, followed by quarter notes A4 and B4. The piano accompaniment continues with a bass line of G2 and a treble line of G4. Dynamic markings include *ff* and *sf*. The key signature and time signature remain the same.

340 *f* *sf* *più f*

343 *f* *sf* *più f*

This system contains measures 340-343. The vocal line continues with a half note G4, followed by quarter notes A4 and B4. The piano accompaniment continues with a bass line of G2 and a treble line of G4. Dynamic markings include *f*, *sf*, and *più f*. The key signature and time signature remain the same.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 346-350, top system. It features a vocal line and piano accompaniment. The vocal line starts with a rest in measure 346 and begins in measure 347. Dynamics include *ff* (fortissimo) and *sf* (sforzando). Measure 350 includes the instruction *con forza*.

Musical score for measures 346-350, middle system. It features piano accompaniment for the right and left hands. Dynamics include *f* (forte) and *sf*. Measure 350 includes the instruction *con forza*.

Musical score for measures 346-350, bottom system. It features piano accompaniment for the right and left hands. Dynamics include *ff* and *sf*. Measure 350 includes the instruction *con forza*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





353 <sup>a2</sup> <sup>356</sup> <sup>a2</sup>

*più f* *cresc.* *al* *ff*

*sf* *più f* *cresc.* *al* *ff*

*sf* *più f* *cresc.* *al* *ff* <sup>a2</sup>

*sf* *più f* *cresc.* *al* *ff*

*sf* *cresc.* *al*

*sf* *al* *ff*

*sf* *al* *ff*

*cresc.* *al* *ff*

353

*più f* *ff*

*più f* *ff*

*più f* *ff*

*più f* *ff*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



360

363

Musical score system 1, measures 360-363. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has two flats. Dynamics include sf and ff. The notation includes chords and melodic lines.

Musical score system 2, measures 360-363. It consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The key signature has two flats. Dynamics include sf and ff. The notation includes chords and melodic lines.

Musical score system 3, measures 360-363. It consists of six staves. The first five staves are in treble clef, and the sixth is in bass clef. The key signature has two flats. Dynamics include sf. The notation includes chords and melodic lines.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



365

ff

ff

ff

ff

a2

ff

ff

ff

ff

a2

365

ff

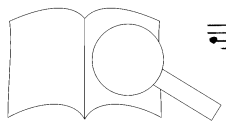
ff

ff

ff

a2

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



368

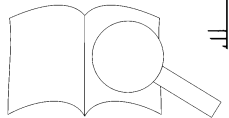
371

a2

368

371

a2



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

sf

373

375

Maestoso con moto come I°

Musical score for the first system, measures 373-375. It features four staves with various musical notations including notes, rests, and dynamic markings like sf and ff.

Musical score for the second system, measures 373-375. It features four staves with various musical notations including notes, rests, and dynamic markings like sf and ff.

373

Maestoso con moto come I°

Musical score for the third system, measures 373-375. It features four staves with various musical notations including notes, rests, and dynamic markings like sf and ff.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



mf < > >  
a2  
mf < > >  
dim.  
dim.  
pp

378  
p  
dim.  
381  
pizz.  
dim.  
pizz.  
dim.  
pizz.  
dim.  
p  
dim.  
p  
dim.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Allegretto un poco agitato (♩.=80)

383

386

Flauti

Oboi

Clarineti in B

Fagotti

Corni in G

Corni in C

Tromboni I, II

Trombone III

Violino I

Violino II

Viola

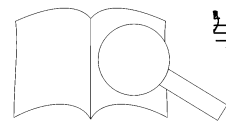
Basso

Woodwind section staves (Flauti, Oboi, Clarineti in B, Fagotti) with musical notation. Clarineti in B part includes a *pp* dynamic marking.

Brass section staves (Corni in G, Corni in C, Tromboni I, II, Trombone III) with musical notation.

String section staves (Violino I, Violino II, Viola, Basso) with musical notation. Includes *arco* and *pizz.* markings.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



1 Solo

p

cresc.

sf

389

pizz.

cresc.

cresc.

cresc.

cresc.

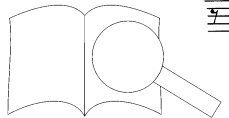
cresc.

cresc.

cresc.

cresc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Musical score for measures 396-399, measures 1-4 of a system. The score is in 2/4 time with a key signature of one flat. It features four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The vocal parts have dynamics of *dim.*, *p*, *cresc.*, and *sf*. The piano accompaniment has dynamics of *p* and *cresc.*

Empty musical staves for measures 396-399, measures 5-8 of a system. The system includes two vocal staves and two piano staves.

Musical score for measures 396-399, measures 9-12 of a system. The score is in 2/4 time with a key signature of one flat. It features four staves: two vocal staves and two piano staves. The vocal parts have dynamics of *p* and *cresc.*. The piano accompaniment has dynamics of *p* and *cresc.*. There is an *arco* marking above the piano staff in measure 10. A watermark is visible across the page.

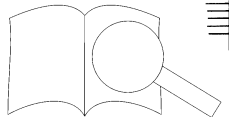


Musical score for measures 403-406 and the first four measures of a new system. The score is in G major (one flat) and 4/4 time. It features a piano (p) dynamic and a decrescendo (dim.) marking. The notation includes a treble clef, a bass clef, and a grand staff with a brace on the left. The music consists of eighth and sixteenth notes with various articulations.

Empty musical staves for a grand staff, consisting of a treble clef, a bass clef, and a grand staff with a brace on the left. The staves are blank, indicating a section where the music has been removed or is yet to be written.

Musical score for measures 403-406 and measures 5-8 of a new system. The score is in G major (one flat) and 4/4 time. It features a piano (p) dynamic, a pizzicato (pizz.) marking, a decrescendo (cresc.) marking, and a fortissimo (sf) dynamic. The notation includes a treble clef, a bass clef, and a grand staff with a brace on the left. The music consists of eighth and sixteenth notes with various articulations.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 410-413, top system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *cresc.* and *p*.

Musical score for measures 410-413, middle system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *cresc.* and *p*.

Musical score for measures 410-413, bottom system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *cresc.*, *f*, *p*, and *sf*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 417-420, top system. It features a vocal line and piano accompaniment. The vocal line starts in measure 418 with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *p*, *cresc.*, *sf*, *cresc.*, and *sf*.

Musical score for measures 417-420, middle system. It features grand piano accompaniment with staves for the right and left hands. The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with quarter notes. Dynamics include *p*, *cresc.*, *sf*, and *cresc.*.

Musical score for measures 417-420, bottom system. It features grand piano accompaniment with staves for the right and left hands. The right hand plays a melodic line with eighth notes, while the left hand provides harmonic support with quarter notes. Dynamics include *p*, *sf*, *cresc.*, and *p*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*cresc.*

dim. p p cre - scen - do

dim. p p cre - scen

424

dim. p p cre - scen - do

dim. pizz. pizz. cre - scen - do

dim. p p cre - scen - do

dim. p p cre - scen - do

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of musical notation (measures 431-435). It features a vocal line with dynamics *f* and *p*, a piano accompaniment with dynamics *f* and *dim.*, and an organ part. The key signature has one flat and the time signature is 3/4.

Second system of musical notation (measures 431-435). It features a vocal line, a piano accompaniment, and an organ part. The organ part is mostly silent in this system.

Third system of musical notation (measures 431-435). It features a vocal line with lyrics "di - mi - nu - en - do" and dynamics *sf*, *dim.*, and *p*. The piano accompaniment has dynamics *f*, *dim.*, and *p*. The organ part has dynamics *sf* and *dim.*. The lyrics are: "di - mi - nu - en - do".

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

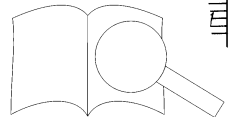


Musical score for measures 439-443, top system. It features a vocal line and piano accompaniment. The vocal line includes dynamic markings like 'cresc.' and first endings marked '1'. The piano accompaniment includes a marking 'a2' and dynamic markings 'p'.

Musical score for measures 439-443, middle system. This system shows the piano accompaniment for the right and left hands, with various rhythmic patterns and dynamics.

Musical score for measures 439-443, bottom system. It includes piano accompaniment and a vocal line. Dynamic markings 'cresc.' and 'p' are used throughout. A watermark 'Carus-Verlag' is visible across the score.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





454

458

*p* *sf* *cresc.*

*mf* *cresc.*

*p* *sf* *cresc.*

*p* *sf*

*p* *sf* *cresc.*

*p* *sf* *cresc.*

*p* *sf* *cresc.*

*p* *sf* *cresc.*

454

458

*p* *arco*

*pizz.* *p*

*pizz.* *p*

*pizz.* *arco* *p*

*pizz.* *p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



461

465

Musical score system 1, measures 461-465. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Dynamics include *mf* and *sf*. There are accents and a dynamic marking *a2* above the second treble staff.

Musical score system 2, measures 461-465. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Dynamics include *mf* and *m*.

Musical score system 3, measures 461-465. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Dynamics include *p*. There are accents and a dynamic marking *a2* above the second treble staff.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



469

473

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



p cresc. al f sf sf sf sf  
 mf cresc. al f sf sf sf sf  
 p cresc. al f sf sf sf sf  
 p cresc. al f sf sf sf sf

p cresc. al f sf  
 p cresc. al f sf  
 p cresc. al sf sf  
 p cresc. sf sf sf sf

p  
 p  
 p

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score system 1, measures 484-488. Dynamics: *f*, *sf*. Includes an *a2* marking in the bass staff at measure 488.

Musical score system 2, measures 484-488. Dynamics: *f*, *sf*.

Musical score system 3, measures 484-488. Dynamics: *cresc.*, *arco*. Includes slurs and accents.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 492-495, measures 1-4 of a system. The score is in G major (one sharp) and 4/4 time. It features four staves: three treble clefs and one bass clef. The dynamics are marked *ff* (fortissimo) throughout. The music consists of chords and melodic lines in the upper staves and a bass line in the lower staff.

Musical score for measures 492-495, measures 5-8 of a system. The score is in G major and 4/4 time. It features four staves: two treble clefs and two bass clefs. The dynamics are marked *ff*. The music continues with complex chordal textures and melodic fragments.

Musical score for measures 492-495, measures 9-12 of a system. The score is in G major and 4/4 time. It features four staves: two treble clefs and two bass clefs. The dynamics include *al* (allargando), *f* (forte), and *cresc.* (crescendo). The music features more melodic movement in the upper staves and a bass line with *arco* (arco) markings and *sf* (sforzando) accents.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 500-503 and the first three measures of a new system. The score is written for four staves: two treble clefs and two bass clefs. The music consists of chords and melodic lines with dynamic markings 'ff' and 'sf'.

Musical score for measures 503-504 and the first three measures of a new system. The score is written for four staves: two treble clefs and two bass clefs. The music consists of chords and melodic lines with dynamic markings 'ff' and 'sf'.

Musical score for measures 504-505 and the first three measures of a new system. The score is written for four staves: two treble clefs and two bass clefs. The music includes melodic lines and chords with dynamic markings 'f' and 'cresc.'.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



508

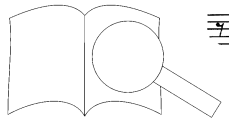
511

Musical score system 1, measures 508-511. It features four staves: two treble clefs and two bass clefs. The first staff has a *p dim.* marking at the start and a *p* marking at measure 511. The second staff has a *p* marking at the start and another *p* marking at measure 511. The third and fourth staves also have *p* markings at measure 511. The music consists of melodic lines with some rests.

Musical score system 2, measures 512-515. It features four staves: two treble clefs and two bass clefs. The first staff has a *p* marking at the start and another *p* marking at measure 515. The second staff has a *p* marking at the start and a *pp* marking at measure 515. The third and fourth staves have *p* markings at the start. The music continues with melodic and harmonic development.

Musical score system 3, measures 516-519. It features four staves: two treble clefs and two bass clefs. The first staff has a *pizz.* marking at the start and a *p* marking at measure 516. The second staff has a *pizz.* marking at the start and a *p* marking at measure 516. The third and fourth staves have *p* markings at the start. The music features a rhythmic pattern with eighth notes.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



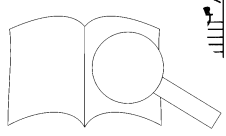


Musical score for measures 515-519, top system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes chords and arpeggiated figures. Dynamics include *p* and *pp*.

Musical score for measures 515-519, middle system. This system shows the piano accompaniment for the vocal line above. It includes a *pp* dynamic marking and features sustained chords in the right hand.

Musical score for measures 515-519, bottom system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part includes chords and arpeggiated figures. Dynamics include *p*, *arco*, and *cresc.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



1  
p cresc.

1  
cresc.

a2

1  
cresc.

pp

pp

522  
sf p

1  
cresc.

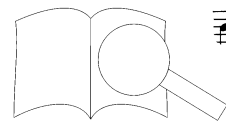
1  
cresc.

1  
cresc.

pizz.  
p

1  
cresc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



530

534

Musical score for measures 530-534, first system. It consists of four staves. The first staff has dynamics 'sf' and 'p'. The second staff has 'sf' and 'p'. The third staff has 'sf' and 'p'. The fourth staff has 'sf' and 'p'.

Musical score for measures 530-534, second system. It consists of four staves. The first staff has a dynamic 'sf'. The second staff has a dynamic 'p'. The third and fourth staves are mostly empty.

530

Musical score for measures 530-534, third system. It consists of four staves. The first staff has dynamics 'sf' and 'p'. The second staff has 'f', 'dim.', and 'p'. The third staff has 'p', 'f', 'dim.', and 'p'. The fourth staff has 'sf' and 'p'.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



538

542

Musical score for measures 538-542. The score is written for four staves. The first staff (treble clef) starts with a piano (*pp*) dynamic. The second staff (treble clef) starts with a forte (*sf*) dynamic. The third staff (treble clef) has a *dim.* dynamic. The fourth staff (bass clef) starts with a forte (*sf*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

A set of empty musical staves for piano accompaniment, consisting of two grand staff systems (treble and bass clefs).

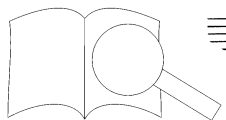
538

42

pizz.

Musical score for measures 538-42. The score is written for four staves. The first staff (treble clef) has a *pizz.* dynamic. The second staff (treble clef) has a piano (*pp*) dynamic. The third staff (bass clef) has a piano (*pp*) dynamic. The fourth staff (bass clef) has a *dim.* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



546

cresc.

sf

550

f

dim.

p

dim.

pp

pp

546

550

diminuendo

f diminuendo

f diminuendo

f

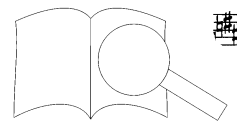
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 553-557, first system. It features a vocal line and piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo).

Musical score for measures 553-557, second system. It features piano accompaniment for the right and left hands. Dynamics include *pp* (pianissimo).

Musical score for measures 553-557, third system. It features piano accompaniment for the right and left hands. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). An *arco* marking is present above the right-hand part in the later measures.



attacca

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Flauto I

Flauto II

Oboe I

Oboe II

Clarinetto I in A

Clarinetto II in A

Fagotto I

Fagotto II

Corni in A

Corni in D

Violino I

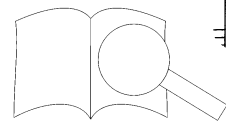
Violino II

Vcllo

V.

Basso

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 569-577, first system. The score is arranged in two systems of staves. The first system includes piano (piano), violin (Violin I and II), and cello (Cello) parts. The piano part features dynamic markings such as *f*, *pp*, *p*, and *cresc.*. The violin and cello parts also show dynamic markings like *pp* and *cresc.*. The second system includes a bassoon part with dynamic markings *f*, *dim.*, and *p*, and a double bass part with *f* and *p*. The score is overlaid with a large watermark: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

Musical score for measures 569-577, second system. This system continues the piano, violin, and cello parts from the first system. The piano part includes dynamic markings *f*, *sf dim.*, and *p*. The violin and cello parts show *p* and *cresc.* markings. The bassoon and double bass parts from the first system are also present. The score is overlaid with the same large watermark: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".



