

Felix

Mendelssohn Bartholdy

Lobgesang · Hymn of Praise op. 52

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

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

herausgegeben von / edited by
Douglass Seaton

Stuttgarter Mendelssohn-Ausgaben
Urtext

Klavierauszug · **XL** · Vocal score
Paul Horn



Carus 40.076/04

Vorwort

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Foreword

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

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

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

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

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

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

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

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

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

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

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

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

Tallahassee, Florida/USA, March 1989 Douglass Seaton

Lobgesang · Hymn of Praise op. 52

Sinfonie-Kantate · Symphony cantata

Felix Mendelssohn Bartholdy

1809–1847

1. Sinfonia

Klavierauszug: Paul Horn (1922–2016)

Maestoso con moto ♩ = 96

3 Tutti

Musical score for measures 1-5. The score is in G major (one flat) and common time. It features a piano accompaniment with a trumpet part (Trb.) marked *f*. The tempo is Maestoso con moto (♩ = 96). The key signature is one flat (F major/D minor).

Musical score for measures 6-10. The score continues with piano accompaniment and a trumpet part (Trb.) marked *f*. The tempo is Maestoso con moto (♩ = 96). The key signature is one flat (F major/D minor).

Musical score for measures 11-15. The score continues with piano accompaniment and a trumpet part (Trb.) marked *f*. The tempo is Maestoso con moto (♩ = 96). The key signature is one flat (F major/D minor).

Musical score for measures 16-21. The score continues with piano accompaniment and a trumpet part (Trb.) marked *f*. The tempo is Maestoso con moto (♩ = 96). The key signature is one flat (F major/D minor).

Musical score for measures 22-24. The tempo changes to Allegro (♩ = 160). The score continues with piano accompaniment and a trumpet part (Trb.) marked *ff*. The key signature is one flat (F major/D minor).

Musical score for measures 25-30. The score continues with piano accompaniment and a trumpet part (Trb.) marked *sf*. The tempo is Allegro (♩ = 160). The key signature is one flat (F major/D minor).

Aufführungsdauer / Duration: ca. 66 min.

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Urtext

32 35

37 40

42 44

46

51

56

62

ff *ff*

Musical notation for measures 62-64. The piece is in a minor key. The right hand features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes.

65

f

Musical notation for measures 65-67. The right hand continues with its intricate melodic pattern, while the left hand maintains a consistent rhythmic accompaniment.

68

Musical notation for measures 68-70. The melodic line in the right hand shows some chromatic movement and rests.

71

Musical notation for measures 71-73. The right hand has a more active melodic line, and the left hand accompaniment continues.

74

Musical notation for measures 74-76. The right hand features a melodic line with some chromaticism, and the left hand accompaniment is present.

77

79

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

Musical notation for measures 77-79. The right hand has a melodic line with some chromaticism, and the left hand accompaniment is present.

85

Musical notation for measures 85-87. The right hand has a melodic line with some chromaticism, and the left hand accompaniment is present.

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

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

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

106 *Animato* *p*

109 *sf* 112 *p*

114 *sf* *p* *cresc.*

sf *cresc.*

120

Musical score for measures 120-122. The piece is in 3/4 time with a key signature of two flats. Measure 120 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamics include *f*, *p*, and *cresc.*

123

Musical score for measures 123-125. Measure 123 continues the melodic and rhythmic patterns. Measure 125 features a *ff* dynamic and a *sf* dynamic.

126

Musical score for measures 126-128. Measure 126 starts with a *f* dynamic. Measure 128 is marked with a *sf* dynamic.

131

Musical score for measures 131-135. Measure 131 begins with a *ff* dynamic. Measure 135 is marked with a *sf* dynamic.

136

Musical score for measures 136-140. Measure 136 starts with a *sf* dynamic. Measure 140 is marked with a *sf* dynamic.

141

Musical score for measures 141-143. Measure 141 begins with a *sf* dynamic. Measure 143 is marked with a *f* dynamic.

149

Musical score for measures 149-151. Measure 149 starts with a *sf* dynamic. Measure 151 is marked with a *f* dynamic.

151 154

f sf sf

This system contains measures 151 to 154. The music is in a minor key with a 7/8 time signature. It features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *sf* (sforzando).

156 159

ff sempre f

This system contains measures 156 to 159. The music continues with similar rhythmic complexity. Dynamic markings include *ff* (fortissimo) and *sempre f* (sempre forte).

161 164

più f sf

This system contains measures 161 to 164. The music features a mix of eighth and sixteenth notes. Dynamic markings include *più f* (più forte) and *sf* (sforzando).

166

ff p sf

This system contains measures 166 to 170. The music shows a dynamic contrast between *ff* (fortissimo) and *p* (piano). A *sf* (sforzando) marking is also present.

171

f p

This system contains measures 171 to 175. The music features a dynamic shift from *f* (forte) to *p* (piano). There are also some slurs and accents.

176 179

sf p

This system contains measures 176 to 179. The music includes a *sf* (sforzando) marking followed by a *p* (piano) section.

184

sf sf

This system contains measures 184 to 188. The music features two *sf* (sforzando) markings. The system ends with a large graphic of an open book.

186 188

Musical score for measures 186-188. The piece is in B-flat major (two flats). Measure 186 starts with a treble clef and a bass clef. The right hand has a melodic line with eighth notes, and the left hand has a bass line with quarter notes. Measure 188 features a dynamic marking of *sf* and a triplet of eighth notes in the right hand.

190 192

Musical score for measures 190-192. Measure 190 continues the melodic development. Measure 192 includes a dynamic marking of *f* and the instruction *sempre* above the staff.

194 196

Musical score for measures 194-196. Measure 194 has a dynamic marking of *f*. Measure 196 features a dynamic marking of *f* and a sharp sign (#) above the staff.

198 200

Musical score for measures 198-200. Measure 198 has a dynamic marking of *f*. Measure 200 includes a dynamic marking of *piu f*.

202

Musical score for measure 202. The measure features a dynamic marking of *ff*.

206 208

Musical score for measures 206-208. Measure 206 has a dynamic marking of *sf*. Measure 208 has a dynamic marking of *sf*.

213

Musical score for measure 213. The measure includes the lyrics "di - mi - nu -" and a dynamic marking of *sf*. To the right of the score is a large graphic of an open book with a magnifying glass over it.

215

218

do al p

Musical score for measures 215-218. The piece is in G minor (one flat). Measure 215 starts with a piano (p) dynamic. The melody in the right hand features a sequence of chords: G minor, F major, E minor, D minor, C major, and B minor. The bass line consists of a steady eighth-note accompaniment.

221

pizz.

ritard.

a tempo arco

pp. cresc.

