

BSB



**G. F. Händel's
Werke.**

Lieferung XLIII.

Gelegenheits-Oratorium.

Ausgabe der Deutschen Händelgesellschaft.

Leipzig,

Stich und Druck der Gesellschaft.

1884.

100
100
100

BSB

Georg Friedrich Handels
Werke.

Ausgabe der Deutschen Handelsgesellschaft.

Leipzig,

Verlag und Druck der Gesellschaft.

BIBLIOTHECA
REGIA
MONACENSIS

Gelegenheits-
Oratorium

von

Georg Friedrich Händel.

Ausgabe der Deutschen Händelgesellschaft.

THE OCCASIONAL ORATORIO.

Ein Gelegenheits-Oratorium.

Soprano I.

Soprano II.

Tenore.

Basso.

Chorus.

INDEX.

Preface..... Pag. III.

Vorwort.

Words to the oratorio... » VI.

Text des Oratoriums.

			Pag.
	<i>OUVERTURE</i>		1
I.			
BASSO.	<i>Recit. arioso.</i>	Why do the gentiles tumult?.....	18
		<i>Was hat die Heiden empört?</i>	
CHORUS.		Let us break off by strength of hand.....	25
		<i>Auf und zerreisst mit starker Hand.</i>	
TENORE.	<i>Aria.</i>	O Lord, how many are my foes! {A.....	32
		<i>O Herr, wie sind der Feinde viel!</i> {B.....	35
CHORUS.		Him or his God we not fear!.....	37
		<i>Er und sein Gott unser Spott!</i>	
TENORE.	<i>Aria.</i>	Jehovah, to my words give ear.....	39
		<i>Jehova, o neige dein Ohr.</i>	
CHORUS.		Him or his God we scorn to fear.....	45
		<i>Er und sein Gott sind unser Spott.</i>	
BASSO.	<i>Recit.</i>	The Highest who in Heaven doth dwell.....	48
		<i>Der Höchste, der im Himmel wohnt.</i>	
SOPRANO I.	<i>Aria.</i>	Oh who shall pour into my swollen eyes {A.....	—
		<i>Wer, o wer gießt mir in mein schwellend Aug?</i> {B.....	50
SOPRANO I.	»	Fly from the threatening vengeance, fly.....	52
		<i>Flücht vor der Rache, die euch droht.</i>	
BASSO.	<i>Recit.</i>	Humbled with fear and awful reverence.....	58
		<i>Knieend in Scheu und Ehrerbietigkeit.</i>	
	<i>Aria.</i>	His sceptre is the rod of righteousness.....	60
		<i>Ein Pfahl des Rechts ist stets sein Herrscherstab.</i>	
SOPRANO II.	<i>Solo.</i>	Be wise at length, ye kings averse.....	69
		<i>Hört endlich Rath, ihr Fürsten voll Trotz.</i>	
CHORUS.		Be wise at length, ye kings averse.....	71
		<i>Hört endlich Rath, ihr Fürsten voll Trotz.</i>	
TENORE.	<i>Recit.</i>	Of many millions the populous rout.....	81
		<i>Zahllose Haufen in wildem Gedräng.</i>	
	<i>Aria.</i>	Jehovah is my shield, my glory.....	—
		<i>Jehova ist mein Schild, mein Segen.</i>	
BASSO.	<i>Recit.</i>	Fools or madmen stand not within thy sight.....	90
		<i>Thoren und Narren bestehen nicht vor dir.</i>	
CHORUS.		God found them guilty; let them fall.....	—
		<i>Gott fand sie schuldig, und ihr Loos ist der Fall.</i>	

II.

SOPRANO I.	<i>Aria.</i>	Oh liberty, thou choicest treasure 98 <i>O Freiheit du, du Lebenssonne.</i>
	<i>Recit.</i>	Who trusts in God, should ne'er despair 99 <i>Wer Gott vertraut, verzage nicht!</i>
	<i>Aria.</i>	Prophetic visions strike my eye 100 <i>Prophetenblicke strahlt mein Aug'.</i>
CHORUS & SOLO.		May God, from whom all mercies spring 106 <i>Gib, Gott, aus gnadenreicher Hand.</i>
TENORE.	<i>Recit.</i>	The Lord hath heard my prayer 124 <i>Der Herr vernahm mein Flehn.</i>
	<i>Aria.</i>	Then will I Jehovah's praise — <i>Dann will ich Jehova's Ruhm.</i>
CHORUS.		All his mercies shall endure 128 <i>Seine Hilfe ist bereit.</i>
SOPRANO II.	<i>Aria.</i>	How great and many perils do enfold the righteous man . . . 134 <i>Wie gross ist die Gefahr, die stets umstürmt den edlen Mann.</i>
SOPRANO I. II.	<i>Duetto.</i>	After long storms and tempest overblown 137 <i>Nach langer Nacht und wildem Sturmgetos'.</i>
BASSO.	<i>Soli.</i>	{ To God, our strength, sing laud and clear 147 <i>Dem Gott der Macht singt hell im Chor.</i>
		{ Prepare the hymn, prepare the song 152 <i>Stimmt an den Psalm, erhebt den Sang.</i>
CHORUS.		Prepare the hymn, prepare the song 155 <i>Stimmt an den Psalm, erhebt den Sang.</i>
TENORE.	<i>Aria.</i>	He has his mansion fix'd on high 164 <i>Er hat in Höhen sich erbaut.</i>
CHORUS.		Hallelujah, your voices raise 168 <i>Halleluja, erhebt den Sang.</i>

III.

	<i>SINFONIA.</i> 188
CHORUS.		I will sing unto the Lord, for he hath triumphed gloriously . . . 192 <i>Ich will singen zu dem Herrn, denn er hat geholfen wunderbar.</i>
SOPRANO I.	<i>Aria.</i>	Thou shalt bring them in, and plant them 211 <i>Bringe sie hinein und pflanze sie.</i>
CHORUS.		Who is like unto Thee, oh Lord, among the Gods? 214 <i>Wer vergleicht sich Dir, o Herr, unter den Göttern?</i>
CHORUS.		He gave them hailstones for rain 217 <i>Er sandte Hagel herab.</i>
SOPRANO I.	<i>Aria.</i>	When warlike ensigns wave on high 231 <i>Wenn hoch die Fahne wogend wallt.</i>
TENORE.	<i>Recit.</i>	The enemy said: I will pursue 239 <i>So sagte der Feind: Ich eile nach.</i>
	<i>Aria.</i>	The enemy said: I will pursue — <i>So sagte der Feind: Ich eile nach.</i>
BASSO.	<i>Solo.</i>	The sword that's drawn in virtue's cause 244 <i>Das Schwert, geführt von tapfrer Hand.</i>
CHORUS.		Millions unborn shall bless the hand 248 <i>Segnen wird einst das Volk die Hand.</i>
SOPRANO I.	<i>Recit.</i>	When Israel, like the bounteous Nile 254 <i>Wie Israel, ganz dem Nile gleich.</i>
	<i>Aria.</i>	When Israel, like the bounteous Nile — <i>Wie Israel, ganz dem Nile gleich.</i>
TENORE.	"	Tyrants whom no cov'nants bind 258 <i>Zwingherrn, die nicht Bundespflicht.</i>
SOPRANO I.	<i>Recit.</i>	May balmy peace, and wreath'd renown 262 <i>O kröne Sieg und Ruhmeskranz.</i>
	<i>Aria.</i>	May balmy peace, and wreath'd renown 263 <i>O kröne Sieg und Ruhmeskranz.</i>
CHORUS.	<i>ANTHEM.</i>	Blessed are all they— God save the King— Amen, Alleluja . . . 266 <i>Selig ist die Schaar— Gott sei dein Schild— Amen, Alleluja.</i>

VORWORT.

Das vorliegende Werk wurde GELEGENHEITS-ORATORIUM genannt, weil seine Entstehung und Aufführung durch besondere, vorübergehende Umstände veranlasst war. Das einzige Datum des Autographs steht auf der ersten Seite: »Overture the Occasional Oratorio Anno 1746.« Die erste Aufführung fand am 14. Februar 1746 statt, die Composition wird demnach zu Anfang jenes Jahres beendet sein.

Die beiden ersten Theile sind durchweg originale Composition; selbst das aus »Athalia« Entlehnte hat eine ganz neue Gestalt erhalten. Der Text zu diesen Theilen ist fast ausschliesslich MILTON'S Psalmen entnommen. Der dritte Theil dagegen wird zur Hälfte durch mehrere bedeutende Stücke aus »Israel in Aegypten« gefüllt; die für diesen letzten Theil neu componirten Sätze beziehen sich auf die kriegerische Gegenwart (die schottische Rebellion); und wurden wahrscheinlich von Dr. THOMAS MORELL gedichtet, von welchem nachweislich der Text »O Freiheit« (S. 98) herrührt.

I.

Seite 37—38 wird der vorige Chor in verkürzter Gestalt wiederholt und dabei auf incorrecte Weise auch der Text zusammen gezogen in die Worte »Him or his God we not fear,« welche zeigen, dass Händel kein Engländer war.

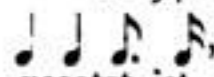
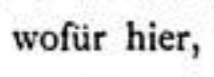
S. 39. Das durch Punkte Einklammerte deutet hier, wie überall, Händel's Kürzungen an.

S. 48, T. 7 ist *trouble* bei Händel einsilbig gelassen; die zwei Noten sind in Klammer beige setzt. Takt 11 ist ein von späterer Hand eingefügter Text oben über gedruckt.

S. 80, T. 4. Singbass, letzte Note, ist *a* richtig.

S. 81 ff. Die eingeklammerten (*f*) und (*p*) hat ein Späterer in das Handexemplar eingetragen.

S. 88. Wo hier und sonstwo die Bogen theils über zwei, theils über drei Noten gesetzt sind, ist solches genau nach den Vorlagen geschehen. Letztere sind darin leider oft sehr unbestimmt, in welchen Fällen man aber den Bogen getrost über drei Noten setzen darf, wie es S. 211—213 geschehen ist.

S. 94 u. f. ist das Wort *rebllions* bei Händel viersilbig , wofür hier, wie in früheren Ausgaben,  gesetzt ist.

II.

S. 98. Die schöne Arie ist zuerst für dieses Oratorium in *B*dur componirt und später für Judas Makkabäus nach *A*dur versetzt.

S. 101, T. 13 und S. 102, T. 16 ist die Verbindung, wenn die gekürzten Takte ausfallen, folgende:



PREFACE.

The present work was called "OCCASIONAL ORATORIO" because its creation and performance were occasioned by peculiar passing circumstances. The only date in the autograph is found on the first page: "Overture the Occasional Oratorio Anno 1746." The first performance took place on the 14th of February; the composition must consequently have been completed at the beginning of that year.

The first two parts are original composition throughout; even what is borrowed from "Athalia" appears here in a completely new form. The words to these parts are almost entirely taken from MILTON'S Psalms. The third part, on the other hand, is half filled with several important pieces from "Israel in Egypt". The new pieces composed for this part refer to the military events of the time (the Scottish rebellion), and were probably written by Dr. THOMAS MORELL, who is proved to be the author of the words "O Liberty" (p. 98).

I.

On pp. 37—38 the preceding chorus is repeated in an abridged form, with the words incorrectly shortened into "Him or his God we not fear," which show that Handel was not an Englishman.

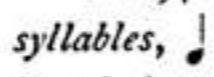
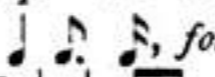
P. 39. The enclosing dots indicate here and elsewhere Handel's "cuts" or abridgments.

P. 48, bar 7. "Trouble" is made monosyllabic by Handel; the two notes are added in brackets. In bar 11 some words which are inserted by a later hand are printed above.

P. 80, bar 4. In the last note of the bass voice part *a* is correct.

P. 81 seqq. The *f* and *p* within brackets were put by a later hand in the conducting score.

P. 88. Here and elsewhere, where the bow is put over either two or three notes, this is done exactly in accordance with the manuscripts. But the latter are unfortunately often very indistinct, and in such cases we may unhesitatingly put it over three notes, as in pp. 211—213.

P. 94 seq. The word "rebllions" is in Handel four syllables, , for which here, as in previous editions, is substituted .


II.



P. 98. This beautiful air was first composed in *B*major for this oratorio, and subsequently transposed into *A*major for Judas Maccabæus.

P. 101, bar 13 and p. 102, bar 16. Where the bars that may be cut out are omitted, the connexion is as follows:

S. 109. Das Takt 4 beginnende Solo stand zuerst im Alt (wie in Athalia, woher es entlehnt ist); darauf schrieb Händel es im Handexemplar für Sopran aus. Hier sind beide Versionen neben einander gedruckt, nicht um als Duett zusammen gesungen zu werden, sondern um nach Belieben zu wechseln.



S. 137. Das Duett ist für zwei Soprane geschrieben. Bei der Aufführung hat Händel es aber (seiner eigenen Angabe im Handexemplar zufolge) von der Sopranistin Gambarini und dem Tenoristen Beard singen lassen.

S. 170, T. 2 stehen $d \frac{1}{4}$ Principal, $e \frac{1}{4}$ Viola und $dis \frac{1}{8}$ Alt neben einander. Der Misslaut entstand, indem Händel die vier Achtel des Halleluja aus der von Schmidt abgeschriebenen Figur  bildete, dabei aber Oboe II und Viola $e e e e \frac{1}{8}$ unberührt liess.

S. 172, T. 3 sind *a gis* theils  theils  nach dem zumeist von Händel geschriebenen Original des Handexemplars gegeben. Derartige Widersprüche auszugleichen, ist Sache des Ausführenden, nicht des Herausgebers.

III.

S. 188—191. Die aus zwei Sätzen des ersten und sechsten der 12 *Concerti grossi* (Bd. 30) zusammengestellte »Sinfonia« ist hier lediglich durch einen buchstäblich genauen Abdruck desjenigen Auszugs wiedergegeben, nach welchem der Cembalist seine Begleitung spielte. Eine weitere Partitur davon ist im Handexemplar nicht vorhanden. Jener Auszug enthält im ganzen ersten Satze nichts von den zahlreichen Ziffern, welche sich in Händel's Partitur finden; Schmidt wusste also, dass sie dem geübten Cembalisten ihres Orchesters entbehrlich waren. Man könnte vermuthen, dieser magere Auszug sei lediglich für Händel's Direktion bestimmt gewesen und der eigentliche Begleiter habe eine andere Vorlage erhalten; aber die noch vorhandenen zweiten Exemplare, welche jener Begleiter oft selber ausschrieb, zeigen das Irrige einer solchen Meinung, denn sie sind in keiner Hinsicht reicher ausgestattet.

Eine Abweichung von Händel's Partitur findet sich S. 190, T. 5—8; hier steht , in der Partitur dagegen ; der Cembalist spielte demnach einfache Achtel. Abweichungen von den geschriebenen Bässen standen den Cembalisten frei.

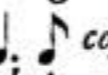
S. 192. Dieser grosse Chor aus »Israel in Aegypten« ist von Schmidt im Handexemplar auf 12 Linien zusammengedrängt, von denen die acht Singstimmen vier einnehmen. Trotz dieser Verkümmerung enthält seine Partitur doch mehr als die frühere, denn Händel hat den Principal, der im »Israel« fehlt, eigenhändig hinein geschrieben, was aber sicherlich nur geschah, weil die im »Israel« benutzten drei Trombonen hier wegblieben. Da die volle Partitur nach Händel's Israel-Vorlage mitgetheilt werden musste, so konnten allerdings auch die drei Trombonen nicht fehlen; wir haben dieselben aber in kleineren Noten gedruckt, womit gesagt sein soll, dass sie dem hier vorliegenden Ganzen nicht angehörten. — Dasselbe gilt von dem Hagelchor S. 217—230.

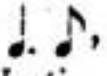
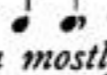
S. 211—213. Schon oben wurde darauf hingewiesen, dass die Bogen hier regelmässig über drei Achtel stehen. In dem entsprechenden *Edur*-Satze des »Israel« sind sie nur über zwei Achtel gesetzt, was aber sachlich als eine unerhebliche Abweichung angesehen werden muss. Die Vorlagen lassen es unentschieden.

Der Chor S. 214—216 hat S. 216 einen Anhang von vier Takten bekommen (»*Er gab Aegypten Sturm für Regen*«)

P. 109. The solo that begins in bar 4 was originally in the alto (as in Athaliah, from which it is borrowed); afterwards Handel wrote it out for soprano in the conducting score. Both versions are here printed together, not to be sung together as a duet, but to take one or the other according to pleasure.

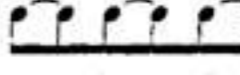

P. 137. The duet is written for two soprani. But at the performance Handel (according to his own memorandum in the conducting score) had it sung by the soprano Gambarini and the tenor Beard.

P. 170, bar 2. The crotchet d in the principal, the crotchet e in the viola, and the quaver dis in the alto part, are sounded together. The discord arose from Handel forming the four quavers of the "Allelujah" out of the figure  copied by Schmidt, and leaving untouched the four crotchets $e e e e$ in the second oboe and viola.

P. 172, bar 3. A, gis are given sometimes as , sometimes as , according to the original in the conducting score, written mostly by Handel. To obviate such contradictions is the business rather of the conductor than the editor.

III.

Pp. 188—191. The "Sinfonia," put together from two movements of the first and sixth of the twelve *Concerti grossi* (vol. 30), is here given in the form of a literal repetition of that extract from which the Cembalist played his accompaniment. No further score of it is to be found in the conducting score. The extract contains in the whole first movement none of the copious figures which Handel puts in his score; Schmidt must have known, therefore, that the practised cembalist of Handel's orchestra did not require them. It might be conjectured that this meagre extract was intended solely for Handel to conduct from, and that the accompanist had a fuller copy given him; but the second copies that are still extant, which the accompanist often wrote out for himself, demonstrate the error of any such idea, as they are in no respect better filled up.

A deviation from Handel's score is found on p. 190, bars 5—8; here we have , although the score has ; so that the cembalist played simple quavers. Deviations from the written basses were allowed to the cembalists.


P. 192. This great chorus from Israel in Egypt is compressed by Schmidt in the conducting score into twelve lines, four of which are occupied by the eight voice-parts. Yet in spite of this compression his score contains more than the earlier one, for Handel with his own hands added the "principal"-tromba, which is wanting in Israel; this was undoubtedly done only because the three trombones used in Israel were left out here. As the full score after the model of Handel's Israel was to be given, the three trombones could not of course be omitted; but they are printed in smaller notes, to indicate that they do not belong to the score that is before us here. — The same applies to the Hailstone chorus, pp. 217—230.

Pp. 211—213. It was observed above that the bows are here generally put over three quavers. In the corresponding piece in E major in Israel they are put over two quavers only; but this may really be regarded as an unimportant variation. The manuscripts leave it undecided.

The chorus at pp. 214—216 has received at p. 216 an addition, four bars long ("He gave the Egyptians storms for

welcher nicht in »Israel« steht, sondern hier als Ueberleitung zu dem Hagelchor angefügt wurde.

S. 239. Das Recitativ über den Text der folgenden Israel-Arie »So sagte der Feind« ist auch ein Zusatz, den Händel hier machte, um die Arie wirksam einzuleiten. In letzterer setzte er Seite 242, Takt 20 eine Fermate und liess dabei die Violinen pausiren, was ebenfalls eine Verbesserung ist.

S. 246, T. 11 sind auch bei *a* und *g* im dritten Viertel Kreuze vorgezeichnet () wofür schon frühere Drucke Quadrate setzten.

S. 248. Der Chor hat bei Händel keine ausgeschriebenen Oboen; dieselben finden sich aber in Arnold's Ausgabe und sind nicht zu beanstanden, wesshalb ich sie hier in kleinen Noten mitgetheilt habe. Den Principal benennt Schmidt stets so, Händel aber bezeichnet ihn bei diesem Chor als dritte Tromba, indem er schreibt »T. 1 et 2 et 3.«

S. 254—257. Diejenigen Stellen der Violinbegleitung, welche in dieser Arie mit kleinen Noten gedruckt sind, hat Händel im Handexemplar nachträglich gestrichen; sie wurden also bei der Aufführung nicht gespielt.

S. 261. Mit dieser Seite endet das Autograph; was noch fehlt, steht allein im Handexemplar.


S. 266—267. Mit dem Schluss des dritten Theils verhält es sich ähnlich wie mit dem Anfang desselben; von beiden theilt das Hand- oder Directionsexemplar nur das hier wieder abgedruckte Cembalo-Gerippe mit. So dürftig das letztere auch ist, ersieht man daraus doch, dass für den Abschluss des Werkes ein breiteres Chorstück in Anspruch genommen wurde, als der Satz »God save the King«, welchen Arnold aus der ersten Krönungshymne abgedruckt hat. Es wurde nämlich auch noch die feierliche Einleitung der ausserordentlich populär gewordenen ersten Krönungshymne hinzugenommen, und zwar nach Worten und Musik genau in derjenigen Gestalt, welche Händel bereits früher für Esther benutzt hatte. Alles was in unserer Ausgabe der zweiten Version der Esther Bd. 41, S. 90—110 gedruckt ist (natürlich mit Ausnahme der beigefügten Zeile »Gott, unser Hort«, S. 95—96), gilt daher auch für das Gelegenheits-Oratorium, so dass ein abermaliger Abdruck jener Musik bei der Eigenthümlichkeit dieses Werkes überflüssig war. Anders verhält es sich mit den aus »Israel« entlehnten Stücken, da diese sämtlich Zusätze oder Aenderungen von Händel's Hand erhalten haben.

Hinsichtlich der Uebersetzung und des Klavierauszuges sei auf das bei Esther (Bd. 41, S. VIII) Gesagte verwiesen.

Leipzig, 11. November 1884.

rain"), which is not in "Israel"; it is appended here to form a transition to the Hailstone chorus.

P. 239. The recitative on the words of the following air in Israel "The enemy said" is also an addition, which Handel made here as a fitting introduction to the air. In the latter, at p. 242, bar 20, he marked a \sim and made the violins rest, which is likewise an improvement.

P. 246, bar 11. Sharps are put before *a* and *g* at the third quarter () for which we, like earlier editions, gave flats.

P. 248. This chorus has in Handel's manuscript no separate hautbois parts; but they are given in Arnold's edition and need not be objected to; I have therefore put them in here in small notes. The Principal is always called by this name by Schmidt; but in this chorus Handel describes it as third tromba, writing "T. 1 et 2 et 3."

Pp. 254—257. Those passages of the violin accompaniment which are printed in small notes in this air, were afterwards struck out by Handel; they were evidently not played at the performance.

P. 261. On this page the autograph comes to an end; the rest is contained in the conducting score only.

Pp. 266—267. The conclusion of the third part is in a similar condition to the beginning; in both the conducting score gives only the skeleton used on the cembalo or organ, which is here printed again. Meagre as this is, it shows us that a grander choral piece than "God save the King" (which Arnold printed at the end, taken from the Coronation Anthems) was required for the conclusion of the work. And in fact the solemn introduction of the extraordinarily popular First Coronation Anthem was added at the end, with words and music in precisely the same form which Handel had previously used for Esther. Consequently all that is printed in our edition of the second version of Esther, vol. 41, pp. 90—110 (of course with the exception of the additional line "God our hope", pp. 95—96), belongs also to the Occasional Oratorio. Considering the peculiarity of this work, a reprint of that music appeared superfluous. The case is different with the pieces borrowed from Israel in Egypt, as all of these have received additions or alterations from Handel himself.

On the German translation and the pianoforte arrangement see the remarks in Esther (vol. 41, p. VIII).

Leipzig, Nov. 11. 1884.

FR. CHRYSANDER.

THE OCCASIONAL ORATORIO.

DAS GELEGENHEITS-ORATORIUM.

I.

BASSO.

Why do the gentiles tumult, and the nations
Muse a vain thing? The Kings of the earth upstand
With power; the princes in their congregations
Lay deep their plots throughout each land
Against the Lord and his Anointed: —

*Was hat die Heiden empört? und was ist ihr
Eitler Rathschlag? Die Fürsten der Welt stehn auf
Mit Macht; die Mächtigen sind im Rath versammelt
Zu bösem Anschlag und Entwurf,
Zum Trotz dem Herrn und seinem Gesalbten: —*

CHORUS.

"Let us break off by strength of hand,
And cast from us, no more to wear
The twisted cord and iron band!
Him or his God we scorn to fear."

*»Auf und zerreisst mit starker Hand,
Und werft von euch mit kühnem Streich
Das schwere Joch, das Eisenband!
Er und sein Gott sind unser Spott.«*

TENORE.

O Lord, how many are my foes!
How many that in arms against me rise!
O Lord, how many
That of my life distrustfully thus say,
No help for him in God there lies.

*O Herr, wie sind der Feinde viel!
Wie viele, die mit Macht mir widerstehn!
O Herr, wie viele,
Die stets zu mir verwarnungsvoll gesagt:
Nicht Hülfe ist in Gott für ihn.*

CHORUS.

"Him or his God we not fear!
Let us break off by strength of hand,
And cast from us, no more to wear
The twisted cord and iron band!
Him or his God we scorn to fear."

*»Er und sein Gott unser Spott!
Auf und zerreisst mit starker Hand,
Und werft von euch mit kühnem Streich
Das schwere Joch, das Eisenband!
Er und sein Gott sind unser Spott,*

TENORE.

Jehovah, to my words give ear,
My meditations weigh!
The voice of my complaining hear,
To thee alone, my God and King, I pray.

*Jehova, o neige dein Ohr,
Hör' mich von deinen Höll'n!
Mein Klageruf steigt zu dir empor,
Zu dir allein, mein Gott und Herr, ergeht mein Flehn.*

CHORUS.

"Him or his God we scorn to fear!
Let us break off" — *etc., ut supra.*

*»Er und sein Gott sind unser Spott!
Auf und zerreisst — u. s. w. wie oben.*

BASSO.

The Highest who in Heaven doth dwell shall laugh them
to scorn. The Lord shall speak to them in his wrath, and
in his fell and fierce ire trouble them: For I, saith he, have
anointed him my King (though ye rebel) on Sion's holy hill.

*Der höchste, der im Himmel wohnt, er lachet der Wuth.
Und Er, er spricht zu ihnen darcinst; in seinem Zorn und
Ingrim straft er sie. Denn Ich, spricht er, hab' ihn einge-
setzt zum König (den ihr bekämpft) auf Zion's heilgem Berg.*

VII

SOPRANO I.