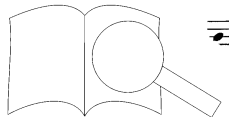


Musical score for measures 589-593. The score is arranged in two systems of four staves each. The top system contains measures 589-593. The bottom system contains empty staves. Dynamics include *p* and *cresc.*

Empty musical staves for measures 594-598.

Musical score for measures 589-593. The score is arranged in two systems of four staves each. The top system contains measures 589-593. The bottom system contains empty staves. Dynamics include *f*, *dim.*, *p*, and *pp*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



596 598

*sf* *f*

596 598

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



600 *sf* *cresc.* 602 *p* *cre*

600 *sf* 602 *f* *p* *cresc.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



604

scen do f dim.

606

scen do f dim.

cresc.

p cresc.

604

606

cresc. f dim.

cresc. f f f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



The musical score is divided into two systems. The first system (measures 608-610) features piano accompaniment in the upper staves and vocal lines in the lower staves. Dynamics include *p*, *sf*, and *f*. The second system (measures 608-610) continues the piano accompaniment and includes vocal lines with dynamics *f*, *dim.*, and *izz.*. A large watermark is present across the score.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





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

*p* *sf*  
*p* *sf*

618 *p* *f* *sf* dim.  
*p* *f* *sf* dim.  
cresc. *f*  
arco *f*  
cresc. *f*  
arco *f*  
*p* *f*

Ausgabegüte gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





624

cantabile

cantabile

cantabile

cantabile

cantabile

624

pp

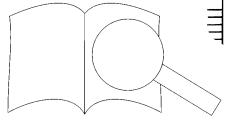
z.

pp

sempre pp

sempre pp

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





cresc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, measures 630-632. The score is written for piano and bass. The piano part (treble clef) has a dynamic marking of *f* (forte) and includes slurs and accents. The bass part (bass clef) has dynamic markings of *p* (piano) and *dim.* (diminuendo).

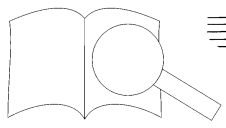
Musical score for the second system, measures 633-634. The score is written for piano and bass. The piano part (treble clef) has a dynamic marking of *f* (forte).

Musical score for the third system, measures 635-637. The score is written for piano and bass. The piano part (treble clef) has dynamic markings of *f* (forte) and *dim.* (diminuendo). The bass part (bass clef) has a dynamic marking of *f* (forte).

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



636 638

fsf

fsf

fsf dim. p sf p

fsf p

fsf p

fsf p

fsf

636 638

f

pp

pp

arco

dim. pp

f dim. p

Carus-Verlag

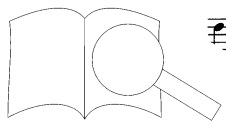
Evaluation Copy - Quality may be reduced.

Musical score for measures 640-643, measures 1-4 of a system. The score is written for a grand piano with two staves per system. The key signature is two sharps (F# and C#). The time signature is 7/8. The lyrics 'p cre - scen' are written below the notes in the right-hand staves.

Musical score for measures 640-643, measures 5-6 of a system. The score is written for a grand piano with two staves per system. The key signature is two sharps (F# and C#). The time signature is 7/8. The lyrics 'p cre - scen' are written below the notes in the right-hand staves.

Musical score for measures 640-643, measures 7-10 of a system. The score is written for a grand piano with two staves per system. The key signature is two sharps (F# and C#). The time signature is 7/8. The lyrics 'p cre - scen' are written below the notes in the right-hand staves. Performance markings include 'pizz.' and 'arco' in the left-hand staves.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag









Musical score for measures 654-657, measures 1-4 of a system. The score is written for a grand piano with two staves per system. The key signature is two sharps (F# and C#). Measure 654 starts with a treble clef and a 7/8 time signature. The first two staves of the system contain the treble clef parts, and the last two staves contain the bass clef parts. Dynamics include piano (p) and piano-piano (pp). There are also hairpins and accents in the bass clef parts.

Musical score for measures 654-657, measures 5-8 of a system. This system continues the piece with two staves per system. The key signature remains two sharps. Dynamics include piano (p) and piano-piano (pp). The notation includes various rhythmic values and articulation marks.

Musical score for measures 654-657, measures 9-12 of a system. This system continues the piece with two staves per system. The key signature remains two sharps. Dynamics include piano (p), piano-piano (pp), and arco. The notation includes various rhythmic values and articulation marks. A magnifying glass icon is present in the bottom right corner of this system.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



663 *p* *dim.* 665

*pp*

663 *p* *arco* *p* 665

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

667

Musical score for measures 667-670, first system. The score is written for piano and includes dynamics such as *p*, *dim.*, and *pp*. The notation includes various note values and rests across multiple staves.

Musical score for measures 667-670, second system. The score continues from the first system and includes dynamics such as *p*, *dim.*, *pizz.*, and *pp*. The notation includes various note values and rests across multiple staves.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 2. Coro

Allegro moderato maestoso ♩ = 100

Flauti

Oboi

Clarinetti in B

Fagotti

Corni in Es

Corni in B

Trombe in B

Trombone I, II

Trombone III

Timpani in B-F

pp

Allegro moderato maestoso ♩ = 100

Soprano

Alto

Tenore

Basso

Organo

Violino I

Bassi

pp



8 10

scen do do do

f f

più f

più f

f

8 10

do do do do

f f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



12 *a2* *f* *a2* *sf* *sf* *f* *cresc.*

14 *f* *cresc.*

*a2* *f* *sf* *sf*

12 *cresc.*

*sc.* *cresc.* *cresc.* *cresc.* *sempre più* *f*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





16 *al* *ff* 18

16 *ff* 18

*All* *ff* *Al*

les, men, a. al les, was

ings, al les, was

les, things, al les, was

les, things, al les, that

*al* *ff* *ff*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



20 22

20

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

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



24 26

24 26

O life dem hat, was  
and breath, all th.

O life dem hat,  
and breath,

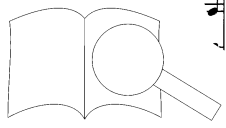
O life dem hat,  
and breat,

O dem  
and

dem hat, lo be den Herrn, was  
that has life, sing to the Lord, all

dem hat, lo be den Herrn, was  
and

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of musical notation, measures 28-30. It features vocal staves and piano accompaniment.

Second system of musical notation, measures 28-30. It features vocal staves and piano accompaniment.

Third system of musical notation, measures 28-30. It includes vocal staves with lyrics and piano accompaniment.

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

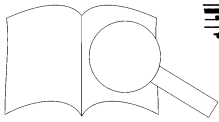
O - dem hat, lo - be den Herrn, lo - be den Herrn!  
 that has breath, sing to the Lord, sing to the Lord!

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

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

Fourth system of musical notation, measures 28-30. It features vocal staves and piano accompaniment.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



32 Animato M.M. ♩ = 108 *f* *A* *f* 34 *f*

lo - be den Herrn,  
sing to the Lord,

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

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

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical notation for the first system, including vocal staves and piano accompaniment.

Musical notation for the second system, including vocal staves and piano accompaniment.

Musical notation for the third system, including vocal staves and piano accompaniment.

36 38

Hal - le - lu - ja, Hal - le - lu - ja, Hei - Al - les, was O - dem hat,  
 Hal - le - lu - ja, Hal - le - lu - ja, rd. All that has life and breath,

lo - be den Herrn, lo - be den Herrn,  
 sing to the Lord, sing to the Lord

Hal - le - lu - ja! Al - les, w e den Herrn, lo - be den Herrn, al -  
 Hal - le - lu - ja! All that has ath, to the Lord, sing to the Lord, all -

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

Musical notation for the fourth system, including vocal staves and piano accompaniment.

Musical notation for the fifth system, including vocal staves and piano accompaniment.

Musical notation for the sixth system, including vocal staves and piano accompaniment.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



40 42

lo - be den Herr, lo - be den Herr, was O - dem hat,  
 sing to the Lord, sing to the Lord, sin, that has life and breath,

lu - ja, Hal - le - lu - ja! Al - les, was O - dem hat,  
 lu - ja, Hal - le - lu - ja! A that has life and breath,

- les, lo - be den Herr a dem hat, was O - dem hat,  
 men, sing to the Lord and breath, has life and breath,

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



44 46

44 46

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

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

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

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

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Allegro di molto M. M. ♩ = 132

48

sf

sf

sf

sf

sf

tr

Allegro di molto M. M. ♩ = 132

48

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

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

lu - ja, lo - be den Herrn!  
 lu - ja, sing to the Lo

lu - ja, lo - be den  
 lu - ja, sing to

f

Lobt den Herrn mit Saiten-  
 Praise the Lord with lute and

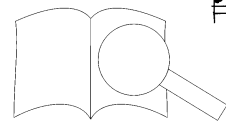
sf

f

f

f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



53

sf

f

sf

a2

f

sf

a2

sf

53

Lobt den H. Tor.

lobt ihn mit eu - rem  
in joy - ful song ex -

d - spiel, mit eu - rem  
harp, in song ex -

spiel, lobt ihn mit eu - rem Lie  
harp, in joy - ful song - tol

lobt ihn mit eu - rem  
praise him in joy - ful

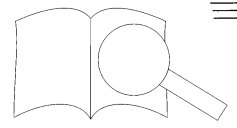
den Herrn mit Sai - ten - spiel,  
the Lord with lute and harp,

lobt ihn mit eu - rem  
in joy - ful song ex -

sf

sf

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



56

Musical score for measures 56-58. It includes vocal staves and piano accompaniment. The piano part features a prominent harp-like texture in the right hand.

56

Lie - de, mit Sai - ten - spiel, de, lobt den  
 tol him, with lute and harp, ex - tol the

Lie - de, mit Sai - ten - spiel, Lie song de, lobt den  
 tol him, with lute and harp, ex - tol the

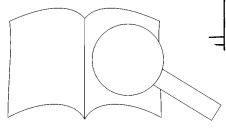
Lied, lobt den Herrn, de. lobt den Herrn mit eu - rem  
 song, praise the Lord, praise the Lord, in song ex -

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

Musical score for measures 56-58 with German and Latin lyrics. The lyrics are: "Lie - de, mit Sai - ten - spiel, de, lobt den tol him, with lute and harp, ex - tol the". The second system repeats the first line with "Lie song" added. The third system continues with "Lied, lobt den Herrn, de. lobt den Herrn mit eu - rem song, praise the Lord, praise the Lord, in song ex -". The fourth system has "Lie - de, lobt den Herrn, tol him, praise the Lord,".

Musical score for measures 56-58, featuring piano accompaniment. The piano part continues with a harp-like texture.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Herrn, den Herrn mit *ae,*  
 Lord, in joy ful *him,*  
 Herrn, den Herrn, lobt ihn mit eu - rem  
 Lord, ex - tol the Lord, in joy - ful song ex -  
 Lie - de, lobt den He. nit rem Lie - de, lobt den  
 tol him, praise the Lorr ex - tol him, praise the  
 lobt den Her  
 praise the I

*f* Bassi



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



65

67

a2

a2

a2

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

spiel, mit eu-rem Lied, de, lo - bet den Herrn,  
 harp, in joy-ful song, ex - tol the Lord,

de, mit eu-rem I wie de, lo - bet den Herrn,  
 him, in joy-ful song ex - tol the Lord,

Herrn mit eu-rem Lie - de, lo - bet den Herrn,  
 Lord in joy-ful song ex - tol the Lord,

più f

più f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



69

69

den Herrn mit Sai  
the Lord with Sai

lo - bet den Herrn, den Herrn  
with lute and harp, the Lord

lo - bet den Herrn, dr Herr  
with lute and harp, or

lo - bet den Hr  
with lute and harp,

Sai ten - spiel, lobt den  
lute and harp, praise the

ten - spiel, lobt den  
harp, praise the

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



72

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

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

lobt den H erren mit eu - rem Lie - de, lobt den  
 pr the the ful song ex tol him, praise the

Herrn mit Sai-ten - sp' mit eu - rem Lie - de, lobt den  
 Lord with lute and ful song ex tol him, praise the

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





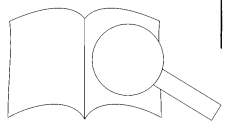
lobt den Herrn mit Sai - ten - spiel, *sim*, lobt den  
 praise the Lord with lute and harp, praise the

spiel, lobt den Herrn i. Lied, lobt den Herrn,  
 harp, praise the Lor' r. song, praise the Lord,

Herrn mit Sai - ten - spiel, lobt den Herrn, *m.* rem Lied, lobt den Herrn,  
 Lord with lute and harp, prais' t' ful song, praise the Lord,

Herrn, lobt den  
 Lord, praise the

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Second system of musical notation, continuing the vocal and piano parts. The piano part continues with a grand staff.

78

Herrn, lobt den Herrn  
 Lord, praise the Lord

lobt den Herrn, la  
 praise the Lord, na.

lobt den Herrn,  
 praise the Lord,

Herrn,  
 Lord,

1. re.  
 na

Und al les  
 And let all

den Herrn!  
 the Lord!

mit eu - rem Lied!  
 with lute and harp!

mf

Third system of musical notation, primarily piano accompaniment. The piano part continues with a grand staff.

Fourth system of musical notation, primarily piano accompaniment. The piano part continues with a grand staff.



mf

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score system 1 (measures 81-83). Includes vocal line with dynamics *sf* and *a2*, and piano accompaniment.

Musical score system 2 (measures 81-83). Includes vocal line with dynamics *sfp* and *f*, and piano accompaniment.

Musical score system 3 (measures 81-83). Includes vocal line with lyrics: *Fleisch* / *flesh*, *lo - be* / *ma - gni*, *Und* / *And*, *al* / *let*, *les* / *all*. Includes piano accompaniment.

Musical score system 4 (measures 81-83). Includes vocal line with lyrics: *Va* / *men,*, *ry,*. Includes piano accompaniment.

Musical score system 5 (measures 81-83). Includes vocal line with dynamics *fp* and piano accompaniment.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



The image shows a musical score for voice and piano. The score is divided into two systems, labeled 85 and 87. The top system (85) features a vocal line with lyrics and a piano accompaniment. The bottom system (87) continues the vocal line and piano accompaniment. The lyrics are in German and Latin. A large watermark is overlaid on the score, reading 'Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag'. There is also a small logo of an open book with a magnifying glass in the bottom right corner.

**System 85:**

Vocal line:  
 Fleisch lo - be sei - nen  
*flesh* ma - gni - fy his

Piano accompaniment:  
 sf

**System 87:**

Vocal line:  
 men, und al - les  
 ry, and let - les  
 lo : men, und al - les  
 jo : ry, and let - les

Piano accompaniment:  
 f  
 Und al - les  
 And let - les

89 91

Fleisch, und al - les Fleisch lo - be sei - nen he - ri - gen Na - men, und al - les  
*flesh, and let all flesh ma - gni - fy his ri - ry, and let all*

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

Fleisch  
*flesh*

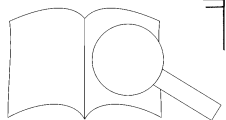
und al - les  
*and let all*

und al - les  
*and let all*

he - li - gen Na - men, und al - les,  
*might and his glo - ry, and let all*

cre - scen - do  
 cre - scen - do  
 cre - scen - do  
 cre - scen - do

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



93 95

*f* *a2* *sf*

93 95

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

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

Fleisch lo - be sei - nen  
*flesh* ma - g. is si - gen Na - men, lo - be sei - nen  
and his glo - ry, ma - gni - fy his

al Fleisch lo - be sei - nen  
*flesh,* *flesh* ma - gni - fy his

*f* *f* *f* *f*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



97

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

hei - li - gen Na - men!  
might and his glo - ry!

