

Johann Sebastian  
**BACH**

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**Gott ist mein König**

God is my Sov'reign

BWV 71

Kantate zur Ratswahl  
für Soli (SATB), Chor (SATB)  
2 Blockflöten, 2 Oboen, Fagott  
3 Trompeten, Pauken, obligate Orgel  
2 Violinen, Viola, Violoncello, Violone und Basso continuo  
herausgegeben von Reinhold Kubik

Cantata for the Town council election  
for soli (SATB), choir (SATB)  
2 recorders, 2 oboes, bassoon  
3 trumpets, timpani, obbligato organ  
2 violins, viola, violoncello, violone and basso continuo  
edited by Reinhold Kubik  
English version by Jean Lunn

Stuttgarter Bach-Ausgaben · Urtext  
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Partitur / Full score



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Carus 31.071

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 31.071), Studienpartitur (Carus 31.071/07),  
Klavierauszug (Carus 31.071/03),  
Chorpartitur (Carus 31.071/05),  
komplettes Orchestermaterial (Carus 31.071/19).

The following performance material is available:  
full score (Carus 31.071), study score (Carus 31.071/07),  
vocal score (Carus 31.071/03),  
choral score (Carus 31.071/05),  
complete orchestral material (Carus 31.071/19).

## Vorwort

Die Kantate *Gott ist mein König* BWV 71 entstand anlässlich des jährlichen Ratswechsels in Mühlhausen, in der Bach derzeit als Organist an der zweiten Hauptkirche Divi Blasii wirkte, und wurde am 4. Februar 1708 erstmals aufgeführt. Traditionell erschien die turnusmäßig anfallende Musik zum Ratswechsel im Druck. Auch die musikalische Ausgestaltung ließ sich der Stadtrat einiges kosten: *Gott ist mein König* ist ein auffallend reich instrumentiertes Werk, das neben der Standardbesetzung (zwei Oboen, Streicher und Basso continuo) vier Vokalsolisten, zwei Blockflöten, ein Fagott, drei Trompeten und Pauken vorsieht; zudem kann das Ensemble mit vier weiteren Singstimmen verstärkt werden. Möglicherweise flossen in dieses Werk die Eindrücke ein, die Bach im Herbst 1705 bei seinem Aufenthalt in Lübeck gewonnen hatte, als Dieterich Buxtehude anlässlich des Kaiserwechsels ähnlich groß dimensionierte Werke aufgeführt hatte.

Die „Glückwünschende Kirchen Motetto“, wie Bach selbst dieses Werk betitelt hat, vertritt den älteren Kantatentypus, bei dem Rezitative und Arien noch fehlen. Wer den Text für die vorliegende Kantate verfasst hat, ist nicht bekannt. Es handelt sich dabei um eine Kompilation alttestamentlicher Verse, ergänzt mit einer Choralstrophe und zwei freie Dichtungen. Im Mittelpunkt stehen Wünsche für ein friedliches und gemeinnütziges Regieren des neuen Stadtrats; wiederholt fließen aber auch Betrachtungen über das Alter in den Text ein – letzteres mit mutmaßlichem Bezug auf das „biblische“ Alter des Bürgermeisters der Stadt.

Anders als alle anderen frühen Kantaten Bachs beginnt dieses Werk nicht mit einer instrumentalen Sinfonia, sondern direkt mit dem gesamten Ensemble einschließlich des Chores, dessen Initialzeile „Gott ist mein König“ (Psalm 74,12) teils akkordisch, teils freipolyphon gestaltet ist und nicht nur Anfang und Ende des Satzes markiert, sondern auch zwischen den beiden (nur von den Streichern begleiteten) Soloabschnitten nochmals erscheint.

Im 2. Satz (2. Sam 19,35 und 37) kombiniert Bach eine continuobegleitete Aria für Tenor mit der 6. Strophe des Liedes „O Gott, du frommer Gott“ von Johann Heermann (1630), dessen Melodie vom Sopran vorgetragen und reich verziert wird. Ergänzend treten gelegentliche Echofiguren der Orgel hinzu.

In dem folgenden Quartettsatz (5. Mose 33,25, und 1. Mose 21,22) greift Bach erstmals auf die Satztechnik der Permutationsfuge zurück, die auf Zwischenspiele, Modulationen und einen selbstständigen Continuoart verzichtet. Die wiederum nur vom Generalbass begleiteten Vokalpartien sind „senza Ripieni“, also nur von den Solisten auszuführen.

Der 4. Satz, ein Arioso für Bass (Ps 74,16–17), weist bereits die Dacapo-Form der modernen Arie auf. Im Hauptteil vermitteln die Holzbläser (Blockflöten, Oboen und Fagott) eine geradezu pastorale Stimmung; die kontrastierende

Gestaltung des Mittelteils – nur mit Continuo-Begleitung, Taktwechsel und einem anderen Bewegungstypus – veranschaulicht die beide Extreme von „Tag“ und „Nacht“, von denen der Text spricht und die auch durch die großen Intervallsprünge der Singstimme illustriert werden. Das anschließende Alt-Solo setzt den Psalmtext mit einer freien Dichtung fort und besingt in einem Continuosatz die „mächtige Kraft“ – unterbrochen von triumphalen Fanfaren eines dreistimmigen Trompetenchores.

Den 6. Satz der Kantate (Ps 74,19) hat Bach ungemein kunstvoll gestaltet: Die Staccato-Achtel (mit nachfolgender Achtelpause), mit der Violine und Orgel den vierstimmig-homophonen Chorsatz begleiten (verstärkt durch die colla parte geführten Streicher), werden vom Fagott figurativ umspielt und vom Violoncello eine Oktave höher in fließende Sechzehntel aufgelöst. In den kurzen Zwischenspielen, die die Choreinsätze voneinander trennen, dominieren Oboen und Flöten. Der Satz schließt in eindringlichem Unisono des Chores.

Der Schlusschor besteht aus kurzen, kontrastierenden Abschnitten des Chores und formuliert ein Gebet für das erfolgreiche Regieren des neuen Stadtrates. Seinen Höhepunkt erreicht der Satz in der großen Fuge, deren Text auch den Namen Kaiser Josephs I. einbezieht, dem Mühlhausen als „Kaysrl. Freye Reichs-Stadt“ direkt unterstand.

Die Kantate ist in der autographen Partitur und einem originalen Stimmensatz überliefert, den Bach größtenteils selbst geschrieben hat; erhalten sind außerdem der originale Stimmen- und der Textdruck von 1708. Eine zweite Ratswechsellkantate, die Bach für den Ratswechsel des Folgejahres komponierte und die ebenfalls im Druck erschien (BWV Anh. 192), ist hingegen verschollen und nur durch Rechnungseintragungen belegt.<sup>1</sup> Auch die Kantate zum Ratswechsel 1710 wurde von einem „H[errn] Baach“ komponiert – ob es sich hierbei um Johann Sebastian oder um seinen Cousin Johann Friedrich Bach (um 1682–1730) handelt, der das Organistenamt an St. Blasii von jenem übernommen hatte, ist nicht zu ermitteln. Es blieben dies jedenfalls die einzigen Kantaten, die zu Bachs Lebzeiten im Druck erschienen.

Die erste kritische Ausgabe des Werkes wurde 1870 von Wilhelm Rust innerhalb der Gesamtausgabe der Bach-Gesellschaft vorgelegt (BG 18); Christine Fröde besorgte im Jahre 1992 die Edition der Kantate im Rahmen der Neuen Bach-Ausgabe (NBA I/32.1).

Hamburg, Sommer 2016

Sven Hiemke

<sup>1</sup> Vgl. NBA I/32.1, Kritischer Bericht, S. 85–88.

