

Felix

Mendelssohn Bartholdy

Lobgesang · Hymn of Praise op. 52

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

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

herausgegeben von / edited by
Douglass Seaton

Stuttgarter Mendelssohn-Ausgaben
Urtext

Klavierauszug / Vocal score
Paul Horn



Carus 40.076/03

Vorwort

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Foreword

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

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

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

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

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

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

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

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

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

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

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

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

Tallahassee, Florida/USA, March 1989 Douglass Seaton

Lobgesang · Hymn of Praise op. 52

Sinfonie-Kantate · Symphony cantata

Felix Mendelssohn Bartholdy

1809–1847

1. Sinfonia

Maestoso con moto $\text{♩} = 96$

3 Tutti

Trb. *f* *f* Trb.

6 Tutti

f *f*

11

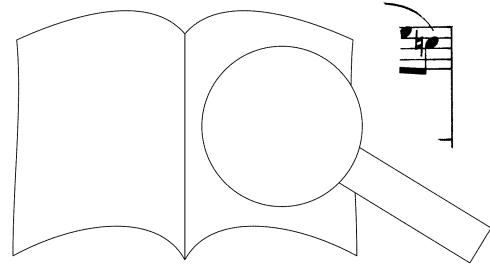
p *f*

16

22 Allegro $\text{♩} = 160$

ff *sf* *p*

27



Aufführungsdauer / Duration: ca. 66 min.

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Klavierauszug:

Paul Horn

32 35

Musical score for measures 32-35. The piece is in a minor key. Measure 32 starts with a forte (*sf*) dynamic. Measure 33 has a piano (*p*) dynamic. Measure 34 has a forte (*f*) dynamic. Measure 35 has a piano (*p*) dynamic. The right hand features intricate melodic lines with slurs and accents, while the left hand provides a steady accompaniment.

37 40

Musical score for measures 37-40. Measure 37 has a forte (*f*) dynamic. Measure 38 has a piano (*p*) dynamic. Measure 39 has a crescendo (*cresc.*) dynamic. Measure 40 has a crescendo (*cresc.*) dynamic. The right hand continues with melodic development, and the left hand maintains a rhythmic accompaniment.

42 44

Musical score for measures 42-44. Measure 42 has a forte (*f*) dynamic. Measure 43 has a forte (*sf*) dynamic. Measure 44 has a piano (*p*) dynamic. The right hand features a complex melodic passage with slurs and accents, while the left hand provides a steady accompaniment.

46 49

Musical score for measures 46-49. Measure 46 has a forte (*sf*) dynamic. Measure 47 has a forte (*sf*) dynamic. Measure 48 has a piano (*p*) dynamic. Measure 49 has a forte (*f*) dynamic. The right hand continues with melodic development, and the left hand maintains a rhythmic accompaniment.

51

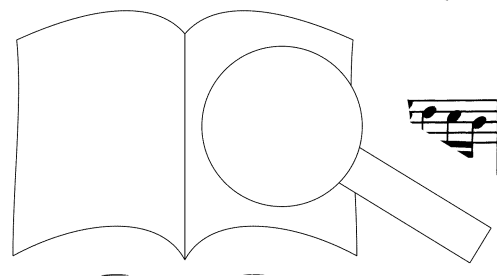
Musical score for measures 51-54. Measure 51 has a crescendo (*cresc.*) dynamic. Measure 52 has a forte (*f*) dynamic. Measure 53 has a forte (*f*) dynamic. Measure 54 has a forte (*f*) dynamic. The right hand features a complex melodic passage with slurs and accents, while the left hand provides a steady accompaniment.

56

Musical score for measures 56-59. Measure 56 has a forte (*f*) dynamic. Measure 57 has a forte (*f*) dynamic. Measure 58 has a forte (*f*) dynamic. Measure 59 has a forte (*f*) dynamic. The right hand continues with melodic development, and the left hand maintains a rhythmic accompaniment.

Musical score for measures 60-63. Measure 60 has a forte (*f*) dynamic. Measure 61 has a forte (*f*) dynamic. Measure 62 has a forte (*f*) dynamic. Measure 63 has a forte (*f*) dynamic. The right hand continues with melodic development, and the left hand maintains a rhythmic accompaniment.

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62

ff

ff

Musical score for measures 62-64. The piece is in G minor (three flats) and 4/4 time. Measure 62 features a complex piano accompaniment with sixteenth-note patterns in both hands. Measure 63 continues this texture with a forte (*ff*) dynamic. Measure 64 shows a melodic line in the right hand with a forte (*ff*) dynamic.

65

f

Musical score for measures 65-67. Measure 65 has a forte (*f*) dynamic. Measure 66 continues the melodic and harmonic development. Measure 67 features a melodic phrase in the right hand with a forte (*f*) dynamic.

68

Musical score for measures 68-70. Measure 68 continues the melodic line. Measure 69 features a melodic phrase in the right hand. Measure 70 shows a melodic phrase in the right hand.

71

Musical score for measures 71-73. Measure 71 continues the melodic line. Measure 72 features a melodic phrase in the right hand. Measure 73 shows a melodic phrase in the right hand.

74

Musical score for measures 74-76. Measure 74 continues the melodic line. Measure 75 features a melodic phrase in the right hand. Measure 76 shows a melodic phrase in the right hand.

77

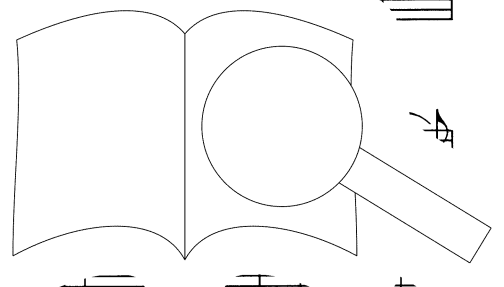
79

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

Musical score for measures 77-79. Measure 77 continues the melodic line. Measure 78 features a melodic phrase in the right hand with a sforzando (*sf*) dynamic. Measure 79 shows a melodic phrase in the right hand with a sforzando (*sf*) dynamic, followed by a decrescendo (*dim.*) dynamic.

85

Musical score for measures 85-87. Measure 85 continues the melodic line. Measure 86 features a melodic phrase in the right hand. Measure 87 shows a melodic phrase in the right hand.



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

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

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

106 *Animato* *p* *sf*

109 *sf* *p*

114 *sf* *p* *cresc.*

sf *cresc.*

120

Musical score for measures 120-122. The piece is in 3/4 time with a key signature of one flat. Measure 120 features a piano introduction with a dynamic of *f*. Measure 121 has a dynamic of *p*. Measure 122 includes a *cresc.* marking. The right hand plays a melodic line with eighth notes, while the left hand provides a steady eighth-note accompaniment.

123

Musical score for measures 123-125. Measure 123 starts with a dynamic of *f*. Measure 124 continues with *f*. Measure 125 features a dynamic of *ff* and a *sf* marking. The right hand has a more active melodic line with sixteenth notes, and the left hand has a simpler accompaniment.

126 129

Musical score for measures 126-129. Measure 126 has a dynamic of *f*. Measure 127 has a dynamic of *sf*. Measure 128 has a dynamic of *sf*. Measure 129 has a dynamic of *sf*. The right hand plays a melodic line with eighth notes, and the left hand has a steady accompaniment.

131 134

Musical score for measures 131-134. Measure 131 has a dynamic of *ff*. Measure 132 has a dynamic of *sf*. Measure 133 has a dynamic of *sf*. Measure 134 has a dynamic of *sf*. The right hand plays a melodic line with eighth notes, and the left hand has a steady accompaniment.

136

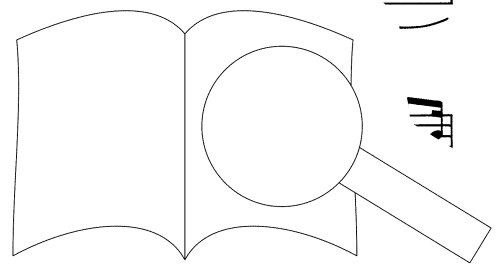
Musical score for measures 136-139. Measure 136 has a dynamic of *sf*. Measure 137 has a dynamic of *sf*. Measure 138 has a dynamic of *sf*. Measure 139 has a dynamic of *sf*. The right hand plays a melodic line with eighth notes, and the left hand has a steady accompaniment.

141 144

Musical score for measures 141-144. Measure 141 has a dynamic of *sf*. Measure 142 has a dynamic of *sf*. Measure 143 has a dynamic of *f*. Measure 144 has a dynamic of *f*. The right hand plays a melodic line with eighth notes, and the left hand has a steady accompaniment.

147

Musical score for measures 147-150. Measure 147 has a dynamic of *sf*. Measure 148 has a dynamic of *sf*. Measure 149 has a dynamic of *sf*. Measure 150 has a dynamic of *sf*. The right hand plays a melodic line with eighth notes, and the left hand has a steady accompaniment.



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151 154

f *sf* *sf*

Musical score for measures 151-154. The piece is in G minor (one flat) and 3/4 time. Measure 151 starts with a treble clef and a bass clef. The right hand has a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamic markings include *f* (forte) and *sf* (sforzando).

156 159

ff *sempre f*

Musical score for measures 156-159. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* (fortissimo) and *sempre f* (sempre forte).

161 164

più f *sempre p^{iu}*

Musical score for measures 161-164. The right hand features a melodic line with some grace notes. Dynamic markings include *più f* (più forte) and *sempre p^{iu}* (sempre più piano).

166 169

ff *p*

Musical score for measures 166-169. The right hand has a melodic line with eighth notes. Dynamic markings include *ff* (fortissimo) and *p* (piano).