O who shall pour into my swollen eyes
A sea of tears that never may be dried?
A brazen voice that may with shrilling cries
Pierce the dull heavens, and fill the air so wide!
An iron frame that sighing may endure,
To wail the misery of the world impure!

*Wer, o wer giesst mir in mein schwellend Aug'
Ein Thränenmeer, das nimmermehr versiegt?
Giebt mir den Ton, der wie mit ehernem Hauch
Laut himmelan mit meinen Klagen fliegt?
Ein Eisenherz, das allen Schmerz erträgt,
Vom Harm und Jammer dieser Welt bewegt!*

SOPRANO II.

Fly from the threatenng vengeance, fly!
E'er 'tis to late, avoid your fate:
The bolt once launch'd, ye surely die.
Put not your trust
In the unjust
Who lift their hands so high.

*Fliehet vor der Rache, die euch droht!
Wer kann, entweich' vor ihrem Streich:
Entfliehet der Pfeil, trifft euch der Tod.
Niemals Vertrau'n
Zum Frevler hegt,
Wie stolz das Haupt er trägt.*

BASSO.

Humbled with fear and awful reverence,
Before the footstool of his Majesty
Throw thyself down with trembling innocence,
Nor dare to cast thy weak, thy dazzled eye
On the dread face of that great Deity:
For fear, lest if he chance to look on thee,
Thou turn to nought, and quite confounded be.

*Knieend in Scheu und Ehrerbietigkeit,
Hin vor den Schemel seiner Herrlichkeit
Wirf dich in Staub, in Herzensreinigkeit,
Und wage du mit schwachem Augenlicht
Nicht anzuschau'n der Gottheit Angesicht:
Aus Furcht, dass, wenn vielleicht dich trifft ihr Blick,
Vernichtet du versinkst in Nichts zurück.*

His sceptre is the rod of righteousness
With which he bruiseeth all his foes to dust,
And the great Dragon strongly doth repress
Under the rigour of his judgment just.
His seat is truth, to which the faithful trust,
From whence proceed her beams so pure and bright
That all around him sheddeth glorious light.
His sceptre: *Da Capo.*

*Ein Pfahl des Rechts ist stets sein Herrscherstab,
Der da zermalmet allen Feind zu nichts,
Den grossen Drachen schleudert in das Grab
Unter der Strenge seines Strafgerichts.
Von seinem Thron, der Glänb'gen Hochaltar,
Geht aus der Wahrheit Strahl so rein und klar,
Dass rings das All erglüht im Glanz des Lichts.
Ein Pfahl des Rechts: Da Capo.*

SOPRANO II.

Be wise, be wise at length, ye kings averse,
Be taught, ye judges of the earth,
With fear Jehovah serve.

*Hört Rath, hört endlich Rath, ihr Fürsten voll Trotz,
Und lernt, ihr Richter dieser Welt,
Mit Furcht Jehova's Dienst.*

CHORUS.

Be wise, be wise at length, ye kings averse,
Be taught, ye judges of the earth,
With fear Jehovah serve.
Or brought full low, with iron sceptre bruis'd, and then disperst,
Scatter'd like sheep, ye perish in jour way.

*Hört Rath, hört endlich Rath, ihr Fürsten voll Trotz,
Und lernt, ihr Richter dieser Welt,
Mit Furcht Jehova's Dienst.
Sonst beugt er euch mit seiner Eisenhand: und dann zerstreut,
Flüchtig wie Spreu, so wehet ihr dahin.*

TENORE.

Of many millions the populous rout,
I fear not, though encamping round about
They pitch their tents against me:
My God will rise; my help is in the Lord.

*Zahllose Haufen in wildem Gedräng'
Veracht' ich, ob sie feindlich rings umher
Die Lagerzelte stellen:
Denn Gott steht auf; mein Trost ist in dem Herrn.*

Jehovah is my shield, my glory,
Him through my story
The exalter of my head I count.
Jehovah is my shield, my glory:
Aloud I cried,
He soon replied,
And heard me from his holy mount.
I lay and slept, and wak'd again,
The Lord himself did me sustain.
Jehovah is my shield, my glory,
Him through my story
The exalter of my head I count.

*Jehova ist mein Schild, mein Segen,
Auf allen Wegen
Erhöht er hülfreich mir das Haupt.
Jehova ist mein Schild, mein Segen;
Ich schrie empör,
Er lich sein Ohr
Dem Ruf von seiner heil'gen Höh.
Ich lag und schlief, und wenn erwacht,
War Er's, der mich beschirmt mit Macht.
Jehova ist mein Schild, mein Segen,
Auf allen Wegen
Erhöht er hülfreich mir das Haupt.*

VIII

BASSO.

Fools or madmen stand not within thy sight;
All workers of iniquity thou hat'st,
And them unblest
Thou wilt destroy; the bloody and guileful man
Thou dost detest.

*Thoren und Narren bestehen nicht vor dir;
Es trifft den Mann der Missethat dein Hass;
Von dir verflucht,
Wird er vertilgt; der arge, blutigier'ge Mensch
Ist dir ein Gräuel.*

CHORUS.

God found them guilty; let them fall,
By their own counsels quell'd;
Push'd them in their rebellions all,
For against him they had rebell'd.

*Gott fand sie schuldig, und ihr Loos ist der Fall,
Verdient durch eignen Rath;
Denn sie verdarb ihr Aufruhr ganz,
Da gegen ihn sie sich empört.*

II.

SOPRANO I.

Oh liberty, thou choicest treasure,
Seat of virtue, source of pleasure!
Life without thee knows no blessing,
No endearment worth caressing.

Who trusts in God, should ne'er despair.
The just are still the care of Heaven.
Rejoice, my soul, Jehovah hears.

Prophetic visions strike my eye:
In vain our foes for help shall cry,
War shall cease, welcome peace,
And triumphs after victory.
The hostile band, by his right hand
Discomfited, forsakes the land.
Prophetic visions: *Da Capo.*

*O Freiheit du, du Lebenssonne,
Sitz der Tugend, Quell der Wonne!
Ohne dich kein Reiz des Lebens,
Keine Freude werth des Strebens.*

*Wer Gott vertraut, verzage nicht!
Der Fromme steht in seiner Hut.
Sei froh, mein Geist: Jehova hört.*

*Prophetenblicke strahlt mein Aug':
Nach Hülfe ruft umsonst der Feind;
Weiche Krieg! Fried' erscheint,
Triumphe bringet uns der Sieg.
Der stolze Feind, den Seine Hand
Geschlagen hat, verlässt das Land.
Prophetenblicke: *Da Capo.**

CHORUS & SOLO.

May God, from whom all mercies spring,
Bless the true church, and save the king!
With firm united hearts we all
Will conquer in his cause, or fall.

*Gib, Gott, aus gnadenreicher Hand
Glück diesem Volk, und Heil dem Land.
Wir stehn zu ihm voll Muth, wir all,
Zum Sieg im Kampfe, oder Fall.*

TENORE.

The Lord hath heard my pray'r,
Mine enemies shall all be blank, and dash'd
With much confusion.
Then, grown red with shame,
They shall return in haste the way they came,
And in a moment shall be quite abash'd.

Then will I Jehovah's praise
According to his justice raise,
And sing the name and Deity
Of Jehovah the most high.
Ever let my thanks endure,
Ever faithful, ever sure.

*Der Herr vernahm mein Flehn:
Die Feindesschaar muss bange vor uns fliehn,
Verwirrt und cilig;
Und erfüllt von Schaam,
Geht sie zurück die Wege, die sie kam;
In kurzer Stunde sinkt sie ganz dahin.*

*Dann will ich Jehova's Ruhm
Erhöhn in seinem Heiligthum,
Lobsingen dort in Glanz und Pracht
Gott Jehova's Recht und Macht.
Stets sei ihm mein Dank geweiht,
Aller Orten, alle Zeit.*

CHORUS.

All his mercies shall endure
Ever faithful, ever sure.

*Seine Hülfe ist bereit
Aller Orten, alle Zeit.*

SOPRANO II.

How great and many perils do enfold
The righteous man to make him daily fall,
Were not that heavenly grace doth him uphold,
And stedfast truth acquit him out of all.

*Wie gross ist die Gefahr, die stets umstürmt
Den edlen Mann und ihn mit Fall bedroht,
Wenn ihn des Himmels Gnade nicht beschirmt,
Nicht fest Vertrau'n ihn löst aus aller Noth.*

IX

DUETTO.

Soprano I II, o Soprano I & Tenore.)

After long storms and tempests overblown
The sun at length his joyful face doth clear.
Thus after fortune's rage is shown,
A blissful hour at last is known,
Else would afflicted man despair.
After long storms: *Da Capo*.

*Nach langer Nacht und wildem Sturmgetos'
Erscheint zuletzt das frohe Sonnenlicht.
So, wenn des Schicksals Sturm sich bricht,
Kehrt heitres Glück zu uns zurück:
Sonst wär Verzweiflung unser Loos.
Nach langer Nacht: Da Capo.*

BASSO SOLO & CHORUS.

To God, our strength, sing loud and clear,
Sing loud to God our King!
To Jacob's God, that all may hear,
Loud acclamations ring!
Prepare the hymn, prepare the song,
The timbrel hither bring,
The cheerful psaltry bring along,
And harp with pleasant string.

*Dem Gott der Macht singt hell im Chor,
Singt laut dem Herrn im All!
Zu Jakob's Gott ruft all empor
Mit vollem Jubelschall!
Stimmt an den Psalm, erhebt den Sang,
Die Cymbel und Schalmei,
Die Laute mit dem frohen Klang,
Die Harfe bringt herbei.*

TENORE.

He has his mansion fix'd on high
Above the reach of mortal eye,
Who by his wisdom did create
The painted skies so full of state;
And did the solid earth ordain
To rise above the wat'ry plain,
Who, by his all-commanding might,
Did fill the new-made world with light,
Then cause the golden-tressed sun,
And the horn'd moon, their course to run.

*Er hat in Höhen sich erbaut
Den Thron, den noch kein Mensch erschaut;
Der dann durch seinen Schöpferruf
Den klaren Himmel voll Glanz erschuf;
Der dieser festen Erde Grund
Erhob aus tiefer Wasser Schlund;
Der dann mit allgewalt'ger Macht
Die Welt erfüllt mit Lichtespracht,
Und rief die goldne Sonne auf,
Und rief den Mond zu seinem Lauf.*

CHORUS.

Hallelujah, your voices raise,
Jehovah, Lord of Hosts, to psaise,
Hallelujah.

*Halleluja, erhebt den Sang,
Jehova, Gott dem Herrn, zu Dank.
Halleluja.*

III.

CHORUS.

I will sing unto the Lord, for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea.

Ich will singen zu dem Herrn, denn er hat geholfen wunderbar, das Ross und den Reiter hat er gestürzt in das Meer.

SOPRANO II.

Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, oh Lord, which thou hast made for thee to dwell in, in the sanctuary, oh Lord, which thy hands have established.

Bringe sie hinein, und pflanze sie auf den Bergen in deinem Erbtheil, an den Ort, o Herr, den du erhölet zu deiner Wohnung und zum Heiligthume, o Herr, das deine Hand bereitet hat.

CHORUS.

Who is like unto Thee, oh Lord, among the Gods?
Who is like Thee, glorious in holiness, fearful in praises, doing wonders!

*Wer vergleicht sich Dir, o Herr, unter den Göttern?
Wer gleichet Dir, glanzvoll in Heiligkeit, schrecklich und herrlich, wunderthätig!*

He gave the Egyptians storms for rain.

Er gab Aegypten Sturm für Regen.

He gave them hailstones for rain; fire, mingled with the hail, ran along upon the ground.

Er sandte Hagel herab; Feur in dem Hagelsturm rauscht im Donner auf das Land.

SOPRANO I.

When warlike ensigns wave on high,
And trumpets pierce the vaulted sky,
The frightened peasant sees his field
For corn an iron harvest yield.

*Wenn hoch die Fahne wogend wallt
Und Hörnerklang die Luft durchschallt,
Sicht bang der Landmann all sein Feld
Bedeckt vom rauhen Kriegerzelt:*

No pasture now the plain affords,
And scythes are straighten'd into swords.
Be calm, and Heaven will soon dispose
To future good our present woes.

*Nicht Weide mehr die Flur gewährt,
Die Sense wird gestreck't zum Schwert.
Sei still, blick' auf, bald wird erstehn
Ein dauernd Glück aus diesem Leid.*

TENORE.

The enemy said: I will pursue, I'll overtake, I will divide the spoil: my lust shall be satisfied upon them. I will draw my sword: my hand shall destroy them.

*So sagte der Feind: Ich eile nach, bis ich sie erhascht,
bis ich getheilt den Raub, und stille die Rachelust an ihnen;
ich ziehe mein Schwert, mein Arm soll sie verderben.*

BASSO.

The sword that's drawn in virtue's cause
To guard our country and its laws;
Friend, parent, children dear,
To guide its edge we Heaven invoke;
Rebellion falls beneath the stroke,
And joy succeeds the fear.
Millions unborn shall bless the hand
That gave deliv'rance to the land.

*Das Schwert, geführt von tapfrer Hand
Zum Schutz für Recht und Vaterland,
Haus, Eltern, Kinder, Freund, —
Ihm folge Gottes Segen nach:
So fällt in Schmach vor seinem Schlag,
Es fällt der stolze Feind.
Segnen wird einst das Volk die Hand,
Die gab die Freiheit unserm Land.*

CHORUS.

Millions unborn shall bless the hand
That gave deliv'rance to the land.

*Segnen wird einst das Volk die Hand,
Die gab die Freiheit unserm Land.*

SOPRANO I.

When Israel, like the bounteous Nile,
For Egypt's Lords enrich'd the soil,
The tears our gushing eyes supplied
Increas'd the river's swelling tide.

*Wie Israel, ganz dem Nile gleich,
Befruchten half Aegypten's Reich,
Empfang auch unsern Thränenguss
In hochehob'ner Flut der Fluss.*

TENORE.

Tyrants whom no cov'nants bind,
Nor solemn oaths can awe,
Strove to enslave the freeborn mind,
Religion, liberty, and law.

*Zwingherrn, die nicht Bundespflicht,
Nicht heil'ger Eidschwur band,
Tilgten aus der Freiheit Licht
Und Glauben, Recht und Vaterland.*

Its own vicegerent Heaven ordains
To free the world, and break the oppressor's chains.
Tyrants: *Da Capo.*

*Da weckt den Retter Gottes Ruf,
Der Freiheit uns vom Joch der Dränger schuf.
Zwingherrn: Da Capo.*

SOPRANO I.

May balmy peace, and wreath'd renown,
The virtuous hero ever crown;
May bliss eternal be his share,
Whose God and people are his care.

*O kröne Sieg und Ruhmeskranz
Des Helden Haupt mit ew'gem Glanz!
Des Himmels Segen sei sein Theil,
Den Gott dem Volke gab zum Heil.*

CHORUS.

ANTHEM.

Blessed, blessed are all they
that fear the Lord.
God save the King, long live the King,
may the King live for ever!
Amen, Alleluja.

ANTHEM.

*Selig, selig ist die Schaar,
die fürchtet Gott den Herrn.
Gott sei dein Schild, Heil sei mit dir,
Heil dem König auf ewig!
Amen, Alleluja.*

FINIS.

OUVERTURE.

Tromba I.
Tromba II.
Principal.
Timpani.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Bassi.

Pianoforte.

Maestoso.

This musical score is for Violin III and Piano. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) for the piano and a single staff for Violin III. The second system continues the piano part with a grand staff. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The Violin III part features a melodic line with many slurs and accents, while the piano accompaniment provides harmonic support with chords and moving bass lines. The score is written in a standard musical notation style with various note values, rests, and articulation marks.

The musical score is divided into three systems. The first system consists of four staves: two treble clefs and two bass clefs. The second system consists of five staves: three treble clefs and two bass clefs. The third system consists of two staves: one treble and one bass clef. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The first system features a prominent melodic line in the upper treble staff, often with slurs. The second system introduces more complex textures with multiple voices. The third system concludes with a final cadence, marked with a double bar line and repeat dots. Dynamic markings include 'ff' (fortissimo) and 'decrease' (decrescendo).

Allegro.

Tromba I.
Tromba II.
Principal.
Timpani.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Bassi.

Pianof. *Allegro, ma non presto.*



The first system of the musical score consists of seven staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The next three staves are for a string quartet, with the first two in treble clef and the last two in bass clef. The bottom two staves are for a grand piano, with the right hand in treble clef and the left hand in bass clef. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The system contains five measures of music.



The second system of the musical score consists of seven staves, identical in layout to the first system. It contains five measures of music, continuing the composition from the first system. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The first system of the musical score consists of two systems of staves. The upper system contains five staves: two treble clefs and three bass clefs. The lower system contains two staves: one treble and one bass clef. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests.

The second system of the musical score also consists of two systems of staves. The upper system contains five staves: two treble clefs and three bass clefs. The lower system contains two staves: one treble and one bass clef. The notation continues with similar rhythmic patterns and rests as seen in the first system, maintaining the key signature and time signature.

The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left and contain vocal parts: two soprano staves, two alto staves, and one bass staff. The bottom five staves are grouped by a brace on the left and contain piano accompaniment: two treble clef staves and three bass clef staves. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal parts feature simple harmonic lines, while the piano accompaniment includes a prominent sixteenth-note arpeggiated pattern in the right hand.

The second system of the musical score also consists of ten staves, following the same layout as the first system. It continues the vocal and piano parts from the first system. The piano accompaniment features a more complex texture with overlapping sixteenth-note patterns in the right hand and a steady bass line in the left hand.

This page of a musical score, numbered 8, contains two main systems of staves. The first system consists of two groups of staves. The upper group has four staves: the top two are in treble clef and the bottom two are in bass clef. The lower group also has four staves: the top two are in treble clef and the bottom two are in bass clef. The second system consists of two grand staves, each with a treble and bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also rests, slurs, and dynamic markings. The score is presented in a clear, professional layout with standard musical symbols.

The first system of the musical score consists of two systems of staves. The upper system contains five staves: a vocal line (soprano) with a long melisma at the end of the first measure, and four instrumental staves (flute, oboe, violin, and cello) with rhythmic accompaniment. The lower system contains two staves for the piano accompaniment, featuring a steady eighth-note pattern in the right hand and chords in the left hand.

The second system of the musical score also consists of two systems of staves. The upper system contains five staves: a vocal line with a melisma, and four instrumental staves with rhythmic accompaniment. The lower system contains two staves for the piano accompaniment, continuing the eighth-note pattern in the right hand and chords in the left hand.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: two treble clefs and two bass clefs. The lower system also contains four staves: two treble clefs and two bass clefs. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The upper system features a vocal line with a melodic contour and a piano accompaniment with a steady eighth-note pattern. The lower system features a more complex piano accompaniment with sixteenth-note runs in the right hand and a bass line with eighth notes.

The second system of the musical score consists of two systems of staves. The upper system contains four staves: two treble clefs and two bass clefs. The lower system also contains four staves: two treble clefs and two bass clefs. The music continues in the same key signature and time signature. The vocal line in the upper system has a similar melodic structure to the first system. The piano accompaniment in the lower system features more intricate sixteenth-note patterns and rests in the right hand, with a consistent bass line in the left hand.



The first system of the musical score consists of two systems of staves. The upper system contains four staves: two treble clefs and two bass clefs. The lower system contains four staves: two treble clefs and two bass clefs. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The first system concludes with a double bar line.



The second system of the musical score consists of two systems of staves. The upper system contains four staves: two treble clefs and two bass clefs. The lower system contains two staves: a grand staff (treble and bass clefs). The music continues in the same key signature and time signature. The notation is dense, featuring many sixteenth and thirty-second notes, particularly in the upper staves. The second system concludes with a double bar line.

The first system of the musical score consists of two systems of staves. The upper system contains four staves: two treble clefs and two bass clefs. The lower system contains four staves: two treble clefs and two bass clefs. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

The second system of the musical score consists of two systems of staves. The upper system contains four staves: two treble clefs and two bass clefs. The lower system contains two staves: a grand staff (treble and bass clefs). The music continues in the same key signature and time signature as the first system. The notation features complex rhythmic patterns, including sixteenth-note runs and chordal textures.

The musical score on page 13 is written in G major (one sharp) and 3/4 time. It consists of three systems of music. The first system includes a piano part (treble and bass clefs) and a string quartet part (two treble and two bass clefs). The piano part features a melodic line with eighth-note patterns and a bass line with quarter notes. The string quartet part provides harmonic support with various rhythmic textures. The second system continues the piano and string parts, showing more complex rhythmic patterns in the piano's right hand. The third system concludes the page with a final cadence in the piano part and sustained chords in the strings.

Adagio.

Oboe solo.

Violino I.

Violino II.

Viola.

Bassi.

Pianoforte.

Adagio.

Musical score for Oboe solo, Violino I, Violino II, Viola, and Bassi. The score is in 3/4 time with a key signature of two sharps (F# and C#). The Oboe solo part features a melodic line with slurs and accents. The string parts provide harmonic support with sustained notes and some rhythmic patterns.

Musical score for Pianoforte. The score is in 3/4 time with a key signature of two sharps. It features a complex texture with multiple voices in both the right and left hands, including slurs, accents, and dynamic markings such as *mf* and *p*.

Musical score for Oboe solo, Violino I, Violino II, Viola, and Bassi. This system continues the melodic line for the Oboe solo and the harmonic support for the strings. The Oboe part has a prominent melodic phrase with a slur.

Musical score for Pianoforte. This system continues the complex texture for the piano, with various chordal and melodic elements in both hands, including slurs and dynamic markings.

System 1: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music consists of eighth and sixteenth notes with various rests.

System 2: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music features some beamed eighth notes and rests.

System 3: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music includes some sixteenth-note runs and rests.

System 4: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music features some beamed eighth notes and rests. There are some markings below the staves, including a '4' and a '4/2 6'.

System 5: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music includes some sixteenth-note runs and rests. There are some markings below the staves, including a '4/2 6'.

System 6: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music features some beamed eighth notes and rests.

MARCHE.

Tromba I.

Tromba II.

Principal.

Timpani.

Violino I.
Oboe I. II.

Violino II.

Viola.

Bassi.

Pianoforte.

This system contains the first eight staves of the musical score. The instruments are Tromba I, Tromba II, Principal, Timpani, Violino I/Oboe I. II., Violino II., Viola, Bassi, and Pianoforte. The music is in 2/4 time with a key signature of one sharp (F#). The Pianoforte part begins with a forte dynamic marking.

This system contains the next eight staves of the musical score, continuing the instrumentation from the first system. It includes a double bar line in the middle of the system. The Pianoforte part continues with various dynamics and articulations, including trills (tr) and accents.

PARTE PRIMA.

Recitative accompanied.

Oboe I.

Oboe II.

Bassons.

Violino I.

Violino II.

Viola.

BASSO.

Tutti Bassi.

Pianoforte.

The first system of the musical score consists of seven staves. The top three staves are vocal parts: a soprano line, an alto line, and a bass line. The bottom four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with one sharp (F#) and a common time signature.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are written in both English and German. The piano accompaniment continues below the vocal lines.

Why do the gentiles tu - mult,
Was hat die Hei - den em - pört?

and the na - tions muse a vain thing?
und was ist ihr eit - ler Rath - schlag?

p

why do the gen-tiles tu - mult, why do the gen-tiles tu - mult, and the na-tions muse a
 was hat die Hei-den em - pört, was hat die Hei-den em - pört? und was ist ihr eit - ler

vain thing?
 Rath - -schlag?

The Kings of the earth up-stand with pow'r,— up-stand with
 Die Für - sten der Welt stehn auf mit Macht,— stehn auf mit

pow'r, with pow'r, —
Macht, mit Macht, —

the Kings of the earth up-stand,
die Für- sten der Welt stehn auf,

the Kings up-stand with
sie ste - hen auf mit

pow'r;
Macht;

the Prin - ces
die Mächtigen

in their con-gre-ga - - - - tions lay deep their plots through-out each
 sind im Rath ver-sam - - - - melt zu hö - - - - sem An-schlag und Ent -

land a - gainst the Lord and his A - noin - - - - ted,
 -wurf, zum Trotz dem Herrn und sei-nem Ge-salb - - - - ten,

a - gainst the Lord, a - gainst the Lord and his A - noin -
 zum Trotz dem Herrn, zum Trotz dem Herrn und sei - nem Ge - salb -

- ted, a - gainst the Lord, the Lord and his — A - nbil - ted,
 - ten, zum Trotz, zum Trotz dem Herrn und sei - nem Ge - salb - ten,

a - gainst the Lord, a - gainst the Lord and his A - noin - ted: -
 zum Trotz dem Herrn, zum Trotz dem Herrn und sei - nem Ge - salb - ten: -

Adagio.
ritard. *a tempo. f*

CHORUS.

Allegro.

Tromba I. II.
Principal.
Timpani.

Violino I. II.
Viola.

CANTO.
e Hautb. I & II colla parte.
"Let us break off by strength of hand, by strength of hand, let us break off by strength of
„Auf und zer-reisst mit star-ker Hand, mit star-ker Hand, auf, zer-reisst — mit star-ker

ALTO.
"Let us break off by strength of hand, let us break off by strength of
„Auf und zer-reisst mit star-ker Hand, auf, zer-reisst — mit star-ker

TENORE.
BASSO.

Tutti Bassi.

Allegro con fuoco, ma non presto.

Pianoforte.

hand, by strength of hand, let us break off by strength, by strength of
Hand, mit star-ker Hand, auf und zer-reisst mit star-ker, star-ker

hand, by strength of hand, let us break off by strength of hand, by strength of
Hand, mit star-ker Hand, auf und zer-reisst mit star-ker Hand, mit star-ker

"Let us break off by strength of hand,
„Auf und zer-reisst mit star-ker Hand,

"Let us break off by strength, by strength of hand, let us break off by
„Auf und zer-reisst mit star-ker, star-ker Hand, auf und zer-reisst mit

Hand, and cast from us, no more to wear the twist-ed cord and i-ron band, and
Hand, und werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band, und
 let us break off, and cast from us, no more to wear the twist-ed cord and i-ron band, and
star-ker Hand, und werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band, und

unis.

cast from us, no more to wear the twist-ed cord and i-ron band!
werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band!
 cast from us, no more to wear the twist-ed cord and i-ron band!
werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band!

unis.