## Foreword

The cantata *Gott ist mein König* (God is my Sov'reign) BWV 71 was composed for the annual inauguration of the new town council in Mühlhausen where Bach was employed as organist at the second principal church Divi Blasii. It was first performed on 4 February 1708. The regularly occurring music for the town council inauguration was traditionally published in print. The town council was also prepared to pay for elaborate musical features: *Gott ist mein König* is a remarkably lavishly orchestrated work. In addition to the standard orchestration of two oboes, strings and basso continuo, provision is made for four vocal soloists, two recorders, one bassoon, three trumpets and timpani; furthermore, the ensemble can be reinforced with four additional voices. The impressions which Bach gained during his stay in Lübeck in the fall of 1705 – when Dieterich Buxtehude performed compositions of similarly large dimensions on the occasion of the change of emperor – may well have influenced this cantata.

The “Glückwünschende Kirchen Motetto” (Congratulatory Church Motet), as Bach himself titled this composition, is a representative of the older type of cantatas which had, up until then, neither recitatives nor arias. The librettist of the present cantata is unknown. The text consists of a compilation of verses from the Old Testament augmented by one verse of a chorale and two free poems, and focuses on wishing that the town council's activities should be peaceful and communally beneficial; there are, however, also repeated reflections on age in the text – these presumably refer to the “biblical age” of the town's mayor at the time.

Unlike Bach's other early cantatas, this work does not begin with an instrumental *sinfonia* but immediately opens with the entire ensemble including the choir whose opening line “Gott ist mein König” (Psalm 74:12) consists partly of chords and partly of free polyphony; it not only marks the beginning and end of the movement but reappears between the two solo sections (which are only accompanied by strings).

In the 2nd movement (2 Sam 19:35, 37), Bach combined an aria for tenor with continuo accompaniment with the 6th verse of the chorale “O Gott, du frommer Gott” (Oh God, devout God) by Johann Heermann (1630); the melody of the latter is sung by soprano and is lavishly ornamented. Occasional echo figures are added by the organ.

In the following quartet movement (Deut 33:25 and Gen 21:22), Bach for the first time uses the compositional technique of the permutation fugue – a form that eschews episodes, modulations and an independent continuo part. The vocal parts, accompanied only by the thoroughbass, are to be performed “*senza Ripieni*”, i.e., only by the soloists.

The 4th movement, an *arioso* for bass (Ps 74:16–17), already presents the *da capo* form of the modern aria. In the principal section, the woodwinds (recorders, oboes

and bassoon) create a thoroughly pastoral atmosphere; the contrasting design of the middle section – accompanied only by continuo, with a change in time and meter – illustrates the opposites of “day” and “night” which are mentioned in the text and also portrayed by the large intervallic leaps in the vocal part. The contralto solo which follows continues the topic of the psalm in free poetry, singing about the “mächtige Kraft” (power and might) in a continuo movement interrupted by the fanfares of a three-part trumpet choir.

Bach's composition of the 6th movement of the cantata (Ps 74:19) is tremendously elaborate: the staccato eighth notes (followed by eighth rests) with which violone and organ accompany the homophonic four-part choral setting (reinforced by strings playing *colla parte*) are framed by bassoon figures and resolved an octave higher in the flowing sixteenth-note figures of the violoncello. Flutes and oboes dominate the short interludes separating the choir entries, and the movement closes with a forceful choral unison.

The final chorus consists of short contrasting sections by the choir, expressing a prayer for the successful administration by the city council. It reaches its climax in the great fugue whose text also mentions Emperor Joseph I – to whom Mühlhausen, as “Kayserl. Freye Reichs-Stadt” (Free Imperial City), was directly subordinate.

The cantata is extant both as an autograph score and a set of original parts, most of which were copied by Bach himself; in addition, the original 1708 printing of the parts and the text have survived. However, a second cantata for the town council inauguration, which Bach composed for the town council elections in the following year and which was likewise published in print (BWV Anh. 192), has been lost and can only be verified by means of account entries.<sup>1</sup> The cantata for the town council inauguration in 1710 was also composed by a “H[err] Baach” – it cannot be ascertained whether this was Johann Sebastian or his cousin Johann Friedrich Bach (ca. 1682–1730), who was the former's successor as organist at Divi Blasii. In any event, these cantatas are the only ones that appeared in print during Bach's lifetime.

The first critical edition of the work was furnished by Wilhelm Rust in 1870 as part of the Bach-Gesellschaft's complete edition (BG 18); in 1992, Christine Fröde was responsible for the edition of the cantata within the framework of the Neue Bach-Ausgabe (NBA I/32.1).

Hamburg, summer 2016  
Translation: David Kosviner

Sven Hiemke

<sup>1</sup> Cf. NBA I/32.1, Critical Report, pp. 85–88.

# Gott ist mein König

God is my Sov'reign

BWV 71

Johann Sebastian Bach

1685–1750

## 1. Coro

Animoso

Tromba I

Tromba II

Tromba III

Timpani

Flauto dolce I

Flauto dolce II

Violoncello

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

Violone

Soprano

**Tutti**

Gott,  
God,

od.

Gott ist mein König,  
God is my Sov'reign,

Alto

u,

Gott ist mein König,  
God is my Sov'reign,

Tenore

Gott,  
God,

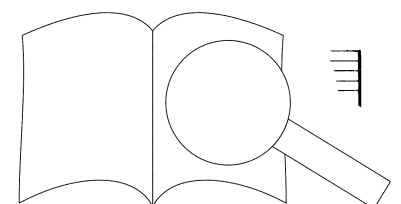
Gott ist mein König,  
God is my Sov'reign,

Basso

Gott,  
God,

Gott ist mein König,  
God is my Sov're

c.



Aufführungsdauer / Duration: ca. 18 min.

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Urte..

edited by Reinhold Kubik

Generalbassaussetzung: Paul Horn

English version by Jean Lunn

senza Ripieni

Gott,  
God,

ist mein Kö - nig von Al -  
od is my Sov' - reign and was

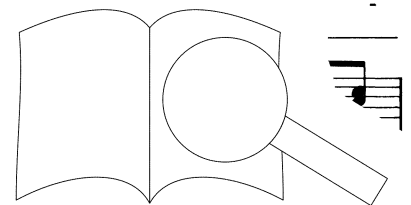
Gott,  
God,

st, Gott ist mein Kö - nig von Alters her, von Al -  
is, God is my Sov' - reign and was of old, and was

Gott,  
God,

ist, Gott ist mein Kö - nig von Alters her, von Al -  
God is, God is my Sov' - reign and was of old, and was

Gott, Gott ist, Gott ist mein Kö - nig  
God, God is, God is my Sov' - re.



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9

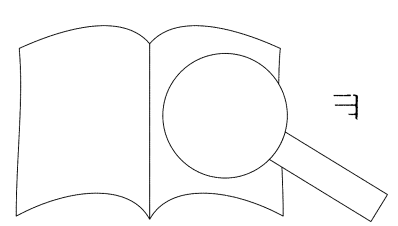
- ters her, von Al - Al - - ters her,  
 - of old, and was - d was - - ters her,  
 of old, of old,

- ters her, von Alters her, von Alters her,  
 of old, an. - of old, and was of old, and was of old,

- ters her, von Alters her, von Alters her,  
 and was of old, and was of old, and was of old,

- ters her, von Al -  
 was of old, and was

# 6 6 # 6 6 # 6 6 # 6 6 # 6 6 6 6 6 6



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Un poco allegro

Tutti

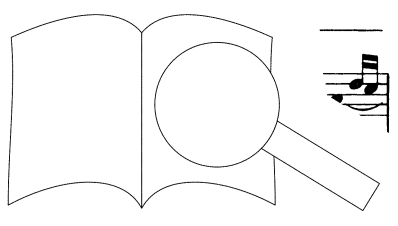
Gott ist mein König von Al - he der al -  
 God is my Sov'reign and he gives

