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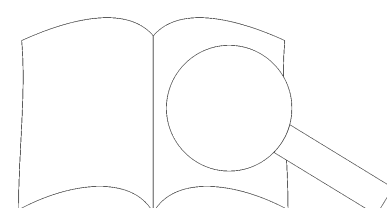
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Zu diesem Zweck ist das Aufführungsmaterial erhältlich: Partitur (Carus 28.102), Klavierauszug (Carus 28.102/03); 17 Harmoniestimmen und 5 Str



Dedicated to
Helmuth Rilling

Messiah

Comfort ye, my people

(Coro)

Sven-David Sandström
(* 1942)

I : 1

Flauto I, II

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Corno in Do/C I, II

Tromba in Do/C I, II

Trombone I, II

Timpani in Sol-Re/G-D

Percussione I, II

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violi.

Violonc.

Contrabbasso

Coro

Tempo: ♩ = 96

Dynamic markings: *f*, *ff*, *ppp*, *dim.*, *cresc.*, *ord.*, *div.*, *univ. ord.*

Performance instructions: *Tutti*, *molto sul ponticello (sul pont.)*

Instrumentation: Gran Cassa (Gr C), Tam-tam (molto grande), Gongs

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Aufführungsdauer: ca. 120 min.

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11

ppp *ppp* *ppp*

I

ppp

Campani tubulari

Gongs

pp sempre

pp sempre

pp sempre

Com - - - fort ye, _____

pre

Com - - - fort ye, _____ com - -

div.

ppp

div.

ppp

Musical score for the first system, measures 1-4. It features two staves with treble clefs and two with bass clefs. The first staff has a first ending bracket labeled (1) and a *ppp* dynamic marking. The second staff has a first ending bracket labeled (1) and a *ppp* dynamic marking. The third and fourth staves are mostly empty.

Musical score for the second system, measures 5-8. It consists of two staves with treble clefs and two with bass clefs, all of which are empty.

Musical score for the third system, measures 9-12. It includes a staff for '(Camp tub)' with a *pp* dynamic marking and a staff for '(Gongs)' with a *pp* dynamic marking. The other staves are empty.

Musical score for the fourth system, measures 13-16. This system contains vocal lines with lyrics. The lyrics include: 'Com - fort', 'fort ye,', 'com - fort ye,', 'com - fort', 'com - fort ye,', 'com - fort ye,', 'com - fort ye,', 'com - fort ye,', 'com - fort ye,', 'com - fort ye,'. The system includes multiple staves for different vocal parts and a bass line. Dynamics include *pp sempre* and *pp*.

Musical score for the fifth system, measures 17-20. It features two staves with treble clefs and two with bass clefs. The first staff has a *ppp* dynamic marking. The second staff has a triplet of notes with a '3' above it and a *ppp* dynamic marking. The third and fourth staves are mostly empty.

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I

(Camp tub)

(Gongs)

ye, com - fort ye, com - fort ye, com - fort

com - fort ye, com - fort ye, com - fort ye,

- fort ye, com ye, com

ye, com - fort ye, ye, com - fort

com - fort com - fort ye, com - fort ye,

- fort ye, - fort ye,

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ppp mp ppp mp ppp

(Camp tub) niente cresc. ppp mf

(Gongs)

ye, com - fort ye, fort ye, ye,

Tutti molto sul pont.

div. ppp mp ppp

div. ppp mp ppp

div. ppp mp

unis. ppp

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(Camp tub)

(Gongs)

com - fort ye, com - fort ye, com - fort ye, com -

com - fort ye, com - fort ye, com - fort ye, com -

com - fort ye, ye, com - fort ye, com -

com - fort ye, fort ye, com - fort ye, com - fort ye, com -

com - fort ye, com - fort ye, com - fort ye, com -

com - fort ye, com - fort ye, com - fort ye, com -

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ppp

pp 3 3 ppp

pp 3 3 ppp

p 3 ppp

pp 3 ppp

pp 3 ppp

pp 3 ppp

ppp

ppp

ppp

ppp

ppp

ppp

(Camp tub) niente Gran Cassa

(Gongs) Tam-tam molto grande niente

pp

pp

pp

pp

com - fort ye, com - fort

com - fort ye,

fort ye,

com - fort ye, com

com - fort ye,

fort ye,

div. Tutti molto sul pont.

ppp pp ppp

ppp pp ppp

ppp pp ppp

ppp unis. div.

ppp (div.)

ppp

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(accel.)

77

musical score for piano with multiple staves, including dynamic markings like *cresc.*

musical score for piano with multiple staves, including dynamic markings like *cresc.*

(Camp tub)
(Gongs) *cresc.*

com - fort ye, com
com - fort ye, com - fort ye,
- fort ye, com - fort ye,
com - fort ye ye, com - fort ye,
com - fort ye ye, com - fort ye,
com - fort ye, com - fort ye,
com - fort ye, com - fort ye,
com - fort ye, com - fort ye,

musical score for piano with multiple staves, including dynamic markings like *p* and *cresc.*

(accel.)

81

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

mp cresc.

(Camp tub)

(Gongs)

mp cresc.

mp cresc.

(mf) cresc.

ye, — com - fort ye, — com - fort ye, — com - fort ye, —

com - fort ye, — com - fort ye, — com - fort ye, — com - fort ye, —

com - fort ye, — com - fort ye, — com - fort ye, — com - fort ye, —

ye, — com - fort ye, — com - fort ye, — com - fort ye, —

com - fort ye, — com - fort ye, — com - fort ye, — com - fort ye, —

ye, — com - fort ye, — com - fort ye, — com - fort ye, —

ye, — com - fort ye, — com - fort ye, — com - fort ye, —

(acc)

unis.

mp

mp

mp

mp

mp

mf

(accel.)

85

85

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

(Camp tub)

cresc.

(Gongs)

cresc.

cresc.

com - fort ye, — com - fort ye, —

cresc.

- fort ye, — ye, — com - fort,

cresc.

com - fort com - fort, com -

cresc.

com - fort ye, — com - fort ye, — com - fort ye,

cresc.

- fort ye, — fort ye, — com - fort,

cresc.

com - fort, com -

(accel.)

mf

f

f

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88

(Camp tub)
(Gongs)

com - fort ye, my saith your God.
 com - fort ye, i. saith your God.
 - fort ye, ple, saith your God.
 com - fort ye, peo - ple, saith your God.
 com - fort ye, peo - ple, saith your God.
 e, my peo - ple, saith your God.

(accel.) ♩ = 152

unis.
 unis.

93

(Camp tub)

(Gongs)

Speak ye com - fort - a - bly to and cry un - to

Speak ye com - fort - a - bly sa - lem, and cry un - to

Speak ye com - fort - a - bly - sa - lem, and cry un - to

Speak ye com - fort - a - bly co Je - ru - - sa - lem, and cry un - to

Speak ye com - fort - a - bly to Je - ru - - sa - lem, and cry un - to

Spe to Je - ru - - sa - lem, and cry un - to

98

(Camp tub)

(Gongs)

her, that her war-fare is ac-com-plished, ty ed. The voice of him that

her, that her war-fare is ac-com-plished, is par-doned. The voice of him that

her, that her war-fare is ac-c - iq- ui- ty is par-doned. The voice of him that

her, that her war-fare - c' at her in- iq- ui- ty is par-doned. The voice of him that

her, that her w that her in- iq- ui- ty is par-doned. The voice of him that

her, t' om- plished, that her in- iq- ui- ty is par-doned. The voice of him that

(d)

(a)

(dim.)

105 a 2

(Camp tub)

(Gongs)

cresc. -

crieth in the wil - - - der - ness; the way of the Lord;

cresc. -

crieth in the wil - - - der - ness; ye the way of the Lord;

cresc. -

crieth in the wil - - - a - - - re - pare ye the way of the Lord;

cresc. -

crieth in the wil - - - pre - pare ye the way of the Lord,

cresc. -

crieth in the wil - - - pre - pare ye the way of the Lord,

cresc. -

crieth in - - - er - ness; pre - pare ye the way of the Lord,

mf

f

ff

ff

ff

ff

ff

111

rit.

(Camp tub)

Tam-tam molto grande

Gr C

div.

rit.

unis.

ff

ff

ff

ff

arco

p

Musical score system 1: Four staves (treble and bass clefs) with rests.

Musical score system 2: Four staves with dynamics *p* and *ppp* and a key signature change to two flats.

Musical score system 3: Four staves with performance instructions: Vibrafono, arco, Gongs, afo., and *pp*. Includes the word "niente".

Vocal score system 4: Five staves with lyrics: "make straight in the desert a high way for our God". Includes performance instructions like *pp*, *molto tenuto*, and *pp*.

Musical score system 5: Four staves with dynamics *ppp*, *div.*, and a triplet of notes. Includes the word "niente".

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Ev'ry valley shall be exalted

(Tenore solo, Baritono solo)

♩ = 152

Flauto I, II
 Oboe I, II
 Clarinetto I, II in Do/C
 Fagotto I, II
 Corno I, II in Do/C
 Tromba I, II in Do/C
 Trombone I, II
 Timpani in Do-Sib-Fa-Mib/c-B-F-Es
 Gran Cassa
 Percussione
 Gongs
 Tenore solo
 Baritono solo
 Violino
 Vio. II
 Contrabbasso

ppp f ppp mp ppp pp ppp
ppp f ppp mp ppp pp ppp
ppp f ppp mp ppp pp ppp
ppp f ppp mp ppp pp ppp
ppp ff ppp mf ppp
ppp ff ppp mf ppp
ppp ff ppp mf ppp
f ppp
f
ppp mf ppp mp ppp p ppp pp
ppp mf ppp mp ppp p ppp pp
ppp mf ppp mp ppp p ppp pp
ppp mf ppp mp ppp p ppp
ppp mf ppp mp ppp p ppp
ppp mf ppp mp ppp p ppp

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10 **molto ritmico**

10 **molto ritmico**

10 **molto ritmico**

sord.
pp sempre

str. sord.
pp sempre

str. sord.
pp sempre

sord.
pp sempre

str. sord.
pp sempre

str. sord.
pp sempre

p *ppp*

mp sempre

Ev' - ry val - ley, ev' - ry val - ley, ev' - ry val - ley, ev' - ry val -

mp sempre

Ev' - ry val - ley, ev' - ry val - ley, ev' - ry val - ley, ev' - ry val -

mp sempre

Ev' - ry val - ley, ev' - ry val - ley, ev' - ry val - ley, ev' - ry val -

molto ritmico

molto ritmico

molto ritmico

16 (I)

- ley, ev'-ry val- ley, ev'-ry val - ley, v'-ry val-ly shall be ex - alt - ed,

ev'-ry val - ley, shall be ex - alt - ed, shall be ex -

*) So schnell wie möglich / as fast as possible

22

Musical score for measures 22-27. The first system consists of three staves: a vocal line with a first ending bracket (1) and a mezzo-forte (*mp*) dynamic, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes and rests.

Musical score for measures 28-33. The first system consists of three staves: a vocal line with a piano (*p*) dynamic, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes and rests.

Musical score for measures 34-39. The first system consists of three staves: a vocal line with a piano (*p*) dynamic, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes and rests.

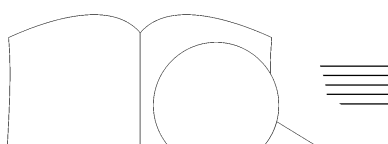
(*mf*) shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed,

(*mf*) alt - ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed, shall be ex - alt - ed,

Musical score for measures 40-45. The first system consists of two staves: a vocal line and a piano accompaniment staff. The piano part features a rhythmic pattern of eighth notes and rests.

Musical score for measures 46-51. The first system consists of three staves: a vocal line with a piano (*p*) dynamic, and two piano accompaniment staves. The piano part features a rhythmic pattern of eighth notes and rests.

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28 (1)

- ed, shall be ex - alt - ed, shall be ex - ed, shr

shall be ex - alt - ed, ex - alt - ed, and ev' - ry

f sempre

Musical score for measures 33-36. The piano part (top two staves) features a melodic line with slurs and accents, marked *mf*. The bass part (bottom two staves) provides a rhythmic accompaniment.

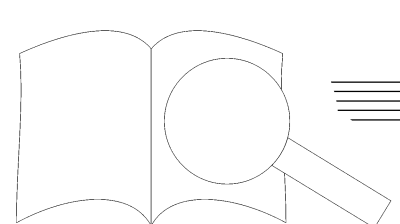
Musical score for measures 37-40. The piano part (top two staves) features a chordal accompaniment with slurs and accents, marked *mp*. The bass part (bottom two staves) continues the rhythmic accompaniment, also marked *mp*. A *cresc.* marking is present in the final measure.

Musical score for measures 41-44. The *Gran Cassa* part (top staff) features a rhythmic pattern with slurs and accents, marked *ppp*. The piano and bass parts (bottom three staves) are mostly silent, with some notes in the bass line.

Vocal score for measures 45-48. The vocal line (top staff) includes lyrics and dynamic markings: *f sempre* and *f cresc.*. The piano and bass parts (bottom two staves) provide accompaniment.

and ev'-ry moun-tain and hill made low, and ev'-ry moun-tain, and ev'-ry
 moun-tain and hill made low, made low, and ev'-ry moun-tain and hill made low,

Empty musical staves for piano and bass accompaniment, corresponding to the vocal line above.



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38 I

mf f

mf f

(Gr C)

pp p mp

moun - tain, and ev' - ry moun - tain, and ev' - ry moun - tain, and ev' - ry
 and ev' ry moun - tain an d ev' - ry moun - tain and hill _ made low, and ev' - ry moun - tain, and ev' - ry
 and ev' ry moun - tain an d ev' - ry moun - tain and hill _ made low, and ev' - ry moun - tain and hill made low,

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accel.

47

Musical score for the first system, measures 47-51. It features a piano accompaniment with multiple staves and a vocal line. Dynamics include forte (f) and fortissimo (ff). The piano part includes a second ending marked (II).

Musical score for the second system, measures 52-56. It features a piano accompaniment with multiple staves and a vocal line. Dynamics include mezzo-piano (mp) and crescendo (cresc.).

Musical score for the third system, measures 57-61. It features a piano accompaniment with multiple staves and a vocal line. Dynamics include mezzo-forte (mf) and piano (p).

ed, the crook - ed crook - ed straight, crook - ed straight, crook - ed, crook - ed straight, crook - the crook - ed .t, the crook - ed, crook - ed straight, crook - ed straight, crook - ed

Musical score for the fourth system, measures 62-66. It features a piano accompaniment with multiple staves and a vocal line. Dynamics include piano (pp) and forte (f).

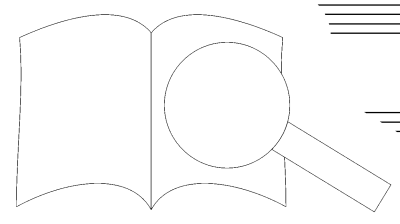
(accel.)

52

ed, crook - rook - ed and the rough, the rough, the rough, and the rough, and the
 straight, rook - ed straight, the rough, and the rough, and the rough,

(accel.)

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(accel.)

56

rough, the rough plac - es plain, plac - es plain, plac - es plain, plac - es plain, plac - es plain.

the rough - es plain, plac - es plain, plac - es plain, plac - es plain.

(ac

60 ♩ = 168

rit.

7

senza sord. *fff* *dim.*

senza sord. *fff*

sord. *fff*

sord. *fff*

senza sord. *fff*

senza sord. *fff*

fff *dim.*

ppp

ppp senza sord.

ppp senza sord.

ppp

mf niente

mf niente

mf niente

mf niente

mf niente

Camp tub *fff*

Vib *fff*

Tam-tam gr *ppp* *mp*

♩ = 168

rit.

f *dim.*

f *dim.*

f *dim.*

f *dim.*

p niente

pp niente

ppp poco niente

ppp poco niente

ppp poco niente

ppp poco niente

Tam-tam molto gr

pp dim. niente

(mp) dim. div. niente

(mp) dim. div. niente

(mp) dim. div. niente

(mp) dim. div. niente

(mp) dim. div. niente

(mp) dim. niente

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cresc. - - - - - *ff dim* *p*

glo, and the glo - ry of the Lord shall be re - veal - ed,

cresc. - - - - - *p*

- and the glo, and the glo - ry of the Lord - ed, shall be re - veal - ed

cresc. - - - - - *dim.*

glo, and the glo - ry of th shall be re - veal - ed, shall be re -

cresc. - - - - - *dim.*

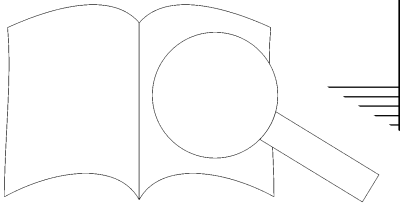
glo, and the glo of t shall be re - veal - ed, shall be re -

cresc. - - - - - *ff* *dim.*

- and the glo, and the shall be re - veal - ed,

cresc. - - - - - *ff* *dim.*

glo, the Lord shall be re - veal - ed,



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Musical score for measures 21-24. It includes piano (p), violin (vln), and cello (vcl) parts. Dynamic markings include *f*, *p*, and *mp*. The piano part has a melodic line with some slurs and accents.

Musical score for measures 25-28. It includes piano (p), violin (vln), and cello (vcl) parts. Dynamic markings include *f*, *ff*, and *pp*. The piano part features triplet markings (3) in measures 26-28.

Vocal score for measures 25-28. It includes vocal parts with lyrics: "veal - ed, and the veal - ed, shall be re - veal - ed, and the shall be re - veal". Dynamic markings include *dim.*, *p*, and *f cresc.*

Musical score for measures 29-32. It includes piano (p), violin (vln), and cello (vcl) parts. Dynamic markings include *f*, *ff*, and *pp*. The piano part has a melodic line with slurs and accents.

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f cresc. and the glo, and the glo Lord shall be re - veal - ed

f cresc. and the glo, and the glo, and the shall be re - veal - ed,

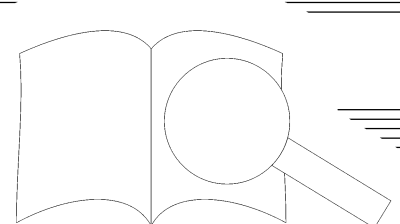
glo, and the glo, a the Lord shall be re - veal - ed,

f cresc. and the glo, a ry of the Lord shall be re - veal - ed,

f cresc. and the glo, glo - ry of the Lord shall be re - veal - ed,

glo, a the glo - ry of the Lord shall be re - veal - ed,

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Musical score for measures 41-44, featuring four staves with piano (*p*) and fortissimo (*ff*) dynamics.

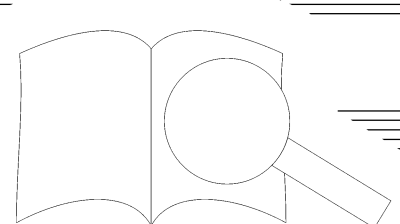
Musical score for measures 45-48, featuring four staves with forte (*f*) dynamics and triplets.

Musical score for measures 49-50, featuring Gran Cassa and piano (*ppp*) dynamics.

Vocal score for measures 49-50 with lyrics: "and all flesh shall see it to geth -".

Musical score for measures 51-54, featuring dynamics like *f*, *unis.*, and *div.*

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51

(Gr C)

- er, for the mouth of the Lord hath spr

- er, for the mouth of the Lord ken it.