8 hei - li - gen Na - men,  
might and his glo - ry,

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



und al les Fleisch

*f* *a2*

lo be sei nen  
ma gni fy his

*f*

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

*f* *a2*

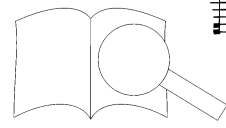
men!  
ry!

den Herrn mit Sai - ten - spiel, und al les

*f*

piu *f*

Ausgabequalität gegenüber Original evtl. gemindert. • Evaluation Copy - Quality may be reduced. • Carus-Verlag





hei - li - gen Na - men,  
*might and his glo - ry,*

Na - men,  
*glo - ry,*

hei - li - gen Na - men,  
*might and his glo - ry,*

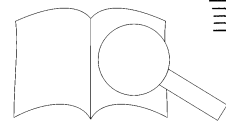
les Fleisch,  
*all flesh,*

spiel,  
*harp,*

Fleisch,  
*flesh,*

lobt den Herrn mit Sai - ten -  
*praise the Lord with lute and*

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



108

108

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

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

und al let Fleisch nen hei-li-gen Na  
 and let flesh his might and his glo-

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



111

111

Lie de, lobt den Herrn mit Sai-ten.  
 tol. him, praise the Lord with lute and

Fleisch lo be sei-nen Na lo be sei-nen  
 flesh ma gni-fy his gar ma-gni-fy his

men, ry, mit Sai-ten-spiel, und al les  
 and with lute and harp, and let all

heil' gen, heil' his mi

might, his mi

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Empty musical staves for vocal parts, including soprano, alto, tenor, and bass lines.

Piano accompaniment for the first system, featuring right and left hand parts.

Trill notation for the bass line, marked with 'tr' above the notes.

Vocal staves with German and English lyrics. The German lyrics are: *spiel, lobt ihn mit eu - rem Lie - de him, hei - li - gen Na - men, lobt den Herrn, den Fleisch lo - be sei - nen he - men, lobt den Herrn, men, und al - les*. The English lyrics are: *harp, in joy - ful song ex - tol - li - gen with might and his glo - ry, praise the Lord, the Lord, and let all*.

Piano accompaniment for the second system, featuring right and left hand parts.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 117-119. It includes piano and harp parts with dynamic markings such as *ff* and *a2*. The score is in a minor key and 4/4 time.

Vocal and piano accompaniment for measures 117-119. The lyrics are in German and Latin. The piano part includes dynamic markings like *ff*.

Na - men. mit eu - rem Lied, und al - les  
 lute and harp. ith lute and harp, and let all

Herrn mit Sai - ten - spiel, al - les Fleisch  
 Lord with lute and harp, let all flesh

Fleisch lo - be sei - lobt den Herrn mit eu - rem Lied, und al - les  
 flesh ma - gni - fy praise the Lord with lute and harp, and let all

obt de - se 'spiel, mit eu - rem Lied, und al - les  
 'se harp, with lute and harp, and let all

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



121 *b* *a2*

123 *a2*

121 *a2* *tr* *tr* *a2*

123

Fleisch lo - be den Herrn!  
*flesh wor - ship the Lord.*

lo - be den Herrn,  
*wor - ship the Lord,*

Fleisch lo - be den Herrn! Lobt den H.  
*flesh wor - ship the Lord. P the*

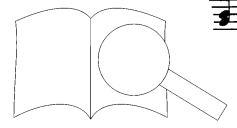
Fleisch lo - be ð  
*flesh wor - shir*

Sai - ten - spiel, lobt den  
*Joy - ful song, praise the*

al - les Fleisch, lobt den  
*all flesh, praise the*

lobt den Herrn,  
*praise the Lord,*

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



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, measures 125-127. It includes vocal staves and piano accompaniment.

Musical score for the second system, measures 125-127, with German and English lyrics.

Herrn, lobt den Herrn, lobt den He  
 Lord, praise the Lord, praise the Lord.

Herrn, lobt den Herrn, lobt den He  
 Lord, praise the Lord, praise the Lord.

lobt den Herrn, lobt den He  
 praise the Lord, praise the Lord.

Herrn, lobt den Herrn, lobt den He  
 Lord, praise the Lord, praise the Lord.

lobt den Herrn, lobt den He  
 praise the Lord, praise the Lord.

Herrn, lobt den Herrn, lobt den He  
 Lord, praise the Lord, praise the Lord.

lobt den Herrn, lobt den He  
 praise the Lord, praise the Lord.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a forte (ff) dynamic marking.

Musical score for the second system, including vocal staves with lyrics and piano accompaniment. The piano part features a forte (ff) dynamic marking.

**Vocal Lyrics:**

Herrn!  
Lord!

Herrn!  
Lord!

Al - les, was O - dem hat, lo - be der  
All that has life and breath, s' be der

Herrn!  
Lord!

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

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

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





133

Musical score for measures 133-136. It includes vocal staves and piano accompaniment. The piano part features dynamic markings such as *sf* (sforzando) and *f* (forte).

Musical score for measures 133-136, focusing on the piano accompaniment. It includes dynamic markings such as *sf* (sforzando) and *f* (forte).

133

Musical score for measures 133-136 with German lyrics. The lyrics are:
   
al - les, was O - dem hat, lo - be den Herrn, al - les, was O - dem hat, lo - be den
   
all that has life and breath, sing to the Lord, all that has life and breath, sing to the
   
lo - be den Herrn, lo - be den Herrn, dem hat, lo - be den
   
sing to the Lord, sing to the Lord, and breath, sing to the
   
al - les, was O - dem hat, der - nat has life and breath, lo - be den
   
all that has life and breath, and breath, sing to the
   
al - les, was O - de - al - les, was O - dem hat, lo - be den
   
all that has life and breath, and breath, sing to the

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



139

Molto più moderato ma con fu

M. ♩ = 104

141

Musical score for piano accompaniment, measures 139-141. The score includes staves for the right and left hands, with dynamic markings such as *pp* and *a2*. A *simile* marking is present in measure 140. The music is in a minor key and common time.

139

Molto più moderato ma con fuoco M. M. ♩ = 104

f Soprano solo

Vocal score for Soprano solo, measures 139-141. The lyrics are in German and English. The German lyrics are: "Herrn! Lo - be - den H", "Herrn! Lo - be - den H", "Herrn! Lo - be - den H", "Herrn! Lo - be - den H". The English lyrics are: "and all was in mir ist sei - nen", "and all my soul declare, praise his". The score includes staves for the vocal line and piano accompaniment.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for strings and woodwinds. The top two staves are for strings (Violins I and II), and the bottom two are for woodwinds (Clarinets I and II). Dynamics include *f* and *dim.*

Cor. I, II *p*  
 Cor. III, IV

Musical score for horns. Dynamics include *p*.

143 *f* *sf* 145  
 hei - li - gen Na - men, lo - be den Herrn, mei - ne S  
 great lov - ing kind - ness, praise thou the Lord, o my s  
 s in mir ist sei - nen  
 y soul declare, praise his

Vocal line with lyrics in German and English. Dynamics include *f* and *sf*.

Soprani *f* *p*  
 Lo - be den H  
 Praise thou the

Alti *f*

Musical score for vocal soloists (Soprano and Alto). Dynamics include *f* and *p*.

*f* *dim.* *p*  
 See - le!  
 spi - rit!

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

Violon  
 Contrabbasso

Musical score for piano and double bass. Dynamics include *f*, *dim.*, and *p*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



147

Musical score for measures 147-150. The score is in B-flat major and 4/4 time. It features piano (p) and semper pp dynamics. The notation includes treble and bass clefs, with various chordal and melodic lines.

Musical score for measures 151-154. The score continues with piano (p) dynamics. It shows a continuation of the melodic and harmonic material from the previous system.

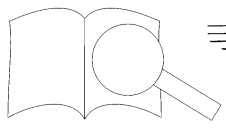
147

hei - li - gen Na - men. Lo - be den Herrn, meine Se - e, , nicht, und ver - ß es  
 great lov - ing kind - ness, praise thou the Lord, o my t, an, thou not, and for - get thou

Musical score for measures 155-158. The score continues with piano (p) dynamics. It shows a continuation of the melodic and harmonic material from the previous system.

Piano accompaniment for measures 159-162. The score continues with piano (p) dynamics. It shows a continuation of the melodic and harmonic material from the previous system.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 152-155. It includes piano accompaniment in the left hand and vocal lines in the right hand. Dynamics such as *f* (forte) are indicated. The score is in a key with one flat and a common time signature.

nicht, ver-giß nicht, was er dir Gu-tes ge-tan, lo-b'n, i, le, und ver-giß es  
 not, for-get thou not all his be-ne-fits, praise rit, and for-get thou

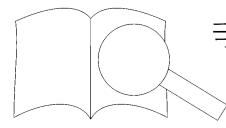
Musical score for measures 152-155, including piano accompaniment and vocal lines with lyrics. Dynamics include *f* and *rit!* (ritardando). The lyrics are in German and English.

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

Musical score for measures 152-155, including piano accompaniment and vocal lines with lyrics. Dynamics include *f* and *p* (piano). The lyrics are in German and English.

[...]  
 p

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 157-160. The score is in G minor (three flats) and 4/4 time. It features piano accompaniment with dynamics *f* and *sf*. The melody is mostly silent in these measures.

Musical score for measures 157-160, showing the vocal line. Dynamics include *f* and *a2*. The vocal line is mostly silent in these measures.

nicht, und ver-giß es nicht, ver-giß nicht, was er dir Gu-tes  
 not, and for-get thou not, for-get thou not all his be -

und\_ all -

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

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

Musical score for measures 157-160, featuring piano accompaniment with dynamics *cresc.*, *p*, *f*, and *sf*. The score includes a piano part with a magnifying glass icon in the bottom right corner.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

162 164

— was in mir ist, und — was in mir ist sei-nen en, men, sei-nen  
 — my soul de-clare, all — my soul de-clare, praise his is gre ind : ness, praise his

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 166-169. It includes vocal staves and piano accompaniment. Dynamic markings include *f* (forte) and *p* (piano).

Musical score for measures 166-169, showing vocal lines with lyrics and piano accompaniment.

Tutti *f*

Solo

hei - li - gen, hei - li - gen Na - men, lo - be den Her  
 kind - ness, his great lov - ing kind - ness, praise thou the L<sup>o</sup>rd, o - be den Herrn, mei - ne  
 praise thou the Lord, o my

Musical score for measures 166-169, showing vocal lines with lyrics and piano accompaniment.

Musical score for measures 166-169, showing vocal lines with lyrics and piano accompaniment.

Musical score for measures 166-169, showing vocal lines with lyrics and piano accompaniment.

Musical score for measures 166-169, showing vocal lines with lyrics and piano accompaniment.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





171 173

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

171 Tutti 173

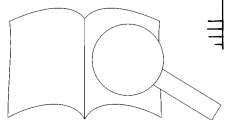
See - le, und was in mir ist, und r i -  
*spi rit,* *all my soul de - clare,* *all* *- clare.* *si - li - gen Na - men,*

*f* *u* *st,* *re,*

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

*f* *p*

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 175-178. The score is in G minor (three flats) and 4/4 time. It features piano accompaniment with chords and melodic lines in treble and bass clefs. Measure 175 starts with a piano (*p*) dynamic. Measure 178 ends with a piano (*p*) dynamic.

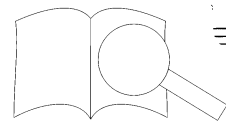
Vocal lines for measures 175-178. The vocal parts are in treble and bass clefs. Measure 175 starts with a piano (*p*) dynamic. Measure 178 ends with a piano (*p*) dynamic.

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

Musical score for measures 175-178. The score is in G minor (three flats) and 4/4 time. It features piano accompaniment with chords and melodic lines in treble and bass clefs. Measure 175 starts with a piano (*p*) dynamic. Measure 178 ends with a piano (*p*) dynamic.

Musical score for measures 175-178. The score is in G minor (three flats) and 4/4 time. It features piano accompaniment with chords and melodic lines in treble and bass clefs. Measure 175 starts with a piano (*p*) dynamic. Measure 178 ends with a piano (*p*) dynamic.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 180-183. The score is in B-flat major and 4/4 time. It features piano accompaniment on the upper staves and organ accompaniment on the lower staves. Dynamics include *f*, *dim.*, and *p*. The organ part includes a melodic line with a trill in measure 183.

Musical score for measures 180-183, continuing the piano and organ accompaniment. Dynamics include *f*, *dim.*, and *p*.

Musical score for measure 180, vocal line. The lyrics are: *lo - be den Herrn, mei - ne See - le!*  
*praise thou the Lord, o my spi - rit!*

Musical score for measures 180-183, vocal line. The lyrics are: *lo - be den Herrn, mei - ne See*  
*praise thou the Lord, o my spi*

Musical score for measures 180-183, vocal line. The lyrics are: *lo - be den Herrn, mei -*  
*praise thou the Lord, o*

Musical score for measures 180-183, piano and organ accompaniment. Dynamics include *f*, *p*, and *dim.*. The organ part features a complex texture with multiple voices.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



### 3. Recitativo

Corni in B

Violino I

Violino II

Viola

Tenore solo

Basso

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

4

6

aus schwe - rer Trüb - sal, aus Schma -  
*from your dis - tres - ses, from deep*

- fan - gen im Dun - kel wa - ret, al - le, die er -  
*the sha - dow of death and dark - ness, all ye that cried in*

8

10

hat aus der Not, sa - get es! Dan - ket ihm und  
*- ble un - to the Lord, sing ye praise! Give ye thanks, pro -*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Allegro moderato M.M. ♩ = 80

12

15

Allegro moderato M.M. ♩ = 80

pizz.  
p

17

20

pp

Er zäh - let uns - re Trö -  
He count - eth all your need, er trö - stet die Be -  
com - forts the be -

pp

23

26

p

ten mit sei - nem Wort, er trö - stet die Be - trüb -  
ed with his re - gard, he com - forts the be - reav -

cresc.  
cresc.

cresc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



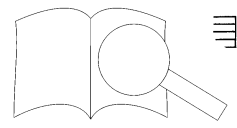
- trüb - ten, er trö - stet die Be - trüb - ten mit sei - nem Wort, mit  
 - reav - ed, he com - forts the be - reav - ed with his re - gard, with  
 arco

sei - nem Wort.  
 his re - gard.

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

der Not, er trö - stet die Be - trüb - ten, er trö - s  
 of need, he com - forts the be - reav - ed, he com - f  
 arco

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



p cresc.      sf      f      sf      p  
 cresc.      sf      f      sf      p  
 cresc.      sf      f      sf      p

mit sei - nem Wort, mit sei - nem Wort, er  
 with his re - gard, with his re - gard, he

cresc.      sf      f      sf

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

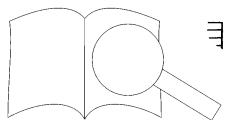
trö - stet die Be - trüb - ten, er  
 com - forts the be - reau - ed, he

p      cresc.      sf

die Be - trüb - ten mit sei - nem Wort, mit sei  
 the be - reau - ed with his re - gard, with his

sf      sf      f      sf      f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



trö - - - - - stet sie mit sei - nem Wort, er trö - stet die  
com - - - - - forts them with his re - gard, he com - forts die the

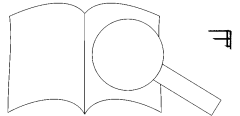
trüb - - - - - ten, er  
reav - - - - - ed, he

mit sei - nem Wort,  
nem with his re - gard.

un poco ritard.

get es! Dan - ket ihm, und rüh  
ye praise! Gie ve ye thanks, pro - claim

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





# 4. Coro

A Tempo moderato M.M. ♩ = 66

3

Flauti

Oboi

Fagotti

Corni in Es

Corni in B

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viol.

Basso

The musical score is arranged in a standard orchestral format. The woodwind section (Flauti, Oboi, Fagotti, Corni in Es, Corni in B) is at the top. The vocal soloists (Soprano, Alto, Tenore, Basso) are in the middle. The string section (Violino I, Violino II, Viol., Basso) is at the bottom. The score includes dynamic markings such as *pp*, *p*, *a2*, and *sf*. The vocal soloists have lyrics in Italian and English. The string section includes markings for *pizz.* and *arco*. The tempo is marked 'A Tempo moderato' with a metronome marking of 66. A rehearsal mark '3' is present at the beginning of the score.