Musical score for measures 221-226. Measure 221 begins with a piano-piano (pp) dynamic and a pizzicato (pizz.) instruction. The right hand has a melodic line with slurs, while the left hand provides a rhythmic accompaniment. Measure 224 includes a ritardando (ritard.) instruction. The piece returns to a tempo and arco (a tempo arco) in measure 225, with a crescendo (cresc.) marking.

227

230

Musical score for measures 227-230. The right hand features a melodic line with slurs and ties, while the left hand has a steady accompaniment. The dynamics range from piano (p) to piano-piano (pp).

233

236

sf p pp

Musical score for measures 233-236. Measure 233 starts with a sforzando (sf) dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The dynamics range from piano (p) to piano-piano (pp).

239

Musical score for measures 239-244. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment. The dynamics range from piano (p) to piano-piano (pp).

245

248

cresc.

Musical score for measures 245-248. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A crescendo (cresc.) marking is present in measure 248.

253

cresc.

Musical score for measures 245-253. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. A crescendo (cresc.) marking is present in measure 253.

255 258

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

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

260 263

p *sf* *sf* *p*

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

265 268

cresc.

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

270 272

f sf *sf* *sf* *sf* *sf*

This system contains measures 270 to 272. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. Dynamic markings include *f sf*, *sf*, *sf*, *sf*, and *sf*.

274

cresc.

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

278 281

p

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

285

sf

This system contains measures 285 to 288. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. A *sf* marking is present.

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

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

296 *sf* *sf*

299 *p* *cresc.*

302 *sf* *sf*

305 *sf* *fp*

p *cresc.*

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311 313

311 313

f sf f

Musical score for measures 311-313. The piece is in B-flat major (two flats). Measure 311 starts with a forte (*f*) dynamic. Measure 312 features a sforzando (*sf*) dynamic. Measure 313 returns to forte (*f*). The music consists of a complex piano accompaniment with many sixteenth and thirty-second notes, and a melodic line in the right hand.

315 317

315 317

sf sf sf sf

Musical score for measures 315-317. Measure 315 has a sforzando (*sf*) dynamic. Measure 316 has a sforzando (*sf*) dynamic. Measure 317 has a sforzando (*sf*) dynamic. Measure 318 has a sforzando (*sf*) dynamic. The piano accompaniment continues with intricate rhythmic patterns.

320 323

320 323

sf sf sf sf

Musical score for measures 320-323. Measure 320 has a sforzando (*sf*) dynamic. Measure 321 has a sforzando (*sf*) dynamic. Measure 322 has a sforzando (*sf*) dynamic. Measure 323 has a sforzando (*sf*) dynamic. The piano accompaniment continues with intricate rhythmic patterns.

325 328

325 328

sf sf sf sf

Musical score for measures 325-328. Measure 325 has a sforzando (*sf*) dynamic. Measure 326 has a sforzando (*sf*) dynamic. Measure 327 has a sforzando (*sf*) dynamic. Measure 328 has a sforzando (*sf*) dynamic. The piano accompaniment continues with intricate rhythmic patterns.

330 333

330 333

sf sf ff sf sf

Musical score for measures 330-333. Measure 330 has a sforzando (*sf*) dynamic. Measure 331 has a sforzando (*sf*) dynamic. Measure 332 has a fortissimo (*ff*) dynamic. Measure 333 has a sforzando (*sf*) dynamic. The piano accompaniment continues with intricate rhythmic patterns.

335 338

335 338

sf sf sf f

Musical score for measures 335-338. Measure 335 has a sforzando (*sf*) dynamic. Measure 336 has a sforzando (*sf*) dynamic. Measure 337 has a sforzando (*sf*) dynamic. Measure 338 has a forte (*f*) dynamic. The piano accompaniment continues with intricate rhythmic patterns.

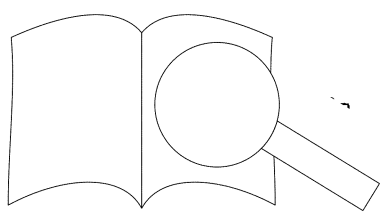
343

343

ff sf

Musical score for measures 343-346. Measure 343 has a fortissimo (*ff*) dynamic. Measure 344 has a sforzando (*sf*) dynamic. Measure 345 has a sforzando (*sf*) dynamic. Measure 346 has a sforzando (*sf*) dynamic. The piano accompaniment continues with intricate rhythmic patterns.

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348

345

Musical score system 1, measures 345-348. Treble clef, bass clef. Dynamics: *più f*, *ff*. Includes a slur over measures 347-348.

350

353

Musical score system 2, measures 350-353. Treble clef, bass clef. Dynamics: *sf*.

355

358

Musical score system 3, measures 355-358. Treble clef, bass clef. Dynamics: *più f*, *cresc.*

360

362

Musical score system 4, measures 360-362. Treble clef, bass clef. Dynamics: *sf*, *ff*.

364

Musical score system 5, measures 364-367. Treble clef, bass clef. Features a complex rhythmic pattern in the treble.

367

370

Musical score system 6, measures 367-370. Treble clef, bass clef. Dynamics: *sf*.

Musical score system 7, measures 370-373. Treble clef, bass clef. Dynamics: *sf*, *ff*. Includes a large graphic of an open book with a magnifying glass over it.

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376 **Maestoso con moto come I**

378

ff p mf

Musical score for measures 376-378. The piece is in 3/4 time with a key signature of one flat. Measure 376 starts with a treble clef and a bass clef. Measure 377 has a fortissimo (ff) dynamic. Measure 378 has a piano (p) dynamic. The music features a mix of chords and moving lines in both hands.

380

dim. p pizz. dim. pp

Musical score for measures 380-381. Measure 380 has a piano (p) dynamic. Measure 381 has a pianissimo (pp) dynamic. The music includes a pizzicato (pizz.) section in the bass line.

Allegretto un poco agitato ♩ = 80

383 386

p arco p pizz.

Musical score for measures 383-386. The tempo is Allegretto un poco agitato with a quarter note equal to 80 beats per minute. Measure 383 has a piano (p) dynamic. Measure 386 has a piano (p) dynamic. The music includes an arco section in the bass line.

388 391

Musical score for measures 388-391. The music features a mix of chords and moving lines in both hands.

394

cresc. sf

Musical score for measures 394-397. Measure 394 has a crescendo (cresc.) dynamic. Measure 395 has a fortissimo (sf) dynamic. The music features a mix of chords and moving lines in both hands.

400 403

cresc. p

Musical score for measures 400-403. Measure 400 has a crescendo (cresc.) dynamic. Measure 403 has a piano (p) dynamic. The music features a mix of chords and moving lines in both hands.

409

cresc. sf dim.