Gott ist mein König der al -  
 God is my Sov' he gives

Gott ist s her, der al - - le Hül-fe tut, der al -  
 God of old: he gives to us all help, he gives

on Al - ters her, der al -  
 and was of old: he gives

5 4 # # 5 6 5 6 5 6 7 6 6 7



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- le Hül-fe tut, der al-  
- tous all help, he gives

- le Hül-fe tut, der al-  
- to us all help, he gives

- le Hülfe tut,  
- to us all help,

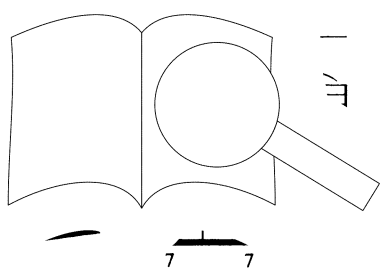
- le Hül-fe tut, der al-  
- to us all help, he gives

- le Hülfe  
- to us all

- le Hül-fe tut, der al-  
- to us all help, he gives

der al- - le Hül-fe  
he gives to us al

6 6 5 6 5 6 6 5 6 7 # 7 7



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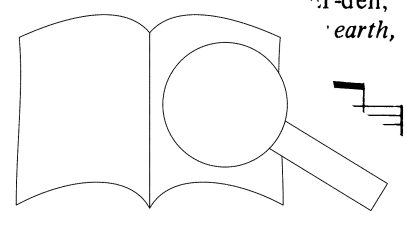
al - le Hül - fe tut, so auf Er - den, so auf  
 to us all help here on this earth, here on

- le Hül - fe tut, so auf Er - den, so auf  
 to us all help here on this earth, here on

al - le Hül - fe tut, so auf Er - den,  
 us, gives to us all help here on this earth,

- le, al - le Er - den,  
 us, gives to earth,

7 7 7 7 7 6 5 5<sup>+</sup> 7 6 5 6 6 5 6 # 6 5 6 7  
 # 4 # 4 3 5



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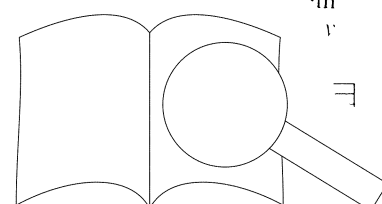
Er - den, auf Er - den, auf Er - den, auf Er - den ge-schieht. Gott ist mein  
 this earth, on this earth, on this earth, here on this earth, be - low. God is my

Er - den, auf Er - den, auf Er - den, so auf Er - den ge-schieht. Gott ist mein  
 this earth, on this earth, here on this earth, here on this earth be - low. God is my

so auf Er den, so auf Er - den ge-schieht. Gott ist mein  
 here on this earth, here on this earth be - low. God is my

auf Er - den, so auf Er - den  
 on this earth, here on this earth

6 **tasto solo** 6 4 3



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Musical score system 1, measures 1-4. Treble and bass staves with rhythmic notation.

Musical score system 2, measures 5-8. Treble and bass staves with rhythmic notation.

Musical score system 3, measures 9-12. Treble and bass staves with rhythmic notation.

Musical score system 4, measures 13-16. Treble and bass staves with rhythmic notation.

Musical score system 5, measure 17. Treble staff with lyrics.

König,  
Sov'reign,

Gott,  
God,

Gott,  
God,

Musical score system 6, measure 18. Treble staff with lyrics.

König,  
Sov'reign,

Gott,  
God,

Musical score system 7, measure 19. Treble staff with lyrics.

<sup>8</sup> König,  
Sov'.

Gott,  
God,

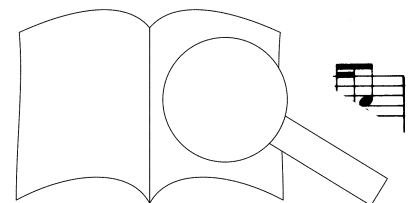
Gott,  
God,

Musical score system 8, measure 20. Treble staff with lyrics.

Gott,  
God,

Gott,  
God,

Musical score system 9, measures 21-24. Treble and bass staves with rhythmic notation.



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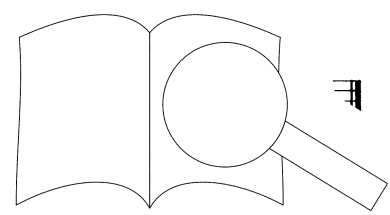
Gott, Gott ist, Gott  
 God, God is, G

Gott, Gott ist, nig!  
 God, God is - reign!

Gott, t mein Kö - nig!  
 God, is my Sov' - reign!

Gott ist mein Kö - nig!  
 God is my Sov' - reign!

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6 6 6

## 2. Aria con Corale

Andante

Soprano

Tenore

Organo \*  
obbligato

Basso continuo

Positiv

Ich bin nun acht - zig  
*I have lived eight - y*

Positiv

6 # 6

# 6

4

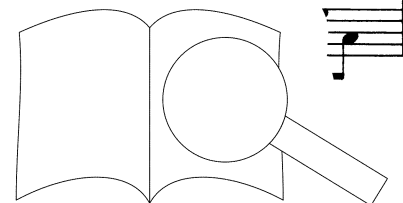
Jahr, ich bin nun acht  
*years, I have lived*

war-umsoll dein Knecht  
*and why should I now*

5 #

4 6 # 6

5 #



\* Bei Aufführung mit nur einem Tasteninstrument entfällt bei obligater rechter Hand die Continuo  
*with only one keyboard instrument the player has to omit the continuo realization when playing the obbligato right hand part.*

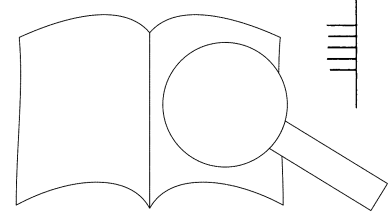
sich mehr be - schwe - - - ren, war - um, war - um soll dein  
 be fur - ther bur - - - - dened, and why, and why should I

6 6 6 6 6 6 6 6 6 6 # 6

Knecht sich mehr be - - - ren, war - um, war -  
 now be fur - t' - - - - dened, and why, and

6 6 6 # 6 6 6 7 4 # # 6

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Soll ich auf die - ser Welt mein Le - ben  
 Should I in this poor world pro - long my

um?  
 why?

# 4/2 6 6 4/2 6 7 7 7 7

hö - - her brin  
 hab - - i - ta -

Ich bin nun  
 I have liv

war - um, war - um soll dein Knecht sich mehr be -  
 and why, and why should I now be fur - ther

6 6 6 6 5 6 5 6 # 6 6 6 6 6



durch man - chen sau - ren  
with man - y bit - ter

schwe - - - - ren, soll dein Knecht sich mehr be - schwe -  
bur - - - - - dened, should I now be fur - ther bur -

Tritt steps

ins and Al - - -  
and dep - - -

- ren, war -  
- dened, r

- ter drin - gen,  
- ri - va - tion,

Ich will um - keh - ren,  
Let me re - turn now,

ich will um - keh - ren,  
let me re - turn now,

6 6 6 5 6 6

so then

für Sünd und  
from sin de -

ich will um  
let me r

daß ich ster -  
let me die

5 6 6 7 6 5 5

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32

Schan - den mich be - wahr,  
 fend me ev - er - more,

- - be in mei - ner Stadt, daß ich ster -  
 in my own cit - - y, let me die

35

auf daß mag  
 that my last

- be in mei  
 in my own cit

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in mei-ner Stadt,  
my cit - y,

in mei-ner Stadt, bei mei-nes Va-ters und mei-ner Mut-ter  
my cit - y, near to my fa-ther's and to my mother's

6 6 7 # # 4 6 6 6 6 6 6 5 6 4 5 #

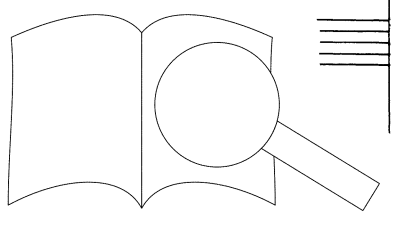
mit Ehr'n,  
with hon-our,

Grab,  
grave,

Stadt, bei mei-nes Va-ters und  
- y, near to my fa-ther's and

6 6 6 5 6

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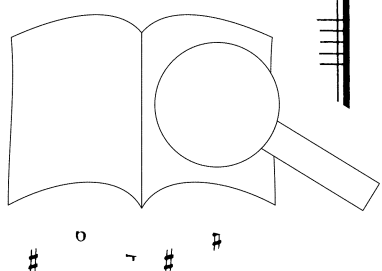
grau - - - es Haar.  
I may wear.

mei - ner Mut - ter Grab.  
to my moth - er's grave.