9 8 4 7 7

Him or his God we scorn to — fear, we scorn to fear, him or his God we
Er und sein Gott sind un - ser — Spott, sind un - ser Spott, er und sein Gott sind

Him or his God we scorn to — fear, we scorn to fear, we
Er und sein Gott sind un - ser — Spott, sind un - ser Spott, sind

Him or his God we scorn to — fear, we scorn to fear,
Er und sein Gott sind un - ser — Spott, sind un - ser Spott, er und sein Gott sind

Him or his God we scorn to fear, we
Er und sein Gott sind un - ser Spott, sind

6 6

scorn to fear, him or his God we scorn to fear, him or his God we not fear!
un - ser Spott, er und sein Gott sind un - ser Spott, er und sein Gott un - ser Spott!

scorn to fear, him or his God we scorn to fear,
un - ser Spott, er und sein Gott sind un - ser Spott,

scorn to fear, him or his God we scorn to fear,
un - ser Spott, er und sein Gott sind un - ser Spott,

scorn to fear, him or his God we scorn to fear!
un - ser Spott, er und sein Gott sind un - ser Spott,

Let us break off th'i - ron
Auf und zer - rei - set das

Let us break off th'i-ron band, the i-ron band, let us break off by
Auf und zer-rei-sset das Band, das Ei-sen-band, mit star-ker Hand zer-
 him or his God we not fear! Let us break off th'i-ron band, mit star-ker Hand zer-
er und sein Gott un-ser Spott! Auf und zer-rei-sset das Band, let us break off by
 him or his God we not fear! Let us break off th'i-ron band, let us break off by
er und sein Gott un-ser Spott! Auf und zer-rei-sset das Band, mit star-ker Hand zer-
 band, mit star-ker Hand zer-

piu f

strength of hand, and cast from us, and cast from us, no
-reißt das Band, und werft von euch, und werft von euch mit
 strength of hand, and cast from us, and cast from us, no
-reißt das Band, und werft von euch, und werft von euch mit

more to wear the twist - ed cord and i - ron band, the twist - ed cord and i - ron band!
 küh - nem Streich das schwe - re Joch, das Ei - sen - band, das schwe - re Joch, das Ei - sen - band!
 more to wear the twist - ed cord and i - ron band, the twist - ed cord and i - ron band!
 küh - nem Streich das schwe - re Joch, das Ei - sen - band, das schwe - re Joch, das Ei - sen - band!

unis.

e Oboe I. II.
 Him or his God we scorn to fear, let us break off thi - ron band,
 Er und sein Gott sind un - ser Spott, auf und zer - rei - sset das Band,
 Him or his God we scorn, we scorn to fear,
 Er und sein Gott sind un - ser, un - ser Spott,
 Him or his God we scorn, we scorn to fear,
 Er und sein Gott sind un - ser, un - ser Spott,
 Let us break off thi - ron band by strength of hand,
 Auf und zer - rei - sset das Band mit star - ker Hand,
 him or his God we
 er und sein Gott sind

let us break off thⁱ-ron band, him or his God we scorn to fear,
auf und zer-rei-ssset das Band, er und sein Gott sind un-ser Spott,

him or his God we scorn to fear, him or his God we scorn to fear,
er und sein Gott sind un-ser Spott, er und sein Gott sind un-ser Spott,

him or his God we scorn, we scorn to fear, we scorn to fear, him or his God we
er und sein Gott sind un-ser, un-ser Spott, sind un-ser Spott, er und sein Gott sind

scorn to fear, we scorn to fear, him, him or his God we scorn to fear,
un-ser Spott, sind un-ser Spott, er, er und sein Gott sind un-ser Spott,

him or his God we scorn to fear, let us break off by strength of hand, let us break off by
er und sein Gott sind un-ser Spott, auf und zer-reisst mit star-ker Hand, auf und zer-reisst mit

scorn to fear, we scorn to fear, let us break off, let us break off, let us break off by
un-ser Spott, sind un-ser Spott, auf und zer-reisst, auf und zer-reisst, auf und zer-reisst mit

let us break off the i-ron band, let us break off,
auf und zer-reisst das Ei-sen-band, auf und zer-reisst, auf und zer-reisst mit

Strength of hand, and cast from us, no more to wear the twisted cord and
 stärker Hand, und werft von euch mit kühnem Streich das schwere Joch, das
 strength of hand, and cast from us, no more to wear the twisted cord and
 stärker Hand, und werft von euch mit kühnem Streich das schwere Joch, das

e Oboe I.
e Oboe II.

più f

iron band: him or his God we scorn to fear."
 Eisen-band: er und sein Gott sind unser Spott."
 iron band: him or his God we scorn to fear."
 Eisen-band: er und sein Gott sind unser Spott."

senza Oboe.

ff

Largo.

Oboe solo.

Violino I.

Violino II.

Viola.

TENORE.

Bassi.

Pianoforte.

0 Lord, how ma-ny are my foes! How ma-ny that in arms a-gainst me
 O Herr, wie sind der Feinde viel! wie vie-le die mit Macht mir wi-der-

rise! How ma-ny are my foes, how many that in arms a-gainst me rise! O Lord, how ma-ny that in arms a-gainst me
 -stehn! Wie sind der Feinde viel, wie vie-le, die mit Macht mir wi-der.stehn! O Herr, wie vie-le, die mit Macht mir wi-der.

rise!
-stehn!

O Lord,— how ma_ny, that of my
O Herr,— wie vie_le, die stets zu

life distrustful_ly thus say, no help for him in God there lies, distrust_ful_ly thus
mir verwarnungsvoll ge sagt: nicht Hül-fe ist in Gott für ihn, verwarnungs_voll ge -

say, no help for him in God there lies, distrust_ful_ly, no help in God there lies.
-sagt: nicht Hül-fe ist in Gott für ihn, verwarnungs_voll: nicht Hül-fe ist in Gott.

0 Lord, 0 Lord, how ma - ny are my foes,
 0 Herr, 0 Herr, wie sind der Fein - de viel,

that of my life, that of my life thus say, no help for him in God, — no help for him — there
 die stets zu mir, die stets zu mir ge - sagt: nicht Hül - fe ist in Gott, — nicht ist in Gott — für

lies, no help for him in God — there lies.
 ihn, nicht Hül - fe ist in Gott — für ihn.

The first system of the score consists of six staves. The top five staves are for vocal parts: Soprano, Alto, Tenor, Bass, and another vocal line. The bottom staff is for the piano accompaniment. The music is in a common time signature and features various rhythmic patterns and melodic lines.

B. (o. pag. 32.)
Accomp.

The second system includes instrumental and vocal parts. It features staves for Violino I, Violino II, Viola, Tenore, Bassi, and Pianoforte. The Tenore part includes the following lyrics:

O Lord, how ma - ny are my foes! How
 O Herr, wie sind der Fein - de viel! Wie

The third system continues the vocal and piano parts. The lyrics for the vocal parts are:

ma.ny that in arms a - gainst me rise! how ma.ny, how ma.ny that in arms a - gainst me rise!
 vie.le die mit Macht mir wi - der stehn! wie vie.le, wie vie.le die mit Macht mir wi - der.stehn!

Andante larghetto.

O Lord, how ma-ny, that of my life dis-trust-ful-ly thus say, no help for
 O Herr, wie vie-le, die stets zu mir ver-war-nungs-voll ge-sagt: nicht Hül-fe

him in God there lies, dis-trust-ful-ly thus say, no help for him in God there lies,
 ist in Gott für ihn, ver-war-nungsvoll ge-sagt: nicht Hül-fe ist in Gott für ihn,

no help for him in God there lies.
 nicht Hül-fe ist in Gott für ihn.

CHORUS.

Tromba I. II.
Principal.
Timpani.

Violino I. II.
Viola.

CANTO.
ALTO.
TENORE.
BASSO.

Tutti Bassi.

Pianoforte.

"Him or his God we not fear!
„Er und sein Gott un-ser Spott!

Let us break off th'i-ron
Auf und zer-rei-sset das

"Him or his God we not fear!
„Er und sein Gott un-ser Spott!

"Him or his God we not fear!
„Er und sein Gott un-ser Spott!

Let us break off th'i-ron band,
„Auf und zer-rei-sset das Band,

e Oboe I. II.

band, the i-ron band, let us break off by strength of hand, and cast from
Band, das Ei-sen-band, let us break off by strength of hand, and cast from

Let us break off th'i-ron band, mit star-ker Hand zer-reisst das Band, und werft von
Auf und zer-rei-sset das Band,

Let us break off th'i-ron band, let us break off by strength of hand, and cast from
Auf und zer-rei-sset das Band, mit star-ker Hand zer-reisst das Band, und werft von

us, and cast from us, no more to wear the twist - ed cord and i - ron band, the
 euch, und werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band, das

us, and cast from us, no more to wear the twist - ed cord and i - ron band, the
 euch, und werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band, das

unis.

twist - ed cord and i - ron band! Him or his God we scorn to fear."
 schwe - re Joch, das Ei - sen - band! Er und sein Gott sind un - ser Spott."

twist - ed cord and i - ron band! Him or his God we scorn to fear."
 schwe - re Joch, das Ei - sen - band! Er und sein Gott sind un - ser Spott."

senza Oboe.

Larghetto.

Violino I.
Violino II.
Viola.
Violoncello solo.
TENORE.
Bassi.

Larghetto.

Pianoforte.



Je - ho - vah,
Je - ho - va,

Soli.
Soli.

Je - ho - vah, to my words give ear,
Je - ho - va, o nei - ge dein Ohr,
to my words give ear,
o nei - ge dein Ohr,

my me - di - ta - tions weigh!
hör mich von dei - nen Höhn!

Je - ho - vah, Je - ho - vah,
Je - ho - va, Je - ho - va,

Tutti.

my me - di - ta - tions weigh!
 hör' mich von dei - nen Höhn!

The voice of my com - plain - ing hear, to thee a - lone, my -
 Mein Klag - ruf steigt zu dir - em - por, zu dir al - lein, mein

God and King, to thee I pray, to thee a - lone, my God and King, I pray;
 Gott und Herr, er - geht mein Flöhn, zu dir al - lein, mein Gott, er - geht mein Flöhn;

the voice of my com plain ing
 mein Klag - ruf steigt zu dir em -

hear, — to thee a lone, my God and
 - por, — zu dir al - lein, mein Gott und

King, to thee I pray, to thee a lone, my God and King, I pray,
 Herr, er - geht mein Flehn, zu dir al - lein, mein Gott, er - geht mein Flehn,

A. (v. pag. 44.)

to thee a - lone, — my God and King, I pray.
 zu dir al - lein, — mein Gott, er - geht mein Flehn.

V. s.

The first system of the musical score consists of five staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The middle two staves are for woodwinds, also in treble and bass clefs. The bottom staff is for the piano accompaniment, with a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a common time signature. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system continues the musical score. It features the same five-staff structure. A dynamic marking of *Tutti.* appears above the vocal staves. The piano part includes a section labeled *ad libitum.* and a *Cadenza ad libitum.* section, indicating a section of free improvisation. The piano part shows more complex harmonic textures and rhythmic patterns.

(v. pag. 43.) **B.**

The third system begins with a *Tutti.* marking. The piano part includes the instruction *pray. Flehn.* (prayerful lamentation). The musical notation continues with vocal lines and piano accompaniment, maintaining the key signature and time signature.

CHORUS.

Tromba I. II.
Principal.
Timpani.
Violino I. II.
Viola.
CANTO. *c. Oboe I. II.*
ALTO.
TENORE.
BASSO.
Tutti Bassi.
Pianoforte.

"Him or his God we scorn to fear,
"Er und sein Gott sind un - ser Spott,
let us break off thi - ron
auf und zer - rei - sset das
"Him or his God we scorn, we scorn to
"Er und sein Gott sind un - ser, un - ser
"Him or his God we scorn, we scorn to
"Er und sein Gott sind un - ser, un - ser
"Let us break off thi - ron band by strength of hand,
"Auf und zer - rei - sset das Band mit star - ker Hand,

band,
Band,
fear,
Spott,
fear,
Spott,
him or his God we
er und sein Gott sind
scorn to fear, we
un - ser Spott, sind
scorn to fear,
un - ser Spott,
him, him or his
er, er und sein
let us break off thi - ron
auf und zer - rei - sset das
band, Band,
him or his
er und sein
him or his God
er und sein Gott
scorn to fear,
un - ser Spott,
scorn, we scorn to
un - ser, un - ser
fear, we
Spott, sind
him or his God we
er und sein Gott sind
scorn to fear,
un - ser Spott, sind
scorn to fear,
un - ser Spott,
him or his
er und sein

God we scorn to fear, him or his God we scorn to fear,
 Gott sind un - ser Spott, er und sein Gott sind un - ser Spott,

scorn to fear, un - ser Spott, him or his God we scorn to fear, we sind un - ser Spott, sind un - ser Spott,

God we scorn to fear, let us break off the
 Gott sind un - ser Spott, auf und zer - reisst das

let us break off by strength of hand, let us break off by strength of hand, and
 auf und zer - reisst mit star - ker Hand, auf und zer - reisst mit star - ker Hand, und

let us break off, let us break off, let us break off by strength of hand, and
 auf und zer - reisst, auf und zer - reisst, auf und zer - reisst mit star - ker Hand, und

i - ron band, let us break off, auf und zer - reisst mit star - ker Hand, und
 Ei - sen - band, auf und zer - reisst, auf und zer - reisst mit star - ker Hand, und

cast from us, no more to wear the twist - ed cord and i - ron band:
 werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band:
 cast from us, no more to wear the twist - ed cord and i - ron band:
 werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band:

piu f

him or his God we scorn to fear."
 er und sein Gott sind un - ser Spott."
 him or his God we scorn to fear."
 er und sein Gott sind un - ser Spott."

ff

senza Oboe.

The High - est who in Heav'n doth dwell shall laugh them to scorn.
 Der Höch - ste, der im Him - mel wohnt, er la - chet der Wuth.

Pianof.

The Lord shall speak to them in his wrath, and in his fell and
 Und Er, er spricht zu ih - nen der - einst; in sei - nem Zorn und

fierce ire trou - ble them: For I, saith he, have a - noint - ed
 In - grimm straft er sie. Denn Ich, spricht er, hab' ihn ein - ge -

my cho - sen King, though ye re - bel, on Si - on's ho - ly hill.
 den ich er - wählt, den ihr be - kämpft, auf Zi - on's heil - gem Berg.

him my King, though ye re - bel, on Si - on's ho - ly hill.
 - setzt zum König, den ihr be - kämpft, auf Zi - on's heil - gem Berg.

A. (r. pag. 50.)
 Largo.

SOPRANO.
 (Bassi.)

(Violoncello.)

Pianoforte.

O — who shall pour in —
 Wer, — o wer giesst mir

- to my swol - len eyes a sea of tears that ne - ver may be dried? O who shall pour in -
 in mein schwel - lend Aug' ein Thrü - nen - meer, das nim - mer mehr ver - siegt? Wer, o wer giesst mir

- to my swollen eyes a sea of tears that ne - ver, ne - ver, ne - ver, that ne - ver - may be dried?
 in mein schwellend Aug' ein Thrü - nen - meer, das nim - mer, nim - mer, nim - mer, das nim - mer - mehr versiegt?

A bra - zen voice that may with shrill - ing cries pierce the dull heav'ns, and fill the air so
 gibt mir den Ton, der wie mit ehr - nem Hauch laut him - mel an mit mei - nen Klä - gen

wide? an i - ron frame that sigh - ing may en - dure, to wail - the mi - sery of the world im -
 fliegt? ein Ei - sen - herz, das al - len Schmerz er - trägt, vom Harm - und Jam - mer die - ser Welt be -

- pure, to wail, to wail the mi - sery of the world, of the world - im - pure!
 - wegt, vom Harm, vom Harm und Jam - mer die - ser Welt, die - ser Welt - be - wegt!

B. (v. pag. 48.)

Largo.

SOPRANO.

(Bassi.)

Pianoforte.

(Violoncello.)

6 6 6

Largo.

p

to — my swol — len eyes a sea of tears that ne — ver may be dried? O —
 in — mein schwel — lend Aug' ein Thrü — nen — meer, das nim — mer mehr ver — siegt? Wer,

— who shall pour in to my swol len eyes a sea of — tears that ne — ver, ne — ver, ne — ver, that
 — o wer giesst mir in mein schwellend Aug' ein Thrü — nen — meer, das nim — mer, nim — mer, nim — mer, das

ne — ver may be dried! O — who shall pour in — to my swol —
 nim — mer — mehr ver — siegt! wer, — o wer giesst mir — in mein schwel —

— len eyes. O — who shall pour in — to my swol — len eyes a
 — lend Aug'; wer, — o wer giesst mir in mein schwel — lend Aug' ein

6 6 6

sea of tears that ne-ver may be dried, that ne-ver, ne-ver, ne-ver, that ne-ver, ne-ver
 Thrü-nen-meer, das nim-mer mehr ver-siegt, das nim-mer, nim-mer, nim-mer, das nim-mer, nim-mer-

6 7 6 4/2 6 6

may be dried, that ne-ver, ne-ver may be dried?
 mehr ver-siegt, das nim-mer, nim-mer mehr ver-siegt?

6 5 6 7 6 6 4 5 6

A bra-zen voice that
 gibt mir den Ton, der

6 6 6 4 3 7 6 6 3 4 3 6

may with shrilling cries pierce the dull heav'ns, and fill the air so wide? an i-ron frame that sighing may en-
 wie mit ehr-nem Hauch laut him-mel-an mit mei-nen Kla-gen fliegt? ein Ei-sen-herz, das al-len Schmerz er-

-dare, to wail the mi-se-ry, to wail the mi-se-ry of the world - in - pure!
 -trägt, vom Harm und Jam-mer, vom Harm und Jam-mer die-ser Welt - be - wegt!

Allegro.

(Violini.)

SOPRANO.

(Bassi.)

Allegro.

Pianoforte.

Fly from the threatening vengeance, fly,
Flicht vor der Ra - che, di euch droht,

fly from the threatening vengeance, fly,
flicht vor der Ra - che, die euch droht, flicht, flicht,

fly, flicht, fly, flicht, fly! flicht!

E'er 'tis too late, a - void your fate, the bolt — once launch'd, ye
Wer kann, ent-weich' vor ih - rem Streich: ent - fliegt — der Pfeil, — trifft

sure - ly die, a - void — your fate,
euch der Tod, ent-weich' — dem Streich,

ye sure - ly die, the bolt once launch'd, ye sure - ly die, ye sure - ly
euch trifft der Tod, ent - fliegt der Pfeil, trifft euch der Tod, trifft euch der

die, — the bolt — once launch'd, ye sure - ly die.
Tod, — ent - fliegt — der Pfeil, — trifft euch der Tod.

sp

Fly from the threatenng vengeance, fly,
Flicht vor der Ra - che, die euch droht, fly, fly,
flieht, flieht,

p

mp

fly, fly from the threatenng vengeance, fly,
flieht, flieht vorder Ra - che, die euch droht, fly,
flieht,

13

fly from the threatenng vengeance, fly!
flieht vor der Ra - che, die euch droht! e'er 'tis too late,
wer kann, ent - weich, e'er 'tis too late,
wer kann, ent - weich' a - vor

- void your fate,
ih - rem Strich, the bolt once launch'd,
ent - fliegt der Pfeil,

ye sure - ly die, fly, a - void your fate,
 trifft euch der Tod, flieht, flieht ih - rem Streich,

e'er 'tis too late, a - void your fate, ye sure - ly
 wer kann, ent - weich' vor ih - rem Streich, euch trifft der

die, ye die, the bolt — once launch'd,
 Tod, der Tod, ent - fliegt — der Pfeil,

ritard. a tempo.

Adagio. *f*
 ye sure - ly die.
 trifft euch der Tod.

A. (v. pag. 57.)

Put not your trust, put not your trust in the un-just, put not your trust in the un-just who lift their hands so
Nie-mals Ver-trau'n, nie-mals Ver-trau'n zum Frevler hegt, nie-mals Ver-trau'n zum Frevler hegt, wie stolz er trägt das

high, who lift, who lift — their hands so high; put not your trust, put not your trust in the un-
Haupt, wie stolz, wie stolz — das Haupt er trägt; nie-mals Ver-trau'n, nie-mals Ver-trau'n zum Frevler

- just, put not your trust in the un-just, put not your trust in the un-just who lift their hands so
hegt, nie-mals Ver-trau'n, nie-mals Ver-trau'n zum Frevler hegt, wie stolz er trägt das

high, who lift their hands, who lift their hands so high, who lift their hands so high.
Haupt, wie stolz das Haupt, wie stolz er trägt das Haupt, wie stolz das Haupt er trägt.

Da Capo.

ritard.

B. (v. pag. 56.)

Put not your trust, put not your trust in the un - just, put not your trust in the un -
Nie - mals Ver - trau'n, nie - mals Ver - trau'n zum Frev - ler hegt, nie - mals Ver - trau'n zum Frev - ler

- just who lift their hands so high. who lift their hands
hegt, wie stolz er trägt das Haupt, wie stolz das Haupt,

so high, who
wie stolz, wie

lift — their hands so high;
stolz — das Haupt er trägt;

put not your trust in — the un-just who lift their hands so high, who lift their hands so
 nie-mals Ver-trau'n zum — Frevler hegt, wie stolz er trägt das Haupt, wie stolz er trägt das

6

high,
Haupt,

tr tr

Adagio.

who lift, who lift — their hands so high.
 wie stolz, wie stolz — das Haupt er trägt.

ritard.

Da Capo.

(Violino I.)

(Violino II.)

(Viola.)

BASSO.

(Bassi.)

Pianoforte.

Humbled with fear and aw-ful re-ve-rence, be-fore the foot-stool of his
 Knie-end in Scheu und Ehr-er-bir-tig-keit, hin for den Sche-mel sei-ner

Ma - jes - ty
Herr - lich - keit

throw thy - self down
wirf dich in Staub,

with trembling in - no - cence,
in Her - zens - rei - nig - keit,

nor dare to cast thy
und wa - ge du mit

weak, thy daz - zled eye
schwachem Au - gen - licht

on the dread face
nicht an - zu - schau'n

of that great De - i - ty:
der Gott - heit An - ge - sicht:

for fear,
aus Furcht,

lest if he chance to look on
dass wenn viel - leicht dich trifft ihr

thee, thou turn to
Blick, ver - nich - tet

nought, and quite con - found - ed be.
du ver - sinkst in Nichts zu - rück.

Pomposo.

(Violini.)

BASSO.

(Bassi.)

Pomposo.

f

Pianoforte.

p

sceptre is the rod of righteousness, his sceptre is the rod of righteousness with which he bruiseth all — his
Pfahl des Rechts ist stets sein Herrscherstab, ein Pfahl des Rechts ist stets sein Herrscherstab, der da zer-mal-met al-len

mp

foes to dust,
Feind zu nichts,

all his — foes,
al — len — Feind,

all his — foes, with
al — len — Feind, der

which he bruiseth all — his
da zer — mal — met al — len

foes to dust,
Feind zu nichts,

his scep — tre is the
rod of righteous — ness with
ein Pfahl des Rechts ist

stets sein Herrscher — stab, der

which he bruiseth all — his
foes to dust,
da zer — mal — met al — len
Feind zu nichts,

all his foes, all his foes,
al — len Feind, al — len Feind,

his scep — tre is the
ein Pfahl des Rechts ist

rod of righteousness with
stets sein Herrscherstab, der

which he bruiseth
da zer — mal — met

all — his foes, with which he bruiseth all his
al — len Feind, der da zer — mal — met al — len

foes to dust,
Feind zu nichts,

and the great Dra -
den grossen Dra -

mp

- gon strongly, strong-ly, strongly doth re-press
- chen schleu-ert, schleu-ert, schleudert in das Grab

f

under the rigour of his judgement just, and the great Dragon strongly doth re-press
unter der Strenge seines Straf-ge-richts, den grossen Drachenschleudert in das Grab under the rigour of his judgement

mp

just, under the rigour of his judgement just,
-richts, unter der Strenge seines Straf-ge-richts,

f

and the great Dra-gon strong - ly, strong-ly doth re -
 den gros_sen Dra-chen schleu - dert, schleu_dert in das

- press Grab
 under the rigour of his judgement just, un - der the rigour of his judgement just,
 unter der Strenge seines Straf-ge - richts, un - ter der Strenge seines Straf-ge - richts,

and the great Dra -
 den grossen Dra -

- gon, and the great Dra-gon strong-ly, strong-ly doth re - press
 - chen, den grossen Dra-chen schleu_dert, schleu_dert in das Grab

under the rigour of — his judgement just.
 unter der Strenge sei - nes Straf - ge - richts.

Viol. I.
 Viol. II.
 Viola.

His seat is truth, to which the faith - ful trust, to which the faith - ful trust, from
 Von sei - nem Thron, der Gläub' - gen Hoch - al - tar, der Gläub' - gen Hoch - al tar, geht

p
mp

whence pro - ceed her beams so pure, so pure and bright that all a -
 aus der Wahr - heit Strahl so rein, so rein und klar, dass rings das

- bout him shed_deth glo - rious light; his seat is truth, to which the faith_ful
All er - glüht im Glanz des Lichts; von sei - nem Thron, der Gläub'gen Hoch_al

7

trust, from whence pro - ceed her beams so pure, so pure and
- tar, geht aus der Wahr - heit Strahl so rein, so rein und

4
2

bright that all a - bout him sheddeth glo - rious light.
klar, dass rings das All er - glüht im Glanz des Lichts.

6

His sceptre is the rod of righteousness, his sceptre is the rod of righteousness with
 Ein Pfahl des Rechts ist stets sein Herrscherstab, ein Pfahl des Rechts ist stets sein Herrscherstab, der

which he bruisseth all his foes to dust, all his foes, all his foes, with
 da zermet al len Feind zu nichts, al len Feind, al len Feind, der

which he bruisseth all his foes to dust, with which he bruisseth all his
 da zermet al len Feind zu nichts, der da zermet al len

foes to dust,
Feind zu nichts,

his scep - tre is the rod of righteous - ness with
ein Pfahl des Rechts ist stets sein Herr - scher - stab, der

which he brui - seth all — his foes to dust,
da zer - mal - met al - - len Feind zu nichts,

with which he brui - seth
der da zer - mal - met

all
al -

his foes to dust.
- len Feind zu nichts,

with which he brui - seth all his foes to dust.
der da zer - mal - met al - - len Feind zu nichts.