171

f *p*

Musical score for measures 171-174. The right hand continues with a melodic line. Dynamic markings include *f* (forte) and *p* (piano).

176 179

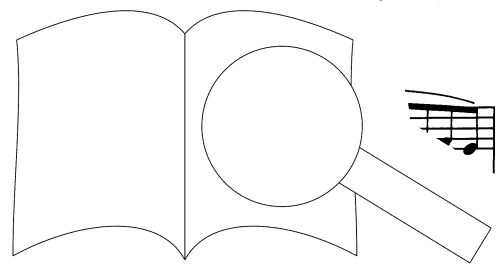
sf *p*

Musical score for measures 176-179. The right hand has a melodic line with some grace notes. Dynamic markings include *sf* (sforzando) and *p* (piano).

sf

Musical score for measures 180-183. The right hand has a melodic line. Dynamic marking includes *sf* (sforzando).

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186 188

190 192

194 196

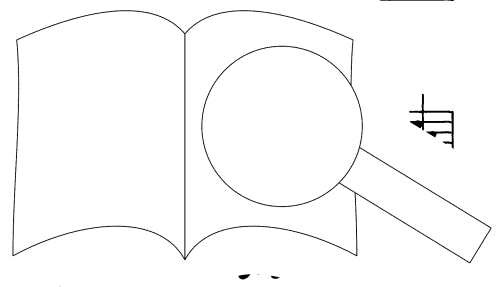
198 200

202

206 208

210

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215

218

do al *p*

221

pizz.

ritard.

a tempo arco

pp *pizz.* *pp.* *cresc.*

227

230

p. *p.*

233

236

sf *p* *pp*

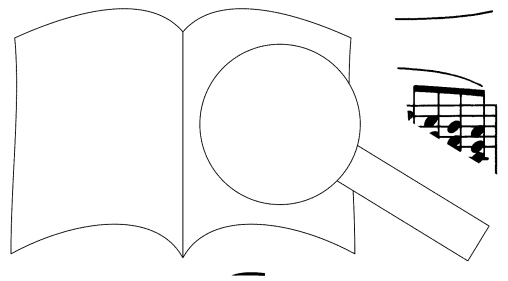
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245

248

cresc.

cresc.



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255 258

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

This system contains measures 255 to 258. The right hand features a complex melodic line with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment of eighth notes. Dynamic markings include *f*, *cresc.*, *sfz*, *ff*, and four instances of *sf*.

260 263

p *sf* *sf* *p*

This system contains measures 260 to 263. The right hand continues with intricate melodic patterns. The left hand has a more rhythmic accompaniment. Dynamic markings include *p*, *sf*, *sf*, and *p*.

265 268

cresc.

This system contains measures 265 to 268. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A *cresc.* marking is present.

270 272

sf sf sf sf sf

This system contains measures 270 to 272. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. Dynamic markings include five instances of *sf*.

274

cresc.

This system contains measures 274 to 277. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A *cresc.* marking is present.

278 281

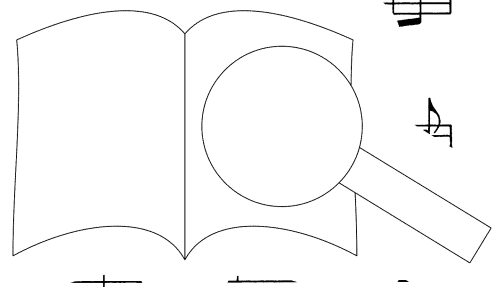
p

This system contains measures 278 to 281. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment. A *p* marking is present.

285

This system contains measures 285 to 288. The right hand has a melodic line with some rests. The left hand has a rhythmic accompaniment.

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

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

296 *sf* *sf*

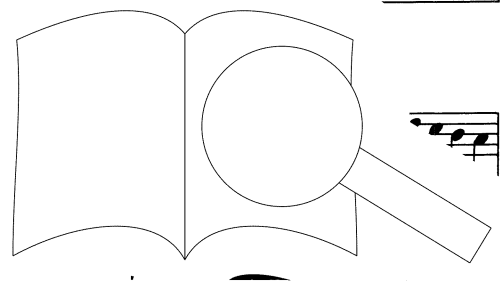
299 *p* *cresc.*

302 *sf* *sf*

305 *sf* *fp*

p *cresc.*

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311 313

311 313

f sf f

Musical score for measures 311-313. The piece is in 3/4 time with a key signature of two flats. Measure 311 starts with a forte (*f*) dynamic. Measure 312 features a sforzando (*sf*) dynamic. Measure 313 returns to forte (*f*). The right hand has a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment.

315 317

315 317

sf sf sf

Musical score for measures 315-317. All measures in this system are marked with a sforzando (*sf*) dynamic. The melodic and accompaniment patterns continue from the previous system.

320 323

320 323

sf sf sf sf

Musical score for measures 320-323. All measures in this system are marked with a sforzando (*sf*) dynamic. The right hand has a more active role with frequent sixteenth-note passages.

325 328

325 328

sf sf sf sf

Musical score for measures 325-328. All measures in this system are marked with a sforzando (*sf*) dynamic. The piece maintains its rhythmic intensity.

330 332

330 332

sf sf sf sf

Musical score for measures 330-332. All measures in this system are marked with a sforzando (*sf*) dynamic. The melodic lines are highly rhythmic.

335 338

335 338

sf sf f

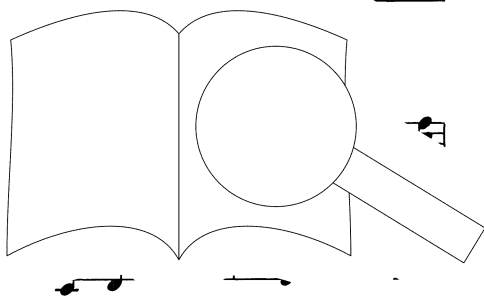
Musical score for measures 335-338. Measures 335 and 336 are marked with *sf*, measure 337 with *f*, and measure 338 with *sf*. The piece concludes with a final chord in measure 338.

3-

3-

f

Musical score for measures 339-341. Measure 339 is marked with a sforzando (*sf*) dynamic, and measure 341 with a forte (*f*) dynamic. The piece ends with a final chord in measure 341.



348

345

Musical score for measures 345-348. The piece is in a minor key. Measure 345 starts with a piano (*p*) dynamic and a *piu f* marking. Measure 348 features a fortissimo (*ff*) dynamic. The music consists of a melodic line in the right hand and a supporting bass line in the left hand.

350

353

Musical score for measures 350-353. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *sf* (sforzando) in measures 351, 352, and 353.

355

358

Musical score for measures 355-358. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *piu f* in measure 355 and *cresc.* (crescendo) in measure 357.

360

362

Musical score for measures 360-362. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamic markings include *sf* (sforzando) in measure 360 and *ff* (fortissimo) in measure 361.

364

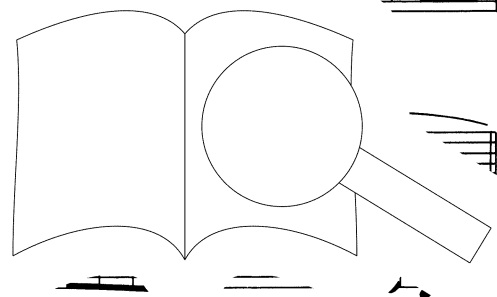
Musical score for measures 364-367. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Measure 364 features a complex rhythmic pattern in the right hand.

367

370

Musical score for measures 367-370. The music continues with a melodic line in the right hand and a supporting bass line in the left hand. Measure 370 features a fortissimo (*sf*) dynamic.

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376 **Maestoso con moto come I**

378

ff p mf

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

380

dim. p pizz. dim. pp

Musical score for measures 380-382. Measure 380 has a piano (p) dynamic. Measure 381 includes a pizzicato (pizz.) instruction. Measure 382 ends with a pianissimo (pp) dynamic.

Allegretto un poco agitato ♩. = 80

383 386

p arco p pizz.

Musical score for measures 383-386. Measure 383 starts with piano (p) and arco. Measure 384 has a pizzicato (pizz.) instruction. Measure 385 and 386 continue with piano (p) dynamics.

388 391

Musical score for measures 388-391. This section features a continuous eighth-note accompaniment in the bass line and a more active melody in the right hand.

394

cresc. sf dim.

Musical score for measures 394-397. Measure 394 has a crescendo (cresc.) and fortissimo (sf) dynamic. Measure 397 ends with a decrescendo (dim.) dynamic.

400 403

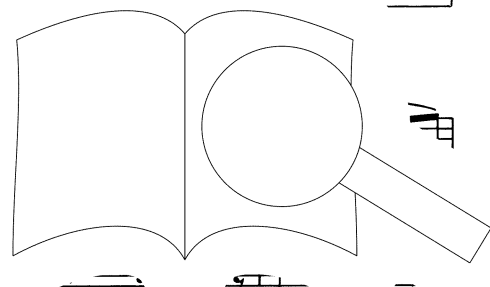
cresc. p

Musical score for measures 400-403. Measure 400 has a crescendo (cresc.) dynamic. Measure 403 ends with a piano (p) dynamic.

404 409

cresc. sf

Musical score for measures 404-409. Measure 404 has a crescendo (cresc.) dynamic. Measure 409 ends with a fortissimo (sf) dynamic.



