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LUDWIG van

# BEETHOVEN

## CHRIST ON THE MOUNT OF OLIVES

Op. 85

CONDUCTOR'S SCORE

EDWIN F. KALMUS & CO., INC.  
*Publishers of Music*  
Boca Raton, Florida

O.S.M.



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# CHRISTUS AM OELBERGE

Beethovens Werke.

Oratorium

von

## L. VAN BEETHOVEN.

Op. 85.

### Nº 1. Introduzione.

Grave. Adagio.

Flauti .  
Clarineti in B.  
Fagotti.  
Corni in Es.  
Timpani in Es, B.  
Trombone Tenore.  
Trombone Basso.  
Violino I.  
Violino II.  
Viola.  
Violoncello e Basso.

*p* *p* *p* *p* *p* *p* *pp* *pp* *pp* *pp*  
*f* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp* *sp*  
*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

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This musical score is arranged in two systems of staves. The first system consists of 12 staves, and the second system consists of 10 staves. The notation includes various rhythmic values, rests, and dynamic markings. The first system features a variety of textures, with some staves playing sustained chords or melodic lines and others playing more rhythmic patterns. The second system shows a more unified texture, with many staves playing similar rhythmic patterns. The dynamic markings range from *f* (forte) to *p* (piano), with *cresc.* (crescendo) and *p cantabile* (piano cantabile) also present. The score is written in a key signature of three flats and a 4/4 time signature.



This page of musical score contains two systems of staves. The first system consists of eight staves, with the top four in treble clef and the bottom four in bass clef. The second system consists of eight staves, with the top two in treble clef and the bottom six in bass clef. The score is marked with various dynamics, including *decresc.* (decrescendo), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). A section marked 'B' is indicated in the top right corner. The notation includes complex rhythmic patterns, slurs, and articulation marks.



This page of musical notation features a complex arrangement of staves. At the top, there are two vocal staves (soprano and alto) with lyrics. Below them are two piano staves (treble and bass clef). The lower half of the page contains a grand staff with four staves (two treble and two bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *p* (piano), *cresc.* (crescendo), *p cantabile*, *sp* (sforzando), and *f* (forte). The music is written in a key signature of two flats and a 3/4 time signature.



*cresc.* *decresc. pp*  
*decresc. pp*  
*p* *cresc.* *decresc. pp*  
*p* *cresc.* *decresc. pp*  
*Vc.* *cresc.* *decresc. pp*  
*Cb.* *cresc.* *decresc. pp*  
*cresc.* *decresc. pp*

Recitativo.

Fl. *ppp*  
 Fag. *ppp*  
 Tromb. *ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
 Jesus.  
 Jehovah, du mein Va.ter! o sende Trost und Kraft und Stärke mir! Sie nahet nun die Stunde meiner



Fag. Allegro. Allegro.

Timp. *pp* senza sord. *sf*

Leiden, von mir er koren schon, noch eh' die Welt auf dein Ge. heiss dem Cha. os sich ent. wand.

*sf*

Maestoso.

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

*cresc.* Corni in C. *f*

Tromb. Alto. *f*

Tromb. Tenore. *f*

Tromb. Basso. *f*

*cresc.*

*cresc.*

*cresc.*

*cresc.*



Allegro.

Musical score for vocal soloist and piano accompaniment. The vocal line is in a soprano or alto register. The piano accompaniment consists of right and left hand staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked "Allegro".

Ich höre deines Seraphs Donnerstimme. Sie fordert auf, wer statt der Menschen sich vor dein Ge.richt jetzt stellen

Fl. 2. Maestoso.

Musical score for the orchestra and piano accompaniment. The tempo is marked "Maestoso". The instruments listed are: Fl. 2., Ob. 2., Cl. 2., Fg. b0, Cor., Tromb. Alto., Tromb. Tenore., Tromb. Basso., Ve., and Ch. b0. The piano accompaniment is also present. The key signature has two sharps (F# and C#), and the time signature is 4/4.

will. O Vater! ich erschein' auf diesen Ruf. Vermittler will ich sein, ich büsse, ich al.



Allegro.

**D**

Adagio a tempo.

Musical score for the first system, featuring vocal lines and piano accompaniment. The tempo is marked 'Allegro.' and 'Adagio a tempo.' The key signature has one sharp (F#). The score includes first endings marked '1.' and dynamic markings such as *p sf* and *sf*.

lein, der Menschen Schuld. Wie könnt' dies Geschlecht, aus Staub ge- bildet, ein Gericht er- tragen, das

Adagio agitato.

Musical score for the second system, featuring vocal lines and piano accompaniment. The tempo is marked 'Adagio agitato.' The score includes dynamic markings such as *sf*, *p*, and *cresc.*

mich, mich deinen Sohn zu Boden drückt ! Ach sieh, wie Bangigkeit, wie

Adagio molto a tempo.

Musical score for the third system, featuring vocal lines and piano accompaniment. The tempo is marked 'Adagio molto a tempo.' The key signature changes to two flats (Bb, Eb). The score includes dynamic markings such as *sf*, *p*, and *cresc.*

Todesangst mein Herz mit Macht er- greift ! Ich leide sehr, mein Vater ! o sieh ! ich leide sehr : er- barm' dich mein !



# Aria.

Fl. Allegro.

Musical score for woodwinds and strings. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Horn in E-flat (Cor. in Es.). The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The music is in common time (C) and features complex rhythmic patterns and melodic lines.

Musical score for strings, including parts for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *p* and *cresc.*

Musical score for piano. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *p* (piano). The piano part features intricate textures, including arpeggiated figures and dense chordal structures.

Meine Seele ist erschüttert vonden

Vocal line with lyrics: "Meine Seele ist erschüttert vonden". The lyrics are written below the vocal staff, which includes dynamic markings like *f* and *p*.











ab, statt des Schweisses, Blut, Blut her-ab.

Un poco più lento.

Va-ter! tief ge-beugt und kläglich fleht dein Sohn hin-auf zu dir, zu dir: deiner Macht ist Alles.



Tempo I.

The first system of the musical score consists of nine staves. The top two staves are vocal lines. The remaining seven staves are for piano accompaniment. Dynamic markings include *f* (forte), *p* (piano), and *decresc.* (decrescendo). The music is in a minor key, indicated by the key signature.

möglich, nimm, nimm den Lei - denskelch von mir, nimm den Lei - denskelch von mir.

The second system includes parts for Violoncello (Cb.) and Viola (Vc.). The Cb. part has dynamic markings *f*, *p*, *f*, *p*, *f*, and *decresc.*. The Vc. part has a *decresc.* marking. The piano accompaniment continues with similar dynamics.

The third system features piano accompaniment. The top two staves are marked *espressivo*. The piano part includes a variety of rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *p* (piano).

Meine See - - - le ist er - schüttert von den

The fourth system includes parts for Viola and Cello (Vc. u. Cb.). The Vc. u. Cb. part has a *p* (piano) marking. The piano accompaniment continues with rhythmic patterns.



Qua - len, die mir dräun, von den Qua - len, die mir dräun, und von

This system contains the first vocal phrase and piano accompaniment. The vocal line is in the upper two staves, and the piano accompaniment is in the lower four staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

mei - nem Ant - litz träufet, und von mei - nem Ant - litz träufet,

This system continues the musical score with piano accompaniment and vocal lines. The piano accompaniment is in the upper four staves, and the vocal line is in the lower two staves. The key signature remains two flats, and the time signature is 4/4. Dynamic markings include *p* (piano) and *cresc.* (crescendo). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The vocal line is in the lower two staves, with the lyrics "mei - nem Ant - litz träufet, und von mei - nem Ant - litz träufet," written below the notes.



statt des Schweißes, statt des Schweißes, Blut her-ab, statt des

*cresc.* *p*

Schweisses, Blut, Blut her-ab.

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

Va-ter! tief ge-

Vc. *p* *pizz.*  
 Cb. *f* *p*



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *cresc.*, *p*, and *arco.*. The lyrics are:

beugt und kläglich fleht dein Sohn hin auf zu dir,      hinauf zu dir: deiner Macht, deiner Macht, dei.ner

Musical score for the second system, featuring piano accompaniment and a double bass line. The score includes dynamic markings such as *f*, *p*, and *fp*. The lyrics are:

Macht ist, Al.les möglich,      nimmden Leidenskelch von mir,      nimm den Leidenskelch von mir!

Vc.u.Cb.



O Vater! nimm, nimm, nimm den Leidenskelch von mir,

*sfp cresc. f p*

nimm den Leidenskelch von mir!

*colla voce. f sfp al piacere della voce p decresc. pp*



Nº 2.

Allegro.

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

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

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

Timpani in A. *p* *cresc.* *f*

Violino I. *p* *cresc.* *f*

Violino II. *p* *cresc.* *f*

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

Seraph. *f* *Erzittre*

Violoncello e Basso. *p* *f*

poco Adagio.

*p* *cresc.* *p*

*p* *cresc.* *p*

*p* *cresc.* *p*

Er.de! Je.ho.vah's Sohn liegt hier, sein Anlitz tief in Staub ge - drückt, vom Vater ganz ver.

*p* *cresc.* *p*

piu moto.

*f* *p*

*f* *p*

*f* *p*

lassen, und leidet unnenn.bare Qual. Der Gü.ti.ge! er ist be . reit, den martervoll-sten Tod zu sterben, damit die

*f* *p*



Fl.

Allegro.

Ob.

Fag.

Vlc. Bassi.

Menschen, die Menschen, die er liebt, vom Tode auferstehen und ewig, ewig

Aria.

Larghetto.

2 Fl.

Ob.

Fg.

Cor. in G.