Musical score for measures 409-412. Measure 409 has a crescendo (cresc.) dynamic. Measure 410 has a fortissimo (sf) dynamic. Measure 411 has a decrescendo (dim.) dynamic. The music features a mix of chords and moving lines in both hands.

412 *f* 415 *p*

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

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

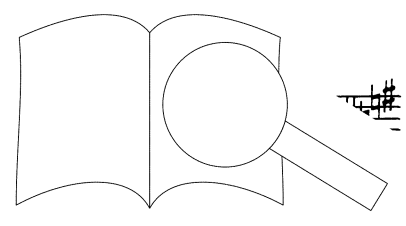
430 *f* 433 *sf* *dim.*

436

442 *p* 445 *sf*

451

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454 457

p *sf* *p* *cresc.*

Musical score for measures 454-457. The system consists of two staves. Measure 454 starts with a piano (*p*) dynamic. Measure 455 features a sforzando (*sf*) dynamic. Measure 456 returns to piano (*p*). Measure 457 concludes with a crescendo (*cresc.*) marking.

461 465

p

Musical score for measures 461-465. The system consists of two staves. Measure 461 begins with a piano (*p*) dynamic. Measure 465 ends with a crescendo (*cresc.*) marking.

468 471

f *cresc.*

Musical score for measures 468-471. The system consists of two staves. Measure 468 starts with a fortissimo (*f*) dynamic. Measure 471 concludes with a crescendo (*cresc.*) marking.

475 478

p *cresc.*

Musical score for measures 475-478. The system consists of two staves. Measure 475 begins with a piano (*p*) dynamic. Measure 478 concludes with a crescendo (*cresc.*) marking.

481

sf *sf* *sf* *sf* *cresc.*

Musical score for measures 481-485. The system consists of two staves. Measures 481-484 are marked with fortissimo (*sf*). Measure 485 concludes with a crescendo (*cresc.*) marking.

487 490

arco *cresc.*

Musical score for measures 487-490. The system consists of two staves. Measure 487 is marked *arco*. Measure 490 concludes with a crescendo (*cresc.*) marking.

496

al *f* *ff* *sf*

Musical score for measures 496-500. The system consists of two staves. Measure 496 is marked *al*. Measure 497 is marked *f*. Measure 498 is marked *ff*. Measure 499 concludes with a sforzando (*sf*) dynamic. Measure 500 ends with a double bar line.

499 502

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

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

505 509

sf *sf* *p pizz.*

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

512 515

This system contains measures 512 to 515. The music features a mix of chords and moving lines in both hands.

518 521

p

This system contains measures 518 to 521. Dynamics include *p*.

524

cresc.

This system contains measures 524 to 530. Dynamics include *cresc.*

530 533

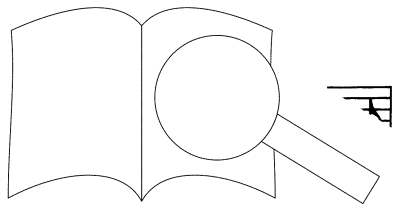
p *f* *p*

This system contains measures 530 to 533. Dynamics include *p*, *f*, and *p*.

539

This system contains measures 539 to 545. The music concludes with a final chord and a fermata.

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542 545

pp sf cresc.

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

548 551

f dim. p dim.

Musical score for measures 548-551. Measure 548 begins with a forte (*f*) dynamic and a decrescendo (*dim.*) marking. Measure 551 is marked with a piano (*p*) dynamic and another decrescendo (*dim.*) marking.

554 557

pp

Musical score for measures 554-557. Measure 554 starts with a piano-piano (*pp*) dynamic. The music continues with a similar texture of eighth-note accompaniment and a melodic line.

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

Parco sf

Musical score for measures 560-563. The tempo is marked *Adagio religioso* with a metronome marking of quarter note = 76. The mood is *cantabile*. Measure 560 is marked *Parco* (piano). Measure 563 is marked *sf* (forte).

568 571 574

pp

Musical score for measures 568-574. Measure 568 starts with a piano-piano (*pp*) dynamic. Measure 574 is also marked *pp*.

577 584

p sf p

Musical score for measures 577-584. Measure 577 is marked *p* (piano). Measure 584 is marked *p* (piano).

590

cresc. f dim.

Musical score for measures 590-594. Measure 590 is marked *cresc.* (crescendo). Measure 594 is marked *f* (forte) and *dim.* (decrescendo).

594

pp

597

cresc.

600

sf p f p

605

f

608

pizz. p f p

613

p arco

616

621

cresc. f

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623

dim. pp

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

626

sempre pp

Musical score for measures 626-628. The piece continues with the same melodic and accompaniment patterns, maintaining a *sempre pp* (pianissimo) dynamic throughout.

629

cresc. *f*

Musical score for measures 629-631. The dynamics increase, starting with a *cresc.* (crescendo) and reaching a *f* (forte) dynamic by measure 631.

632

pp

Musical score for measures 632-634. The dynamics decrease to *pp* (pianissimo) by measure 632.

635

cresc. *f* *pp*

Musical score for measures 635-637. The dynamics increase again, marked *cresc.* and *f*, then decrease to *pp* in measure 637.

638

p

Musical score for measures 638-639. The dynamics are marked *p* (piano).

640

p *cresc.*

Musical score for measures 640-644. The dynamics are marked *p* and *cresc.*. The piece concludes with a large graphic of an open book.

647

647-650

f *p*

This system contains measures 647 to 650. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with eighth-note chords. Dynamics include *f* and *p*.

650

650-653

f *piu f*

This system contains measures 650 to 653. The right hand continues the melodic line with a slur over measures 650-651. The left hand accompaniment remains consistent. Dynamics include *f* and *piu f*.

653

653-655

dim. *p* *pizz.*

This system contains measures 653 to 655. The right hand has a melodic line with a slur and a *dim.* marking. The left hand has a bass line with a *pizz.* marking. Dynamics include *dim.*, *p*, and *pizz.*

657

657-660

This system contains measures 657 to 660. The right hand has a melodic line with a slur. The left hand accompaniment continues. Dynamics include *p*.

660

660-664

p

This system contains measures 660 to 664. The right hand has a melodic line with a slur. The left hand accompaniment continues. Dynamics include *p*.

664

664-666

This system contains measures 664 to 666. The right hand has a melodic line with a slur. The left hand accompaniment continues.

671

671-674

This system contains measures 671 to 674. The right hand has a melodic line with a slur. The left hand accompaniment continues.

2. Coro

Allegro moderato maestoso ♩ = 100

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Allegro moderato maestoso, marked with a quarter note equal to 100 beats per minute. The first system shows the right hand starting with a piano (*pp*) dynamic and the left hand with a piano (*pp*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 4-6. The right hand continues its melodic line, and the left hand maintains the accompaniment. A crescendo (*cresc.*) marking is present in measure 5, indicating a gradual increase in volume. The dynamics transition from piano (*pp*) to a stronger *f* dynamic by measure 6.