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412 *f* *p* 415

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

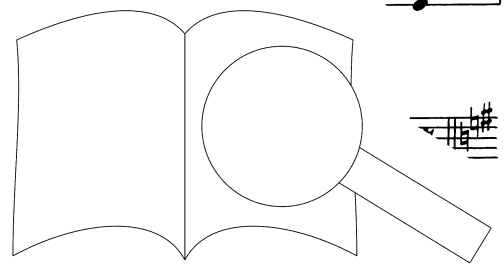
424 *dim.* *p* *pizz.* *cresc.* 427

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

436

442 *p* *sf* 445

451



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

461 465 *p*

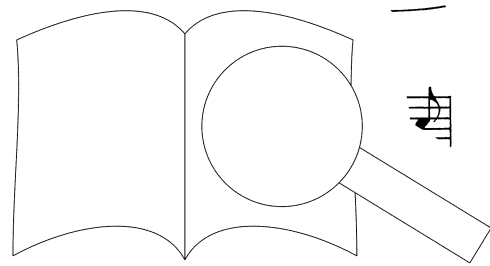
468 471 *f* *cresc.*

475 478 *p* *cresc.*

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

487 490 *arco* *cresc.*

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



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499 502

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

This system contains measures 499 to 502. The music is in a major key with a treble and bass clef. It features a complex texture with many beamed notes and slurs. Dynamics include *f*, *cresc.*, *ff*, *sf*, and *sf*.

505 509

sf *sf* *p pizz.*

This system contains measures 505 to 509. The music continues with similar textures. Dynamics include *sf*, *sf*, and *p pizz.*

512 515

This system contains measures 512 to 515. The music continues with similar textures.

518 521

cresc.

This system contains measures 518 to 521. The music continues with similar textures. Dynamics include *cresc.*

524

cresc.

This system contains measures 524 to 527. The music continues with similar textures. Dynamics include *cresc.*

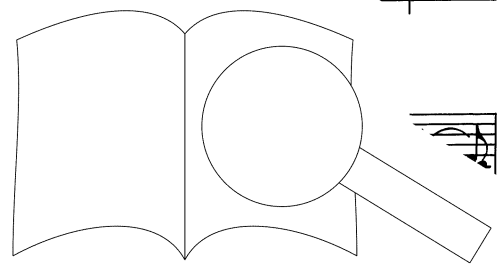
530 533

sf *p* *f* *p*

This system contains measures 530 to 533. The music continues with similar textures. Dynamics include *sf*, *p*, *f*, and *p*.

539

This system contains measures 539 to 542. The music continues with similar textures.



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542 545

pp sf cresc.

Musical score for measures 542-545. The piece is in B-flat major and 4/4 time. Measure 542 starts with a piano (*pp*) dynamic. The music features a steady eighth-note accompaniment in the bass and a more complex melodic line in the treble. Measure 545 begins with a fortissimo (*sf*) dynamic and a *cresc.* (crescendo) marking.

548 551

f dim. p dim.

Musical score for measures 548-551. The music continues with a forte (*f*) dynamic in measure 548, followed by a *dim.* (diminuendo) marking. Measure 551 starts with a piano (*p*) dynamic and another *dim.* marking.

554 557

pp

Musical score for measures 554-557. The music begins with a pianissimo (*pp*) dynamic. The texture is lighter, with fewer notes in the bass line.

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

563

Parco sf p

Musical score for measures 560-563. The tempo is marked *Adagio religioso* with a quarter note equal to 76 (♩ = 76). The mood is *cantabile*. The music is marked *Parco* (piano). Measure 563 starts with a fortissimo (*sf*) dynamic, followed by a piano (*p*) dynamic.

568 571

f pp

Musical score for measures 568-571. Measure 568 starts with a fortissimo (*f*) dynamic, and measure 571 begins with a pianissimo (*pp*) dynamic.

577 584

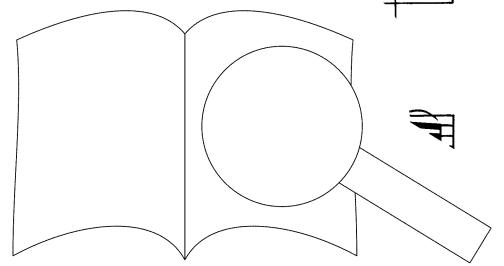
p sf p

Musical score for measures 577-584. Measure 577 starts with a piano (*p*) dynamic, measure 580 has a fortissimo (*sf*) dynamic, and measure 584 begins with a piano (*p*) dynamic.

587 590

cresc. f di

Musical score for measures 587-590. Measure 587 starts with a *cresc.* (crescendo) marking, measure 590 has a fortissimo (*f*) dynamic, and the piece ends with a *di* (diminuendo) marking.



594

pp

597

cresc.

600

sf p f p cresc

605

608

pizz. p

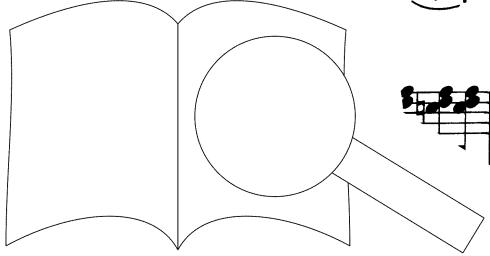
613

arco

616

cresc.

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623

dim. pp

Musical score for measures 623-625. The piece is in G major (one sharp) and 3/4 time. Measure 623 starts with a piano (*pp*) dynamic and a *dim.* (diminuendo) instruction. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

626

sempre pp

Musical score for measures 626-628. The dynamics remain at *pp* with the instruction *sempre pp* (piano throughout). The melodic and accompaniment patterns continue from the previous system.

629

cresc. f

Musical score for measures 629-631. The dynamics increase with a *cresc.* (crescendo) instruction leading to a forte (*f*) dynamic in measure 631. The melodic line becomes more active.

632

pp

Musical score for measures 632-634. The dynamics decrease back to piano (*pp*). The melodic line features some grace notes and slurs.

635

cresc. pp

Musical score for measures 635-637. The dynamics increase with a *cresc.* instruction, reaching *pp* again by measure 637. The piece ends with a double bar line.

638

640

p

Musical score for measures 638-639. Measure 638 begins with a piano (*p*) dynamic. Measure 640 continues the piece.

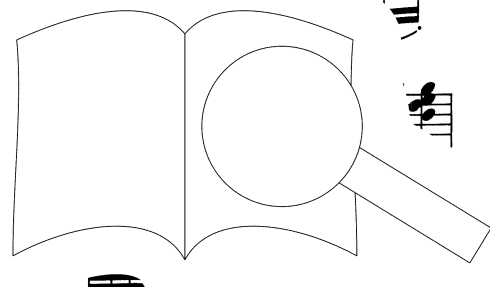
642

64.

p cresc.

Musical score for measures 642-643. Measure 642 starts with a piano (*p*) dynamic, followed by a *cresc.* instruction. Measure 64. concludes the system.

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647

f *p*

Musical score for measures 647-649. The piece is in G major (one sharp) and 2/4 time. Measure 647 starts with a forte (*f*) dynamic. Measure 649 begins with a piano (*p*) dynamic. The right hand features eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.

650

f *piu f*

Musical score for measures 650-652. Measure 650 starts with a forte (*f*) dynamic. Measure 652 begins with a fortissimo (*piu f*) dynamic. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment.

653 655

dim. *p* *pizz.* *arco*

Musical score for measures 653-655. Measure 653 starts with a decrescendo (*dim.*) dynamic. Measure 655 begins with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) instruction. The right hand has a melodic line, and the left hand has a bass line. An *arco* instruction is present in measure 655.

657

Musical score for measures 657-659. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment.

660

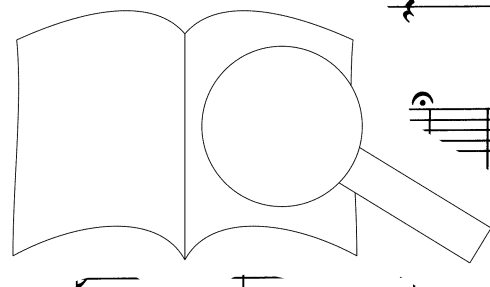
p

Musical score for measures 660-662. Measure 662 begins with a piano (*p*) dynamic. The right hand has a melodic line, and the left hand has a bass line.

664 666

Musical score for measures 664-666. The right hand has a melodic line, and the left hand has a bass line.

Musical score for measures 667-669. The right hand has a melodic line, and the left hand has a bass line.



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2. Coro

Allegro moderato maestoso ♩ = 100

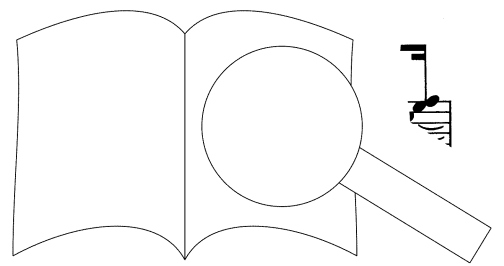
Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two flats. The first measure has a *pp* dynamic marking. The second measure has a *pp* dynamic marking. The third measure has an *f* dynamic marking.

Musical notation for measures 4-6. The fourth measure has a *cresc.* dynamic marking. The sixth measure has a *cresc.* dynamic marking.

Musical notation for measures 7-9. The seventh measure has a *cresc.* dynamic marking. The ninth measure has a *cresc.* dynamic marking.

Musical notation for measures 10-12. The tenth measure has a *cresc.* dynamic marking. The twelfth measure has a *cresc.* dynamic marking.

Musical notation for measures 13-15. The thirteenth measure has a *cresc.* dynamic marking. The fifteenth measure has a *cresc.* dynamic marking.



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

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

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

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

Herrm!
 Lord!

Herrm!
 Lord!

Herrm! Al - les, was O - dem hat, lo - be de
 Lord! All that has life and breath, sing to t.

Herrm!
 Lord!

