

Gottfried August

HOMILIUS

Ergreift die Psalter

Kantate zum 1. Advent

Homilius · Ausgewählte Werke
Urtext



Carus 37.205/07

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Ergreift die Psalter

Kantate zum 1. Advent
HoWV II.1

für Soli (ST), 2 Chöre (SATB/SATB)
3 Trompeten, Pauken, 2 Oboen
2 Violinen, Viola, Basso continuo

herausgegeben von / edited by
Uwe Wolf

Homilius · Ausgewählte Werke
Urtext

Studienpartitur / Study score



Carus 37.205/07

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 37.205), Studienpartitur (Carus 37.205/07),
Klavierauszug (Carus 37.205/03),
Chorpartitur (Carus 37.205/05),
komplettes Orchestermaterial (Carus 37.205/19).

Eine CD-Einspielung der Kantate mit Solisten, dem *Vocal Concert Dresden* und dem *Dresdner Instrumental-Concert* unter der Leitung von Peter Kopp ist erhältlich (Carus 83.170).

The following performance material is available for this work:
full score (Carus 37.205), study score (Carus 37.205/07),
vocal score (Carus 37.205/03),
choral score (Carus 37.205/05),
complete orchestral material (Carus 37.205/19).

Available on CD with *Vocal Concert Dresden* and *Dresdner Instrumental-Concert*, conducted by Peter Kopp (Carus 83.170).

bearbeiteten Fassung sowie drei Kopien von Einzelsätzen zurückgegriffen werden. Der bearbeiteten Fassung der Kantate aus der Kantorei Weißenfels fehlt die Arie, dafür wurde das Rezitativ umgestaltet. Satz 1 ist hier nur einchörig und zudem gekürzt.





Die Abschriften auch der vorliegenden Kantate zeugen von der weiten Ausstrahlung der Musik von Homilius.⁹ Sie stammen aus Sachsen (Augustsburg, Leipzig), Thüringen (Altengottern, Erfurt), Hessen (Frankfurt), Mecklenburg (Güstrow), dem Allgäu (Kempten¹⁰) und Schlesien (Breslau, Schmiedeberg).¹¹ Schon die große räumliche Streuung der Handschriften deutet darauf hin, dass die erhaltenen Quellen wohl nur einen Bruchteil der einstigen Überlieferung repräsentieren. Entsprechend lassen sich auch keine eindeutigen Abhängigkeitsverhältnisse zwischen den Handschriften ermitteln.

Zur Edition

Für die Edition dieser Kantate wurde eine Abschrift (Partitur und Stimmen) aus Altengottern bei Mühlhausen/Thüringen gewählt.¹² Die Abschriften des dortigen Kantors S. A. Müller¹³ sind auf die 1780er Jahre datiert und waren den gelegentlich vermerkten Aufführungsdaten zufolge teilweise bis um die Mitte des 19. Jahrhunderts in Gebrauch. Sie erweisen sich bei allen untersuchten Kantaten als sehr zuverlässig. Die Abschrift Müllers der vorliegenden Kantate ist auf 1788 datiert.

Varianten

Die Quellen überliefern die vorliegende Kantate recht einheitlich. Nur wenige Varianten verdienen der Erwähnung: Satz 1: Uneinheitlich ist hier die Zuweisung der ersten 69 Takte an Chor I; die meisten Quellen haben zu Anfang *g²* keine Angabe, welcher Chor singen soll (nur die Part. Müllers notiert die beiden Chöre auf getrennten Systemen und macht damit die Zuweisung klar).

Satz 3: In vielen Handschriften gibt es – an einzelnen Stellen – Unklarheiten am Ende des Tornells (T. 12, 34, 64 sowie 84). Der Rhythmusviertel lautet mal , mal , teils . Handschriften schwanken hier. Quelle, in der einheitlich  notiert ist, ist die von uns gewählte.

Satz 4: Einige Handschriften haben noch eine weitere Wiederholung des Viertonels (in unserer Ausgabe mit *e²*).

Ein vollständiger Kantatenband der Kantaten von August Homilius, ausgewählte Kantaten.

Leipzig

Uwe Wolf

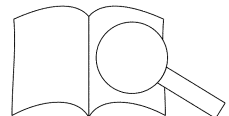
Die Kantate ist eine Kopie der Handschriften; nur ein Teil der Kantate ist aufbewahrt.

Die Kantate ist von Martin Wirbach (gest. 1776) zugeschrieben. Die meisten Sätze stammen alle aus der Sammlung des verdienten Hans Georg Nägeli bzw. von dessen Sohn.

⁹ Musikbibliothek zu Berlin – Preussischer Kulturbesitz. Musikarchiv der Universitäts- und Landesbibliothek Bonn.

¹⁰ Universitäts- und Landesbibliothek Bonn, Mendelssohn-Archiv, Signatur Mus. ms. 10804/92.