Adagio.

ritard.

System 1: Treble and Bass staves with a 13/8 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, and a key signature of two sharps (D major or F# minor).

System 2: Treble and Bass staves. The music continues with similar rhythmic patterns. A dynamic marking of *mp* (mezzo-piano) is present in the second measure of the bass staff.

System 3: Treble and Bass staves. The treble staff shows a more active melodic line with slurs and ties, while the bass staff provides a steady accompaniment.

System 4: Treble and Bass staves. The treble staff continues with a melodic line, and the bass staff features a more active accompaniment with chords and moving lines.

System 5: Treble and Bass staves. The treble staff has a melodic line with some slurs, and the bass staff continues with a steady accompaniment.

System 6: Treble and Bass staves. The treble staff has a melodic line with some slurs, and the bass staff continues with a steady accompaniment. The system concludes with a double bar line.

Larghetto.

SOPRANO.

(Bassi.)

Larghetto.

Larghetto.

Pianoforte.

Larghetto.

Be wise, be wise at length, ye kings a - verse, be
Hört Rath, hört end - lich Rath, ihr Für - sten voll Trotz, und

taught, — ye judg - es of the — earth, with fear — Je - ho - vah serve;
lernt, — ihr Rich - ter die - ser — Welt, mit Furcht — Je - ho - va's Dienst;

be wise, be wise at length, ye kings a - verse, be taught, ye judg - es
hört Rath, hört end - lich Rath, ihr Für - sten voll Trotz, und lernt, ihr Rich - ter

of the earth, be taught, be taught, — with fear — Je - ho - vah serve,
die - ser Welt, und lernt, und lernt — mit Furcht — Je - ho - va's Dienst,

with fear Je ho vah serve, be wise, ye
mit Furcht Je ho va's Dienst, hört Rath, ihr

kings, be taught, ye judg-es of the earth, ye kings a-verse, be wise at
Für-sten, lernt, ihr Rich-ter die-ser Welt, ihr Für-sten, hört, hört end-lich

length, be wise at length, ye kings a-verse, ye judg-es, be taught, with
Rath, hört end-lich Rath, ihr Für-sten voll Trotz, ihr Rich-ter, lernt mit

fear Je ho vah serve, be taught,
Furcht Je ho va's Dienst, o lernt

with fear, with fear Je ho vah
mit Furcht, mit Furcht Je ho va's

Adagio.

CHORUS.

Larghetto.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

Tutti Bassi.

p

Moderato.

Pianoforte.

un poco piano.

Be wise, be wise at length, ye —
Hört Rath, hört end - lich Rath, ihr —

Be wise, — be wise, be
Hört Rath, — hört Rath, hört

Be wise,
Hört Rath,

mp

kings a - verse, — be taught, ye — judg - es — of the — earth, — with fear Je - ho -
Für - sten voll Trotz, — und lernt, ihr — Rich - ter — die - ser — Welt, — mit Furcht Je - ho -

Be wise, — be wise — at length, ye
Hört Rath, — hört end - lich Rath, ihr

wise at length, ye kings a - verse, — be taught, — ye judg - es of the earth,
end - lich Rath, ihr Für - sten voll Trotz, — und lernt, — ihr Rich - ter die - ser Welt,

be wise, ye kings — a - verse, be taught, ye
hört Rath, ihr Für - sten voll Trotz, und lernt, ihr

- vah, Je - ho - vah serve! be wise,
 - - - - - va's Dienst! hört Rath,
 kings a - verse, with fear Je - ho - vah serve!
 Für - sten voll Trotz, und lernt Je - ho - va's Dienst!
 - with fear, with fear Je - ho - vah serve!
 - mit Furcht, mit Furcht Je - ho - va's Dienst!
 judg - es, be taught, with fear Je - ho - vah serve!
 Rich - ter, und lernt mit Furcht Je - ho - va's Dienst! be wise at
 hört end - lich

be wise - at length, ye - kings a - - verse, be taught, ye -
 hört end - lich Rath, ihr - Für - sten voll Trotz, und lernt, ihr -
 be wise - at length, ye - kings a - - verse, be wise,
 hört end - lich Rath, ihr - Für - sten voll Trotz, hört Rath,
 be wise - at length, ye - kings a - -
 hört end - lich Rath, ihr - Für - sten voll
 length, ye kings a - - verse, be taught, ye
 Rath, ihr Für - sten voll Trotz, und lernt, ihr judg - es, be wise - at length, ye kings a - -
 hört end - lich Rath, ihr Für - sten voll

judg - es — of the — earth, — with — fear Je - ho - vah serve, with fear
Rich - ter — die - ser — Welt, — mit — Furcht Je - ho - va's Dienst, mit Furcht

be wise at length, ye kings, with fear Je - ho - vah serve,
hört end - lich Rath, ihr Für - sten, und lernt Je - ho - va's Dienst,

- verse, be taught, ye judg - es, ye judg - es, with fear Je - ho - vah serve, with fear — Je -
Trotz, und lernt, ihr Rich - ter, ihr Rich - ter, mit Furcht Je - ho - va's Dienst, mit Furcht — Je -

- verse, be taught, ye judg - es of the earth, with fear Je - ho - - - -
Trotz, und lernt, ihr Rich - ter die - - ser Welt, mit Furcht Je - ho - - - -

— Je - ho - vah serve, be wise — at length, ye kings a - verse, be —
— Je - ho - va's Dienst, hört end - lich Rath, ihr Für - sten voll Trotz, und —

be wise, be wise at length, ye kings a - verse, be taught, ye judg - es, be
hört Rath, hört end - lich Rath, ihr Für - sten voll Trotz, und lernt, ihr Rich - ter, und

- ho - - - vah serve, be wise — at length, ye
- ho - - - va's Dienst, hört end - - lich Rath, ihr

- vah, Je - ho - vah serve, be wise,
- va's, Je - ho - va's Dienst, hört Rath,

taught, ye
lernt, ihr

judg-es
Rich-ter

of the
die-ser

earth, with
Welt, mit

fear, with
Furcht, mit

fear Je - ho - vah, Je -
mit Furcht Je - ho - ra's, Je -

taught, ye
lernt, ihr

judg-es
Rich-ter

of the
die-ser

earth, with
Welt, mit

with fear Je - ho - vah
mit Furcht Je - ho - ra's

serve, with
Dienst, mit

kings a -
Für - sten voll

verse, be
Trotz, hört

wise at
end-lich

length, be
Rath, und

taught, ye
lernt, ihr

judg-es, ye
Rich-ter, ihr

judg - es
Rich - ter

of the
die - ser

be
hört

wise at
end - lich

length, with
Rath, und

fear Je - ho - vah, Je -
lernt Je - ho - ra's, Je -

- ho - vah
- ho - va's

serve,
Dienst,

be
hört

wise!
Rath!

fear Je - ho - vah, Je -
Furcht Je - ho - ra's, Je -

ho - vah
ho - va's

serve!
Dienst!

earth, with
Welt, mit

fear Je - ho - vah, Je -
mit Furcht Je - ho - ra's, Je -

ho - vah
ho - va's

serve!
Dienst!

- ho - vah
- ho - va's

serve, with
Dienst, und

fear, with
lernt mit

fear Je - ho - vah
mit Furcht Je - ho - va's

serve!
Dienst!

Grave.

Or brought full low, with i - ron scep - tre bruis'd, and then dis - pers'd,
 Sonst beugt er euch mit sei - ner Ei - sen - hand: und dann zer - streut,
 Or brought full low, with i - ron scep - tre bruis'd, and then dis - pers'd,
 Sonst beugt er euch mit sei - ner Ei - sen - hand: und dann zer - streut,

6 6 6 7 6

Grave.

Allegro.

and then dis - pers'd, and then dis -
 und dann zer - streut, und dann zer -
 and then dis - pers'd,
 und dann zer - streut,
 scat - terd like sheep, ye pe - rish in your way,
 flüch - tig wie Spreu, so we - het ihr da - hin,
 scat - terd like sheep, ye pe - rish in your way,
 flüch - tig wie Spreu, so we - het ihr da - hin,

Allegro.

- pers'd, like sheep, ye pe- rish in your way, like sheep,
 - streut, wie Spreu, so we- het ihr da- hin, wie Spreu,

scatterd like sheep, ye perish in your way, or brought, or
 flüchtig wie Spreu, so wehet ihr da- hin, er beugt, er

pe- rish in your way, and then dispers'd, and then dis- pers'd, like sheep,
 we- het ihr da- hin, und dann zerstreut, und dann zer- streut, wie Spreu, and then dispers'd, like sheep,
 und dann zerstreut, wie Spreu,

like sheep, ye perish in your way, ye pe- rish in your way, and then dispers'd, ye
 wie Spreu, so wehet ihr da- hin, so wehet ihr da- hin, und dann zerstreut, so

scat-terd like sheep, ye pe- rish in your way,
 flüchtig wie Spreu, so wehet ihr da- hin, and then dis- pers'd,
 und dann zer- streut,

brought full low, scat-terd like
 beu- - get euch, flüchtig wie

and then dis- pers'd, scatterd like sheep, ye pe- rish in your way,
 und dann zer- streut, flüchtig wie Spreu, so wehet ihr da- hin,

pe- rish in your way, and then dis- pers'd, scat-terd like sheep, ye
 wehet ihr da- hin, und dann zer- streut, flüchtig wie Spreu, so

and then dis_pers'd, ye pe_rish in your way, ye pe_rish in your
 und dann zer_streut, so we_het ihr da_hin, so we_het ihr da_

sheep, ye pe_rish in your way, like sheep,
 Spreu, so we_het ihr da_hin, wie Spreu,

scat_terd like sheep, ye pe_rish in your way, ye pe_rish in your way, ye
 flüchtig wie Spreu, so we_het ihr da_hin, so we_het ihr da_hin, so

pe_rish in your way, ye pe_rish in your way,
 we_het ihr da_hin, so we_het ihr da_hin,

way, and then dis_pers'd, and then dis_pers'd, or brought full low, and then dispers'd, and then dis.
 - hin, und dann zer_streut, und dann zerstreut, er beu_get euch, und dann zerstreut, und dann zer

and then dis_pers'd, and then dis_pers'd, like sheep,
 und dann zer_streut, und dann zer_streut, wie Spreu,

pe_rish in your way, and then dispers'd,
 we_het ihr da_hin, und dann zerstreut,

scat_terd like sheep, ye pe_rish in your way, scat_terd like sheep, ye
 flüchtig wie Spreu, so we_het ihr da_hin, flüchtig wie Spreu, so

-pers'd, like sheep, ye pe-rish in your way, in your way, with i-ron scerp-ter bruis'd,
 -streut wie Spreu, so we-het ihr da-hin, weht da-hin, mit sei-ner Ei-sen-hand,
 or brought full low, ye pe-rish in your way, with i-ron scerp-ter bruis'd, with
 er beu-get euch, so we-het ihr da-hin, mit sei-ner Ei-sen-hand, mit
 or brought full low, ye pe-rish in your way, with
 er beu-get euch, so we-het ihr da-hin, mit
 pe-rish in your way, with i-ron scerp-ter bruis'd, with i-ron scerp-ter
 we-het ihr da-hin, mit sei-ner Ei-sen-hand, mit sei-ner Ei-sen-

scat-ter'd like sheep, ye pe-rish in your way, ye pe-rish in your way, in
 flüch-tig wie Spreu, so we-het ihr da-hin, so we-het ihr da-hin, weht
 i-ron scerp-ter bruis'd, and then dis-pers'd, and then dis-pers'd,
 sei-ner Ei-sen-hand, und dann zer-streut, und dann zer-streut,
 i-ron scerp-ter bruis'd, and then dis-pers'd, ye pe-rish in your way, ye pe-rish
 sei-ner Ei-sen-hand, und dann zer-streut, so we-het ihr da-hin, so we-het
 bruis'd, and then, and then dis-pers'd, or brought full low, or brought
 -hand, und dann, und dann zer-streut, er beu-get euch, er beu-

— your way,
— da - - hin,

and then dis - pers'd,
und dann zer - streut,

in your way, and then dis - pers'd,
ihr da - hin, und dann zer - streut,

— full low,
— get euch,

scat - ter'd like sheep,
flüch - tig wie Spreu,

or brought full low,
er beu - - get, beu - -

and then dis - pers'd,
und dann zer - streut,

or brought, or brought full
er beugt, er beu - - get

ye pe - rish in your way, ye
so we - het ihr da - hin, so

— or brought full low,
— get euch, er beu -

— or brought full low, full low,
— er beu - - get, beu - get euch,

low, or brought full low, or brought full low,
euch, er beu - get euch, er beu - get euch,

pe - rish in your way, or brought full low,
we - het ihr da - hin, er beu - get euch,

and then dis - pers'd,
und dann wie Spreu,

and then dis - pers'd,
und dann wie Spreu,

and then dis - pers'd,
und dann wie Spreu,

ye pe - rish in your way.
so we - het ihr da - hin.

ye pe - rish in your way.
so we - het ihr da - hin.

ye pe - rish in your way.
so we - het ihr da - hin.

TENORE.

Of ma - ny mil - lions the po - pu - lous rout, I fear not, though en - camp - ing round a -
 Zahl - lo - se Hau - fen in wil - dem Ge - dräng' ver - acht' ich, ob sie feind - lich rings um -

Pianof.

- bout they pitch their tents a - gainst me: my God will rise, my help is in the Lord.
 - her die La - ger - zel - te stel - len: denn Gott steht auf; mein Trost ist in dem Herrn.

Andante larghetto.

Violino I.

Violino II.

Viola.

TENORE.

Bassi.

Andante larghetto.

Pianoforte.

Je ho - vah
Je ho - va

cresc.

is - my shield, my glo - ry,
ist - mein Schild, mein Se - gen,
Je ho - vah is - my shield, my
Je ho - va ist - mein Schild, mein

p pp

glo - ry, him through my sto - ry
Se - gen, auf al - len We - gen
th'ex - al - ter of my head I count,
er - höht er hilf - reich mir das Haupt,

cresc.

him through my sto - ry, him through my sto - ry th'exal -
 auf al - len We - gen, auf al - len We - gen er - höht

(p)

- ter of my head - I count, him through my sto - ry th'exal -
 er hilf - reich mir - das Haupt, auf al - len We - gen er - höht

cresc.

- ter of my head I count.
 er hilf - reich mir das Haupt.

cresc.

(f)

Je -
Je -

- ho - vah is — my shield, my glo - ry: A -
- ho - va ist — mein Schild, mein Se - gen; ich

- loud I cried, he soon re - plied, a - loud I cried,
schrie em - por, cr lieh sein Ohr, ich schrie em - por,

he soon re-plied, and heard me from his ho-ly
 er lieh sein Ohr dem Ruf von sei-ner heil'-gen

6

mount, and heard me from his ho-ly
 Höh, dem Ruf von sei-ner heil'-

-ly, ho-ly mount.
 -gen, heil'-gen Höh.

pp

I lay and slept,
Ich lag und schlief,

I lay and
ich lag und

slept, and wak'd a - gain, and wak'd a - gain, the Lord him self did me sus -
schief, und wenn er - wacht, und wenn er - wacht, war Er's, der mich be - schirmt mit

cresc.

- tain, the Lord him self did -
Macht, war Er's, der mich be -

cresc.

me sus - tain; I lay and slept, — and wak'd a -
 -schirmt mit Macht; ich lag und schlief, — und wenn er -

pp

- gain, and wak'd a - gain, the Lord him self did me sus tain, —
 - wacht, und wenn er - wacht, war Er's, der mich be - schirmt mit Macht, —

cresc.

the Lord him self did me — sus tain.
 war Er's, der mich be - schirmt mit Macht.

Je - ho - vah is — my shield, my glo - ry,
 Je - ho - va ist — mein Schild, mein Se - gen,

p *cresc.*

him through my sto - ry th'exal - ter,
 auf al - len We - gen er - höht er,

p

th'exal - ter of — my head I count, — him through my
 er - höht er hilf - reich mir das Haupt, — auf al - len

cresc. *p*

sto - ry th'ex - al - ter of my head I count,
 We - gen er - höht er hül - reich mir das Haupt,

th'ex al - ter of my head I count.
 er - höht er hül - reich mir das Haupt.

Fools or madmen stand not within thy sight; all wor-kers of i - ni - qui - ty thou hat'st, and them un-
 Thoren und Nar-ren be - ste - hen nicht vor dir; es trifft den Mann der Mis-se - that dein Hass; von dir ver-

-blest thou wilt de - stroy; the bloo - dy and guile - ful man thou dost de - test.
 -flucht, wird er ver - tilgt; der ar - ge, blut - gier' - ge Mensch ist dir ein Gräuel.

Pianof.

CHORUS.

Andante.

Corno I. II.

Oboe I. II.

Violino I. II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

Tutti Bassi.

Andante.

Pianoforte.

Solo.

God found them guil - ty, God found them guil - ty, let them fall, let them
 Gott fand sie schuldig, Gott fand sie schuldig, und ihr Loos ist der

Let them fall, let them
Und ihr Loss ist der

Let them fall, let them
Und ihr Loss ist der

Let them fall, let them
Und ihr Loss ist der

fall, let them fall, God found them guil - ty, let them fall,
Fall, ist der Fall, Gott fand sie schul - dig, und ihr Loss,

fall, let them fall, let them fall, by their own coun - sels quell'd,
Fall, ist der Fall, ist der Fall, ver - dient durch eig - nen Rath,

fall, let them fall, let them fall, by their own coun - sels quell'd, God found them
Fall, ist der Fall, ist der Fall, ver - dient durch eig - nen Rath, Gott fand sie

fall, let them fall, let them fall, by their own coun - sels quell'd,
Fall, ist der Fall, ist der Fall, ver - dient durch eig - nen Rath,

let them fall, let them fall, by their own coun - sels quell'd,
ist der Fall, ist der Fall, ver - dient durch eig - nen Rath,

cresc.

3 2 6 13

God found them guilty, let them fall, let them fall, let them fall, by their own
 Gott fand sie schuldig, und ihr Loos ist der Fall, ist der Fall, ist der Fall, ver - dient durch
 guilty, let them fall, let them fall, by their own counsels quell'd, let them fall, God found them
 schuldig, und ihr Loos ist der Fall, verdient durch eigenen Rath, ist der Fall, Gott fand sie
 by their own counsels quell'd,
 ver - dient durch eigenen Rath,

counsels, let them fall, let them fall, God found them guilty, let them fall, let them
 eigenen Rath, ihr Loos ist der Fall, Gott fand sie schuldig, und ihr Loos ist der
 guilty, by their own counsels quell'd, let them fall, let them fall, Fall,
 schuldig, verdient durch eigenen Rath, und ihr Loos ist der Fall, Fall,
 fall, by their own counsels quell'd, let them fall, by their
 Fall, ver - dient durch eigenen Rath, ist der Fall, ver - dient
 let them fall, let them fall,
 und ihr Loos ist der Fall,

fall, by their own counsels quell'd, by their
Fall, ver - dient durch eig - nen Rath, ver - dient

by their own counsels quell'd, God found them
ver - dient durch eig - nen Rath, Rath, Gott fand sie

own counsels quell'd, by their own counsels quell'd, God found them
durch eig - nen Rath, verdient durch eig - nen Rath, Gott fand sie *guil - ty, schul - dig,*

let them fall, let them fall, by their own counsels quell'd, God found them
und ihr Loos ist der Fall, verdient durch eig - nen Rath, Gott fand sie *guil - ty, let them fall, let them*

schul - dig, und ihr Loos ist der

own counsels quell'd, God found them
durch eig - nen Rath, Gott fand sie *guil - ty, let them fall, let them*

guil - ty, let them fall, let them fall, let them fall, by their own counsels
schul - dig, und ihr Loos ist der Fall, ist der Fall, ver - dient durch eig - nen

let them fall, let them fall, by their own counsels
und ihr Loos ist der Fall, ver - dient durch eig - nen

fall, by their own counsels
Fall, durch eig - nen

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, push'd them in
 Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, denn sie ver -

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, push'd them in
 Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, denn sie ver -

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

him they had re - bell'd, push'd them in their re - bel - lions all, for a - gainst him they had re -
 ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em -

their re - bel - lions all, push'd them in their re - bel - lions all, for a - gainst him they had re -
 - darb ihr Auf - ruhr ganz, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em -

their re - bel - lions all, for a - gainst him they had re - bell'd, push'd them in their re - bel - lions
 - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr

him they had re - bell'd, for a - gainst him they had re - bell'd, push'd them in their re - bel - lions
 ihn sie sich em - pört, da ge - gen ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr

-bell'd, push'd them in their re - bel - lions all, push'd them in their re - bel - lions
 -pört, denn sie ver - darb ihr Auf - ruhr ganz, denn sie ver - darb ihr Auf - ruhr
 -bell'd, push'd them in their re - bel - lions all, for a - gainst him, for a - gainst
 -pört, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn, da ge - gen
 all, for a - gainst him they had re - bell'd, push'd them in their re - bel - lions
 ganz, da ge - gen ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr
 all, for a - gainst him they had re - bell'd, for a - gainst him, for a - gainst
 ganz, da ge - gen ihn sie sich em - pört, da ge - gen ihn, da ge - gen

all; God found them guil - ty, let them fall, God found them guil - ty, let them
 ganz; Gott fand sie schul - dig, und ihr Loos, ihr Loos ist der Fall, ihr Loos ist der
 him, for a - gainst him — they had re - bell'd, for a - gainst him they had re -
 ihn, da ge - gen ihn — sie sich em - pört, da ge - gen ihn sie sich em -
 all, for a - gainst him they had re - bell'd, for a - gainst him they had re -
 ganz, da ge - gen ihn sie sich em - pört, da ge - gen ihn sie sich em -
 him, for a - gainst him they had re - bell'd, for a - gainst him they had re -
 ihn, da ge - gen ihn sie sich em - pört, da ge - gen ihn sie sich em -

fall, Fall, God found them guilty, let them fall, let them fall, for a - gainst
 Fall, Gott fand sie schul - dig und ihr Loos ist der Fall, da ge - gen

- bell'd, God found them guilty, let them fall, God found them
 - pört, Gott fand sie schul - dig, und ihr Loos, Gott fand sie

- bell'd, God found them guilty, let them fall, God found them
 - pört, Gott fand sie schul - dig, und ihr Loos, und ihr Loos, fall, let them fall, let them
 - bell'd, God found them guilty, let them fall, God found them
 - pört, Gott fand sie schul - dig, und ihr Loos, und ihr Loos, fall, let them fall, let them
 - bell'd, God found them guilty, let them fall, God found them
 - pört, Gott fand sie schul - dig, und ihr Loos, und ihr Loos, fall, let them fall, let them

him they had re - bell'd, let them fall, let them fall, push'd them in
 ihn sie sich em - pört, und ihr Loos ist der Fall, denn sie ver -

guil - ty, let them fall, let them fall, let them fall, push'd them in
 schul - dig, ist der Fall, und ihr Loos ist der Fall, denn sie ver -

let them fall, let them fall, let them fall, let them fall, push'd them in
 und ihr Loos ist der Fall, und ihr Loos ist der Fall, denn sie ver -

fall, let them fall, let them fall, let them fall, push'd them in
 Fall, und ihr Loos ist der Fall, denn sie ver -

their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

him they had re - bell'd.
 ihn sie sich em - pört.

him they had re - bell'd.
 ihn sie sich em - pört.

him they had re - bell'd.
 ihn sie sich em - pört.

him they had re - bell'd.
 ihn sie sich em - pört.

Fine della prima parte.

PARTE SECONDA.

(c. JUDAS MACCAB., vol. XXII, pp. 46-47.)

Largo.

SOPRANO.
(Bassi.)

(Violone.)

Largo.

Pianoforte.

Oh li - ber - ty, thou choicest trea - sure, seat of vir - tue, source of plea - sure! life with -
O Frei - heit du, du Le - bens - son - ne, Sitz der Tu - gend, Quell der Won - ne! oh - ne

- out thee knows no blessing, no en - dearment worth ca - ressing, no en - dearment worth ca - res - - - ing, no en -
dich kein Reiz des Le - bens, kei - ne Freude werth des Strebens, kei - ne Freude werth des Stre - - - bens, kei - ne

- dear - ment worth ca - ressing; seat of vir - tue, source of pleasure,
Freu - de werth des Stre - bens; Sitz der Tu - gend, Quell der Won - ne,

oh, oh li-ber-ty, thou choicest trea-sure, seat of vir-tue, source of plea-sure! life without thee knows no
o, o Freiheit du, du Le-bens son-ne, Sitz der Tu-gend, Quell der Won-ne! oh-ne dich kein Reiz des

bless-ing, no en-dearment worth ca-ress-ing, no en-dearment, no endearment worth ca-ress-ing, no en-dearment, no en-
Le-bens, keine Freude werth des Strebens, kei-ne Freude, kei-ne Freude werth des Stre-bens, kei-ne Freude, kei-ne

(Viol. I.) *Tutti.*
(Viol. II.)
(Viola.)
-dearment worth ca-ress-ing.
Freude werth des Stre-bens.

SOP.
Who trusts in God, should ne'er des-pair. The just are still
Wer Gott ver-traut, ver-za-ge nicht! Der From-me steht

Pianof.

the care of Heaven. Re-joice, my soul, Je-ho-vah hears.
in sei-ner Hut. Sei froh, mein Geist: Je-ho-va hört.

Allegro.
tr. *tr.* *tr.* *tr.*

(Violini.)

(SOPRANO.)

(Bassi.)

Allegro.
tr. *tr.* *tr.* *tr.*

Pianoforte.

tr. *tr.* *tr.* *tr.*

p

Pro - phe - tic vi - sions strike my eye,
 Pro - phe - ten - bli - cke strahlt mein Aug;

pro - phe - tic
 Pro - phe - ten -

vi - sions strike my eye: in vain our foes for help shall cry, war shall cease, — wel - come
 - bli - cke strahlt mein Aug: nach Hül - fe ruft um, sonst der Feind; wei - che Krieg! — Fried' er -

p

pp

peace, wel - come peace! war,
- scheint, Fried' er - scheint! weich,

war shall cease, wel - come peace, and tri -
wei - che, Krieg, Fried' er - scheint, Tri - um -

- umphs, and tri - umphs, and tri - umphs af - ter vic - to - ry.
- phe, Tri - um - phe, Tri - um - phe brin - get us der Sieg.