Musical score for measures 43-44. The vocal line features the lyrics "grau - - - es Haar. I may wear." and "mei - ner Mut - ter Grab. to my moth - er's grave." The piano accompaniment includes triplets and a trill. The guitar part includes chord diagrams: 6 4 2, 6 4, #, 6 7, 6.

Musical score for measures 45-46. The vocal line continues. The piano accompaniment features triplets and a trill. The guitar part includes chord diagrams: 6 #, 6, #, 6 6, 6 6 6 6 6.

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3. Coro  
senza Ripieni

Soprano

Alto

Tenore

Basso

Organo

Dein Al-ter sei wie deine Ju-gend, und Gott ist mit dir in al-lem, das du  
*Your age be favoured as your youth was; may God be with you in all things that you*

Dein Al - ter sei v  
*Your age be fav*

6 7 8

5

Dein Al - ter sei wie de  
*Your age be fa-vo*

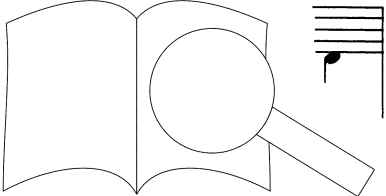
gust, und Got  
*do, may G*

in al- - - lem, das du tust, das du  
*ings, in all things that you do, that you*

ge in al-lem, das du tust, und Gott ist mit dir in  
*you in all things that you do, may God be with you in*

4 6

2+



8

al - lem, das du tust, und Gott ist mit dir in al - lem, in al -  
*all things that you do, may God be with you in all things, in all*

sei wie dei - ne Ju - - gend, und Gott ist mit dir in al - lem, das du  
*fa-voured as your youth was; may God be with you in all things that you*

tust;  
do,

al - lem, in al - - lem; dein Al - ter sei wie dei - ne Ju  
*all things, in all things, your age be fa-voured as your*



6 5 # # 7 #

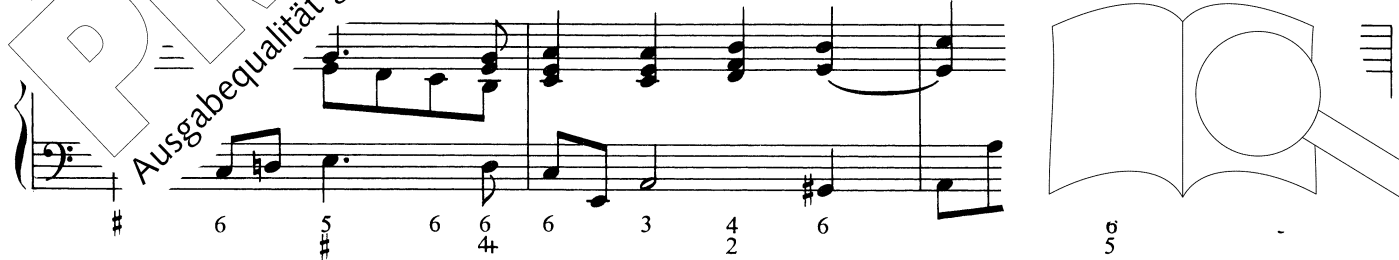
11

- lem, das du tust, in al - lem, das du tust, das du  
*things that you do, in all things, your age be*

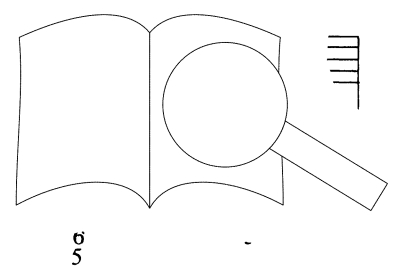
tust, und Gott ist mit dir - - lem; dein Al - ter  
do, may God be with things, your age be

dein sei wie dei - ne Ju - - gend, und Gott ist mit dir in  
your red as your youth was; may God be with you in

ger in al - lem, das du tust, und Gott ist mit dir in  
you in all things that you do, may God be with you in



# 6 5 6 6 6 3 4 2 6 6 5







ist mit dir in al-lem, das du tust, und Gott ist mit dir in al-lem, in  
*be with you in all things that you do, may God be with you in all things, in*

ist mit dir in al-lem, in al-lem, das du tust, das du tust;  
*be with you in all things, in all things that you do, that you do,*

dein Al-ter sei wie dei-ne  
*your age be fa-voured as your*

Al-ter sei wie dei-ne Ju- - -gend, und Gott ist mit dir in al-  
*age be fa-voured as your youth was; may God be with you in al-*



6 6 7 6 6 5 6

al- - -lem, das du tust, dein  
*all things that you do, your*

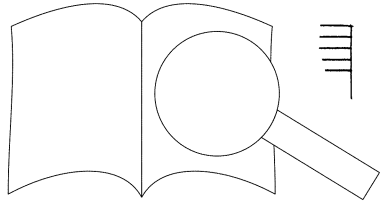
dein Al-ter sei wie dei-ne Ju- - -gend, und Gott  
*yo. age be fa-voured as your youth was; may God*

Ju- - -ger. dir in al-lem, das du tust, und Gott  
*youth with you in all things that you do, may God*

Gott ist mit dir in al-lem, in al- - -lem, das du  
*God be with you in all things, in all things that you*



4 6 6 6 6 5 6 6



Al - ter sei wie dei - ne Ju - - - gend, und Gott ist mit dir in al - lem, das  
 age be fa - voured as your youth was; may God be with you in all things that

ist mit dir in al - lem, das du tust, und Gott ist mit dir in al - lem, in  
 be with you in all things that you do, may God be with you in all things, in

ist mit dir in al - lem, in al - - - lem, das du tust, das du tust, in  
 be with you in all things, in all things, that you do, that you do, in

tust, das du tust;  
 do, that you do,

dein Al - ter  
 your age be

# 6 5 # # 6 #

— du tust, in  
 — you do, in

al - - - lem  
 all thi e u in all things, in al - - - lem, in

al - lem, in al - lem, in al - lem, in al - lem, in  
 all things, in all things, in all things, in all things, in

und Gott ist mit dir in al - lem, in al -  
 may God be with you in all things. in all

7 7 4 6 4 6 2

- lem, das du tust, in al-  
 — things that you do, in all

al-lem, das du tust, in al-  
 all things that you do, in all

al - lem, das du tust, und Gott ist mit dir in al-lem, das du tust, in  
 all things that you do, may God be with you in all things that you do, in

- lem, das du tust, und Gott ist mit dir in al-lem, in al-lem, das du tu  
 — things that you do, may God be with you in all things, in all things, that yo

7 7 6 7 6

- - - - - lem,  
 - - - - - thi

- - - - - lem, i  
 - - - - - things

al-lem, das du tust,  
 all things that you do

- - - - - lem, in al-lem, das du tust.  
 - - - - - things, in all things that you do.