Solo

te.  
ness.

tie ihr er - lö - set seid  
.hat cried un - to the Lord

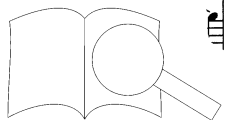
*pizz.*

*arco*

*pp*

*pizz.*

*sempre pi*



5 7

*a2*  
p

*a2*  
p

5 7 *p*

Sagt es, die ihr  
All ye that c

*a1*  
Lord

*p*

Sar ihr set seid  
the Lord

von dem Herrn aus al ler Trüb sa  
in dis - tress and deep af - fl' - sa

ihr er - lö - set seid  
cried un - to the Lord

*a1*  
es, die ihr er - lö - set seid  
ye that cried un - to the Lord

5 7 *arco*



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

9 11

cresc.

cresc.

cresc.

p

9 11 cresc.

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

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

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

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

cresc.

9 11 cresc.

cresc.

cresc.

cresc.

pizz.

cresc.

cresc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag



13

15

13

15

aus al - ler Trüb - sal,  
and deep af - flic - tion,

aus al - ler Trüb - sal,  
and deep af - flic - tion,

aus al - ler Trüb - sal,  
and deep af - flic - sal,

aus al - ler Trüb - sal,  
and deep af - flic - tion,

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

13

15

Ausgabequalität gegenüber Original evtl. gemindert. • Evaluation Copy - Quality may be reduced. • Carus-Verlag



21 *a2* *cresc.* *f* 23

21 *cresc.* *f* 23

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

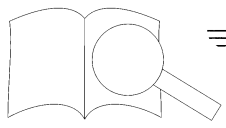
*Trä - nen, uns - re Trä - nen,* *zäh -*  
*sor - rows, all your sor - rows, count* *as - re Trä -*

*zäh - let uns - re Trä - nen,* *as - re*  
*count - eth all your sor - rows, i - your*

*cresc.* *zäh - let uns - re Trä -*  
*count - eth all your sor - rows*

21 *f* 23

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





29 *dim.* *p* 31 *dim.* *p* *p*

29 *sf* *p* 31 *p*

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

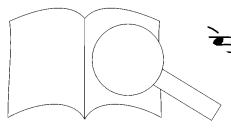
er zäh - let uns - re Trä - nen.  
 he count - eth all your sor - rows.

er - lö - set seid,  
 ed un - to the Lord,

uns - re Trä - nen.  
 all your sor - rows.

29 *z.* *dim.* *pizz.* *dim.* *p* 31 *p* *pizz.* *p*

Ausgabequalität gegenüber Original evtl. gemindert. • Evaluation Copy - Quality may be reduced. • Carus-Verlag





33 35

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

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

33 35 *cresc.*

Sagt es, die ihr er - lö - set seid von dem Herr  
 All ye that cried un - to the Lord in dis - tr

sie, er zäh - let uns - re Trä - nen.  
 eth, he count - eth all your sc - rows.

er zäh - let uns - re Trä - nen.  
 he count - eth all your sc - rows.

Sagt es, die ihr er - lö set dem Herrn, er - lö - set seid,  
 All ye that cried un - to the Lord, dis - tress and deep af - flic -

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

33 35

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

Ausgabequalität gegenüber Original evtl. gemindert. • Evaluation Copy - Quality may be reduced. • Carus-Verlag



37 *f* *p* 39

*f*

37 *f* 39 *p*

sagt es, die ihr er - lö - set seid aus a'  
 all ye that cried un - to the Lord in 'tion,

Sagt es, die ihr er - lö - set al rüb - sal,  
 All ye that cried un - to the deep flic - tion,

sagt es, die ihr Trüb - sal,  
 all ye that cried, il - ler your, sor - rows,

sagt es, die ih  
 tion, all ye in 's't aus al - ler Trüb - sal,  
 tress and deep of flic - tion,

37 *f* 39 *p*

*pizz.* *arco*  
*p*

*pizz.* *arco*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

Ausgabequalität gegenüber Original evtl. gemindert. • Evaluation Copy - Quality may be reduced. • Carus-Verlag



41 *mf* *dim.* 43 *p*

*mf* *mf*

41 *f* *p* 43 *p*

sagt es, die ihr er - lö - set seid aus al  
 all ye that cried un - to the Lord in der

sagt es, die ihr er - lö - set seid al  
 all ye that cried un - to the Lo' rep : - sal!

sagt es, die ihr er - lö - se ler Trüb - sal! Er  
 all ye that cried un - to se , of - flic - tion, he

die ihr er - lö aus al - ler Trüb - sal! Er  
 that cried un - tr d in deep af - flic - tion, he

41 *f* 43 *p* *pizz.* *p* *pizz.* *arco*

*f* *pizz.* *p* *pizz.* *arco*

*f* *pizz.* *p* *pizz.*

45 47

Er zäh - let un er  
he count - eth ows, he

Er zäh nen, die  
he co au or rows, your

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

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

45 47

45 47

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

Trä - nen in der Zeit  
 sor - rows in the time

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

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

der Not.  
 of need.

der Not.  
 of need.

53

55

*sf* *dim.* *pp*

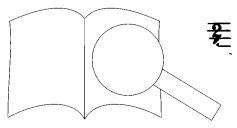
53

55

53

55 *arco* *dim.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





6 9

Ich har - re - te des Herrn, und er neig - t  
I wait - ed for the Lord, he in - clin -

6 9

*p* *sim.* *sim.* *p* *sim.*

Violoncello

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Empty musical staves for vocal and piano accompaniment, including treble and bass clefs.

Musical staff with dynamics *p* and *pp*.

hör - te mein Flehn, und hör - te mein Flehn, ich har - re  
 heard my com - plaint, he heard my com - plaint, I wait -

Empty musical staff.

Empty musical staves for piano accompaniment, including treble and bass clefs.

Piano accompaniment for the lower section, including treble and bass clefs.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Bassi

Empty musical staves for measures 18-21, including vocal and piano parts.

Musical staff with dynamics: *p*, *sf*, *dim.*, *p*

neig - te sich zu mir und hör - te mein Flehn, und hör  
 clin - ed un - to me, he heard my com - plaint, he hear

Empty musical staves for measures 18-21, including vocal and piano parts.

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



Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

24

27

Clarinetti

*p*

*p*

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

24

27

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

Wohl dem, der sei - ne Hoff - nung  
 O bless'd are they that hope and

Wohl dem, der sei - ne Hoff - nung  
 O bless'd are they that hope and

*p* *sf* *sf* *p* *sf* *p*



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

30 *a2* 33

Solo *p*

Solo

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

Solo

Ich har - re - te des Herrn, und er 'e s u. und  
I wait - ed for the Lord, he he

30 33

setzt auf den Herrn!  
trust in the Lord!

setzt auf den Herrn!  
trust in the Lord!

setzt auf den Herrn!  
trust in the Lord!

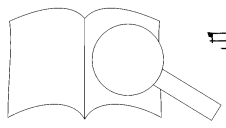
setzt auf den Herrn!  
trust in the Lord!

*pp*

*pp*

*pizz.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



— zu mir, ————— und er hör - te mein Fleh'n,  
 to me, ————— and he heard my com - plaint,

hör - te mein Fleh'n, — er hör - te mein Fleh'n, ich de. ————— und er  
 heard - my com - plaint, — he heard my com - plaint, he in -

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Bassi

Herrn, und er neig - te sich zu mir und hör - te, hör  
 Lord, he in - clin - ed un - to me, he heard, he heard

neig - te sich zu mir und hör - te mein Flehn,  
 clin - ed un - to me, he heard my com - plaint, m. eh'n. Wohl  
 O

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for piano accompaniment, measures 48-51. Dynamics include *sf*, *dim.*, and *p*.

Musical score for piano accompaniment, measures 51-54. Dynamics include *sf*.

Vocal line with lyrics: *der sei - ne Hoff - nung setzt auf den Herrn, wohl dem, der sei -*  
*O bless'd are they that hope in the Lord, o bless'd are they*  
*dem, der sei - ne Hoff - nung setzt auf den Herrn, wohl de t. Ho - nung*  
*bless'd are they that hope and trust in the Lord, o t. and*

Musical score for piano accompaniment, measures 48-51. Dynamics include *sf*, *cresc.*, *dim.*, and *p*.

Musical score for piano accompaniment, measures 51-54. Dynamics include *sf*, *dim.*, and *p*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



54 *pp* 57 *pp*

*Solo* *p*

*Solo*

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

*Solo*

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

54 57

setzt auf den Herrn!  
 trust in the Lord!

setzt auf den Herrn!  
 trust in the Lord!

*pp*

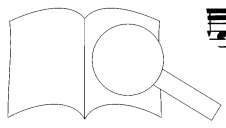
setzt auf den Herrn!  
 trust in the Lord!

setzt auf den Herrn!  
 trust in the Lord!

te des Herrn, des Herrn, er  
 for the Lord, the Lord, he

*pp* *Vc.* *pp*

Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





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

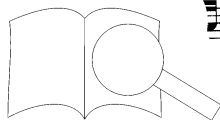
der sei - ne Hoff - nung setzt auf ihn, auf  
 are they that hope and trust in the Lord, the

sempre pp *cresc.* *p*  
 hör - te mein Fleh'n, er hör ein Ich har - re - te des Herrn, und er  
 heard my com - plaint, heard I wait - ed for the Lord, he in -

sempre pp *cresc.* *p*  
 hör - te mein F<sup>l</sup> mein Fleh'n. Ich har - re - te des Herrn, und er  
 heard my com - plaint. I wait - ed for the Lord, he in

sempre pp

Ausgabevertrag gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



66 69

1.

*p cresc. p*

*cresc. p*

*sf cresc. p*

*p sf*

Herrn, er neig - te sich zu mir und hör - te  
 Lord, I wait - ed for the Lord, he heard r

Herrn, er neig - te sich zu mir und hör - te me' Wohl  
 Lord, I wait - ed for the Lord, he heard my c

66 69

*sf f*

neig - te sich zu mir und n. er - hör - te mein Fleh'n. Wohl  
 cli - ed un - to me, he hea .t., he - heard my com - plaint. O

neig - te sich zu .e mein Fleh'n, er - hör - te mein Fleh'n. Wohl  
 cli - ed un - to my com - plaint, he - heard my com - plaint. O

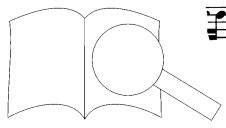
*pp f*

*cresc. p sf*

*cresc. p sf*

*cresc. p*

*sf cresc. p*



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

72 75

*p* *f* *a2* *p*

*p* *f*

*Tutti*

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

*Tutti*

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

72 75 *f* *p*

*p*

*dim.* *pp* *p*

*dim.* *f* *p*

*p* *f*

*p* *f*

Bassi *p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

78 *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *f* *cresc.*

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

*cresc.* *f* *cr*

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

78 *cresc.* *sf* *c.*

nung, wohl dem, der sei - - ne Hoff-nur del. setzt auf den  
 o bless'd are they that hope and trust in the

*cresc.* *cresc.*

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

*cresc.* *cresc.*

Hoff-nung, wohl dem, setzt auf den Herrn, setzt auf den  
 hope, o bless'd trust in the Lord, trust in the

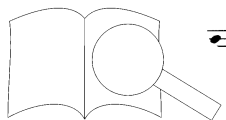
*cresc.* *f* *cresc.*

Hoff-nung, woh- ne Hoff-nung setzt auf den Herrn,  
 hope, o that hope and trust in the Lord,

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

*cresc.* *f* *cresc.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy • Quality may be reduced • Carus-Verlag





91

94

pp

pp

a2

a2

har - re - te des Herrn, des Herrn, er neig - te  
 wait - ed for the Lord, the Lord, and he r

Herrn, des Herrn, er neig - te sich  
 Lord, the Lord, and he in - clin'

- te sich zu  
 in - clin'd to

91

94

pp

pp

pp

pp

pp

pp

Wohl dem, wohl  
 O bless'd, o

Wohl der, wohl  
 O b'er, o

Ich har - re - er neig - te sich zu  
 I wait - ed and he in - clin'd to

Ich har - re - er neig - te sich zu  
 I wait - ed and he in - clin'd to

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



mir. Wohl dem, der sei - ne Hoff-nung, sei - ne Hoff -  
 me. O bless'd are they that hope, are they that hope -

mir. Wohl dem, der sei - ne Hoff-nung, sei - ne  
 me. O bless'd are they that hope, are they th

97 *pp* 100 *pp*

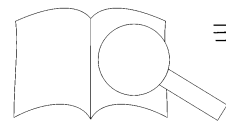
dem, wohl dem, wohl dem, ne nung setzt auf  
 bless'd, o bless'd, o bless'd that and trust in

dem, wohl dem, wohl dem, Hoff - nung setzt auf  
 bless'd, o bless'd, o bless'd t hope and trust in

mir. Wohl dem, w' i dem der Hoff-nung setzt auf  
 me. O bless'd, o bless' are they that trust in

mir. Wohl dem, der Hoff-nung setzt auf  
 me. O are they that trust in

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



103

106

103 106

*p*

*a2*

*p*

ihn!  
him!

ihn!  
him!

*p*

ihn!  
him!

ihn!  
him!

103

106

103 106

ihn!  
him!

ihn!  
him!

ihn!  
him!

ihn!  
him!

*co* *vc.*

*p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag







15  
nis, wir wan - del - ten in Fin - ster - nis.  
ness, with trou - ble and deep hea - vi - ness

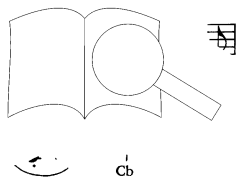
18

22

26

a - che auf, wa - che auf, der du schläfst, ste - h  
Come, a - rise, come, a - rise from the dead and

26



30 *f* 33 *f* 36: *f sf* *dim!*  
*f* *p* *f sf* *dim. dim.*

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

*sf*

30 *f* 33 *sf* *p*

auf von den To - ten! Ich will dich er - leuch - ten!  
 wake thou that sleep - est! I will be to thee - lir

Bassi Vc

39 42

*p*

*p* *unis.*

42

The Strik - ke des To - des hat - ten unsum - fan - gen,  
 sor - rows of death had clos - ed all a - round me,

Vc



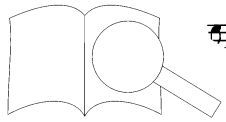
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

46 49 *sf*

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

Er a-ber spricht: Wa-che auf, wa  
 But said the Lord: Come, a-rise, come

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 62-65. The piano part (left) starts with a piano (*p*) dynamic. The organ part (right) starts with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking.

Empty musical staves for measures 62-65.

Musical score for measures 62-65. The piano part (left) starts with a piano (*p*) dynamic. The organ part (right) starts with a piano (*p*) dynamic.

62 schläfst! Ste-he auf von den To-ten, ste-he auf von den To- dich er-  
 dead and a - wake thou that sleep - est, and a - wake thou that slee ill be to

Musical score for measures 62-65. The vocal part (top) includes the lyrics. The piano part (bottom) starts with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking.

Musical score for measures 69-73. The piano part (left) starts with a piano (*p*) dynamic. The organ part (right) starts with a piano (*p*) dynamic and includes a *fsf* (fortissimo sfz) marking.

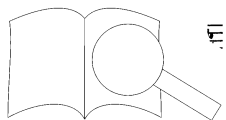
Empty musical staves for measures 69-73.

Musical score for measures 69-73. The piano part (left) starts with a piano (*p*) dynamic. The organ part (right) starts with a piano (*p*) dynamic and includes a *unis.* (unisono) marking.

ten! Ich will dich er  
 light! I will be to

Musical score for measures 73. The piano part (left) starts with a piano (*p*) dynamic. The organ part (right) starts with a piano (*p*) dynamic.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



77 Fl. **Allegro assai agitato** M.M.  $\text{♩} = 84$

80

Recit.

Ob.