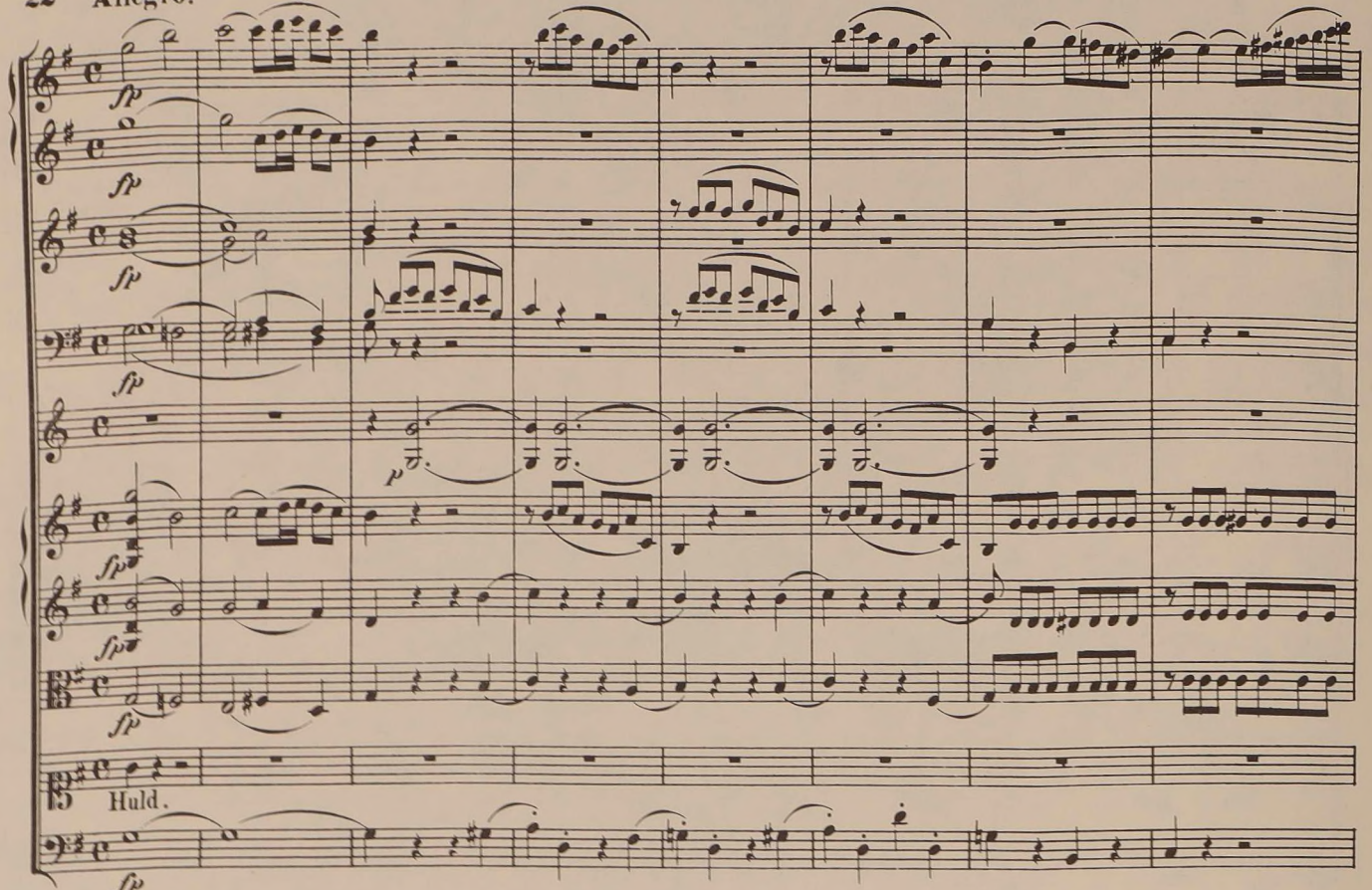
leben! Preist, preist des Erlösers Güte,



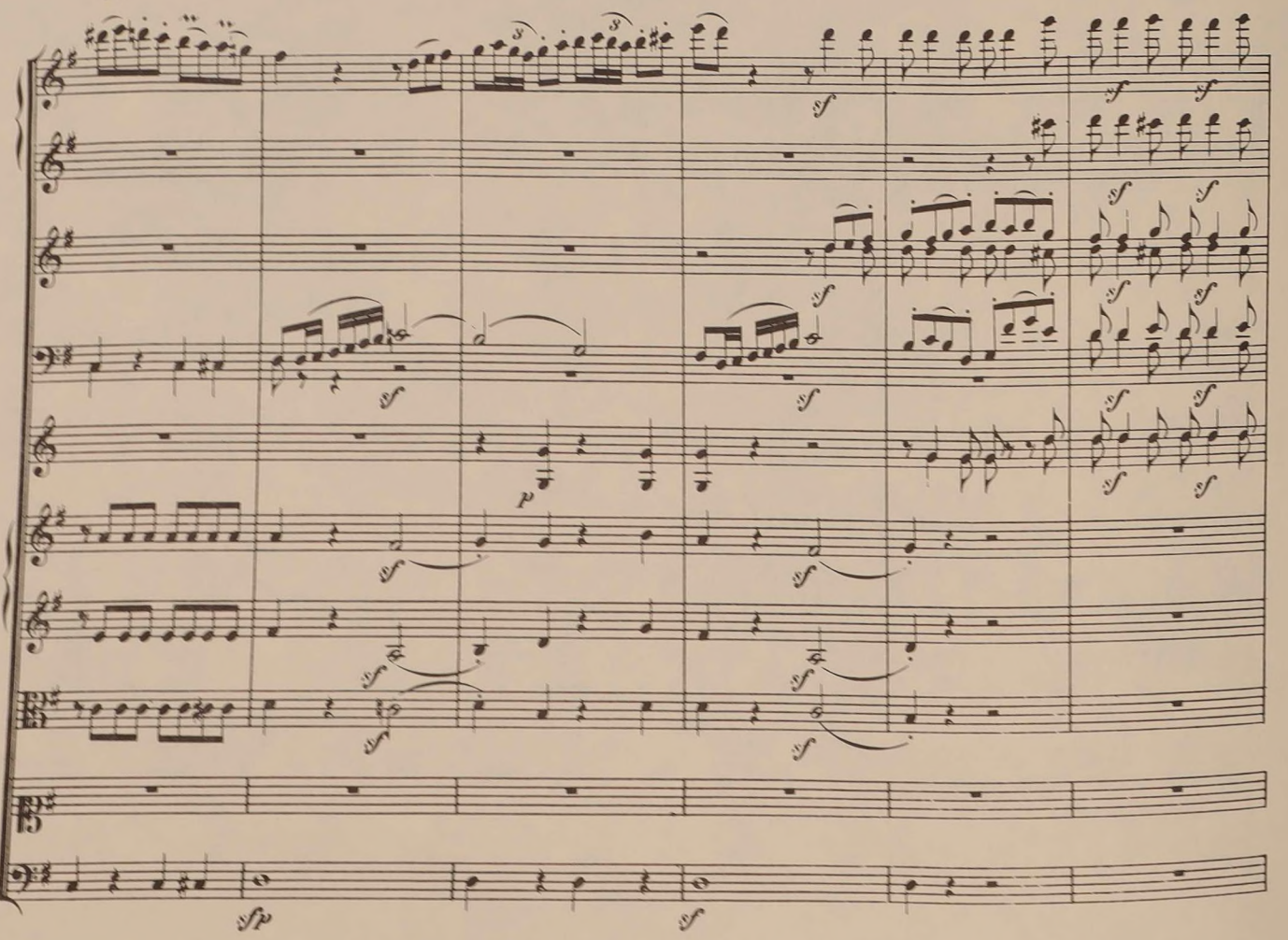
The first system of the musical score consists of a piano accompaniment and two vocal lines. The piano part is written in treble and bass clefs, featuring chords and melodic lines with dynamics such as *p* and *cresc.*. The vocal lines are in treble clef. The lyrics are: "preist Menschen sei - ne Huld! Er stirbt für euch aus Liebe, für euch aus Liebe, sein Blut, sein". The word "ten." appears above and below the vocal lines in the latter part of the system.

The second system of the musical score continues the piano accompaniment and vocal lines. The piano part includes dynamics like *p* and *sf*. The vocal lines continue the melody. The lyrics are: "Blut tilgt eu - re Schuld. Preist Men - schen, preist sei - - ne". The system concludes with a double bar line.





Musical score system 1, measures 1-8. The system consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with slurs and accents, marked *sp*. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), also marked *sp*. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *p*. The sixth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The seventh staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The eighth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The ninth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The tenth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The word "Huld." is written below the eighth staff.



Musical score system 2, measures 9-16. The system consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The fifth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *p*. The sixth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The seventh staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The eighth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The ninth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*. The tenth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), marked *sp*.



A

Musical score for the first system. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes dynamic markings such as *cresc.*, *sf*, and *p*. The vocal line begins with the lyrics: "O Heil euch! Heil euch, ihr Er - lösten, euch win - ket,".

Musical score for the second system. It continues the piano accompaniment and vocal line. The piano part includes dynamic markings such as *cresc.*, *sf*, *p*, and *tr.*. The vocal line continues with the lyrics: "euch winket Se - lig - keit, euch win - ket Se - lig - keit, wenn ihr ge - tren in".



Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *cresc.*, and *sf*. The vocal line begins with the lyrics: "Lie-be, in Glaub und Hoffnung seid, ge-treu in Lie-be, in Glaub und".

Lie-be, in Glaub und Hoffnung seid, ge-treu in Lie-be, in Glaub und

**B**

Musical score for the second system, continuing the vocal and piano parts. It includes dynamic markings such as *sf*, *p*, and *tr*. The vocal line continues with the lyrics: "Hoff-nung seid, wenn ihr, ge-treu in Liebe, in Lie-be, in".

Hoff-nung seid, wenn ihr, ge-treu in Liebe, in Lie-be, in





Glaub' und Hoffnung seid. Doch weh!