- - - - - lem, i  
 - - - - - things

- - - - - na  
 - - - - - ,

in al-lem, in al-lem, das du tust.  
 in all things, in all things that you do.

al-lem, das du tust,  
 all things that you do

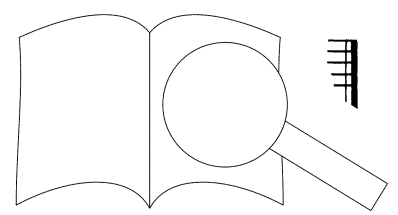
in al-lem, in al-lem, das du tust.  
 in all things, in all things that you do.

a1

in al-  
 in all

lem, das du tust.  
 things that you do.

6 # 6 7 6 5 # 6



# 4. Arioso

Lento

Flauto I

Flauto II

Violoncello

Oboe I

Oboe II

Fagotto

Basso

Organo

The first system of the musical score includes staves for Flauto I, Flauto II, Violoncello, Oboe I, Oboe II, Fagotto, Basso, and Organo. The music is in a key with one flat and a 3/4 time signature. The tempo is marked 'Lento'. The score features various musical notations including eighth and sixteenth notes, rests, and a trill (tr) in the Oboe I part. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

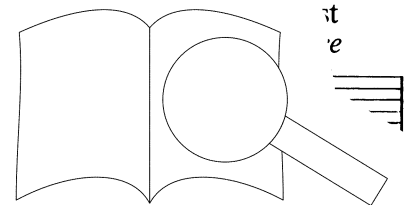
8 7  
6 5

6

8 7  
6 5

The second system of the musical score continues the instrumentation from the first system. It includes staves for Flauto I, Flauto II, Violoncello, Oboe I, Oboe II, Fagotto, Basso, and Organo. The musical notation continues with similar rhythmic patterns and melodic lines. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Tag und Nacht,  
Day and night,



6

8 7  
6 5

6

dein, Tag und Nacht, Tag und Nacht, Tag und Nacht ist dein.  
 thine, day and night, day and night, day and night are thine.

6 6 6 6 6 6

*r*ine

6 6

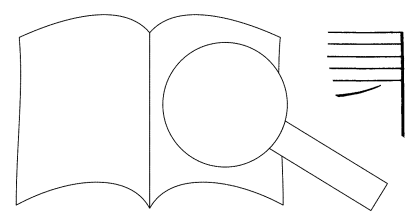
Fine 6 6 6

du machest, daß bei-de, Sonn und Gestirn, daß bei-de, Sonn und Gestirn,  
 thou causest both lights, the sun and the moon, both lights, the sun and the moon,

ih - ren ge - wis - sen Lauf  
 to fol - low their ap - point - ed cours -

Du *F* li - chen Lan - de, du set - zest ei - nem  
*F* , hast es - tablished, for ev - 'ry land thou,

sei - ne Gren - ze, du set - zest ei - nem jeg - li - chen Lan - de, du setzest ei - nem  
 ed its own bound - 'ries, for ev - 'ry land thou, Lord, hast



jeg - lichen Lan - de sei - ne Gren - ze, sei - ne Gren -  
 Lord, hast es - tab - lished its own bound - ries, its own bound -

6 6 6 6 6 6 6 6 6 6 6 4 3

ze. sei - ne Gren - ze.  
 'ri es - tab - lished its own bound - ries.

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6 6 6 6 6 6 6 6 6

capo au segno

# 5. Aria

Vivace

Tromba I

Tromba II

Tromba III

Timpani

Alto

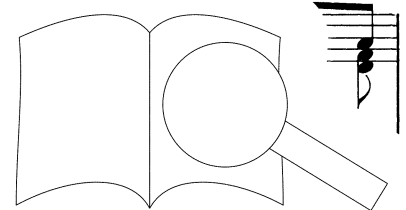
Durch mäch-ti-ge Kraft  
By power and by might

Organo

6 Andante

Grenzen, hier muß der Frie - de glänzen, wenn Mord und Krie - ges -  
d our na - tion; here peace affords pro - tec - tion when death and storms of

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6 6 6 6 6 # 6 6 6



[Vivace]

[Andante]

sturm sich al-ler-orts er-hebt.  
 war in ev-'ry land do break.

Wenn Kron un'  
 Though crown

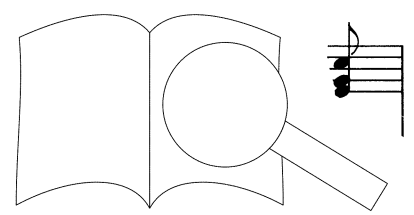
be' scep-ter bebt, hast du das Heil ge-schafft,  
 scepter shake, our peace thou dost cre-ate,

\_\_\_\_\_ hast du das Heil ge - schafft, wenn Kron und Zep - ter bebt, \_\_\_\_\_ hast du dar  
 \_\_\_\_\_ our peace thou dost cre - ate, though crown and sce - pter shake, \_\_\_\_\_ our peace

6 # 6 6 6 6 5 6 6 6 6 6

18 [Vivace]

\_\_\_\_\_ se Kraft, durch  
 \_\_\_\_\_ d by might, by



Musical score for measures 24-29, featuring four staves with rhythmic patterns.

mäch-ti-ge Kraft!  
 power and by might.

Musical score for measures 30-34, including vocal line and piano accompaniment with fingerings.

Musical score for measures 30-34, featuring four staves with vocal and piano parts.

Musical score for measures 35-39, including piano accompaniment and a large graphic of an open book.

# 6. Coro

Larghetto

Flauto I

Flauto II

Violoncello

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

Violone

Soprano

Alto

Tenore

Bass

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauto I, Flauto II, Oboe I, Oboe II, and Fagotto. The string section includes Violino I, Violino II, Viola, Violone, and a double bass line at the bottom. The vocal soloists are Soprano, Alto, Tenore, and Bass. The score is in common time (C) with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto'. Various performance instructions are present, including 'tr' (trills), 'staccato', and 'Tutti'. The vocal parts include German and English lyrics: 'Du wol - lest dem / Thou giv'st not to'. A large watermark 'PROBE PART FÜR' is overlaid diagonally across the page. At the bottom right, there is a graphic of an open book with a magnifying glass over it.

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6 6 6 6 6 7 6

4

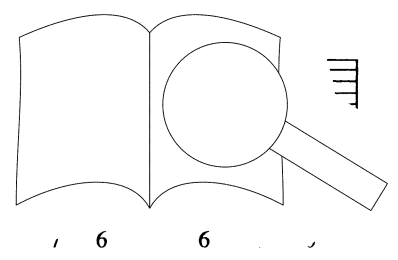
Fein - de, dem Fein - de nicht g du wol - lest dem  
 those who de - spise thee, de - sp. thou giv' st not to

Fein - de, dem Fein - de du wol -  
 those who de - spise thee thou giv' st

Fein - de du  
 those who de - spise thee, thou

de nicht ge - ben, du wol - lest dem  
 thee, de - spise thee, to

6 6 7 6 4 6 5 6 7 6 5



7

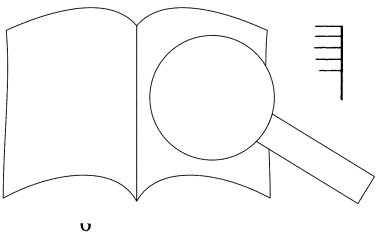
Fein - de, dem Fein - de nicht ge - ben die See - le dei - ner Tur-tel-tau -  
 those who de - spise thee, de - spise thee thy tur - tle - doves, the ones thou lov -

lest dem Fein - de nicht ge - ben die See - le dei - ner Tur-tel-tau -  
 not to those who r' - spise thee thy tur - tle - doves, the ones thou lov -

wol - lect u, giv' st - ben die See - le dei - ner Tur-tel-tau -  
 ones thou lov - de nicht ge - ben die See - le dei - ner Tur-tel-tau -  
 ise thee, de - spise thee thy tur - tle - doves'.