- er, for the mouth of the Lor' ken it.

- er, for the mc hath spo - - - ken it.

- er, for d hath spo - - - ken it.

di port. unis.

port. unis.

port. unis.

port. unis.

Thus saith the Lord of Hosts

(Soprano solo, Alto solo)

$\text{♩} = 48$

Flauto I, II

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Timpano in Re/D

Percussione

Vibrafono

Soprano solo

Alto solo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

ppp

p

Thus saith the Lord, the Lord of Hosts; — y

8

subito $\text{♩} = 116$

(Perc II: Vib)

(Solo S)

and I will, and the earth; and the sea, and the dry land; and I will

ppp

p

pp

f

mf

mf

pizz.

mf

mf

Musical score for measures 27-31. It includes vocal staves and piano accompaniment. The piano part features dynamic markings of *p* and *pp*. A first ending bracket labeled 'I' is present in the vocal line.

The Lord, whom ye seek, whom ye seek,

The Lord whom ye seek, whom ye seek, shall sud - den-ly

Musical score for measures 32-43. It includes vocal staves and piano accompaniment. The piano part features dynamic markings of *p*, *pp*, and *mp*. Performance markings include 'Tutti' and 'Solo'. A 'pizz.' marking is present in the piano part.

Tutti

Solo

Tutti

Musical score for measures 44-48. It includes vocal staves and piano accompaniment. The piano part features dynamic markings of *p* and *pp*. A first ending bracket labeled '(1)' is present in the vocal line.

shall sud - nistern - ple, e - ven the mes - sen - ger of the Cov - e - nant,

come, cha - e to his tern - ple, e - ven the mes - sen - ger of the Cov - e - nant,

Musical score for measures 49-53. It includes vocal staves and piano accompaniment. The piano part features dynamic markings of *pp* and *p*. A 'pizz.' marking is present in the piano part.

whom ye de - light in: be - hold, He shall come, shall come

whom ye de - light in: be - hold, He shall come, shall come

mp *mf* *f* *p* *ppp*

Perc I

Vibrafono

saith the Lord

saith t[†]

pp *ppp* *p* *f*

rit. = 48

I : 5

But who may abide the day of His coming?

(Alto solo)

♩ = 96 (♩ = ♩)

45

Alto solo

But who may a - bide the day, the day.

ppp mp dim. pp pp pp

52

a tempo

Perc I Gran Cassa

of His com - - - ing, com - ing, com - ing?

pp p mp pp ppp mp p ppp mp p ppp mp

(Gran C)



(Gr C)

I : 6

And He shall purify

(Coro)

♩ = 108

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpano
in Re/D

Percussione

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violin

Violon.

Contrabbasso

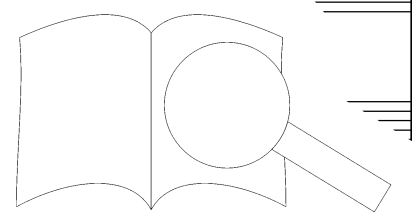
CORO

ri - fy,
ri - fy,

and He shall pu - ri - fy,
and He shall pu - ri - fy,

And He shall pu - ri -

8



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rit.

a tempo

12

and Heshall pu - - - - - of Le - vi, sons - of Le - vi ... *pp*

and Heshall pu - - - - - the sons - of Le - vi, sons - of Le - vi ... *pp*

ri - fy, and Heshall pu - - - - - ri - fy the sons - of Le - vi, sons - of Le - vi ... *ff dim. pp*

ri - fy, and Heshall pu - - - - - ri - fy the sons - of Le - vi, sons - of Le - vi ... *ff dim. pp*

ri - fy, and Heshall pu - - - - - ri - fy the sons - of Le - vi, sons - of Le - vi ... *ff dim. pp*

ri - fy, and Heshall pu - - - - - ri - fy the sons - of Le - vi, sons - of Le - vi ... *ff dim. pp*

ri - fy, and Heshall pu - - - - - ri - fy the sons - of Le - vi, sons - of Le - vi ... *ff dim. pp*

rit.

a tempo

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rit.

a tempo

rit.

Musical score for the first system, featuring five staves. The top two staves are vocal lines. The bottom three staves are instrumental accompaniment. Dynamics include *f* and *ff*. A marking 'a 2' is present in the bottom right staff.

Musical score for the second system, featuring five staves. The top two staves are vocal lines. The bottom three staves are instrumental accompaniment. Dynamics include *f* and *ff*.

Musical score for the third system, featuring five staves. The top two staves are vocal lines. The bottom three staves are instrumental accompaniment. Dynamics include *f* and *ff*. Labels 'Campani tubulari' and 'Vibrafono' are present.

Musical score for the fourth system, featuring five staves. The top two staves are vocal lines with lyrics. The bottom three staves are instrumental accompaniment. Dynamics include *ff*. Lyrics: "that they may of-fer un-to the".

rit.

a tempo

rit.

Musical score for the fifth system, featuring five staves. The top two staves are vocal lines. The bottom three staves are instrumental accompaniment. Dynamics include *f* and *ff*.

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a tempo

rit.

a tempo

(non rit.)

23 niente

Campanelli

Vibrafono

Lord an of-fer-ing in right-eous-ness.

Lord an of-fer-ing in right-eous-ness.

Lord an of-fer-ing in right-eous-ness.

Lord an of-fer-ing in r

Lord an of-f

Lord -ness.

a tempo

a tempo

(non rit.)

18

son, and shall call His name EM - MA - - - NU - EL

(Gong)

ppp

pp

pp

26

ppp

(Camp)

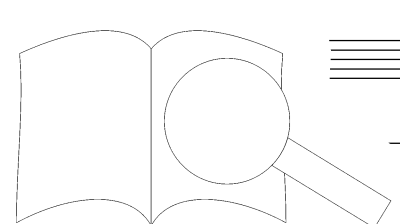
p *pp* *ppp* *pppp*

ppp *p* *niente*

ppp *p* *niente*

ppp *p* *niente*

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O thou that tellest good tidings to Sion

(Tenore solo)

♩ = 96

ff *ppp* *subito!* *ff* *ppp*

Flauto I, II

ff *ppp* *subito!* *ff* *ppp*

Oboe I, II

ff *ppp* *subito!* *ff* *ppp*

Clarinetto I, II in Do/C

ff *ppp* *subito!* *ff* *ppp*

Fagotto I, II

ff *ppp* *subito!* *ff* *ppp*

Corno I, II in Do/C

ff *ppp* *subito!* *ff* *ppp*

Tromba I, II in Do/C

ff *ppp* *subito!* *ff* *ppp*

Trombone I, II

ff *ppp* *subito!* *ff* *ppp*

Timpano in Re/D

ff *ppp* *subito!* *ff* *ppp*

Gran Cassa

ff *ppp* *subito!* *ff* *ppp*

Percussione

Drums

ff *ppp* *subito!* *ff* *ppp*

Tenore solo

♩ = 96

div. *subito!* *div.* *mp*

chou, O thou

pp *subito!* *ff* *ppp* *pp*

Violino

ppp *subito!* *ff* *ppp* *pp*

Vio.

ppp *subito!* *ff* *ppp* *pp*

Contrabbasso

ppp *subito!* *ff* *ppp* *pp*

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Musical score for the first system, featuring a bass line with triplets and dynamic markings: *p*, *mp*, *mf*, *mp*, *mf*.

Musical score for the second system, consisting of empty staves.

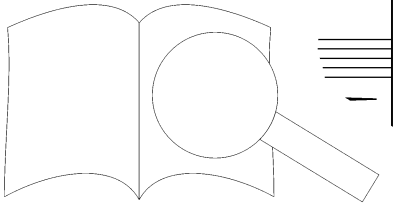
Musical score for the third system, consisting of empty staves.

Musical score for the fourth system, consisting of empty staves.

Vocal line with lyrics: *cresc.* ti-dings to Si - on, get thee up — mo', O thou that tel - lest good tid - ings of Je - ru - sa - lem,

Piano accompaniment for the vocal line, including multiple staves with dynamic markings: *mp*, *p*, *mp*, *p*, *mf*, *mp*, *mp*, *mf*, *p*, *mp*, *p*, *mp*, *p*, *mf*, *mp*, *mp*, *mf*.

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subito! *ff* *ppp*

24

ff *ppp*

subito! *ff* *ppp*

ff *ppp*

subito! *ff* *ppp*

ff *ppp*

subito! *ff* *ppp*

mp *mf*

subito! *ff* *ppp*

subito! *ff* *ppp*

subito! *ff* *ppp*

subito! *ff* *ppp*

(Gr C) subito! *ff*

(Drums) subito! *ff*

f *mp* *mf* *f*

lift up thv and be not a - fraid; say un-to the ci-ties of Ju-dah, be - hold your God!

subito! div. *ff* unis. *mp* *mp* *mf* *f*

subito! div. *ff* *mp* *mp* *mp* *mf* *f*

subito. div. *ff* unis. *mp* *mp* *mp* *mp* *mf* *f*

rit. ♩ = 56

subito! *ff* ————— *ppp*

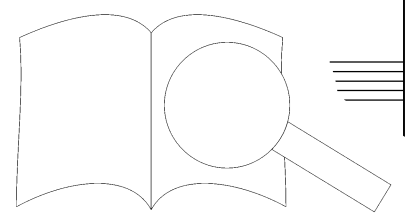
32

(Gr C)
subito!
ff

(Drums)
subito!
ff

subito!
div. rit.
ff

subito!
div.
ff



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rit. a tempo

First system of musical notation, including vocal line and piano accompaniment. The vocal line begins with a rest, followed by a note marked *ppp* and *niente*. The piano accompaniment consists of rests.

Second system of musical notation. The vocal line features a melodic phrase with notes marked *pp* and *ppp*, ending with *niente*. The piano accompaniment provides harmonic support with chords and moving lines.

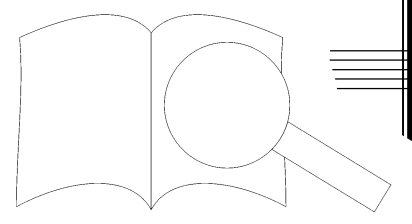
Third system of musical notation, primarily consisting of piano accompaniment with rests.

Vocal line with lyrics: "Lord is ris... thee." The notes are marked with dynamics like *pp* and *p*.

a tempo

Fourth system of musical notation, including vocal line and piano accompaniment. The vocal line has notes marked *pp* and *p*, with *niente* markings. The piano accompaniment features complex chordal textures and melodic lines.

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For behold, darkness shall cover the earth

(Coro)

rit.

♩ = 48

Soprano: dark-ness shall cov - er the earth, *p* *mf* *ppp*

Mezzosoprano: dark-ness shall cov - er the earth, *p* *mf* *ppp*

Alto: dark-ness shall cov - er the earth, *p* *mf* *ppp*

Tenore: For be - hold, be - hold, be - hold, be - ho - l(d) *pp* *mp* *dim.* *ppp*

Baritono: For be - hold, be - hold, be - hold, be - ho - l(d) *pp* *mp* *dim.* *ppp*

Basso: For be - hold, be - hold, be - hold, be - ho - l(d) *pp* *mp* *dim.* *ppp*

7 *a tempo* *f* *ppp* *cresc.* *rit.* *a tempo* *poco accel.* *rit.* *dim.*

and gross dark - ness the peo - ple: but the Lord shall a - rise, glo - ry

and gross dark - ness the peo - ple: but the Lord shall a t. and His glo - ry

and gross dark - ness the peo - ple: but the Lord shall thee, and His glo - ry

and gross dark - ness the peo - ple: on thee, and His glo - ry

and gross dark - ness the peo - ple. rise up - on thee, and His glo - ry

and gross dark - ness t' out shall a - rise up - on thee, and His glo - ry

14 *dim.* *ppp* *f* *ppp* *rit.*

shall be seen. And the Gen-tiles shall come to thy light, and kings to the bright - ness of thy ris - ing.

shall And the Gen-tiles shall come to thy light, and kings to the bright - ness of thy ris - ing.

And the Gen-tiles shall come to thy light, and kings to the bright - ness of thy ris - ing.

se - on thee. - m. niente

shall seen up - on thee. - m.

shall be seen up - on thee. - m.

8 a tempo

rit. (♩ = 48) a tempo

Musical score for the first system, featuring piano and bass staves. The piano staff has a dynamic marking of *f* at the beginning and *ppp* later. The bass staff has dynamic markings of *f*, *p*, *p*, and *ppp*. There are slurs and accents over notes in both staves.

Musical score for the second system, featuring piano and bass staves. The piano staff has dynamic markings of *p* and *ppp*. The bass staff has a dynamic marking of *f dim.* at the beginning and *ppp* later.

Musical score for the third system, featuring piano and bass staves. The piano staff has dynamic markings of *f dim.* and *ppp*. The bass staff has a dynamic marking of *f dim.* at the beginning and *ppp* later.

Musical score for the fourth system, featuring two staves labeled "Drums". Both staves have a dynamic marking of *f* and include sixteenth-note patterns with a "6" above them.

Musical score for the fifth system, featuring a piano staff with lyrics: "k-ness, walked in dark-ness, dark-ness". The staff has a dynamic marking of *f* and includes a slur over the notes.

a tempo

(♩ = 48) a tempo

Musical score for the sixth system, featuring piano and bass staves. The piano staff has dynamic markings of *pp*, *p*, and *f*, along with performance instructions "div." and "unis.". The bass staff has dynamic markings of *f*, *dim.*, and *ppp*. There are slurs and accents over notes in both staves.

rit.

16

15

Campanelli

Vibrafono

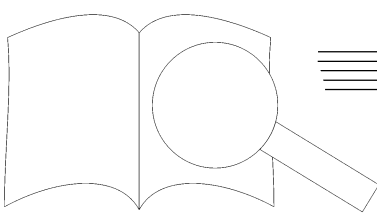
a

and they that dwell in the land of the shad - ow, shad - ow of

rit.

Tutti, div.

Solo



(♩ = 48) a tempo

24

ppp f ppp

p ppp

ppp pp ppp

p ppp

rit. (♩ = 48)

pp mf p ppp

pp mf p

pp mf

5 (Camp)

(Vib)

p ppp

p ppp

death, — 'ar an - ed.

(♩ = 48) a tempo

Tutti, div.

div.

Solo

niente

ppp p ppp pp niente

p ppp

p ppp

p mf mp p pp

div. mf mp p

p mp p pp

ppp

rit. (♩ = 48)

7

p *mp* *mf* *ppp*

cresc. un-to us a child is born, for un-to us a child is born, for un - to us . to us a child is born, un - to

cresc. is born, for un-to us a child is born, is born, for u for un - to us a child is born, un - to

cresc. is born, for un-to us a child is born, is u born, for un - to us a child is born, un - to

for un - to us a child is born, un - to

for un - to us a child is born, un - to

for un - to us a child is born, un - to

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf*

arco, div.

arco, div.

arco, div

pizz. arco

us a son is giv - en: and the gov - ern - ment shall be up - on His shoul - der; and His

us a son is giv - en: and the gov - ern - ment shall be up - on His shoul - der; and His

us a son is giv - en: and t. er. shall be up - on His shoul - der; and His

us a son is giv - en: shall be up - on His shoul - der; and His

us a son is giv - en: ern - ment shall be up - on His shoul - der; and His

us a son is giv - en: the gov - ern - ment shall be up - on His shoul - der; and His

name shall be called Won - der - ful, the Might - y

name shall be called Won - der - ful, el - lor, the Might - y

name shall be called Won - der - .n - sel - lor, the Might - y

name shall be called Wor Coun - sel - lor, the Might - y

name shall be called Coun - sel - lor, the Might - y

name shall be called ful, Coun - sel - lor, the Might - y

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Musical notation for the first system, including a double bar line and a first ending bracket labeled "a 2".

Musical notation for the second system, featuring piano markings *mp*, *mf*, and *f*.

Musical notation for the third system, including a double bar line.

God, the Ev - er - last - - ing of Peace.

God, the Ev - er - last - - .he Prince of Peace.

God, the Ev - er - las' ther, the Prince of Peace.

God, the Ev - Fa - ther, the Prince of Peace.

God, th ing Fa - ther, the Prince of Peace.

God, -st - - ing Fa - ther, the Prince of Peace.

Musical notation for the final system, featuring multiple staves with *f cresc.* markings.

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30

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff dim. *ppp*

Campanelli

ff dim. *ppp* niente

Vibrafono

ff dim. niente

ff *ppp* niente

ff dim. niente

ff dim. niente

There were shepherds abiding in the field

(Alto solo, Tenore solo)

♩ = 108 (♩. = 36)

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Gran Cassa

Percussione

Marimba

Alto solo

Tenore solo

There were shep - herds a -

Violino

Viola

Violoncello

Contrabbasso

7

ver their flocks by night.

And lo, the

And lo, the an -

rit. ♩ = 48 subito

♩ = 144

40

Timp

Perc I

Perc II

Marimba

cit-y of Da - vid a Sav - iour, which Christ the

♩ = 48 subito

♩ = 144

And sud - den - ly there was with ' an - ge' heav - en - ly host, prais - ing God and
 And sud - den - ly - ti - tude of the heav - en - ly host, prais - ing God and

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ry, glo - ry, gl' - - - - - ry to God

ry, glo - - - - - ry to God

ry, glo - ry to God

ry, glo - ry, glo - ry to God

glo - - - - - glo - ry, glo - - - - - ry to God

glo - - - - - ry, glo - ry, glo - - - - - ry to God

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ff *ppp* *fff dim.* *ppp*
a 2

fff dim. *ppp*
fff *ppp* *fff dim.* *ppp*
fff *ppp* *fff dim.* *ppp*
mp *ppp*
fff dim. *ppp*

fff *f* *mp* *pp*
Gran Cassa
Gongs

ff *fff* *fff* Solo: - n -
in the high est, and on earth
ff *fff* *fff* *p*
in the high est, and on earth
ff *fff* *fff* *p*
in the high est, and on earth
ff *fff* *fff* *p*
in the high and on earth
ff *fff* *fff* *p*
in the high and on earth
ff *fff* *fff* *p*
in the high and on earth
ff *fff* *fff* *p*
in the high and on earth
ff *fff* *fff* *p*
in the high and on earth

f *fff* *f* *mp* *pp* *ppp*
unis. (non tremolo!)
fff *f* *mp* *pp* *ppp*
unis. (non tremolo!)
(div.) unis. div. unis. (non tremolo!)
fff *f* *mp* *pp* *ppp*
div. (nor
fff *f* *mp* *pp* *ppp*
div. (noi
fff *f* *mp* *pp* *ppp*

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70 a tempo

rit. a tempo

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I : 14

Rejoice greatly, O daughter Sion

(Baritono solo)

♩ = 96

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani
in Re-La-Mi/
d-A-E

Percussione I
Campanelli

Baritono
solo

Violino

v.

Contrabbasso

Carus 28.102

81

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Musical score for the first system, measures 6-11. It features a vocal line and piano accompaniment. Dynamics include *mf* and *mp*.

Musical score for the second system, measures 12-17. It includes a vocal line and piano accompaniment. Dynamics include *p*, *mf*, and *p*. A marking "I str. sord." is present.

Re - joice great - ly, O daugh - ter Si - on; Shout, O daugh - ter of Je - ru - sa

Musical score for the third system, measures 18-23. It features a vocal line and piano accompaniment. Dynamics include *p* and *mp*.