Musical notation for measures 7-9. The right hand features a more complex melodic line with some chromaticism. The left hand continues with the eighth-note accompaniment. The dynamics remain at a strong *f* level.

Musical notation for measures 10-12. The right hand has a more active melodic line with some grace notes. The left hand continues with the accompaniment. A crescendo (*cresc.*) marking is present in measure 12, indicating a further increase in volume.

Musical notation for measures 13-15. The right hand continues with its melodic line, and the left hand maintains the accompaniment. The piece concludes with a final chord in measure 15.

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

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

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

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

Herr!
 Lord!

Herr!
 Lord!

Herr!
 Lord!

Herr!
 Lord!

les, at he
 it, eath,

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

at, lo - be den Herrn,
 breath, sing to the Lord,

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

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

Hal - le - lu - ja, al - les, was O - dem hat,
 Hal - le - lu - ja, all that has life and breath,

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

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

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

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

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

f

Vc.

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

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

O - dem hat, was O - dem hat, rn, lu - ja,
 life and breath, has life and breath. - lu - ja,

al - les, was O - dem hat, was O - dem hat, rn,
 all that has life and breath, has life and breath, sing to the Lord,

ff

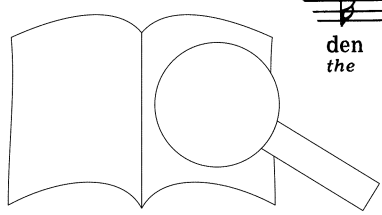
lo - be den Herrn, Hal - le - lu - ja, lo - be den
 sing to the Lord, Hal - le - lu - ja, sing to the

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

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

den Herrn, Hal - le - lu - ja, Hal - le - lu - den
 the Lord, Hal - le - lu - ja, Hal - le - lu - the

sf



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Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

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

Herrn!
Lord!

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

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

eu - rem
song ex -

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

in mit eu - rem
Him in joy - ful

Lobt den Herrn
Praise the Lord

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

Lie - de,
tol Him,

Lie -
tol

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

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

lobt den Herrn,
praise the Lord,

lobt den Herrn mit eu - rem
praise the Lord in song ex -

lobt den Herrn,
praise the Lord,

lobt den Her
Praise the Lor

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

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

mit Sai ten - spiel, lo - bet den Herrn,
 with lute and harp, ex -
 rem Lied, mit eu - rem Lie - de,
 ful song, in joy - ful song ex -
 eu - rem Lied, mit eu - rem Lie - de,
 joy - ful song, in joy - ful song ex -
 mit eu - rem Lied, mit eu - rer
 in joy - ful song, in joy - ful de,
 ex -

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

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

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

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

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

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

8 spiel,
 harp, len i. Lo. - rem Lie -
 g ex - tol -

spiel, lobt den Herrn mit Sa - rn mit eu - rem
 harp, praise the Lord with lute joy - ful song ex -

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

8 spiel, lobt den Herrn mit eu - rem
 harp, praise the Lord with joy - ful

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

lobt den Herrn,
 praise the Lord,

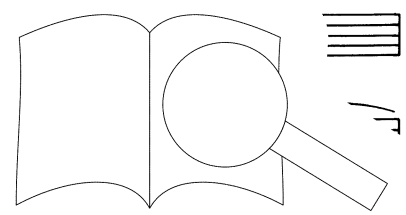
Lie - de, lobt den Herrn, lobt den Herrn mit eu - rem
 tol - him, praise the Lord, praise the Lord with lute and
 Lied, lobt den Herrn, lobt den Herrn, lobt den Herrn!
 song, praise the Lord, praise the Lord, praise the Lord!
 Lied, lobt den Herrn, lobt den Herrn, lobt den
 song, praise the Lord, praise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

Lied!
 harp!
 Und al - les Fleisch
 And let all flesh
 Herrn!
 Lord!
 Lied!
 harp!

n
 His
 li - gen Na -
 and His glo -

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

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

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

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

f *cresc.*

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

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

und al - les Fleisch sei - li - gen Na -
 and let all flesh fy t and His glo

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

Fleisch
 flesh

ch.

lo - be sei - men,
 ma - gni - fy ry,

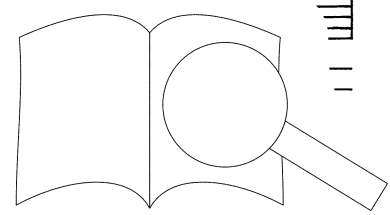
lo - li - gen Na - men!
 mu - und His glo ry!

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

nen hei - li - gen Na - men, und al -
 ry His might und His glo ry, and let

f

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und al - - les
and let - - all

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

und al - - les
and let - - all

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

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

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

Fleisch lo - be sei -
flesh ma - gni -

gen Na
His glo -

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

men.
ry.

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

men.
ry.

en - spiel, und al - - les
and harp, and let - - all

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

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

les
all

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

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

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

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

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

Na - men, lo - be sei - nen li - gen
glo - ry, mag - ni - fy His and His

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

Na
 glo

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

Na men, lobt den Herrn, den Herrn mit Sai - ten -
glo ry, praise the Lord, the Lord with lute and