6 6 7 6b 6b 4 4 6 6 4 6 6 7

3 2 2 6 6 2 6 6 5



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Du wol - lest  
Thou giv'st not

Du wol  
Thou c

de nicht ge - ben, du wol - lest  
se who de - spise thee, thou giv'st not

dem Fein - de nicht ge - ben, du wol - lest  
to those who de - spise thee, thou giv'st not

dem Fein - de nicht ge - ben, du wol - lest  
to those who de - spise thee, thou giv'st not

- lest  
v'st not

dem Fein - de nicht ge - ben, du wol - lest  
to those who de - spise thee, thou giv'st not

4 6 6 6 6 6 6 4 3 5

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16

dem Fein - de nicht ge -  
to those who de - spi

dem Fein - de nicht  
to those who de -

dem Fein - de  
to those w<sup>l</sup> .e<sup>r</sup> - lest  
giv'st not

dem Fein - de nicht  
to those who de -

dem .  
e<sup>e</sup> ben, du wol - lest  
thee, thou giv'st not

dem Fein - de nicht  
to those who de -

de nicht ge - ben, du wol - lest  
who de - spise thee, thou giv'st not

dem Fein - de nicht  
- de -

7b  
5

6

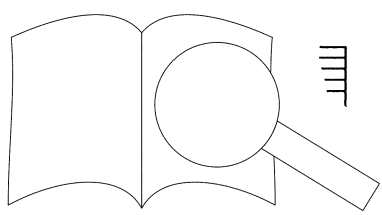
6  
5  
4

4 3

6  
5  
4

7b  
5

5b



ge - ben die See - le  
spise thee thy tur - tle -

ge - ben die See -  
spise thee thy tur -

ge - ben a  
spise

- le dei - ner  
- tle - doves, the

Tur-tel-tau - ben,  
ones thou lov - est,

Tur-tel-tau - ben,  
ones thou lov - est,

Tur-tel-tau - ben,  
ones thou lov - est,

du wol - lest  
thou giv'st not

du wol - lest  
thou giv'st not

du wol - lest  
thou giv'st not

du wol - lest  
not

9 8 6 4 6 4 6 6 7 4 4

4 3 6 4 6 2 6 5 4 4

uv

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Musical score for the first system, including vocal lines and piano accompaniment. The score is in G minor (three flats) and 3/4 time. It features a vocal line with trills (tr) and a piano accompaniment with a steady eighth-note pattern.

Musical score for the second system, including vocal lines and piano accompaniment. The score continues the vocal line with trills and the piano accompaniment.

Musical score for the third system, including vocal lines and piano accompaniment. The score continues the vocal line with trills and the piano accompaniment.

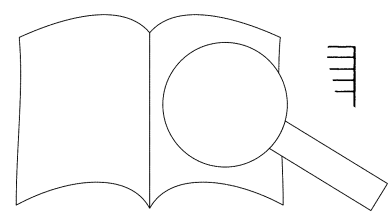
dem Fein - de nicht ge - dei - ner Tur - tel - tau -  
 to those who de - spi - doves, the ones thou lov -  
 dem Fein - de - le dei - ner Tur - tel - tau -  
 to those w' aee r - tle - doves, the ones thou lov -  
 dem en die See - le dei - ner Tur - tel - tau -  
 thee thy tur - tle - doves, the ones thou lov -  
 nicht ge - ben die See - le dei - ner Tur - tel - tau -  
 who de - spise thee thy tur - tle - doves, the ones thou lov -

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Original evtl. gemindert.

Ausgabequalität gegenüber



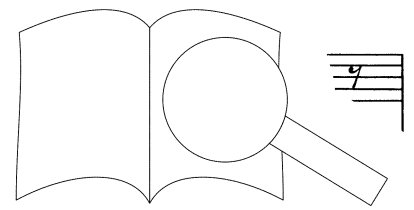
6b 6 6 9 8 5 6 4 6 8 4 2

ben, du wol - lest dem Fein - de nicht ge - ben die See - le  
 est, thou giv'st not to those who de - spise thee, de - spise thee thy tur - tle -

ben, du wol - lest dem Fein - de nicht ge - ben die See - le  
 est, thou giv'st not to those who de - spise thee, de - spise thee thy tur - tle -

ben, du wol - lest dem Fein - de, dem Fein - de nicht ge - ben die See - le  
 est, thou giv'st not to those who de - spise thee, de - spise thee thy tur - tle -

ben, du wol - lest dem Fein - de, dem Fein - de nicht ge - ben die See - le  
 est, thou giv'st not to those who de - spise thee, de - spise thee thy tur - tle -



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dei - ner Tur - tel - tau - ben, die See - le  
 doves, the ones thou lov - est, thy tur - tle -

*rip.* *solo* *tr.*

dei - ner Tur - tel - tau - ben, die See - le  
 doves, the ones thou lov - est, thou lov - est, thy tur - tle -

*es.* *ben,*

dei - ner Tur - tel - tau - ben, die See - le  
 doves, thou lov - est, lov - est, thou lovest, thy tur - tle -

- tel - tau - ben, dei - ner Turtel - tau - ben, die See - le  
 thou lov - est, lov - est, thou lov - est, thy tur - tle -

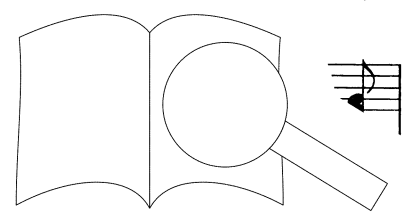
dei - ner Turtel - tau - ben, du wol - lest dem Fein - de nicht ge - ben die  
 doves, the ones thou lov - est, thou giv'st not to those who de - spise thee thy

dei - ner Turtel - tau - ben, du wol - lest dem Fein - de nicht ge - ben die  
 doves, the ones thou lov - est, thou giv'st not to those who de - spise thee thy

dei - ner Turtel - tau - ben, du wol - lest dem Fein - de nicht ge - ben die  
 doves, the ones thou lov - est, thou giv'st not to those who de - spise thee thy

6 5 6 6 5 4 4 4 6 4 6 4 6

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See - le dei - ner Tur - te'  
tur - tle - doves, the ones th

See - le dei - ner  
tur - tle - doves, th

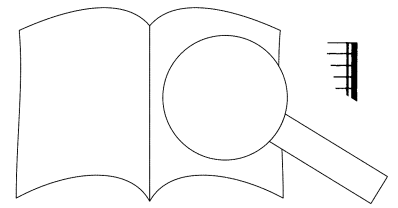
ben.  
est.

See - le  
tur - tl

el - tau - ben.  
thou lov - est.

Tur - tel - tau - ben.  
ones thou lov - est.

6 6 6 6b 6 6 6



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# 7. Coro

Arioso

Tromba I

Tromba II

Tromba III

Timpani

Flauto I

Flauto II

Violoncello

Oboe I

Oboe II

Fagotto

Violino I

Violino II

Viola

Violone

senza Ripieni

Soprano

Alto

Tenore

B<sup>7</sup>

ou - - ment,                    das neu-e Re-gi-  
v-ernment,                    may our new gov-ern-  
u-e Re-gi-ment,                    das neu-e Re-gi-  
ur new gov-ernment,                    may our new gov-ern-  
Das neu-e Re-gi-ment,                    das neu-e Re-gi-  
May our new gov-ernment,                    may our new gov-ern-  
Das neu-e Re-gi-ment,                    Re-gi-  
May our new gov-ernment,                    v-ern-

6

6

6

4

4



5 Allegro

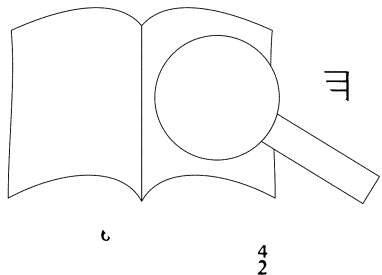
ment auf jeg - li - chen We - gen,      auf jeg - li - chen We - gen be -  
 ment in all its de - ci - sions,      in all its de - ci - sions be

ment auf jeg - li      auf jeg - li - chen We - gen be -  
 ment in all      in all its de - ci - sions be

ment a      auf jeg - li - chen We - gen be -  
 ment i      in all its de - ci - sions be

nen We - gen,      auf jeg - li - chen We - gen be -  
 de - ci - sions,      in all its de - ci - sions be