Musical score for the fourth system, measures 24-29. It features a vocal line and piano accompaniment. Dynamics include *mf* and *mp*.

Musical score for the fifth system, measures 30-35. It features a vocal line and piano accompaniment. Dynamics include *mf* and *p*.

on; Shout O daugh - ter of Je - ru - sa - lem; re - joice great - ly, be -

Musical score for the sixth system, measures 36-41. It features a vocal line and piano accompaniment. Dynamics include *pp* and *mp*. A marking "arco" is present.

- hold, thy King, be - hold, thy King com-eth un - to thee. Re - joice

He is

iour, right - eous Sav - iour ...

(accel.)

♩ = 116

30

Timp

Perc I

ak — peace un - to the hea - then.

(accel.)

accel. ♩ = 72

cup sord.
 ppp < pp < ppp
 ppp < pp < niente

(Gongs)

deaf shall be un - stop - ped. Then shall the lame man leap as a hart,

pp < ppp < pp < p
 pp < ppp < pp < p
 pp < ppp < pp < p
 pp < ppp < pp < p

rit. a tempo

rit.

ppp

Tam-tam molto gr

and th o. u

senza sord. p mf dim. - ppp con sord. p ppp
 p mf dim. - ppp con sord. p ppp
 pp mf dim. - ppp niente
 pp mf dim. ppp niente

11 rit. a tempo

them in His bos - om, bos - om, and shall gen - tly lead those that are
 and car - ry them in His bos - om, bos - om, and shall gen - tly lead re

pp ppp pp

16 rit.

with yours He shall

pp pp

Musical score for page 35. It includes vocal lines with lyrics: "give you rest. Take His yoke up - on you, and learn of He is".
 Dynamics include *pp*, *mp*, and *ppp*.
 The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Musical score for page 43. It includes vocal lines with lyrics: "meek and low - and rest un - to your souls. H yeshall find rest un - to your souls. div. - niente".
 Dynamics include *ppp* and *dim.*.
 The piano accompaniment continues with a similar texture to the previous page.

His yoke is easy

(Coro)

♩ = 152

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani
in Lab-Mib/As-Es

Percussione

Soprano

Alto

Tenore

Baritono

Soprano

Alto

Tenore

Baritono

Violin

Violonc.

Contrabbasso

Gran Cassa
ppp cresc. *p dim.*

CORO I
Soprano
Alto
Tenore
Baritono

CORO II
Soprano
Alto
Tenore
Baritono

pp *pp* *p* *p* *pp* *pp > ppp*

pp *pp* *p* *p* *pp* *pp > ppp*

pp *pp* *p* *p* *pp* *pp > ppp*

pp *pp* *p* *p* *pp* *pp > ppp*

Musical score for the first system, measures 25-27. It includes piano (pp), piano (p), and mezzo-piano (mp) dynamics. The notation features various musical symbols such as slurs, accents, and dynamic hairpins.

Musical score for the second system, measures 28-30. This system contains empty staves for piano, violin, and cello.

Drum notation for measures 28-30, consisting of two staves with rhythmic patterns.

Vocal and piano accompaniment for measures 31-33. The vocal line includes the lyrics "His yoke" and "His".

Vocal and piano accompaniment for measures 34-36. The vocal line includes the lyrics "His yoke" and "His yoke".

Vocal and piano accompaniment for measures 37-39. The vocal line includes the lyrics "His yoke". The piano part features dynamic markings (pp, p, mp) and a large graphic of an open book.

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Musical score for the first system, measures 33-36. It includes piano (p) and pianissimo (pp) dynamics. The notation is spread across multiple staves.

Musical score for the second system, measures 37-40. This system contains empty staves.

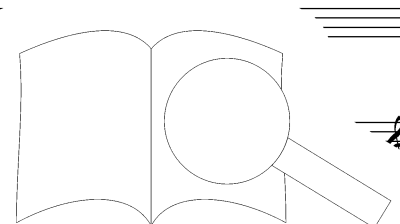
Musical score for the third system, measures 41-44. It includes piano (p), mezzo-piano (mp), and pianissimo (pp) dynamics. The notation includes a bass line and a drum part.

Musical score for the fourth system, measures 45-48. It includes piano (p) and pianissimo (pp) dynamics. The notation includes vocal lines with lyrics.

Musical score for the fifth system, measures 49-52. It includes piano (p) and pianissimo (pp) dynamics. The notation includes vocal lines with lyrics and a crescendo (cresc.) marking.

Musical score for the sixth system, measures 53-56. It includes piano (p) and pianissimo (pp) dynamics. The notation includes piano accompaniment and vocal lines.

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(Drums)

light His yoke His

light His yoke His light

y light His yoke light

His yoke His yoke

His yoke yr light eas y

His v-1 yoke light eas

light His yoke light

His yoke His yoke light

ppp mp dim. ppp

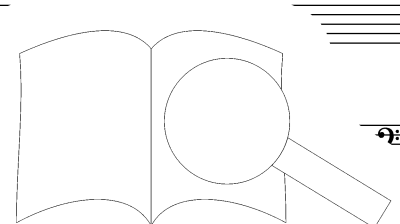
ppp mp dim. ppp

ppp mp dim. ppp

ppp mp dim. ppp

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accel.

48

pp p mp

pp p mp

pp p mp

pp p mp

pp p mp

sord.

str. sord.

str. sord.

pp p mp

pp p mp

pp p

(Drums)

(Drums)

mp

Tran C

eas - y His yoke eas - y

eas - y His yoke

eas - y

light_ His yoke

His yoke_ His yoke

y His y_ His yoke

eas - y eas - y eas - y

His yoke eas - y

accel.

pp p mp

pp p mp

pp

pp

pp

pp p mp

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56

mp

mp

mp

mp

mp

(Gr C) Drums

(Gr C) Drums

p

mf

p cresc.

p cresc.

mf cresc.

His bur-then is light His yoke is eas - is eas - y

mf cresc.

His bur-then is light His yoke His yoke is eas - y

mf cresc.

His bur-then is light His yoke is eas - y His yoke is eas - y

mf cresc.

His bur then is light His yoke is eas - y His yoke is eas - y

mf cresc.

His bur-then is light His yoke is eas - y His yoke

mf cresc.

His bur-then is light His yoke is eas - y His yoke

mf cresc.

His bur-then is light His yoke is eas - y His yoke

mp

mp

mf

mp

mp

mf

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61

(Drums)

His bur-then is light His bur-then is light His yoke is eas - y

His bur-then is light His bur-then is light His yoke is eas - y

His yoke is eas - y His yoke is eas - y His yoke is eas - y

Musical score for the first system, measures 66-70. It includes staves for piano, violin, viola, and cello. Dynamics include *pp*, *p*, and *mp*.

Musical score for the second system, measures 71-75. It includes staves for piano, violin, viola, and cello. Dynamics include *pp*, *p*, and *mp*.

Drums part for measures 66-75. It includes two staves for drums with a *cresc.* marking and a *mf* dynamic.

Vocal line for measures 66-75. The lyrics are: "His bur-then is light His yoke is eas-y His bur-th". Dynamics include *cresc.*

Continuation of the vocal line for measures 76-85. The lyrics are: "His bur then is light His yoke is eas-y is eas-y His bur-then is eas-y His yoke is eas-y is eas-y His yoke is eas-y is light is light is light". Dynamics include *cresc.* and *f*.

Musical score for the final system, measures 86-90. It includes staves for piano, violin, viola, and cello. Dynamics include *p cresc.*

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mp *cresc.* mf f

mp *cresc.* mf f

mp *cresc.* mf f

mp *cresc.* mf f

mf f

mf f

mf f

p *cresc.* mf f

(Gr C) Drums f *cresc.* mp

(Gr C) Drums f *cresc.* mp

f cresc.

bur - then, bur-then light His yoke is eas-y is eas - y bur - then,

f cresc.

bur - then, bur-then light His yoke is eas-y is eas - y bur - then,

f cresc.

bur - then, bur-then light His yoke is eas-y is eas - y bur - then,

f cresc.

bur - then, bur-then light His yoke is eas-y is eas - y bur - then,

f cresc.

eas-y bur-then light His yoke is eas-y is eas - y bur - then, bur-then light

f cresc.

eas-y bur His yoke is eas-y is eas - y bur - then, bur-then light

f cresc.

eas-y is eas - y His yoke is eas-y is eas - y bur - then, bur-then light

f cresc.

His yoke is eas-y is eas - y His yoke is eas-y is eas - y bur - then, bur-then light

mp cresc.

mp cresc.

div. *mp cresc.*

f *mp cresc.*

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78

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(Drums)

(Drums)

(cresc.)

bur-then light bur - then, bur-then light His yoke is eas - y is eas - y eas bur - then,

(cresc.)

bur-then light bur - then, bur-then light His yoke is eas - y is eas - y isy - y bur - then,

(cresc.)

bur-then light bur - then, bur-then light His yoke is eas - y is eas - y bur - then,

(cresc.)

bur-then light bur - then, bur-then light His yoke yoke is eas - y is eas - y bur - then,

(cresc.)

bur - then, bur-then light His yoke is eas - y is yoke is eas - y is eas - y bur - then, bur-then light

(cresc.)

bur - then, bur-then light His yoke is eas - y is eas - y bur - then, bur-then light

(cresc.)

bur - then, bur-then. His yoke is eas - y is eas - y bur - then, bur-then light

(cresc.)

bur - the as - y is eas - y His yoke is eas - y is eas - y bur - then, bur-then light

(cresc.)

(cresc.)

(cresc.)

(accel.)

89

(cresc.)

(cresc.)

(cresc.)

(cresc.)

senza sord.

senza sord.

senza sord.

mp cresc.

mp cresc.

mp cresc.

(cresc.)

(Drums)

(cresc.)

(Drums)

(cresc.)

- y yoke is eas - y, eas - y His bur - then light

- y yoke is eas - y, eas - y His bur - t

- y yoke is eas - y, eas - y His - then light His yoke is eas - y, eas -

- y yoke is eas - y, eas - y bur - then light His yoke is eas - y, eas -

cresc.

cresc.

cresc.

cresc.

eas - y yoke is eas - y, e - then light His bur - then light His yoke is eas - y,

eas - y yoke is y bur - then light His bur - then light His yoke is eas - y,

eas - y yol His bur - then light His bur - then light His yoke is eas - y,

eas - y His bur - then light His bur - then light His yoke is eas - y,

(accel.)

(cre.)

(cresc.)

100 *mp* *p* *f*

— bur-then is — light His_ bur - then is light His_ bur - - then, bur-then is — light

— bur-then is — light His_ bur - then is light His_ bur - - then, bur-then is — light

— bur-then is — light His_ bur - then is light His_ bur - - then, bur-then is — light

— bur-then is — light His_ bur - then is light His_ bur - - then, bur-then is — light

mp *p* *mp* *f*

— bur-then is — light His_ yoke — His yoke is eas- y

— bur-then is — light His_ yoke — His yoke is eas- y

— bur-then is — light His_ yoke — His yoke is eas- y

— bur-then is — light His_ yoke — His yoke is eas- y

106 *pp* *ppp*

yoke is eas- y bur-then is light yr' en is light bur-then is light

yoke is eas- y bur-then is lie' bur-then is light bur-then is light

yoke is eas- y bur eas- y bur-then is light bur-then is light

yoke is yoke is eas- y bur-then is light bur-then is light

pp *ppp*

y bur-then is light yoke is eas- y bur - then is light

en is e is eas- y bur-then is light yoke is eas- y bur - then is lie'

bu. as light yoke is eas- y bur-then is light yoke is eas- y bur - then is

pp *ppp*

bur-then is light yoke is eas- y bur-then is light yoke is eas- y bur - then is light

♩ = 96

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani
in Do-Sib-Sol-Mib/
c-B-G-Es

Percussione

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

CORO

Violoncello

Contrabbasso

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Be- hold the Lar be- hold the

Be- hold be- hold the

be- hold the

be- hold the

be- hold the

the Lamb be- hold the

be- hold the Lamb be- hold the

div. div.

Musical score for measures 25-28. Includes vocal line with lyrics "spit-ting. He was de-spis-ed, He was de-spis-er" and piano accompaniment. Dynamics include *mp*, *p*, *mf*, and *ppp*. Features a triplet in the vocal line.

Musical score for measures 29-32. Includes vocal line and piano accompaniment. Dynamics include *pp*, *mf*, and *p*. Features a triplet in the vocal line.

Musical score for measures 33-36. Includes vocal line with lyrics "mer-rows and ac-quaint-ed with grief." and piano accompaniment. Dynamics include *pp*, *mf*, *p*, and *mp*. Features a triplet in the vocal line.

Musical score for measures 37-40. Includes vocal line and piano accompaniment. Dynamics include *pp*. Features a triplet in the vocal line.

Musical score for measures 41-44. Includes vocal line and piano accompaniment. Dynamics include *pp*, *p*, and *ppp*. Features a triplet in the vocal line.

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Surely He hath borne our griefs

(Coro)

♩ = 144

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Timpani
in Lab-Mib-Reb/
As-Es-Des

Percussione

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violino

Viola

Contrabbasso

Gran Cassa

Gongs

CORO

Su - re - ly, su - re - ly, - re - ly, su - re -

Su - re - ly, su - re - ly, - re - ly, su - re - ly, su -

Su - re - ly, u - re - ly, su - re - ly,

su - re - ly, su - re -

Su - re - ly, su - re - ly, su - re - ly, su -

Su - re - ly, su - re - ly,

♩ = 144

pizz.

pizz.

p cresc.

p cresc.

p cresc.

p cresc.

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7

ly, su - re - ly, su - re - ly, su - re - ly, u He hath borne our

- re - ly, su - re - ly, su - re - ly, su - re - ly, a - re - ly, He hath borne our

su - re - ly, su - re - ly, su - re - re - ly, su - re - ly, He hath borne our

ly, su - re - ly, su - re - ly, su - re - ly, su - re - ly, He hath borne our

- re - ly, su - re - ly, - re - ly, su - re - ly, su - re - ly, He hath borne our

su - re - ly, - re - ly, su - re - ly, su - re - ly, su - re - ly, He hath borne our

12 rit. $\text{♩} = 48$

Gran Cassa

Gongs

griefs and car - ried, car - ried our sor - rows He was

griefs and car - ried, car - ried our sor - rows He was

griefs and car - ried, car - ried our sor - rows He was

griefs and car - ried, car - ried our sor - rows He was

griefs and car - ried, car - ried our sor - rows He was

griefs and car - ried, car - ried our sor - rows He was

griefs and car - ried, car - ried our sor - rows He was

griefs and car - ried, car - ried our sor - rows He was

$\text{♩} = 48$

Solo

wound - ed for our trans - gres - sions, He was bruis - ed for our in - iq - ui - ties; the chas -

wound - ed for our trans - gres - sions, He was ' ed for ui - ties; the chas -

wound - ed for our trans - gres - sions, in - iq - ui - ties; the chas -

wound - ed for our trans - gres ed for our in - iq - ui - ties; the chas -

wound - ed for our bruis - ed for our in - iq - ui - ties; the chas -

wound - ed is, He was bruis - ed for our in - iq - ui - ties; the chas -

pizz. div.

arco, unis.

arco

pizz.

arco, unis.

pizz. div.

pizz.

accel.

ppp pp ppp

ppp pp ppp

ppp pp ppp

ppp pp niente

(Gr C)

Tam-tam molto gr

ppp pp

pp

tise - ment of our peace was up - on Him. m.

tise - ment of our peace was up - on Him. m.

tise - ment of our peace was up - on Him. m.

tise - ment of our peace was up - on Him.

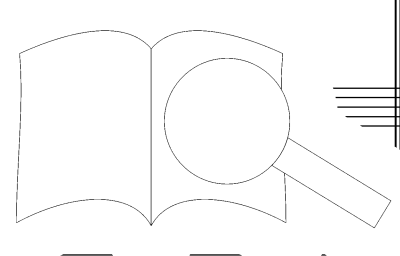
tise - ment of our peace was up

tise - ment of our per

accel.

ppp pp niente

div. ppp pp niente



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And with His stripes we are healed

(Tenore solo, Baritono solo)

rit. a tempo

♩ = 72

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Timpani
in Solb-Fa-Mib/
Ges-F-Es

Drums (soft mallets *)

Percussione

Drums (soft mallets *)

Tenore solo

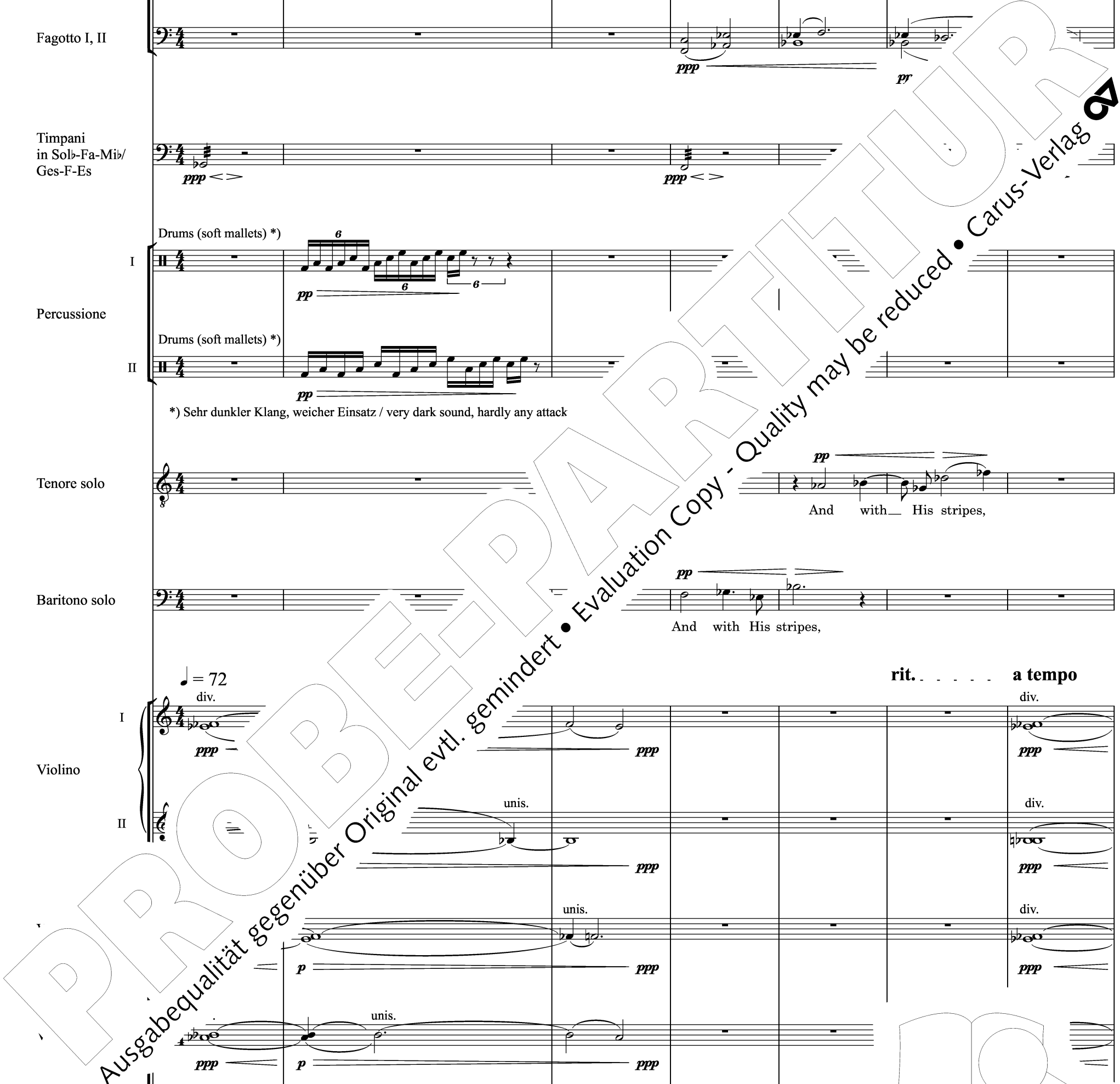
Baritono solo

*) Sehr dunkler Klang, weicher Einsatz / very dark sound, hardly any attack

Violino

Violino

Contrabbasso



rit. a tempo

15

and with His stripes we are healed we are healed

and with His strip we are healed we are

rit. a tempo

rit.