Herrm,
 the Lord,

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

lo - be den Herrn,
 sing to the Lord,

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

Al - les, was
 All that

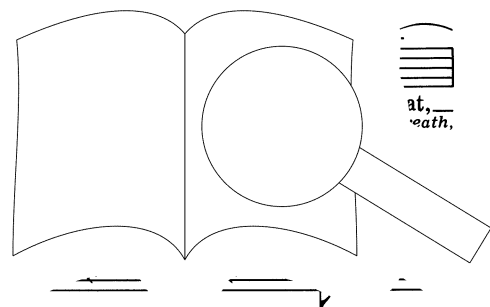
Herrn, lo - be den Herrn, Hal - le - lu - ja,
 Lord, sing to the Lord, Hal - le - lu - ja, Hal - le -

al - le - lu - ja, al - les, was
 Hal - le - lu - ja, all that ha

ja, Hal - le - lu - ja,
 ja, Hal - le - lu - ja,

at,
 eath,

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

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

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

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

f

Vc.

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

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

O - dem hat, was O - dem hat, lo - be ja,
 life and breath, has life and breath, sing be - al - le - ja,
 ja,

al - les, was O - dem hat, was O - dem hat a,
 all that has life and breath, has life and brr the

ff

Cb.

lo - be den Her
 sing to the Lc

lo - be
 sing to

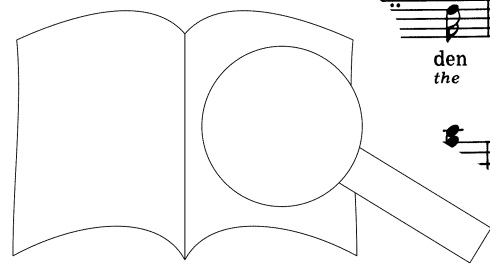
lo
 sing

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

an, Hal - le - lu - ja, Hal
 ord, Hal - le - lu - ja, Hal

den
 the

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Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

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

53

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

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

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

Lobt den Herrn
Praise the Lord

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

56

Lie - de, mit
tol Him, u...

Lie - de,
tol Him,

Lied.
sor

lobt den Herrn,
praise the Lord,

lobt den Herrn,
praise the Lord,

mit eu - rem Lie - de, lobt den
in joy - ful song ex - tol the

mit eu - rem Lie - de, lobt den
in joy - ful song ex - tol the

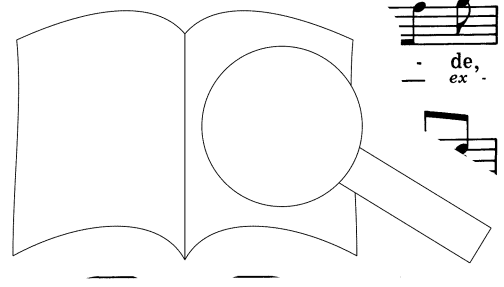
mit eu - rem
ng ex -

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

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

mit Sai - ten - spi den Herrn, ex -
 with lute and harp, te and harp,
 spiel, mit in eu - rem Lie - de,
 harp, in joy - ful song ex -
 de, Him - rem Lied, mit in eu - rem Lie - de, ex -
 ful song, in in joy - ful song - de, ex -
 eu - rem Lied, mit
 joy - ful song, in de, ex -

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

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

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

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

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

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

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

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

mit eu - rem
 ful song ex -

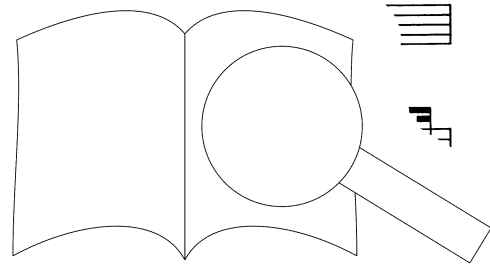
Lie - de, lobt den Herrn mit Sai-ten - spiel, mit eu - rem
 tol - Him praise the Lord with lute and harp, in song ex -

lobt den Herrn mit eu - rem
 praise the Lord with joy - ful

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

lobt den Herrn,
 praise the Lord,

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

Lied!
 harp!
 Und al - les Fleisch lo - be
 And let all flesh ma - r
 Herrn!
 Lord!
 Lied!
 harp!

Und al lo - be sei - nen hei - li - gen Na
 And let ma - gni - fy His might and His glo
 men, ry, lo - be sei - nen hei - li - gen Na
 men, ry, ma - gni - fy His might and His glo

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

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

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

cresc.

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

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

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

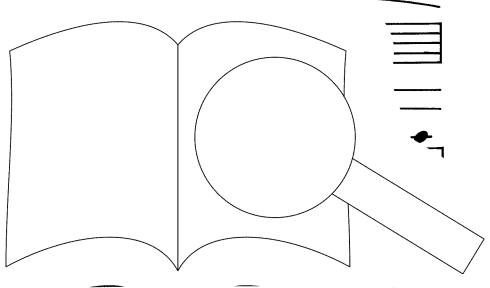
men, und al - les, al - les
 ry, and let all flesh

lo - be sei - nen men,
 ma - gni - fy Hi ry,
 lo - be sei men!
 ma - gni - fy His glo - ry!

men, li - gen Na - men,
 ry, it and His glo - ry. *f*

hei - li - gen Na - men, unc
 might und His glo - ry, and *f*

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und al - - les all
and let - - all

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

und al - - les all
and let - - all

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

Fleisch lo - be sei - nen hei -
flesh ma - gni - fy His might

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

Fleisch lo - be sei -
flesh ma - gni - fy

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

men.
ry.

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

men. Lobt . und al - - les all
ry. harp, and let - - all

men - les Fleisch, - les all
all flesh, - - all

lobt den Herrn r
praise the Lord

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

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

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

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

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

Na - men, lo - be sei - nen hei -
glo - ry, mag - ni - fy His

Lobt den Herrn mit Sai - ten - spiel, und al -
Praise the Lord with lute and harp, and let

Na -
glo

Lie - de, und li - gen Na -
tol, Him, wit - the with lute and

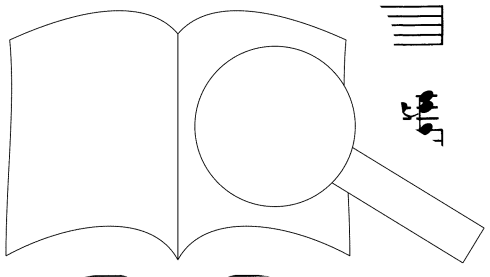
Na glo - den Herrn, den Herrn mit Sai - ten -
glo - raise the Lord, the Lord with lute and

hei - nen, lobt den Herrn,
might ry, praise the Lord,

men, und al -
ry, and let

cresc.

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men, *harp,* lobt den Herrn mit eu - rem Lied, und al - les
 praise the Lord with lute and harp, and let - all

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

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

Na - men, lobt den Herrn mit eu - rem Lied, und al - les
 glo - ry, praise the Lord with lute and harp, and let - all

ff

Fleisch lo - be den Herrn,
 flesh wor - ship the Lord,

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

8 Fleisch lo - be den Herrn, lobt den Herrn mi'
 flesh wor - ship the Lord, praise the Lord with

Fleisch lo - be den Herrn, mit eu - rem
 flesh wor - ship the Lord, with lute and

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

Fleisch lobt den Herrn, lobt den Herrn,
 flesh praise the Lord, praise the Lord,

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

lobt den Herrn, lobt den Herr
 praise the Lord, praise the Lord

piu f

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

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

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

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

ff

ff

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

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

lo - be den Herrn, lo - be den Herrn, dem hat,
 sing to the Lord, sing to the Lord, and breath,

lo - be den Herrn, lo - be den He - was O - dem hat,
 sing to the Lord, sing to the L a. 7, has life and breath,

ff

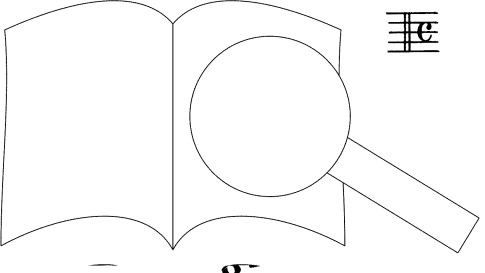
lo - be den Herrn, - dem hat, lo - be to den hat,
 sing to the Lord, and breath, sing to den the

lo - be den Herrn, as O - dem hat, lo - be to den the
 sing to the has life and breath, sing to den the

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

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

ff



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Molto più moderato ma con fuoco ♩ = 104

139

Soprano solo *f*

141

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

Herrn!
 Lord!

Herrn!
 Lord!

Herrn!
 Lord!

Herrn!
 Lord!

trem.
pp

143

145

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

Soprano I,II

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

Alto I,II

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

f

p

rit!

rit!

rit!

im.

p

sim.

147

149

hei - great lo - be den Herrn, mei - ne See - le, und ver - giß es
 great praise thou the Lord, o my spi - rit, and for - get thou

Vc.

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

Lo - be den
 Praise thou the

Lo - be den
 Praise thou the

sempre pp

p

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

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

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

p

Vc.

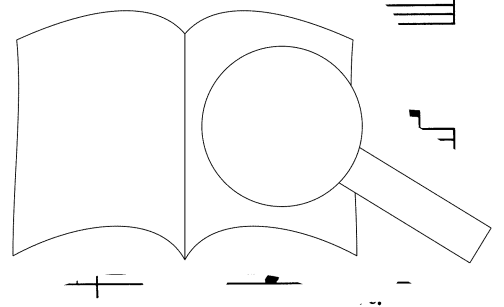
was er dir Gu und
 not all His b all

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

Lo - be den Herrn,
 Praise thou the Lord,

Cb.