6      6 #      6 6      6 #      6 6



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krö - ne mit Se - gen,  
cov - ered with bless - ings,

krö - - - ne, be - krö - ne mit  
cov - - - ered, be cov - ered with

krö - ne mit Se -  
cov - ered with ble

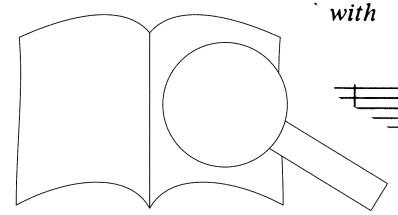
be - krö - - - ne, be - krö - ne mit  
be cov - - - ered, be cov - ered with

krö - ne  
cov - ered

be - krö - - - ne, be - krö - ne mit  
be cov - - - ered, be cov - ered with

be - krö - - - ne mit  
be cov - - - with

185,



Se - gen!  
bless - ings!

rie-de, Ruh und Wohler - ge-hen  
May pros-per - i - ty and prudence

Se - gen!  
bless - ings!

Frie-de, Ruh und Wohler-ge -hen  
May pros-per - i - ty and prudence

Se - gen!  
bless - ings!

Frie-de, Ruh und Wohler-ge-hen  
May pros-per - i - ty and prudence

Si

Frie-de, Ruh und Wohler-ge-hen  
May pros-per - i - t

6 6 6 7 # 6 6 # 6

4 3

b # # b b

Musical score system 1: Treble and bass staves with rests.

Musical score system 2: Treble and bass staves with rests.

Musical score system 3: Treble and bass staves with rests.

Musical score system 4: Treble and bass staves with rests.

Musical score system 5: Treble and bass staves with rests.

müs-se stets zur Sei-ten -hen,  
ev-er be the bright l de

Frie-de, Ruh und Wohler - ge-hen  
may pros-per-i - ty and prudence

müs-se stets 7  
ev-er be

Frie-de, Ruh und Wohler - ge-hen  
may pros-per-i - ty and prudence

m:  
aidens,

Frie-de, Ruh und Wohler - ge-hen  
may pros-per-i - ty and prudence

ei-ten ste-hen,  
right handmaidens,

Frie-de, Ruh und Wohler - ge-hen  
may pros-per-

Musical score system 6: Treble and bass staves with notes and fingerings (6, 6, 6, 6, 6, 6, 5b, 6).

Musical score system 7: Treble and bass staves with notes and fingerings (6, 6, 6, 6, 6).

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müs-se stets zur Sei-ten ste-hen  
 ev-er be the bright handmaidens

neu-en Re-gi-ment.  
 our new govern-ment.

müs-se stets zur Sei-ten  
 ev-er be the bright'

dem neu-en Re-gi-ment.  
 of our new govern-ment.

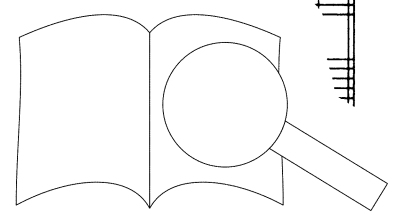
müs-se stets zu  
 ev-er'

dem neu-en Re-gi-ment.  
 of our new govern-ment.

nen  
 maidens  
 Positiv (Org. oblig.)

dem neu-en Re-gi-ment.  
 of our new govern-ment.

6 6 6 6 6 # 6 b 6 # 6 7 6 6 3 6 1



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

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

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

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

**Tutti**

*senza Rip:*

**Tutti**

Glück, Heil,  
Joy, health,

ck, He

Glück, Heil und gro-ßer Sieg,  
joy, health, and vic-to-ry,

Glück, Heil,  
Joy, health

gro-ßer Sieg,  
victo-ry,

Glück, Heil und gro-ßer Sieg,  
joy, health, and vic-to-ry,

Glü  
J.

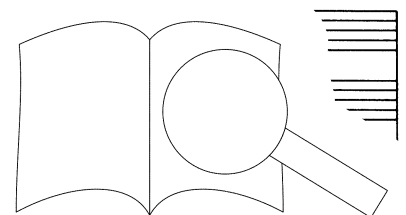
, Heil und gro-ßer Sieg,  
, health, and vic-to-ry,

Glück, Heil und großer Sieg, und großer  
joy, health, and victo-ry, and vic-to-

Glück, Heil und gro-ßer Sieg,  
joy, health, and vic-to-ry,

Glück, Heil und großer Sieg,  
joy, heal<sup>1</sup>

Musical notation for the fifth system, including treble and bass staves with fingerings (6, 6, 6, 6 5, 6, 6).



First system of musical notation, consisting of five staves with various notes and rests.

Second system of musical notation, consisting of five staves with various notes and rests.

Third system of musical notation, consisting of five staves with various notes and rests.

Fourth system of musical notation, consisting of five staves with various notes and rests.

Fifth system of musical notation, consisting of five staves with various notes and rests.

Sixth system of musical notation, consisting of five staves with various notes and rests.

Seventh system of musical notation, consisting of five staves with various notes and rests.

Eighth system of musical notation, consisting of five staves with various notes and rests.

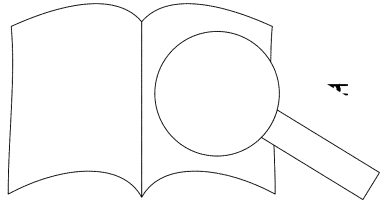
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Glück, Heil, .eil und gro - ßer Sieg  
joy, heal' .ealth, and vic - to - ry

Glück, Heil, .eil, Glück, Heil und gro - ßer Sieg  
joy, health, .ealth, joy, health, and vic - to - ry

Sieg, Glück, Heil, Glück, Heil und gro - ßer Sieg  
ry, joy, health, joy, health, and vic - to - ry

Glück, Heil und gro - ßer  
joy, health, and vic - to -



40 Allegro

Musical score system 1: Treble and Bass clefs with notes.

Musical score system 2: Treble and Bass clefs with notes.

Musical score system 3: Treble and Bass clefs with notes.

Musical score system 4: Treble and Bass clefs with notes.

senza Ripieni

muß täg-lich  
each day i

ai seph, er - freu -  
-seph bring glad-

senza Ripieni

muß täg-lich von neu - en dich,  
each day in its full-ness to

Musical score system 5: Treble and Bass clefs with notes and lyrics.

Musical score system 6: Treble and Bass clefs with notes and fingerings (6, 6, 6, 6, 5, 4, 5, 6, 4, 2, 6).

Musical score system 7: Treble and Bass clefs with notes and a magnifying glass icon.

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Empty musical staff system with treble and bass clefs.

Empty musical staff system with treble and bass clefs.

Empty musical staff system with treble and bass clefs.

Empty musical staff system with treble and bass clefs.