♩ = 48

22

mp p pp ppp niente

mp ppp

mp p pp ppp niente

mp p pp ppp - niente

p pp

Tam-tam molto gr

pp

mf mp p

we are healed_ we are healed_ h healed_ healed_

mp mp ppp

healed_ we are healed_ healed_ healed_ healed_ healed_

rit.

♩ = 48

div. div. div. div. div. div.

pppp niente

pppp niente

pppp niente

pppp niente

pppp niente

pppp niente

All we like sheep, have gone astray

(Coro)

♩ = 132

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani
in Sib-Lab-Mib-Do/
B-As-Es-C

Percussione II
Marimba

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

CORO

Violoncello

Contrabbasso

div. *ppp* *mp*

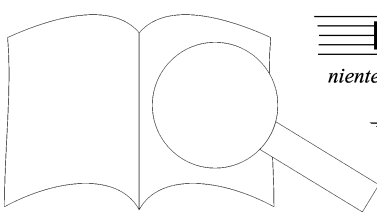
div. *ppp* *mp*

div. *ppp* *mp*

div. *ppp* *mp*

div. *ppp* *mp*

niente



*) So schnell wie möglich / as fast as possible

4

p *pp* *ppp*

pp
All we like sheep, we

pp
All we likesheep, all we

pp
All we likesheep,

unis.

mf

mp

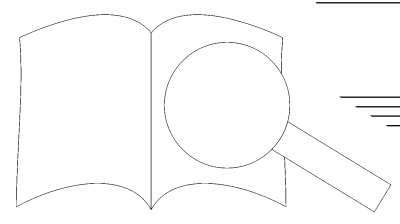
unis.

p

pizz.

pp

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10 Fl

Clt

Fg

pp

cresc.

All we like sheep, all li'

pp

All we like sheep, all we like sheep,

pp

all we like sheep, all we like sheep,

(pp)

we like sheep, all we likesheep, all like sheep, all we like sheep, all

(pp)

like sheep, all we like sheep, all we like sheep, sheep, all we

(pp)

all we like sheep, all we like sheep, all we like sheep,

(pp)

all we like sheep, all we like sheep,

15

(cresc.)

all

(cresc.)

all like sheep, all we like sheep, all we like sheep, all like sheep,

ve like sheep, all we like sheep, all we like sheep, all we like

ve like sheep all we like sheep, all we like sheep, all we

sheep, all we like sheep, all like sheep, all we like sheep, all we

like sheep, all we like sheep, all we like sheep, all we

(cresc.)

all we like sheep, all we like sheep, all we like sheep,

all we like sheep, all we like sheep, all we like sheep,

20

Fl

Cl

Fg

p *p* *mp* *mp* *mf* *mf*

(cresc.)

all we like sheep, all we like sheep, all like sheep, all we like sheep, all we like sheep,

sheep, all we like sheep, all we like sheep, all we like sheep,

like sheep, all we like sheep, all we like sheep,

all we like sheep, all we like sheep, all like sheep, all we like sheep,

sheep, all we like sheep, all we like sheep, she all like sheep,

like sheep, all we like sheep, hee all like sheep,

25

Fl

Ob

Cl

Marimba

f *mf* *mp* *p* *pp*

ppp div.

div.

div.

div.

ppp *ppp* *ppp* *ppp*

mp *mp* *mp* *mp*

niente niente niente niente

Fl

ppp

Ob

ppp

Clt

ppp

Fg

ppp

ppp

ppp

have gone a-stray, all

pp

all we

we like sheep, have gone a-stray, all like sheep,

like sheep, all like sheep, have gone a-stray, all

pp

all we like sheep, all we

unis.

mf

unis.

mp

unis.

p

pizz.

pp



34 Fl

ppp pp pp pp

all we like sheep, have gone a-stray, all like sheep, all we like sheep, have gone a-stray, a-stray, all we like sheep, have gone a-

welike sheep, have gone a-stray, all like sheep, have gone a-stray, have gone a-stray,

like sheep have gone a-stray, have gone a-stray, all we like shr

all we like sheep, have gone a-stray, all like sheep, all we like sheep, have gone a-stray, a we. ave gone a-

welike sheep, have gone a-stray, all like sheep, have gone a-stray, tray, like sheep,

like sheep have gone a-stray, have gone a-stray, like have gone

cresc.

39 Fl

mf f f ff

stray, have gone a-stray, we like sheep, a-stray, have gone a-stray, have gone a-stray, a-stray, a-stray,

stray, gone a-stray, we all like sheep, have gone a-stray, gone a-stray, ff

have gone a-stray, have gone a-stray, all we like sheep, have gone a-stray, ff

a-stray, have gone a-stray, all we like sheep, a-stray, have gone a-stray, have gone a-stray, a-stray, ff

have gone a-stray, have gone a-stray, gone a-stray, all we like sheep, have gone a-stray, ff

a-stray, have gone a-stray, have gone a-stray, all we like sheep, have gone a-stray, ff

(cresc.)

56 $\text{♩} = 86$

rit. $\text{♩} = 48$

Fg
 Cor
 Tr
 Trb

fff
fff
fff
fff

ff *ppp*
ff *f* *mf* *p*
ff *f* *mf*
ff *f* *mf*
ff *f* *mf*
ff *f* *mf*
ff *f* *mf*
ff *f* *mf*

and the Lord hath laid on Him the in - iq - ui - ty of r
 and the Lord hath laid on Him the in - iq - ui
 and the Lord hath laid on Him the in - ty
 and the Lord hath laid on Him of us all.
 and the Lord hath laid on ui - ty of us all.
 and the Lord ha. F ne in - iq - ui - ty of us all.

pp
niente
niente
niente
niente
niente
niente

$\text{♩} = 86$

rit. $\text{♩} = 48$

div.
 div.
 arco
 unis.
 unis.

mf *mp* *ppp*
f *mf* *mp* *ppp*
ff *f* *mf* *mp* *ppp*
ff *f* *mf* *mp* *ppp*

ppp *ppp* *niente*

All they that see Him

(Tenore solo)

♩ = 96

Flauto I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Percussione II

Marimba

Tenore solo

Violino I

II

Viola

Violoncello

Contrabbasso

All they that see

6

gliss.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

I
p

p

mp

All

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

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Musical score for Flute I, II, Clarinet I, II, Bassoon I, II, Percussion II, and Marimba. Includes a double bar line and a repeat sign.

Marimba part with lyrics: they that see Him la - - a -

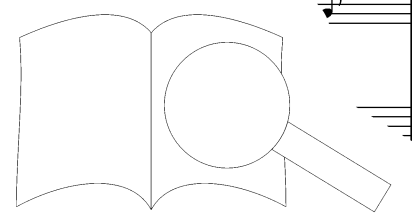
Tenore solo part with lyrics: they that see Him la - - a -

Violino I and II parts.

Viola part.

Violoncello part.

Contrabbasso part.



8

accel.

(Marimba)

a - a - laugh Him to scorn, scorn; they shoot out their

12

lips, their heads, shake their heads, say - ing:

arco

arco

He trusted in God

(Coro)

♩ = 132

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani
in Mi^b-Do-Lab-Re^b/
es-c-As-Des

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

CORO

Violino

Violo.

Contrabbasso

He trust - ed in Gr _____ would de - liv - - er

He trust - et _____ nat He _____ would de - liv - - er

He _____ that He _____ would de - liv - - er

that He _____ would de - liv - - er

_____ in God _____ that He _____ would de - liv - - er

ust - ed in God _____ that He _____ would de - liv - - er

accel. ♩ = 144

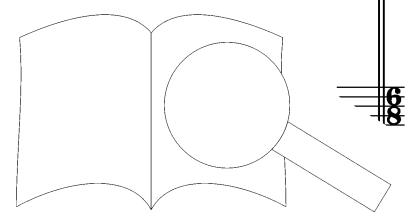
Musical score for the first system, featuring four staves. The first three staves are in treble clef, and the fourth is in bass clef. Dynamic markings include *ff*, *f*, and *pp*. The music consists of chords and melodic lines with some triplets.

Musical score for the second system, featuring three staves. The first two staves are in bass clef, and the third is in bass clef. Dynamic markings include *pp* and *fp*. The music consists of chords and melodic lines.

Vocal score for the third system with lyrics: "Him, if He de-light in Hir". The system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment staff. Dynamic markings include *ff*. The lyrics are: "Him, if He de-light in Hir".

accel. ♩ = 144

Musical score for the fourth system, featuring four staves. The first two staves are in treble clef, and the last two are in bass clef. Dynamic markings include *f* and *ff*. The music consists of chords and melodic lines.



attaca

ppp \leftarrow *mp* *ppp* \leftarrow *mp* *ppp* \leftarrow *mp* *mp* \leftarrow *f* \leftarrow *ppp*
ppp \leftarrow *mp* *ppp* \leftarrow *mp* *ppp* \leftarrow *mp* *f*
ppp \leftarrow *mp* *ppp* \leftarrow *mp* *ppp* \leftarrow *mp* *f*
I cup sord. *mp* \leftarrow *mf* \leftarrow *ppp*
f *ff*
He looked for some to have pity on Him, but there was no man, nei-

mp \leftarrow *f* *ppp* \leftarrow *p*
ppp
I cup sord. *ppp*
- ther found - fort Him.
p *pp* niente
p *pp* niente
mp *p* *pp* div.
mp *p* *pp* div. pizz. unis. (pizz.)
mp \leftarrow *p* *pp* \leftarrow *pp* *pp* *pp*
attaca

Behold, and see

(Soprano solo, Alto solo)

$\text{♩} = \text{♩} = 72$

Flauto I

Flauto II

Oboe I, II

Soprano solo

Alto solo

Violino I

Violino II

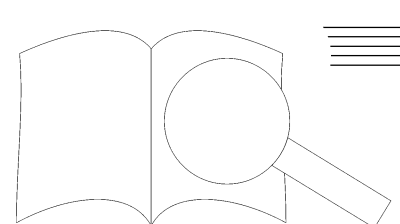
Viola

Violoncello

Contrabbasso

7

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14

ppp *p* *ppp* *p* *ppp* *p*
p *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p*
ppp *p* *ppp* *ppp* *p* *ppp* *p* *ppp*

mp
 be - hold, and see, if there be an - y sor - row, be - hold, and see, if there be an - y
mp
 hold, and see, if there be an - y sor - row, be - hold, and see, if there be an - y sor - row, an - y

I, II

20

ppp *mp* *ppp* *mf* *ppp* *f*
ppp *mp* *ppp* *mf* *ppp* *f*
p *ppp* *mp* *ppp*

mf *mf* *mf* *pp* *pp*
 sor - row like ur His sor - row, sor - row, sor - row.
mf *mf* *mp* *mf* *pp* *pp*
 sor - row His sor - row, sor - row, sor - row.

mp *mp* *p* *pp* *ppp*
mp *mp* *p* *pp* *ppp*
mp *mp* *p* *pp* *ppp*
mp *mp* *p* *pp* *ppp*
 arco *ppp*
mp *mp* *p* *pp* *ppp* *attacca*

rit.

3 3 3 3

He was cut off the land

(Alto solo)

♩ = 96

Flauto I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani
in Si-Fa#/H-Fis

Alto solo

Violino I

II

Viola

Violoncello

Contrabbasso

He was cut off the land of the liv - ir

pizz. arco

for the trans - gres - sions of Thy peo - ple was He strick - en.

rit.

attaca

But Thou didst not leave His soul

(Baritono solo)

14 a tempo ♩ = 96

Flauto I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani
in Si-Fa#/H-Fis

Baritono solo

But Thou didst not leave His soul in hell,

Violino

II

Viola

Violoncello

Contrabbasso

18

rit.

suf

to see cor - rup - - - tion.



Let all the angels of God worship Him

(Coro)

♩ = 116

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpano
in Mi♭/Es

Percussione

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violin

Violonc.

Contrabbasso

CORO

Score for Flute I, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion, and Chorus. Includes dynamics like *pp*, *ppp*, and *pp cresc.*

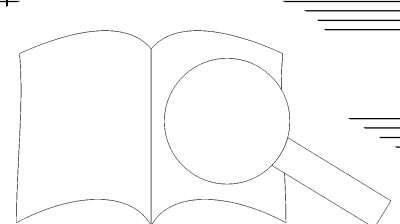
Percussion parts include Campanelli and Vibrafono (fast vibr.).

Chorus parts include lyrics: "Let all the an..."

Violin and Viola parts include dynamics like *pp*, *p*, and *ppp*.

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6

15 (Camp)

(Vib)

gels,

mp

gels,

mp

gels,

let all the an

let all the an

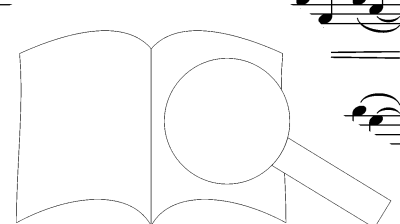
let all the an

gels,

ppp

ppp

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mf *6* *6* *6* ppp

25 (Camp) *mp* *3* *3* *3* *3* ppp

pp cresc. - -
let all the an -
pp cresc. - -
let all the an -
pp cresc. - -
let all the an -

mf *mf* *ppp* *ppp*

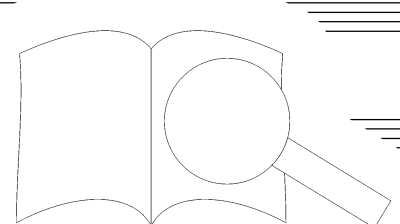
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(Camp)

(Vib)

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accel.

♩ = 192

Musical score for the first system, measures 26-29. It features four staves with complex rhythmic patterns. Dynamics include *f* and *ff*, with a *dim.* marking at the end of the system.

Musical score for the second system, measures 30-33. It features four staves with simpler harmonic textures. Dynamics include *p* and *ff*, with a *dim.* marking at the end of the system.

Musical score for the third system, measures 34-37. It features four staves, mostly containing rests or simple accompaniment. Dynamics include *f*.

Vocal score for the fourth system, measures 38-41. It features five staves with lyrics. Dynamics include *ff*. The lyrics are: "of God wor", "of God wor", "of God Him.", "of God ship Him.", "of God ship Him.", "of God wor - - ship Him.".

♩ = 192

Musical score for the fifth system, measures 42-45. It features four staves with complex rhythmic patterns. Dynamics include *ppp* and *ff*, with a *dim.* marking at the end of the system.

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(non rit.)

31

ppp

ppp

ppp

ppp

ppp

ppp

ppp

(Camp tub)

f

mp

(Gongs)

mf

(non rit.)

ppp

ppp

ppp

ppp

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(Alto solo)

♩ = 76

Flauto I, II

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Corno I, II in Do/C

Tromba I, II in Do/C

Trombone I, II

Percussione II

Gongs

Alto solo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

9

sord.

cup sord.

Gongs

Thou hast led cap - tiv - i - ty cap - tive, and re - ceiv - ed gifts for men,

Musical score for measures 16-21. The vocal line includes the lyrics: "yea, e-ven from Thine en - e-mies that the Lord God might dwell". The piano accompaniment features complex textures with triplets and dynamic markings such as *pp*, *ppp*, and *mp*. A section labeled "(Gongs)" is indicated in the lower part of the score.

Musical score for measures 22-27. The woodwind section includes parts for Flute (Fl), Oboe (Ob), Clarinet (Clt), and Trumpet (Tr). The string section includes parts for Violin (Vn) and Viola (Va). The score includes dynamic markings like *ppp*, *mp*, and *p*. A section labeled "(Gongs)" is present. The word "niente" appears at the end of several staves. A double bar line is shown at the beginning and end of the section.

The Lord gave the word

(Coro)

♩ = 108

Flauto I, II

Oboe

Clarinetto in Do/C

Fagotto I, II

Corno I, II in Do/C

Tromba I, II in Do/C

Trombone I, II

Timpani in C \flat -La-Lab-Fa \sharp -Mib/
des-A-As-Fis-Es

Percussione

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violini

Violoncelli

Contrabbasso

The musical score is for a chorus and orchestra. It features 11 staves for woodwinds (Flute, Oboe, Clarinet, Bassoon), 4 for brass (Horn, Trumpet, Trombone), 2 for timpani and percussion (Gran Cassa, Tam-tam), and 5 for voices (Soprano, Mezzosoprano, Alto, Tenor, Bass). The vocal parts are labeled 'CORO'. The woodwinds and strings have dynamic markings of *f cresc.* and *ff*. The percussion includes *f* for Gran Cassa and *niente* for Tam-tam. The vocal parts start with lyrics in the final measures: Soprano: "The Lord,,"; Mezzosoprano: "The Lord, the Lord,,"; Alto: "The Lord, the Lord, the Lord,,"; Tenor: "The Lord, the Lord, the Lord,,"; Bass: "The Lord, the Lord the Lord, the Lord,,". The score is in 4/4 time with a tempo of 108 beats per minute.

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accel.

Musical score for strings (Violins I, Violins II, Violas, Cellos/Double Basses) with dynamic markings (f, ff) and articulations (trills, slurs).

Musical score for woodwinds (Flutes, Clarinets, Bassoons) with dynamic markings (fp, f, f>p, ff) and articulations (trills, slurs).

Musical score for brass instruments (Trumpets, Trombones) with dynamic markings (f).

Vocal score with lyrics:
 The Lord gave the word:
 The Lord, the Lord the word:
 the Lord, the Lord the word:
 the Lord, the Lord the word:
 the Lord, the word:
 the word:
 the word:
 the word:
 the word:
 the word:
 the word:

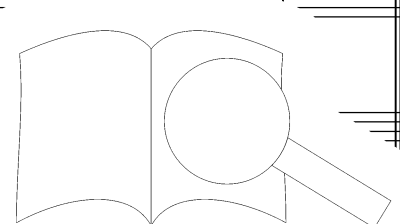
Musical score for strings (Violins I, Violins II, Violas, Cellos/Double Basses) with dynamic markings (f, ff) and articulations (trills, slurs).

16 $\text{♩} = 108$

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How beautiful are the feet

(Soprano solo, Tenore solo)

♩. = 48

Flauto I, II

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Soprano solo

Tenore solo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

8

How_ beau - - - ti - ful,

How_ beau - - - ti - ful, how_

pp

pp

pp

how beau - - - ti - ful, how beau-ti - ful are the feet, _____

beau - - - ti - ful, how beau-ti - ful are the feet, _____ beau-ti - ful the

pp

pp

pp

pp

pp

pp

pp

pp

beau-ti - ful are the feet of them that preach the gos - - - pel of

feet, _____ feet of them that preach the gos - - - pel of

pp

pp

pp

pp

pp

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accel.