Clar. *ff* *a2* *ff* *sf*

Fag. *a2* *f* *sf* *sf*

Cor. in C *ff* *p* *ff* *p* *ff* *p* *dim.* *pp*

*ff* *ff* *ff* *ff* *ff* *ff* *dim.* *pp*

*ff* *ff* *ff* *ff* *ff* *ff* *dim.* *pp*

77 **Allegro assai agitato** M.M.  $\text{♩} = 84$

80

ten. *light!*

Cb *f* *sf* *sf*

Vc *sf* *sf*

rit.

e - fen in der  
call - ed thro' the

83

**Lento**

*ff* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

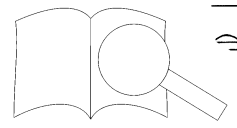
*ff* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*ff* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*ff* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

ster-nis:  
k - ness:

86  
*pp*  
Hü - ter, ist die Nacht bald hin, —  
Watch-man, will the night soon pass, —



88 91

pp

pizz. arco

p pp

pizz. arco

p pp

88 91

Der Hü - ter a - ber sprach: Wenn der sc. so  
 The watch - man on - ly said: Though I' t' ill the  
 Bassi p

93 96

cresc.

cresc.

cresc.

cresc.

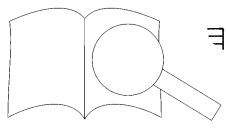
cresc.

96 sf

n doch Nacht sein; wenn ihr schon fra - get, so wer - del  
 will come at - so; ash ye, en - quire ye, ash, if ye

arco

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



99 **Lento** **Recit.** 102

ff pp ff pp ff pp ff pp

**Lento** **Recit.**

f sf cresc. cresc. cresc.

99 102

und wie - der fra - gen: Hü - ter, ala  
 re - turn a - gain, ask: Watch-man

104 **a tem<sup>o</sup>**

**a tempo I**

pizz. arco pp arco

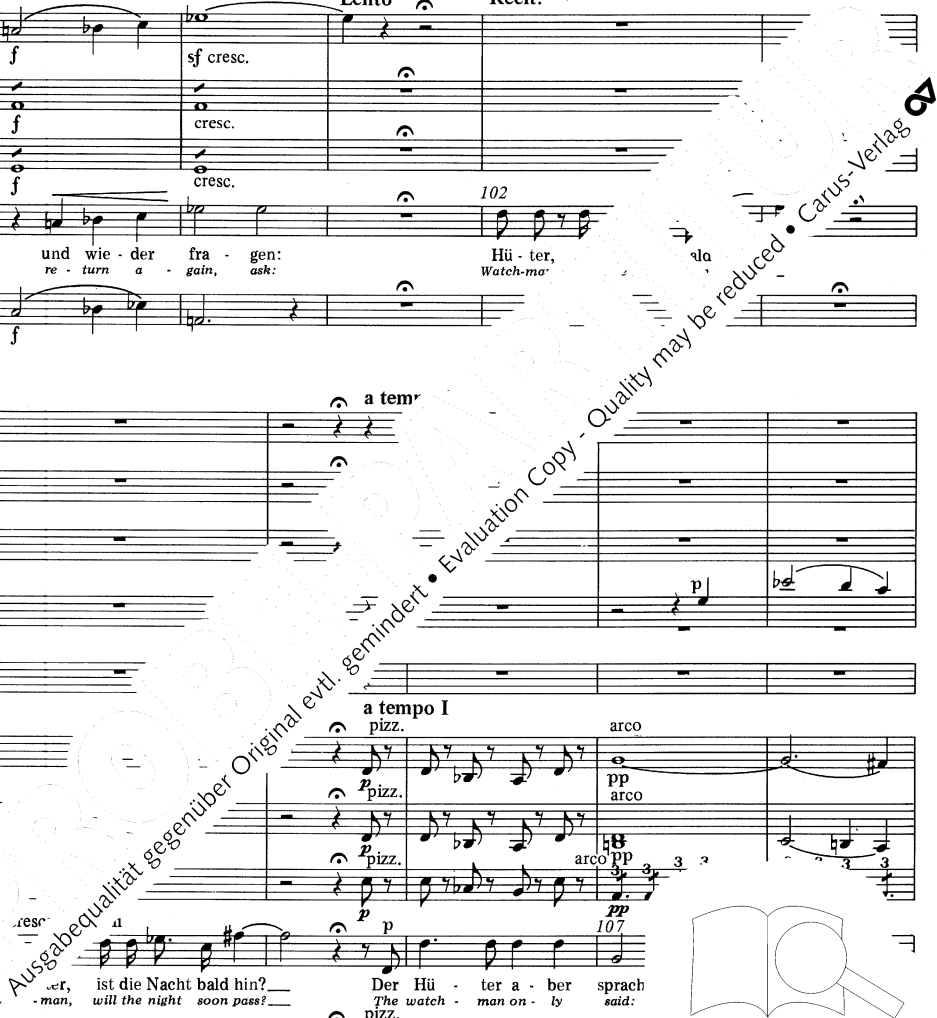
2 pizz. 2 pizz. arco pp 3 3

resc. 11

107

Der Hü - ter a - ber sprach  
 The watch - man on - ly said:

pizz. p





Musical score for measures 109-112, top system. It features a vocal line and piano accompaniment. The piano part includes triplets and dynamic markings like *p* and *cresc.*

Musical score for measures 109-112, middle system. It shows piano accompaniment with triplets and dynamic markings such as *p*, *cresc.*, and *arco*.

Musical score for measures 109-112, bottom system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "kommt, so wird es doch Nacht sein: Wenn ihr schon et, ihr doch". The piano part has dynamics like *p* and *cresc.*

Musical score for measures 115-118, top system. It features a vocal line and piano accompaniment. The piano part has a dynamic marking of *ff*.

Musical score for measures 115-118, middle system. It shows piano accompaniment with dynamics like *f*, *ff trem.*, and *sf*. A *Recit.* marking is present.

Musical score for measures 115-118, bottom system. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "kommen und wie - der fra - gen: re - turn a - gain, ask:". The piano part has dynamics like *mf* and *sf*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



120

a tempo

123

a tempo

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

125

Lento

Cor. in D

Sostenuto

Lento

ist die Nacht bald hin? Die Nacht ist ver - gan - g  
 will the night soon pass? The night is de - part - g



p



Musical score system 1, measures 6-9. Includes vocal line and piano accompaniment.

Musical score system 2, measures 6-9. Includes vocal line and piano accompaniment.

Musical score system 3, measures 6-9. Includes vocal line and piano accompaniment.

Musical score system 4, measures 6-9. Includes vocal line and piano accompaniment.

Musical score system 5, measures 6-9. Includes vocal line and piano accompaniment.

Die Nacht  
The night  
f

Die Nacht  
The night

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





18 21

18 21

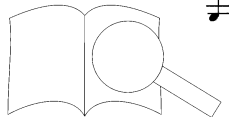
ist ver - gan - - - gen, ver - gar - - - gen,  
 is de - part - - - ing, de - p - - - ing,

ist ver - gan - - - gen, der  
 is de - part - - - ing, the

die Nacht - - - gen,  
 the night - - - ing,

die Nacht - - - gan part - - - gen, der Tag  
 the nig - - - ing, the day,

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



24 *sf* *f* 27<sup>42</sup>

24 *sf* 27

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

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

8 der der ber her - bei ge - kom - men,  
 the the is ap - proach - ing, ap - proach - ing,

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



30 33

tr

30 33

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

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

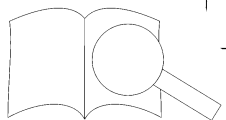
8 die Nacht ist ver -  
the night is de -

men, die Nacht  
ing, the night

en.  
ing.

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





36 39

So laßt uns ab - le - ste in - ster -  
 There - fore let us cast off the works of dark - ness,

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

Wer - ke der Fin - ster -  
 works of dark - ness,

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



42

*p* *cre* *do*

nis, und an - le gen die Waf lich, und an do  
 and let us gird on the ar cre let us do

nis, und an - le gen die und an  
 and let us gird on the ar us do

Wer ke der Fin nis, und an  
 works of dark ness, let us  
 scen scen do

nis, und an  
 and let us fen des Lichts, und an  
 mour of light, let us

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



47

50

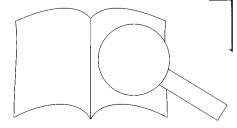
*f* *ff* *ff* *ff*

47

le gird gen die Waf fen des Lichts, af af Lichts, die  
 on the ar mour of light, the the  
 le gird gen die Waf fen des Lichts, die  
 on the ar mour of light, the  
 le gird gen die Waf fen des Lichts, die  
 on the ar mour of light, the  
 le gird gen die We Li die Waf fen des Lichts, die  
 on the ar mour of light, the

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



52 55

54

52

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



57 60

57 60

Lichts,  
light,

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

Lichts,  
light, die Wa- fen  
the ar - mour

Lichts,  
light, die Wa- fen  
the ar - mour

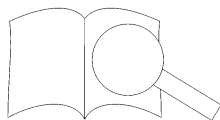
ants!  
light, So there -

a  
mour of Lichts!  
light, So there -

So there -

So there -

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





- fen die Waf - - fen, die  
on the ar - - mour, the

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



71 *f* und er - grei - *f* 73 *ar* *en, die Waf - fen des*  
*let us gürd - ar mour, the ar - mour of*

- fen, die Waf - fen des Lichts, u - *en, die Waf - fen des*  
*mour, the ar - mour of light, lei. ar mour, the ar - mour of*

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Musical score for measures 75-77, top system. Includes vocal line and piano accompaniment with dynamics *f* and *sf*.

Musical score for measures 75-77, middle system. Includes vocal line and piano accompaniment with dynamics *f* and *sf*.

75 77

Lichts, und er - grei - fen die Waf - fen die die  
 light, let us gird on the ar m. the

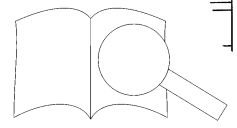
Lichts, die Waf - fen er - grei  
 light, the ar - mour let's gird

Lichts, und er - grei - fen die  
 light, let us gird on the

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

Musical score for measures 75-77, bottom system. Includes vocal line with lyrics and piano accompaniment with dynamics *f* and *sf*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for systems 79 and 81, top part. It consists of three staves: a vocal line in G major (one sharp), a piano accompaniment in G major, and a bass line in G major. The music is in 4/4 time. System 79 contains two measures, and system 81 contains two measures.

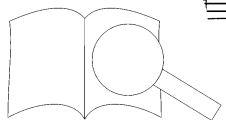
Musical score for systems 79 and 81, middle part. It consists of three staves: a vocal line in G major, a piano accompaniment in G major, and a bass line in G major. The music is in 4/4 time. System 79 contains two measures, and system 81 contains two measures.

79 81

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

Musical score for systems 79 and 81, bottom part with lyrics. It consists of three staves: a vocal line in G major, a piano accompaniment in G major, and a bass line in G major. The music is in 4/4 time. System 79 contains two measures, and system 81 contains two measures.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



fen die Waf - fen, die Waf - fen des Li - fen des  
 on the ar - mour, the ar - mour of mour of

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

grei - fen d' - es Lichts, die Waf -  
 find on of light, the ar -

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

Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 87-89, top system. It consists of three staves: a vocal line in G major (one sharp) and 2/4 time, and two piano accompaniment staves (right and left hand).

Musical score for measures 87-89, middle system. It consists of three staves: a vocal line, a piano accompaniment staff (right hand), and a piano accompaniment staff (left hand). The vocal line includes a dynamic marking 'a2' and a 'f' (forte) marking.

Musical score for measures 87-89, bottom system with lyrics. It consists of four staves: a vocal line with German and English lyrics, a piano accompaniment staff (right hand), and a piano accompaniment staff (left hand). The lyrics are:
   
Lichts, die Waf - fen des I ' die Waf-fen des
   
light, the ar - mour of mour of the ar - mour of
   
- fen, die Waf-fen des Lichts, - fen des Lichts, und er -
   
- mour, the ar - mour of light, mour of light, let us
   
die the - fen des Lichts, und er -
   
- mour of light, let us
   
fen des und er - grei
   
mour of let us gird

Musical score for measures 87-89, piano accompaniment. It consists of two staves: a piano accompaniment staff (right hand) and a piano accompaniment staff (left hand).

Musical score for measures 87-89, piano accompaniment. It consists of two staves: a piano accompaniment staff (right hand) and a piano accompaniment staff (left hand).

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Bassi

91 93

Lichts, des Lichts, und er - grei  
 light, of light, let us gird.

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

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

of des Lichts, und er -  
 of of light, let us

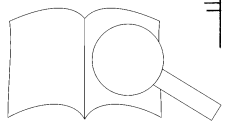
fen die Waf - fen, und er -  
 on the ar - fen, let us

Lichts, die Waf - fen, und er -  
 light, the ar - fen, let us

Carus-Verlag

Evaluation Copy - Quality may be reduced.

Ausgabequalität gegenüber Original evtl. gemindert.



95 97

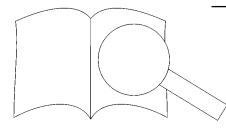
- fen die Waf - fen, die Waf - fen des J o, nts, und er -  
 on the ar - mour, the ar - mour of ight, let us

grei - fen die Waf - fen, f  
 gird on the ar - mour, sf

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

fen a des Lichts, und er -  
 mo' of light, let us gird -

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



f sf

99 101

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

und er - grei - fen  
 let us gird on

grei - fen, er - grei - fen  
 gird on the ar - mour

fen des Lichts, und er -  
 of light, let us

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



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

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

und er - grei - fen  
 let us gird - or

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Musical score for measures 107-109, top system. Includes vocal line and piano accompaniment.

Musical score for measures 107-109, middle system. Includes vocal line and piano accompaniment.

107 109

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

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

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

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

Musical score for measures 107-109, bottom system. Includes vocal line and piano accompaniment.

Musical score for measures 107-109, bottom system. Includes vocal line and piano accompaniment.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 111-114, top system. It features a vocal line in G major and a piano accompaniment in 4/4 time. The piano part consists of a steady eighth-note bass line and a more active treble line.

Musical score for measures 111-114, middle system. This system shows the continuation of the vocal and piano parts from the previous system.

Musical score for measures 111-114, bottom system. This system shows the continuation of the vocal and piano parts from the previous system.

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

und er - grei  
 on the ar

ur  
 o

grei - fen die Waf - fen des  
 ar - mour, the ar - mour of

Musical score for measures 111-114, bottom system with lyrics. The lyrics are: "Lichts, die Waf - fen des Lichts, light, the ar - mour of light, und er - grei on the ar ur o grei - fen die Waf - fen des ar - mour, the ar - mour of".

Musical score for measures 111-114, bottom system. This system shows the continuation of the vocal and piano parts from the previous system.

Musical score for measures 111-114, bottom system. This system shows the continuation of the vocal and piano parts from the previous system.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



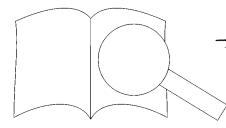
- fen, er - grei - fen die Waf - fen, die Waf - fen, er - grei - fen die  
 - mour, let's gird on the ar - mour, the ar - mour, let's gird on the

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

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

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

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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  
 ar - mour, the ar - mour of

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

ab - le - gen die  
 There fore let us

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



128 131

*p* *sf* *a2* *p*

*p*

128 131

*ab* *There* *ab* *There*

Wer cast ke der Fin ster nis, der Fin ster - nis, *ness,*

off the works of dark of dark - ster - ness,

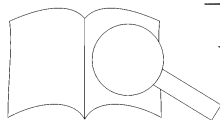
*ab* *le* *gen* *t.* *Fin* *ster* *nis,* *ness,*

and cast off t. dark ster - nis, *ness,*

*nis,* *ness,* *der* *Fi*

of

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



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

musical score for measures 133-136, featuring piano accompaniment with *cresc.* markings and vocal lines with *al* markings.

vocal score with lyrics: *Fin - ster - nis, und an - le Waf -*  
*works of dark ness and p' ar*  
*nis, und an - le - gen die*  
*ness, let us gird on the*  
*ster - nis.*  
*ness.*  
*der Fin und an - le - gen die*  
*of dc let us gird on the*

musical score for measures 133-136, featuring piano accompaniment with *cresc.* markings and vocal lines.



139 a2 142

fen des Lichts, an le gen vat es Lichts, die  
 mour of light, and gird on of light, the

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

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

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

al



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 144-147. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "Waf - - fen des Lichts. Die Nacht ist ver - gan -".

Piano accompaniment for measures 144-147. The score shows the left and right hand parts with various chords and melodic lines.