Pro - phe - tic vi - sions strike my eye:
Pro - phe - ten - bli - cke strahlt mein Aug:

in vain our foes for help shall cry, in vain our foes for help shall cry, war,
 nach Hül - fe ruft um_sonst der Feind, nach Hül - fe ruft um_sonst der Feind, weich!

war shall cease, wel - come
 wei - che, Krieg, Fried' er -

peace, and tri - umphs, and tri - umphs, and tri - umphs af - ter vic - to - ry,
 -scheint, Tri - um - phe, Tri - um - phe, Tri - um - phe bringet uns der Sieg,

war shall cease, wel - come peace, wel - come peace,
 wei - che, Krieg, Fried' er - scheint, Fried' er - scheint,

war, weich! war shall wei-che,

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The piano part includes trills (tr) in the right hand. The bottom system continues the piano accompaniment.

cease, war shall cease, wel - come peace, war shall cease, wel - come peace, and tri -
 Krieg, wei - che, Krieg, Fried' er - scheint, wei - che, Krieg, Fried' er - scheint, Tri - um -

This system continues the vocal and piano parts. The piano accompaniment features trills (tr) in the right hand.

- umphs, and tri - - umphs, and tri - - umphs af - ter vic - - to - ry, in vain our
 - phe, Tri - um - - phe, Tri - um - - phe bringet uns - - der Sieg, nach Hül - fe

This system continues the vocal and piano parts. The piano accompaniment includes a *cresc.* marking and trills (tr) in the right hand.

foes for help shall cry, in vain our foes for help shall cry, war shall cease,
 ruft um - sonst der Feind, nach Hül - fe ruft um - sonst der Feind, wei - che, Krieg,

This system concludes the vocal and piano parts. The piano accompaniment includes trills (tr) in the right hand.

p *tr* *f* *f* *tr* *(tr)*

wel - come peace, and tri - - umphs af - ter vic - - to - ry.
 Fried' er - scheint, Tri - um - - phe brin - get uns - - der Sieg.

p ritard. *f* *f*

tr *tr* *tr* *tr* *tr* *tr*

tr *tr* *tr* *tr* *tr* *tr*

The host_ile band, by his right hand dis_com_fit_ed, for_sakes the land, for sa
 Der stol_ze Feind, den Sei_ne Hand ge_schla_gen hat, ver_lässt das Land, ver_lässt,

kes, dis_com_fit_ed, dis_com_fit_ed, for_sakes the land;
 den Sei_ne Hand ge_schla_gen hat, ver_lässt das Land;

the host_ile band, by his right hand dis_com_fit_ed, for_sakes the land,
 der stol_ze Feind, den Sei_ne Hand ge_schla_gen hat, ver_lässt das Land, dis_com_fit_ed, for_

_sakes the land,
 _lässt das Land,

dis_com_fit_ed, dis_com_fit_ed, for_sakes the land, dis_com_fit_ed, for_sakes the land.
 den Sei_ne Hand ge_schla_gen hat, ver_lässt das Land, ge_schla_gen hat, ver_lässt das Land.

Da Capo.

CHORUS.

A tempo ordinario.

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

CANTO I.

May God, from whom all mer - cies spring, may God, from whom all mer - cies

CANTO II.

Gib, Gott, aus gna - den - rei - cher Hand, gib, Gott, aus gna - den - rei - cher

ALTO I.

May God, from whom all mer - cies spring, may God, from whom all mer - cies

ALTO II.

Gib, Gott, aus gna - den - rei - cher Hand, gib, Gott, aus gna - den - rei - cher

TENORE I.

May God, from whom all mer - cies spring, may God, from whom all mer - cies

TENORE II.

Gib, Gott, aus gna - den - rei - cher Hand, gib, Gott, aus gna - den - rei - cher

BASSO I. II.

May God, from whom all mer - cies spring, may God, from whom all mer - cies

Organo, e Tutti Bassi.

A tempo ordinario.

Pianoforte.

spring, bless the true church, bless the true church, bless the true church, bless the true
Hand Glück die-sem Volk, Glück die-sem Volk, Glück die-sem Volk, Glück die-sem

spring, bless the true church, bless the true church, bless the true church, bless the true
Hand Glück die-sem Volk, Glück die-sem Volk, Glück die-sem Volk, Glück die-sem

spring, bless the true church, bless the true church, bless the true church, bless the true
Hand Glück die-sem Volk, Glück die-sem Volk, Glück die-sem Volk, Glück die-sem

spring, bless the true church, bless the true church, bless the true church, bless the true

church, the true church, bless, bless, bless, bless the true church, and save the
Volk, die-sem Volk, Glück, Glück, Glück, Glück die-sem Volk, und Heil dem
 church, the true church, bless, bless, bless, bless the true church, and save the
Volk, die-sem Volk, Glück, Glück, Glück, Glück die-sem Volk, und Heil dem
 church, the true church, bless, bless, bless, bless the true church, and save the
Volk, die-sem Volk, Glück, Glück, Glück, Glück die-sem Volk, und Heil dem

6 5

king, and save the king, bless the true church, and save the king! SOLO*) (Soprano, o Alto.)

Land, und Heil dem Land, Glück die sem Volk, und Heil dem Land! With firm u - Wir stehn zu SOLO*) (Alto, o Soprano.)

king, and save the king, bless the true church, and save the king! With firm u - Wir stehn zu

Land, und Heil dem Land, Glück die sem Volk, und Heil dem Land!

king, and save the king, bless the true church, and save the king!

Land, und Heil dem Land, Glück die sem Volk, und Heil dem Land!

king, and save the king, bless the true church, and save the king!

6 6 6 6 6 6 6 3 Solo.

A A A p

*) s. Preface.

- ni - ted hearts we all will con - quer in his cause, or fall, with firm u - ni - ted hearts — we
 ihm voll Muth, wir all, zum Sieg im Kampfe, o - der Fall, wir stehn zu ihm voll Muth, — wir
 - ni - ted hearts we all will con - quer in his cause, or fall, with firm u - ni - ted hearts — we
 ihm voll Muth, wir all, zum Sieg im Kampfe, o - der Fall, wir stehn zu ihm voll Muth, — wir

6

fp *p*

all will con - quer in his cause, or fall. May God, from whom all mer - cies spring, bless the true
 all, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem
 all will con - quer in his cause, or fall. May God, from whom all mer - cies spring, bless the true
 all, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem

Bless the true church, bless the true church, the true church,
 (TUTTI.)

church, and — save the king! Glück die - sem Volk, Glück die - sem Volk, die - sem Volk,
 Volk, und — Heil dem Land! (TUTTI.)

church, and — save the king! Bless the true church, bless the true church, the true church,
 Volk, und — Heil dem Land!

Glück die - sem Volk, Glück die - sem Volk, die - sem Volk,

Bless the true church, bless the true church, the true church,
 Glück die - sem Volk, Glück die - sem Volk, die - sem Volk,

Bless the true church, bless the true church, the true church,

Tuttl.

and save the king, and save the king, bless the true

and save the king, and save the king, and save the king, *und Heil dem Land, Glück die - sem*

and save the king, and save the king, and save the king, bless the true

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, bless the true

und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, bless the true

7 6

church, and save the king!

SOLO. (Soprano, o Alto.)

Volk, und Heil dem Land! May God, from whom all mer - cies spring, bless the true
Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem

SOLO. (Alto, o Soprano.)

church, and save the king! May God, from whom all — mer - cies spring, bless the true
Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem

Volk, und Heil dem Land!

church, and save the king!

Volk, und Heil dem Land!

church, and save the king!

4 *Solo, p* 2 6

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are in German and are repeated in several parts of the score. The piano part features a steady accompaniment with some melodic lines in the right hand. The score ends with a double bar line and a fermata over the final note.

church, bless the true church, and save, and save the king. With firm u -
 Volk, Glück die - sem Volk, und Heil, und Heil dem Land. Wir stehn zu

church, bless the true church, and save, and save the king. With firm u -
 Volk, Glück die - sem Volk, und Heil, und Heil dem Land. Wir stehn zu

With firm u -
 Wir stehn zu

With firm u -
 Wir stehn zu

With firm u -
 Wir stehn zu

With firm u -
 Wir stehn zu

6 5
 4 3

ff

- ni - ted hearts we all
 ihm voll Muth, wir all,

will con - quer, will
 in Kam - pfe, im

con - quer, will con - quer,
 Kam - pfe, im Kam - pfe,

- ni - ted hearts we all
 ihm voll Muth, wir all,

will con - quer, will
 in Kam - pfe, im

con - quer, will con - quer,
 Kam - pfe, im Kam - pfe,

- ni - ted hearts we all, with firm u - ni - ted hearts we
 ihm voll Muth, wir all, wir stehn zu ihm voll Muth, wir

- ni - ted hearts we all, with firm u - ni - ted hearts we
 ihm voll Muth, wir all, wir stehn zu ihm voll Muth, wir

- ni - ted hearts we all
 ihm voll Muth, wir all,

will con - quer, will
 in Kam - pfe, im

con - quer, will con - quer,
 Kam - pfe, im Kam - pfe,

- ni - ted hearts we all
 ihm voll Muth, wir all,

will con - quer, will
 in Kam - pfe, im

con - quer, will con - quer,
 Kam - pfe, im Kam - pfe,

f

con-quer, con-quer, will
Kampfe, Kampfe, zum

con-quer in his cause, or
Sieg im Kampfe, o - der

fall, will con-quer, will
Fall, im Kampfe, im

con-quer, con-quer, will
Kampfe, Kampfe, im

all _____ will
all, _____ zum

con-quer in his cause, or
Sieg im Kampfe, o - der

fall, will con-quer, will
Fall, im Kampfe, im

con-quer, con-quer, will
Kampfe, Kampfe, zum

con-quer in his cause, or
Sieg im Kampfe, o - der

fall, with firm u -
Fall, wir stehn zu

-ni - ted hearts we
ihm voll Muth, wir

con-quer, con-quer, will
Kampfe, Kampfe, zum

con-quer in his cause, or
Sieg im Kampfe, o - der

fall, will con-quer, will
Fall, im Kampfe, im

con-quer, con-quer, will
Kampfe, Kampfe, im

con-quer, con-quer, will
Kampfe, Kampfe, zum

con-quer in his cause, or
Sieg im Kampfe, o - der

fall, will con-quer, will
Fall, im Kampfe, im

con-quer, con-quer, will
Kampfe, Kampfe, im

con - quer, will con - quer, with firm u - ni - ted hearts we all will con - quer, will con - quer, will
Kam - pfe, im Kam - pfe, wir stehn zu ihm voll Muth, wir all', im Kam - pfe, im Kam - pfe, zum

con - quer, will con - quer, with firm u - ni - ted hearts we all will con - quer, will con - quer, will
Kam - pfe, im Kam - pfe, wir stehn zu ihm voll Muth, wir all', im Kam - pfe, im Kam - pfe, zum

con - quer, will con - quer, with firm u - ni - ted hearts we all will con - quer, will con - quer, will
Kam - pfe, im Kam - pfe, wir stehn zu ihm voll Muth, wir all', im Kam - pfe, im Kam - pfe, zum

con - quer, will con - quer, with firm u - ni - ted hearts we all will con - quer, will con - quer, will
Kam - pfe, im Kam - pfe, wir stehn zu ihm voll Muth, wir all', im Kam - pfe, im Kam - pfe, zum

all, with firm u - ni - ted hearts we all, we all _____ will
all', wir stehn zu ihm voll Muth, wir all', wir all', zum

all, with firm u - ni - ted hearts we all, we all _____ will
all', wir stehn zu ihm voll Muth, wir all', wir all', zum

con - quer, will con - quer, with firm u - ni - ted hearts we all will con - quer, will con - quer, will
Kam - pfe, im Kam - pfe, wir stehn zu ihm voll Muth, wir all', im Kam - pfe, im Kam - pfe, zum

ff

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
 Sie-ge o - der Fall, im Kam-pfe, im Kam-pfe, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
 Sie-ge o - der Fall, im Kam-pfe, im Kam-pfe, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
 Sie-ge o - der Fall, im Kam-pfe, im Kam-pfe, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
 Sie-ge o - der Fall, im Kam-pfe, im Kam-pfe, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
 Sie-ge o - der Fall, im Kam-pfe, im Kam-pfe, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
 Sie-ge o - der Fall, im Kam-pfe, im Kam-pfe, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
 Sie-ge o - der Fall, im Kam-pfe, im Kam-pfe, zum Sieg im Kampfe, o - der Fall. Gib, Gott, aus

whom all mer_cies spring, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem

whom all mer_cies spring, bless the true church, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

whom all mer_cies spring, bless the true church, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

whom all mer_cies spring, bless the true church, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

whom all mer_cies spring, bless the true church, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

whom all mer_cies spring, bless the true church, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

whom all mer_cies spring, bless the true church, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

whom all mer_cies spring, bless the true church, bless the true church, bless the true
 gna - den_rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

church, bless the true church, bless the true church, and save the king,
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land,

church, bless the true church, bless the true church, and save the king, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

and save the king, and save the king, bless the true church, bless the true church, and save the
king, und Heil dem Land, und Heil dem Land, Glück die-sem Volk, Glück die-sem Volk, und Heil dem
king, and save the king, and save the king, bless the true church, bless the true church, and save the
king, und Heil dem Land, und Heil dem Land, Glück die-sem Volk, Glück die-sem Volk, und Heil dem
and save the king, and save the king, bless the true church, bless the true church, and save the
und Heil dem Land, und Heil dem Land, Glück die-sem Volk, Glück die-sem Volk, und Heil dem
and save the king, and save the king, bless the true church, bless the true church, and save the

ff
8^{va} ad libit.

king, save, save, save the king, bless the true church, and save the
 Land, Heil, Heil, Heil dem Land, Glück die sem Volk, und Heil dem
 king, save, save, save the king, bless the true church, and save the
 Land, Heil, Heil, Heil dem Land, Glück die sem Volk, und Heil dem
 king, save, save, save the king, bless the true church, and save the
 Land, Heil, Heil, Heil dem Land, Glück die sem Volk, und Heil dem
 king, save, save, save the king, bless the true church, and save the
 Land, Heil, Heil, Heil dem Land, Glück die sem Volk, und Heil dem

6 6
5

The musical score consists of four systems of vocal parts and piano accompaniment. Each system includes a soprano line, an alto line, a tenor line, and a bass line. The piano accompaniment is shown at the bottom of each system. The lyrics are printed below the vocal lines.

king, and save the king, bless the true church, and save the king.
Land, und Heil dem Land, Glück die sem Volk, und Heil dem Land.

king, and save the king, bless the true church, and save the king.
Land, und Heil dem Land, Glück die sem Volk, und Heil dem Land.

king, and save the king, bless the true church, and save the king.
Land, und Heil dem Land, Glück die sem Volk, und Heil dem Land.

king, and save the king, bless the true church, and save the king.
Land, und Heil dem Land, Glück die sem Volk, und Heil dem Land.

6 6 6 6 6 6 6 5 3

TEN.

Pianof.

A tempo giusto.

Violino I.

Violino II.

Viola.

TENORE.

Bassi.

Andante con moto.

Pianoforte.

Then will I Je - ho - vah's praise,
 Dann will ich Je - ho - va's Ruhm,

then will I Je -
 dann will ich Je -

p *pp*

- ho - vah's praise ac - cord - ing to his ju - stice raise, and sing the name and De - i - ty, and
 - ho - va's Ruhm er - höh'n in sei - nem Hei - lig - thum, lob - sin - gen dort in Glanz und Pracht, lob -

sing the name and De - i - ty of Je - ho - vah the most high, — of Je - ho - vah,
 - sin - gen dort in Glanz und Pracht Gott Je - ho - va's Recht und Macht, — Gott Je - ho - va's,

and sing the name and De - i - ty of Je - ho - vah the most high.
 lob - sin - gen dort in Glanz und Pracht Gott Je - ho - va's Recht und Macht.

E - ver let my thanks en - dure,
 Stets sei ihm mein Dank ge - weiht,

e - ver faith - ful, e - ver sure, e - ver faith - ful,
 al - ler Or - ten, al - le Zeit, al - ler Or - ten,

e - ver sure, e - ver let my thanks en - dure, e - ver faith - ful, e - ver faith - ful,
 al - le Zeit, stets sei ihm mein Dank ge - weiht, al - ler Or - ten, al - ler Or - ten,

let my faith - ful thanks en - dure, e - ver faith - ful, e - ver sure,
 stets sei ihm — mein Dank ge - weiht, al - ler Or - ten, al - le Zeit,

Adagio.
 e - ver faith - ful, e - ver sure.
 al - ler Or - ten, al - le Zeit.

mp

CHORUS.

Oboe I. II.

Violino I.

Violino II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

Tutti Bassi.

Pianoforte.

Allabreve.

All his mer_cies shall en_dure, all his
Sei_ne Hül-fe ist be_reit, sei_ne

All his mer_cies shall en_dure, all his
Sei_ne Hül-fe ist be_reit, sei_ne

All his mer_cies shall en_dure, all his
Sei_ne Hül-fe ist be_reit, sei_ne

All his mer_cies shall en_dure, all his
Sei_ne Hül-fe ist be_reit, sei_ne

mer_cies shall en_dure e_ver faith_ful, e_ver sure, e_ver faith_ -
Hül-fe ist be_reit al_ler Or_ten, al_le Zeit, al_ler Or_ - -

mer_cies shall en_dure e_ver faith_ful, e_ver sure, all his mer_cies shall en_
Hül-fe ist be_reit al_ler Or_ten, al_le Zeit, sei_ne Hül-fe ist be_

mer_cies shall en_dure e_ver faith_ful, e_ver sure, e_ver faith_ -
Hül-fe ist be_reit al_ler Or_ten, al_le Zeit, al_ler Or_ - -

- dure, shall en_dure e_ver faith_ful, e_ver sure, all his mer_cies shall en_
- reit, ist be_reit al_ler Or_ten, al_le Zeit, sei_ne Hül-fe ist be_

- ful, e - ver faith - ful, e - ver sure, e - ver
 - ten, al - ler Or - ten, al - le Zeit, al - ler
 - dure, all his mer - cies shall en - dure e - ver faith - ful, e - ver sure, e - ver
 - reit, sei - ne Hül - fe ist be - reit al - ler Or - ten, al - le Zeit, al - ler
 - ful, e - ver faith - ful, e - ver sure, e - ver,
 - ten, al - ler Or - ten, al - le Zeit, al - ler,
 - dure, all his mer - cies shall en - dure e - ver faith - ful, e - ver sure, e - ver
 - reit, sei - ne Hül - fe ist be - reit al - ler Or - ten, al - le Zeit, al - ler

faith - ful, e - ver faith - ful, e - ver faith - ful, e - ver sure,
 Or - ten, al - ler Or - ten, al - ler Or - ten, al - le Zeit,
 faith Or - ten, al - ler faith - ful, e - ver sure,
 Or - ten, al - le Zeit,
 e - ver faith - ful, e - ver faith - ful, e - ver sure,
 al - ler Or - ten, al - ler Or - ten, al - le Zeit,
 faith Or - ten, al - ler faith - ful, e - ver sure,
 Or - ten, al - le Zeit,
 H. W. 43.

all his mer - cies shall en - dure e - ver
 sei - ne Hül - fe ist be - reit al - ler

all his mer - cies shall en - dure, all his mer - cies shall en - dure e - ver
 sei - ne Hül - fe ist be - reit, sei - ne Hül - fe ist be - reit al - ler

all his mer - cies, all his mer - cies shall en - dure e - ver
 sei - ne Hül - fe, sei - ne Hül - fe ist be - reit al - ler

all his mer - cies shall en - dure e - ver
 sei - ne Hül - fe ist be - reit al - ler

faith - ful, e - ver sure, e - ver faith - ful, e - ver sure, all his mer - cies shall en -
 Or - ten, al - le Zeit, al - ler Or - ten, al - le Zeit, sei - ne Hül - fe ist be -

faith - ful, e - ver sure, all his mer - cies shall en -
 Or - ten, al - le Zeit, sei - ne Hül - fe ist be -

faith - ful, e - ver sure, all his mer - cies shall en -
 Or - ten, al - ler Zeit, sei - ne Hül - fe ist be -

faith - ful, e - ver sure, all his mer - cies shall en -
 Or - ten, al - le Zeit, sei - ne Hül - fe ist be -

-dure e - ver faith - ful, e - ver, e - ver, e - ver sure, e - ver
 -reit al - ler Or - ten, al - le, al - le, al - le Zeit, al - ler

-dure e - ver faith - ful, e - ver, e - ver, e - ver sure,
 -reit al - ler Or - ten, al - le, al - le Zeit,

-dure e - ver faith - - - - ful, e - ver sure,
 -reit al - ler Or - - - - ten, al - le Zeit,

-dure e - ver faith - ful, e - ver, e - ver, e - ver sure, e - ver
 -reit al - ler Or - ten, al - le, al - le, al - le Zeit, al - ler,

faith - - - - ful, e - ver
 Or - - - - ten, al - le

e - ver faith - - - - ful, e - ver
 al - ler Or - - - - ten, al - le

e - ver faith - - - - ful, e - ver faith - ful, e - ver
 al - ler Or - - - - ten, al - ler Or - ten, al - le

e - ver, e - ver faith - - - - ful, e - ver faith - ful, e - ver
 al - ler, al - ler Or - - - - ten, al - ler Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful,
Or - ten,

e - ver,
al - le,

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful,
Or - ten,

e - ver,
al - le,

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful,
Or - ten,

e - ver,
al - le,

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful,
Or - ten,

e - ver,
al - le,

f

e - ver, e - ver
al - le, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

e - ver, e - ver
al - le, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

e - ver, e - ver
al - le, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

e - ver, e - ver
al - le, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

sure, e - ver
Zeit, al - ler

faith - ful, e - ver
Or - ten, al - le

più f

ff

The first system of the musical score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) in treble clef, and the bottom three staves are piano accompaniment (Right Hand, Left Hand, and Bass) in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines contain lyrics: "sure. Zeit." repeated across the staves. The piano accompaniment features a steady bass line and chords in the right hand.

This block shows the piano accompaniment for the first system, consisting of two staves (Right Hand and Left Hand) in bass clef. It includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation.

The second system of the musical score consists of seven staves, similar in layout to the first system. It continues the vocal and piano parts. The vocal lines are mostly rests, indicating that the vocalists are silent during this section. The piano accompaniment continues with its established rhythmic and harmonic patterns.

This block shows the piano accompaniment for the second system, consisting of two staves (Right Hand and Left Hand) in bass clef. It continues the piano part from the first system, ending with a double bar line and a repeat sign.

Larghetto.

Violini unisoni.

SOPRANO.

Bassi.

Pianoforte.

not that heav'nly grace doth him up-hold, and stedfast truth ac-quit him out- of all, were not that heav'nly
 ihn des Himmels Gna- de nicht beschirmt und fest Ver-train ihn löst aus al- ler Noth, wenn ihn des Him- mels

grace,
 Gnad,
 were not that heav'n-ly grace doth him up-
 wenn ihn des Him- mels Gna- de nicht be-

-hold!
 -schirmt!
 How great and ma-ny pe- rils do en-
 Wie gross ist die Ge- fahr, die stets um-

-fold the right-eous man, the right-eous man to- make him dai- ly, dai- ly fall,
 -stürmt den ed- len Mann, den ed- len Mann und ihn mit Fall, mit Fall be- droht,

were not that heav'nly grace doth him up - hold, and stedfast truth ac-quit, ac - quit him out - of all,
 wenn ihn des Himmels Gna - de nicht be - schirmt und fest Ver - traun ihn löst, ihn löst aus al - ler Noth,

and stedfast truth ac - quit - him out - of all, were not that
 und fest Ver - traun ihn löst - aus al - ler Noth, wenn nicht be -

heav'nly, heav'n - ly grace, that heav'n - ly grace, that heav'n - ly
 - schirmt des Him - mels Gnad', des Him - mels Gnad', des Him - mels

grace, were not that heav'nly grace doth him up - hold, and stedfast truth, and stedfast truth ac -
 Gnad', wenn ihn des Himmels Gna - de nicht be - schirmt und fest Ver - traun, und fest Ver - traun ihn

Adagio.

- quit him out — of all.
löst aus al — ler Noth.

ritard.

Andante.

(Violino I.)

(Violino II.)

SOPRANO. ¹⁾

SOPRANO.
(o Tenore.)

(Bassi.)

Andante con moto.

f

Pianoforte.

After long storms, af-ter long storms and tem-pest o-ver-blown the sun at length his joy-
 Nachlan-ger Nacht, nachlan-ger Nacht und wil-dem Sturm-ge-tos er-scheint zu-letzt das fro-

6

Af-ter long storms, af-ter long storms and tem-pest
 Nachlan-ger Nacht, nachlan-ger Nacht und wil-dem
 - ful face - doth clear,
 - he Son - nen - licht,

o-ver-blown the sun at length his joy- ful face - doth clear, at
 Sturm-ge-tos er-scheint zu-letzt das fro- he Son-nen-licht, er-

length, at length doth clear, af - ter long storms at length doth clear,
 - scheint zu - letzt das Licht, nach lan - ger Nacht er - scheint das Licht,
 af - ter long storms, af - ter long storms at length, at length doth clear,
 nach lan - ger Nacht, nach lan - ger Nacht er - scheint zu - letzt das Licht,

af - ter long storms at length doth clear,
 nach lan - ger Nacht er - scheint das Licht,
 at length, at length doth clear,
 er - scheint zu - letzt das Licht,

af - ter long storms, af - ter long storms and tem - pest o - ver - blown
 nach lan - ger Nacht, nach lan - ger Nacht und wil - dem Sturm - ge - tos
 af - ter long storms, af - ter long storms and tem - pest o - ver - blown
 nach lan - ger Nacht, nach lan - ger Nacht und wil - dem Sturm - ge - tos

the sun at length his joy -
er.scheint zu - letzt das fro -

the sun at length his joy -
er.scheint zu - letzt das fro -

p

- - - ful face, his joy - - - ful face doth clear,
- - - he Licht, das fro - - - he Son - - nen.licht,

- - - ful face, his joy - - - ful face doth clear,
- - - he Licht, das fro - - - he Son - - nen.licht,

af - ter long storms and tem - pest o - - ver - blown,
nach lan - ger Nacht und wil - dem Sturm - ge - tos,

af - ter long storms and tem - pest o - - ver - blown,
nach lan - ger Nacht und wil - dem Sturm - ge - tos,

mf

af - ter long storms and tem - pest o - ver - blown
 nach lan - ger Nacht und wil - dem Sturm - ge - tos

af - ter long storms and tem - pest o - ver - blown the sun at
 nach lan - ger Nacht und wil - dem Sturm - ge - tos er - scheint zu -

the sun at length his joy - ful face, his joy -
 er - scheint zu - letzt das fro - he Licht, das fro -

length his joy - ful face, his joy -
 - letzt das fro - he Licht, das fro -

- ful face doth clear, af - ter long storms the sun at length his joy - ful,
 - he Son - nen - licht, nach lan - ger Nacht er - scheint zu - letzt das fro - he,

- ful face doth clear, af - ter long storms the sun at length his joy - ful,
 - he Son - nen - licht, nach lan - ger Nacht er - scheint zu - letzt das fro - he,

joy - ful, joy - ful face, his joy - ful face,
 fro - he, fro - he Licht, das fro - he Licht,
 joy - ful, joy - ful face, his joy - ful face,
 fro - he, fro - he Licht, das fro - he Licht,

the sun at length his joy - ful face doth clear.
 er - scheint zu - letzt das fro - he Son - nen - licht.
 the sun at length his joy - ful face doth clear.
 er - scheint zu - letzt das fro - he Son - nen - licht.