♩. = 72

27

pp p mp mf

mp cresc. f dim.

peace, and bring glad tid - ings, bring glad, glad, glad tid - ings,

peace, and bring glad tid - ings, bring glad, glad, glad tid - ings,

ppp pp p mp

pp unis., pizz. p mp

33

mf mp p

pp niente

pp niente

tid - ings of things.

tid - ings things.

ppp ppp ppp ppp

pp pp pp pp

mp p pp pp pp

Their sound is gone out

(Soprano solo, Alto solo, Tenore solo, Baritono solo)

♩ = 144

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Tromba I, II
in Do/C

Percussione

Soprano solo

Alto solo

Tenore solo

Baritono solo

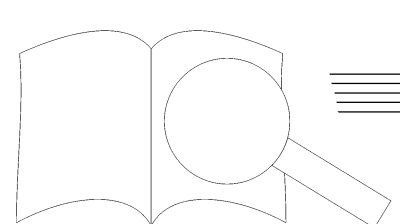
Violino

Vio.

Contrabbasso

The musical score is arranged in a standard orchestral format with staves for woodwinds, brass, percussion, vocal soloists, and strings. The woodwind section includes Flauto I, II, Oboe I, II, Clarinetto I, II in Do/C, and Fagotto I, II. The brass section includes Tromba I, II in Do/C and Campanelli. The percussion section includes Marimba (hard mallets). The vocal soloists are Soprano solo, Alto solo, Tenore solo, and Baritono solo. The string section includes Violino I, Violino II, Viola, and Contrabbasso. The score features various dynamics such as *f*, *ff*, *mf*, *p*, and *pp*, and includes articulation marks like accents and slurs. A large watermark 'PROBENFUR' is overlaid diagonally across the page.

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Musical score for measures 15-19. The score includes piano and bass staves. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are trills and triplets indicated. A large watermark 'PROBE' is overlaid diagonally across the page.

20 Fl
Cl

f Their sound
f Their sound
is gone
is g

at, is gone out in - to all,
in - to all,
in - to all,
in - to all,
in - to all,

Solo
Solo
Solo
Solo

f
f
f
f

Musical score for measures 20-24. It includes vocal lines and instrumental staves for Flute (Fl) and Clarinet (Cl). Dynamics range from *f* (forte) to *ff* (fortissimo). The text 'Their sound is gone' is repeated across the vocal parts. There are 'Solo' markings for the instrumental parts. A large watermark 'PROBE' is overlaid diagonally across the page.

24 Fl

Clt

all lands, all, all, all lands,

all lands, all, all, all lands,

all lands, all, all, all lands,

all lands, all, all, all lands,

Tutti

Tutti

Tutti

Tutti

arco

28 Ob

Tr

II (Marimba)

ppp pizz.

Why do the nations

♩ = 192 (♩ = 96)

(Coro)

Flauto I, II
 Oboe I, II
 Clarinetto I, II in Do/C
 Fagotto I, II
 Corno I, II in Do/C
 Tromba I, II in Do/C
 Trombone I, II
 Timpani in Re-Si-Sol-Fa#-Reb/d-H-G-Fis-Des
 Drums
 Percussione
 Soprano
 Mezzosoprano
 Alto
 Tenore
 Baritono
 Basso
 Violine
 Violon. div.
 Contrabbasso

Why, why,
 Why, why,—
 Why,— why,
 Why, why,
 Why, why,—
 Why,— why,

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7 (a 2)

(cresc.) *ff* *fff*

fff

(Drums)

(Drums)

fff *fff*

(cresc.) *ff*

why, why, why, why, why, why, why, -

(cresc.) *ff*

why, — why, why, — why, — why, —

(cresc.)

why, — why, — why, —

(cresc.)

why, why, why, why,

(cresc.)

why, — why, why

(cresc.)

why, —

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

ff *fff*

13

Musical score for measures 13-16. It features four staves: three treble clefs and one bass clef. The first three staves have a key signature of one sharp (F#) and a common time signature. The first two staves are marked *ff* and the third *fff*. The bass staff is marked *ff*. Dynamics include *fff*, *f*, *mp*, and *p cresc.*. There are also markings for *a 2* and *b*.

Musical score for measures 17-20. It features four staves: three treble clefs and one bass clef. The first three staves have a key signature of one sharp (F#) and a common time signature. The first two staves are marked *ff* and the third *fff*. The bass staff is marked *ff*. Dynamics include *fff*, *f*, *mp*, and *p cresc.*. There are also markings for *a 2* and *b*.

(Drums) Gran Cassa

Drum score for measures 17-20. It features two staves. The top staff is marked *ff* and the bottom staff is marked *fff*. Dynamics include *fff*, *f*, *mp*, and *p cresc.*. There are also markings for *a 2* and *b*.

Vocal score for measures 17-20. It features five staves. The first three staves are treble clefs and the last two are bass clefs. The key signature is one sharp (F#) and the time signature is common time. The lyrics are "why, why, why,". Dynamics include *p cresc.*.

Musical score for measures 21-24. It features four staves: three treble clefs and one bass clef. The first three staves have a key signature of one sharp (F#) and a common time signature. The first two staves are marked *fff* and the third *fff*. The bass staff is marked *ff*. Dynamics include *fff*, *f*, *mp*, and *pp*. There are also markings for *a 2* and *b*.

(cresc.) *ff*

fff

Drums

(Drums)

(cresc.) *ff*

— why, why, why, why, why, why, why, why, w'

(cresc.)

— why, why, why, — why, — why,

(cresc.)

why, — why, — why, — why,

(cresc.)

— why, why, why, why, — why,

(cresc.)

— why, why,

(cresc.)

why, — why,

why, —

why,

unis. *ff*

unis. *ff*

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23

(Drums)

div.

40

(Drums)

(Drums)

fu - rious - ly ra - rage_ to - geth - er: why_ do the

fu - rious - ly ra - rage_ why_ do the

fu - rious - ly ra - rage. th why_ do the

fu - rious - ly ra - er: why_ do the

fu - rious - ly to - geth - er: why_ do the

fu - ly to - geth - er: why_ do the

pizz. pizz., div. arco

Bartók pizz. pizz., div. arco

u. Bartók pizz. pizz., div. arco

pizz. Bartók pizz. pizz., div. arco

pizz. Bartók pizz. pizz., div. arco

45

(Drums)

peo - ple im - ag - ine a vai - vain, ... The kings of the
peo - ple im - ag - ine a vai - vain, ... The kings of the
peo - ple im - ag - ine a vai - vain, ... The kings of the
peo - ple im - ag - ine vain thing? The kings of the
peo - ple im - ag vain thing? The kings of the
peo - ple ir , - vain, - vain thing? The kings of the

Bartók pizz. pizz., div. arco
Bartók pizz. pizz., div. arco
unis., pizz. Bartók pizz. pizz., div. arco
ff<> unis., pizz. Bartók pizz. pizz., div. arco
ff<> pizz. Bartók pizz. pizz., div. arco

51

(Drums)

earth rise up, and the ru - lers take coun - sel to - geth - er a - gainst the Lord,

earth rise up, and the ru - lers to - geth - er a - gainst the Lord,

earth rise up, and the ru - lers to - geth - er a - gainst the Lord,

earth rise up, and the sel to - geth - er a - gainst the Lord,

earth rise up, take coun - sel to - geth - er a - gainst the Lord,

earth rise up, take coun - sel to - geth - er a - gainst the Lord,

*) So schnell wie möglich / as fast as possible

rit.

Musical score for the first system, measures 56-60. It includes staves for strings and bass. Dynamics include *ff*, *f*, and *fff dim.*. The word "niente" is written at the end of the system.

Musical score for the second system, measures 61-65. It includes staves for strings and bass. Dynamics include *ff*, *f*, *ffp*, and *fff*. The word "niente" is written at the end of the system.

Musical score for the third system, measures 66-70. It includes staves for strings and bass. Dynamics include *ff*, *ppp*, and *fff*. The word "niente" is written at the end of the system.

Musical score for the fourth system, measures 71-75. It includes staves for strings and bass. Dynamics include *ff* and *p*. The word "niente" is written at the end of the system.

Musical score for the fifth system, measures 76-80. It includes staves for strings and bass. Dynamics include *ff* and *p*. The word "niente" is written at the end of the system.

Musical score for the sixth system, measures 81-85. It includes staves for strings and bass. Dynamics include *fff*.

Vocal staff with lyrics: "and a-gainst His a-noin - te". Dynamics include *fff*.

Vocal staff with lyrics: "and a-gainst His". Dynamics include *fff*.

Vocal staff with lyrics: "and a-gainst His a-". Dynamics include *fff*.

Vocal staff with lyrics: "and a-gainst a-n - ted.". Dynamics include *fff*.

Vocal staff with lyrics: "and a-noin - ted.". Dynamics include *fff*.

rit.

Musical score for the seventh system, measures 86-90. It includes staves for strings and bass. Dynamics include *ff* and *f cresc.*

Musical score for the eighth system, measures 91-95. It includes staves for strings and bass. Dynamics include *ff* and *f cresc.*

Musical score for the ninth system, measures 96-100. It includes staves for strings and bass. Dynamics include *ff* and *f cresc.*

Musical score for the tenth system, measures 101-105. It includes staves for strings and bass. Dynamics include *ff* and *f cresc.*

Musical score for the eleventh system, measures 106-110. It includes staves for strings and bass. Dynamics include *ff* and *f cresc.*

Musical score for the twelfth system, measures 111-115. It includes staves for strings and bass. Dynamics include *ff* and *f cresc.*. The word "attaca" is written at the end of the system.

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Let us break their bonds

(Soprano solo, Coro)

♩ = 96

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani in
Mi#-Re#-Si-Fa#-Mi/
eis-dis-H-Fis-E

Percussione

Soprano solo

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violine

Violoncel.

Contrabbasso

Score for "Let us break their bonds" (Soprano solo, Coro). The score includes parts for Flauto I, II; Oboe I, II; Clarinetto I, II in Do/C; Fagotto I, II; Corno I, II in Do/C; Tromba I, II in Do/C; Trombone I, II; Timpani in Mi#-Re#-Si-Fa#-Mi/eis-dis-H-Fis-E; Percussione (Vibrafono, Marimba, Campani tubulari); Soprano solo; Soprano; Mezzosoprano; Alto; Tenore; Baritono; Basso; Violine; Violoncel.; and Contrabbasso. The tempo is marked as ♩ = 96. The key signature has two sharps (F# and C#). The score features dynamic markings such as *f*, *ff*, *ffp*, *p*, *mp*, *mf*, and *fff*. The vocal parts include the lyrics: "Let us break their bonds a - sun -" for the soloist and "Let us break their bonds a -" for the chorus. The percussion part includes instructions for "Vibrafono (soft mallets)", "Marimba (hard mallets)", and "Campani tubulari". The string parts include a *div.* marking for the cello. A large watermark "PROBEN" is overlaid diagonally across the page.

Musical score for the first system, featuring piano and bass staves with sixteenth-note patterns and dynamic markings *ff*, *f*, and *ffp*. A sixteenth-note figure is marked with a '6' and a fermata.

Musical score for the second system, including piano and bass staves with dynamic markings *p*, *mp*, *mf*, and *ff*. A triplet of sixteenth notes is marked with a '3'.

Musical score for the third system, including piano and bass staves. The piano part is labeled "(Marimba)" and the bass part is labeled "Vibrafono (soft mallets)". The section concludes with a "Campani tubulari" (tubular bells) part and a "Marimba" part.

Musical score for the fourth system, featuring a vocal line with the lyrics "and cast a-way their yokes fro:".

Vocal score for the fifth system, including vocal staves and piano accompaniment. The lyrics are: "sun - - - der, and cast a - way_ their yokes_ from". The piano part features a sixteenth-note figure marked with a '6' and a fermata. Dynamic markings include *non dim.* and *fff*.

Musical score for the sixth system, featuring piano and bass staves with complex rhythmic patterns and dynamic markings *ff*, *mf*, and *fff*. A triplet of sixteenth notes is marked with a '3'.

He that dwelleth in heaven

(Soprano solo)

Flauto I, II *ppp* *pp* *ppp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Clarinetto I, II in Do/C *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Percussione
I Gran Cassa *pp*
II Vibrafono

Soprano solo *p* He that dwell-eth in heav - en to

Violino I div., con sord. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

Violino II div., con sord. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

Viola div., con sord. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

Violoncello div., con sord. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

Contrabbasso *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

11 rit.

scorn; shall have them in de - ri - sion.

unis. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

div. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

div. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

div. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

div. *ppp* *pp* *ppp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp*

Gran Cassa *pp* Gong *pp*

attacca

♩ = 36

♩ = 108

rit.

♩ = 54

Musical score for the first system, measures 33-40. It features three staves with triplets of eighth notes in the upper parts, marked *ff* and *fff*. The lower part has a long note with a dynamic change from *fff* to *ppp*.

Musical score for the second system, measures 41-48. It includes a Marimba part with a triplet of eighth notes marked *ppp*. The vocal line has lyrics "ves - sel, ves - sel." and "pot - ter's ves - sel." with a dynamic marking of *niente*. The lower part features a triplet of eighth notes marked *ff* and *fff*.

Musical score for the third system, measures 49-56. It includes a Marimba part with a triplet of eighth notes marked *ppp*. The vocal line has lyrics "ves - sel, ves - sel." and "pot - ter's ves - sel." with a dynamic marking of *niente*. The lower part features a triplet of eighth notes marked *ff* and *fff*.

Musical score for the fourth system, measures 57-64. It includes a Marimba part with a triplet of eighth notes marked *ppp*. The vocal line has lyrics "ves - sel, ves - sel." and "pot - ter's ves - sel." with a dynamic marking of *niente*. The lower part features a triplet of eighth notes marked *ff* and *fff*.

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Halleluja

(Tutti)

♩ = 96

Flauto I

Flauto II

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Corno I, II in Do/C

Tromba I, II in Do/C

Trombone I, II

Timpani in Re-Sol-Fa (-Re) / d-G-F-D

Gran Cassa

Tam-tam molto grande

Soprano solo

Alto solo

Tenore solo

Baritono solo

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

V:

Violoncello

Contrabbasso

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ppp mf ppp

ppp

sord.

cup sord. ppp p

cup sord. ppp p

ppp p

ppp mp

ppp mp

ppp

ppp cresc.

ppp cresc. Hal-le-lu-ja,

ppp cresc. Hal-le-lu-ja,hal-le-lu-ja,

ppp cresc. Hal-le-lu-ja,hal-le-lu-ja,hal-le-lu-ja,

ppp cresc. Hal-le-lu-ja,hal-le-lu-ja,hal-le-lu-ja,

mf ppp

mf ppp

ppp div. (non sord.) mf ppp

ppp div. (non sord.) ppp mp ppp

ppp mp ppp

(Gr C)

(Tam-tam)

niente

pp

ppp

rall.

ppp cresc.

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

ppp cresc.

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

(ppp cresc.)

hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja,

(ppp cresc.)

hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja,

(ppp cresc.)

hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja,

(ppp cresc.)

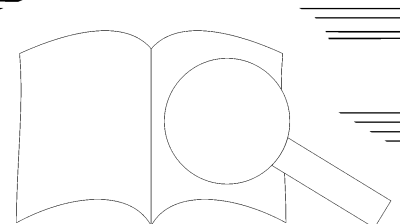
hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja,

(ppp cresc.)

hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja, hal-le-lu-ja,

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accel.

Musical score for the first system, measures 14-19. It includes staves for strings and woodwinds. Dynamics include *mf cresc.*, *pp cresc.*, and *p cresc.*

Musical score for the second system, measures 20-25. It includes staves for strings and woodwinds.

Musical score for the third system, measures 26-31. It includes staves for strings and woodwinds. Dynamics include *pp*, *med*, and *picc*.

Vocal score for the fourth system, measures 32-37. It includes lyrics: "ja, hal-le-lu ja, for the Lord Om-nip-o tent". Dynamics include *ppp*.

accel.

Musical score for the fifth system, measures 38-43. It includes staves for strings and woodwinds. Dynamics include *ppp*, *molto sul pont.*, and *senza sord.*

21

(cresc.) *ff* *p* *mp* *mf*

a 2

p *mp* *mf*

Camp tub

(Vibrafono)

ff *ff*

reign - eth. *ff* *sub. mp* *f*

King of Kings and Lord of Kings, Lords, King of Kings,

reign - eth. *ff* *sub. mp* *f*

King of Kings and Lord of Lords, King of Kings,

reign - eth. *ff* *sub. mp* *f*

King of Kings and Lord of Lords, King of Kings,

reign - eth. *ff* *sub. mp* *f*

King of Kings and Lord of Lords, King of Kings,

reign - eth. *ff* *sub. mp* *f*

King of Kings and Lord of Lords, King of Kings,

reign - eth. *ff* *sub. mp* *f*

King of Kings and Lord of Lords, King of Kings,

f *ff* *p* *mp* *mf* *div.*

f *ff* *p* *mp* *mf* *div.*

f *ff* *p* *mp* *mf* *div.*

f *ff* *p* *mp* *mf* *div.*

unis. *f* *ff* *p* *mp* *mf* *div.*

26 $\text{♩} = 96 (\text{♩} = \text{♩})$

(Camp tub)
Gongs

— and Lord of Lords, King of Kings, and Lord of Lords. The king - dom
 — and Lord of Lords, King of Kings, and Lord of Lords. The king - dom
 — and Lord of Lords, King of Kings, and Lord of Lords. The king - dom
 — and Lord of Lords, King of Kings, and Lord of Lords. The king - dom
 — and Lord of Lords, King of Kings, and Lord of Lords. The king - dom
 — and Lord of Lords, King of Kings, and Lord of Lords. The king - dom
 — and Lord of Lords, King of Kings, and Lord of Lords. The king - dom

$\text{♩} = 96 (\text{♩} = \text{♩})$

mf *f* *f* *f* *f* *ff* *dim.*

mf *f* *f* *f* *f* *ff* *dim.*

mf *f* *f* *f* *f* *ff* *dim.*

ff *dim.*

(a 2)

f *f* *f* *ff* *ppp*

f *f* *ff* *ff*

of this world is be-come the king-dom of our Lor... He shall reign for ev...

f *f* *ff* *ff*

of this world is be-come the king-dom of our Lord, and He shall reign, He shall reign for ev...

f *f* *ff* *ff*

of this world is be-come the king-dom of our Lord, and He shall reign, He shall reign for ev...

f *f* *ff* *ff*

of this worl... m of our Lord, and He shall reign, He shall reign for ev...

f *f* *ff* *ff*

cresc.

f *f* *ff* *ff* *div.*

f *f* *ff* *ff* *div.*

f *f* *ff* *ff* *div.*

41 *(dim.)* *ppp* $\text{♩} = 144$ a 2

(Camp tub)
Vibrafono

fff dim. *o. mp*
King of Kings, and Lord of Lords,
sub. mp
King of Kings, and Lord of Lords,
sub. mp
King of Kings, and Lord of Lords,
sub. mp
King of Kings, and Lord of Lords,
sub. mp
King of Kings, and Lord of Lords,
sub. mp
King of Kings, and Lord of Lords,

$\text{♩} = 144$
unis. *ppp* *f* *ff* *p* *mp* *div.*
unis. *f* *ff* *p* *mp* *div.*
unis. *f* *ff* *p* *mp* *div.*
unis. *f* *ff* *p* *mp* *div.*
ff *ppp* *f* *ff* *p* *mp*
ff *ppp* *f* *ff* *p* *mp*

48

mp mf f ff

a 2

This system contains the first four staves of the musical score, measures 48 through 51. The dynamics are marked as mp, mf, f, and ff. A '2' is written above the bass staff in measure 50.

mp mf f

This system contains staves 5 through 7, measures 52 through 55. The dynamics are marked as mp, mf, and f. A '6' is written above the middle staff in measures 52 and 53.