Musical score for measures 144-147, featuring vocal lines with lyrics. The lyrics are: "Waf - - fen des Lichts. Die Nacht ist ver - gan -", "ar - - mour of light. The night is ver - gan -", "gan part", "Nacht ist ver -", "Lichts. light... ist ver - gan -", "ist ver - gan -".

Piano accompaniment for measures 144-147. The score shows the left and right hand parts with various chords and melodic lines.

Musical score for measures 144-147, featuring piano accompaniment. The score shows the left and right hand parts with various chords and melodic lines.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Musical score for piano accompaniment, measures 149-152. It consists of four staves: two treble clefs and two bass clefs. The music features a steady rhythmic pattern with some melodic lines in the upper staves.

Musical score for piano accompaniment, measures 149-152. It consists of three staves: two treble clefs and one bass clef. The music continues with similar rhythmic and melodic elements as the previous system.

149 152

gen, ver - gan ab - le - gen die  
 ing, de - part us cast off the

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

gan  
 part

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

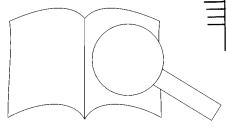
gen, ver - gan  
 ing, de - part

gen, so  
 ing, there

Musical score for vocal parts with German and English lyrics. It includes four systems of staves with lyrics underneath. The lyrics are: "gen, ver - gan ab - le - gen die / ing, de - part us cast off the", "gen, die Nacht ist ver - gan / ing, the night is de - part", "gan / part", "so laßt uns ab - le - gen die / there fore let us cast off the", and "gen, ver - gan / ing, de - part", "gen, so / ing, there".

Musical score for piano accompaniment, measures 149-152. It consists of four staves: two treble clefs and two bass clefs. The music features a steady rhythmic pattern with some melodic lines in the upper staves.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 155-158. The score is written for piano and includes dynamic markings such as *sf* (sforzando) in several places. The music is in a major key with a 4/4 time signature.

Vocal and piano score for measures 155-158. The lyrics are in German and include the following text:

Wer - ke der Fin - ster - nis - se Waf - fen des  
 works of dark - ness, he ar - mour of

Wer - ke der Fin - ster - nis - se - gen die Waf - fen des  
 works of dark - ness, on the ar - mour of

Wer - ke der Fin - ster - nis - se an - le - gen die Waf - fen des  
 works of dark - ness, us gird on the ar - mour of

laßt uns ab - ke der Fin - ster - nis und an -  
 let us of dark - ness, let us

The piano accompaniment continues with chords and melodic lines. A magnifying glass icon is present in the bottom right corner of the score area.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

160

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

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

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

und er - grei  
 let us gird

161

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





169 171

169 171

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

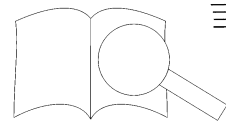
Waf-fen des Lichts, Waf-fen des Lichts, er-  
 ar-mour of light, ar-mour of light, let's

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

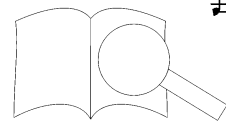
und er- grei-fen die  
 let us gird on the

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



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

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



184 188

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

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

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

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

er

er gen,  
 ing,

er gen,  
 ing,



191 195

191 195

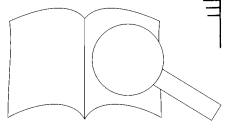
Nacht, \_\_\_\_\_ die Nacht ist ver - ge  
 night, \_\_\_\_\_ the night is de - go

die Nacht, \_\_\_\_\_ die Nacht i - gen,  
 the night, \_\_\_\_\_ the night i - ing,

Nacht, \_\_\_\_\_ die \_\_\_\_\_ gen, die Nacht  
 night, \_\_\_\_\_ the \_\_\_\_\_ ing, the night

die Nacht, \_\_\_\_\_ nt er - gan - gen, die Nacht  
 the night, \_\_\_\_\_ de - part - ing, the night

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 199-203. The score includes vocal lines (Soprano, Alto, Tenor/Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a forte (f) dynamic. The vocal lines are mostly rests, with some notes appearing in measure 203.

Musical score for measures 199-203 with German and English lyrics. The score includes vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with a forte (f) dynamic. The lyrics are as follows:

der Tag \_\_\_\_\_ - k- \_\_\_\_\_ -en,  
 the day \_\_\_\_\_ day- \_\_\_\_\_ ng,  
 der Tag \_\_\_\_\_ -a : men,  
 the day- \_\_\_\_\_ roach : ing,  
 ist ver-gan - gen. die Nacht \_\_\_\_\_  
 is de-part ing. the night \_\_\_\_\_  
 ist ver-gan - gen. die Nacht \_\_\_\_\_  
 is de-part ing. the night \_\_\_\_\_

The piano accompaniment includes a section marked "Ped." (Pedal) at the end of the piece.

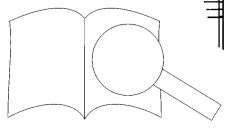
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for systems 1 and 2, measures 207-211. The score includes vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests and dynamic markings.

Musical score for systems 3 and 4, measures 207-211. This system includes lyrics for the vocal lines. The lyrics are: "die Nacht", "die Nacl", "ist ver - gan", "is de - part", "gen, ver - gan", "ing, de - part", "gen, ing.", "gen, ing.", "gen, ing.", "gen, ing.". The piano accompaniment continues with similar rhythmic patterns as the previous systems.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





5 8

5 8 p

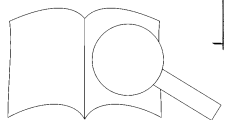
sich in al - ler Not, will gnä - dig zu uns wen - den; der sc  
 his most ho - ly word, re - deem'd from woe, de - pend - ing. He sc

sich in al - ler Not, will gnä - dig zu uns wen - den; der sc  
 his most ho - ly word, re - deem'd from woe, de - pend - ing. He sc

sich in al - ler Not, will gnä - dig zu uns so viel Gu - tes  
 his most ho - ly word, re - deem'd from woe, de - pend - ing. He gra - cious is and

sich in al - ler Not, will gnä - dig zu uns so viel Gu - tes  
 his most ho - ly word, re - deem'd from woe, de - pend - ing. He gra - cious is and

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



10 13

10 13

tut; von Kin-des-bei-nen an uns hielt in sei-ner Hut, und  
 just, from child-hood us doth lead, on him we place our trust and

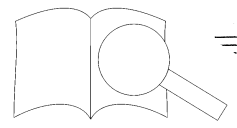
tut; von Kin-des-bei-nen an uns hielt in sei-ner Hr al-  
 just, from child-hood us doth lead, on him we place our t ne 1-ge-  
 ne of

tut; von Kin-des-bei-nen an uns hielt in al-len wohl-ge-  
 just, from child-hood us doth lead, on him we er hope in-time of

tut; von Kin-des-bei-nen an ur  
 just, from child-hood us doth lead, on

cresc. p

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





19

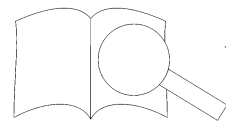
dim.  
dim.  
f dim. p

19

Ehr ry und and Preis praise sei to Gott, God, dem the Va - ter ther  
Ehr ry und and Preis praise sei to Gott, God, dem the V .n  
Ehr ry und and Preis praise sei to Gott, God, and dem  
Ehr ry und and Preis praise sei to Gott, God, a - ter ther, und dem Son, be

dim.  
dim.  
dim.  
dim.  
dim.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





22

*p* *cresc.* *f*

22

Soh : : ne  
giv : : en,

Soh : : ne  
giv : : en,

Soh : : ne  
giv : : en,

Soh : : ne  
giv : : en,

und  
and

und  
and

*p* *cresc.* *f*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



25

dim.

25

sei - nem heil' - gen Geist im höch - ster  
 to the Ho - ly Ghost, on high ster

sei - nem heil' - gen Geist im  
 to the Ho - ly Ghost, on

sei - nem heil' - gen ly. Geist, ch Him - mels -  
 to the Ho - ly ly. Ghost, high sten - Him - mels -  
 to the Ho - ly ly. Ghost, high sten - Him - mels -  
 to the Ho - ly ly. Ghost, high sten - Him - mels -

th - in  
 in  
 in  
 in

dim.

dim.

dim.



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

28

*p* *cresc.* *f*

28

thro - ne! Lob  
hea - ven! Prai

thro - ne! ae  
hea - ven! the

thro - ne! dem drei  
hea - ven! to the

thro - ne! Lob dem drei  
hea - ven! Prai to the

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

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

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

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



31

f dim.

31

ein' - gen Gott, der Nacht und  
 tri - une God! With pow'r - fu

ein' - gen Gott, der Dun - kel  
 tri - une God! With arm and

ein' - gen Gott, der  
 tri - une God! With arm and

ein' - gen Gott, der  
 tri - une God! With pow'r - fu arm and

Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

34

dim.

f dim. p cresc.

p cresc.

34

schied  
strong

schied  
strong

schied  
strong

schied  
strong

f dim. p cresc.

p cresc.

dim. p

f dim. p cresc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



37

*a2*  
*f*

*dim.*

*f*

*f*

*dim.*

*f*

37

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  
he chan - geth night te

*f*

*dim.*

*p*

*dim.*

*dim.*

*dim.*

*f*

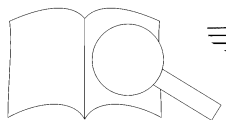
*f*

*dim.*

*dim.*

*dim.*

*f*



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

40 *p* 42 *pp*

40 *p* 42

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

*p*

ihm dan - ket un - son.  
Praise him with grat

*p*

ihm da  
Praise gra

*p*

Lied.  
song!

*p* mit 16'

*p* *p* *p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

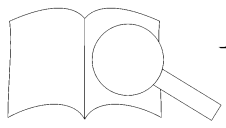
44 46

*sf* *dim.* *pp* *pp* *pp*

44 46

*dim.* *pp* *dim.* *pp* *dim.* *dim.* *dim.* *pp*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





# 9. Soprano e Tenore solo

Andante sostenuto assai M. M. ♩=100

3

Flauti

Fagotti

Soprano solo

Tenore solo

*dolce*

Drum sing' ich mit mei - nem\_ Lie - de e - wig dein Lob, du treu - er Gott, drum  
 My song shall be there - fore thy mer - cy, sing - ing thy praise, thou on - ly God, my

Violino I

Violino II

Viola

Violoncelli

Basso

5

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

sing' ich mit me' - wig dein Lob, o Gott, und dan - ke dir für al - les  
 song shall be the. - ing thy praise, o God! My tongue shall declare the

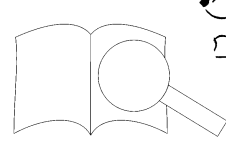


Gu - te, das — du an mir ge - tan, das — du an mir ge - tan. Drum  
 bless-ings hour - ly be-stow'd by thee, hour - ly bestow'd by thee. My

sing ich mit mei — du treu - er Gott, e - wig, du treu - er  
 song shall be the — thou on - ly God, sing - ing thy praise, o

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*p* *p*

Und wandl' ich in Nacht und tie - fem Dun - kel, und die Fein - de um her stel - len mir nach,  
*I wan - der in night and thick - est dark - ness, and mine en - e - mies stand threat - ning a - round,*

Gott!  
 God!

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

*sfp* *p* *p*

mir nach  
*a - rou*

und tie - fem Dun - kel, und die Fein - de um - her  
*and thick - est dark - ness, and mine en - e - mies stand*

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Piano accompaniment for measures 30-33. The right hand features a melodic line with a crescendo (cresc.) starting in measure 32. The left hand provides a rhythmic accompaniment with chords and moving lines.

stel - len mir nach, die Fein - de stel - len mir nach, die Fein - de um - her stel - len mir nach,  
 threat - ning a - round, mine en - e - mies stand a - round, mine en - e - mies stand threat - ning a - round;

Piano accompaniment for measures 34-35. The right hand has a complex, rhythmic pattern with accents (acc.) and a crescendo (cresc.). The left hand continues with a steady accompaniment. Dynamics include sf and sfz.

Piano accompaniment for measures 36-37. The right hand has a melodic line with a crescendo (cresc.). The left hand provides a rhythmic accompaniment.

so ru - fe ich & und er er - ret - tet mich nach sei - ner -  
 yet call'd I up - and He re - deem - ed me with watch - ful -  
 So ru - fe ich & in des Herrn, und er er - ret - tet mich nach sei - ner -  
 yet of the Lord, and He re - deem - ed me with watch - ful -

Piano accompaniment for measures 38-40. The right hand has a melodic line with a crescendo (cresc.). The left hand provides a rhythmic accompaniment. Dynamics include p and f.

Ausgabequalität gegenüber Original evtl. gemindert. • Evaluation Copy - Quality may be reduced. • Carus-Verlag



40

43

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

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

45

te.  
ness.

te. Und wandl' em Dun - kel, und die Fein - de um - her stel - len mir nach,  
 ness. I est dark - ness, and mine en - e - mies stand threat - ning a - round.



cresc.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

fp p cre - scen - do

fp p

8 sie stel - len mir nach, und wandl' ich in Nacht und tie - fem Dun - kel, und die Fein - de um - her  
 stand threat - ning a - round, I wan - der in night and thick - est dark - ness, and mine en - e - mies stand

f p sempre cre scen do

al f p dolce

ich en Na - men des Herrn, und er er - ret - tet  
 the name of the Lord, and he re - deem - ed

stel - len mir nach. ich an den Na - men des Herrn, und er er - ret - tet  
 threat - ning a I up - on the name of the Lord, and he re - deem - ed

al f p



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

60 *b* *cresc.* 63 *p* 1.

*sf*

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

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

*cresc.* *sf* *dim.*  
*cresc.* *sf* *dim.*  
*cresc.* *sf* *dim.*  
*cresc.* *sf* *dim.*

65 *p* *sf*

Gü - te. Drum sing' ich mit mei - nem  
 good - ness. My song shall be there - fore thy

nach sei - n. te.  
 with watch - ful - ness.

*div.* *p* *sf* *sf*  
*p* *sf* *p*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*p* *sf* *cresc.*

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* *p* *cresc.*

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

*p* *cresc.*

*p* *cresc.*

*sf* *cresc.*

*sf* *cresc.*

Lie - de e : n Lob, o Gott, dein Lob, du treu - er  
 mer - cy, sing : ay praise, o God, thy praise, thou on - ly

Lie - de - Gott, dein Lob, o Gott, dein Lob, du treu - er  
 mer - cy - o God, thy praise, o God, thy praise, thou on - ly

*p* *cresc.* *p*

*p* *cresc.* *p*

*p* *cresc.* *p*

*p* *cresc.* *p*

*p* *cresc.* *p*

*p* *cresc.* *p*

Ausgabequalität gegenüber Original evtl. gemindert. Evaluation Copy - Quality may be reduced. Carus-Verlag





*p*

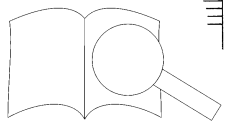
Gott. Und wandl' ich in Nacht, so ruf ich dei - nen Na - men an,  
 God. I wan - der in night, I call'd up - on thy name, o Lord,

Gott. Und wandl' ich in Nacht, so ruf ich dei - nen Na - men an, und wandl' ich in  
 God. I wan - der in night, I call'd up - on thy name, o Lord, I wan - der in

*p*

und wandl' ich in dei - nen Na - men an, dei - nen Na - men  
 I wan - der thy name, o Lord, up - on thy name, o -

Nacht, ich dei - nen Na - men an, dei - nen Na - men  
 night, I call'd up - on thy name, o Lord, up - on thy name, o -



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

89 92  
p  
cresc. cresc.

an, Lord, e sing :  
an, Lord, e sing :  
sing - wig, du treu - er Gott, e sing :  
sing - ing thy praise, o God, sing :

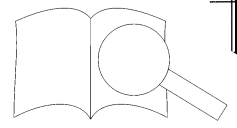
p

p p  
p pp

wig, du treu er Gott!  
ing thy praise o God!  
wig, du treu er Gott!  
inr praise, o God!

p p p p

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 10. Schlußchor

Allegro non troppo M.M. ♩ = 116

Flauti

Oboi

Clarinetti in B

Fagotti

Corni in Es

Corni in B

Trombe in Es

Tromboni I, II

Trombone III

Timpani in B-F

Allegro non troppo M.M. ♩ = 116

Soprano

Alto

Tenore

Basso

Organo

Violin

Viola

Bassi

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



5 8

5

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

Ihr Kö - n  
 Ye mon -

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

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

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

brin - get  
 of - fer

f

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



10 13

10

*f*

Der Him-mel bringe her a  
 Thou hea-ven, of-fer to the

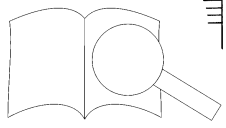
Eh-re und Macht, ihr Kö-ni-ge, ge  
 glo-ry and might, ye mon-archs, fer

her Eh-re und Macht, bringet her dem Herrn Eh-re und Macht,  
 him glo-ry and m is, of-fer to the Lord glo-ry and might,

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

Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy



15 18

15

Die Er-de bringe her dem Herrn, Eh-re und Macht,  
 The whole earth of-fer to the Lord, glo-ry and might,

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

- re und Macht, ihr Kö-ni-ge, dem Herrn, dem Herrn Eh-re und Macht,  
 ry and might, ye - a - arch the Lord, the Lord glo-ry and might,

Eh-re und Macht, .n-4 dem Herrn, dem Herrn Eh-re und Macht,  
 glo-ry and might, ions, of-fer to the Lord glo-ry and might,

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for piano accompaniment, measures 20-23. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns and melodic lines.