¹³ Voller Name und Lebensdaten noch nicht ermittelt. Altengottern wird in Müllers Besitzvermerken stets zu „Paleogottera“ („S. A. Müller Paleogotterae“).



Foreword (abridged)

Gottfried August Homilius, the son of a pastor, was born in Rosenthal (Saxony) on 2 February 1714. Shortly after his birth the family moved to Porschendorf near Pirna, where Homilius spent the first years of his life.¹ Probably on the initiative of his mother, after his father's death Homilius went in 1722 to the school directed by her brother, the St. Anne's school in Dresden. Towards the end of his studies Homilius had already begun to substitute as the organist at St. Anne's Church.

In May 1735 Homilius enrolled as a law student at Leipzig University. He was also musically active in this city. Likewise, it was probably at this time that Homilius was a pupil of Johann Sebastian Bach; the latter fact had been attested to by Johann Adam Hiller. Apart from Bach, Homilius also had contact with Johann Schneider, a Bach pupil and organist at the Nicolaikirche, for whom he also substituted. After unsuccessfully applying for a post as organist in Bautzen, Homilius was appointed organist at the Dresden Frauenkirche in 1742. In 1755 Homilius succeeded Theodor Christlieb Reinhold as Kreuzkantor and music director of the three main churches in Dresden, a position that he occupied until his death on 2 June 1785.

Homilius left an extensive oeuvre. According to the present state of knowledge, over 60 motets, 180 church cantatas, an Easter and a Christmas oratorio as well as at least 9 works for Passion, four unaccompanied settings of the *Magnificat*, two extensive collections of chorale settings, several *Gesänge für Maurer*, many organ chorale preludes both with and without an obbligato melody instrument as well as a figured bass tutor have been preserved. Apparently several other works have been falsely attributed to Homilius or their authorship is uncertain. In their compositions of Homilius were very popular and extraordinarily well circulated. Already during his life Reichardt wrote that "it is agreed upon," that He "now the best church composer."² A few years after Homilius's death, the lexicographer F. v. Zedler came to the conclusion that "he was the best church composer" (1790).³

Concerning the present cantata

The cantata *Ergreifet die Thore* was written for the church of St. Anne in Dresden, although more precisely in accordance with the Sunday theme of the text is Cantata Matt. 21:1–9; it also makes reference to "it up your heads, O ye gates that are standing doors; that the King of glory may enter." The text is traditionally connected to the opening of the Temple, being the basis of the German hymn "Ergreifet die Thore." The dialog form of the text, which also refers back to Psalm 24 ("Who is the Lord strong and mighty?"), which may have inspired Homilius' unusual double choir structure.

As with most of Homilius's cantatas, neither the autograph nor sources from his immediate surroundings of *Ergreifet die Psalter* are extant, although a large number of mostly contemporary copies have survived. The present cantata draws upon nine complete manuscripts copies, a further one in an arranged version as well as three copies of single movements.

The manuscripts, including that of the present cantata, are evidence of the wide distribution of Homilius' music.⁴ They originate from Saxony (Augustusburg, Leipzig), Thuringia (Altengottern, Erfurt), Hesse (Frankfurt), Mecklenburg (Güstrow), Allgäu (Kempten) and Silesia (Breslau, Schmie-deberg).

Concerning this edition

A copy (score and parts) from Altengottern near Thuringia in Thuringia was selected as the basic edition.⁵ The manuscripts copied by S. A. Müller of this town, date from the 1780s and some of the noted performance data go up into the middle of the 19th century. Examined cantatas they have a copy of the present Müller's copy of the present

The sources for this cantata vary with one another. Only the first movement in the first movement, first 69 measures to choir I and II, the sources make no indication as to whether the choir should sing (only in the score, the choirs notated on separate staves, allocation clear). Contrary to the present, in many of the manuscripts in various passages with instrumental ritornello of the third quarter note of the bar sometimes ♩ , sometimes even ♪ . In some manuscripts vary here. We have followed the present in which ♩ is consistently notated. A *Da Capo*, with regard to the fourth movement, some manuscripts call for a further repetition after the eighth note in measure 45 (marked in our edition with an *) beginning in measure 1.

A complete Critical Report is contained in the first volume of cantatas of the *Werkausgabe* (*Gottfried August Homilius, Ausgewählte Werke*, Carus 37.114.)

Leipzig, Spring 2010
Translation: David Kosviner

Uwe Wolf

¹ For biographical details cf. Uwe Wolf, *Gottfried August Homilius. Studien zu Leben und Werk, mit Werkenverzeichnis* (Leipzig: Edition Praesens, Stuttgart, 2009, p. 8ff.