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

Na - men, sei - nen hei - li - gen, hei - li - gen Na - men.
 kind - ness, praise His kind - ness, His great lov - ing kind - ness.

ern,
 Lord,
 be den Herrn,
 thou the Lord,

lo - be den Herr
 praise thou the I

lo -
 praise

mei - ne See - le, und — was in mir ist, und —
 o my spi - rit, all — my soul de - clare, all —

und —
 all —
 und —
 all —

Vc.

Solo

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

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

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

p

f Tutti

Solo

See - le, lo - be den Herrn, lo - be den Herrn, lo
 spi - rit, praise thou the Lord, praise thou the Lord, prc

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

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

f

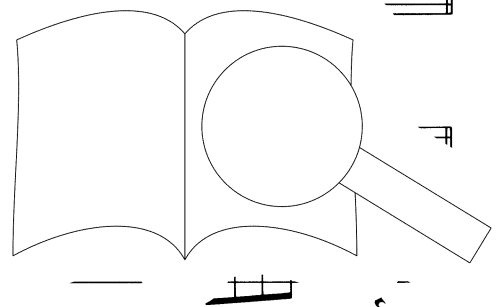
See
spi

See
spi

Cb.

Vc.

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3. Recitativo

Tenore solo

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

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

löst hat aus der Not, Sa - get es, dan - ket ' ih - re Gü - te!
thou - ble un - to the Lord, sing ye praise! Give ye His good - ness.

Allegro moderato M. M. $\text{♩} = 80$

12

16 18

Er zäh -
He count -

der
the

20

22

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

24

26

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

p

28

30

tröstet die Be-trüb-ten, er tröstet die
 com-forts the be-reau-ed, He com-forts the

cresc. *sf*

32

trüb-ten mit sei-nem Wort.
 reau-ed with His re-gard.

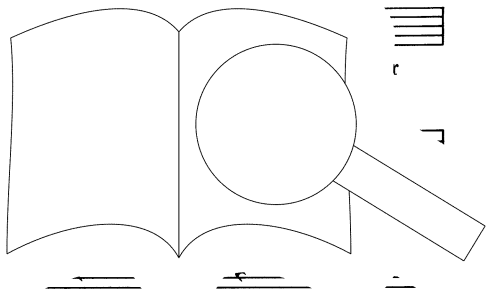
p

37

39

Er zäh-let
 He count-eth

p



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41

43

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

cresc. *sf*

arco

45

47

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

sf *p* *cresc.*

49

51

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

sf *f* *p*

53

zäh-let uns-re Trä-der Not, er
 coun-teth all your sor- th- ne of need, He

cresc.

57

59

- trüb-ten, er trö-
 - reav-ed, He com

sf *f*

mit
 with

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4. Coro

A tempo moderato $\text{♩} = 66$

Soprano
Alto
Tenore
8 Basso

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

pizz.
mp
sempre p
pizz.

4
lö - set seid von dem Herrn
to the Lord in dis - tress
sub - sal, -
tion,

7
p Sagt es, die ihr set seid von dem Herrn aus
All ye that crie the Lord in dis - tress and
p Sagt es, ye the Lord von dem Herrn aus
er - lö - set seid von dem Herrn aus
un - to the Lord tress and
er - lö - set seid von dem Herrn aus
un - to the Lord and

cresc.

f

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

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

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

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

p

Trüb - sal, sag
 flic - tion,

Trüb - sal, die
 flic - tion, un -

Trüb - sal, sag
 flic - tion,

Trüb - sal, sagt es, die ihr er -
 flic - tion, all ye that cried un -

Trüb - sal, sagt es, die ihr er -
 flic - tion, all ye that cried un -

Trüb - sal, sagt es, die ihr er -
 flic - tion, all ye that cried un -

Trüb - sal, sagt es, die ihr er -
 flic - tion, all ye that cried un -

cresc.

Er
He

lö - set seid!
 to the Lord.

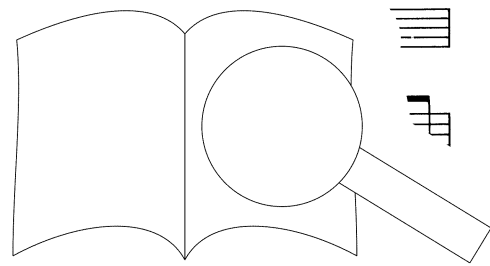
lö - set
 to the

Er zäh - let uns - re
 He count - eth all your

Er zäh - let uns - re
 He count - eth all your

Er zäh - let uns - re
 He count - eth all your

Er zäh - let uns - re
 He count - eth all your



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cresc.

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

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

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

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

più f

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

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

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

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

sf

p

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

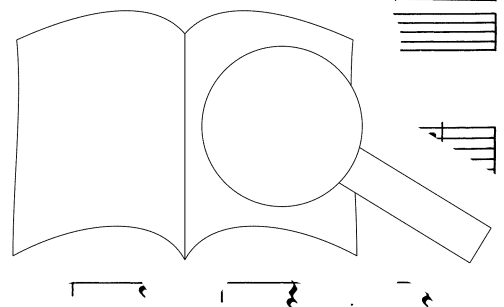
ans - re Trä - nen, er zäh - let
 all your sor - rows, He count

Sagt es, die ... not seid,
 All ... ord,

Trä - nen, zählt uns
 sor - rows, yea all

dim. *p*

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

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

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

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

pp

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

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

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

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

Not. need. p

pp

dim.

di

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5. Duetto e Coro

Andante $\text{♩} = 100$

3

6

Soprano I solo

9

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

11

14

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

16

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

21

Kb.

24

te mein Fleh'n. Wohl O ing
my com - plaint. O

p Tutti

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

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

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

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

Soprano I solo

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

Soprano II solo

Herrn! Ich har - re - te des Herrn, und er
 Lord. I wait - ed for the Lord, He in

Herrn!
 Lord.

Herrn!
 Lord.

Herrn!
 Lord.

pp

Vc.

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

lehn, und hör - te
 plaint, He heard my

des
 the

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

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

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

hör - te mein Fleh'n. Wohl dem, der sei - ne Hoff - nung setz
 heard my com - plaint. O bless'd are they that hope and t

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

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

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

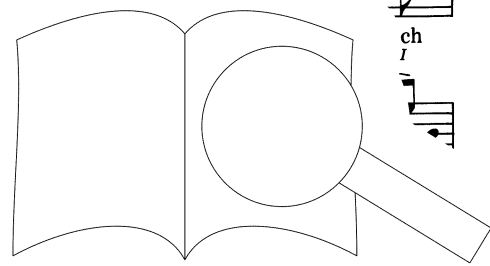
Wohl dem, der sei - ne Hoff - nung setzt auf den Herrn!
 O bless'd are they that hope and trust in the Lord,

die Hoff - nung setzt auf den Herrn! Ich
 that hope and trust in the Lord, I

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

dim. *p* *pp*

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Soprano II solo
 Hoff - nung setzt, sei - ne Hoff - nung setzt auf ihn, auf ihn,
 that hope and trust in the Lord, o bless'd

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

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

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

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

Hoff - nung setzt auf ihn, auf ih
 hope and trust in the Lord, auf the

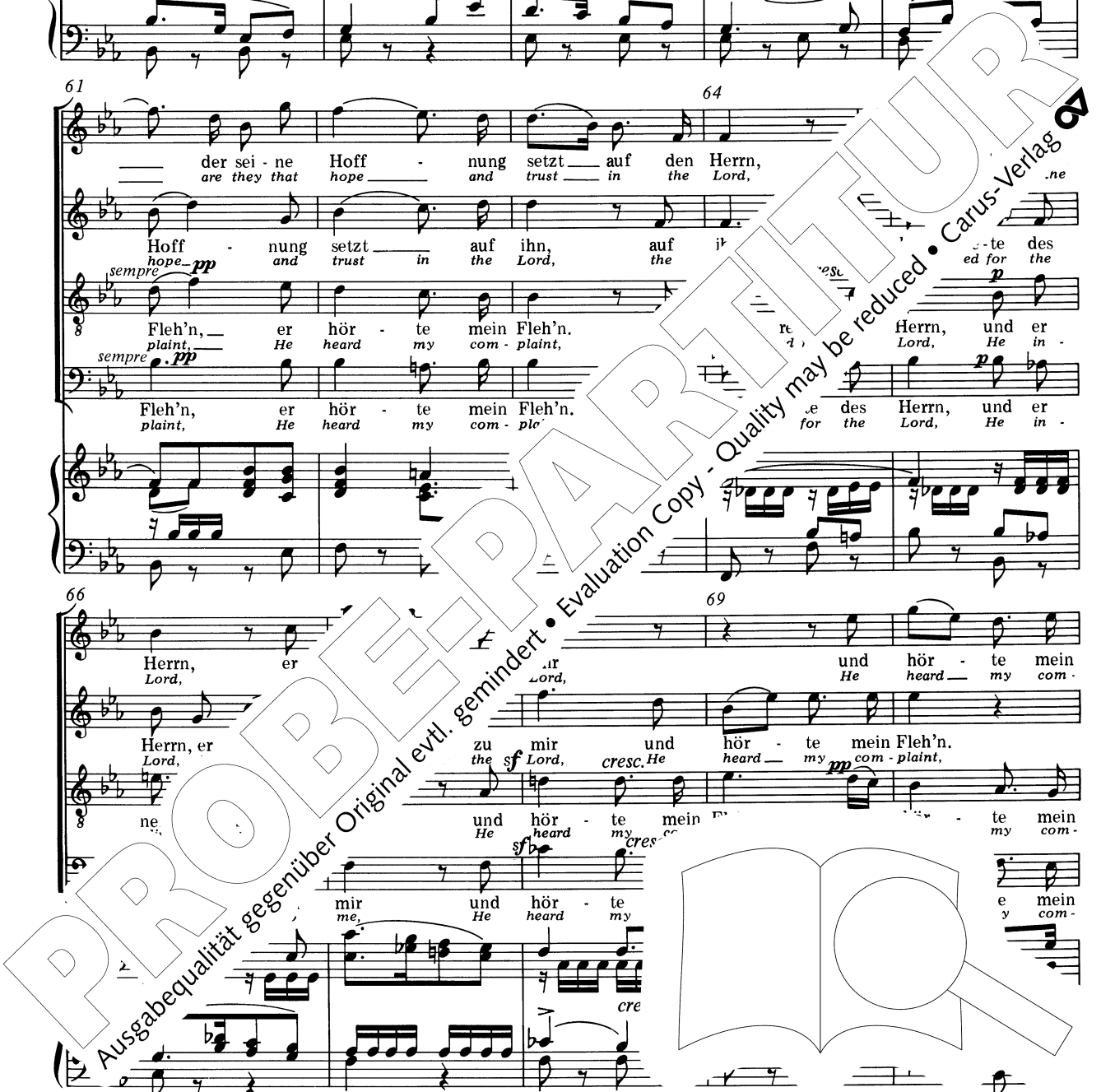
sempre pp Fleh'n, er hör - te mein Fleh'n.
 He heard my com - plaint,
sempre pp Fleh'n, er hör - te mein Fleh'n.
 He heard my com - ple'