Thus af - ter for - tune's
So, wenn des Schicksals

Ad. Fine.

rage — is shown,
Sturm sich bricht,

Thus af - ter for - tune's
So, wenn des Schicksals

rage is shown,
Sturm sich bricht,

a bliss - ful hour — at last — is
kehrt hei - tres Glück — zu uns — zu —

known, — a bliss - ful hour — at last is known,
— rück, — kehrt hei - tres Glück — zu uns zu - rück,

a bliss - ful hour — at last — is
kehrt hei - tres Glück — zu uns — zu —

else would af - flic - ted man de -
sonst wär' Ver - zweif - lung un - ser

known, a bliss - ful hour — at last — is known,
— rück, — kehrt hei - tres Glück — zu uns — zu - rück,

- spair, else would, else would af - flic - ted man, af - flic - ted man de - spair;
 Loos, sonst wär' Ver - zweif - lung un - ser Loos, Ver - zweif - lung un - - - ser Loos;

else would af - flic - ted man de - spair, else would af - flic - ted man de - spair;
 sonst wär' Ver - zweif - lung un - ser Loos, sonst wär' Ver - zweif - lung un - - - ser Loos;

thus af - ter for - tune's rage is shown, a bliss - ful hour at last is known,
 so, wenn des Schick - sals Sturm sich bricht, kehrt hei - tres Glück zu uns zu - rück,

thus af - ter for - tune's rage is shown, a bliss - ful hour at last is known, else
 so, wenn des Schick - sals Sturm sich bricht, kehrt hei - tres Glück zu uns zu - rück, sonst

else would af - flic - - - - ted man de - spair,
 sonst wär' Ver - zweif - - - - lung un - - - ser Loos,

would af - flic - ted man de - spair, else would af - flic - ted man de - spair,
 wär' Ver - zweif - lung un - ser Loos, sonst wär' Ver - zweif - lung un - - - ser Loos,

- else would de - spair, else would af - flic - ted man de - spair.
 - wär' un - ser Loos, sonst wär' Ver - zweif - lung un - - ser Loos.

- else would de - spair, else would af - flic - ted man de - spair.
 - wär' un - ser Loos, sonst wär' Ver - zweif - lung un - - ser Loos.

Da Capo.

Largo.

Tromba.

Oboe solo.

Violino I.

Violino II.

Viola.

BASSO.

Bassi.

Pianoforte.

Largo, ma non adagio.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the next three are alto and tenor clefs, and the bottom staff is a bass clef. The music is in 2/4 time and features a complex, rhythmic melody in the upper staves, with some rests in the lower staves.

The second system of the musical score consists of two grand staff systems. The top grand staff has a treble clef and contains a melodic line with dynamic markings *p* and *mf*. The bottom grand staff has a bass clef and contains a bass line with chords and rests.

The third system of the musical score consists of seven staves. The top two staves are treble clefs, the next three are alto and tenor clefs, and the bottom staff is a bass clef. The top two staves contain a dense, continuous melodic texture, while the other staves are mostly empty.

The fourth system of the musical score consists of two grand staff systems. The top grand staff has a treble clef and contains a melodic line with a crescendo hairpin. The bottom grand staff has a bass clef and contains a bass line with rests.

To God, our strength, sing loud and clear,
 Dem Gott der Macht singt hell im Chor,

sing loud _____
 singt laut _____

to God our King, sing loud _____ to
 dem Herrn im All, singt laut _____ dem

God our King, sing loud _____
Herrn im All, singt laut _____

to God our King, sing loud, _____ sing loud to
dem Herrn im All, singt laut, _____ singt laut dem

God our King!
Herrn im All!

To Ja_cob's God, that all may hear, to
Zu Ja_kob's Gott ruft all' em_por, zu

Ja - - cob's God, that all may hear, loud ac - cla - ma - - tions ring, loud ac - cla -
 Ja - - kob's Gott ruft all' em - por mit vol - lem Ju - - bel - schall, mit vol - lem.

allegro

- ma - tions, loud ac - cla - ma - - - - - - - - - - - tions ring,
 Ju - bel - schall ruft em - por, - - - - - - - - - - - -

that all may hear, loud ac - cla -
 ruft all' em - por mit vol - lem

- ma - tions ring, loud ac - cla - ma -
 Ju - bel - schall, ruft all' em - por,

First system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "tions ring, em - por loud ac - cla ma - tions mit vol - lem Ju - bel -". The piano part includes a *ritard.* marking.

Second system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ring! schall!". The piano part includes a *a tempo.* marking and a *tr* (trill) marking.

A tempo giusto.

(Tromba, Oboe, e Viol. I.)
 Oboe e Viol. I.
 senza Oboe.

(Viol. II.)
 Oboe e Viol. II.
 senza Oboe.

Pre - pare the hymn, pre - pare, pre - pare the song, the tim - brel hith - er
 Stimmt an den Psalm, er - hebt, er - hebt den Sang, die Cym - bel und Schal.

Un poco più allegro.

Tutti (Violini e Oboe.)

bring, the tim - brel hith - er bring, the cheerful psaltry bring a - long, the cheerful psal - try
 - mei, die Cym - bel und Schal - mei, die Lau - te mit dem fro - hen Klang, die Lau - te mit dem

p *cresc.* *p*

bring a - long, the cheerful psaltry bring a - long, and harp with pleasant string, and harp with pleasant
 fro - hen Klang, die Lau - te mit dem fro - hen Klang, die Har - fe bringt her - bri, die Har - fe bringt her -

cresc. *p*

Viol. I. (s. Ob.)

Viol. II. (s. Ob.)

p

string, with pleasant string, the tim_brel hith_er bring, the tim_brel hith_er
- bei, die Har-fe bringt, die Cym_bel und Schal_mei, die Cym_bel und Schal

bring! Pre pare the hymn, pre pare, pre pare the
- mei! Stimmt an den Psalm, er hebt, er hebt den

song; the tim_brel hither bring, the tim_brel hither bring, the cheerful psal_try bring a - long.
Sang; die Cym_bel und Schal_mei, die Cym_bel und Schal_mei, die Lau_te mit dem fro_hen Klang,

the cheer-ful psal-try bring a-long, and harp with plea-sant, plea-
 die Lau-te mit dem fro-ken Klang, die Har-fe bringt, die Har-

- - - sant string, and harp with plea-sant string, the tim-brel hith-er
 - - - fe bringt, die Har-fe bringt her bei, die Cym-bel und Schal-

bring, the tim-brel hith-er bring!
 - mei, die Cym-bel und Schal mei!

Oboe I.

Oboe II.

Viol. I.

Viol. II.

Viola.

CHORUS.
The tim_brel hith_er bring,
Die Cym_bel und Schal mei,

CHORUS.
The cheer_ful psal_try bring a - long, and harp with plea_sant
Die Lau_te mit dem fro - hen Klang, die Har-fe bringt her -

TUTTI. *f*
Pre - pare the hymn, the tim_brel hith_er bring, the tim_brel hith_er
Stimmt an den Psalm, die Cym_bel und Schal mei, die Cym_bel und Schal

Pre - pare the hymn, pre - pare, pre - pare the
Stimmt an den Psalm, er - hebt, er - hebt den

the tim_brel hither bring, and harp with pleasant string, and harp with plea_sant string, and harp with plea_sant
die Cymbel und Schal mei, die Har-fe bringt her-bei, die Har - fe bringt her-bei, die Har-fe bringt her-

string, and harp, and harp, and harp with pleasant string, the cheerful psaltry bring a - long.
- bei, her-bei, die Harf, die Har-fe bringt her-bei, die Lau-te mit dem fro-hen Klang,

bring, the cheerful psaltry bring a - long, and harp with pleasant string, the cheerful psaltry bring a - long, and harp with plea_sant
- mei, die Lau-te mit dem fro-hen Klang, die Har-fe bringt her-bei, die Lau-te mit dem fro-hen Klang, die Har-fe bringt her-

song.
Sang, the cheerful psal_try
die Lau-te mit dem

string, the cheerful psaltry bring a - long, and harp with plea_sant string, the timbrel hith_er bring, the cheerful psaltry
 - bei, die Lau_te mit dem fro_hen Klang, die Har_fe bringt her bei, die Cym_bel und Schal_mei, die Lau_te mit dem

pre -
 stimmt - pare an the hymn, pre -
 er -

string,
 - bei,
 bring a - long, and harp with plea_sant string,
 fro_hen Klang, die Har_fe bringt her - bei,

7 6 4 3

bring a - long, and harp with plea_sant string, and harp with pleasant string, the cheerful psaltry bring a - long, pre -
 fro_hen Klang, die Har_fe bringt her - bei, die Harf,' die Har_fe bringt, die Lau_te mit dem fro_hen Klang, stimmt

- pare, pre - - pare the song, the timbrel hith_er bring, the cheerful psaltry
 - hebt, er - - hebt den Sang, die Cym_bel und Schal_mei, die Lau_te mit dem

the cheerful psaltry bring a - long.
 die Lau_te mit dem fro_hen Klang,

the timbrel hith_er bring, the timbrel hith_er bring,
 die Lau_te bringt her bei, die Cym_bel und Schal_mei,

4 6 7 8 13

- pare the hymn, pre - pare, pre - -pare the song,
 an den Psalm, er - hebt, er - hebt den Sang,
 bring a - long, and harp with pleasant string, the cheerful psaltry bring a - long, and harp with pleasant
 fro - hen Klang, die Har - fe bringt her - bei, die Lau - te mit dem fro - hen Klang, die Har - fe bringt her - bei,
 the cheerful psal - try bring a - long, and harp with pleasant string,
 die Lau - te mit dem fro - hen Klang, die Har - fe bringt her - bei,
 the cheerful psaltry bring a - long, and harp with pleasant string, and harp with pleasant
 die Lau - te mit dem fro - hen Klang, die Har - fe bringt her - bei, die Har - fe bringt her - bei,

the tim - brel hith - er bring,
 die Cym - bel bringt her - bei,
 string, the tim - brel hith - er bring,
 - bei, die Cym - bel bringt her - bei,
 the tim - brel hith - er bring,
 die Cym - bel bringt her - bei,
 string, the tim - brel hith - er bring,
 - bei, die Cym - bel bringt her - bei,
 the tim - brel hith - er bring!
 die Cym - bel bringt her - bei!
 the tim - brel hith - er bring!
 die Cym - bel bringt her - bei!
 the tim - brel hith - er bring!
 die Cym - bel bringt her - bei!
 the tim - brel hith - er bring!
 die Cym - bel bringt her - bei!

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

the tim-brel hith-er bring,
die Cym-bel und Schal-mei,

the cheer-ful psal-try bring a-long, and harp with plea-sant
die Lau-te mit dem fro-hen Klang, die Har-fe bringt her-

pre-stimmt pare an den hymn, the tim-brel hith-er bring, the tim-brel hith-er
- bei! stimmt an den Psalm, die Cym-bel und Schal-mei, die Cym-bel und Schal-

bring! pre- pare the hymn, pre- pare, pre- -pare the
- bei! stimmt an den Psalm, er- hebt, er- - hebt den

7 6 4 2 6 7 6

the cheer-ful psal-try bring a - long, the cheer-ful psal-try
 die Lau-te mit dem fro - hen Klang, die Lau-te mit dem

string, the tim - brel hith - er bring, the cheer-ful psal - try
 -bei, die Cym - bel und Schal - mei, die Lau - te mit dem

bring, the cheer-ful psal - try bring a - long, the tim - brel hith - er bring, the cheer-ful psal - try
 -mei, die Lau-te mit dem die Cym - bel und Schal - mei, die Lau - te mit dem

song, the tim - brel hith - er bring, the cheer-ful psal - try bring a - long, the cheer-ful psal - try
 Sang, die Cym - bel und Schal - mei, die Lau - te mit dem fro - hen Klang, die Lau - te mit dem

bring a - long, the cheerful psaltry
fro - hen Klang, die Lau - te mit dem

bring a - long, and harp,
fro - hen Klang, die Harf',

and harp with plea - sant
die Har - fe bringt her -

bring a - long, the cheerful psaltry
fro - hen Klang, die Lau - te mit dem

bring a - long, and harp,
fro - hen Klang, die Harf',

and harp with plea - sant
die Har - fe bringt her -

bring a - long, the cheerful psaltry
fro - hen Klang, die Lau - te mit dem

bring a - long, and harp with
fro - hen Klang, die Har - fe

plea - sant string, and
bringt her - bei, die

harp — with plea - sant
Har - fe bringt her -

bring a - long, and harp, and
fro - hen Klang her - bei, die

harp with plea - sant string, with
Har - fe bringt her - bei, die

plea - sant string, and
Harf' her - bei, die

harp — with plea - sant
Har - fe bringt her -

string, the timbrel hither bring, the timbrel hither bring, the cheerful psaltry bring a - long,
- bei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Lau-te mit dem fro - hen Klang,

string, the timbrel hither bring, the timbrel hither bring,
- bei, die Cymbel und Schalmei, die Cymbel und Schalmei, the timbrel hither
die Cymbel und Schalmei

string, the timbrel hither bring, the timbrel hither bring, the cheerful psaltry bring a - long, the timbrel hither
- bei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Lau-te mit dem fro - hen Klang, die Cymbel und Schalmei

string, the timbrel hither bring, the timbrel hither bring, the cheerful psaltry bring, the timbrel hither bring, the cheerful psaltry
- bei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Lau-te mit dem
die Lau-te mit dem

mp *f*

the cheerful psal-try bring a - long, the cheerful psal-try bring a - long, and harp,
die Lau-te mit dem fro - hen Klang, die Lau-te mit dem fro - hen Klang, die Harf,

bring, the cheerful psal-try bring a - long, the cheerful psal-try bring a - long, and harp,
- mei, die Lau-te mit dem fro - hen Klang, die Lau-te mit dem fro - hen Klang, die Harf,

bring, the cheerful psal-try bring a - long, the cheerful psal-try bring a - long, and harp with
- mei, die Lau-te mit dem fro - hen Klang, die Lau-te mit dem fro - hen Klang, die Har - fe

bring a - long, the cheerful psal-try bring a - long, and harp, and harp with plea - sant string, with
fro - hen Klang, die Lau-te mit dem fro - hen Klang her - bei, die Har - fe bringt her - bei, die

The musical score consists of two systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system contains piano accompaniment with performance markings.

Lyrics:

and harp with plea - sant string.
 die Har - fe bringt her - bei.

and harp — with plea - sant string.
 die Har - fe bringt her - bei.

plea - sant string, and harp — with plea - sant string.
 bringt her - bei, die Har - fe bringt her - bei.

plea - sant string, and harp — with plea - sant string.
 Harf' her - bei, die Har - fe bringt her - bei.

Performance markings: *ff* ritard., *mp*

Larghetto.

(Violini.)

TENORE.

(Bassi.)

Pianoforte.

He has his man - sion fix'd on high a - bove the reach of
 Er hat in Hö - hen sich er - baut den Thron, den noch kein

mor - tal eye, he has his man - sion fix'd on high a - bove the
 Mensch er - schaut, er hat in Hö - hen sich er - baut den Thron, den

reach of mor - tal eye, who by his wis - dom did cre - ate
 noch kein Mensch er - schaut, der dann durch sei - nen Schöp - fer - ruf

the pain - ted, pain -
 den kla - ren, kla -

ted skies so full of state;
 ren Him - mel voll Glanz er - schuf,

and did the so - lid earth or - dain to rise a - bove the wa - try plain,
 der die - ser Er - de fe - sten Grund er - hob aus tie - fer Was - ser Schlund,

who, by his all - com - man - ding might, did fill the new - made world with
 der dann mit all - ge - walt' - ger Macht die Welt er - füllt mit Lich - tes -

light, then cause the gol - den - tres - sed sun, and the horn'd
 - pracht, und rief die gold - ne Son - ne auf, und rief den

moon, and the horn'd moon, their course to run, their course to
 Mond, und rief den Mond zu sei - nem Lauf, zu sei - nem

run, who, by his all - com -
 Lauf, der dann mit all - ge -

- man - ding ——— might, did fill the new - made ——— world with light, then cause the
 - walt'ger ——— Macht die Welt er - füllt mit ——— Lich - tes - - pracht, und rief die

gol - - den - tres - sed sun, and the horn'd moon, ——— their course to run,
 gold - - ne Son - ne auf, und rief den Mond ——— zu sei - nem Lauf,

Adagio. *f*
 and the horn'd moon, ——— their course to run.
 und rief den Mond ——— zu sei - nem Lauf.

CHORUS.

Andante.

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

CANTO.

Hal-le-lu-jah, Hal-le-lu-jah,

ALTO.

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-

TENORE.

Hal-le-lu-jah, Hal-le-lu-jah,

BASSO.

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah,

(Organo, e Tutti Bassi.)

Andante con moto.

Pianoforte.

Hal-le-lu-jah, your voi-ces raise,
er- hebt den Sang,

- jah, Hal-le-lu-jah, your voi-ces raise,
er- hebt den Sang, your voi-ces er- hebt den

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, your voi-ces raise,
er- hebt den Sang, Hal-le-lu-jah,

Hal - le - lu - jah, ————— your voi - ces raise, your voi - ces
er - hebt den Sang, er - hebt den

raise,
Sang, your voi - ces raise, Hal - le - lu -
er - hebt den Sang, er - hebt den Sang,

your voi - ces raise,
er - hebt den Sang, Hal - le - lu - jah, ————— Hal - le - lu - jah, —————

your voi - ces raise,
er - hebt den Sang, your voi - ces raise,
er - hebt den Sang,

H. W. 43.

raise, your voi - ces raise, your voi - ces raise, Hal - le - lu - jah, Hal - le - lu - jah,
 Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,

- jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah,
 er - hebt den Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,

your voi - ces raise, your voi - ces raise, Hal - le - lu - jah,
 er - hebt den Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,

your voi - ces raise, Hal - le - lu - jah,
 er - hebt den Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah!
 er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah!
 er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah!
 er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah! Je - ho - vah, Lord of Hosts, to
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu

f *mp*

The musical score is arranged in a system of staves. At the top, there are four empty staves (two treble clefs and two bass clefs). Below these are two systems of vocal staves. The first system consists of two treble clef staves and two bass clef staves. The second system also consists of two treble clef staves and two bass clef staves. The lyrics are written between the vocal staves. At the bottom of the page, there is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a series of numbers (3, 2, 6, 7, 7, 7, 6, #) positioned below the bass staff, which likely indicate fingering or chord changes.

Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu -
 Je - ho - va, Gott dem Herrn, zu Dank, Dank, Hal - le - lu - jah,

3 2 6 7 7 7 6 #

-jah, Hal-le-lu-jah, your voi-ces raise,
er-hebt den Sang,

Je-ho-vah, Lord of Hosts, to praise,
Je-ho-va, Gott dem Herrn, zu Dank, Hal-le-lu-

Hal-le-lu-jah, your voi-ces raise, Je-ho-vah, Lord of Hosts, to
er-hebt den Sang, Je-ho-va, Gott dem Herrn, zu

Hal-le-lu-jah, Hal-le-lu-jah,

6 4 3 6 6

Hal - le - lu - jah, Hal - le - lu - jah,

- jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

praise,
Dank, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Je - ho - vah,
Je - ho - va,

3 2 6

Hal-le-lu-jah, Hal-le-lu-jah, your voi-ces raise, Je-ho-vah, Lord of Hosts, to
 er-hebt den Sang, Je-ho-ra, Gott dem Herrn, zu
 Hal-le-lu-jah,
 -jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Lord of Hosts, to praise, Hal-le-lu-jah, your voi-ces, your
 Gott dem Herrn, zu Dank, er-hebt, er-

8 6 # 4 6 4 6 7 (8)

praise,
Dank, Hal-le-lu-jah,

Hal-le-lu-jah,

Je-ho-vah, Lord of Hosts, to praise, your
Je-ho-va, Gott dem Herrn, zu Dank, er-

voi-ces raise, hebt den Sang, Hal-le-lu-jah, Hal-le-lu-jah, Je-ho-vah, Lord of Hosts, to
Je-ho-va, Gott dem Herrn, zu

6 7 5

The image shows a musical score for a hymn, numbered 179. It features a vocal line with lyrics in German and English, and a piano accompaniment. The score is divided into four measures. The vocal line includes the lyrics: "Hal-le-lu-jah, Je-ho-vah, Lord of Hosts, to praise, Je-ho-vah, Je-ho-va, Gott dem Herrn, zu Dank, Je-ho-va, Je-ho-vah, Lord of Hosts, Je-ho-vah, Lord of Hosts, to praise, Je-ho-va, Gott dem Herrn, zu Dank, voi-ces raise, er-hebt den Sang, your voi-ces raise, er-hebt den Sang, praise, Dank, Je-ho-vah, Lord of Hosts, to praise, Dank, Je-ho-va, Gott dem Herrn, zu". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The key signature is one sharp (F#) and the time signature is 3/4.

Lord of Hosts, to praise, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Gott dem Herrn, zu Dank, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Je-ho-vah, Lord of Hosts, to praise, Hal-le-lu-jah, Hal-le-lu-jah,
 Je-ho-va, Gott dem Herrn, zu Dank, Hal-le-lu-jah, Hal-le-lu-jah,

The musical score is arranged in two systems. The first system contains vocal parts and piano accompaniment. The vocal parts include a Soprano line (top), an Alto line (second), a Tenor line (third), and a Bass line (bottom). The piano accompaniment consists of a right-hand part (top) and a left-hand part (bottom). The lyrics are:
 -jah, Halle-lu-jah, Halle-lu-jah, Hal-
 Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-
 Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-
 -jah, Halle-lu-jah, Halle-lu-jah, Hal-
 The second system continues the piano accompaniment. The score is in a key signature of one sharp (F#) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

- le - lu - jah, Hal - le - lu - jah, Hal - le - lu -
 - jah, Hal - le - lu -
 - jah, Hal - le - lu -
 - le - lu - jah, Hal - le - lu - jah, Hal - le - lu -

The musical score consists of 14 staves. The first four staves represent the vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The next six staves represent the piano accompaniment, with the right hand on staves 5-6 and the left hand on staves 7-8. The final four staves (9-12) show the piano accompaniment with a grand staff (treble and bass clefs). The music is in 4/4 time and the key signature has two sharps (F# and C#). The lyrics are interspersed with the vocal lines.

- jah, Hal-le - lu - jah, ————— your voi.ces raise, Halle - lu - jah, —————
 er - hebt den Sang,

- jah, your voi.ces raise, Hal-le - lu - jah, ————— Hal-le - lu -
 er - hebt den Sang,

- jah, your voi.ces raise, your voi.ces raise, Hal-le - lu - jah, —————
 er - hebt den Sang, er - hebt den Sang,

- jah, Hal-le - lu - jah, ————— Halle - lu - jah, —————

Hal - le - lu jah, Je - ho - vah, Lord of Hosts, to praise,
 Je - ho - va, Gott dem Herrn, zu Dank,

- jah, Hal - le - lu - jah, Je - ho - vah, Lord of Hosts, to
 Je - ho - va, Gott dem Herrn, zu

Hal - le - lu - jah, Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu -
 Je - ho - va, Gott dem Herrn, zu Dank,

Hal - le - lu - jah, Je - ho - vah,
 Je - ho - va,

The score consists of a piano introduction and accompaniment, followed by four vocal parts (Soprano, Alto, Tenor, Bass) and a final piano accompaniment. The lyrics are in Latin and German. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal parts enter in the second measure and continue through the fifth measure.

Hal-le-lu-jah, — Je-ho-vah, Lord of Hosts, to praise, Hal-le-lu-jah, your voices
 Dank, — Je-ho-va, Gott dem Herrn, zu Dank, Dank, Hal-le-lu-jah, er- hebt den Sang,

- jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-

Lord of Hosts, to praise, — Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, —
 Gott dem Herrn, zu Dank, —

raise,
Sang, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

The musical score consists of 18 staves. The first 14 staves are arranged in pairs, with the upper staff of each pair containing a vocal line and the lower staff containing a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are distributed across the vocal staves, with some lines starting with 'raise, Sang,'. The piano accompaniment features a steady rhythmic pattern with some melodic flourishes. The final two staves (17 and 18) show a more active piano accompaniment with sixteenth-note runs.

your voi - ces raise, Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu - jah.
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu Dank,

your voices raise, Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu - jah.
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu Dank,

your voi - ces raise, Je - ho - vah, Lord of Hosts, to praise, — Hal - le - lu - jah.
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu Dank, —

your voi - ces raise, Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu - jah.
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu Dank,

cresc.

Fine della seconda parte.

PARTE TERZA.

SINFONIA.

(v. CONCERTI, vol. XXX, pp. 1 - 2. 6.)

(Cembalo.)

Musical score for Cembalo (Piano) in G major, 3/4 time. The score consists of two staves. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *lr*.

Musical score for Violone in G major, 3/4 time. The score consists of two staves. The upper staff is marked *Solo.* and the lower staff is marked *Violone.* The music features a melodic line with slurs and a steady accompaniment.