men, lobt den Herrn,
ry, praise the Lord,

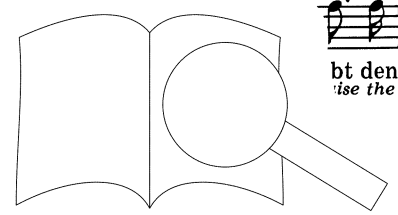
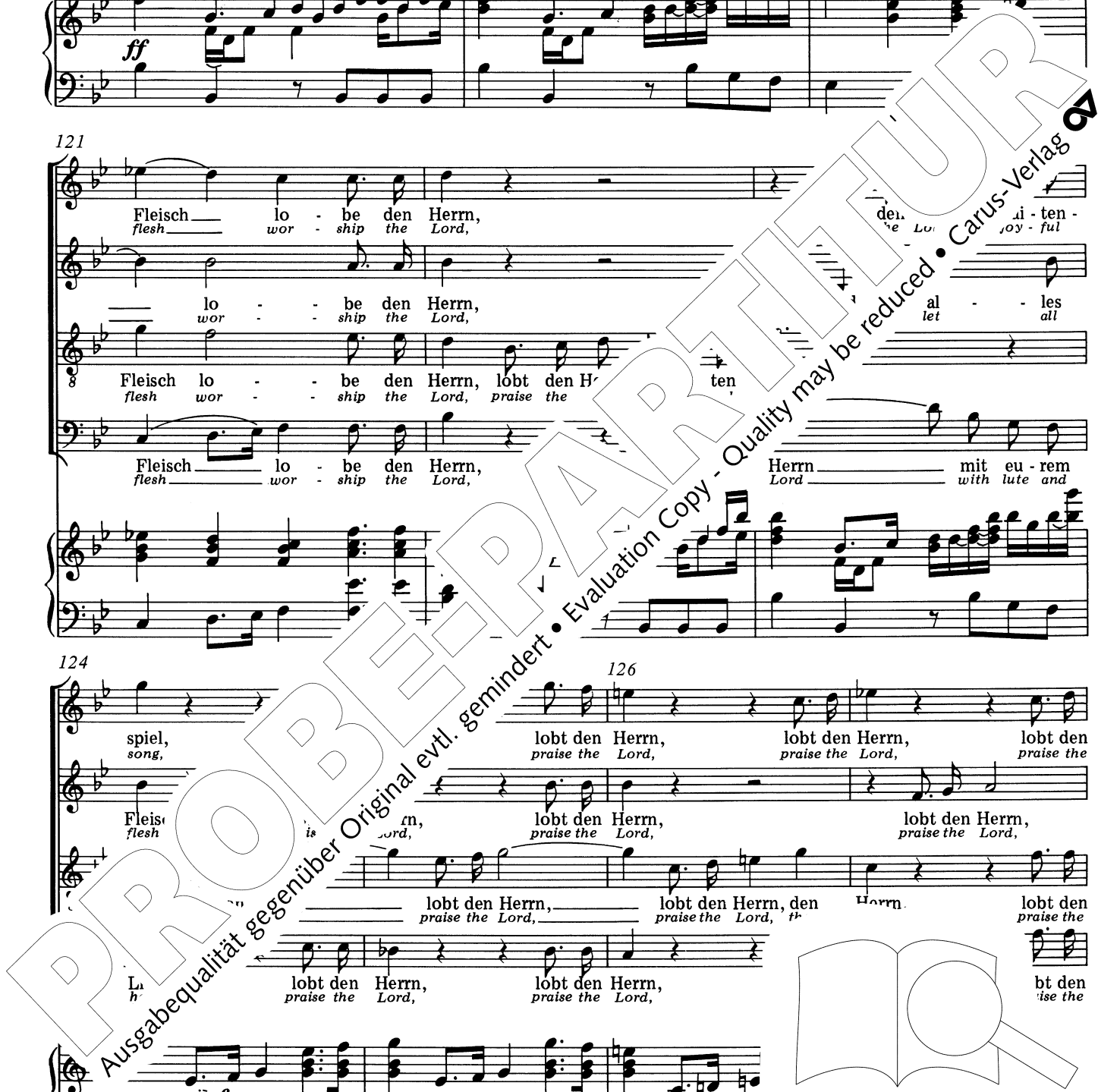
men, und al - les Fleisch
ry, and let all flesh

cresc.

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

Fleisch lo - be den Herrn, dei - ne Lu - si - ten -
 flesh wor - ship the Lord, joy - ful
 lo - - - be den Herrn, al - - les
 wor - - - ship the Lord, let all
 Fleisch lo - - - be den Herrn, lobt den H - ten
 flesh wor - - - ship the Lord, praise the
 Fleisch lo - be den Herrn, Herrn mit eu - rem
 flesh wor - ship the Lord, Lord with lute and

spiel, lobt den Herrn, lobt den Herrn, lobt den
 song, praise the Lord, praise the Lord, praise the
 Fleisch is m, lobt den Herrn, lobt den Herrn,
 flesh Lord, praise the Lord, praise the Lord,
 lobt den Herrn, lobt den Herrn, den Herrn. lobt den
 praise the Lord, praise the Lord, th
 L. h. lobt den Herrn, lobt den Herrn, bt den
 praise the Lord, praise the Lord, ise the
 piu f



Molto più moderato ma con fuoco ♩ = 104

139

Soprano solo *f*

141

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

Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

Herrn!
Lord!

trem.
pp

143

145

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

Soprano I, II

Alto I, II

Lo - be den Herrn, ne
 Praise thou the Lord,

Lo - be
 Praise th

le!
rit!