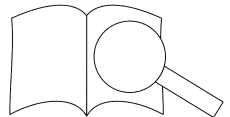
²⁻³ For literature references of both

⁴ We have mentioned the main sources are still stored there Today in the Staatsbibliothek Musikabteilung mit Mendel 10804/92.

⁵ First names and biographical Altengottern is consistently "Paleogottera" ("S. A. Müller



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Ergreift die Psalter, ihr christlichen Chöre

Kantate zum 1. Advent

HoWV II.1

Gottfried August Homilius

1714–1785

1. Coro

Tromba I, II in D

Tromba III in D

Timpani d-A

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenor

Basso

Soprano

Alto

Tenor

Basso

Er - grei - fet die Psal - ter, ih -

Er - grei - fet die P... re.

Er - grei - f... i - chen Chö - re.

ih - r christ - li - chen Chö - re.

Aufführungsdauer / Duration: ca. 17 min.

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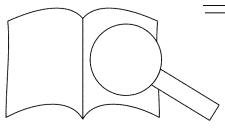
Uwe Wolf

4

6 4 5 3 6 8 6 5

8

9 6 6 5 9 6 6 5 9



11

9 8 7 6 4 3 7 5 6 5

15

6 5 6 9 6



18

Coro I

Soprano
Er - grei - fet die Psal - ter, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, den

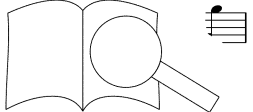
Alto
, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, den

Tenore
die Psal - ter, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, den

Bass
Er - grei - fet die Psal - ter, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, den

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5 4 3 6 7



First system of musical notation, featuring a vocal line and piano accompaniment.

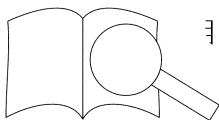
Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment with lyrics.

Ret - ter der Welt, .s-si - as, be -
 Ret - ter der Welt, singt den Mes-si - as, be -
 Ret - ter d be - singt den Mes-si - as, be -
 be - singt den Mes-si - as, be -

Fourth system of musical notation, featuring piano accompaniment with figured bass.

6 5 6 5 6 8 6
 4 3 4 3



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Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

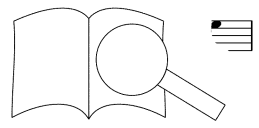
Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

singt den Mes-si-as, be-singt der Mes-si-er der Welt, be-singt den Mes-si-as, be-singt den Mes-si-as, den Ret-ter der Welt, be-singt den Mes-si-as, be-singt den Mes-si-as, den Ret-ter der Welt, be-singt den Mes-si-as, be-singt den Mes-si-as, den Ret-ter der Welt, be-singt den Mes-si-as, be-

Musical notation for the fifth system, including vocal line and piano accompaniment.

7 3 7 6 5 6 6 #



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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

singt den Mes - si - as, - - si - as, den Ret - ter der Welt.

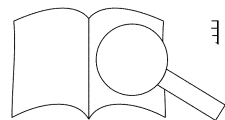
singt den Mes - den Mes - si - as, den Ret - ter der Welt.

singt der - singt den Mes - si - as, den Ret - ter der Welt.

- as, be - singt den Mes - si - as, den Ret - ter der Welt.

- as, be - singt den Mes - si - as, den Ret - ter der Welt.

6 5 7 6 6



33

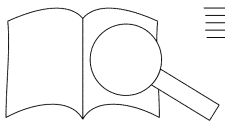
Musical notation for measures 33-35. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measures 36-40. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features trills (tr) and triplets (3) in the right hand. Fingerings are indicated as 6 4 5 3, 6 5, and 6 7 # 6.

37

Musical notation for measures 37-39. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Musical notation for measures 40-44. The system includes a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The piano part features trills (tr) and fingerings are indicated as 9 6 5, 9 6 5, and 9.



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First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

Er - grei - fet die Psal - ter, ⁂ re, be - singt den Mes - si - as,

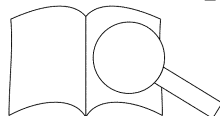
Er - grei - fet .ris hen Chö - re, be - singt den Mes - si - as,

Er - christ - li - chen Chö - re, be - singt den Mes - si - as,

er - sal - ter, ihr christ - li - chen Chö - re, be - singt den Mes - si - as,

Fifth system of musical notation, including vocal line and piano accompaniment.

6 5 6 6 2
4 3 5



First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, including vocal lines and piano accompaniment.

Third system of musical notation, including vocal lines and piano accompaniment.

Fourth system of musical notation with German lyrics:

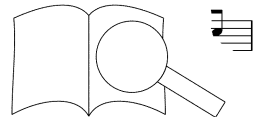
be - singt den M e s s i a s, den R e t - t e r der Welt, er - grei - fet die P s a l - t e r, er -

be - singt den M e s s i a s, den R e t - t e r der Welt, er - grei - fet die P s a l - t e r, er -

be - singt den M e s s i a s, den R e t - t e r der Welt, er - grei - fet die P s a l - t e r, er -

be - singt den M e s s i a s, den R e t - t e r der Welt, er - grei - fet die P s a l - t e r, er -

6 4 6 6 5 unis.