Musical score for Violone in G major, 3/4 time. The score consists of two staves. The upper staff is marked *Sol.* and the lower staff is marked *tutti.* and *Violone.* The music features a melodic line with slurs and a steady accompaniment.

Musical score for *tutti.* in G major, 3/4 time. The score consists of two staves. The music features a melodic line with slurs and a steady accompaniment.

Musical score for Viol. and Violone in G major, 3/4 time. The score consists of two staves. The upper staff is marked *Solo.* and *tutti.* and the lower staff is marked *Viol.* and *tutti.* The music features a melodic line with slurs and a steady accompaniment. Dynamics include *Solo.*, *tutti.*, and *piano*.

Musical score for Viol. and Violone in G major, 3/4 time. The score consists of two staves. The music features a melodic line with slurs and a steady accompaniment.

Musical score for *Adagio.* in G major, 3/4 time. The score consists of two staves. The music features a melodic line with slurs and a steady accompaniment.

Musette.

Larghetto.

(v. CONCERTI, vol. XXX, pp. 81 - 88.)

First system of musical notation for 'Musette', featuring a treble staff and a bass staff. The music is in 3/4 time and two flats. The bass staff contains a series of half notes with a slur underneath.

Second system of musical notation. The treble staff has a 'Solo.' marking above it. The bass staff has a 'Violone.' label below it. The system concludes with a double bar line.

Third system of musical notation. The treble staff has a 'tutti.' marking above it. The bass staff has a 'Violone.' label below it. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff has a 'tutti.' marking above it. The bass staff has a 'Violone.' label below it. The system concludes with a double bar line.

Fifth system of musical notation. The bass staff has a 'p' dynamic marking below it. The system includes various fingering numbers (6, 5, 7, 4, 2, 5, 3, 5, 3, 4, 2, 5, 3, 6, 6, 6, 5) written above the notes.

Sixth system of musical notation. The treble staff has a 'forte' dynamic marking above it. The bass staff has various fingering numbers (6, 4, 2, 6, 4, 5, 6, 4, 5) written above the notes.

Seventh system of musical notation, showing a melodic line in the treble staff and accompaniment in the bass staff.

Eighth system of musical notation. The treble staff has a 'piano' dynamic marking above it. The bass staff has various fingering numbers (5, 5, 9, 8, 3, 6, 3, 6, 5, 5, 9, 8, 3, 6, 3) written above the notes.

First system of musical notation. Treble clef, bass clef, and a key signature of two flats. The bass line contains several chords with figured bass notation: 6, 6 5 b, 6 5 b, 9 5 b, 5 3 2 b, 6, 7 6, 7 b 6.

Second system of musical notation. Treble clef, bass clef, and a key signature of two flats. The bass line contains several chords with figured bass notation: 7 6, for: 5 3 6 4 b, 5 3, 6 4 b, 5 3, piano 6 b, 6, 6.

Third system of musical notation. Treble clef, bass clef, and a key signature of two flats. The word "forte" is written above the treble staff. The bass line contains several chords with figured bass notation: 6, b, b, b, b.

Fourth system of musical notation. Treble clef, bass clef, and a key signature of two flats. The bass line contains several chords with figured bass notation: 6, b, 6, 6 b 5 b, b, 6.

Fifth system of musical notation. Treble clef, bass clef, and a key signature of two flats. The bass line contains several chords with figured bass notation: b 6, b 6, b, 6, 4 5 b, 6, 6.

Sixth system of musical notation. Treble clef, bass clef, and a key signature of two flats. The bass line contains several chords with figured bass notation: 6, b, 6, b, b.

Seventh system of musical notation. Treble clef, bass clef, and a key signature of two flats. The bass line contains several chords with figured bass notation: 6 b, 6.

Eighth system of musical notation. Treble clef, bass clef, and a key signature of two flats. The bass line contains several chords with figured bass notation: 6, 6 b, 6 b, 6, 6, b.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with a prominent sixteenth-note pattern. Fingering numbers '6' are visible in the bass staff.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and a bass line in the bass. Fingering numbers '6' are present in the bass staff.

Third system of musical notation. The bass staff includes fingering numbers '7', '8', '6', '5', '7', '8', '7', '6', '6', '6', '5', '4', and '3'.

Fourth system of musical notation. The bass staff features fingering numbers '6', '4', '5', '3', '6', '4', and '5'. There are also some slurs and accents in the treble staff.

Fifth system of musical notation. The bass staff has a 'p' (piano) dynamic marking. The treble staff has a 'p' dynamic marking.

Sixth system of musical notation. The bass staff includes fingering numbers '6', '5', '6', '5', '3', '6', '5', '5', '9', '8', '3', '6', '5', '3', and '6'.

Seventh system of musical notation. The bass staff includes fingering numbers '6', '5', '6', '9', '5', '3', '6', and '6'.

Eighth system of musical notation. The treble staff begins with a 'forte' dynamic marking. The bass staff includes fingering numbers '5', '6', '6', and '6'.

CHORUS.

(c. ISRAEL in EGYPT, vol. XVI, pp. 119-137.)

A tempo giusto.

Trombone I. II.
 Trombone III.
 Tromba I. II.
 Principal.
 Timpani.
 Oboe I.
 Oboe II.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 CANTO I.
 ALTO I.
 I will sing un - to the Lord, for he hath tri_umphed
 denn er hat ge_hol_fen
 TENORE I.
 Ich will sin - - - - - gen zu dem Herrn, for he
 denn er
 BASSO I.
 CANTO II.
 ALTO II.
 I will sing un - to the Lord, for he hath tri_umphed
 denn er hat ge_hol_fen
 TENORE II.
 Ich will sin - - - - - gen zu dem Herrn, for he
 denn er
 BASSO II.
 Bassi, e
 Cembalo.
 Organo.
 Tasto solo.
 A tempo giusto.
 Pianoforte.

for he hath triumphed glo -
 denn er hat ge_hol_fen wun -

glo -
 wun -

glo - riously,
 - der.bar,

glo - riously,
 wun - der.bar, -

glo - riously, glo - riously,
 hat ge_hol_fen wun - der.bar, wun - der.bar,

for he hath triumphed glo -
 denn er hat ge_hol_fen wun -

glo -
 wun -

glo - riously,
 - der.bar,

glo - riously,
 hat ge_hol_fen wun - der.bar,

glo -
 wun -

glo - riously,
 - der.bar,

glo - riously, glo - riously,
 wun - der.bar, wun - der.bar,

- riously,
 - der-bar,
 gloriously,
 wunder-bar,
 gloriously,
 wunder-bar,
 - riously,
 - der-bar,
 for he hath triumphed gloriously, glo - riously, glo - riously, glo - riously, glo - riously, glo - riously, he
 denn er hat ge-hol-fen wunder-bar, wun - der-bar, wun - der-bar, wun - der-bar, wun - der-bar, wunder-bar, wunder-bar, er
 for he hath triumphed glo - riously, glo - riously, glo - riously, glo - riously, glo - riously, glorious-ly, he
 denn er hat ge-hol-fen wun - der-bar, wun - der-bar, wunder-bar, wunder-bar, wunder-bar, wunder-bar, er
 for he hath triumphed glo - riously, glo - riously, glo - riously, glo - riously, glo - riously, glorious-ly, he
 denn er hat ge-hol-fen wun - der-bar, wunder-bar, wunder-bar, wunder-bar, wunder-bar, wunder-bar, er

for he hath triumphed glo - riously,
denn er hat ge-hol-fen wun - der-bar,

for he hath triumphed glo - riously,
denn er hat ge-hol-fen wun - der-bar,

- riously,
- der-bar,

the horse and his ri-der
das Ross und den Rei-ter

hath tri-umphed gloriously,
hat ge-hol-fen wunder-bar,

hath tri-umphed gloriously,
hat ge-hol-fen wunder-bar,

- riously, gloriously,
- der-bar, wunder-bar,

the horse and his ri-der hath he
das Ross und den Rei-ter hat ge-

H. W. 43.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, treble and bass clef, with a key signature of one sharp. The tempo is marked 'Allegretto' and the time signature is 3/4. The lyrics are in German and English. The German lyrics are: 'Ich will singen, das Ross und den Reiter hat gestürzt er in das Meer;'. The English lyrics are: 'I will sing, the horse and his rider hath he thrown in to the sea;'. The score includes various musical notations such as notes, rests, slurs, and fingerings.

I will sing un - to the
 ich will sin - - - - - gen zu dem

I will sing, the horse and his ri - der hath he thrown - in - to the
 ich will sin - gen, das Ross und den Rei - ter hat ge - stürzt - er in das

the horse and his ri - der, the horse and his ri - der hath he thrown - in - to the
 das Ross und den Rei - ter, das Ross und den Rei - ter hat ge - stürzt - er in das

hath he thrown in - to the sea;
 hat ge - stürzt er in das Meer;

thrown in - to the sea;
 - stürzt er in das Meer;

6 6 6 5 4 3 2

Lord, un - - to the Lord,
Herrn, zu dem - Herrn,

sea, in - to the sea,
Meer, ge - stürzt in's Meer,

sea, in - to the sea,
Meer, ge - stürzt in's Meer,

I ich will will sing sin -

the horse, the horse and his ri - der, the horse and his ri - der
das Ross, das Ross und den Rei - ter, das Ross und den Rei - ter

the horse and his ri - der, the horse and his ri - der
das Ross und den Rei - ter, das Ross und den Rei - ter

I ich will will sing sin -

7 6 4 # 6 6 5 6 4

he hath triumphed glo - riously,
er hat ge.hol.fen wun - der.bar,

he hath triumphed glo - riously,
er hat ge.hol.fen wun - der.bar,

he hath triumphed glo - riously,
er hat ge.hol.fen wun - der.bar,

un - to the Lord, he
- gen zu dem Herrn, er

hath he thrown in - to the sea,
hat ge.stürzt er in das Meer,

hath he thrown in - to the sea,
hat ge.stürzt er in das Meer,

un - to the Lord, he
- gen zu dem Herrn, er

6 7 8

the horse and his ri - der
 das Ross und den Rei - ter

the horse and his ri - der hath he
 das Ross und den Rei - ter hat ge -

the horse and his ri - der
 das Ross und den Rei - ter

the horse and his ri - der hath he
 das Ross und den Rei - ter hat ge -

hath tri - umphed glo - riously, he
 hat ge - hol - fen wun - der - bar, er

hath tri - umphed gloriously,
 hat ge - hol - fen wunder - bar,

glo - riously,
 wun - der - bar,

glo - riously,
 wun - der - bar,

hath tri - umphed glo - riously,
 hat ge - hol - fen wun - der - bar,

hath he thrown in - to the sea,
hat ge-stürzt er in das Meer,

thrown in - to the sea,
-stürzt er in das Meer,

hath he thrown in - to the sea,
hat ge-stürzt er in das Meer,

thrown in - to the sea,
-stürzt er in das Meer,

the horse and his ri - der, the horse and his ri - der
das Ross und den Rei-ter, das Ross und den Rei-ter

hath he thrown - in - to the
hat ge-stürzt - er in das

I will sing un - to the
ich will sin - - - - - gen zu dem

I will sing un - to the
ich will sin - - - - - gen zu dem

the horse and his ri - der, the horse and his ri - der
das Ross und den Rei-ter, das Ross und den Rei-ter

hath he thrown - in - to the
hat ge-stürzt - er in das

I ich will sing
 ich will sin -

the horse and his ri - der, the horse and his ri - der hath
 das Ross und den Rei - ter, das Ross und den Rei - ter hat

the horse and his ri - der, the horse and his ri - der
 das Ross und den Rei - ter, das Ross und den Rei - ter

I ich will sing
 ich will sin -

sea, in - to the sea,
 Meer, ge - stürzt in's Meer,

Lord, un - to the Lord,
 Her - ren, zu dem Herrn,

Lord, un - to the Lord,
 Her - ren, zu dem Herrn,

sea, in - to the sea,
 Meer, ge - stürzt in's Meer,

un - to the Lord, un - to the Lord, he
 - - gen zu dem Her - ren, zu dem Herrn, er

he thrown in to the sea, hath he thrown in - to the sea,
 er gestürzt in das Meer, hat ge - stürzt er in das Meer,

hath he thrown in to the sea, in - to the sea, he
 hat ge - stürzt er in das Meer, ge - stürzt in's Meer, er

un - to the Lord,
 - - gen zu dem Herrn,

he hath triumphed glo -
 er hat ge - hol - fen wun -

he hath triumph.ed glo - riously, glo - riously,
 er hat ge - hol - fen wun - der - bar, wun - der - bar,

he hath triumphed glo - riously,
 er hat ge - hol - fen wun - der - bar, glo - riously,
 wun - der - bar,

he hath triumph.ed glo -
 er hat ge - hol - fen wun -

hath triumphed glo - riously, the horse and his ri - der, the horse
 hat ge - hol - fen wun - der - bar, - - - - -

he hath triumphed glo - riously, glo - riously, gloriously, das Ross und den Rei - ter, das Ross
 er hat ge - hol - fen wun - der - bar, wun - der - bar, wunderbar, - - - - -

hath triumphed glo - riously, glo - riously, gloriously, the horse and his ri - der, the horse
 hat ge - hol - fen wun - der - bar, wun - der - bar, wunderbar, - - - - -

he hath triumphed glo - riously, das Ross und den Rei - ter, das Ross
 er hat ge - hol - fen wun - der - bar, - - - - -

- riously, the horse and his ri - der, the horse and his
 - der bar, - - - - -

gloriously, das Ross und den Rei - ter, das Ross und den
 wunderbar, - - - - -

gloriously, the horse and his ri - der, the horse and his
 wunderbar, - - - - -

- riously, das Ross und den Rei - ter, das Ross und den
 - der bar, - - - - -

H. W. 43.

and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the
 und den Rei - ter hat ge - stürzt er in das Meer, das Ross und den Rei - ter, das
 ri - der hath he thrown, hath he thrown in - to the sea, the horse and his ri - der, the
 Rei - ter hat ge - stürzt, hat ge - stürzt er in das Meer, das Ross und den Rei - ter, das

ff

horse and his ri - der, the horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea, the
 Ross und den Rei - ter, das Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer, das
 horse and his ri - der, the horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea, the
 Ross und den Rei - ter, das Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer, das
 horse and his ri - der, the horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea, the
 Ross und den Rei - ter, das Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer, das

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;

Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;

Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;

Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;

Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

I will
ich will

I will
ich will

The musical score is arranged in systems. Each system contains a vocal line (treble and bass clefs) and a piano accompaniment line (treble and bass clefs). The lyrics are written below the vocal lines.

Lyrics:
 I will sing unto the Lord, for he
 ich will sin - - - - - gen zu dem Herrn, denn er

Figured Bass:
 6^b 6 4_a 6 7 6 6^b 6₅

hath tri-umphed glo-riously, he hath triumphed glo-riously, the
 hat ge-hol-fen wun-der-bar, er hat ge-hol-fen wun-der-bar, das

glo-riously, glo-riously, glo-riously, er
 wun-der-bar, wun-der-bar, wun-der-bar, er hat ge-hol-fen wun-der-bar, das

for he hath tri-umphed glo-riously, glo-riously, he hath triumphed glo-riously, the
 denn er hat ge-hol-fen wun-der-bar, wun-der-bar, er hat triumphed glo-riously, the

hath tri-umphed glo-riously, er hat ge-hol-fen wun-der-bar, das

hath tri-umphed glo-riously, he hath triumphed glo-riously, the
 hat ge-hol-fen wun-der-bar, er hat ge-hol-fen wun-der-bar, das

for he hath tri-umphed glo-riously, glo-riously, he hath triumphed glo-riously, the
 denn er hat ge-hol-fen wun-der-bar, wun-der-bar, er hat triumphed glo-riously, the

hath tri-umphed glo-riously, er hat ge-hol-fen wun-der-bar, das

horse and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath
 Ross und den Rei - ter hat er ge - stürzt in das Meer, das Ross und den Rei - ter, das Ross und den Rei - ter hat
 horse and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath
 Ross und den Rei - ter hat er ge - stürzt in das Meer, das Ross und den Rei - ter, das Ross und den Rei - ter hat
 horse and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath
 Ross und den Rei - ter hat er ge - stürzt in das Meer, das Ross und den Rei - ter, das Ross und den Rei - ter hat
 horse and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath
 Ross und den Rei - ter hat er ge - stürzt in das Meer, das Ross und den Rei - ter, das Ross und den Rei - ter hat

6 6 6 5

he thrown in - to the sea, hath he thrown in - to the sea.

er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

he thrown in - to the sea, hath he thrown in - to the sea.

er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

he thrown in - to the sea, hath he thrown in - to the sea.

er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

he thrown in - to the sea, hath he thrown in - to the sea.

er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

6 4 3

mp

Largo, e mezzo piano.

(c. ISRAEL IN EGYPT, vol. XVI, pp. 250 - 253.)

211

Violino I.
Violino II.
SOPRANO.
Bassi.

Largo, e mezzo piano.

Pianoforte.
mp

Thou shalt bring them in,
Brin - ge sie hin - ein,

p

thou shalt bring them in, and plant them in the moun -
brin - ge sie hin - ein, und pflan - ze sie auf den Ber -

- tain of thine in - he - ri - tance, in the place, oh Lord, which thou hast
- gen in dei - nem Erb - theil, an den Ort, o Herr, den du er -

made, -höht, which thou hast made for thee to dwell in, for thee to dwell in,
den du er - höht zu dei - ner Woh - nung, zu dei - ner Woh - nung,

to dwell in, in,
zur Woh - nung

in the sanc - tu a - - ry, oh Lord,
und zum Hei - lig - thu - - me, o Herr,

p 6 6 4 5

p dolce. *mp*

which thy hands have e - sta - - blish -
das dei - ne Hand - be - rei - - tet

tr *p*

ed, hat, in the sanc- tu a-
zum Hei- lig- thu-

mf *mp*

ry, me, which thy hands have e- sta-
das dei-ne Hand be- rei-

- blish ed, which thy hands have e- sta- blish ed.
- tet hat, das dei-ne Hand be- rei- tet hat.

ritard.

CHORUS.

Grave.

(v. ISRAEL IN EGYPT, vol. XVI, pp. 214-216.)

Oboe I.

Oboe II.

Fagotto I.

Fagotto II.

Violino I.

Violino II.

Viola.

CANTO I.
Who is like un - to Thee, oh Lord, a - mong the Gods?

ALTO I.
Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?

TENORE I.
Who is like un - to Thee, oh Lord, a - mong the Gods?—

BASSO I.
Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?

CANTO II.
Who is like un - to Thee, oh Lord, a - mong the Gods?—

ALTO II.
Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?

TENORE II.
Who is like un - to Thee, oh Lord, a - mong the Gods?—

BASSO II.
Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?

Organo, e Tutti Bassi.

Grave, ma non adagio.

Pianoforte.

6 6 6 6 6 5
4 4 4 4 4 4

Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,

Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,

Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,

Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,

H. W. 43.

do - ing won - ders! He gave the E - gyp - tians storms for rain.

wun - der - thä - tig! Er gab Ae - gyp - ten Sturm für Regen.

do - ing won - ders! He gave the E - gyp - tians storms for rain.

wun - der - thä - tig! Er gab Ae - gyp - ten Sturm für Regen.

do - ing won - ders! He gave the E - gyp - tians storms for rain.

wun - der - thä - tig! Er gab Ae - gyp - ten Sturm für Regen.

do - ing won - ders! He gave the E - gyp - tians storms for rain.

wun - der - thä - tig! Er gab Ae - gyp - ten Sturm für Regen.

7
5
4
5

CHORUS.

(c. ISRAEL IN EGYPT, vol. XVI, pp. 41-54.)

Allegro.

Oboe I. II.

Fagotti.

Violino I. II.

Viola.

Tutti Bassi,
e Organo.

Org. solo. Tutti.

Allegro.

Pianoforte.

mf

Org. solo. Tutti.

mf

cresc.

Trombone I.
Trombone II.
Trombone III.
Tromba I.
Tromba II.
 Principal.
 Timpani.
 Oboe I.
 Oboe II.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 CANTO I.
 ALTO I. He gave them hail - stones for rain;
 TENORE I. Er sand - te Ha - gel her - ab;
 BASSO I. He gave them hail - stones for rain;
 CANTO II. Er sand - te Ha - gel her - ab;
 ALTO II. He gave them hail - stones for
 TENORE II. Er sand - te Ha - gel her -
 BASSO II. He gave them hail - stones for
 Tutti Bassi, e Organo. Er sand - te Ha - gel her -
 Org.

The musical score is arranged in a standard orchestral format. The top section includes three trombone parts, two trumpet parts, a principal trumpet, timpani, two oboes, and three bassoons. The middle section features two violins, a viola, and a vocal ensemble consisting of Canto I, Alto I, Tenore I, Basso I, Canto II, Alto II, Tenore II, and Basso II. The bottom section includes parts for 'Tutti Bassi, e Organo' and an organ part. The lyrics are written below the vocal staves, with some parts overlapping. The organ part is marked with 'Org.' and includes a dynamic marking of 'ff'.

fire, mingled with the hail, fire, mingled with the hail, ran a - rauscht' im

Feu'r in dem Ha-gel - sturm, Feu'r in dem Ha-gel - sturm rauscht' im

rain; fire, mingled with the hail, fire, mingled with the hail, ran a - - rauscht' im

- ab; Feu'r in dem Ha-gel - sturm, Feu'r in dem Ha-gel - sturm

rain; fire, mingled with the hail, fire, mingled with the hail, ran a - - rauscht' im

- ab; Feu'r in dem Ha-gel - sturm, Feu'r in dem Ha-gel - sturm

unisoni.

-long — up - on the ground.
 Don - ner auf das Land.

He gave them hail - stones,
 Er sand - te Ha - gel,

Don - ner auf das Land.

He gave them hail - stones,
 Er sand - te Ha - gel,

-long up - on the ground.
 Don - ner auf das Land.

ran a - long — up - on the ground.
 rauscht' im Don - ner auf das Land.

He gave them
 Er sand - te

ran a - long up - on the ground.
 rauscht' im Don - ner auf das Land.

He gave them
 Er sand - te

He gave them hail - stones for rain, fire,
Er sand - te Ha - gel her - ab, Feu'r,
 He gave them hail - stones for rain, fire,
Er sand - te Ha - gel her - ab, Feu'r,
 hail - stones, hail - stones for rain, fire,
Ha - gel, Ha - gel her - ab, Feu'r,
 hail - stones, hail - stones for rain, fire,
Ha - gel, Ha - gel her - ab, Feu'r,

The musical score consists of multiple staves. The top section features instrumental accompaniment for the organ, including a solo section. The vocal parts include lyrics in English and German. The English lyrics are: "fire, mingled with the hail, ran a long up on the ground,". The German lyrics are: "Feur, in dem Ha - gelsturm rauscht' im Don - ner auf das Land,". The score includes dynamic markings such as "Organo solo." and "Tutti.".

ran a - long — up - on the ground, mingled with — the hail, ran a -
 in dem Ha - - gel - sturm rauscht' im Don - - ner auf das Land, in dem Ha - - gelsturm rauscht' im
 ming - led with — the hail, ran a - long — up - on the ground, mingled with — the hail, ran a -
 — the hail,
 - - gel - sturm,
 the hail, mingled with the hail, ran a - long — up - on the ground, mingled with — the hail, ran a -
 - gel - sturm, in dem Ha - gelsturm,
 in dem Ha - - gel - sturm rauscht' im Don - - ner auf das Land, in dem Ha - - gelsturm rauscht' im
 ming - led with — the hail, ran a - long — up - on the ground, mingled with — the hail, ran a -
 — the hail,
 - - gel - sturm,
 in dem Ha - - gelsturm rauscht' im

Org. solo. Tutti.

- long — up on the ground. He gave them hail - stones for rain;
 Don - ner auf das Land. Er sand - te Ha - gel her - ab;
 - long — up on the ground. He gave them hail - stones for rain;
 Don - ner auf das Land. Er sand - te Ha - gel her - ab;
 - long — up on the ground. He gave them hail - stones for rain;
 Don - ner auf das Land. Er sand - te Ha - gel her - ab;
 - long — up on the ground. He gave them hail - stones for rain;
 Don - ner auf das Land. Er sand - te Ha - gel her - ab;

fire, mingled with the hail, mingled with the hail,

Feu'r in dem Ha - gel - sturm, with the hail, in dem Ha - gel - sturm,

fire, mingled with the hail, mingled with the hail,

Feu'r in dem Ha - gel - sturm ran - rauscht'

fire, mingled with the hail, mingled with the hail,

Feu'r in dem Ha - gel - sturm, with the hail, in dem Ha - gel - sturm,

fire, mingled with the hail, mingled with the hail,

Feu'r in dem Ha - gel - sturm ran - rauscht'

Org. solo. Tutti.

H. W. 43.

hail, fire, fire, hail - stones ran a - long up - on the
Feur, Feur, Feur, Ha - gel rauscht' im Don - ner auf das
hail, fire, fire, hail - stones ran a - long up - on the
im Don - ner auf das
hail, fire, fire, hail - stones ran a - long up - on the
Feur, Feur, Feur, Ha - gel rauscht' im Don - ner auf das
hail, fire, fire, hail - stones ran a - long up - on the
im Don - ner auf das

ground, fire, ming-led with the hail, — ming-led with the hail,
 Land, Feu'r in dem Ha-gel sturm, — in dem Ha-gel sturm
 ground, fire, ming-led with the hail, — ming-led with the hail,
 Land, Feu'r in dem Ha-gel sturm, — in dem Ha-gel sturm
 ground, fire, ming-led with the hail, — ming-led with the hail,
 Land, Feu'r in dem Ha-gel sturm, — in dem Ha-gel sturm
 ground, fire, ming-led with the hail, — ming-led with the hail,
 Land, Feu'r in dem Ha-gel sturm, — in dem Ha-gel sturm

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

— the hail, ran a - long — up - on the ground, ran a - long up - on the ground.

- gel.sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

— the hail, ran a - long up - on the ground, ran a - long up - on the ground.

- gel.sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

— the hail, ran a - long — up - on the ground, ran a - long up - on the ground.

- gel.sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

— the hail, ran a - long — up - on the ground, ran a - long up - on the ground.