Detailed description: This system contains the first five measures of the piece. It features a vocal line in bass clef and a piano accompaniment with multiple staves. The piano part includes a right-hand melody and a left-hand bass line. Dynamics include *ff* (fortissimo) and *p* (piano). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with the lyrics "Glaub' und Hoffnung seid." and ends with "Doch weh!".

die frech ent - eh - ren das Blut, — das für sie floss, sie trifft — der Fluch des Richters, Ver-

Detailed description: This system contains the next five measures of the piece. It continues the vocal line and piano accompaniment from the first system. The piano part features intricate rhythmic patterns and arpeggiated figures. Dynamics include *ff* and *p*. The vocal line continues with the lyrics "die frech ent - eh - ren das Blut, — das für sie floss, sie trifft — der Fluch des Richters, Ver-".



dam - mung ist ihr Loos, Ver - dam - mung, Verdammung, Ver - dammung ist ihr Loos,

Ver - dammung, Ver - dam - mung ist ihr Loos.



Fl. *sp*

Ob. *sp*

Fag. *sp*

Cor. *p*

VI. *f*

Viola. *f*

Seraph. *f*

**Chor der Engel.**

Sopr. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Alt. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Ten. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Basso. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Vc. u Cb. *f*



The piano accompaniment consists of eight staves. The top two staves are for the right hand, and the bottom six staves are for the left hand. The music is in a major key with a 3/4 time signature. It features intricate patterns of eighth and sixteenth notes, often with slurs and accents. Dynamic markings include *sf* (sforzando) and *cresc.* (crescendo). The piece concludes with a final chord in the right hand.

Four vocal staves are shown, each with a different clef (soprano, alto, tenor, and bass). The lyrics are in German and are repeated across the staves. The lyrics are: "O Heil, o Heileuch, o Heileuch! Euch winket Se - ligkeit. O Heil, o Heileuch!" The music is simple, consisting of quarter and eighth notes, with some rests. The lyrics are printed below the notes.

O Heil, o Heileuch, o Heileuch!  
Euch winket Se - ligkeit. O Heil, o Heileuch!  
Euch winket Se - ligkeit. O Heil, o Heileuch, o Heileuch!  
Euch win - ket Se - ligkeit. O Heil, o Heileuch!



The piano accompaniment for the first system consists of eight staves. The first four staves (treble and bass clefs) feature complex rhythmic patterns with frequent sixteenth and thirty-second notes. The last four staves (treble and bass clefs) provide harmonic support with sustained chords and slower-moving lines. Dynamic markings include *f*, *sf*, *p*, and *cresc.* throughout the system.

O Heil euch! Heil euch, ihr Er - lösten, euch win - ket, euch winket Se - ligkeit,  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch

The piano accompaniment for the second system continues the musical themes established in the first system. It features similar rhythmic complexity and dynamic range, with *f*, *sf*, and *cresc.* markings. The bottom staff shows a more active bass line with frequent sixteenth notes.



The first system of the piano accompaniment consists of eight staves. The top two staves are for the right hand, and the bottom six staves are for the left hand. The music features various dynamics including *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). Trills are indicated with 'tr' above notes. The piece is in a key with one sharp (F#) and a 3/4 time signature.

each winket Se.ligkeit, wenn ihr ge - treu, ge - treu in Lie.be, in Glaub' und Hoffnung

winket Se.ligkeit,

wenn ihr ge - treu in

winket Se.ligkeit,

wenn ihr ge - treu in

winket Se.ligkeit,

wenn ihr ge - treu in

winket Se.ligkeit,

wenn ihr ge - treu in

*ff* *p*



The musical score consists of several staves. The top two staves are for the piano, with dynamic markings *p* and *f*. The middle section features a vocal line with German lyrics. The bottom staves continue the piano accompaniment.

seid, euch win - ket Se - lig - keit, wenn ihr ge - treu, ge - treu in Lie - be, in  
 Lie - be, ge - treu in Lie - be, in Glaub' und Hoffnung seid,  
 Lie - be,  
 Lie - be, ge - treu in Lie - be, in Glaub' und Hoffnung seid,  
 Lie - be, wenn ihr ge - treu in Lie - be in Glaub' und Hoff - nung



The piano accompaniment for the first system consists of eight staves. The top two staves are for the right hand, and the bottom six staves are for the left hand. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamic markings include *p*, *cresc.*, *f*, and *p*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Lie - - - be, in Glaub' und Hoffnung seid.

First vocal line: *p* wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Second vocal line: *p* wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Third vocal line: *p* wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid. Doch

Fourth vocal line: *p* wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid. Doch weh,

Fifth vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Sixth vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Seventh vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Eighth vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Ninth vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Tenth vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Eleventh vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.

Twelfth vocal line: *p* seid, wenn ihr ge - treu, *cresc.* getreu in Lie.be, *f* in Glaub' und Hoff - nung *p* seid.



The musical score is arranged in a grand staff format with two systems. The upper system contains the piano accompaniment, and the lower system contains the vocal line. The piano part features a complex texture with multiple voices, including a prominent bass line with dynamic markings of *p* and *cresc.*. The vocal line is written in a single staff with lyrics in German. The lyrics are: "Doch weh, die frech, die frech ent\_eh\_ren das Blut, das für sie floss, Ver\_". The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

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

Doch weh, die frech, die frech ent\_eh\_ren das Blut, das für sie floss, Ver\_

Doch weh, doch weh, die frech ent\_eh\_ren das Blut, das für sie floss, das Blut, das für sie

weh, doch weh, die frech ent\_eh\_ren das Blut, das für sie floss, das Blut, das für sie

die frech, die frech ent\_eh\_ren das Blut, das für sie floss, das Blut, das für sie

Doch weh, die frech, die frech ent\_eh\_ren das Blut, das für sie floss, das Blut, das für sie

*cresc.*



dam - mung, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

Vc.



G

*p* *p* *cresc.* *a2.* *p* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

Doch Heil euch, euch, ihr Er-lö- sten, euch win- ket Se- lig- keit, — wenn ihr — ge- treu in

*p*

Doch Heil euch, ihr Er- lö- sten, wenn ihr getreu in

*p*

Doch Heil euch, euch, ihr Er- lö- sten, wenn ihr ge- treu in

*p*

Doch Heil euch, ihr Er- lö- sten, wenn ihr ge- treu, ge- treu, in

*p*

Doch Heil euch, ihr Er- lö- sten,

*cresc.* *p*



The musical score consists of a piano accompaniment and five vocal parts. The piano part includes a bass line and a grand staff (treble and bass clefs). The vocal parts are arranged in five staves, each with its own lyrics. The score includes dynamic markings such as *cresc.* and *f*. The lyrics are in German and describe faith and hope in love.

**Piano Accompaniment:**

- Bass line: *cresc.*, *f*
- Grand staff: *cresc.*, *f*
- Right hand: *cresc.*, *f*
- Left hand: *cresc.*, *f*

**Vocal Parts:**

- Voice 1: *cresc.*, *f*  
Lie-be, in Glaub'und Hoffnung seid, in Lie - - be, in Glaub' und Hoff - - nung
- Voice 2: *cresc.*, *f*  
Lie-be, in Glaub'und Hoffnung seid, ge - treu in Lie - - be, in Glaub' und Hoff - nung
- Voice 3: *cresc.*, *f*  
Lie-be, in Glaub'und Hoffnung seid, ge - tren in Lie - - be, in Glaub' und Hoff - nung
- Voice 4: *cresc.*, *f*  
Lie-be, in Glaub'und Hoffnung seid, ge - treu in Lie - - be, in Glaub' und Hoff - nung
- Voice 5: *cresc.*, *f*  
wenn ihr ge - treu in Lie - - be, in Glaub'und Hoffnung

**Piano Accompaniment (Bottom):**

- Bass line: *cresc.*, *f*



**H**

The first system of the piano accompaniment consists of eight staves. The top two staves (treble clef) feature intricate, flowing melodic lines with many sixteenth and thirty-second notes. The lower staves (bass clef) provide harmonic support with chords and rhythmic patterns. The dynamic marking *p* (piano) is present at the beginning of several staves.

seid, o Heil euch, o Heil euch, euchwinket Se - - - - -

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

The second system of the piano accompaniment continues the musical texture established in the first system, with dynamic markings such as *p* and *f* (forte) indicating volume changes.



*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*cresc.*

*cresc.*

*cresc.*

*pp*

*pp*

*pp*

*pp*

Lie - be, in Glaub' und Hoff - - nung seid.

Lie - be, in Glaub' und Hoff - - nung seid.

Lie - be, in Glaub' und Hoff - - nung seid.

Lie - be, in Glaub' und Hoff - - nung seid.

*pp*

*cresc.*

*pp*

*cresc.*



Fl. *All.egro mollo.*

Ob. *ff*

Clar. in B. *ff*

Fg. *ff*

Cor. *f*

Trombe in Es. *ff*

Timp. in A. *ff*

Tromb. Alto. *f*

Tromb. Tenore. *ff*

Tromb. Basso. *ff*

lig - keit.

Doch weh! die frech, die frech ent - eh - ren das

Doch weh! die frech, die frech ent - eh - ren das Blut, das für sie floss, das Blut, das

Doch weh! die frech, die frech ent - eh - ren das Blut, das für sie floss, das Blut, — das für sie floss, das

Doch weh! die



The first system of the musical score consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom six staves are piano accompaniment, including two grand staves (treble and bass clef) and four individual staves for the left hand. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamics include *sp* (sforzando piano) and *cresc.* (crescendo). A first ending bracket is visible at the end of the system.

The second system contains five vocal staves with lyrics. The lyrics are: "Blut, das für sie floss, sie trifft der Fluch, der Fluch des Richters, sie trifft der Fluch des Richters, sie trifft der Fluch des Richters, sie trifft der Fluch des Richters, frech, die frech entehren das Blut, das für sie floss, sie trifft der Fluch des Richters, Verdamm-". Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).