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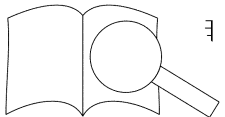
grei - fet die Psal - ter, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, be -

grei - fet die Psa' - len, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, be -

grei - fet die Psal - ter, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, be -

, ihr christ - li - chen Chö - re, be - singt den Mes - si - as, be -

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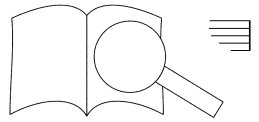
singt den Mes - si - as be - si - as, den Ret - ter der Welt, be -

singt den Mes den Mes - si - as, den Ret - ter der Welt, be -

singt e - singt den Mes - si - as, den Ret - ter der Welt, be -

as, be - singt den Mes - si - as, den Ret - ter der Welt, be -

6 3 6 5 6 5
4 3 4 3 4 3



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Musical score for the first system, including piano accompaniment and vocal line. The piano part features a rhythmic accompaniment with eighth notes and rests. The vocal line includes a triplet of eighth notes and a trill.

Musical score for the second system, including piano accompaniment and vocal line. The piano part continues with a steady eighth-note accompaniment. The vocal line features a trill and a triplet.

Musical score for the third system, including piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment. The vocal line includes a trill and a triplet.

Musical score for the fourth system, including piano accompaniment and vocal line with lyrics. The piano part features a steady eighth-note accompaniment. The vocal line includes a triplet and a trill.

singt den Mes - si - as, den Re - ter der Welt, be - singt den Mes - si - as,
 singt den Mes - si - a - an Ret - ter der Welt, be - singt den Mes - si - as,
 singt den N - an Ret - ter der Welt, be - singt den Mes - si - as,
 an Ret - ter der Welt, be - singt den Mes - si - as,

Musical score for the fifth system, including piano accompaniment and vocal line with lyrics. The piano part features a steady eighth-note accompaniment. The vocal line includes a triplet and a trill.

6 5 8 7 6 5 4 3



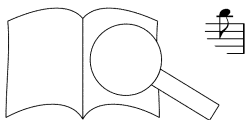
Musical notation for the first system, including treble and bass staves.

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

Musical notation for the third system, including piano (*p*) and forte (*f*) dynamics.

be - singt den Mes - si - as, be - singt den Mes - si - as, den Ret - ter der Welt, den
 si - as, be - singt den Mes - si - as, den Ret - ter der Welt, den
 gt den Mes - si - as, be - singt den Mes - si - as, den Ret - ter der Welt, den
 be - singt den Mes - si - as, be - singt den Mes - si - as, den Ret - ter der Welt, den

6 6 6 6 6 6



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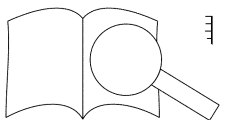
Ret - ter der Welt. Dort

Ret - ter der Welt. Dort

Ret - ter de Dort

Dort

6 5 4 3 6 6 6 5 6 9 8 7



Two systems of musical staves. The first system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The second system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). All staves are currently empty.

Two systems of musical staves. The first system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The second system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). All staves are currently empty.

Two systems of musical staves. The first system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The second system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The piano part begins with notes in the second measure.

Coro I

Four staves for Coro I. The top two are vocal staves (treble and bass clef) with lyrics: "kömmt er, dort kömmt er, voll De - mut," and "kömmt er, dort kömmt er, voll De - m". The bottom two are piano staves (treble and bass clef) with lyrics: "kömmt er, dort kömmt er, voll De" and "kömmt er, dort kömmt".

Coro II

Four staves for Coro II. The top two are vocal staves (treble and bass clef) with lyrics: "Wer kömmt dort? Wer kömmt dort?" and "Wer kömmt dort? Wer kömmt dort?". The bottom two are piano staves (treble and bass clef) with lyrics: "Wer kömmt dort? Wer kömmt dort?" and "Wer kömmt".

Two systems of musical staves. The first system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The second system consists of two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). Dynamics markings *p* and *f* unis. are present. A magnifying glass icon is located at the bottom right.

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First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

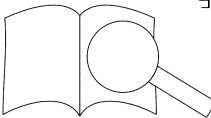
Fourth system of musical notation, including vocal line and piano accompaniment.

dort kömmt er, dort kömmt er voll De - mut, der
 dort kömmt er, dort kömmt er voll De - mu - n - re,
 dort kömmt er, dort kömmt er voll E - nig der Eh - re,
 dort kömmt er, dort kömmt er m - der Kö - nig der Eh - re,

Fifth system of musical notation, including vocal line and piano accompaniment.