Fleh'n, er hör - te mein Fleh'n.
 He heard my com - plaint,
 Fleh'n, er hör - te mein Fleh'n.
 He heard my com - plaint,

Herrn, er
 Lord,
 Herrn, er
 Lord,
 ne

zu mir und hör - te mein
 the sf Lord, cresc. He heard - my
 und hör - te mein
 He heard - my
 mir, und hör - te
 me, He heard - te
 cre

und hör - te mein
 He heard - my
 und hör - te mein
 He heard - my
 te mein
 te mein
 e mein
 y com -



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

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

fz *f* Fleh'n. Wohl dem, der sei - ne Hoff-nung setzt auf den Herrn! Wohl
pl *o* *ble* *ss'd* *are* *they* *that* *hope* *and* *trust* *in* *the* *Lord.* *f*

fz *f* Fleh'n. Wohl dem, der sei - ne Hoff-nung setzt auf den Herrn! Wohl
pl *o* *ble* *ss'd* *are* *they* *that* *hope* *and* *trust* *in* *the* *Lord.* *f*

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

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

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

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

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

f *cresc.* setzt auf den
tr *ust* *in* *the*

setzt auf den
tr *ust* *in* *the*

setzt auf den
tr *ust* *in* *the*

setzt auf den
tr *ust* *in* *the*

Herrn, auf den Herrn, auf den
Lo *rd,* *Lo* *rd,* *Lo* *rd,*

Herrn, auf den Herrn, auf den
Lo *rd,* *Lo* *rd,* *Lo* *rd,*

setzt auf den Herrn
tr *ust* *in* *the* *Lo* *rd,*

setzt auf den Herrn
tr *ust* *in* *the* *Lo* *rd,*

setzt auf den Herrn
tr *ust* *in* *the* *Lo* *rd,*

den
the

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

Herrn, den Herrn!
Lord, the Lord!

auf den Herrn!
in the Lord!

Herrn, den Herrn!
Lord, the Lord!

dim. *p*

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

Herrn, er
Lord, and

neig - te sich zu
He in - clin'd to

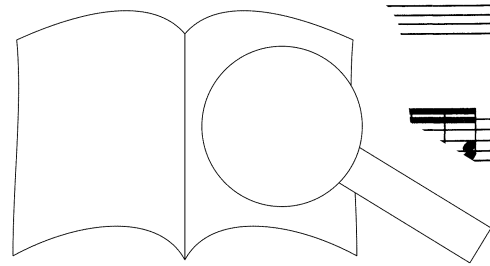
dem, dem,
bless'd, bless'd,

oh!

- re - te des Herrn,
- ed for the Lord,

- n har - re - te des Herr
i wait - ed for the Lord,

pp



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

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

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

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

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

pp

Hoff-nung, sei - ne Hoff - nung setzt au'
 hope, are they that hope and trust in

Hoff-nung, sei - ne Hoff - nung
 hope are they that hope and tru.

der sei - ne Hoff - nung setzt
 are they that hope and

der sei - ne Hoff hope - n. an. ihn!
 are they that hope pp an. Him.

setzt auf ihn!
 trust in Him.

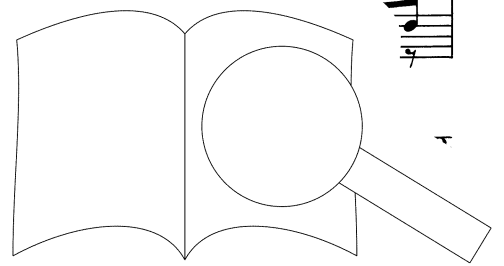
auf ihn!
 in Him.

setzt auf ihn!
 trust in Him.

pp

p

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6. Tenore solo

Allegro un poco agitato $\text{♩} = 138$

3

Tenore solo

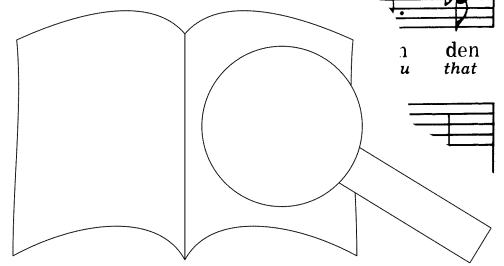
The Stri - cke des To - des
sor - rows of death had

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

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

wan - del - ten in Fin - ster - Er a - ber spricht: Wa - che
trou - ble and deep hea i But said the Lord: Come, a -

wa - che auf, come, a - rise



29 32

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

f *sf* *p*

35 38

ten!
Light!

The Stri - cke des
sor - rows of

f *dim.* *p*

41 44

To - des hat - ten uns um - fan - gen, und
death had clos - ed all a - round me, hell

cb.

46

hat - te uns ge - trof - fen, Fin - ster - nis,
had got hold up - on me w. deep hea - vi - ness,

cresc.

51 54

u - del - ten in Fin - ster - ni
u - ble and deep hea - vi - ne

vc.

57

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

63

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

70

8 ten, *p* Light, *ff* ich will dich *uc.*
 I will b

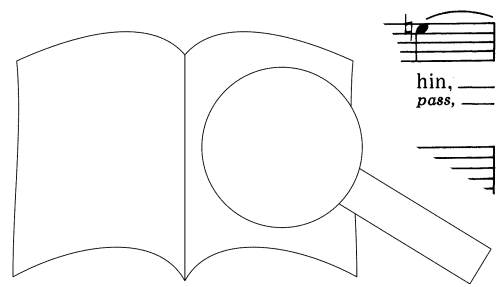
77 **Allegro assai agitato** ♩ = 84

8 ten!
 Light!

82 **Recit**

84 **Lento**

der Fin - ster - nis:
 ro' the dark - ness:



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86

cresc.

88

Tempo I moderato

p

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

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

90

93

sprach: Wenn der Mor - gen schon kommt, so wird es doch Nacht sein;
said: Though the morn - ing will come, the night will come al - so;

95

sf

97

cresc.

sf

wenn ihr schon fra - get, so wer - det ihr doch wie
Ask ye, en - quire ye, ask, if ye will, en - quir

wie - der
turn a -

100

cresc.

Lento

fra - gen:
gain, ask:

- te die Nacht bald hin,
ill the night soon pass,

104

cresc. assa

a tempo I

p

hin?
n pass?

Der Hü -
The watch -

in der
th the

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

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

118 Recitativo

poco sf und wie - der fra - gen: m. nacht bald hin,
 re - turn a - gain, ask: night soon pass,

püü f Hü - ter, ist di - ist die Nacht bald hin,
 watch - man, will 't will the night soon pass,

Soprano solo
 Pause
 icht bald hin? Die Nacht ist
 ight soon pass? The night is

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7. Coro

Allegro maestoso e molto vivace ♩ = 96 3

gen!
ing.

ff marcato

6 9

Die
The

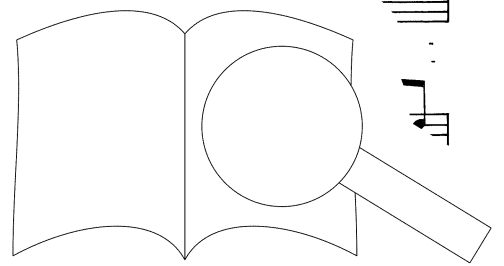
11 14

Nacht
night

gan
part

gen, ver - gan
ing, de - part

ver - gan
de - part



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

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

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

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

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

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

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

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

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

kom - men, her - bei - is
proach - ing, the day is

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

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

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

Nacht ist ver - gan - gen. So laßt uns ab - le - gen die
 night is de - part - - ing. There fore let us cast off the

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

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

Wer - ke der Fin - ster - nis, at
 works of dark - ness, let us

St. hen uns ab -
 the works der of
 let us

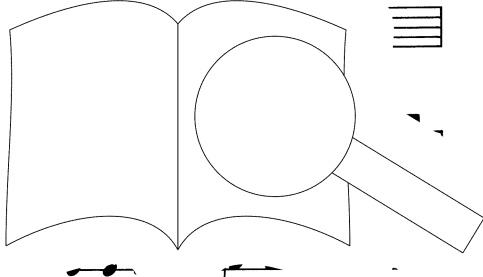
Fin - ster - ness, gen die Waf - fen des Lichts,
 dark - ness, on the ar cresc. mour of light,