(Camp tub)

Gongs

This system contains staves 8 and 9, measures 56 through 59. The staves are labeled '(Camp tub)' and 'Gongs'.

King of Kings, and Lord of Lords, King of Kings, and Lord of Lords, King of Kings, and Lord of Lords.

King of Kings, and Lord of Lords, King of Kings, and Lord of Kings, and Lord of Lords.

King of Kings, and Lord of Lords, King of Kings, a King of Kings, and Lord of Lords.

King of Kings, and Lord of Lords, King of Kings, a King of Kings, and Lord of Lords.

King of Kings, and Lord of Lords, Lords, King of Kings, and Lord of Lords.

King of Kings, and Lord of Lords, King of Kings, and Lord of Lords.

This system contains staves 10 through 15, measures 60 through 65. It includes vocal lines with lyrics and piano accompaniment. Dynamics include mf, f, and ff.

mp mf f ff

This system contains staves 16 through 21, measures 66 through 71. Dynamics are marked as mp, mf, f, and ff.

First system of musical notation, measures 54-57. Includes dynamic markings *fff* and *a 2*.

Second system of musical notation, measures 58-61. Includes dynamic markings *ff*.

Third system of musical notation, measures 62-65. Includes dynamic markings *fff*, *ppp*, *pp*, and *niente*. Includes the instruction "(Camp tub)".

Fourth system of musical notation, measures 66-69. Includes dynamic markings *fff* and *ppp cresc.*. Includes the instruction "(Gongs)".

Fifth system of musical notation, measures 70-73. Includes dynamic markings *fff* and *ppp cresc.*. Includes the instruction "nolto gr".

Sixth system of musical notation, measures 74-77. Includes dynamic markings *fff* and *ppp cresc.*. Includes the instruction "div.".

Seventh system of musical notation, measures 78-81. Includes dynamic markings *fff* and *ppp*. Includes the instruction "div.".

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pp *cresc.*

hal - le . . . lu - ja, hal - le - lu - ja, hal - le -

hal - le . . . ja, hal - le - lu . . . ja, hal - le - lu - ja, hal - le -

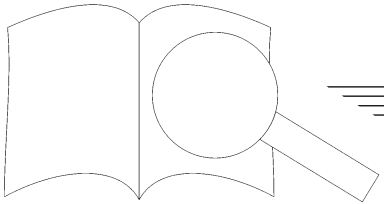
hal - le - lu . . . ja, hal - le - lu . . . ja, hal - le - lu . . . ja, hal - le -

ja, hal - le - lu . . . ja, hal - le - lu - ja, hal - le - lu - ja, hal - le -

hal - le - lu . . . lu - . . . ja, hal - le - lu - ja, hal - le -

pp *cresc.*

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71

(cresc.)

(cresc.)

(cresc.)

(cresc.)

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.) *f* *pp* *pp* *pp* *a2* *pp*

(cresc.) *f* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

ja, hal - le - lu - ja, ja, ja, hal - le - lu - ja, hal - le - lu - ja,

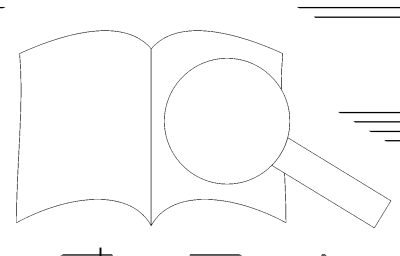
hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

pizz. *ff* *pp* *pp* *pp* *f* *p* *f* *p* *f* *p* *f* *p*

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pp *cresc.*

pp *cresc.*

pp *cresc.*

(a 2) *cresc.*

Soprano solo

Contralto solo

Tenore solo *p cresc.*

Baritono solo *p cresc.*

hal - le - lu ja, hal - le - lu

al - lu - ja,

pp *cresc.*

hal - le - lu - ja, hal - le - lu - ja, le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal - le - lu le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

lu - ja, ha le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

hal le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

arco *pp cresc.*

arco *pp cresc.*

arco *pp cresc.*

arco *pp cresc.*

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(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

ja, hal - le - lu - - - ja, hal - le - lu - ja, ja, hal - le -

(cresc.)

hal - le - lu - - - ja, ha - le - lu - - -

(cresc.)

ja, hal - le - lu - - - ja, hal - le - lu ha - ja, hal - le -

(cresc.)

hal - le - lu - - - ja, ha - le - lu hal - le - lu - - -

(cresc.)

lu - ja, hal - le - lu - ja, hal - le - lu - ja - le - lu - ja, hal - le - lu - ja, hal - le - lu -

(cresc.)

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

(cresc.)

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)

lu - ja, hal - le - lu le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

(cresc.)

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

(cresc.)

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)

(cresc.)

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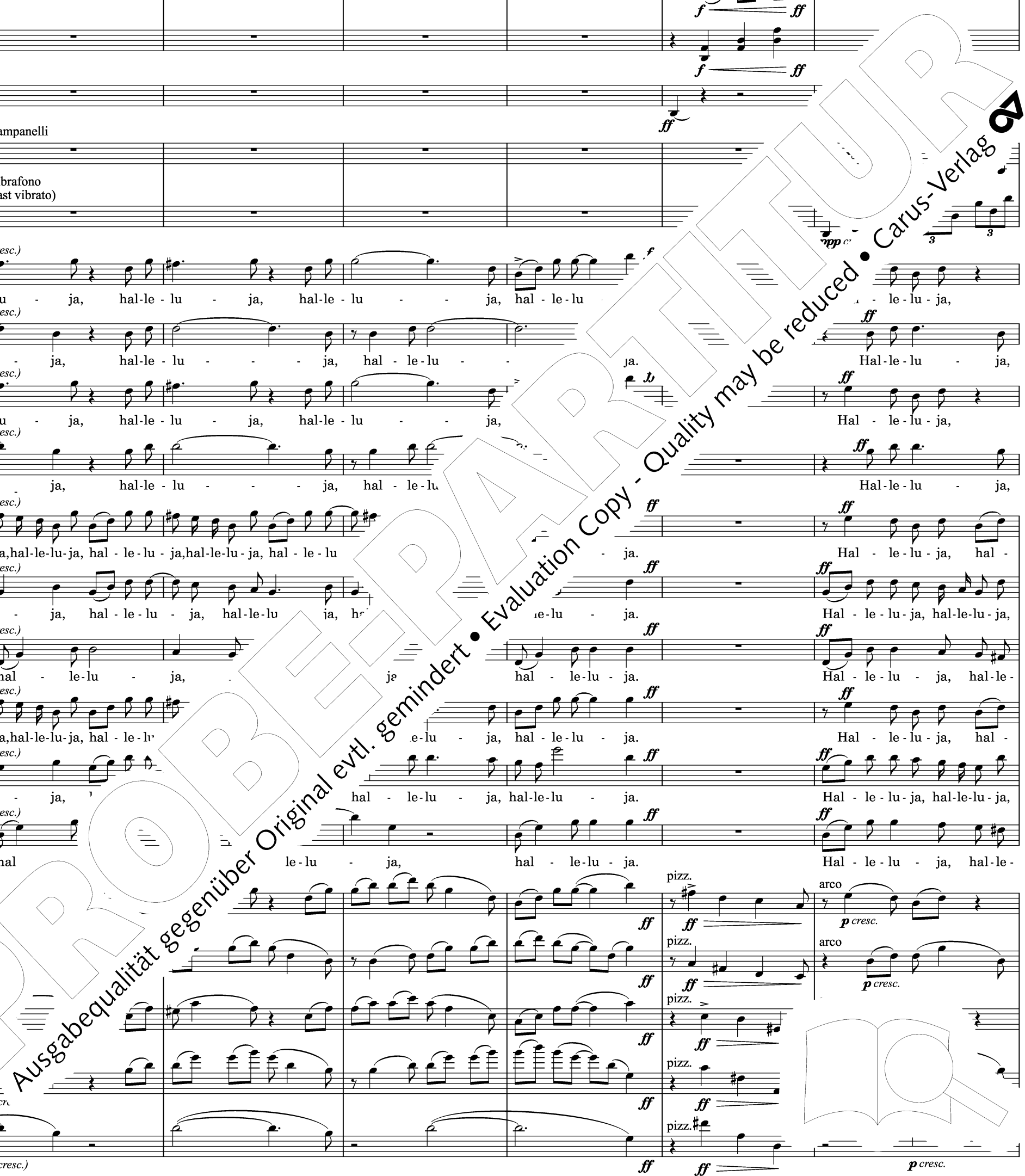
Instrumental introduction (measures 93-100). Score for strings and piano. Dynamics include *cresc.* and *ff*. A second ending bracket labeled "a 2" spans measures 101-104.

5 Campanelli

Vibrafono
(fast vibrato)

Vocal and instrumental accompaniment for the "Campanelli" section. Includes vocal lines with lyrics and piano accompaniment for strings and vibraphone. Dynamics include *cresc.*, *pp*, *ff*, and *ppp*.

Instrumental conclusion (measures 105-112). Score for strings and piano. Dynamics include *ff*, *pizz.*, *arco*, and *p cresc.*



99 a 2

55 (Camp tub)
ppp cresc.
(Vib)
ppp cresc. 3

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, ha - lu - ja, hal - le - lu - ja,
hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, ha - lu - ja, hal - le - lu - ja,

le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
hal - le - lu - ja, hal - le - lu - ja, le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
le - lu - ja, hal - le - lu - ja, ha - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,
lu hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja,

(cresc.)
(cresc.)

109

(cresc.)

♩ (Camp tub)

(Vib)

(cresc.)

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja ha - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

ja, hal-le-lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja

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I know that my Redeemer liveth

(Baritono solo, Coro)

♩ = 96

Flauto I, II
 Oboe I, II
 Clarinetto I, II in Do/C
 Fagotto I, II
 Corno I, II in Do/C
 Tromba I, II in Do/C
 Trombone I, II
 Timpano in La/A
 Percussione II
 Gongs
 Baritono solo
 Soprano
 Mezzosoprano
 Alto
 Tenore
 Baritono
 Basso
 CORO
 Violino
 Violon.
 Contrabbasso

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I know that my P

rit. a tempo

7

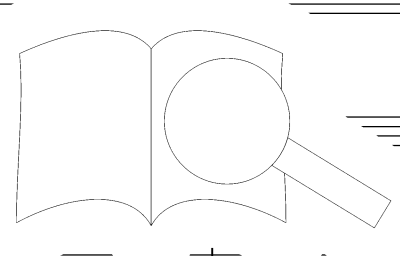
I know that my Re-dee

.nat He shall stand at the lat - ter

rit. a

I know that my Redeemer shall stand at the latter day

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rit. a tempo

Musical score for the first system, measures 15-18. It features four staves with various dynamics (p, mf, pp, f) and articulations (accents, slurs). The tempo marking 'rit. a tempo' is at the top.

Musical score for the second system, measures 19-22. It features four staves with dynamics (pp, p, ppp) and articulations (slurs).

Musical score for the third system, measures 23-26. It features four staves with dynamics (pp, p, ppp) and articulations (slurs).

day up-on the earth.

Musical score for the fourth system, measures 27-30. It features four staves with dynamics (mf, pp) and articulations (slurs).

rit. a tempo

Musical score for the fifth system, measures 31-34. It features four staves with dynamics (mf, pp, f) and articulations (div., unis., port.).

rit. ♩ = 48

23

And though worms de - stroy this bo - dy yet in my flesh shall I

For now_ is Christ ris - en from the

For now_ is Christ ris - en_ from the

For now_ is Christ ris - en_ from the

For now is Christ ris - en from the

For now is Christ ris - en_ from the

For now is Christ ris - en_ from the

rit. ♩ = 48

II Gongs

ris - en from the dead first fruit of them that sleep.

dead, the first fruits of them that sle

dead, the first fruits of them .eep..

dead, the first f - th

dead, the at sleep.

dead, them that sleep.

ppp div. mp dim. unis. niente

ppp div. mp dim. unis. niente

ppp div. mp dim. niente

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Since by man came death

(Coro)

rit. tempo poco

♩ = 63

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Percussione I

Percussione II

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violino

Violoncello

Contrabbasso

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rit. tempo poco

8 *accel.* . . . *rit.* . . .

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *mf* and *ppp*. The violin part includes dynamic markings *mp* and *ppp*. There are first endings marked with 'I' and a sixteenth-note figure with a '6' above it.

Musical score for the second system, primarily piano accompaniment. It includes a *sord.* (sordina) marking at the end.

Musical score for the third system, primarily piano accompaniment.

Vocal score with lyrics in German and English. The German lyrics are: "by man came al - so the res - ur - rec - tion of the dead, - death, - death, - death, - death, -". The English lyrics are: "by man came al - so the res - ur - rec - tion of the dead, - death, - death, - death, -". Dynamic markings include *pp*, *f*, and *ppp*.

Musical score for the fourth system, featuring piano and violin parts. The piano part includes dynamic markings *f* and *ppp*. The violin part includes dynamic markings *pp*, *p*, and *ppp*. A *Tutti* marking is present.

rit.

♩ = 36

21

Tam-tam med

For as in Ad-am all die, e-ven so in Christ shall all be r

m, m, m,

m, m, m,

m, m, m,

m, m,

m, m,

rit.

♩ = 36

rit.

Musical score for the first system, measures 27-32. It consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#). The first two staves have melodic lines starting with a *ppp* dynamic marking. The last two staves are mostly empty.

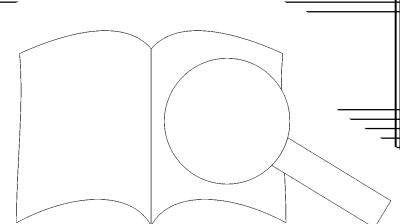
Musical score for the second system, measures 33-38. It consists of four staves: two treble clefs and two bass clefs. All staves are empty.

Musical score for the third system, measures 39-44. It includes percussion parts: Gran Cassa and Tam-tam molto gr. The Gran Cassa part has a *nient* marking. The Tam-tam part has a *p* marking.

Vocal score for measures 39-44. It consists of six staves. The top two staves are vocal lines with lyrics: (- m -) niente. The bottom four staves are piano accompaniment with *ppp* dynamics and (- m -) lyrics.

Musical score for the fourth system, measures 45-50. It consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps. The first two staves have melodic lines with *ppp* dynamics. The last two staves are mostly empty. A *rit.* marking is present at the end of the system.

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Behold, I tell you a mystery

(Alto solo)

♩ = 54

Flauto I, II

Oboe I, II

Clarinetto I, II in Do/C

Campani tubulari

Percussione

Vibrafono (slow vibr.)

Alto solo

Violino I, II

Viola

Violoncello

Contrabbasso

Be-hold, be - hold, be - hold I tell you a mys -

III : 44

The trumpet shall sound
(Soprano solo, Alto solo, Tenore solo)

♩ = 144

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani in
Sol \flat -Mi \flat -Si \flat -La-Fa/
ges-es-B-A-F

Campanelli

Percussione

Marimba

Soprano solo

Alto solo

Tenore solo

The

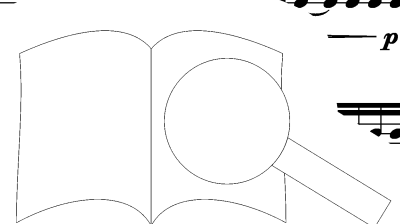
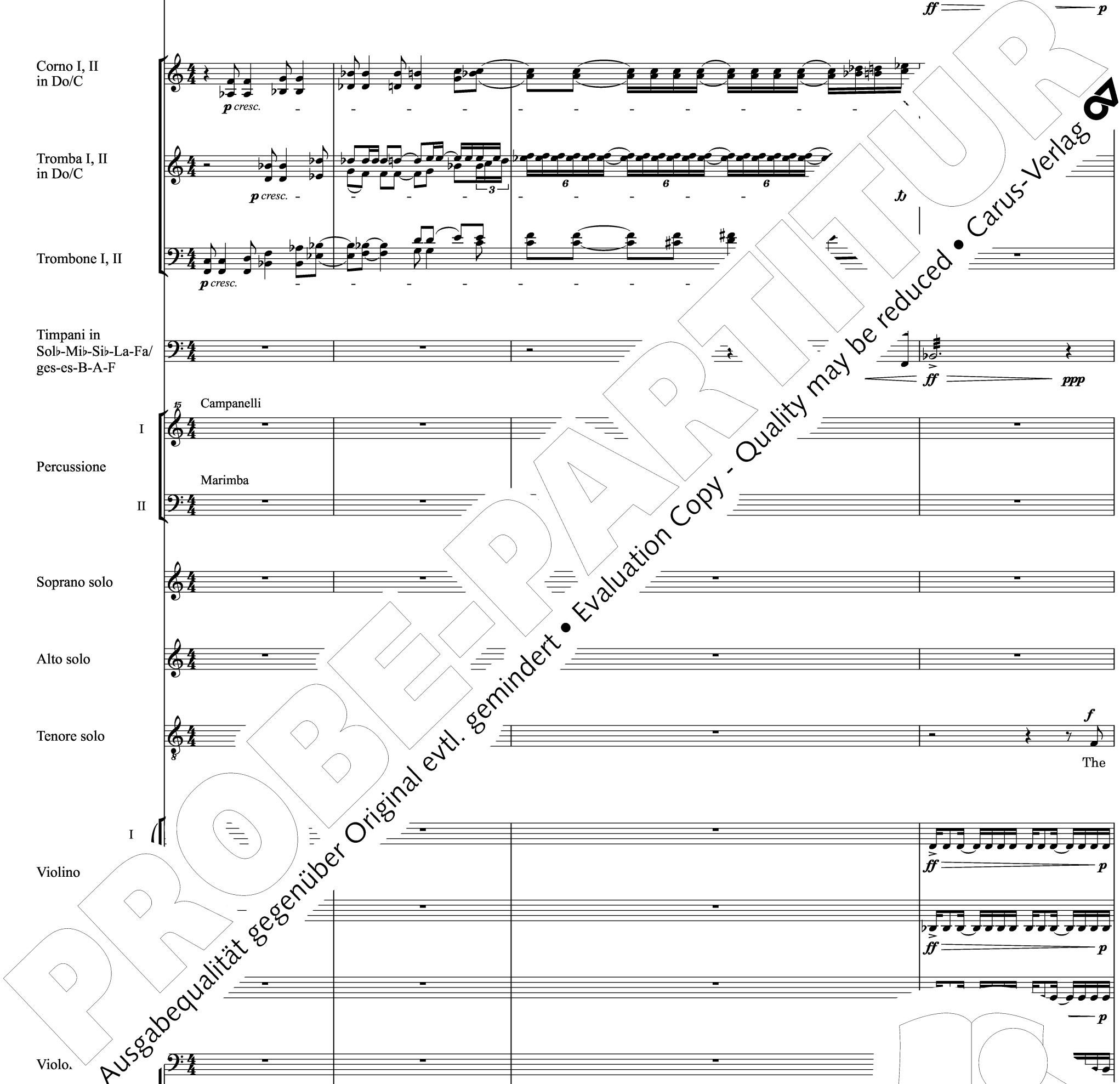
Violino

Violo.