Sixth system of musical notation, including vocal line and piano accompaniment.

p 6 7 *f* 6 6



der Va te Men-schen,
 d der Men-schen,
 - ter der Men-schen,
 4 - - ter der Men-schen,

Wer ist die-ser
 der Eh-re? Wer ist die-ser
 r Kö-nig der Eh-re? Wer ist die-ser
 ist die-ser Kö-nig der Eh-re? -ser

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Musical notation for the first system, including piano and violin parts.

Musical notation for the second system, including piano and violin parts.

Musical notation for the third system, including piano and violin parts.

der Va - - ter der gott - li - che Held.
 der Va - - ter gött - li - che Held.
 der Va - - chen, der gött - li - che Held.
 der Va - - ee - Men - schen, der gött - li - che Held.

Kö - nig der Eh - 1 Wer
 Kö - nig d re Wer
 Wer

ni 1 - re?

6

7



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Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Der Kö - nig, der α,
 Der Kö - Eh - re,
 nig der Eh - re,
 der Kö - nig der Eh - re,

kömmt dort? Wer ist die-ser
 kömmt kömmt dort? Wer ist die-ser
 kömmt dort? Wer ist die-ser

-ör Wer kömmt dort? -ser



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der Va - ter der Men-schen, der Men ,ött - li-che Held.

der Va - ter der Men-schen, ,chen, der gött - li-che Held.

der Va - ter der M der Men-schen, der gött - li-che Held.

der Vr ,er Va - ter der Men-schen, der gött - li-che Held.

Kö - nig der Eh - .

Kö - nig d re

- ni - re?

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der Kö-nig der
 der Kö-nig der
 der Kö-nig der
 der Kö-nig der

Du bist es, du bist es, Je-ho-va,
 Du bist es, du bist es, Je-ho-va,
 Du bist es, du bist es, Je-ho-va,
 Du bist es, du bist es

Du bist es, du bist es

6 5 6 4 4 #
 4 3 4

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First system of piano accompaniment, consisting of three staves (treble, middle, and bass clef).

Second system of piano accompaniment, consisting of two staves (treble and bass clef).

Third system of piano accompaniment, consisting of four staves (treble and bass clef).

Vocal introduction with lyrics: Eh-re, der Va - ter der Men - se' - - - - - der Va - ter der
 Eh-re, der Va - ter de. - - - - - der Va - ter der
 Eh-re, der - - - - - der Va - ter der
 Eh-re, - - - - - - schen, der Va - ter der

Vocal and piano accompaniment for the second line of lyrics: Je - ho - - - - - Je - ho - va,
 Je - - - - - Je - ho - va,
 - - - - - Je - ho - va,
 - va, Je - ho - va,

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Men - schen, der gött - li - che Held.

Men - schen, der gött - li - che Held.

Men - schen, der gött - li - che He.

Men - schen, der gött - l'

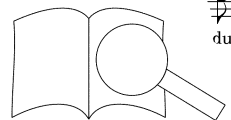
Du bist es, Je - ho - va, wir ma - chen dir Bahn, du bist es, du

Du bist es, Je - ho - va, wir ma - chen dir Bahn, du bist es, du

Du bist es, Je - ho - va, wir ma - chen dir Bahn, du bist es, du

Du bist es, Je - ho - va, wir ma -

du



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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 vocal lines and piano accompaniment.

bist es, wir ma - c
 bist es. w. (cl.)
 Bahn.
 es chen dir Bahn.

6 7 7 4 6 6
 # 2



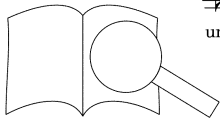
...scher un-zähl - ba-rer Hee-re, wir neh - men die Psal - ter und

...e, Be-herr-scher un-zähl - ba-rer Hee-re, wir neh - men die Psal - ter und

Ja, kom-me, Be-herr-scher un-zähl - ba-rer Hee-re, wir neh - men die Psal - ter und

Ja, kom-me, Be-herr-scher un-zähl - ba-rer Hee-re, wi

und



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Empty musical staves for piano accompaniment, consisting of two treble clefs and one bass clef.

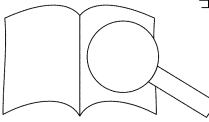
Empty musical staves for vocal parts, consisting of two treble clefs and one bass clef.

Piano accompaniment with musical notation, including treble and bass clefs and a grand staff.

Vocal parts with musical notation and lyrics. The lyrics are: Er- Er- Er- Er-

Vocal parts with musical notation and lyrics. The lyrics are: be - ten dich, be - te, wir be - ten dich an, wir be - ten dich an.

Piano accompaniment with musical notation, including treble and bass clefs and a grand staff.



Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, featuring piano accompaniment with trills and triplets.