Musical score for piano accompaniment, measures 24-27. The score continues with four staves, maintaining the same key signature and musical style as the previous section.

20

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

Macht, Eh - re und Macht, der Him - mel  
 might, glo - ry and might, thou hea - ven,

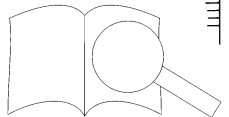
Eh - re und Macht, ihr  
 glo - ry and might, ye

brin - get her dem Herrn, ihr Kö - ni - ge,  
 of - fer to the Lord, ye mon - archs,

Musical score for piano accompaniment, measures 28-31. The score continues with four staves, maintaining the same key signature and musical style.

Musical score for piano accompaniment, measures 32-35. The score continues with four staves, maintaining the same key signature and musical style.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Eh-re und Macht, brin-ge her dem Herrn, und Macht, die Er-de

glo-ry and might, of-fer to the Lord, ry and might, the whole earth

Macht, brin-ge her dem Herrn, dem Herrn, der Him-mel, brin-ge

might, of-fer to the Lord, the Lord, thou hea-ven, to the

brin-get her dem Herrn Eh-re und Macht, ihr dem Herrn Eh-re und Macht, ihr

Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy





30 33

30

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

her, brin-ge her, der  
Lord, to the Lord, thou

8 Kö-ni-ge, ihr Kö-ni-ge, bri-  
mon-archs, ye mon- of

Macht,  
might,

re und Macht, die Er-de  
-ry and might, the whole earth

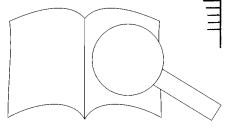
ht, Eh-  
at, glo-

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

glo-

-ker, ihr Völ-ker, brin-get her dem Herrn  
-tions, ye na-tions, of-fer to the Lord

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Piano accompaniment for measures 40-43, including grand staff and bass line.

40 *f*

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

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

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

*f*

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

Piano accompaniment for measures 40-43, including grand staff and bass line.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



45 48

45

*Macht, might, bring to* Eh - re und  
*might, glo - ry and*

*Macht, might, bring to* Eh - re und  
*might, glo - ry and*

*Macht, might, bring to* her ihm Eh - re und  
*might, Lord give glo - ry and*

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

*ff*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



50 53

50

Macht, *sf* brin her Eh - re und  
 might, *sf* to to glo - ry and

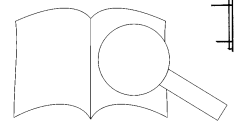
Macht, *sf* Lord ihm Eh - re und  
 might, *sf* give glo - ry and

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

*ff* *ff* *ff*

*f*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

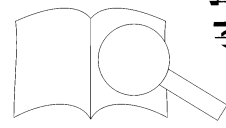


Musical score for measures 55-58. The top system shows vocal staves with rests. The piano accompaniment includes a grand staff with chords and a bass line. Dynamics include *f* and *sf*. A key signature change to B major is indicated by "in B".

Musical score for measures 55-58 with vocal lyrics. The vocal staves contain the lyrics "Macht! might!". The piano accompaniment includes a grand staff with chords and a bass line. Dynamics include *ff* and *Al*. A key signature change to B major is indicated by "in B".

Musical score for measures 55-58 with piano accompaniment. The grand staff shows chords and a bass line. Dynamics include *f*, *sim.*, and *ff*. The text "Vc f" and "ff Bassi" is present.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





66 69

ff

66

al  
o

al  
o

al  
o

al  
o

- les dan - ke dem  
give thanks to the

- les dan - ke dem  
give thanks to the

ff

f Bassi

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





71 74

71

Herrn!  
Lord,

Herrn!  
Lord,

Herrn!  
Lord,

Herrn!  
Lord,

Dan thanks ket to dem the

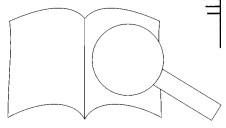
Dan thanks ket to dem the

Dan thanks ket to dem the

Dan thanks ket to dem the

*f* *f* *sim.* *sim.*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 76-79, top system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in a minor key and 4/4 time. Measure 76 starts with a key signature change to one flat. The vocal lines feature a melodic phrase that is repeated and then continues into measure 79.

Musical score for measures 76-79, middle system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). This system continues the musical notation from the top system, showing the vocal lines and piano accompaniment for measures 76-79.

Musical score for measures 76-79, bottom system with lyrics. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

Lyrics for Soprano:  
 76 Herr und rühmt sei - nen Na - men und prei - set sei - ne  
 Lord, praise him, all ye ye peo - ple, ver all praise ye his

Lyrics for Alto:  
 76 Herr und rühmt sei - nen Na - men und prei - set sei - ne  
 Lord, praise him, all ye ye peo - ple, ver all praise ye his

Lyrics for Tenor:  
 76 Herr und rühmt sei - nen Na - men und prei - set sei - ne  
 Lord, praise him, all ye ye peo - ple, ver all praise ye his

Lyrics for Bass:  
 76 Herr und rühmt sei - nen Na - men und prei - set sei - ne  
 Lord, praise him, all ye ye peo - ple, ver all praise ye his

Musical score for measures 76-79, bottom system with piano accompaniment. It consists of two staves: Right Hand and Left Hand. This system shows the piano accompaniment for measures 76-79, including a prominent bass line in the left hand and a more active right hand.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



81 84

*sf sf*

81 84

Herr lich - keit, sei - ne Herr  
 peo ple, praise him ye peo  
 ho ly name, praise his ho

Herr lich - keit, sei  
 peo ple, ly name, o

ne Herr lich - k  
 ye his peo ho

Herr lich  
 peo ple, ly

sei - ne Herr lich - keit!  
 him ye praise his peo ho - ly ple!  
 name! name!

kei!  
 ple!  
 name!

kei!  
 ple!  
 name!

kei!  
 ple!  
 name!

*sf sf*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



87

*f* *sf*

87

Dan - ket dem Herrn und  
 For he shall come to  
 Sing to the Lord, o

Dan - ket dem Herrn und prei - set sei - ne  
 For he shall come to judge the earth with  
 Sing to the Lord, and e - ver praise his

lich - keit, und prei - set sei - ne  
 eous - ness, to judge the earth with  
 ly name, and e - ver praise his

*f* *sf*

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

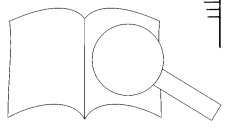


92

Herr lich keit, sei ne keit, und prei set sei ne  
 right eous ness with ness, and to judge the earth, the  
 ho ly name, pr his name, and e ver praise his

Herr lich keit dan ket dem Herrn und prei set sei ne  
 right eous ness for he shall come to judge the earth with  
 ho ly ness sing to the Lord, and e ver praise his

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



97 *f* *100*

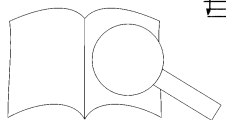
Dan-ket dem Herrn und prei-set sei-ne lich sei-ne Herr  
 For he shall come to judge the earth wi with right  
 Sing to the Lord, and e-ver praise his ly name, praise his ho

Herr lich-keit, lich-keit, dan-ket,  
 right eous-ness, eous-ness, for he  
 ho ly name, ly name, sing ye,

Herr earth with right lich k  
 ho

Herr und prei set sei ne Herr  
 right to judge the earth with  
 ho and e ver praise his right

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



103

lich - keit, und prei - set Hei -  
 eous - ness, to judge the righ -  
 ly name, and e - ve

dan - ket dem Herrn und prei - set sei - ne lich - keit, sei - ne  
 for he shall come to judge the earth with eous - ness, the earth with  
 sing to the Lord, and e - ver praise h' ly name, his

dan - ket dem He - ne Herr lich - keit, und  
 for he shall come with right eous - ness, to  
 sing to Lord .se his ho ly name, and

lich eous ly dan - ket dem  
 for he shall sing to the

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 108-111, top system. Includes vocal line and piano accompaniment with dynamics *sf*.

Musical score for measures 108-111, middle system. Includes vocal line and piano accompaniment.

108

111

lich-keit, und prei-set sei  
 eous-ness, to judge the e  
 ly name, and e-ver

Herr-lich-keit,  
 right-eous-ness,  
 ho-ly name,

prei-set sei-ne Herr-lich-keit,  
 judge the earth with right-eous-ness,  
 praise his ho-ly name,

ch-keit, und prei-set sei-ne Herr-lich-keit,  
 eous-ness, to judge the earth with right-eous-ness,  
 ly name, and e-ver praise his ho-ly

Herrn und prei-set sei  
 Lord, and e-ver e

ch-keit, und prei-set sei-ne Herr-lich-keit,  
 eous-ness, to judge the earth with right-eous-ness,  
 ly name, and e-ver praise his ho-

Musical score for measures 108-111, bottom system. Includes vocal line and piano accompaniment with lyrics in German, Latin, and English. Dynamics *sf* are present.

Musical score for measures 108-111, bottom system. Includes vocal line and piano accompaniment.

Musical score for measures 108-111, bottom system. Includes vocal line and piano accompaniment with dynamics *sf*.

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag







Herr - lich - keit,      und      prei - set      sei - ne      Herr - lich -  
 right - eous - ness,      to      judge      the      earth      with      right - eous  
 ho - ly      ly      name,      and      e      ver      praise      his      ho - ly

lich - keit,      und      prei - set      sei - ne      Herr - lich -  
 eous - ness,      to      judge      the      earth      with      right - eous  
 ly      ly      name,      and      e      ver      praise      his      ho - ly

lich - keit,      und      prei - set      sei - ne      Herr - lich -  
 eous - ness,      to      judge      the      earth      with      right - eous  
 ly      ly      name,      and      e      ver      praise      his      ho - ly

lich - keit,      und      prei - set      sei - ne      Herr - lich -  
 eous - ness,      to      judge      the      earth      with      right - eous  
 ly      ly      name,      and      e      ver      praise      his      ho - ly

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



und pr ne  
to ju e  
and e

keit, sei - ne Herr - lich - keit, dan - ket dem Herrn und  
ness, with right eous - ness, for he shall come to  
name, his ho - ly name, sing to the Lord, and

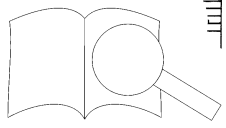
prei set  
earth he  
praise

Herr lich - keit,  
with right eous - ness,  
his ho - ly name,

und prei  
to judge  
and e

Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy



130

a2

133

sf

sf

130

sf

rei - the

dan - ket dem for he shall sing to the

Herr lich - eous - ly

prei - set sei - ne Herr lich - keit, judge the earth with praise his ho right - eous - ly

dan - ket dem Herrn, dem for he shall sing to the Lord, shall he

set the ver sei - ne earth wit' praise his

lich - eous - ly

sf

Quality may be reduced • Carus-Verlag

Evaluation Copy - gemindert • Original evtl. gegenüber





Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



145

148

145

Herr - lich - keit, sei - ne Herr  
 right - eous - ness, with his right  
 ho - ly name, his ho

prei - set sei - ne Herr - lich  
 judge the earth with right - er  
 e - ver praise his ho

dan - ket dem Herrn und prei  
 for his shall come to judg  
 sing to the Lord, and e

ne Herr - lich - keit,  
 come to praise his judg ho

prei judge set sei - ne Herr - lich -  
 e the ver earth - ne Herr - lich -  
 praise with his ho - ly

ne Herr - lich - keit,  
 come to praise his judg ho

prei judge set sei - ne Herr - lich -  
 e the ver earth - ne Herr - lich -  
 praise with his ho - ly

ne Herr - lich - keit,  
 come to praise his judg ho

prei judge set sei - ne Herr - lich -  
 e the ver earth - ne Herr - lich -  
 praise with his ho - ly

ne Herr - lich - keit,  
 come to praise his judg ho

prei judge set sei - ne Herr - lich -  
 e the ver earth - ne Herr - lich -  
 praise with his ho - ly

ne Herr - lich - keit,  
 come to praise his judg ho

prei judge set sei - ne Herr - lich -  
 e the ver earth - ne Herr - lich -  
 praise with his ho - ly

ne Herr - lich - keit,  
 come to praise his judg ho

prei judge set sei - ne Herr - lich -  
 e the ver earth - ne Herr - lich -  
 praise with his ho - ly

Quality may be reduced • Carus-Verlag

150

lich-keit, dan- ket ihm, und prei- set sei  
 - eous- ness, for he shall come to judge the earth  
 - ly name, praise him, Lord, and e- ver praise

dan- ket dem Herrn und prei-  
 for he shall come to judge  
 sing to the Lord, and e

dan- ket dem Herrn und pr  
 for he shall come to  
 sing to the Lord, and

keit,  
 ness,  
 name,

dan  
 he  
 sing

Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy



più f  
più f  
più f  
più f

più f

155  
più f

ne Herr lich  
with right eous  
his ho ty

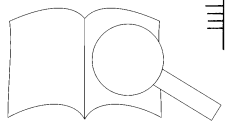
prei - set sei - ne Herr lich  
judge the earth with right keit,  
e - ver praise his ho ness, name!

sei earth ne Herr lich  
praise with his right eous - ty

ket shall the

ket shall the

più f  
più f  
più f  
più f



160

163

160

ff

f

keit, und prei set ihn, und  
 ness, to Judge the earth, ness, and  
 name, and e ver praise, ver praise, with  
 and

dan-ket dem Herrn, dan-ket dem Herrn und  
 for he shall come for he shall come to  
 sing to the Lord, sing to the Lord, and

keit, und prei und prei set ihn, und  
 ness, to and Judge the earth, to and  
 name, and e ver praise, ver praise, and

ihm come, ur and  
 Lord, and

and prei set ihn, und  
 to and Judge the earth, to and  
 and e ver praise, ver praise, and

ff

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



165

168

Musical score for measures 165-168. It includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat).

Musical score for measures 165-168, focusing on the piano accompaniment. It shows the right and left hand parts with various dynamics like *ff* and *sf*.