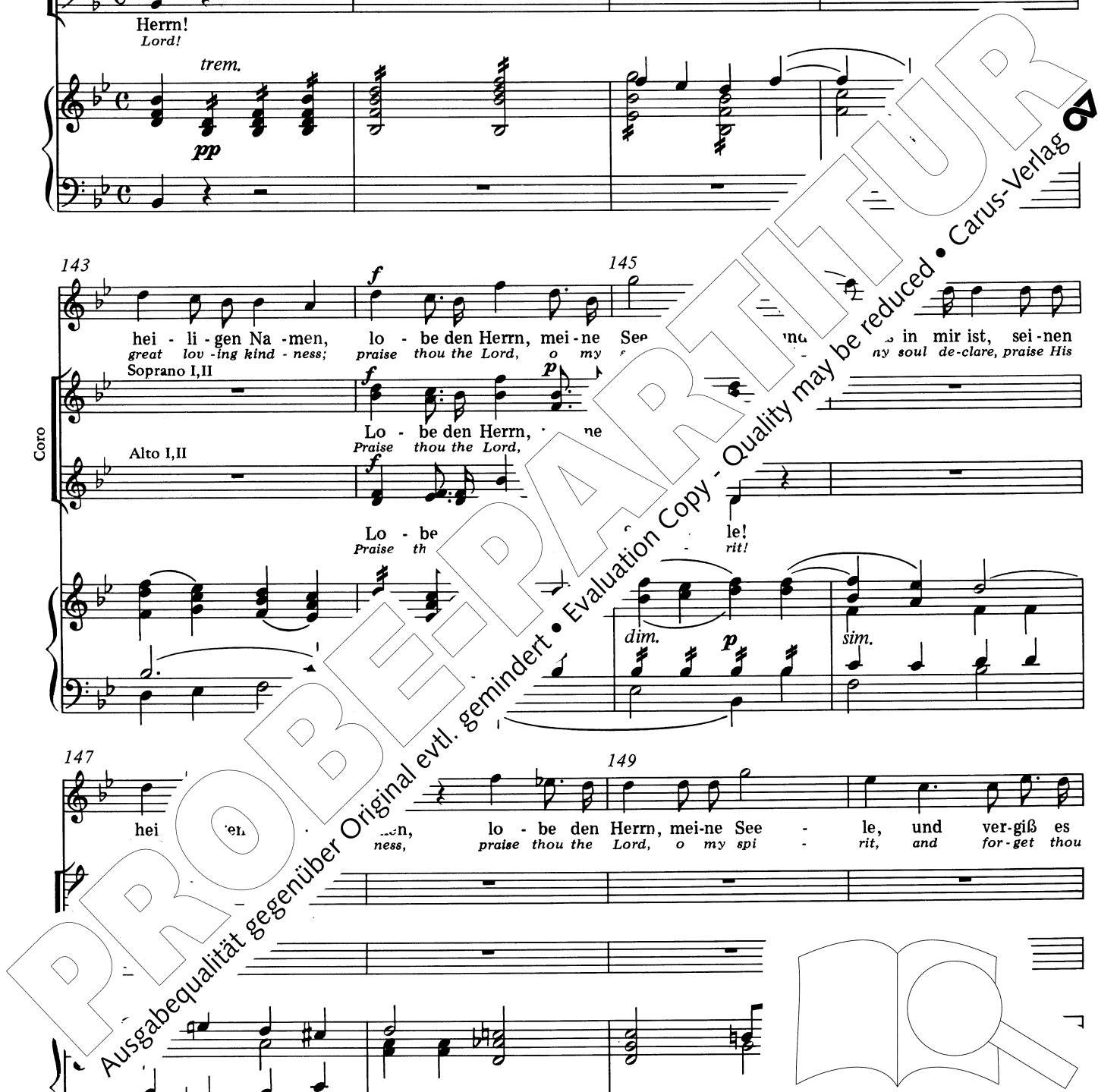
dim. *p* *sim.*

147

149

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

Vc.



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

Lo - be den
 Praise thou the

Lo - be den
 Praise thou the

sempre pp

p

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

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

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

p

resc.

was er dir und
 not all dir all

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

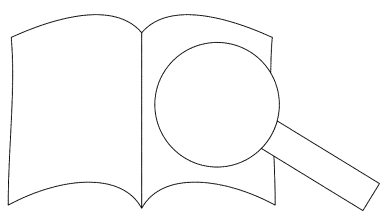
Lo - be den Herrn, mei - ne See - - le!
 Praise thou the Lord, o my spi - - rit!

f

Cb.

Vc.

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

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

Lo - be den Herrn,
 Praise thou the Lord,

Lo - be den Herrn,
 Praise thou the Lord,

lo - be dei.
 praise tho'

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

und —
 all —

und —
 all —

rrn,
 Lord,

sim

Solo

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

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

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

p

f Tutti

Solo

See - le, lo - be den Herrn, lo - be den Herrn, de - he L - ne
 spi - rit, praise thou the Lord, praise thou the Lord, he L - my

f lo - be den Herrn,
 praise thou the Lord, *p* Herr, mei - ne
f lo - be den Herrn, *p* Lord, o my

lo - be den Herrn, *f* - be den Herrn, mei - he
 praise thou the Lord, raise thou the Lord, o my

sim.

See
 spi

See

le!
 rit!

p

d

Cb.

Vc.

3. Recitativo

Tenore solo

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

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

löst hat aus der Not. Sa - get es, dr - et sei - ne Gü - te!
 thou - ble un - to the Lord, sing ye praise! s, a - laud His good - ness.

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

Er zäh - let uns - er
 He count - eth all ie

20 22

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

24 26

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

p

28 30

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

cresc. *sf*

32

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

p

37 39

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

41

43

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

cresc. *sf*

arco

45

47

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

sf *p* *cresc.*

49

51

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

sf *f* *p*

53

zäh-let uns-re in der Zeit der Not, er
 coun-teth all yo-us i' 2 Zeit of need, He

cresc.

5

59

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

sf *f*

mit
 ith

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4. Coro

A tempo moderato ♩ = 66

Soprano

Alto

Tenore

8 Basso *te. ness.*

p

Sagt es, die ihr er -
All ye that cried un -

pizz.

pp

sempre p

pizz.

4

lö - set seid von dem Her -
to the Lord in dis - tr

ler Trüb - sal,
af - flic - tion,

sf

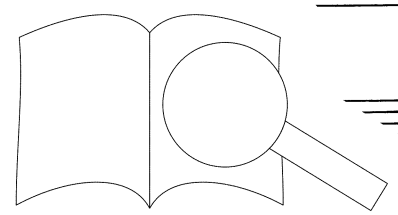
7

Sagt es, die
All ye

Sagt lö - set seid von dem Herrn aus
All to the Lord in dis - tress and

ihr er - lö - set seid von dem Herrn aus
cried un - to the Lord in dis - tress and

ihr er - lö - set seid
nat cried un - to the Lord



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cresc.

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

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

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

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

cresc. *f*

Trüb - sal, Trüb - sal, Trüb - sal, Trüb - sal,
 flic - tion, flic - tion, flic - tion, flic - tion,

es, that es, that an -
 at cried un -

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

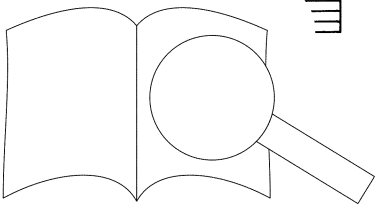
p *p*

cresc.

lö - set Er Er
 the Lord. zäh - let uns - re zäh - let uns - re
 to count - eth all your count - eth all your

Trä - nen, er
 sor - ren te

cresc.



cresc.

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

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

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

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

pü f

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

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

Trä - nen, uns - re Trä - nen, - ä -
 sor - rows, all your sor - rows, all sor - nen.

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

sf

p

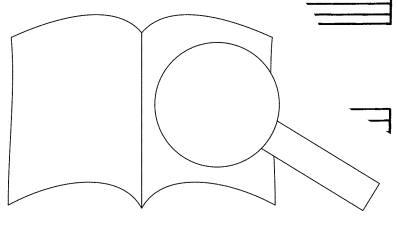
zäh - let uns - re Trä - nen.
 count - eth all your sor - rows.

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

Sagt es, die ihr er - lö - set seid,
 All ye that cried un - to the Lord,

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

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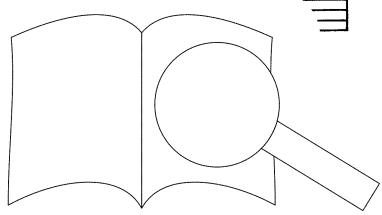


Sagt es, die ihr er - lö - set seid von dem Herrn aus al - ler Trüb - sal,
 All ye that cried un - to the Lord in dis - tress and deep af - flic - tion,
 sie, er zäh - let uns - re Trä - nen.
 eth, He count - eth all your sor - rows.
 er zäh - let uns - re Trä - nen, die ihr er - lö - set seid,
 He count - eth all your sor - rows, that cried un - to the Lord,
 Sagt es, die ihr er - lö - set seid von dem Herrn, er - lö - set seid,
 All ye that cried un - to the Lord in dis - tress and deep af - flic

sagt es, die ihr er - lö - set seid aus al - l
 all ye that cried un - to the Lord in deep
 Sagt es, die ihr er - lö - set seid aus in
 All ye that cried un - to the Lord in
 sagt es, die ihr er - lö al
 all ye that cried, He cr
 tion. all ye in deep er dis -
 er Trüb - sal,
 af - flic - tion,
 rows,

sagt es,
 all ye
 sagt es,
 all ye
 er - lö - set seid aus al - l
 un - to the Lord in deep af - flic - tion.
 ihr er - lö - set seid aus al - ler Trüb - sal! Er
 cried un - to the Lord in deep af - flic - tion. He
 er - lö - set seid aus al - l
 un - to the Lord in deep a

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

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

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

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

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

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

zäh - let uns - re Trä - nen in der Not.
 count - eth all your sor - rows in th need.

zäh - let uns - re Trä - nen der Not.
 count - eth all your sor - rows of need.

dim.

dim.