Fin - ster le gen die Waf - fen des Lichts,
 dark - ster le gird on the ar cresc. mour of light,

le cas - der Fin -
 cas - der of dark -

und an - le gen die
 let us gird on the

fp



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lichts
light,

Lichts
light, f

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

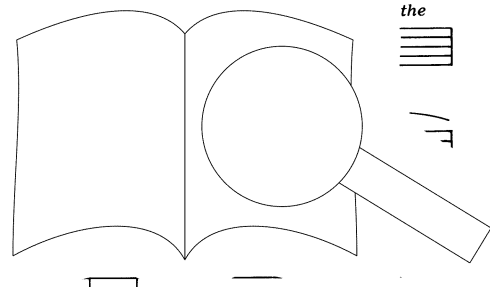
Lichts
light,

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

- fen die
on the

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

- fen des Lichts, die
mour of light, the



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

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

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

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

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

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

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

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

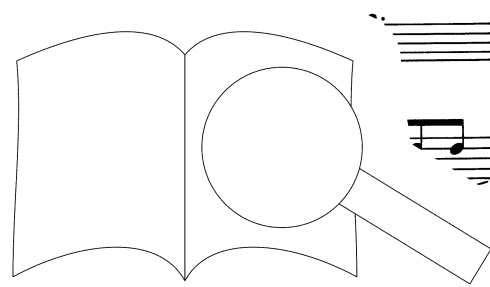
Lichts, und er - grei - - fen, die Waf - fen des Lichts, die
 light, let us gird - - on the ar - - mour of light, the

Licht
 light

er - grei - - fen die Wa
 us gird - - on the ar

und er - grei - -
 let us gird - -

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

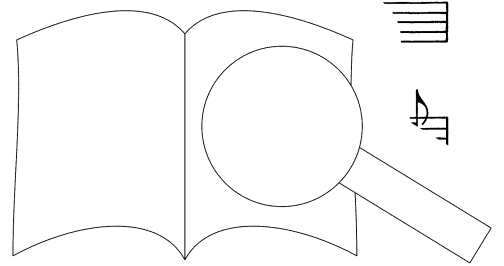
Waf - fen des Lichts,
 ar - mour of light,

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

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

mp

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100

f

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

sf

104

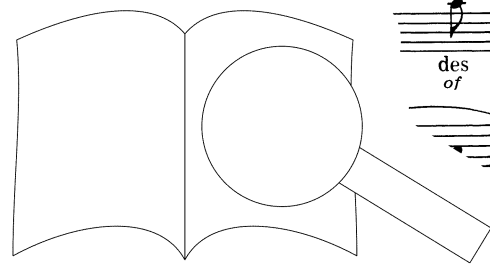
und er - grei - fen die Waf - fen des
 let us gird on the ar - mour of
 Lichts, und er - grei - fen des
 light, let us gird on the ar - mour of
 Lichts, und er - grei - fen, er - grei - fen des
 light, let us gird on the ar - mour, the ar - mour of
 und er - grei - fen die Waf - fen des Lichts,
 let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

sf

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

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

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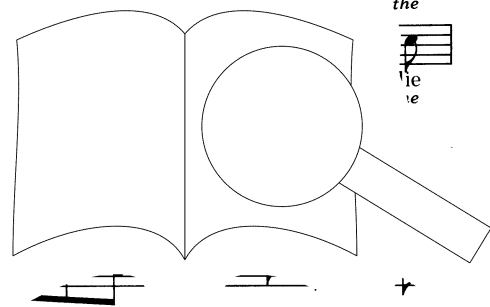


fen, die Waf-fen des Lichts, die Waf-fen des Lichts,
 mour, the ar-mour of light, the ar-mour of light,
 Licht, und er-grei
 light, on the ar

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

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

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

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

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

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

ab - le - gen die Wer - ke der Fin -
 There - fore let us cast off the work -
 der - ke der Fin -
 ss,

ab -
 and

Wer - ke der Fin - ster - nis, Fil - ster - nis,
 works of dark - ness, - ness,

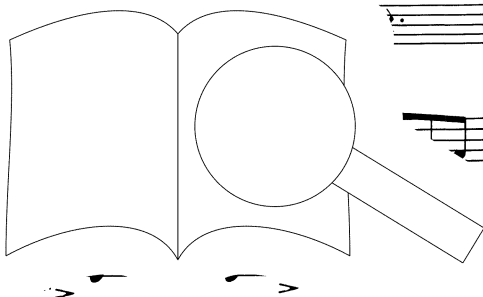
le - gen die - ster - nis und an -
 fore let v - of dark - ness and

er - nis
 - ness,

der
 of

p *cresc.*

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

cresc. *ff.*

le gird - gen die Waf - - fen des Lichts, die W-
 gird on the ar - - mour of light, the W-
 le gird - gen die Waf - - fen des Lichts, des
 gird on the ar - - mour of light, of
 ist ver - gan part -
 is de - gan part -
 fen, an us - le gen die W-
 let us gird on the W-
 ats, ight.

Lichts, Die Nacht
 light, The ni
 Lichts, Die Tr
 light, Th
 die Nacht
 the night
 ist ver - gan - gen, ver -
 is de - gan - ing, de -
 die Nacht
 the night
 ist ver -
 is de -



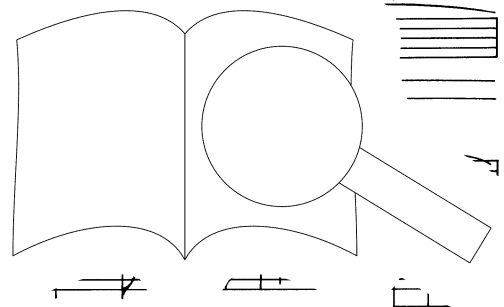
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gan part - - - gen, so laßt uns ab - le - gen die
 ing, there fore let us cast - off the
 Nacht ist ver - gan - gen, so laßt uns ab - le - gen die
 night is de - part - ing, there fore let us cast - off the
 gan part - - - gen, so laßt uns ab - le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

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

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

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

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

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

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

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

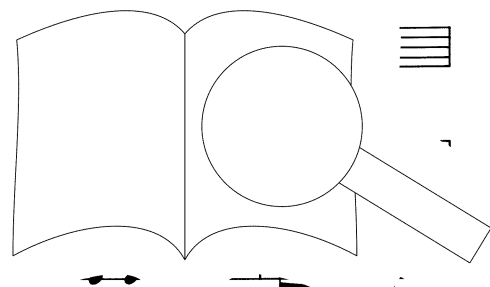
Waf - fen des Lichts, des Lichts, grei - fen die
ar - mour of light, of light, us gird on the

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

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

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

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



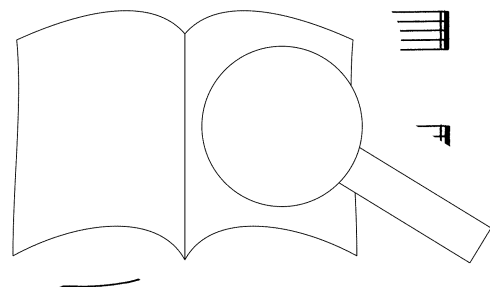
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gen, der Tag
 ing, the day
 gen, die Nacht ist ver-gan- gen,
 ing, the night is de-part - ing

ist ge-kom- men,
 is ap-proach - ing,
 ist ge-kom- men,
 is ap-proach - ing,
 die Nacht
 the night
 die ver-gan- gen,
 the de-part - ing

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

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8. Chorale

Andante con moto ♩ = 84

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

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

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

mf Basso
 Nun dan - ket al - le Gott mit Her - zen
 Let all men praise the Lord, in wor - shi

mf

4
 Hän - den, der sich in will gnä - dig zu uns
 bend - ing, on His m re - deem'd from woe, de -

Hän - den, der No word will gnä - dig zu uns
 bend - ing, on no word re - deem'd from woe, de -

Hän bend al - ler No word, will gnä - dig zu uns
 bend al - ler No word, re - deem'd from woe, de -

sich in al - ler No word, uns
 His most ho - ly word, de -

8 *p* 10 *cresc.*

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

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

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

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

p *cresc.*

12

an uns hielt in und al - len wohl - ge -
 lead, on Him we and hope in time of

an uns hielt in Hut, und al - len wohl - ge -
 lead, on H trust and hope in time of

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

in sei - ner Hut,
 we place our trust

p

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

tan. need. *f* Lob,

p *cresc.* *f*

Ehr und Preis sei Gott, Va - ter, und dem
 ry and praise to G Fa - ther, Son, de

Ehr und Preis dem Va - ter, und dem
 ry and praise the Fa - ther, Son, de

Ehr und dem Va - ter, und dem
 ry and the Fa - ther, Son, de

sei Gott, dem
 to God, ve

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Soh - - ne und
 giv - - en, and

Soh - - ne und
 giv - - en and

Soh - - ne und
 giv - - en, and

Soh - - ne und
 giv - - en and

p *cresc.*

sei - nem heil' - gen Geist noch - sten Him - mels -
 to - the Ho - ly Ghost, high - sten Him - mels -

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

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

sei Geist im
 Ho - ly Ghost, o

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

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

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

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

p *cresc.* *f*

ein - gen der Nacht u
 tri - une Gott, God; with pow'r -

ein - gen der
 tri - une Gott, God; with

ein - gen de
 tri - une Gott, God; kel and

ein - gen Gott, and Dun - kel
 tri - une Gott; ful arm and

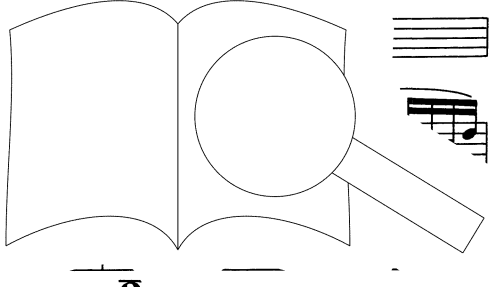
schied
 strong

schied
 strong

schied

dim.