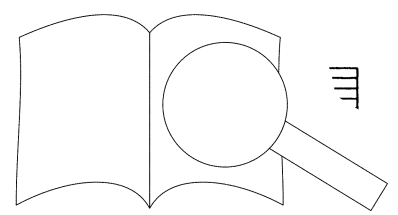
Musical staff system with vocal line and lyrics:   
 - en, dich.   
 Jo - seph, er - freu -   
 Jo - seph bring glad -

Musical staff system with vocal line and lyrics:   
 Jo - seph, er - freu -   
 Jo - seph bring glad -   
 - en, dich,   
 - ness, to

Musical staff system with vocal line and lyrics:   
 von neu - en dich, Jo - seph, er - freu -   
 n its full - ness to Jo - seph bring glad -   
**senza Ripieni**

Musical staff system with vocal line and lyrics:   
 muß tä - lich von   
 its

Musical staff system with piano accompaniment and figured bass:   
 9 6 7 6 5 7 #



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First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

Second system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

Third system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

Fourth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

Fifth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

- en, er - freu - e.  
- ness, bring glad - ness,

Sixth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

Jo - sef, dich, Jo - seph, - en, er - freu - en,  
Jo - seph, to Jo - seph, - ness, bring glad - ness,

Seventh system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

- en, dich, Jo - seph, dich, Jo - seph, er - freu -  
- ness, to Jo - seph, to Jo - seph bring glad -

Eighth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

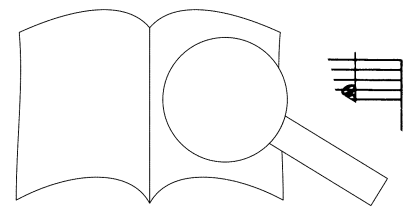
- en, er - freu -  
- ness, bring glad -

Ninth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

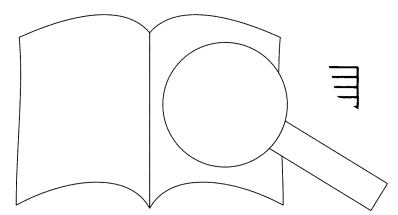
Tenth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

Eleventh system of musical notation, consisting of two staves (treble and bass clef) with a grand staff bracket on the left. The notes are mostly whole and half notes.

7 6 5 7 6 6 6 6 4 5<sup>+</sup> 5 2



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

täg - lich von neu - en dich, Jo - seph, er -  
 day in its full - ness to Jo - seph bring

er - freu - en,  
 „bring glad - ness,

Jo - seph, er - freu - en, er -  
 Jo - seph bring glad - en - bring

6 7 9 6 6 6 5 9 6 π

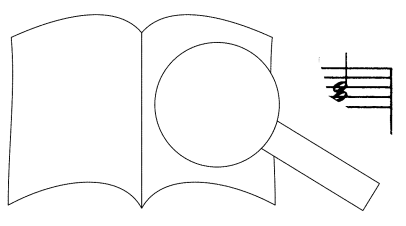
freu - glad - en, dich, Jo - seph, dich, - ness, to Jo - seph, to

**Tutti**

muß täg - Jo - seph, er - freu - each ach tär Jo - seph bring glad -

**Tutti**

muß täg - lich von neu - en dich, each day in its full - ness to



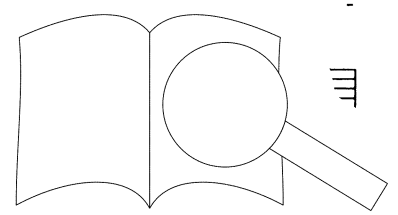
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Jo - seph, er - freu - en, er - freu - en, er - freu -  
 Jo - seph bring glad - ness, bring glad - ness, bring glad -

- ph, dich, Jo - seph, er - freu -  
 - seph, to Jo - seph bring glad -

Jo - sef, er  
 Jo - seph bri

aß täg - lich von neu - en dich, Jo - seph, er - freu -  
 ach day in its full - ness to Jo - seph bring



7 # 6 7 6 5 7 6 6

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en, f  
ness

freu - en, ess,  
glad - ness,

en, er - freu - en,  
ness, bring glad - ness,

7 6 7 7 6 6 7

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Musical score system 1: Treble and Bass clefs, common time signature, four staves.

Musical score system 2: Treble and Bass clefs, common time signature, four staves.

Musical score system 3: Treble and Bass clefs, common time signature, four staves.

Musical score system 4: Treble and Bass clefs, common time signature, four staves.

senza Ripieni

daß an al-len Ort und Lan-der  
and for ev-ry place and na-ti-

z be-stän-dig sei vor-han-den,  
these be con-stant-ly the por-tion,

daß an al-len Ort  
and for ev-ry place

ganz be-stän-dig sei vor-han-den,  
these be con-stant-ly the por-tion,

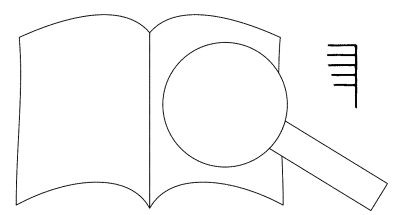
daß an  
and for

ganz be - stän -  
these be con -

lan-den  
i na-tion

ganz be-stän-dig sei vor-han-den,  
these be con-stant-ly "

Musical score system 5: Treble and Bass clefs, common time signature, four staves with figured bass notation.



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ganz be-stän-dig sei vor-han-den,      ganz be-stän-dig,      ganz be-stän-dig sei vor-

these be con-stant-ly the por-tion,      be the por-tion,      these be con-stant-ly the

ganz be-stän-dig      ganz be-stän-dig,      ganz be-stän-dig sei vor-

these be cons-      be the por-tion,      these be con-stant-ly the

- dig, ga      - dig, ganz be-stän-      - dig sei vor-

-stant-l      -stant-ly, be con-      -stant-ly the

vor-han-den,      ganz be-stän-dig,      ganz be-stän-dig sei vor-

-ly the por-tion,      be the por-tion,      -stant-ly the

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

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

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

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

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

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

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

Tutti

senza Ripi

Tutti

han-den: Glück, Heil,  
por-tion: joy, health,

han-den: Glück, Heil,  
por-tion: joy, health,

han-den: Glü  
por-tion: joy,

Glück, Heil und großer Sieg,  
joy, health, and victo-ry,

Glück, Heil und großer Sieg,  
joy, health, and victo-ry,

Glück, Heil und großer Sieg,  
joy, health, and victo-ry,

Glück, Heil und großer Sieg,  
joy, health, and victo-ry,

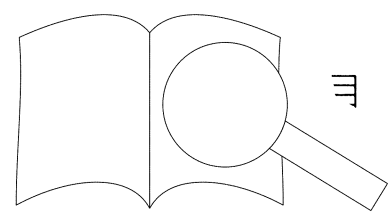
Glück, Heil und großer Sieg,  
joy, health, and victo-ry,

Glück, Heil und großer Sieg,  
joy, health, and victo-ry,

Glück, Heil und großer Sieg, und großer  
joy, health, and victo-ry, and vic- to-

Glück, Heil  
joy, health,

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First system of musical notation, consisting of five staves with various notes and rests.

Second system of musical notation, consisting of five staves with various notes and rests.

Third system of musical notation, consisting of five staves with various notes and rests.

Fourth system of musical notation, consisting of five staves with various notes and rests.

Fifth system of musical notation, consisting of five staves with lyrics in German and English.

Glück, Heil, Glü und gro-ßer Sieg!  
 joy, heal ath, and vic-to-ry.

Sixth system of musical notation, consisting of five staves with lyrics in German and English.

Glück, Heil, al, Glück, Heil und gro-ßer Sieg!  
 joy, health, ath, joy, health, and vic-to-ry.

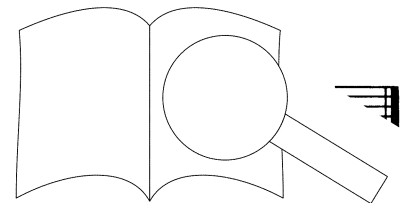
Seventh system of musical notation, consisting of five staves with lyrics in German and English.

Sieg, Glück, Heil, Glück, Heil und gro-ßer Sieg!  
 ry. joy, health, joy, health, and vic-to-ry.

Eighth system of musical notation, consisting of five staves with lyrics in German and English.

Glück, Heil und gro-ßer Sieg!  
 joy, health, and vic-to-ry.

Ninth system of musical notation, consisting of five staves with various notes and rests.



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