Musical score for page 41, featuring multiple staves with musical notation, dynamics (f, a2.), and lyrics: "Verdam", "mung ist ihr Loos, Verdam".

The score includes several systems of staves. The top system contains vocal lines with lyrics "Verdam" and "mung ist ihr Loos, Verdam". The middle system contains piano accompaniment with dynamics *f* and *a2.*. The bottom system contains further piano accompaniment.



The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of four empty staves, indicating a section where the music is not present or has been omitted.

The third system of the musical score consists of four staves. The top two staves are piano accompaniment, and the bottom two are empty. The music continues with piano accompaniment in the same key and time signature.

The fourth system of the musical score consists of four staves. The top two staves are piano accompaniment, and the bottom two are empty. The music continues with piano accompaniment in the same key and time signature.

The fifth system of the musical score consists of four empty staves, indicating a section where the music is not present or has been omitted.

The sixth system of the musical score consists of four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. The lyrics are: "mung ist ihr Loos, Verdam -".

The seventh system of the musical score consists of four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. The lyrics are: "- mung ist ihr Loos, Verdam - mung ist ihr Loos, Verdam -".

The eighth system of the musical score consists of four staves. The top two staves are piano accompaniment, and the bottom two are empty. The music continues with piano accompaniment in the same key and time signature.

The ninth system of the musical score consists of four staves. The top two staves are piano accompaniment, and the bottom two are empty. The music continues with piano accompaniment in the same key and time signature.

The tenth system of the musical score consists of four staves. The top two staves are vocal lines with lyrics, and the bottom two are piano accompaniment. The lyrics are: "- mung ist ihr Loos, Verdam -".

The eleventh system of the musical score consists of four staves. The top two staves are piano accompaniment, and the bottom two are empty. The music continues with piano accompaniment in the same key and time signature.



- mung ist ihr Loos, Verdam - mung ist ihr Loos. Sie trifft der Fluch des.  
 - mung ist ihr Loos, Verdam - mung ist ihr Loos. Sie  
 - mung ist ihr Loos, Verdam - mung ist ihr Loos. Sie trifft der Fluch  
 - mung ist ihr Loos. Sie trifft der

Vc.



The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) feature intricate rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings of *ff* and *2.* (second ending). The bottom six staves (piano and bass clefs) provide harmonic support with chords and sustained notes, also marked with *ff*.

The second system contains vocal and basso continuo parts. The vocal lines are in treble clef with lyrics in German. The basso continuo line is in bass clef. The lyrics are: "Rich\_ters, sie trifft der Fluch, der Fluch, der Fluch des Rich\_ters, trifft der Fluch, sie trifft, sie trifft der Fluch des Rich\_ters, sie trifft der Fluch, sie trifft der Fluch des Rich\_ters, Fluch des Rich\_ters, sie trifft der Fluch, der Fluch des Rich\_ters,". The basso continuo line includes the instruction "Bassi." and features a complex rhythmic accompaniment with dynamic markings of *ff*.



The first system of the score features a complex piano accompaniment. It includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses) and woodwinds (Flutes, Oboes, and Bassoons). The music is characterized by dense textures, with many notes beamed together. Dynamic markings such as *fff*, *f*, *p*, and *pp* are used throughout. There are also some articulation marks like diamonds and slurs.

The second system of the score contains vocal parts and piano accompaniment. The lyrics are: "Doch Heil euch! wenn ihr ge - treu - Ver - dam - mung ist ihr Loos! Doch Heil euch! wenn Ver - dam - mung ist ihr Loos! Doch Heil euch! wenn Ver - dam - mung ist ihr Loos! Doch Heil euch! wenn". The vocal staves are arranged in a choir setting. The piano accompaniment continues with similar textures and dynamics as the first system, including *fff*, *f*, *p*, and *pp* markings, as well as *pizz.* (pizzicato) markings in the lower strings.



ge - treu in Lie - be, in Glaub' und Hoff - nung

ihr ge - treu, ge - treu in Lie - be, in Lie - be, in Glaub' und Hoff - nung

ihr ge - treu, ge - treu in Lie - be, in Lie - be, in Glaub' und Hoff - nung

ihr ge - treu, ge - treu in Lie - be, in Lie - be, in Glaub' und Hoff - nung

ihr ge - treu, ge - treu in Lie - be, in Lie - be, in Glaub' und Hoff - nung



*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco.*  
*cresc.*

*arco.*  
*cresc.*

*arco.*  
*cresc.*

seid, \_\_\_\_\_ *cresc.* euch win - ket Se *al piacere della voce* lig -

seid, euch win - ket, win - - ket Se - lig - keit,

seid, euch win - ket, win - - ket Se - lig - keit,

seid, euch win - ket, win - - ket Se - lig - keit,

seid, euch win - ket, win - - ket Se - lig - keit,

*arco.*  
*cresc.*



a tempo.

This section of the score contains instrumental parts for strings, woodwinds, and piano. The top five staves are for string ensembles (Violins I, Violins II, Violas, Cellos, and Double Basses), each starting with a forte (*f*) dynamic. The next three staves are for woodwinds (Flutes, Clarinets, and Bassoons). The bottom three staves are for the piano, including the right and left hands and a grand staff. The piano part features a prominent sixteenth-note accompaniment in the right hand.

keit.

euch winket Se - lig - keit, euch winket Se - lig - keit, o Heil, o Heil \_\_\_\_\_ euch!

euch winket Se - lig - keit, euch winket Se - lig - keit, o Heil, o Heil \_\_\_\_\_ euch!

euch winket Se - lig - keit, euch winket Se - lig - keit, o Heil, o Heil \_\_\_\_\_ euch!

euch winket Se - lig - keit, euch winket Se - lig - keit, o Heil, o Heil \_\_\_\_\_ euch!

This section contains vocal parts with lyrics. It begins with a short instrumental phrase labeled "keit." followed by four vocal staves. Each staff has the lyrics: "euch winket Se - lig - keit, euch winket Se - lig - keit, o Heil, o Heil \_\_\_\_\_ euch!". The lyrics are written in a Gothic-style font. The piano accompaniment continues with a forte (*f*) dynamic.



### Nº 3. Recitativo.

Andante.

Violino I. *p* *cresc.* *p*

Violino II. *p* *cresc.* *p*

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

Seraph:

Jesus.  
Verkündet, Seraph, mir dein Mund Erbarmen meines ew'gen Vaters? nimmt er des Todes

Violoncello e Basso. *p* *cresc.* *p*

Grave a tempo.

Ob.

Clar. in B.

Fag.

Tromb. Alto.

Tromb. Tenore.

Tromb. Basso.

*sp* *sf* *f*

*sp* *sf* *f*

*sp* *sf* *f*

*sp* *sf* *f*

*sp* *sf* *f*

*sp* *sf* *f*

So spricht Je-hovah: Ehnicht erfüllet ist das heilige Ge-heimniss der Versöhnung, so Schrecknisse von mir?

*sp* *sf* *f* *f* *f* *f* *f* *f*



Musical score for strings and woodwinds. The top system includes Violins I, Violins II, Violas, Cellos, and Double Basses. The bottom system includes Flutes and Clarinets. Dynamics include *p* (piano) and *sf* (sforzando).

lange bleibt das menschl. che Ge. schlecht verworfen und be. raubt des ew'gen Le. beus.

**Duetto.**

Fl. Adagio molto.

Musical score for woodwinds and strings. The top system includes Clarinet in B, Bassoon, and Cor Anglais. The bottom system includes Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano).

Musical score for strings. The top system includes Violins I and Violins II. The bottom system includes Violas, Cellos, and Double Basses. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano). A *Solo.* marking is present above the Violins II staff.



*sf* *sf* *sf* *sf* *sf*

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

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

So ruhe denn mit ganzer Schwere, mit ganzer Schwere, auf mir, mein

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

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

A

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

*cresc.* *cresc.* *p*

*p* *cresc.* *p*

Va - ter, dein Ge - richt, Gieß ü - ber mich den Strom der Leiden, nur zur Hei -

*p* *cresc.* *p*

*p* *cresc.* *p*



Musical score for the first system, including piano and vocal parts. The piano accompaniment features a complex rhythmic pattern with frequent accents and dynamic markings such as *cresc.*, *f*, *p*, and *sf*. The vocal line is partially obscured by the piano notes.

Musical score for the second system, including piano and vocal parts with lyrics. The piano accompaniment continues with similar rhythmic complexity and dynamic markings. The vocal line is clearly visible with the following lyrics:

Er - schüttert seh ich den Er - habnen, den Er -  
 A - dams Kindern nicht, nur zürne A - - dams, A - dams Kin - dern nicht!

Musical score for the third system, including piano and vocal parts with lyrics. A section marker **B** is present above the piano part. The piano accompaniment features a dense texture with many sixteenth notes. The vocal line continues with the following lyrics:

habnen in Todes Lei - den ein - ge - hüllt. Ich be - be, und mich

Musical score for the fourth system, including piano and vocal parts with lyrics. The piano accompaniment continues with its characteristic rhythmic pattern. The vocal line concludes with the following lyrics:

habnen in Todes Lei - den ein - ge - hüllt. Ich be - be, und mich







Schrecken, die Got-tes Hand auf ihn er - giesst, doch grösser,  
 Schrecken, die Got-tes Hand auf mich er - giesst, doch grösser, grösser noch ist meine

grösser noch ist sei-ne Lie - be, mit der sein Herz die Welt um - schliesst.  
 Lie - be, ist mei-ne Lie - be, mit der mein Herz die Welt um - schliesst.