Musical notation for the third system, including piano accompaniment with 'coll'arco' markings.

grei-fet die Psal-ter, ihr christ-li-chen Chö-re, singt den Mes-si-as, be-
 grei-fet die Psal-ter, ihr christ-li-chen Chö be - singt den Mes-si-as, be-
 grei - fet die Psal-ter, ihr christ-li- be - singt den Mes-si-as, be-
 grei - fet die Psal-ter, ih a^o be - singt den Mes-si-as, be-

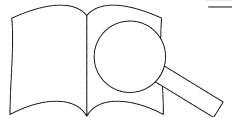
Empty musical staves for the fourth system.

l'arco

Musical notation for the fifth system, including piano accompaniment.

6 7 7

6 6
5



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123

singt den Mes - si - as, den Ret - ter der Welt, be -

singt den Mes - si - as, den Ret - ter der Wt

singt den Mes - si - as, den Ret -

singt den Mes - si - as,

Ja, kom - me, Be - herr - scher un - zähl - ba - rer Hee - re,

Ja, kom - me, Be - herr - scher un - zähl - ba - rer Hee - re,

Ja, kom - me, Be - herr - scher un - zähl - ba - rer Hee - re,

Ja, kom - me, Be - herr - schu

4 2 6 6 7

singt, be - singt den Mes - si - as, be -

be - singt den Mes - si - as,

be - singt den Mes -

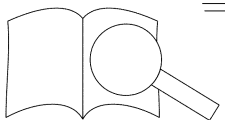
be - singt den

wir neh - men die Psal - ter und be - ten dich an,

wir neh - men die Psal - ter und be - ten dich an,

wir neh - men die Psal - ter und be - ten dich an,

wir neh - men die Psal - ter und



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singt den Mes - si - as, be - singt den Mes - si - as, d er u
 singt den Mes - si - as, be - singt den Mes - Welt,
 singt den Mes - si - as, be - singt at - ter der Welt,
 singt den Mes - si - as, br es , den Ret - ter der Welt,

wir neh - men die Psal - ter und
 wir neh - men die Psal - ter und
 wir neh - men die Psal - ter und

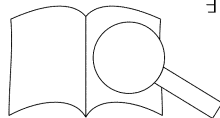
und

6 5 6 5 6 5 6 7 6
 4 3 4 3 4 3 4 5 4



be-singt den Mes-si-as, singt as-si-as, den
 be-singt den Mes-si-as, den Mes-si-as, den
 be-singt den Me- oe-singt den Mes-si-as, den
 be-si as be-singt den Mes-si-as, den

be-ten dich a.
 be-ton
 ..h an.



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

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

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

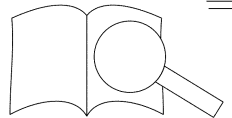
Musical notation for the fourth system, including piano and bass staves with lyrics.

Ret - ter der Welt, den Ret - ter der
 Ret - ter der Welt, den Ret - ter
 Ret - ter der Welt, den Re - ter
 Ret - ter der w Welt.

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

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

6 5
4 3



2. Recitativo (Tenore)

Tenore

Basso continuo

4

Basso continuo

7

Basso continuo

Basso continuo



3. Aria (Soprano)

Violino I

Violino II

Viola

Soprano

Basso continuo

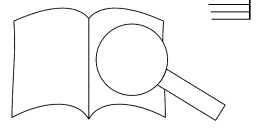
4 - 2 6 6 7 7

4

4 8 6 8 6 4 4 6 6

7

5 6 5 6 6 5 6 5 6



10

6 6 8 7 6 6 8 7 6 5

13

p

Fallt vor ihm hin im heil - gen ^{121a.} *tr* ff - net eu - er_ Herz_ der

p

4 6 6 6 7

16

und preist den Herrn, und preist_ den Herrn,

5 6 5 6 5 6 6 5



19

Herz der Freu - - - - -

5/3 6 6/5 4/2

22

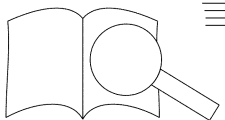
...nd preist den Herrn, und preist den

7 6 5 6 8 - 6 6 - poco f 6 4 6 7 4

26

und preist den Herrn, den Herrn, und preist den

6 4 6 8 7 4 6 6 4 6 5/3



29

6 7 7₄ 5 6 5 6 4 7₄

32

6₄ 6 7₄ 6 6

35

p

ihm hin im heil - gen Klei - de, er - öff - net

p # 4 6 # 4 6 7 #



Freu-de und preist den Herrn. Fallt vor ihm hin im heil - gen Klei - de, er-

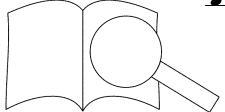
6 8 6 6 4 4 6 6

öff - net eu-er Herz der Freu

6 6 6 6 5

der Freu

6 6 7 4 6



47

de, und preist den Herrn, und preist den

6 4 5 3 6 4 7 2 8 3 6 5 6 6 6

50

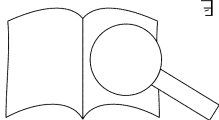
Herrn, den Herrn, und preist er - öff - net eu - er Herz der

6 6 6 5 6 5 6 5 6 7 6

53

der Freu - de, und preist den Herrn, und preist

f 7 p 7 6 6 8 7 f



56

den Herrn!