165

Musical score for measures 165-168 with German and English lyrics. The lyrics are:
   
prei - set sei - ne und prei set
   
right the earth with Herr it, dem Herm,
   
e - ver e - ver praise his ho - as, the earth, Lord,
   
prei - set sei - ne lich - keit, und prei set
   
judge the earth with - eous - ness, to judge the
   
e - ver praise his - ly, name, and e ver
   
prei - set sei - ne - lich - keit, und prei set
   
judge the earth wit' - eous - ness, and judge the
   
e - ver praise his - ly, name, and e ver

Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy



170 *sf* *sf* *sf* *sf* 173

170

ihn, und prei - set ihn,  
 earth with right - eous - ness,  
 praise and e - ver praise,

dan - ket dem Herrn,  
 for he shall come  
 sing to the Lord,

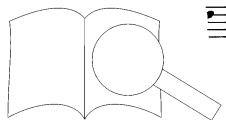
ihn, und prei  
 earth, to and judge  
 praise, and e

1 - set sei - ne Herr  
 dge the earth with right  
 e - ver praise his ho

ahn,  
 use,

und prei - set sei - ne Herr  
 to and judge the earth with right  
 e - ver praise his ho

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





180

a2 183

180

ihn, und prei - set ihn, set sei - ne  
 earth, with right - eous - ver - earth - ne  
 praise, and e - ver - pr - ver praise with  
 his

ihn, und prei - set sei - ne  
 earth, with right - eous - ver - earth - ne  
 praise, and e - ver - pr - ver praise with  
 his

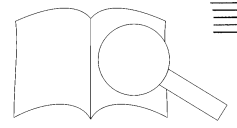
ihn, dan - ket und pr und prei - set sei - ne  
 judge, for he shall sing to the Lord, and judge - the ver earth praise with  
 his

dan - ket dem Herr dan - ket dem Herrn und prei - set sei - ne  
 for he shall co - sing to the Lord, and judge - the ver earth praise with  
 sing to the I.

dan - ket dem Herr dan - ket dem Herrn und prei - set sei - ne  
 for he shall co - sing to the Lord, and judge - the ver earth praise with  
 sing to the I.

sf sf sf

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 185-188. It features a vocal line and piano accompaniment. The tempo is marked 'Maestoso come I° M.M. ♩ = 96'. The key signature has one flat. The piano part includes dynamic markings like 'f' and 'a2'.

Musical score for measures 185-188 with German and English lyrics. The tempo is marked 'Maestoso come I° M.M. ♩ = 96'. The key signature has one flat. The piano part includes dynamic markings like 'ff'.

**German Lyrics:**  
 Herr - lich - keit!  
 right - eous - ness!  
 ho - ly - name!

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

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



ritardando e sempre ff

191

194

Sheet music for the first system, measures 191-194. It includes staves for vocal parts and piano accompaniment. Dynamics include *ff*, *a2*, and *ff*. The tempo marking is *ritardando e sempre ff*.

191

ritardando e

Vocal parts with lyrics in German and English. The lyrics are:
   
Al - les, was O - dem hat, lo - be den Herrn!
   
All that has life and breath, sing to the Lord!
   
Al - les, was O - dem hat, lo - be den Herrn!
   
All that has life and breath, sing to the Lord!
   
was O - dem hat, lo - be den He - lu - ja, lo - be den Herrn!
   
that has life and breath, sing to the Lord!
   
was O - dem hat, lo - be den He - lu - ja, Hal - le - lu - ja, lo - be den Herrn!
   
that has life and breath, sing to the Lord!
   
lu - ja, Hal - le - lu - ja, lo - be den Herrn!
   
jah, Hal - le - lu - ja, sing to the Lord!

ritardando e sempre ff

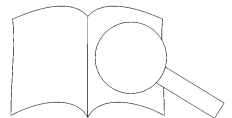
Sheet music for the second system, measures 191-194. It includes staves for piano accompaniment. Dynamics include *sf* and *ff*. The tempo marking is *ritardando e sempre ff*.



Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# Kritischer Bericht (zweite, revidierte Auflage 2001)

## I. Quellen

Die vorliegende Ausgabe von Mendelssohns *Lobgesang* beruht auf einem Vergleich der drei Hauptquellen dieses Werks:

**A** Autograph. Mendelssohns vollständiges autographes Manuskript gehörte ursprünglich zu Band 34 seines musikalischen Nachlasses, der heute in der Bibliothek Jagiellońska in Krakau (PL-Kj) aufbewahrt wird. Dieser Band, der nur einige Jahre nach der Komposition des *Lobgesangs* gebunden wurde, als Mendelssohn eine große Zahl solcher Bände mit seinen Manuskripten binden ließ, enthält auch wenige kurze Stücke und Mendelssohns Orgelstimme für Händels *Dettinger Te Deum*. Der *Lobgesang* umfaßt die Seiten 11–248. Seite 219 enthält die Holzbläser-Stimmen (und die der Hörner) mit den Takten 1–25 des Schlußsatzes, die dem Hauptteil dieses Satzes unmittelbar vorausgehen. Die Seiten 241–248 enthalten die Orgelstimme des gesamten Werkes, die ursprünglich nicht in der Gesamtpartitur enthalten war.

Wie bei Mendelssohns späteren Partituren üblich, wurde das Autograph mit Tinte auf hochformatige Papierbögen geschrieben, auf denen die Linien für sechzehn Notensysteme bereits vorgedruckt waren. Der Komponist beschrieb einen vollständigen Bogen nach dem anderen. Trotz zahlreicher Korrekturen ist Mendelssohns Handschrift im allgemeinen sehr sauber und gut lesbar. Spätere Korrekturen während der Vorbereitungen für die Veröffentlichung des Werkes wurden mit einem weichen roten Farbstift ausgeführt.

Diese Quelle gibt Aufschluß über Mendelssohns kompositorische Arbeit und unterscheidet sich naturgemäß in einigen wesentlichen Punkten von der Endfassung. So läßt sie eine Reihe bedeutender Änderungen aus verschiedenen Kompositionsphasen erkennen, darunter die Einführung und Ersetzung vollständiger Sätze. Diese Änderungen werden an umfangreichen Streichungen und Einschüben großer Mengen musikalischen Materials, auch an einigen überklebten Seiten deutlich.

Zusätzlich zu der endgültigen Paginierung des gebundenen Bandes, wie er heute vorliegt, gibt es zwei frühere Paginierungen des *Lobgesang*-Autographs. In einem ersten Stadium wurde ein S von Folio-Nummern vergeben, die regelmäßig im Abstand von vier Seiten im Großteil der Partitur erscheinen. Die erste Folio-Nummern umfaßt fünf Bogen und beginnt mit *Allegretto un poco agitato* in Nr. 1 (heute Seite 7) mit elf Bogen beginnt mit 1 bei Nr. 2 (heute Seite 11), dritte mit dreizehn Bogen beginnt mit 1 bei dem späten Anfang von Nr. 5 (heute Seite 151). Die Nummern Paginierung der Bogen fehlen, ist dies die Entfernung, während nicht paginierten Zusätzen und Einschüben neu komponierten Material, ein späteres Stadium des Autographs, in dem die damals vorhandenen Rückseite paginiert. Diese neue Paginierung des Autographs beginnt auf der heutigen Seite 11, die heutige Seite 224. Wie bei dem Autographen Material, das nach dieser Paginierung hinzugefügt wurde, leicht durch Lücken in der Paginierung erkannt werden. Solche Lücken sind durch die häufig derartigen Änderungen nach dem Autographen Mendelssohn einige Jahre nach dem Autographen seine losen Manuskripte in diese Bände erhielten eine ungeraden Seitenzahlen. Diese Manuskripte wurden von Bibliothekaren der ehemaligen Königl. Preussischen Bibliothek in Berlin vorgenommen wurde, umfaßt die Seitenblätter, die die Partitur enthält.

Das Autograph Mendelssohn bei den frühen Änderungen des *Lobgesangs* als Dirigierpartitur. Die Änderungen in der Partitur spiegeln damit die Aufführungsgeschichte des Werkes wider (vgl. das Vorwort). Das Autograph war eindeutig die Quelle, nach der die Stichvorlagen für die Druckausgabe (Quelle S und B) hergestellt wurden.

**S** Gedruckte Orchesterstimmen. Noch bevor Mendelssohn die Partitur des *Lobgesangs* an den Verleger der Erstaussgabe, Breitkopf & Härtel, schickte, druckte der Verlag Orchesterstimmen zu dem Werk nach einer Stichvorlage, die auf Quelle A fundierte (sehr wahrscheinlich war es ein Satz handschriftlicher Stimmen, der in einer der ersten Aufführungen verwendet worden war). Daß die Stimmen vor der Partitur erschienen, ist zum einen aus Mendelssohns Briefen an den Verlag ersichtlich (siehe Felix Mendelssohn Bartholdy, *Briefe I. Briefe an deutsche Verleger*, hg. von Rudolf Elvers, Berlin: Walter de Gruyter, 1986, S. 107–108) und zum anderen daran, daß zahlreiche Lesarten in Quelle S mit A übereinstimmen, sich aber deutlich von Quelle B unterscheiden. Quelle S weist viele Fehler auf, vor allem, was dynamische Zeichen, Bögen u. ä. angeht, aber auch einige Abweichungen, die Tonhöhe und Rhythmus betreffen. Einige Fehler scheinen auf falsches Lesen notationstechnischer Details der autographen Partitur zurückzugehen. Es ist deutlich, daß Quelle S nicht gründlich Korrektur gelesen wurde. Mendelssohn verwendete die gedruckten Stimmen bei einer privaten Probe des *Lobgesangs* mit dem Gewandhausorchester am 10. April 1841 (vgl. den Hinweis auf Quelle S in Mendelssohns Korrespondenz 1841 in *Briefe an deutsche Verleger*, S. 112–113). Die Orchesterstimmen aus dem Gewandhausorchester dieser Leseprobe hervorgegangen sind Korrekturen aus späterer Zeit.

**B** Breitkopf & Härtel, Erstaussgabe. Die Partitur wurde unter Mendelssohns Aufsicht komponiert und stand in engem Kontakt mit dem Komponisten Felix Mendelssohn Bartholdy (1809–1847). Die Fassung und maßgebend für die Partitur. Sie wurde viel gründlicher als die Orchesterstimmen, obgleich auch hier einzelne Fehler zu finden sind. Die Partitur am 21. September 1841 an den Verleger, S. 121). Am Tag darauf wurde die Übersendung des Werkes; später in der Korrespondenz mit dem Verlag keine Rolle spielen. Der Briefwechsel im Zusammenhang mit der Partitur am 21. September 1841 abgesehen.

Die Partitur am 21. September 1841 an den Verleger, S. 121). Am Tag darauf wurde die Übersendung des Werkes; später in der Korrespondenz mit dem Verlag keine Rolle spielen. Der Briefwechsel im Zusammenhang mit der Partitur am 21. September 1841 abgesehen.

Die Partitur am 21. September 1841 an den Verleger, S. 121). Am Tag darauf wurde die Übersendung des Werkes; später in der Korrespondenz mit dem Verlag keine Rolle spielen. Der Briefwechsel im Zusammenhang mit der Partitur am 21. September 1841 abgesehen.

Es ist anzumerken, daß in Quelle A zwei längere Passagen, Takt 22–375 des ersten Satzes und Takt 50–138 des zweiten Satzes, ursprünglich in doppelten Notenwerten und halben Taktlängen gegenüber Quelle B notiert waren. Der Verkürzung der Notenwerte und die Verdopplung der Taktlängen wurden vom Komponisten vorgenommen.

Die Rechtschreibung und Interpunktion wurden ohne Rücksicht auf die Regeln angepaßt. In Nr. 10 sind die Regeln in Quelle B entnommen. In Nr. 3. Zeile die geläufigere und gegeben.

\* Die vollständigen Einzelanmerkungen des Kritischen Berichts können beim



# Critical Report

## I. Sources

The present edition of Mendelssohn's *Lobgesang* is based on a comparison of the three principal sources for the work:

**A** Autograph manuscript. Mendelssohn's complete autograph manuscript was originally included in Volume 34 of his musical Nachlass, which is presently held in the Biblioteka Jagiellońska in Krakow, Poland (PL-KJ). This volume, which was bound only several years after the composition of the *Lobgesang*, when Mendelssohn arranged for the binding of a large number of such volumes of his music manuscripts, also includes a few brief pieces and Mendelssohn's organ part for Handel's *Dettingen Te Deum*. The *Lobgesang* occupies pages 11–248. Page 219 contains the woodwind parts (including horns) for measures 1–25 of the final movement. Pages 241–48 contain the organ part of the entire work, which had not originally been notated in the main body of the score.

As usual in Mendelssohn's mature scores, the autograph was written in ink on pre-ruled folios of music paper with sixteen staves to the page in vertical format. The composer used a single folio at a time. Despite numerous corrections, Mendelssohn's calligraphy is generally very neat and legible. Late corrections in preparation for the work's publication were added in soft red pencil.

This source preserves much of Mendelssohn's compositional work and naturally differs in certain important respects from the final version. It reveals a number of substantial compositional changes, including additions and substitutions of entire movements, over a series of stages. Evidence of these changes is found in the deletions and insertions of large amounts of material, including a number of pasteovers.

In addition to the final pagination of the bound volume as it now stands, which numbers recto sides only and includes the large pasteovers, there are two earlier sets of numbers in the *Lobgesang* autograph. The first consists of three separate series of folio numbers. One of these, five folios in length, begins with 1 at the *Allegretto un poco agitato* in No. 1 (now page 79); a second, eleven folios, begins again with 1 at No. 2 (now page 105); and the third, thirteen folios, begins with 1 at the later correction beginning of No. 5 (now page 151). The second set of numbers includes both recto and verso sides, beginning with 5 on the present page 15 and concluding with 92 on the present page 248. Gaps in the continuity of both the early folio numbering and the second-stage pagination show where additions and deletions took place and make it possible to approach the work's changes.

The autograph clearly served not only as the working score for Mendelssohn but also as the conducting score for Merckel during the work's performance history (see I. 1. 1). It is evident from the comparison of the copy from the autograph with the printed materials, Source A, that the autograph was used as the basis for the printed materials, Source A.

**S** Printed orchestral parts printed by Breitkopf & Härtel, first edition, 1841. The engraved proof based on Source A was used in the earliest editions of the work's parts used in the autograph and sent to the publisher. It is clear both from Mendelssohn's autograph and Felix Mendelssohn Bartholdy's *Briefe an deutsche Verleger*, edited by Rudolf Elvers (1968), 107–08) and also from the fact that the printed parts in Source S follow Source A and differ from the autograph in Source B. Source S includes many errors, such as dynamic markings, slurs, and the like, but also some errors of pitch and rhythm. Several of these errors appear to have resulted from misreadings of notational details in Source A. It is quite evident that the proofreading of Source S was not carefully done. Mendelssohn used the printed parts in a private reading of the *Lobgesang* with the Gewandhaus Orches-

tra on 10 April 1841 (see *Briefe an deutsche Verleger*, 112–13, for the last reference to Source S in Mendelssohn's correspondence, dated 18 March 1841). Some pencil corrections by other hands in the Gewandhaus copy of Source S, which was used in the preparation of this present edition, may have already come from that reading, though many changes were also added at later dates, extending through the nineteenth century.

**B** Breitkopf & Härtel, first edition, 1841. The first edition of the score was prepared at Mendelssohn's direction, and the composer communicated closely with the publisher (cf. Felix Mendelssohn Bartholdy, *Briefe an deutsche Verleger*, op. cit., 106–24). The first edition of the full score is certainly the latest and most authoritative source. It was much more carefully proofread than S, though there remain some details that can be corrected by reference to both Source A and S.

Mendelssohn finally received the score on 21 September 1841 (see *Briefe an deutsche Verleger*, 121), and he wrote the next day to thank the publisher for sending it; after this there is no further mention of the work in his correspondence with the publisher, except briefly in connection with the key signature amendment made by E. F. Richter in 1843.

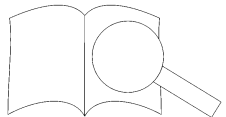
## II. Editorial Procedures

The edition generally reprints Source A, but has been used primarily to verify Source B in certain instances where incorrect readings in B and to correct missing markings. Editorial changes are indicated by typographical means: dynamic markings by *italic*, complementary phrasings and ties by *is*, and ornaments by means of smaller type. Changes in Part III of the Critical Report are indicated by dotted lines in the text, and necessary adjustments to the music.

It must be noted that the two lengthy passages, measures 50–138 of movement 5, with note values double and measure changes to the shorter note values were directed by the composer.

In addition to the English text given in Source B, the third line of text in our edition), the more common general English translation has also been included.

The individual annotations, in sources A, S, and B (Part III of the text derived from the publisher (CV 40).



PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