Gross sind die Qual, die Angst, die Schrecken, die Gottes Hand auf ihn er-

Gross sind die Qual, die Angst, die Schrecken, die Gottes Hand auf mich er-

*sf sf sf ff ff sf sp cresc. sf sf sf*

giesst, doch grösser, grösser noch ist seine Lie - be, ist seine Lie - be, mit der sein Herz

giesst, doch grösser, grösser noch ist meine Lie - be, mit der mein Herz

*sf decresc. p cresc. p cresc. p cresc. p cresc.*



**E**

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

die Welt, die Welt umschliesst, doch grösser noch ist seine Liebe, mit der sein Herz, mit der sein Herz, sein Herz die Welt um-

die Welt, die Welt umschliesst, doch grösser noch ist meine Liebe, mit der mein Herz, mit der mein Herz, mein Herz die Welt um-

*f* *pp* *cresc.* *pp* *piu moto.* *decresc.* *p* *pp* *cresc.* *p pp*

*f* *pp* *decresc.* *p* *pp* *cresc.* *p pp*

*f* *pp* *decresc.* *p* *pp* *cresc.* *p pp*

*f* *pp* *decresc.* *p* *pp* *cresc.* *p pp*

*f* *pp* *decresc.* *p* *pp* *cresc.* *p pp*

*f* *pp* *decresc.* *p* *pp* *cresc.* *p pp*

*f* *pp* *decresc.* *p* *pp* *cresc.* *p pp*

schliesst.

schliesst.

*f* *pp* *cresc.* *p pp* *piu moto.* *decresc.* *p* *pp* *cresc.* *p pp*

*f* *pp* *decresc.* *p* *pp* *cresc.* *p pp*



# Nº 4. Recitativo.

Andante con moto.

Violino I. *p* *cresc.* *p* *f*

Violino II. *p* *cresc.* *p* *f*

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

Jesus. *f*

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

Basso. *f*

Willkommen, Tod! den ich am Kreuze zum Heil der Menschheit blutend

*p* *cresc.* *decresc.* *p* *colla voce* *pp*

*p* *cresc.* *decresc.* *p* *pp*

*p* *cresc.* *decresc.* *p* *pp*

sterbe! O seid in eurer kühlen Gruft gesegnet, die ein ew'ger

*cresc.* *decresc.* *p* *colla voce* *pp* *colla voce* *pp*

*decresc.* *p* *pp*

*cresc.* *p* *f* *ff* *più moto.*

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

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

Schlaf in seinen Armen hält, ihr werdet froh zur Seligkeit wachen.

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

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



Alla Marcia.

Oboi.

Fagotti.

Corni in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Tenore I.

Tenore II.

Basso.

Violoncello e Basso.

Chordier-Krieger.

Wir ha-ben ihnge-  
 Wir ha-ben ihnge-  
 Wir ha-ben ihnge-



The first system of the musical score consists of six staves. The top two staves are for the piano, with a treble and bass clef. The next two staves are for the violin, also with treble and bass clefs. The bottom two staves are for the cello and double bass, with a bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature.

sehen nach diesem Berge gehen, ent-fliehen kann er nicht, ent-fliehn, ent-fliehn, ent-fliehen kann er  
 sehen nach diesem Berge gehen, ent-fliehen kann er nicht, ent-fliehn, ent-fliehn, ent-fliehen kann er  
 sehen nach diesem Berge gehen, ent-fliehen kann er nicht, ent-fliehn, ent-fliehn, ent-fliehen kann er

The second system of the musical score consists of six staves. The top two staves are for the piano, with a treble and bass clef. The next two staves are for the violin, also with treble and bass clefs. The bottom two staves are for the cello and double bass, with a bass clef. The music continues from the first system.

nicht, ja sei-ner wartet das Ge-richt!  
 nicht, sein wartet das Ge-richt, ja sei-ner wartet das Ge-richt!  
 nicht sein wartet das Ge-richt, ja sei-ner wartet das Ge-richt!



ja sei\_ner wartet das Ge\_ richt!  
 ja sei\_ner wartet das Ge\_ richt!  
 ja sei\_ner wartet das Ge\_ richt!

Wir haben ihn ge\_ sehen, ent\_fliehn, ent\_fliehn, ent\_ fliehen kann er nicht,  
 Wir haben ihn ge\_ sehen, ent\_fliehn, ent\_fliehn, ent\_ fliehen kann er nicht, ent\_ fliehen  
 Wir haben ihn ge\_ sehen, ent\_fliehn, ent\_fliehn, ent\_ fliehen kann er nicht, ent\_fliehn







The musical score consists of two systems of staves. The first system includes a piano accompaniment (treble and bass clefs) and a vocal line (bass clef). The piano part features various dynamics such as *cresc.*, *p*, *sf*, and *f*. The vocal line includes the following lyrics: "ja sei-ner wartet das Ge-richt, sei-ner wartet flie-hen kann er nicht, ja sei-ner wartet das Ge-richt, sei-ner wartet nicht, ent-flie-hen nicht, ent-flie-hen kann er nicht, sein wartet das Ge-richt, sei-ner wartet". The second system continues the piano accompaniment with dynamics like *p*, *cresc.*, *sf*, and *pp*. The vocal line in the second system repeats the phrase "das Ge-richt." three times. The score is written in a key with one sharp (F#) and a 4/4 time signature.



# Nº 5. Recitativo.

Lo stesso tempo della Marcia.

Oboi. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Jesus.

Violoncello e Basso. *p*

Die mich zu fangen ausgezogen sind, sie nahen nun.

Adagio.

*pp colla voce.*

*cresc. sf*

*pp*

*cresc. sf*

*pp*

*cresc. sf*

Mein Vater! o führ in schnellem Flug der Leiden Stunden an mir vor.

Allegro.

*p*

*f*

*p cresc.*

*colla voce*

*f*

*p*

*f*

*p cresc.*

*f*

*p*

*f*

*p cresc.*

*colla voce*

*f*

über, dass sie flich, rasch, wie die Wolken, die ein Sturmwind treibt, an deinen Himmel



A

Adagio.

Fl. *ff* *sf* *decresc.* *p*

Ob. *ff* *sf* *decresc.* *p*

Fag. *ff* *sf* *decresc.* *p*

Cor. in D. *ff* *decresc.* *p*

*ff* *sf* *decresc.* *p* *p*

*ff* *sf* *decresc.* *p* *p*

*ff* *sf* *decresc.* *p* *p*

*ff* *sf* *decresc.* *p* *p*

zieh. Doch nicht mein

*ff* *sf* *decresc.* *p* *p*

Tempo della Marcia.

*cresc.* *sf* *ten.* *pp* *pp*

*cresc.* *sf* *ten.* *pp* *pp*

*cresc.* *sf* *ten.* *pp* *pp*

Wille, nein, dein Wille nur geschehe.

*cresc.* *sf* *ten.* *pp* *pp*



Allegro molto.

Flauti. *p cresc. f sf sf sf sf*

Oboi. *p cresc. f sf sf sf sf sf*

Clarinetti in A. *p cresc. f sf sf sf sf sf*

Fagotti. *p cresc. f sf sf sf sf sf*

Corni in D. *p cresc. f sf sf sf sf sf*

Trombe in D. *p cresc. f sf sf sf sf sf*

Timpani in D.A. *p cresc. f sf sf sf sf sf*

Violino I. *p cresc. f sf sf sf sf sf*

Violino II. *p cresc. f sf sf sf sf sf*

Viola. *p cresc. f sf sf sf sf sf*

Chor der Jünger.

Chor der Krieger. *sf*  
Hier ist er, hier ist er, der Verbannte, der sich im Volke

*sf*  
Hier ist er, hier ist er, der Verbannte, der sich im Volke

Violoncello e Basso. *p cresc. f sf sf sf sf sf*



The musical score consists of several staves. The top section includes a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes, and a vocal line. The piano part features a prominent triplet pattern in the right hand. The vocal line is in a higher register and includes the lyrics: "kühn der Juden König nannte, hier ist er, der Verbannte, der sich im Volke kühn der Juden König". Below this, there is a lower vocal line with the same lyrics: "kühn der Juden König nannte, hier ist er, der Verbannte, der sich im Volke kühn der Juden König". The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

kühn der Juden König nannte, hier ist er, der Verbannte, der sich im Volke kühn der Juden König

kühn der Juden König nannte, hier ist er, der Verbannte, der sich im Volke kühn der Juden König



nannte , er - greift und bin - det ihn , er - greift und bin . det ihn , er - greift und bindet ihn , er - greift und bindet

nannte , er - greift und bin - det ihn , er - greift und bin . det ihn , er - greift und bindet ihn , er - greift und bindet



**B**

The musical score consists of several systems of staves. The upper systems include piano accompaniment with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. The lower systems feature a vocal line with German lyrics. The lyrics are: "Was soll der Lärm be-deu-ten? Es ist un-mun-ge-sche-hen! ihn! ihn!". The vocal line is accompanied by a bass line. At the bottom, there is a section for a violin, marked "Vlc. p".

Was soll der Lärm be-deu-ten?

Es ist un-mun-ge-sche-hen!

ihn!

ihn!

Vlc. p



The musical score on page 69 consists of several staves. At the top, there are two treble clef staves with chords and melodic lines. Below these are two bass clef staves, likely for piano accompaniment. The middle section features a grand staff with two treble clef staves and one bass clef staff, containing complex piano passages with triplets and sixteenth notes. The bottom section includes a vocal line with lyrics in German, a bass line, and a final piano accompaniment line. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout the score.

um - ringt von rauhen Krie.gern, wie wird es uns er - gehn!      ach, wie wird — es uns er -



The piano accompaniment consists of several staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *p cresc.*, *ff*, and *sf*. A common time signature 'C' is visible in the second measure of the top staff.

gehn !

The vocal line is written in a single staff with a treble clef. The lyrics are: "Hier ist er, hier ist er der Verbannte, der sich im Volke kühn der". The piano accompaniment continues below the vocal line, with dynamic markings *p cresc.*, *ff*, and *sf*.



Musical score for piano and strings, measures 1-8. The score includes a piano part with a complex texture of chords and arpeggios, and string parts with rhythmic patterns. The key signature is one sharp (F#) and the time signature is 4/4.