- gel.sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

5

H. W. 43.

This musical score is arranged in a system of staves. The top section consists of 12 staves, with the first two being vocal parts (Soprano and Alto) and the remaining ten being organ parts (Right Hand, Left Hand, and Pedal). The organ parts feature intricate sixteenth-note patterns. Below this is a section of 10 empty staves, with the first one being a vocal part and the others being organ parts. The bottom section consists of 2 staves for the organ. A section of the score is marked with the instruction "(Tutti Bassi, e Organo.)".

Allegro.

Violini unisoni.

SOPRANO.

Bassi.

Pianoforte.

Allegro moderato.

f

When
Wenn

war - like en - signs wave on high, when
hoch die Fah - ne wo - gend wallt, wenn

war - like en - signs wave
hoch die Fah - ne wo -

on high, and trum - pets pierce the vaul - ted
- gend wallt, und Hör - ner - klang die Luft durch -

sky, and trum - pets pierce the vaul - ted sky, the vaul - ted sky,
 - schallt, und Hör - ner - klang die Luft durchschallt, durchschallt die Luft,

p

mp

when war - like en - signs wave on
 wenn hoch die Fah - ne wo - gend

high. and trum - pets pierce the vaul - ted
 wallt und Hör - ner - , Hör - ner klang durch

f

mf

mp

sky, and trumpets pierce the vaul - ted, vaul - ted sky,
 - schallt, und Hör - ner - klang die Luft, — die Luft durchschallt,

f

the
sicht

Viol. I.
Viol. II.

frigh - ted pea - sant sees his field for corn an i - ron har - vest yield, the frigh - ted pea - sant
 bang der Landmann all sein Feld be - deckt vom rau - hen Krie - ger - zelt, sieht bang der Landmann

see - his field for corn an i - ron — har - vest yield.
 all sein Feld be - deckt vom rau - hen — Krie - ger - zelt;

unis. *tr*

f *mf*

tr unis.

Vol. I.

Vol. II.

No pas - ture now the plain af - fords, no pas - ture now the plain af - fords, no
 nicht Wei - de mehr die Flur ge - wührt, nicht Wei - de mehr die Flur ge - wührt, nicht

pas - ture now the plain af - fords, and
 Wei - de mehr die Flur ge - wührt, die

scythes are straight - end in - to swords, and scythes are
 Sen - se wird ge - streckt zum Schwert, die Sen - se are

straight - end in - to swords, and scythes are straight - end in - to swords.
 - streckt zum Schwert, die Sen - se wird ge - streckt zum Schwert.

Be
Sei

calm,
still,

be
sei

calm, and Heav'n will soon dis - pose to fu - ture good our pre - sent woes, our
still, blick' auf, bald wird er - stehn ein dau - ernd Glück aus die - sem Leid, aus

pre - sent woes, and Heav'n will soon dis - pose to good our pre - sent woes;
die - sem Leid, blick' auf, bald wird er - stehn ein Glück aus die - sem Leid;

be calm, and Heav'n will soon, will
 sei still, blick' auf, o bald, bald

7 #

soon — dis- pose to fu - ture good our pre - sent woes, and Heav'n will soon, will
 wird — er - stehn ein dau - ernd Glück aus die - sem Leid, blick' auf, o bald, bald

3 2 6 6

soon — dis- pose to fu - ture good, to fu - ture good our pre - sent woes, and
 wird — er - stehn ein dau - ernd Glück, ein dau - ernd Glück aus die - sem Leid, blick'

Adagio.

ritard.

Heav'n will soon dis- pose to fu- ture good our pre - sent woes.
 auf, bald wird er- stehn ein dauernd Glück aus die - sem Leid.

ritard. a tempo.

This musical score is arranged in five systems, each containing two systems of staves. The upper system of staves in each system is for the voice, and the lower system is for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *ff*. The piano part includes complex textures with sixteenth-note runs and arpeggiated chords. The voice part consists of a single melodic line with some phrasing slurs and breath marks.

TEN. *The e - ne - my said: I will pur - sue, I'll o - ver take, I will di - vide the spoil: my So sag - te der Feind: Ich ei - le nach, bis ich sie er - hascht, bis ich ge - theilt den Raub, und*

Pianof.

lust shall be sa - ti - sfied up - on them. I will draw my sword: my hand shall de - stroy them. stil - le die Ra - che - lust an ih - nen; ich zie - he mein Schwert, mein Arm soll sie ver - der - ben.

Andante.

(c. ISRAEL IN EGYPT, vol. XVI, pp. 205 - 209.)

Violino I.

Violino II.

Viola.

TENORE.

Tutti Bassi.

Andante con moto.

Pianoforte.

The e - ne - my said: I will pur - sue, I will o - ver - take, I will o - ver - take,
 So sag - te der Feind: ich ei - le nach, bis ich sie er - hascht, bis ich sie er - hascht,

I will pur - sue, I'll o - ver - take, I will di - vide,
 ich ei - le nach, bis ich er - hascht, bis ich ge - thei -

I'll di - vide, I will pur - sue, I will o - ver -
 - - - - - let den Raub, ich ei - le nach, bis ich sie er -

- take, I will di - vide the spoil;
- hascht, bis ich ge - theilt den Raub;

the e - ne - my said: I will pur - sue, I will o - ver - take,
so sag - te der Feind: ich ei - le nach, bis ich sie er - hascht,

I will pur - sue, I'll o - ver - take, I will di - vide the
ich ei - le nach, bis ich er - hascht, bis ich ge - theilt den

spoil, my lust shall be sa-tis-fied up-on them:
 Raub, und stil-le die Ra-che-lust an- ih-nen:

I will draw my sword: my hand shall de-stroy them, I will draw my
 ich will zieh'n mein Schwert, mein Arm soll sie ver-der-ben, ich will zieh'n mein

sword: my hand shall de-stroy them, my hand shall de-destroy
 Schwert, mein Arm soll sie ver-der-ben, mein Arm soll sie ver-der-

them;
-ben;

I will pur-sue, I'll o-ver-take, I will di-vide, I'll draw my sword: my hand shall de-

ich ei-le nach, bis ich er-hascht, bis ich ge-theilt, ich zieh' mein Schwert: mein Arm soll sie ver-

f *p*

-stroy
-der-

them, my hand, my hand shall de- stroy them.

ben, mein Arm, mein Arm soll sie ver-der- ben.

ritard. *a tempo.*

un poco ritard.

Allegro ma non troppo.

(Violini.)

BASSO.

(Bassi.)

Musical notation for Violini, Basso, and Bassi parts, measures 1-4. The Violini part is in the treble clef with a key signature of two sharps (F# and C#) and a common time signature. The Basso and Bassi parts are in the bass clef with the same key signature and time signature. The music consists of rhythmic patterns and melodic lines.

Allegro moderato.

Pianoforte.

Musical notation for Pianoforte part, measures 1-4. The notation is in grand staff (treble and bass clefs) with a key signature of two sharps and a common time signature. It features a complex rhythmic accompaniment.

Musical notation for Violini, Bassi, and Pianoforte parts, measures 5-8. This section includes trills (tr) in the Violini and Bassi parts. The Pianoforte part continues with its accompaniment.

Musical notation for Violini, Bassi, and Pianoforte parts, measures 9-12. This section includes the first vocal entry with lyrics in English and German. The Pianoforte part continues with its accompaniment.

The sword that's drawn in vir-tue's cause, the sword that's
Das Schwert,ge-führt von tapf- rer Hand, das Schwert,ge-

Musical notation for Violini, Bassi, and Pianoforte parts, measures 13-16. This section includes the second vocal entry with lyrics in English and German. The Pianoforte part continues with its accompaniment.

drawn in vir-tue's cause to guard our coun-try and its laws, to guard our coun-try and its laws;
-führt von tapf- rer Hand zum Schutz für Recht und Va- ter- land, zum Schutz für Recht und Va- ter- land,

friend, pa-rent, chil-dren dear, to guide—its edge—we
 Haus, El-tern, Kin-der, Freund,— ihm fol-ge Got-tes

Heav'n in-voke; re-bel-lion—falls, re-bel-lion—falls be-
 Se-gen nach: so fällt in—Schmach, so fällt in—Schmach vor

-neath the—stroke, and joy—suc-ceeds the fear;
 sei-nem—Schlag, es fällt der stol-ze Feind;

the sword that's drawn — in vir - tue's cause, to guide — its edge — we Heav'n in - voke, we
 das Schwert, ge - führt — von tapf - rer Hand, ihm fol - - ge Got - - tes Se - gen nach, der

Heav'n in - voke, re - bel - - lion falls be - neath — the stroke, and
 Se - gen nach, so fällt — in Schmach vor sei - - nem Schlag, es

joy, and joy suc - ceeds the fear.
 fällt, es fällt der stol - ze Feind.

Mil - lions un - born — shall bless — the hand — that gave — de - liv' - rance to the land,
 Seg - nen wird einst — das Volk — die Hand, — die gab — die Frei - heit un - serm Land,

mil - lions un - born shall bless, — shall bless — the hand — that gave
 seg - nen wird einst das Volk, — das Volk — die Hand, die gab

de - liv'rance to the land, mil - lions un - born — shall bless — the hand
 die Frei - heit un - serm Land, seg - nen wird einst — das Volk — die Hand,

that gave de - liv' - rance to the land, that gave de - liv' - rance to the land.
 die gab die Frei - heit un - serm Land, die gab die Frei - heit un - serm Land.

ritard.

CHORUS.

Tromba I.
 Tromba II.
 Principal.
 Timpani.
 Oboe I.
 Oboe II.
 Bassons.
 Violino I.
 Violino II.
 Viola.
 CANTO.
 ALTO.
 TENORE.
 BASSO.
 (Tutti Bassi.)
 Pianoforte.

Millions un - born — shall bless — the hand that gave, — that gave de - liv'rance to the land,
 Segnen wird einst — das Volk — die Hand, die gab, — die gab — die Freiheit unserm Land,

Mil - lions un - born — shall bless — the hand that gave — de - liv'rance to the land,
 Seg - nen wird einst — das Volk — die Hand, die gab — die Freiheit unserm Land,

Mil - lions un - born — shall bless — the hand that gave — de - liv'rance to the land,
 Seg - nen wird einst — das Volk — die Hand, die gab — die Freiheit unserm Land,

Allegro moderato.

millions un-born — shall bless — the hand, the hand that gave, — that gave — de-liv' - rance to the land,
 segnen wird einst — das Volk — die Hand, die Hand, die gab, — die gab — die Frei - heit un-serm Land,

mil - lions un-born — shall bless — the hand that gave de - liv' - rance to the land,
 seg - nen wird einst — das Volk — die Hand, die gab die Frei - heit un-serm Land,

mil - lions un - born — shall bless — the hand, — the hand that gave de - liv' - rance to the land,
 seg - nen wird einst — das Volk — die Hand, — die Hand, die gab die Frei - heit un - serm Land,

mil - lions un - born — shall bless, that gave — de - liv' - rance to the land,
 seg - nen das Volk — die Hand, die gab — die Frei - heit un - serm Land,

H. W. 43.

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land,
 seg - nen wird einst das Volk die Hand, die gab die Frei - heit un - serm Land,

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land,
 seg - nen wird einst das Volk die Hand, die gab die Frei - heit un - serm Land,

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land,
 seg - nen wird einst das Volk die Hand, die gab die Frei - heit un - serm Land,

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land,
 seg - nen wird einst das Volk die Hand, die gab die Frei - heit un - serm Land,



mil - lions un - born - shall bless - the hand - that gave de - liv' - rance to the land, shall bless the hand that gave de -
seg - nen wird einst - das Volk - die Hand, die gab die Freiheit un - serm Land, das Volk die Hand, die gab die

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land, shall bless the hand that gave de -
' seg - nen wird einst das Volk die Hand, die gab die Freiheit un - serm Land, das Volk die Hand, die gab die

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land, shall bless the hand that gave de -
seg - nen wird einst das Volk die Hand, die gab die Freiheit un - serm Land, das Volk die Hand, die gab die

millions un - born - shall bless - the hand that gave - de - liv' - rance to the land, shall bless the hand that gave de -
segnen wird einst - das Volk - die Hand, die gab - die Frei - heit un - serm Land, das Volk die Hand, die gab die



- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das

- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das

- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the hand,
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das Volk,

- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the hand,
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das Volk,

hand, millions shall bless the hand, shall bless the hand that gave de - liv'rance to the land.
 Volk, seg-nen wird einst das Volk die Hand, die gab die Frei - heit unserm Land.

hand, millions shall bless the hand, shall bless the hand that gave de - liv'rance to the land.
 Volk, seg-nen wird einst das Volk die Hand, die gab die Frei - heit unserm Land.

millions shall bless the hand, mil - lions shall bless the hand that gave de - liv'rance to the land.
 seg-nen wird einst das Volk, seg - nen das Volk die Hand, die gab die Freiheit unserm Land.

millions shall bless the hand, mil - lions shall bless the hand that gave de - liv'rance to the land.
 seg-nen wird einst das Volk, seg - nen das Volk die Hand, die gab die Freiheit unserm Land.

f *ff* ritard.

SOP. *When Is - ra - el, like the boun.teous Nile, for E - gypt's Lords en - rich'd the soil,*
Wie Is - ra - el, ganz dem Nī - le gleich, be - fruch.ten half Ae - gyp - ten's Reich,

Pianof.

the tears our gush.ing eyes sup - plied in - creas'd the ri - ver's swel.ling tide.
em - pfing auch un - sern Thrä.nen - guss in hoch er - hob' - ner Flut der Fluss.

Violini.
 SOPRANO.
 Bassi.

Pianoforte.

When Is - ra - el, like the boun - teous Nile, for E - gypt's Lords en -
Wie Is - ra - el, ganz dem Nī - le gleich, be - fruchten half Ae -

- rich'd the soil, the tears our gush.ing eyes sup - plied
- gyp - ten's Reich, em - pfing auch un - sern Thrä - nen - guss

in - creas'd the ri - ver's swel - ling tide.
in hoch er - hob' - - - - - ner Flut der Fluss.

When Is - ra - el, like the boun - teous Nile,
Wie Is - ra - el, ganz - dem Ni - le gleich,

for E - gypt's Lords en - rich'd the soil, the tears our gush - ing
be - fruch - ten half - Ae - gyp - ten's Reich, em - pfind auch un - sern

eyes sup - plied in - creas'd the ri - ver's swel - ling tide.
Thrä - nen - guss in - hoch er - hob' - - - - - ner Flut der Fluss.

When Is - rael, like the
Wie Is - rael, ganz dem

boun - teous Nile, for E - gypt's Lords en - rich'd the soil,
Ni - le gleich, be - fruch - ten half Ae - gyp - ten's Reich,

the tears our gush - ing eyes sup - plied in - creas'd the ri - ver's
em - pfing auch un - sern Thrä - nen - guss in - hoch er - hob' - ner

swel - ling, swel -
Flut -

- ling tide, in - creas'd the ri - ver's swel - ling tide,
 der. Fluss, in hoch er - hob' - - ner Flut der Fluss,

the tears our gush - ing eyes sup - plied in - creas'd the ri - ver's
 em - pfing auch un - sern Thrä - - nen - guss in hoch er - hob' - - ner

swel - ling tide, in - creas'd the ri - ver's swel - ling tide.
 Flut der Fluss, in hoch er - hob' - - ner Flut der Fluss.

Adagio.

Pomposo.

(Violini.)

TENORE.

(Bassi.)

Pianoforte.

Ty - rants, ty - rants whom no cov'nants bind, nor so - lemn oaths can awe,
 Zwingherrn, Zwingherrn, die nicht Bun - des - pflicht, nicht heil'ger Eid - schwur band,

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

ty - rants whom no cov'nants bind, nor so - lemn oaths can awe, strove to en -
 Zwingherrn, die nicht Bun - des - pflicht, nicht heil'ger Eid - schwur band, tilg - ten

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

- slave the free - born mind, strove to en - slave the free - born
 aus - der Frei - heit Licht, tilg - ten aus - der Frei - heit

mind, re - li - gion, li - ber - ty, and law, re - li - gion, li - ber - ty, and
 Licht, und Glauben, Va - ter - land und Recht, und Glauben, Va - ter - land und

law, ty - rants, ty - rants strove to en - slave the free - born
 Recht, Zwingherrn, Zwingherrn tilg - ten aus - der Frei - heit

mind, strove to en - slave the free - born mind, re - li - gion,
 Licht, tilg - ten aus - der Frei - heit Licht, und Glauben,

li - ber - ty, re - li - gion, and law, re - li - gion, li - ber - ty, law, strove to en
 Va - ter - land, und Glau - ben und Recht, und Glau - ben, Va - ter - land, Recht, tilg - ten

- slave the free - born mind, re - li - gion,
 aus der Frei - heit Licht, und Glau - ben,

li - ber - ty, and law. Its own vice -
 Va - ter - land und Recht. Da weckt den

- ge - rent Heav'n or - dains to free the world, and break, and break — the oppres - sor's chains,
 Ret - ter Got - tes Ruf, der Frei - heit uns vom Joch, vom Joch — der Drän - ger schuf, and break the op -
 der Frei - heit

-pres - sor's chains, — the oppres - sor's chains, — its own vice -
 uns vom Joch — der Drän - ger schuf, — da weckt den

- ge - rent Heav'n or - dains to free the world, to free the world, and break the op - pres - sor's chains, —
 Ret - ter Got - tes Ruf, der Frei - heit uns, der Frei - heit uns, der Frei - heit uns vom Joch, —

and break the op - pres - sor's
 vom Joch der Drän - ger

chains, its own vice - ge - rent Heav'n or - dains to free the world, and break the op - pres - sor's chains.
 schuf, da weckt den Ret - ter Got - tes Ruf, der Frei - heit uns vom Joch der Drän - ger schuf.

Adagio.

ritard.

The first system of the score consists of two systems of piano accompaniment. The top system features a treble and bass clef with a key signature of two sharps (D major). It includes various musical notations such as slurs, accents, and a triplet of eighth notes. The bottom system continues the piano accompaniment with similar notation, including slurs and dynamic markings like 'p'.

(Violino I.)

(Violino II.)

(Viola.)

SOPRANO.

May bal - my peace, and wreath'd re - nown, the - vir - tuous he - ro e - ver crown,
O krö - ne Sieg und Ruh - mes - kranz des Hel - den Haupt mit ew' - gem Glanz;

(Bassi.)

Pianoforte.

This section of the score is for the vocal and string parts. It includes staves for Violino I, Violino II, Viola, Soprano, Basses, and Pianoforte. The Soprano part has lyrics in English and German. The piano accompaniment is in the right hand, and the basses play in the left hand. The key signature remains two sharps.

The second system of the score continues the vocal and piano parts. It includes staves for Violino I, Violino II, Viola, Soprano, Basses, and Pianoforte. The Soprano part has lyrics in English and German. The piano accompaniment continues with slurs and dynamic markings. The key signature remains two sharps.

Andante larghetto.

Violino I.

Violino II.

Viola.

SOPRANO.

Bassi.

May bal - my
O krö - ne

Pianoforte.

Andante larghetto.

peace, and wreath'd re - nown, the vir - tuous he - ro e - ver crown, the vir - tuous he - ro — e - ver
Sieg und Ruh - mes - kranz des Hel - den Haupt mit ew' - gem Glanz, des Hel - den Haupt mit — ew' gem

crown! May bliss e - ter - nal be his — share whose God and peo - ple
Glanz! Des Him - mels Se - gen sei sein — Theil, den Gott dem Vol - ke

are his care, may bliss e - ter - nal be his — share, whose God and peo - ple are his —
 gab zum Heil, des Him - mels Se - gen sei sein — Theil, den Gott dem Vol - ke gab zum —

care, may bliss e - ter - nal be — his share, whose God and peo - ple are his care.
 Heil, des Him - mels Se - gen sei — sein Theil, den Gott dem Vol - ke gab zum Heil.

May bal - my peace, and wreath'd re - nown, the vir - tuous
 O krö - ne Sieg und Ruh - mes - kranz des Hel - den

he - ro e - ver crown; may bliss e - ter - nal, may bliss e - ter - nal be - his share,
 Haupt mit ew' - gem Glanz; des Him - mels Se - gen, des Him - mels Se - gen sei - sein Theil,

7 6

whose God and peo - ple are his - care.
 den Gott dem Vol - ke gab zum - Heil.

4 2 6 8

7 6 4 2 6 8 4 2

ANTHEM.

CHORUS.

Blessed, blessed are all they that fear the Lord.

Selig, selig ist die Schaar, die fürchtet Gott den Herrn.

God save the King, long live the King,
may the King live for ever!
Amen, Alleluja.

*Gott sei dein Schild, Heil sei mit dir,
Heil dem König auf ewig!
Amen, Alleluja.*

(c. ESTHER II, vol. XLI, pp. 90 - 110.)

(c. CORONATION ANTHEMS, vol XIV, pp. 1 - 8, & 13 - 26.)

4/2 6 4/2 6 7 6/4 7# 4/2 5/3 4/2

Soft.

6 4/2 6 7 6/4 4 3 7 6 5 6 6/5 7 6/4

4 3 4/2 4/2 6/5 4/2 6

Loud, Blessed &c.

A tempo ordinario.

SOLO TUTTI
God save the King May the King live for e - ver a - men

a - men

H. I.
Violone: 4/2 6 4/2 6 7 7

SOL:
God save the King May the King live for

tutti forte Organo tasto solo

e - ver a - men

tutti

Viol:

V.V.

- men

Adagio

FINIS.

G. F. Händel's Werke,

Ausgabe der Deutschen Händelgesellschaft.

Bis zum Jahr 1882 sind folgende 75 Bände in 22 Jahrgängen erschienen:

Jahrgang	Oratorien, etc.	Band	N.	Jahrgang	Instrumentalmusik.	Band	N.
I.	Acis und Galatea	3	9	I.	Sämmtliche Clavierstücke	2	12
	<small>Chorstimmen, Clavierauszug und Text sind bei J. Rieter-Biedermann in Leipzig und Winterthur erschienen.</small>			VII.	Concerte für Orchester	21	12
XI.	Alexander Balus	33	15	IX.	12 Orgelconcerte	28	12
IV.	Alexanderfest, Cäcilienode	12	12	X.	12 große Concerte für Streichinstrumente	30	15
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>				<small>Die Orchesterstimmen hierzu bei Rieter-Biedermann.</small>		
II.	Allegro (Frohfinn und Schwermuth)	6	12	XIX.	Kammermusik. 37 Sonaten und Trios für Violinen, Flöten oder Oboen, mit Bass	27	15
II.	Athalia	5	15		<small>Dieser Band enthält in den 6 Sonaten für 2 Oboen und Bass Händel's früheste Compositionen, aus seinem 11. Lebensjahre.</small>		
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XX.	Kammermusik für Gesang. Sämmtliche 22 italienische Duette und 2 Trios. Zweite, vervollständigte Ausgabe	32	12
VII.	Belsazar	19	15		Opern.		
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>				<small>(In chronologischer Folge herausgegeben.)</small>		
VIII.	Cäcilienode, kleine	23	9	XVII.	Admeto	73	9
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XIV.	Agrippina	57	9
X.	Debora	29	15	IX.	Alcina	86	12
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XVII.	Alessandro	72	10
XXII.	Esther. Erste Bearbeitung (1720)	40	12	XIII.	Almira	55	10
XXII.	Esther. Zweite Bearbeitung (1732)	41	12	XIV.	Amadigi	62	9
XXIV.	Gelegenheits-Oratorium	43	18	XXI.	Arianna	83	10
II.	Herakles	4	15	XXI.	Ariodante	85	12
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XXII.	Arminio	89	10
VI.	Herakles' Wahl	18	9	XXII.	Atalanta	87	10
XXIII.	Joseph	42	18	XXIII.	Berenice	90	10
VI.	Josua	17	15	XX.	Czio	80	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XXIV.	Faramondo	91	10
VI.	Israel in Egypten	16	15	XV.	Flavio	67	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann. Desgleichen die gedruckten Orchesterstimmen.</small>			XVI.	Floridante	65	10
VIII.	Judas Maccabäus	22	15	XV.	Giulio Cesare	68	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XXIII.	Giustino	88	10
XVIII.	Parnasso in Festa. Serenata	54	12	XIX.	Lotario	77	10
III.	Passion nach Johannes	9	9	XIV.	Muzio Scvola	64	9
V.	Passion nach Brookes	15	12	XXI.	Orlando	82	10
XVIII.	Resurrezione	39	9	XXI.	Ottone	66	12
IX.	Salomo	26	15	XIX.	Partenope	78	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XVI.	Pastor Fido	59	10
IV.	Samson	10	15	XX.	Poro	79	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XV.	Radamisso	63	12
V.	Saul	13	15	XVII.	Riccardo	74	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XIV.	Rinaldo	58	10
III.	Semele	7	15	XVI.	Rodelinda	70	10
	<small>Clavierausz. u. Text bei Rieter-Biedermann.</small>			XIII.	Rodrigo	56	9
I.	Susanna	1	15	XVII.	Scipione	71	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XXIV.	Serse	92	10
III.	Theodora	8	15	XV.	Silla	61	10
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>			XVIII.	Siroe	75	10
VIII.	Trionfo del Tempo	24	10	XX.	Sofarme	81	10
VII.	Triumph der Zeit und Wahrheit	20	15	XVI.	Tamerlano	69	10
				XIV.	Teseo	60	9
	Kirchenmusik.			XVIII.	Tolomeo	76	10
XLXII.	Anthems, vollständig in 3 Bänden	34—36	à 15				
V.	Krönungshymnen (Krönungsanthems)	14	10				
IV.	Trauerhymne (Begräbnisanthem)	11	9				
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>						
VIII.	Dettinger Te Deum	25	10				
	<small>Chorstimmen, Clavierausz. u. Text bei Rieter-Biedermann.</small>						
X.	Utrecht Te Deum und Jubilate	31	9				
XIII.	3 Te Deum (in D, B und A dur)	37	12				
XIII.	Lateinische Kirchenmusik	38	12				

Sämmtliche Bände sind im Ganzen wie auch einzeln zu beziehen, und zwar gebunden durch Breitkopf & Härtel in Leipzig, broschirt durch den unterzeichneten Cassirer. Preis des Jahrgangs (2—5 Bände) N. 30; der einzelnen Bände à N. 9—18. Ueber den Bezug wie Eintritt in die Subscription ertheilt nähere Auskunft die

Verlagsbuchhandlung von Wilhelm Engelmann in Leipzig,
Cassirer der Gesellschaft.

Leipzig, October 1884.