Contrabbasso

Carus 28.102

215



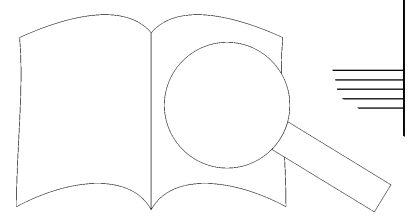
5

f The trum-pet shall sound, *ff*

f The trum-pet shall sound, sou' *ff*

trum-pet shall sound,

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9

ff *fp* *ff* *mf*

ff *fp* *ff* *mf*

ff *fp* *ff* *mf*

ff *fp* *ff* *mf*

a 2

and the dead, _____

sh- sound, _____ and the dead, _____

shall sound, _____ and the dead, _____ and the

Bartók pizz. *ff*

Bartók pizz. *ff*

Bartók pizz. *ff*

Bartók pizz. *ff*

Bartók pizz. *ff*

Bartók pizz. *ff*

13

mf *mf* *f* *ff* *pp* *f*

rit.

and the dead shall be rais'd

and the dead shall be rais'd in i-ble,

dead shall be rais'd, a-cor-rupt i-ble,

arco *pp* *f* *div.*

arco *pp* *f*

arco *pp*

arco *pp* *f*

arco *pp* *f*

rit.

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♩ = 48

subito ♩ = 144

17

Campanelli

Marimba

and we shall be

and we.

div.

Solo

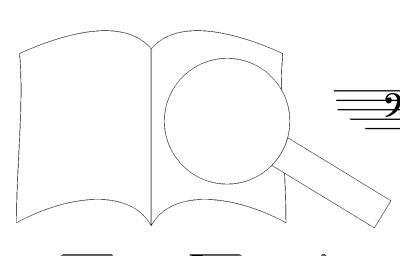
Solo

pp

pp

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Musical score for measures 24-26. It features four staves: two treble clefs and two bass clefs. The first two staves have dynamics *fp* and *ff*. The third staff has dynamics *ff* and *p*. The fourth staff has dynamics *ff* and *p*.

Musical score for measures 27-29. It features three staves. The first two staves are marked with *(cresc.)* and *ff*. The first staff has a '6' under the notes. The third staff is marked with *(cresc.)* and *ff*.

Musical score for measures 30-31. It features two staves. The first staff has dynamics *ff* and *ppp*.

Musical score for measures 32-33. It features two staves, both of which are empty.

Musical score for measure 34. It features one staff with lyrics: "The trum-pet shall sound,_____". Dynamics include *f* and *ff*.

Musical score for measure 35. It features one staff with lyrics: "The trum-pet shall sound, sound,_____". Dynamics include *f* and *ff*.

Musical score for measure 36. It features one staff with lyrics: "The trum-pet shall sound, shall sound,_____". Dynamics include *f* and *ff*.

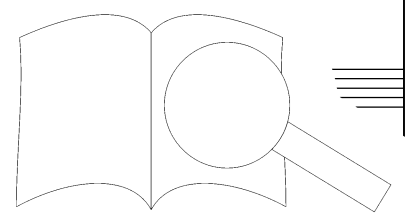
Musical score for measure 37. It features one staff with the instruction "Tutti" and dynamics *ff* and *p*.

Musical score for measure 38. It features one staff with the instruction "Tutti" and dynamics *ff* and *p*.

Musical score for measure 39. It features one staff with dynamics *ff* and *p*.

Musical score for measure 40. It features one staff with dynamics *ff* and *p*.

Musical score for measure 41. It features one staff with dynamics *ff* and *p*.



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28

pp *p* *mp* *mf*

pp *p* *mp* *mf*

pp *p* *mp* *mf*

a 2
ff

Campani tubulari

Vibrafono (no motor)

p cresc.

For this cor-rupt - .n-cor-rup - tion, and this mor-tal must put on im-mor-tal -

p cresc.

For this cor-rupt - or in-cor-rup - tion, and this mor - tal must put on im-mor-tal -

p cresc.

For this cor-rupt - n-cor-rup - tion, and this mor - tal must put on im-mor-tal -

Bartók pizz.

Bartók

Bartók pizz.

31

Three staves of music. The top staff has a treble clef and contains a melodic line with a forte (*f*) dynamic and a crescendo (*f cresc.*) marking. The second and third staves have bass clefs and contain accompaniment with similar dynamics. The music spans measures 31 to 34.

Three staves of music. The top staff has a treble clef and features a rapid sixteenth-note run with a forte (*f cresc.*) dynamic. The middle staff has a bass clef and contains a similar rapid run with a forte (*f cresc.*) dynamic. The bottom staff has a bass clef and contains a slower melodic line with a forte (*f cresc.*) dynamic. The music spans measures 35 to 38.

Two empty musical staves, one with a treble clef and one with a bass clef.

Three vocal staves. Each staff begins with a crescendo marking *(cresc.)* and a forte dynamic *ff*. The lyrics "i - ty." are written below each staff. The music spans measures 35 to 38.

Four staves of piano accompaniment. The top two staves have treble clefs and the bottom two have bass clefs. The music includes triplets and a *div.* (divisi) marking. The music spans measures 35 to 38.

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36

(cresc.)

(cresc.)

(cresc.)

(cresc.)

ff cresc.

ff cresc.

ff cresc.

ff cresc.

39

(cresc.) - - - - - *fff*

(cresc.) - - - - - *fff*

(cresc.) - - - - - *fff*

a 2

(cresc.) - - - - - *fff*

(cresc.) - - - - - *fff*

(cresc.) - - - - - *fff*

Gran Cassa

fff

Then shall be brought to pass

(Tenore solo)

ppp *pp* *ppp* *ppp* *pp* *ppp*

♩ = 54

Flauto I, II

Clarinetto I, II in Do/C

Fagotto I, II

Corno I, II in Do/C

Tromba I, II in Do/C

Trombone I, II

Timpani in La-Sol/A-G

Gran Cassa

Gongs

I

II

Tenore solo

mp

Then shall be brought,

♩ = 54

div.

I

Violino

Soli (3 Va)

Tutti, div.

Soli (3 Va)

Soli (4 Vc)

Tutti, div.

Soli (2 Cb)

Tutti

ppp *pp* *ppp* *p* *ppp* *pp* *ppp* *p* *ppp* *pp* *ppp* *p* *ppp*

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7

(Gr C)

niente

ppp < poco > nier

ppp

(Gongs)

3

p

mp

the say-ing that was writ-ten;

Va)

Tutti, div.

Soli (3 Va)

Vc)

Tutti, div.

Soli (4 Vc)

Pr.

Tutti

Soli (2 Cb)

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13

pp p ppp

pp ppp

pp ppp

pp ppp

(Gr C)

poco niente

pp. niente

(Gongs)

3

pp

the say - ing that was writ - ten;

mp

ppp unis.

gliss.

ppp unis.

gliss.

ppp unis.

gliss.

ppp

pp

ppp

Tutti

ppp

pp

ppp

ppp

pp

ppp

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Musical score for three staves (treble, alto, bass clefs). Dynamics include *ppp* and *p*. A large slur covers the first two staves.

Musical score for three staves (treble, alto, bass clefs). Dynamics include *ppp* and *pp*. Labels include "sord.", "cup sord.", and "cup sord.".

Musical score for two staves (bass clefs). Dynamics include *ppp*. Labels include "poco" and "niente".

Musical score for two staves (bass clefs). Label includes "(Gongs)". Dynamics include *pp*.

Vocal line with lyrics: "Death is swal-low'd up, in vic - to - ry." Dynamics include *mp* and *p*.

Musical score for five staves (treble, alto, bass clefs). Dynamics include *ppp* and *pp*. Labels include "div.", "unis.", "gliss.", and "niente".

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♩ = 63

accel.

♩ = 126

Musical score for the first system, measures 7-12. It features a piano part with a dynamic range from *p* to *f* and a first violin part with a dynamic range from *mf* to *ff*. A large slur covers measures 10-12 in the violin part, with a *ff* dynamic marking.

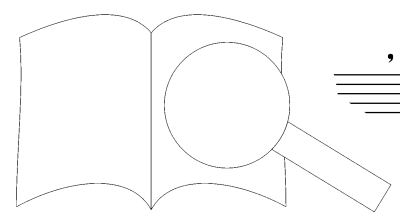
Musical score for the second system, measures 13-18. It includes piano and first violin parts with various articulations like triplets and slurs. Dynamics range from *p* to *f*.

Musical score for the third system, measures 19-24. It includes parts for Drums and Marimba. The Marimba part has a dynamic marking of *p*. The Drums part has a dynamic marking of *f*.

Vocal score for the first system, measures 19-24. The lyrics are: "O death, where is thy sting? O death, where is thy sti O death, where". Dynamics range from *p* to *mp*.

Musical score for the second system, measures 25-30. It includes parts for strings and piano. The string parts are marked *arco* with dynamics from *mp* to *pp*. The piano part has dynamics from *pp* to *f*. The tempo markings *♩ = 63* and *♩ = 126* are repeated.

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rit. ♩ = 63

14

ff *ppp*

p *ff* *ppp*

p *ff* *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

ff *ppp*

(Gr C)

ff *ppp*

(Drums)

Marimb

ff *ppp*

p

O grave, ta co-ry?

p

e vic - to-ry?

mp

is thy vic - to-ry?

rit.

pizz. *ff*

pizz.

arco *ff* *mf* *p*

arco *ff* *mf* *p*

arco *ff* *mf*

arco *pp* *ff*

pizz. *ff*

arco *pp* *ff* *mf* *p*

accel.

♩ = 126

, rit.

♩ = 63

22

Drums

accel.

rit.

♩ = 63

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rit.

♩ = 48

28

Marimba

death, where is thy sting? The sting of death of sin is the law.

death, where is thy sting? The strength of sin is the law.

death, where is thy sting? sin, and the strength of sin is the law.

rit.

♩ = 48

(Coro)

♩ = 144

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Do/C

Tromba I, II
in Do/C

Trombone I, II

Timpani in
Si \flat -Mi \flat /B-Es

Campani tubulari

Percussione

Vibrafono

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

CORO

But thanks be to

Violin

Violonc.

Contrabbasso

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7

pp *cresc.* - - -
But thanks be to God, but thanks be to God,

pp *cresc.* - - -
But thanks be to God, but thanks be to God,

pp *cresc.* - - -
But thanks be to God, but thanks be to God,

pp *cresc.* - - -
But thanks be to God, but thanks be to God, but thanks be to God, but thanks be to God, but thanks be to God,

pp *cr*
But thanks be to God, but thanks be to God, but thanks be to God,

God, but thanks be to God, but thanks be to God, but thanks be to God,

12 *(cresc.)* - - - *mf*
but thanks be to God, but thanks be to God, but thanks be to God, but thanks be to God,

(cresc.) - - - *mf*
but thanks be to God, but thanks be to God,

(cresc.) - - - *mf*
but thanks be to God, but thanks be to God,

(cresc.) - - - *mf*
but thanks be to God, but thanks be to God, but thanks be to God, but thanks be to God,

(cresc.) - - - *mf*
but thanks be to God, but thanks be to God, but thanks be to God,

(cresc.) - - - *mf*
but thanks be to God, but thanks be to God, but thanks be to God,

17

mf *ppp*

mf *ppp*

(Camp tub)

(Vib)

mf

cresc. - - -
hanks be to God, but thanks be to God,
cresc. - - -
hanks be to God, but thanks be to God,
cresc. - - -
e to God, but thanks be to God,
pp *cresc.* - - -
but thanks be to God, but thanks be to God,
pp *cresc.* - - -
but thanks be to God, but thanks be to God,
pp *cresc.* - - -
but thanks be to God, but thanks be to God,

mf *dim.* *ppp* *unis.*

(cresc.) but thanks be to God, but thanks be to God, but thanks be to God, + tha God, but thanks be to God, but thanks

(cresc.) but thanks be to God, but thanks be to God. + but thanks be to God, but thanks

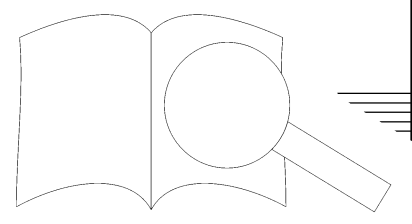
(cresc.) but thanks be to God, but thanks be to God, but thanks

(cresc.) but thanks be to God, but thanks be to C to out thanks be to God, but thanks be to God, but thanks be to God, but thanks

(cresc.) but thanks be to God, but thanks be to God, but thanks be to God, but thanks

(cresc.) but than' but thanks be to God, but thanks be to God, but thanks

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Musical score for the first system, measures 27-30. It features four staves with piano accompaniment. Dynamics include forte (f) and pianissimo (ppp). The music consists of chords and melodic lines with some triplets.

Musical score for the second system, measures 31-34. It features four staves with piano accompaniment. Dynamics include forte (f) and pianissimo (ppp). The music continues with harmonic support for the vocal parts.

Musical score for the third system, measures 35-36. It includes staves for 'Camp tub' and 'Vib' (Vibraphone). The tuba and vibraphone parts have sparse, rhythmic accompaniment.

Vocal score for the fourth system, measures 37-42. It includes five staves for different vocal parts with lyrics. The lyrics are: "be to God, but thanks be to God, but thanks be to God, but than' God". Dynamics include *cresc.* and *f*.

Musical score for the fifth system, measures 43-46. It features four staves with piano accompaniment. Dynamics include forte (f), *dim.* (diminuendo), and *ppp* (pianissimo). The music concludes with a unison (unis.) section.

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pp cresc. - but thanks be to God, but thanks be to God, to God, to God, — is be to God, to God, but thanks be to God,

pp cresc. - but thanks be to God, but thanks be to God, but thanks — out thanks be to God, but thanks be to God, but thanks

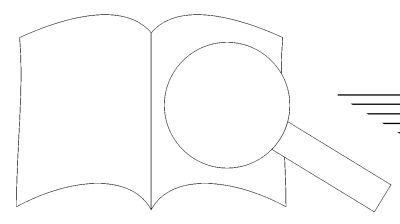
pp cresc. - but thanks be to God, but thanks — be to God, — but thanks be to God, but thanks be to

pp cresc. - but thanks be to God, but — a, — but thanks be to God, but thanks be to God, to God, but thanks be to God,

pp cresc. - but thanks be to God, but tha — o God, but thanks be to God, but thanks be to God, but thanks be to God, but thanks

pp cresc. - but thanks be — o God, — but thanks — be to God, — but thanks be to God, but thanks be to

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(cresc.) - - - - - *ff*

to God, to God, but thanks be to God, but thanks be to God, to God, — b^b God. — God, but thanks be to God, — who

(cresc.) - - - - - *ff*

be to God, but thanks be to God, but thanks be to God, but than — thanks be to God, but thanks be to God, who

(cresc.) - - - - - *ff*

God, but thanks be to God, — but thanks — be to God, but thanks be to God, — who

(cresc.) - - - - - *ff*

to God, to God, but thanks be to God — thanks be to God, to God, to God, but thanks be to God, — who

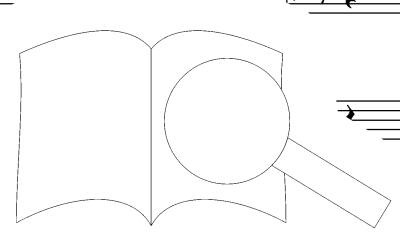
(cresc.) - - - - - *ff*

be to God, but thanks be to G — nks be to God, but thanks be to God, but thanks be to God, but thanks be to God, who

God, but thank — s be to God, — but thanks be to God, but thanks be to God, — who

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41

pp *ff*

f *ff*

(Camp tub)

(Vib)

ff

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff*

giv - eth us the vic - to - ry through Je -
giv - eth us the vic - to - ry Je -
giv - eth us the vic - to - ry ju - Je -
giv - eth us the vic - to - ry Jur Lord Je -
giv - eth us the vic - te through our Lord Je -
giv - eth us the vic through our Lord Je -

mf *ff* *f* *ff* *cresc.*

Violins I: *p* *ff* *ppp*
 Violins II: *p* *ff* *ppp*
 Violas: *p* *ff* *ppp*
 Cellos: *p* *ff* *ppp*
 Double Basses: *p* *ff* *ppp*

Flutes: *p* *ff* *ppp*
 Clarinets: *p* *ff* *ppp*
 Bassoons: *p* *ff*

(Vib): *ff* *dim.*

55 Campanelli

(Vib): *ff* *dim.*

Soprano: *fff*
 Alto: *fff*
 Tenor: *fff*
 Bass: *fff*

Lyrics: sus Christ. sus Christ. sus Christ. sus Christ. sus

fff *dim.* *ppp*

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15 (Camp)
(dim.)
(Vib)
(dim.)

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If God be for us, who can be against us?

(Soprano solo, Coro)

♩ = 112

Flauto I, II

Clarinetto I, II
in Do/C

Timpano in
Lab/As

Percussione II

Soprano solo

Violino I

Viola

Violoncello

Contrabbasso

Flauto I, II: *ppp* < *mp* > *pp* ————— *mf* ————— *p* ————— *ppp* < *p* > *pp* —————

Clarinetto I, II: *ppp* < *mp* > *pp* ————— *mf* ————— *p* ————— *ppp* < *p* > *pp* —————

Percussione II: *ppp* < *pp* > < *p* > ————— *ff* ————— *ppp* < *pp* >

Soprano solo: If God be for us, who can be against us?

Violino I, II: *ppp* *div.* ————— *mf* ————— *p* ————— *mf* ————— *p* < *f* —————

Viola: *pp* *div.* ————— *mf* ————— *p* ————— *mf* ————— *p* < *f* —————

Violoncello: *p* *div.* ————— *mf* ————— *p* ————— *mf* ————— *p* —————

Contrabbasso: *p* < *mf* > *p* —————

rit.

Flauto I, II: *mp* ————— *pp* ————— *ppp* —————

Clarinetto I, II: *mp* ————— *pp* ————— *ppp* —————

Percussione II (Vib): *p* ————— *mf* ————— *p* ————— *pp* < *p* > —————

Soprano solo: Who, who?

Violino I, II: *ppp* ————— *mp* ————— *ppp* < *p* > ————— *ppp* —————

Viola: *ppp* ————— *mp* ————— *ppp* < *p* > ————— *ppp* —————

Violoncello: *p* ————— *mf* ————— *ppp* ————— *ppp* —————

Contrabbasso: *p* ————— *mf* ————— *p* ————— *mp* ————— *ppp* < *p* > ————— *ppp* —————

23 ♩ = 56

Musical notation for the first system, including treble and bass staves with dynamic markings *ppp* and *pp*.

Bass staff with the word *niente* written below it.

Musical notation for the second system, including treble and bass staves.

Vocal line with lyrics: *Who shall lay an - y - thing to charge of God's e - lect? It is God*

Musical notation for the third system, including treble and bass staves with dynamic marking *ppp* and the word *M,*.

Musical notation for the fourth system, including treble and bass staves with dynamic marking *ppp* and the word *M,*.