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5. Duetto e Coro

Andante ♩ = 100

3

Piano introduction for measures 1-5. The score is in 2/4 time with a key signature of two flats. It features a piano part with a *p* dynamic and *arco* marking, and a vocal line that begins in measure 3. Dynamics include *cresc.*, *f*, *sf*, and *dim.*

6

Soprano I solo

9

Soprano I solo for measures 6-9. The vocal line includes the lyrics: "Ich har - re - te des Herrn, und er neig / I wait - ed for the Lord, He in - clin". The piano accompaniment is marked *p* and *Vc.*

11

Soprano I solo for measures 11-15. The vocal line includes the lyrics: "mir und hör - te mein Fleh'n, — / me. He heard — my com - plaint, —". The piano accompaniment continues with a *p* dynamic.

16

19

Soprano I solo for measures 16-19. The vocal line includes the lyrics: "har - re - te des He / wait - ed for the He". The piano accompaniment features a *cresc.* marking.

21

24

Soprano I solo for measures 21-24. The vocal line includes the lyrics: "in... hör - te mein Fleh'n. Wohl dem, der / He... heard my com - plaint. O bless'd are". The piano accompaniment is marked *sfz* and *cresc.*

p Tutti

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

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

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

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

Soprano I solo

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

Soprano II solo

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

Herrn!
 Lord.

Herrn!
 Lord.

Herrn!
 Lord.

mir und
 me, He

se sich
 ed un

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

mein Fleh'n, und hör - te mein Fleh'n, des
 com - plaint, He heard my com - plaint, the

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

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

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

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

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

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

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

Herrn! Ich
 O bless'd are they that hope and trust in the Lord, I

dem, der sei - ne Hoff - nung setzt
 bless'd are they that hope and trust

pp

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

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

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

Fleh'n. Wohl dem, der sei - ne Hoff hope - nung and trust auf den Herrn! Wohl
 plaint, O bless'd are they that hope and trust auf den Herrn! Wohl

dem, der sei - ne Hoff - nung, wohl dem, der
 bless'd are they that hope, O bless'd are

dem, der sei - ne Hoff - nung, wohl dem, der
 bless'd are they that hope, O

dem, der sei - ne Hoff - nu em, sei - ne Hoff-nung
 bless'd are they that hope, O they that hope and

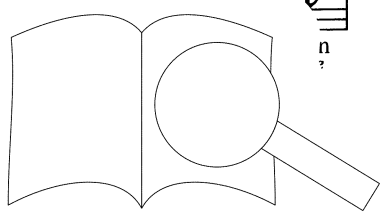
dem, der sei - ne Hoff - nu der sei - ne
 bless'd are they that hope, O are they that

setzt auf den Herrn, setzt auf den
 trust in the Lord, trust in the

den Herrn, auf den Herrn, auf den
 the Lord, Lord, Lord, the

ng and setzt auf den Herrn, den Herrn,
 and trust in the Lord, the Lord

ng and setzt auf den Herrn, den Herrn,
 and trust in the Lord, the Lord



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

Herrn,
Lord, den
the Herrn!
Lord!

Herrn,
Lord, den
the Herrn!
Lord!

auf
in den
the Herrn!
Lord!

Herrn,
Lord, den
the Herrn!
Lord!

dim. p

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

Herrn,
Lord, er neig - te sich zu
and He in - clin'd to

dem,
bless'd,

Wohl dem,
bless'd,

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

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

pp

56

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6. Tenore solo

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

3

Tenore solo

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

7 10
hat - ten uns um - fan - gen, und Angst der Höl - le hat -
clo - sed all a - round me, hell in its ter - rors ha -

12
trof - fen, wir wan - del - ten in Fin -
on me, with trou - ble and deep hea -
ness, wir
with

17
wan - del - ten in Er a - ber spricht: Wa - che
trou - ble and deep But said the Lord: Come, a -

23 26
wa - che auf, der du den
come, a - rise, from the that

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

ten!
 Light!

The Stri - cke des
 sor - of

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

le - rors

hat - te uns ge - trof
 had got hold up - on

wel - ten in Fin - ster - nis,
 ble and deep hea - vi - ness,

wan - del - ten in Fin - ster - nis.
 trou - ble and deep hea - vi - ness.

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57

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

63

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

70

ten, Light, ich I wii' w

77 Allegro assai agitato ♩ = 84

ten! Light!

84

84 Lento pp

-fen in der Fin - ster - nis:
 all - ed thro' the dark - ness:

in, 188,

cresc.

Tempo I moderato

p

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

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

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

cresc.

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

und wie - der
re - turn a -

cresc.

Lento

fra - gen:
gain, ask:

an, ist die Nacht bald hin,
will the night soon pass,

a tempo I

p

at bald hin?
ght soon pass?

Der Hü - ter a - be:
The watch - man on - ly

ler
he

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

acce - cresc.

le -

ran -

do -

sf poco

a

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

poco

sf

118 **Recitativo**

und wie - der fra - gen:
 re - turn a - gain, ask:

ist die Nacht bald hin,
 will the night soon pass,

p^uf

Hü -
 watch

ald hin,
 soon pass,

ist die Nacht bald hin,
 will the night soon pass,

dim.