6 4 5 3 *ff* 6 4 5 7^b 6 4 5 7^b 5 6 5 6

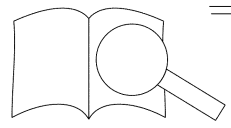
59

7 6 6 5

62

6 6 8 7 6 6 7

Fine



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65

p

p

p

Er hat sein Reich nun an - ge - fan - gen, geht, eu - ren Kö - nig

p

6 6

68

zu emp - fan - gen, und dient ihm dient ihm, dient ihm gern, und

6 6

71

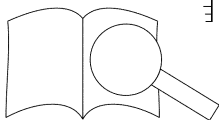
p

p

p

dient ihm gern, geht e

6 6 # 6 6 # 6 6 # *p* 6



74

zu emp-fan - gen und dient ihm, und dient ihm, und

f *p*

f *p*

f *p*

♭ 5 7 6 5 *f* 6 5 *p*

76

dient ihm gern, und dient ihm, dient ihm. dient ihm gern!

f *p*

6 6 7 *f* 6 5 6 *p*

79

f *f*

f

6 7 7 6 5 6 5 6

82

f *p*

f *p*

7 6 6 6 6 7



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4. Coro*

Tromba I, II in D
 Tromba III in D
 Timpani d-A
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 basso continuo

Dir, Kö-nig r' Eh-ren, froh-lo-cken die Lie-der, die Lie-der der fro-hen und
 D: -lo-cken die Lie-der, die Lie-der der fro-hen und
 Eh-ren, froh-lo-cken die Lie-der, die Lie-der der fro-hen und
 ö-nig der Eh-ren, froh-lo-cken die Lie-der, die Lie-der der fro-hen und

unis. 6 6 2

* Zu möglichen weiteren Wiederholungen in diesem Satz siehe das Vorwort. / For additional repetit



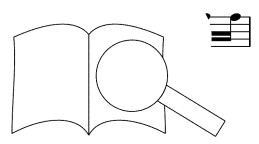
7

christ - li - chen Welt. Dir, er Eh-ren, froh - lo-cken die
 christ - li - chen g der Eh - ren, froh - lo-cken die
 christ ar, Kö-nig der Eh-ren, froh - lo-cken die

at. Dir, Kö-nig der Eh - ren, froh-lo-cken die Lie - der, dir, Kö-nig der Eh - ren, froh-lo-cken die

6 5 6 5 6 5

5 4 3 4 3



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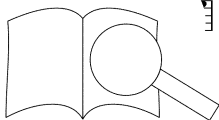
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Lie - der, die Lie - der der fro - hen christ - li - chen Welt.

Lie - der, die Lie - der der fro - hen christ - li - chen Welt.

Lie - der, die Lie - der der fro - hen christ - li - chen Welt.

der fro - hen und christ - li - chen Welt.

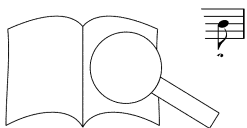


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19

Fine

7 - 6 6 6 5 6 7 6 6 5 F
 5 4 3 5 5 4 3



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stär-ke die Brü-der, ver - til - ge die F... die Brü-der und schüt-ze dein Er-be, du

stär - ke die Brü - de... and stär - ke die Brü - der und schüt - ze dein Er - be, du

stär-ke... und stär-ke... die Brü-der und schüt - ze dein Er - be, du

und stär - ke die Brü - der und schüt - ze dein Er - be, du



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Musical notation for the first system, consisting of two treble staves and one bass staff. The first two treble staves contain rhythmic patterns, while the bass staff is mostly empty.

Musical notation for the second system, consisting of two treble staves and one bass staff. The first treble staff has a melodic line, and the second treble staff has a rhythmic accompaniment. The bass staff has a simple bass line.

Musical notation for the third system, consisting of two treble staves and one bass staff. The first treble staff has a melodic line, and the second treble staff has a rhythmic accompaniment. The bass staff has a simple bass line.