Musical notation for the fifth system, including treble and bass staves with dynamic marking *ppp* and the word *M,*.

Musical notation for the sixth system, including treble and bass staves.

Musical notation for the seventh system, including treble and bass staves.

Musical notation for the eighth system, including treble and bass staves with dynamic marking *ppp* and the word *M,*.

♩ = 56

Musical notation for the ninth system, including treble and bass staves.

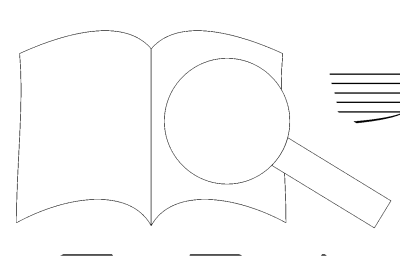
Musical notation for the tenth system, including treble and bass staves.

Musical notation for the eleventh system, including treble and bass staves.

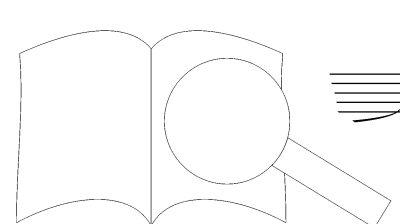
Musical notation for the twelfth system, including treble and bass staves with dynamic marking *sempre ppp*.

Musical notation for the thirteenth system, including treble and bass staves with dynamic marking *sempre ppp*.

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rit. (♩ = 48)

38 *ppp* niente

p who is at the right hand of God, who makes in - ter - ces - sion for us.

ppp m, *ppp* m.

ppp m, *ppp* niente

ppp m, niente

ppp m, niente

ppp m, niente

ppp m, niente

rit. (♩ = 48)

ppp niente

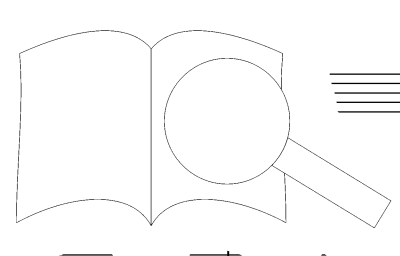
ppp niente

ppp niente

ppp niente

ppp niente

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♩ = 136

Flauto I, II

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Corno I, II in Do/C

Tromba I, II in Do/C

Trombone I, II

Timpani in Fa#-Si-(Fa#)-Mi-Mib-Reb/fis-H-Fis-E-Es-Des

Campani tubulari

Percussione

Gongs

Soprano

Mezzosoprano

Alto

Tenore

Baritono

Basso

Violir

Violoncc.

Contrabbasso

CORO

Wor - thy, thy is the Lamb, -

Wor - thy is the Lamb, -

Wor - ti, wor - thy is the Lamb, -

ay, wor - thy is the Lamb, -

thy, wor - thy is the Lamb, -

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16

mp *mf* *mf* *f* *f* *ff*

(*cresc.*) - - - - - *ff*

f *ff* *ppp*

f *ppp*

(Camp tub)

(Gongs)

(*cresc.*) - - - - -

- er, and rich - es, and wis - dom, and strength, and hor - blessing.

(*cresc.*) - - - - -

- er, and rich - es, and wis - dom, and strength, - ry, and bless - ing.

(*cresc.*) - - - - -

- er, and rich - es, and wis - dom, and st - glo - ry, and bless - ing.

(*cresc.*) - - - - -

- er, and rich - es, and wis - and str - our, and glo - ry, and bless - ing.

(*cresc.*) - - - - -

- er, and rich - es, and wis - and hon - our, and glo - ry, and bless - ing.

(*cresc.*) - - - - -

- er, and rich - es, and wis - and hon - our, and glo - ry, and bless - ing.

(*cresc.*) - - - - - *ff*

div. *ff*

div. *ff*

(*cresc.*) - - - - - *ff*

(*cresc.*) - - - - - *ff*

pp cresc.

pp cresc.

(cresc.)

(cresc.)

p cresc.

Bless - ing and hon - our, bless - ing and hon - our, bless -

ing and hon - our, bless - ing and hon our, bless - ing

p cresc.

Bless - ing and hon - our, bless - ing and hon - our, bless

our, bless - ing and hon - our,

(cresc.)

- ing and hon - our, bless

our, bless - ing and hon - our, bless -

(cresc.)

- our, bless - ing and hon - our,

ing and hon - our, bless - ing and hon - our, bless - ing and hon our, bless - ing

(cresc.)

bless - ing and hon - our

ing and hon - our, bless - ing and hon - our,

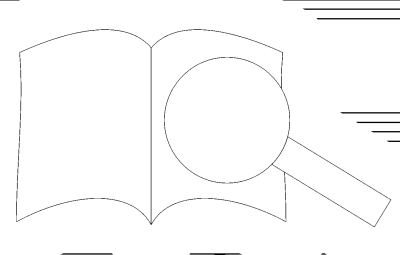
(cresc.)

- ing and hon

ing and hon - our, bless - ing and hon - our, bless -

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(cresc.) - - - - - *ff* - - - - - *pp cresc.*

f - - - - - *ff* - - - - - *ppp*

(Camp tub) *ppp* - - - - - *p*

(Gongs) *ff*

(cresc.) - - - - - *ff* - - - - - *p cresc.*

and hon - our, bless - ing and hon - our, bless - ing and hon - our, glo - ry and pow - er,

(cresc.) - - - - - *ff* - - - - - *p cresc.*

bless - ing and hon - our, bless - ing and hon - ou, glo - ry and pow - er, glo -

(cresc.) - - - - - *ff* - - - - - *p cresc.*

- ing and hon - our, bless - ing and hon - our, glo - ry and pow - er, glo - ry and pow -

(cresc.) - - - - - *ff* - - - - - *p cresc.*

and hon - our, bless - ing and hon - or, glo - ry and pow - er,

(cresc.) - - - - - *ff* - - - - - *p cresc.*

bless - ing and hon - our, glo - ry and pow - er, glo -

(cresc.) - - - - - *ff* - - - - - *p cresc.*

- ing and hon - our, glo - ry and pow - er, glo - ry and pow -

mp - - - - - *ff* - - - - - *ppp* - - - - - *p*

p - - - - - *ff* - - - - - *ppp* - - - - - *p*

pp - - - - - *ff* - - - - - *ppp* - - - - - *p*

ppp - - - - - *p* - - - - - *ppp*

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accel.

41

(cresc.)

(cresc.)

(cresc.)

(cresc.)

glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er, er, glo - ry and pow - er, glo - ry

(cresc.)

- ry and pow - er, glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er,

(cresc.)

- er, glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er,

(cresc.)

glo - ry and pow - er, glo - ry ar - ry, glo - ry and pow - er, glo - ry and pow - er, glo - ry

(cresc.)

- ry and pow - er, glo - er, glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er,

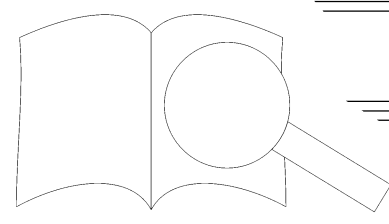
(cresc.)

- er, glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er,

accel.

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46

(cresc.) - - - - -

and pow - er, glo - ry and pow - er, glo - ry, glo - ry and pow - er, glo - ry, pow - er, be un - to

(cresc.) - - - - -

glo - ry and pow - er, glo - ry and pow - er, glo - ry and pow - er, glo - ry, be un - to

(cresc.) - - - - -

er, glo - ry and pow - er, glo - ry and pow - er, be un - to

(cresc.) - - - - -

and pow - er, glo - ry and pow - er, glo - ry, pow - er, glo - ry, pow - er, be un - to

(cresc.) - - - - -

glo - ry and pow - er, pow - er, glo - ry and pow - er, glo - ry, be un - to

(cresc.) - - - - -

er, glo - ry and pow - er, glo - ry and pow - er, glo - ry, be un - to

♩ = 184 (♩ = 92)

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ff ff ff sempre ff sempre ff sempre ff sempre

ff f ff f ff

(Camp tub) Campanelli sc. sim. (Gongs) Vibraf sim.

Him that sit-teth up-on the throne, and un-to the Lamt - er and ev-er, for ev-er
 Him that sit-teth up-on the throne, and un-to th. for ev-er and ev-er, for ev-er
 Him that sit-teth up-on the throne, for ev-er and ev-er, for ev-er
 Him that sit-teth up-on the throne, a for ev-er and ev-er, for ev-er
 Him that sit-teth up-on the thre Lamb, for ev-er and ev-er, for ev-er
 Him that sit-teth up-c d un-to the Lamb, for ev-er and ev-er, for ev-er

ff ff ff sempre ff sempre ff sempre ff sempre

ff ff ff sempre ff sempre ff sempre ff sempre

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and ev - er, ev - er and ev - er, for ev - er and ev - er, ev - er and ev - er, for ev -

and ev - er, ev - er and ev - er, for ev - er and ev - er, ev - er, ev - er and ev - er, for ev -

and ev - er, ev - er and ev - er, for ev - er and ev - er, ev - er and ev - er, for ev -

and ev - er, ev - er and ev - er, ev - er and ev - er, ev - er and ev - er, for ev -

and ev - er, ev - er and ev - er, for ev - er and ev - er, ev - er and ev - er, for ev -

and ev - er, ev - er and ev - er, for ev - er and ev - er, ev - er and ev - er, for ev -

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accel.

64

(Camp)

(cresc.)

(Vib)

(cresc.)

er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er

er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er

er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er

er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er

er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er

er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er

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59

and ev-er, for ev-er and ev - er, for ev - er and ev - er, for ev - er and ev-er,
 and ev-er, for ev-er and ev - er, for ev - er and ev - er, for ev - e. er.
 and ev-er, for ev-er and ev - er, for ev - er and ev and ev - er.
 and ev-er, for ev-er and ev - er, for ev for ev-er and ev - er.
 and ev-er, for ev-er and ev - er, for ev er and ev-er, for ev-er and ev - er.
 and ev-er, for ev-er er, for ev - er and ev-er, for ev-er and ev - er.

First system of musical notation, including vocal lines and piano accompaniment.

Second system of musical notation, including vocal lines and piano accompaniment.

Third system of musical notation, featuring piano accompaniment with the dynamic marking *ppp*.

Fourth system of musical notation, featuring vocal lines with lyrics "men, a men, men, a men" and piano accompaniment. Includes dynamic markings *mp* and *p sempre*.

Fifth system of musical notation, featuring vocal lines with lyrics "A men, a men, a men, a men" and piano accompaniment. Includes dynamic markings *ppp sempre*.

Sixth system of musical notation, featuring piano accompaniment with large chords.

rit.

17

Musical score for the first system, including piano, violin I, violin II, and cello/bass parts. Dynamics include *ppp* and *poco*. A first ending bracket is present at the end of the system.

Musical score for the second system, including sord. (sordina), cup sord., and Gongs parts. Dynamics include *ppp* and *poco niente*.

Vocal score for the first system, including Soprano, Alto, Tenor, and Bass parts. Lyrics: "a - men, a - men,". Dynamics include *ppp*.

Vocal score for the second system, including Soprano, Alto, Tenor, and Bass parts. Lyrics: "a - men, a - men, a - men, a - men, m." Dynamics include *ppp*.

Vocal score for the third system, including Soprano, Alto, Tenor, and Bass parts. Lyrics: "men, a - men, m. niente" Dynamics include *ppp*.

rit.

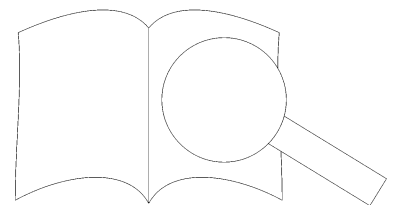
Musical score for the final system, including piano and cello/bass parts. Dynamics include *niente*.

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25

(Gongs)

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Sologesang / Solo Voice

Eberlin: Messa di San Giuseppe	91.304
Rheinberger: Missa puerorum op. 62 / auch chorisch	50.062
Telemann: Missa brevis in h / Solo A (B)	◆39.131

Frauen- oder Kinderchor / Female and Children's Choir

Bruckner: Choralmesse in C (Windhag) (auch solistisch)	40.759
Délibes: Messe brève	27.027
Fauré: Messe basse	40.705
Gounod: Messe brève no. 4 à la congrégation in C	27.024
Haydn, J. M.: Missa sub titulo Sancti Leopoldi MH 837	54.837
Lotti: Missa in a à 3 voci	40.662
Rheinberger: Messe in A op. 126 (2 Fassungen)	50.126
- Messe in Es „Reginae Sti. Rosarii“ op. 155	50.155
- Messe in g „Sincere in memoriam“ op. 187	50.187
Zimpel: Missa Olevanese	27.034

Männerchor / Male Choir

Gounod: Messe brève no. 5 aux séminaires in C	●40.831
- Messe no. 2 pour les sociétés chorales	27.022
Lotti: Missa in a à 3 voci	◆40.830
Rheinberger: Messe in B op. 172 (2 Fassungen)	●50.172
- Messe in F op. 190	●50.190

Gemischter Chor a cappella / Mixed Choir a cappella

Bruckner: Messe ohne Gloria und Credo	40.141/60
- Messe für den Gründonnerstag	40.141/70
Doppelbauer: Missa brevis	92.035
Haydn, J. M.: Missa Sanctae Crucis MH 41	◆50.312
Isaak: Missa de Apostolis	1.636
- Missa paschalis	1.612
Kalliwoða: Missa a 3	27.039
- Missa in a	27.026
Marx: Messe 1985	40.652
Monteverdi: Missa in F	40.671
Palestrina: Missa ad fugam	1.609
- Missa Ave regina coelorum	27.013
Rheinberger: Messe in d op. 83	50.083
- Messe in Es zu 2 Chören „Cantus Missae“ op. 109	●50.109
- Messe in F „In honorem Sanctissimae Trinitatis“ op. 117	50.117
- Messe in G „Sanctae Crucis“ op. 151	50.151
- Messe in a „Missa in omnium sanctorum“ op. 197	50.197
Scarlatti, D.: Missa brevis quatuor vocum	◆40.699
Schroeder: Missa syllabica	91.961
Spohr: Messe in C op. 54	91.240
Swider: Missa minima	27.029
Vaughan Williams: Mass in g minor	40.655

Gemischter Chor und Orgel / Mixed Choir and Organ

Albrechtsberger: Missa in D	◆40.750
Buxtehude: Missa brevis BuxWV 114	26.000
Dvořák: Messe in D op. 86	31.317
Eberlin: Missa in contrapuncto in g	33.337
Franck, C.: Messe in A op. 12	(Levin)
Frauenberger: Missa a 3 voci / Coro SAB	4 voci (Messa di Gloria)
Gounod: Messe brève no. 6 aux cathédrales in G	Messe in C op. 169
- Messe brève no. 7 aux chapelles in C	Messe in C
Haydn, J. M.: Missa pro Quadragesima MH 551	Messa A („Hyemalis“) Reutter A29
- Missa Quadragesimae MH 552	Messa di Rimini (1809)
- Missa Tempore Quadragesimalis MH 553	Missa pastoralis bohemica
Janca: Missa de Angelis (Credo III)	Missa pastoralis in C
Langlais: Missa misericordiae / Cor	Schindler: Missa in Jazz
Liszt: Missa choralis S 10	Schubert: Messe in F D 105
Monteverdi: Missa a quattro	- Messe in G D 167 (Fassung Klosterneuburg)
- Missa in illo tempore	- Messe in G D 167 (Fassung Ferdinand Schubert)
Mozart, L.: Missa brevis	- Messe in B D 324
Palestrina/Bach: Missa	- Messe in C D 452
Rheinberger: Messe in	- Messe in As D 678
- Messe in E „Missa“	- Messe in Es D 950
Rossini: Petite	Zelenka: Missa Gratias agimus tibi ZWV 13
Scarlatti, D.	
Schnizer: N	

Gemischte Chöre / Mixed Chorus and Strings

Cherubini: Requiem in c	40.680
Fauré: Requiem	10.208
Garcia: Requiem in d (1816)	27.042
Gounod: Messe funèbre	◆27.012
Haydn, J. M.: Requiem in c MH 154	40.601
Lachner, Fr.: Requiem in f op. 146	40.600
Mozart: Requiem KV 626 (Süßmayr+Levin)	40.621
Rheinberger: Requiem in b op. 60	40.622
- Requiem in Es op. 84	40.623
- Requiem in d op. 194	●40.624
Suppè: Missa pro defunctis	●40.625
	40.629

Rathgeber: Missa Declina a malo in F op. 1,1	40.636
- Missa Suavis est Dominus in A op. 1,3	40.633
- Missa Beati omnes in B op. 1,4	40.634
- Missa civilis in B op. 12, II Nr. 8	40.635
- Missa Sanctorum Apostolorum [2 Tr, 2 Trb, Timp]	40.632
Schubert: Messe in G [2 Tr, Timp] D 167	●◆40.675
- Messe in C [2 Ob (Cl), 2 Tr, Timp] D 452	40.658

Gemischter Chor und Orchester / Mixed Choir and Orchestra

Bach, J. S.: Missa F-Dur BWV 233	31.233
- Missa A-Dur BWV 234	31.234
- Missa g-Moll BWV 235	31.235
- Missa G-Dur BWV 236	31.236
Biber: Missa Alleluja à 26	◆40.679
- Missa Sancti Henrici	40.676
Diabelli: Messe in Es op. 107	23.007
Dvořák: Messe in D op. 86	40.653
Eberlin: Missa a due chori	●40.684
Franck, C.: Messe in A op. 12	40.684
Hasse: Missa in d (1751)	40.684
Haydn, J.: Missas in hon. BVM in Es. Missa Nr. 4 (Große Orgelsolomesse)	40.684
- Missa Cellensis in hon. BVM in C. Missa Nr. 5 (Cäcilienm)	40.684
- Missa Sancti Nicolai in G. Missa Nr. 6	40.684
- Missa Cellensis in C. Missa Nr. 8 (Kleine Mariazell)	40.684
- Missa in tempore belli in C. Missa Nr. 9 (Pauke)	40.684
- Missa St. Bernardi de Offida in B. Missa Nr. 10	40.684
- Missa in angustiis in d. Missa Nr. 11 (Nelf)	40.684
- Missa in B. Missa Nr. 12 (Theresienmer)	40.684
- Missa in B. Missa Nr. 13 (Schöpfung)	40.684
- Missa in B. Missa Nr. 14 (Harmor)	40.684
Haydn, J. M.: Missa Sanctae Urs	40.684
- Missa Sancti Hieronymi MH 554	40.684
- Missa Sancti Leopoldi MH 555	40.684
- Missa sub titulo Sanctae Ursulae MH 556	40.684
- Missa sub titulo Sanctae Ursulae MH 557	40.684
- Missa Sancti Joann	40.684
Heinichen: Missa	40.684
Herzogenberg	40.684
Holzbauer: M.	◆50.501
Lotti: Missa	◆40.661
Mozart	27.008
Moz	40.613
-	40.614
-	40.615
-	40.616
-	40.617
-	40.618
-	40.619
-	51.427
-	40.645
-	50.169
-	◆40.648
-	◆27.071
-	40.674
-	40.678
-	◆40.683
-	27.028
-	40.656
-	◆40.675
-	40.643
-	40.657
-	40.658
-	40.659
-	40.660
-	◆40.644

● = auf/on Carus CD ◆ = Erstausgabe/first