Juden König nannte! hier ist er, der Verbannte, der sich im Volke kühner Juden König nannte, er -

Juden König nannte! hier ist er, der Verbannte, der sich im Volke kühn der Juden König nannte, er -

Vocal line and bass line for the lyrics. The vocal line is in treble clef and the bass line is in bass clef. The lyrics are in German.



The first system of the musical score consists of ten staves. The top three staves are treble clefs, and the fourth is a bass clef. The remaining six staves are grouped with a brace on the left. The music is in D major and 4/4 time. It features a variety of rhythmic patterns, including chords, eighth notes, and sixteenth notes. Dynamic markings such as *f* (forte) and *sf* (sforzando) are used throughout. A second ending bracket labeled '2.' is present in the fourth staff.

This staff begins with a treble clef and a key signature change to D minor. It contains a few notes and rests, ending with the text "Er-".

The second system features three staves. The top staff is a vocal line with German lyrics: "greift und bin-det ihn, er-greift und bin-det ihn, er-greift und bindet ihn, er-greift und bindet ihn,". The middle staff is a bass line. The bottom staff is a piano accompaniment with a treble clef. The lyrics are repeated in the middle staff. The piano part includes dynamic markings like *sf* (sforzando).







uns, ach, es ist um uns ge - sehn !

und bindet ihn. Hier ist er, der Verbannte, der sich im Volke kühn der Juden

und bindet ihn. Hier ist er, der Verbannte, der sich im Volke kühn der Juden



**E** a2.

Er - barmen, ach, Er - barmen! Er - barmen, ach, Er - barmen! es ist um uns, um uns ge -

Kö - nig nann - te, er - greift ihn und bindet ihn, er - greift

Kö - nig nann - te, er - greift ihn und bindet ihn, er - greift

Vc.



This section of the score consists of ten staves. The top two staves are for the right hand of the piano, featuring intricate chordal textures and melodic lines with frequent triplets. The next two staves are for the left hand, providing a steady bass line with some rhythmic variation. The bottom two staves are for the voice, with lyrics written below the notes. The music is in a major key with a 3/4 time signature. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout to indicate volume changes.

schehn, es ist um uns, ach! es ist um uns ge - schehn! Wie wird es uns er - gehn? es ist um uns ge - schehn!

This section continues the musical score with two systems. Each system includes a vocal line and a piano accompaniment line. The lyrics are: "und bindet ihn. Er - greift ihn und bindet ihn!". The piano accompaniment features a prominent bass line with a mix of eighth and sixteenth notes, often in a rhythmic pattern that supports the vocal melody. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *p*.







The musical score is arranged in a system of 12 staves. The top six staves are for the piano accompaniment, including the right and left hands of the grand staff. The bottom six staves are for the voice, with lyrics in German. The score is in the key of D major and 4/4 time. The piano part features a complex texture with many sixteenth and thirty-second notes, often in a tremolo or rapid sixteenth-note pattern. The voice part consists of three lines of lyrics, each with its own melodic line. The lyrics are: "wird es uns er - gehn!", "bindet ihn und bin - det ihn!", and "greift und bin - det ihn!". The score includes various musical notations such as dynamics (piano, forte), articulation (accents), and phrasing slurs.

wird es uns er - gehn !

bindet ihn und bin - det ihn !

greift und bin - det ihn !



# Nº 6. Recitativo.

Molto Allegro.

Violino I.

Violino II.

Viola.

Jesus.

Petrus.

Violoncello e Basso.

Nicht unge - straft soll der Verwegnen Schaar dich Herrlichen,

poco Adagio.

O lass dein Schwert in

dich, meinen Freund und Meister,

mit frecher Hand er - greifen .

seiner Scheide ruhn ! wenn es der Wille meines Va - ters wäre, aus der Ge - walt der Fein - de mich zu







# Terzetto.

Allegro ma non troppo.

Flauti.

Clarineti in B.

Fagotti.

Corni in B.

Violino I.

Violino II.

Viola.

Scraph.

Jesus.

Petrus.

Violoncello e Basso.

The first system of the score includes parts for Flutes, Clarinets in B, Bassoons, Horns in B, Violin I, Violin II, Viola, Cello/Double Bass, and vocal parts for Jesus and Petrus. The woodwinds and strings play a rhythmic accompaniment with various articulations like accents and slurs. The vocal parts are currently silent.

The second system continues the instrumental accompaniment. The vocal parts for Jesus and Petrus enter with the lyrics: "In meinen A - dern wü - len ge - rechter Zorn und Wuth, ge -". The instrumental parts feature complex rhythmic patterns, including triplets and quintuplets, with dynamic markings such as *f*, *sf*, and *sp*. A section marker 'A' is present above the first vocal line.



The first system of the musical score consists of six staves. The top two staves are for the vocal parts, and the bottom four staves are for the piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f* and *sp*.

rechter Zorn und Wuth, lass meine Ra - che küh - len, lass meine Ra - che kühlen in

The second system of the musical score consists of six staves. The top two staves are for the vocal parts, and the bottom four staves are for the piano accompaniment. The piano part continues with its intricate texture. Dynamics include *f* and *sp*.

der Verwegenen Blut, in der Verwegenen Blut, lass meine Ra - che kühlen in der Ver - weg - - nen

The third system of the musical score consists of six staves. The top two staves are for the vocal parts, and the bottom four staves are for the piano accompaniment. The piano part continues with its intricate texture. Dynamics include *f* and *sp*.



**B**

Musical score for the first system. It features a piano accompaniment with four staves (treble and bass clefs) and a vocal line. The piano part includes dynamic markings *p* and *sfz*. The vocal line is in a lower register and includes the lyrics: "Du sollst nicht Ra - che ü - ben! ich lehrt' euch blos al - lein, die Menschen al - le lie - ben, dem Blut."

Musical score for the second system. It continues the piano accompaniment and vocal line from the first system. The piano part features repeated *cresc.* and *p* markings. The vocal line includes the lyrics: "Fein - de gern ver - zeih - n. ich lehrt' euch blos al - lein, die Menschen al - le lie - ben, dem Feinde, dem Feinde gern ver -".



Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "Merk' auf, o Mensch und höre: Nur eines Got - tes Mund macht solche heilge zeihn!". The piano accompaniment includes dynamic markings such as *cresc.*, *sf*, *p*, and *f*. There is a section marked "a2." in the piano part.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes the lyrics: "Lehre der Nächstenlie - be kund, nur ei - nes Got - tes Mund macht sol - che". The piano accompaniment includes dynamic markings such as *cresc.* and *p*.







has - set, nur so, nur so ge - fällt ihr Gott!  
 so - gefällt, nur so, nur so ge - fällt, ge - fällt ihr Gott!  
 Zorn und Wuth, in meinen A - dern, in meinen Adern wühlen ge - rechter, gerechter Zorn und Wuth.

Du sollst nicht Ra - che ü - ben!  
 Lass meine Rache kühlen, in der Ver - weggen, in der Verwegnen Blut, lass meine Ra - che kühlen in



Un poco Adagio.

This system contains the first five staves of the score. The top two staves are for the piano, and the bottom three are for the violin. The piano part begins with a *sp* (sforzando) dynamic and a *cresc.* (crescendo) marking. The violin part features a melodic line with various dynamics including *f* (forte) and *p* (piano).

du sollst nicht, du sollst nicht! ich lehrteuchblös al - lein, die Menschen alle lieben,  
 der Verwegnen Blut, in der Verwegnen Blut.

This system contains the next five staves. It includes a **Tempo 1.** marking. The piano part features a *pp* (pianissimo) dynamic and a *cresc.* (crescendo) leading to a *ff* (fortissimo) dynamic. The violin part includes a *pizz.* (pizzicato) marking. The overall texture is more complex with overlapping melodic and harmonic lines.

dem Fein - de gern verzei - hen.  
 O Menschenkinder fas - set dies  
 O Menschenkinder fas - set dies  
 O Menschenkinder fas - set dies



hei-li-ge Ge-bot: liebt je-nen, der euch hasset, nur so gefallt ihr Gott, nur so ge-fallt ihr  
 hei-li-ge Ge-bot: liebt je-nen, der euch hasset, nur so, nur so, nur so ge-fallt ihr  
 hei-li-ge Ge-bot: liebt je-nen, der euch hasset, nur so gefallt ihr Gott, nur so, nur so ge-fallt ihr

Un poco più lento.

a tempo.

Gott, nur so ge-fallt ihr, nur so ge-fallt ihr,  
 Gott, nur so, nur so ge-fallt ihr, nur so ge-fallt, ge-fallt ihr, nur  
 Gott, nur so, nur so, nur so ge-fallt ihr, nur so ge-fallt ihr, liebt je-nen, der euch



Adagio. **G** Tempo 1.

The musical score is arranged in a standard format with vocal parts at the top and instrumental parts below. The vocal parts include a Soprano line, a Tenor line, and a Bass line. The lyrics are in German and are repeated across the vocal lines. The instrumental parts include strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The score is marked with various dynamics and performance instructions.

**Vocal Lyrics:**  
 nur so ge - fällt, ge - fällt ihr Gott.  
 so ge - fällt, nur so ge - fällt, ge - fällt ihr Gott.  
 hasset, nur so ge - fällt, nur so ge - fällt ihr Gott.

**Performance Instructions:**  
 - *ff* (fortissimo)  
 - *p* (piano)  
 - *f* (forte)  
 - *cresc.* (crescendo)  
 - *p sempre stacc.* (piano sempre staccato)  
 - **Chor der Krieger.** (Chorus of Soldiers)  
 - *f* (forte)  
 - *Auf,* (Alto)







The first system of the score features a complex piano accompaniment. It includes a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and woodwind parts (Flute, Clarinet, Bassoon, and Contrabassoon). The music is characterized by dense textures and frequent changes in dynamics and articulation.

richt, wei - let hier nun länger nicht, schleppt ihn  
 wei - let hier nun länger nicht, wei - let hier nun länger nicht, schleppt ihn  
 wei - let, wei - let hier nun länger nicht, schleppt ihn

The vocal lines consist of two parts, likely representing different characters or a chorus. The lyrics are in German and describe a scene where someone is being dragged away. The music is written in a simple, rhythmic style with clear phrasing.