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

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

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

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

f *dim.*

40 *p* 42
 ihm dan - ket un - ser Lied
 Praise Him with grate - ful son

ihm dan - ket un - se
 Praise Him with grate -

ihm dan - ket
 Praise Him with

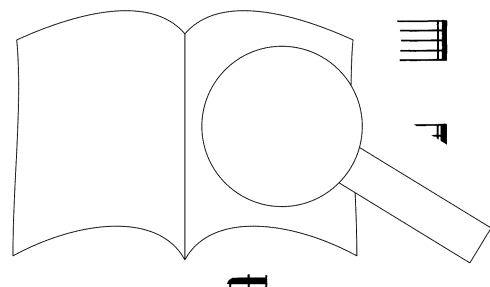
ihm dan - ket
 Praise Him with

p *dim.*

44 46

dim.

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9. Soprano e Tenore solo

Andante sostenuto assai ♩ = 100

Tenore solo
dolce

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

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

- wig dein Lob, o Gott!
ing Thy praise, o God!
- clare the Gu - te, das
bles - sings hour

tan, das drum
Thee, hour My

15

17

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

cresc. *p* *sf*

19

Soprano solo

21

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

p

23

25

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

sf *cresc.*

27

Nacht und tie - fem Dun - kel, um - her stel - len mir nach, die
 night, and thick - est dark - ness, - mies stand threat'n - ing a - round, mine

cresc. *p*

31

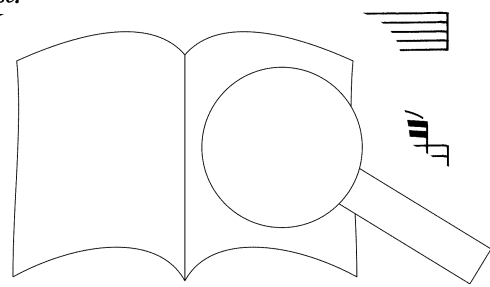
33

cresc.

stel - len mir nach, die Fein - c
 mies stand a - round, mine e - n

cresc.

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f *p*

Tenore Solo

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

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

p

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

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

sei - ner Gü -
 watch - ful - good -

nach sei - ner Gü -
 with watch - ful - good -

vand' ich in Nacht und tie - fem
 wan - der in night and thick - est

p

die Fein - de um - her stel -
 mine e - ne - mies stand threat

len mir
 - ing a -

cresc.

cresc.

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

p *sempre crescen - do*

56 *f*
 So ru - fe ich an den Na - m' ^{en}
 yet call'd I up - on the name

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

al *f*


60 *dolce*
 Herrn, und er er - ret - tet m
 Lord, and He re - deem - ed me

Herrn, und er er - ret - tet und er er - ret - tet
 Lord, and He re - deem and He re - deem - ed

p *cresc.*

64
 te, - tet mich nach sei - ner Gü - te.
 ness, ed me with watch - ness

Gü - te, *sf* *dim.*
 good - ness,



Drum sing_ ich mit mei - nem_
 My song_ shall be there - fore Thy

Gü : : te.
 good : : - ness.

p

Lie - de e - wig dein Lob, du treu - er Gott, drum sing_ ich mit
 mer - cy, sing - ing Thy praise, Thou on - ly God, my song_ shall be n Thy

sf f

Drum sing'
 My sor

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

sf *cresc.*

Lie - de dein
 mer - cy, Thy

Lob, o Gott, dein
 praise, God, Thy

cresc.

Lot ! Und wand' ich in Nacht, ruf' ich
 nois I wan - der in night, u -
 er ly Gott! ich
 ly God. u -

p

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

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

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

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

e
sing

8 e
Sing - - wig, du
ing Th

e
sing

v
i

8 u
Thy treu - er Gott!
praise, o God!

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

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10. Coro

Allegro non troppo ♩ = 116

3

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

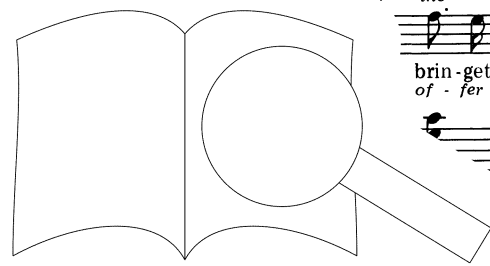
5 7

Eh - re und Macht, Ihr Kö - ni - ge, brin - get of - fer
glo - ry and might, Ye mo - narchs, her dem Hérrn, fer to the Lord,

9 11

Der Him - mel, brin - ge her dem Hérrn, Thou hea - ven, of - fer to the Lord,
her glo - re und Macht, get her dem the glo - ry and might, her dem Hérrn, get her dem the brin - get of - fer

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Die Er - de
The whole earth

brin - ge her dem
of - fer to the

Herrn
Lord

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

der Him - mel
thou hea - ven,

brin - ge
of - fer

Herrn
Lord

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

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

ihr Kö - ni - ge,
ye mo - narchs,

her dem Herrn
to the Lord

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

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

ihr
ye

Herrn,
Lord,

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

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

Eh
gl

her dem Herrn,
the Lord,

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

Eh - re
glo -

and
and

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

Eh - re un
glo - ry

Macht,
might,

Völ - ker,
na - tions,

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

Eh
r

lach.
t.

ih
ye

marcato

Herrn,
Lord,

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

Macht,
might,

der Hir
thou hea

dem
the

Herrn
Lord

Eh
glo -

re
ry

und
and

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

ih
ye

Kö - ni - ge,
monarchs,

er
er

her
to

dem
the

Herrn,
Lord,

brin
of

und
and

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

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

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

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

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

Him - mel brin - ge her, brin - ge her, - me - re und
 hea - ven, to the Lord, to the Lord, ry and

- re und Macht, ihr Kö - ni - ge, ihr Kö - ni - ge, the Lord
 ry and might, ye mo - narchs, ye mo - narchs

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

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

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

Eh - re
 glo - ry

brin - get her dem Herrn Eh -
 of - fer to the Lord glo -

und
 and

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

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

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

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

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

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

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

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

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

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

Macht, brin to get her re und
 might, the Lord

brin to get the und
 the

ff

Macht, *sf* bringe her Eh - re und
 might, to the Lord glo - ry and

Macht, *sf* bringe her Eh - re und
 might, to the Lord glo - ry and

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

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

Macht!
might,

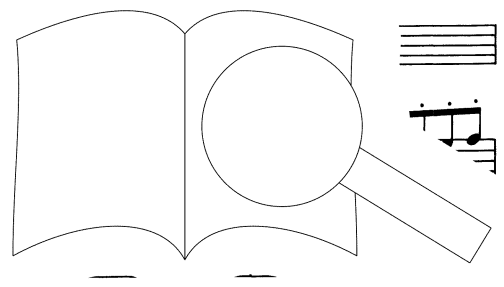
Macht!
might.

Macht!
might.

Macht!
might,

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

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al - les
o - give

al - les
o - give

al - les
o - give

al - les
o - give

ff

Cb.

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

f

Dan - ket to dem Hei -
thanks to the

Dan - ket
thanks to

Dan -
thanks

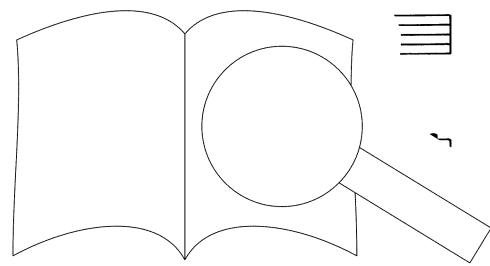
...rrn und
ord, praise

rühmt sei - ne
Him, all ye

sei - nen Na - men und prei - set
all ye peo - ple, and e - ver

rühmt sei - nen Na - men und prei - set
Him, all ye peo - ple, and e - ver

...ise



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

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

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

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

keit!
name.

keit!
name.

keit!
name.

keit!
name.

Dan - ket dem
Sing

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

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

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

lich -
ly

- ket dem
to the

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

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

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

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

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

Herr - lich - keit, dan - ket, dan - ket dem F
 ho - ly name, sing ye, sing to the set
 dem Herrn und the Lord, and

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

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

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

dan - ket de
 sing to th

ne
 His

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

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

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

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

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

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

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

keit, und prei - set sei -
 name, and e - ver prai

Herr - lich
 ho - ly

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

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

keit,
 name,

set,
 ver

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

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

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

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

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

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

piu f

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

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

lich - keit, und prei - set ih,
 ly - name, and e - ver praise His ho

ket the ihm, u
 Lord, u

f

ff

and

prei - set ihn, set
 e - ver prai - se ver

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

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

und prei - set sei - ne lich -
 and e - ver praise His ho ty

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

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

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

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

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

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

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

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

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

keit, sei - ne
 name, praise His

Herr - lich un - ge - heu - er - lich
 ho - ly and prei - set ihn, und prei - set
 Herr - lic. and prei - set ihn, und prei - set
 Her - h dan - ket und prei - set
 sing to the Lord, the

keit, dem Herrn,
 name, the Lord,

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Zu diesem Werk liegt folgendes Material vor:
Partitur (Carus 40.076/07), Klavierauszug (Carus 40.076/03),
Chorpartitur (Carus 40.076/05), vollständiges Orchestermaterial (Carus 40.076/19).

The following material is available for this work:
full score (Carus 40.076/07), vocal score
(Carus 40.076/05), complete orchestral material (Carus

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Lernhilfen der Chorstimme enthält. Mehr Informationen un

Carus MUSIC, the choir app, is available. In addition to the
learning aids which helps to learn the choral parts. Please find more infor