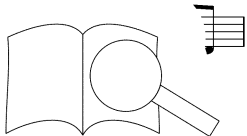
Musical notation for the fourth system, including a vocal line and piano accompaniment. The lyrics are: gött - li - cher Held, und stär - i - and schüt - ze dein Er - be, du gött - li - cher

Musical notation for the fifth system, including a vocal line and piano accompaniment. The lyrics are: gött - li - cher Held Brü - der und schüt - ze dein Er - be, du gött - li - cher

Musical notation for the sixth system, including a vocal line and piano accompaniment. The lyrics are: gött - li - che die Brü - der und schüt - ze dein Er - be, du gött - li - cher

Musical notation for the seventh system, including a vocal line and piano accompaniment. The lyrics are: und stär - ke die Brü - der und schüt - ze dein Er - be, du gött - li - cher

Musical notation for the eighth system, including a vocal line and piano accompaniment. The lyrics are: - # 6 - 6 - 6 ð



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Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines and piano accompaniment with lyrics.

Held! und stärke die Brüder,

Held! und stärke die Brüder,

Held! und stärke die Brüder,

Ver - til - ge die Fein - de und stärke die Brüder, ver -

Musical notation for the fifth system, including piano accompaniment and a diagram of a magnifying glass.

- 5 6 7 6 6 5 6 3 - 6

- # 5 5 4 #

* Siehe Vorwort. / See Foreword.

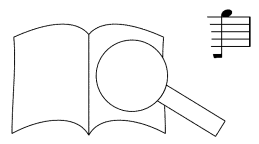
Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

und stär - ke
 und schüt - ze dein Er - be, und schüt - ze dein
 ü - der und schüt - ze dein Er - be, und
 ke die Brü - der und
 und stär - ke die Brü - der und schüt - ze dein

6 4 6 7 6a 7 8 6



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First system of musical notation, featuring a vocal line and piano accompaniment.

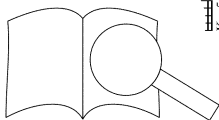
Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Er-be, und schüt-ze dein Er-^t du göt-^t
 schüt-ze dein Er-be ^ter Held!
 schüt-ze de ^t gött-li-cher Held!
 Er-be, du gött-li-cher Held!

6 ð 6 ð unis.

9 8 -
7 ð -



Ko 54321

Gottfried August Homilius: Ausgewählte Werke

Herausgegeben von Uwe Wolf in Zusammenarbeit mit dem Bach-Archiv Leipzig

Serie 1: Oratorien, Passionen (jeweils mit Aufführungsmaterial)

- Band 1: Die Freude der Hirten über die Geburt Jesu. Weihnachtsoratorium ● Carus 37.105
Band 2: Passionskantate „Ein Lämmlein geht und trägt die Schuld“ ● Carus 37.104
Band 3: Johannespassion ● Carus 37.103
Band 7: Markuspassion ● Carus 37.110
In Vorbereitung:
Band 4: Matthäuspassion
Band 5: Lukaspassion
Band 6: Passionsoratorium „Nun, ihr meiner Augen Lider“

Serie 2: Kantaten (in Auswahl)

- Kantaten vom 1. Advent bis Neujahr ⊙ Carus 37.114
Einzelausgaben daraus (mit Aufführungsmaterial)
- Ergreift die Psalter, ihr christlichen Chöre (1. Advent) ● Carus 37.205
- Frohlocke, Zion, dein Erlöser (3. Advent) Carus 37.206
- Auf, auf, ihr Herzen seid bereit (4. Advent) ● Carus 37.207
- Ein hoher Tag kömmt (1. Weihnachtsfesttag) ● Carus 37.208
- Uns ist ein Kind geboren (Weihnachtsfest) Carus 37.209
- Wünschet Jerusalem Glück (Neujahrsfest) ● Carus 37.210
Weitere Kantaten in Einzelausgaben (mit Aufführungsmaterial)
in Vorbereitung:
- Erwachtet, ihr Christen (Sonntag Oculi) ● Carus 37.219
- Fahre hin, du Lust der Welt (Kirchweihfest) Carus 37.220
- Preise, Jerusalem, den Herrn (Reformationsfest) ● Carus 37.221

Serie 3: Kirchenwerke ohne Orchester (sämtliche Werke auch in Einzelausgaben verfügbar)

- Band 1: Motetten zu vier bis acht Stimmen ● Carus 4.100
Band 2: Lateinische Musik zur Vesper zu vier bis acht Stimmen Carus 37.102

Serie 4: Orgel- und Kammermusik

- Band 1: Choralvorspiele für Orgel und Melodieinstrument(e) ⊙
Sonate für Oboe und Bc ● Carus 37.106
Band 2: 32 Praeludia zu geistlichen Liedern für zwei Claviere und Pedal Carus 37.107

Serie 5: Supplement

- Band 1: U. Wolf, Gottfried August Homilius – Studien zu Leben und Werk Carus 24.080
Band 2: Gottfried August Homilius, Thematisches Verzeichnis der Werke (HoWV),
hrsg. von Uwe Wolf i.V. Carus 24.082

- = auf CD eingespielt
⊙ = teilweise auf CD eingespielt
i.V. = in Vorbereitung