The second system continues the piano accompaniment. It features similar instrumentation to the first system. The music includes dynamic markings such as *p cresc.* and *decresc.*, and articulation like *pizz.* (pizzicato). The texture remains dense and rhythmic.

Chor der Jünger.  
 Ach! wir werden seinet - wegen auch ge -  
 schleunig vor Ge - richt.  
 schleunig vor Ge - richt.

The vocal lines for the second system are for a "Chor der Jünger" (Chorus of Disciples). The lyrics express a sense of urgency and fear, mentioning "Ge-richt" (judgment) and "we-gen" (because of). The music is written in a simple, rhythmic style with clear phrasing.



This system contains the first five staves of the musical score. It features a vocal line (soprano) and piano accompaniment. The piano part includes a cello and double bass line. Dynamic markings include *f*, *p cresc.*, and *decresc.*. The key signature has one flat (B-flat).

hasst, verfol - get sein.

Man wird uns in Bande

Fort jetzt mit dem Misse - thä - ter !

Fort jetzt mit dem Misse - thä - ter !

This system contains the sixth and seventh staves. It continues the vocal and piano parts. Dynamic markings include *f*, *p cresc.*, *decresc.*, and *p pizz.*. The key signature has one flat.

This system contains the eighth through thirteenth staves. It features a vocal line and piano accompaniment. Dynamic markings include *cresc.* and *f*. The piano part includes a cello and double bass line. The key signature has one flat.

le - gen, martern und dem Tode weihn.

Auf, er - greifet den Ver - rä - ther,

Auf, er - greifet den Ver - rä - ther, wei - let hier nuu länger

This system contains the fourteenth and fifteenth staves. It continues the vocal and piano parts. Dynamic markings include *cresc.* and *f*. The key signature has one flat.







Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

*ff*

Jesus.

siegt, be - siegt der Hölle Macht.

Chor der Jünger.

Chor der Krieger.

Auf, auf! er - greift den Ver.

Auf, auf! er - greift den Ver - rä - ther, den Ver.

Auf, auf! er greift den Ver - rä - ther, er - greift, er - greift den Ver.

*ff*

Vc. *ff*

Cb. *ff*



Mei - - ne Qual ist bald ver - schwun - den ,

Ach, wir werden seinet - wegen auch ge - hasst, verfol - get sein , man wird uns in Bande

rät her . Weilet, wei - let , weilet hier nun län - ger nicht !

rät her . Weilet, wei - let , weilet hier nun län - ger nicht !

rät her . Weilet, wei - let , weilet hier nun län - ger nicht !

*p cresc. sf decresc. p sf*

*p sf*



*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*

der Er - lö - - sung Werk voll - bracht, bald, baldist  
 le - gen, martern und dem Tode wei hu.  
 weilet, wei - let, weilet, wei - let hier nun länger nicht, fort, fort,  
 weilet, wei - let, weilet, wei - let hier nun länger nicht, fort, fort,  
 weilet, wei - let, weilet, wei - let hier nun länger nicht, fort, fort,



The first system of the musical score consists of eight staves. The top two staves are for the piano, and the bottom two are for the violin. The middle four staves are for the vocal line. The music is in a minor key and features dynamic markings of *f* (forte) and *p* (piano). The vocal line includes the lyrics: gänzlich über-wunden und be-siegt, und be-siegt der Hölle Macht,

gänzlich über-wunden und be-siegt, und be-siegt der Hölle Macht,

Ach wir

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano. The music continues with the lyrics: fort jetzt mit dem Misse-thä-ter, schleppt ihn schleunig vor Ge-richt, vor Ge-richt. The piano part includes dynamic markings of *f* and *p*.

fort jetzt mit dem Misse-thä-ter, schleppt ihn schleunig vor Ge-richt, vor Ge-richt.

fort jetzt mit dem Misse-thä-ter, schleppt ihn schleunig vor Ge-richt, vor Ge-richt.

fort jetzt mit dem Misse-thä-ter, schleppt ihn schleunig vor Ge-richt, vor Ge-richt.



der Höl - le Macht, bald, bald ist gänz - lich ü - ber.

werden seinet - wegen auch ge - hasst,verfol - get sein,

Ach,wir werden seinet.wegen ge - hasst,verfol - get sein,

Fort, fort, fort jetzt mit dem Misse -

Fort, fort, fort jetzt mit dem Misse -

Fort, fort, fort jetzt mit dem Misse -

f p f



The piano accompaniment consists of several staves. The top staff begins with a piano (*p*) dynamic and features a series of chords. The second staff has a forte (*f*) dynamic. The third staff includes a piano crescendo (*p cresc.*) marking. The fourth staff returns to piano (*p*). The fifth staff is marked piano (*p*). The sixth staff is marked piano (*p*). The seventh staff is marked piano (*p*). The eighth staff is marked piano (*p*). The ninth staff is marked piano (*p*). The tenth staff is marked piano (*p*). The eleventh staff is marked piano (*p*). The twelfth staff is marked piano (*p*). The thirteenth staff is marked piano (*p*). The fourteenth staff is marked piano (*p*). The fifteenth staff is marked piano (*p*). The sixteenth staff is marked piano (*p*). The seventeenth staff is marked piano (*p*). The eighteenth staff is marked piano (*p*). The nineteenth staff is marked piano (*p*). The twentieth staff is marked piano (*p*). The twenty-first staff is marked piano (*p*). The twenty-second staff is marked piano (*p*). The twenty-third staff is marked piano (*p*). The twenty-fourth staff is marked piano (*p*). The twenty-fifth staff is marked piano (*p*). The twenty-sixth staff is marked piano (*p*). The twenty-seventh staff is marked piano (*p*). The twenty-eighth staff is marked piano (*p*). The twenty-ninth staff is marked piano (*p*). The thirtieth staff is marked piano (*p*). The thirty-first staff is marked piano (*p*). The thirty-second staff is marked piano (*p*). The thirty-third staff is marked piano (*p*). The thirty-fourth staff is marked piano (*p*). The thirty-fifth staff is marked piano (*p*). The thirty-sixth staff is marked piano (*p*). The thirty-seventh staff is marked piano (*p*). The thirty-eighth staff is marked piano (*p*). The thirty-ninth staff is marked piano (*p*). The fortieth staff is marked piano (*p*). The forty-first staff is marked piano (*p*). The forty-second staff is marked piano (*p*). The forty-third staff is marked piano (*p*). The forty-fourth staff is marked piano (*p*). The forty-fifth staff is marked piano (*p*). The forty-sixth staff is marked piano (*p*). The forty-seventh staff is marked piano (*p*). The forty-eighth staff is marked piano (*p*). The forty-ninth staff is marked piano (*p*). The fiftieth staff is marked piano (*p*). The fifty-first staff is marked piano (*p*). The fifty-second staff is marked piano (*p*). The fifty-third staff is marked piano (*p*). The fifty-fourth staff is marked piano (*p*). The fifty-fifth staff is marked piano (*p*). The fifty-sixth staff is marked piano (*p*). The fifty-seventh staff is marked piano (*p*). The fifty-eighth staff is marked piano (*p*). The fifty-ninth staff is marked piano (*p*). The sixtieth staff is marked piano (*p*). The sixty-first staff is marked piano (*p*). The sixty-second staff is marked piano (*p*). The sixty-third staff is marked piano (*p*). The sixty-fourth staff is marked piano (*p*). The sixty-fifth staff is marked piano (*p*). The sixty-sixth staff is marked piano (*p*). The sixty-seventh staff is marked piano (*p*). The sixty-eighth staff is marked piano (*p*). The sixty-ninth staff is marked piano (*p*). The seventieth staff is marked piano (*p*). The seventy-first staff is marked piano (*p*). The seventy-second staff is marked piano (*p*). The seventy-third staff is marked piano (*p*). The seventy-fourth staff is marked piano (*p*). The seventy-fifth staff is marked piano (*p*). The seventy-sixth staff is marked piano (*p*). The seventy-seventh staff is marked piano (*p*). The seventy-eighth staff is marked piano (*p*). The seventy-ninth staff is marked piano (*p*). The eightieth staff is marked piano (*p*). The eighty-first staff is marked piano (*p*). The eighty-second staff is marked piano (*p*). The eighty-third staff is marked piano (*p*). The eighty-fourth staff is marked piano (*p*). The eighty-fifth staff is marked piano (*p*). The eighty-sixth staff is marked piano (*p*). The eighty-seventh staff is marked piano (*p*). The eighty-eighth staff is marked piano (*p*). The eighty-ninth staff is marked piano (*p*). The ninetieth staff is marked piano (*p*). The ninety-first staff is marked piano (*p*). The ninety-second staff is marked piano (*p*). The ninety-third staff is marked piano (*p*). The ninety-fourth staff is marked piano (*p*). The ninety-fifth staff is marked piano (*p*). The ninety-sixth staff is marked piano (*p*). The ninety-seventh staff is marked piano (*p*). The ninety-eighth staff is marked piano (*p*). The ninety-ninth staff is marked piano (*p*). The hundredth staff is marked piano (*p*).

wun - den und be - siegt, und be - siegt der Höl - le Macht \_\_\_\_\_ der

man wird uns in Ban - de legen, martern

man wird uns in Ban - de legen,

thä - ter, schleppt ihn schleu - nig vor Ge - richt, vor Ge - richt!

thä - ter, schleppt ihn schleu - nig vor Ge - richt, vor Ge - richt!

thä - ter, schleppt ihn schleu - nig vor Ge - richt, vor Ge - richt!

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



The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, with lyrics written below them. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. Dynamics such as *f* (forte), *p* (piano), and *ff* (fortissimo) are indicated throughout. There are also performance markings like *a2.* (second ending) and accents.

Höl - - - le Macht. Mei - ne Qual ist bald, ist bald verschwunden, der Er-

und dem To.de weihn, man wird uns in Bande le - gen,

marnen und dem To.de weihn, man wird uns in Bande le - gen,

Auf! er.greift den Ver.räther ! schleppt ihn schleunig vor Ge-

Auf! er.greift den Ver.räther ! schleppt ihn schleunig vor Ge-

The second system continues the piano accompaniment from the first system. It features a grand staff and a double bass line. Dynamics include *f*, *p*, and *ff*. The music concludes with a final *ff* dynamic marking.



Adagio.

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

*colla voce.*

*colla voce.*

*colla voce.*

Adagio.

lösung, der Er - lö - sung Werk voll - bracht, bald ist gänzlich über - wunden und be - siegt der Hölle

martern und dem To - de weihn!

martern und dem To - de weihn!

schleppt ihn schleunig, schleunig vor Ge - richt! fort, fort!

richt, schleppt ihn schleunig, schleunig vor Ge - richt! fort, fort!

richt, schleppt ihn schleunig, schleunig vor Ge - richt! fort, fort!

*colla voce.*

*p* *f* *ff* *p* *f* *sf* *sf*



Maestoso.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Trombe in C.

Timpani in C.G.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Chor der Engel.

(Jesus.)

Macht!

*ff*

*sf*



This page of a musical score, numbered 103, contains a complex arrangement of music across multiple staves. The score is organized into systems, with the first system consisting of four staves and the second system consisting of six staves. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. A prominent feature is the use of triplets, indicated by a '3' in a circle above the notes. The music is written in a key signature with one flat (B-flat) and a 3/4 time signature. The bottom section of the page shows several empty staves, suggesting that the music continues on the following page.



NR

Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten  
Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten  
Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten  
Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten

Detailed description: This is a page of a musical score, page 104. It features a complex arrangement of staves. At the top, there are four staves for a string quartet (Violin I, Violin II, Viola, and Violoncello). Below these are two staves for a piano. The middle section contains four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics 'Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten' repeated across three measures. At the bottom, there are two more staves, likely for a double bass and a cello/contrabass. The score includes various musical notations such as notes, rests, and dynamic markings.



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

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

sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten  
 sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten  
 sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten  
 sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten

*cresc.*



This musical score is for a hymn, page 106. It features a vocal line and a piano accompaniment. The vocal line consists of four staves, each with a different clef (Soprano, Alto, Tenor, Bass). The piano accompaniment is written for a grand piano, with a right-hand part in treble clef and a left-hand part in bass clef. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves. The music includes various rhythmic patterns, including triplets and sixteenth notes. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "sin - gen dem er - hab' - nen Got - tes - sohn."

sin - gen dem er - hab' - nen Got - tes - sohn.

sin - gen dem er - hab' - nen Got - tes - sohn.

sin - gen dem er - hab' - nen Got - tes - sohn.

sin - gen dem er - hab' - nen Got - tes - sohn.



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

*f* *sf* *sf* *f* *sf* *f* *sf* *tr* *f*

Preiset ihn, ihr En-gel.chö.re laut im heil'-gen Jubel-ton. im heil'gen Ju-bel-ton, im heil'gen  
Prei-set ihn, ihr En-gel.chö.re laut im heil'gen

*f* *sf* *tr* *f*







M

The upper portion of the page contains a complex musical score for piano and orchestra. It consists of approximately 12 staves. The top four staves are for the piano, with dynamic markings such as *sf* and *a2.* indicating accents and fortissimo. The lower staves represent the orchestra, with various instrumental parts. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. A section marked 'M' is indicated at the top.

The lower portion of the page contains a vocal score with lyrics in German. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are:
   
S: heilgen, heilgen Ju - bel - ton, im Ju - bel - ton.
   
A: heilgen, heilgen Ju - bel - ton, im Ju - bel - ton.
   
T: ton, im heil'gen Ju - bel - ton, im Ju - bel - ton.
   
B: ton, im heil'gen Ju - bel - ton, im Ju - bel - ton.
   
The lyrics conclude with the phrase "Prei - set ihn, ihr Engel - chöre". The vocal lines are accompanied by piano accompaniment, with dynamic markings like *sf* and *tr* (trills) visible.



Prei - set laut im heil - gen Jubelton, im heiligen, heiligen Ju - bel - ton.  
 ihn, prei - set, prei - set, prei - set, preiset laut, prei - set ihn, ihr Engelchöre  
 Engelchöre laut, prei - set laut im heiligen, heiligen, heiligen Ju - bel - ton. Prei - set ihn, ihr  
 laut im heil - gen Ju - bel - ton, im heiligen, heiligen, heiligen Ju - bel - ton.



The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle section features a grand staff with piano and bass parts. The bottom section contains vocal lines with lyrics and piano accompaniment. The lyrics are in German and describe praising Jesus in a holy jubilation.

Prei - set ihn, ihr En - gelchöre laut im heiligen Jubel - ton, prei -  
 laut, ihr En - gel - chöre preiset ihn im heiligen .heiligen Jubel - ton, prei  
 En gel.chöre laut. prei - set laut im heiligen Jubel - ton, prei -  
 Prei - set ihn, ihr En - gel.chöre, Engelchöre laut, prei - set,



set laut im heil' - gen, heilgen Ju-bel - ton.

set laut im heil' - gen, heilgen Ju-bel - ton.

set laut im heil' - gen, heilgen Ju-bel - ton.

preiset laut im heil' - gen, heilgen Ju-bel - ton. Wel - - ten











The first part of the musical score consists of approximately 14 staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in treble and bass clefs. Below these are several more staves, likely for other instruments or voices, including a grand staff (treble and bass clefs) and a single bass clef staff. The music is written in a common time signature and includes various rhythmic values, rests, and dynamic markings such as *ff* (fortissimo). A circled 'O' is present at the top of the first staff.

dem er - habnen Gottes - sohn.

dem er - habnen Gottes - sohn.

dem er - habnen Gottes - sohn. Prei - -

dem er - habnen Gottes - sohn. Prei - - - - - set, prei - set ihn ihr Engelchö - re

The second part of the musical score continues with vocal lines and piano accompaniment. The lyrics are: "dem er - habnen Gottes - sohn." (repeated three times), "Prei - -", and "dem er - habnen Gottes - sohn. Prei - - - - - set, prei - set ihn ihr Engelchö - re". The piano accompaniment continues with complex rhythmic patterns and dynamic markings.



The musical score consists of several systems. The top system includes a piano introduction with a treble clef staff and a bass clef staff. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter in the second system. The lyrics are in German and are distributed across several vocal staves. The lyrics include: "Prei - - - set lautim", "Prei - - - set lautim", "set ihu ihr En - gel - chö.re, prei - - - set lautim heilgen", "laut, prei - - - set, prei.set laut, ihu laut, prei - - - set lautim heilgen", and "div.". The piano accompaniment continues throughout the piece, providing a steady harmonic and rhythmic foundation.



This section of the score is for the instrumental ensemble. It includes staves for strings, woodwinds, and brass. The music is characterized by intricate rhythmic figures, frequent trills (marked 'tr.'), and dynamic contrasts ranging from fortissimo (ff) to piano (p). A '2.' marking appears above several notes, likely indicating a second ending or a specific articulation. The woodwinds and brass parts feature complex melodic lines with many trills and slurs.

heilgen Jubel - ton.  
 heilgen Jubel - ton.  
 heilgen Jubel - ton. Wel - - ten  
 heilgen Jubel - ton. Wel - - ten singen Dank und Eh - re,  
 heilgen Jubel - ton.

The vocal score consists of four staves, one for each voice part. The lyrics are in German. The vocal lines are relatively simple, often consisting of sustained notes or short phrases. The instrumental accompaniment continues below the vocal staves, providing a rhythmic and harmonic foundation for the voices. Dynamic markings like 'p' and 'ff' are present throughout the vocal and instrumental parts.



Wel - - ten sin-gen Dank und Eh - re dem er-hab' - nen,  
Wel - - ten sin-gen Dank und Eh - re dem er-hab' - nen,  
sing-en Dank und Eh - re dem er-hab' - nen,  
Wel - ten sin - gen Dank und Eh - re dem er-hab' - nen,











preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.

preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.

preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.

preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.



Preiset ihn, preiset ihn, preiset laut im heiligen Jubelton, im heiligen  
Preiset ihn, preiset ihn, preiset laut im heiligen Jubelton, im heiligen  
Preiset ihn, preiset ihn, preiset laut im heiligen Jubelton, im heiligen  
Preiset ihn, preiset ihn, preiset laut im heiligen Jubelton, im heiligen



R

The musical score is arranged in a multi-staff format. At the top, there are several staves for woodwinds and brass, with a 'R' marking above them. Below these are the vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment staves. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The score is marked with various dynamics: *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *sf* (sforzando). The lyrics are written below the vocal staves, with some words appearing in multiple parts. The bottom of the score features a bass line with triplets and sixteenth notes.

Ju - bel - ton, preiset laut im heiligen, heiligen Jubel - ton, laut im heil - gen Ju - bel - ton,

Ju - bel - ton, preiset laut im heiligen, heiligen Jubel - ton, laut im heil - gen Ju - bel - ton,

Ju - bel - ton, preiset laut im heiligen, heiligen Jubel - ton, laut im heil - gen Ju - bel - ton,

Ju - bel - ton, preiset laut im heiligen, heiligen Jubel - ton, laut im heil - gen Ju - bel - ton,



preiset ihn, preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.  
preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.  
preiset ihn, preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.  
preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.



O.S.M.