Pause

Soprano solo

Lento

die Nacht bald hin? Die Nacht ist ver - gan
 all the night soon pass? The night is de - part

7. Coro

Allegro maestoso e molto vivace ♩ = 96 3

gen!
ing.

ff *marcato*

6 9

Die
The

11 14

Na
ver - gan - gen, ver - gan -
de - part - ing, de - part

ist
is ver - gan - gen
de - part - ing

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

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

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

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

gan gen,
 part ing,

gan gen,
 part ing, der the

gan gen,
 part ing, der the

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

a - be -
 is

bei -
 proach

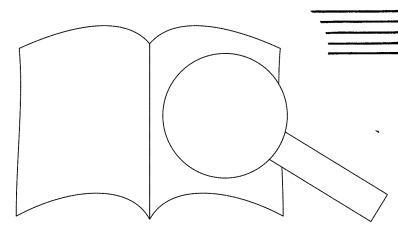
men, her - bei - ge - kom - men, die
 ing, is ap - proach - ing, the

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

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

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

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

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

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

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

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

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

Wer-ke der Fin-ster-nis, gen die Wer-ke der
 works of dark-ness, let off the works of

Fin-ster-nis, le gird-gen die Waf-fen des Lichts,
 dark-ness. an-le gird-gen die Waf-fen des Lichts,
 dark-ness. us gird-gen die Waf-fen des Lichts,
 works of dark-ness, and let us gird-gen die Waf-fen des Lichts,

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

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

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

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

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

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

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

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

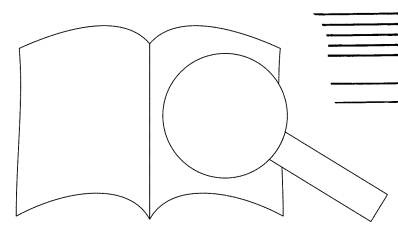
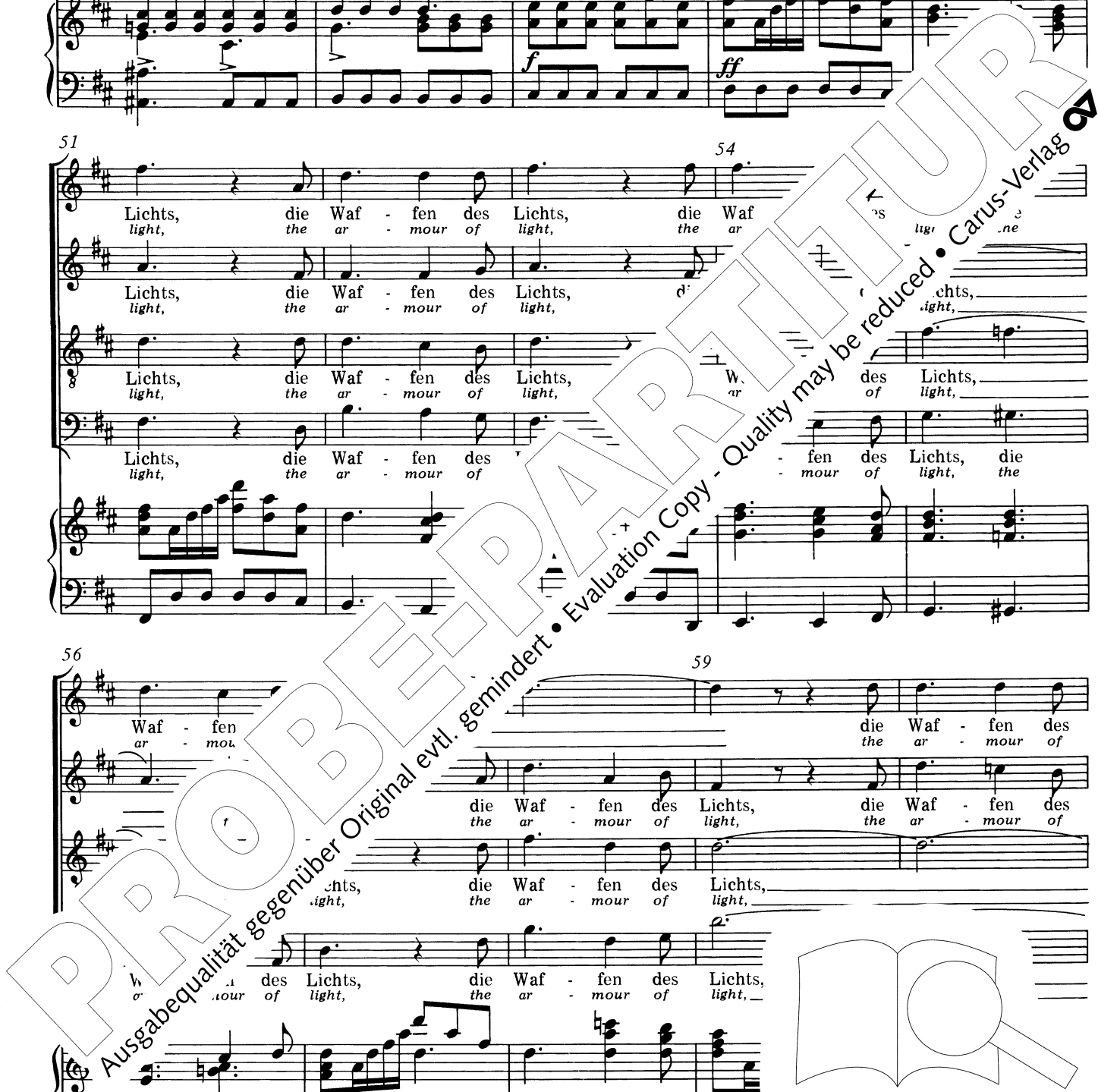
Lichts, die Waf - fen des Lichts, die Waf
 light, the ar - mour of light, the ar

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

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

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

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



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

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

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

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

Lichts
 light,

Lichts
 light, *f*

Lichts und er - grei - fen die Waf
 light, let us gird on the ar - - af - - t. cs, und er -
 - mo. .t. let us

Lichts
 light,

er - grei - fen die Waf
 gird on the ar - -

- fen (Va)

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

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

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

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

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

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

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

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

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

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

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

und er - grei -
 let us gird

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

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

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

die Waf - fen des
 the ar - mour of

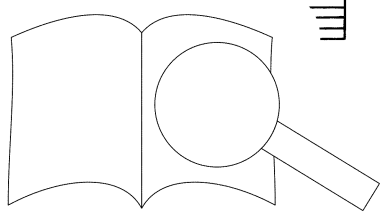
Waf - fen des Lichts,
 ar - mour of light,

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

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

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

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

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

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

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

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

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

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

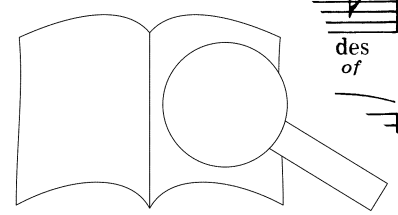
und er - grei - fen die Waf -
 let us gird on the ar - mour

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

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

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

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

Lichts, und er-grei
 light, on the ar

Lichts, und er-grei
 light, on the ar

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

fen, mour

er-grei fen on die the
 gird on die the

fen die Waf-fen die the
 mour the ar-mour mour

er-grei fen die the
 let's gird on die the

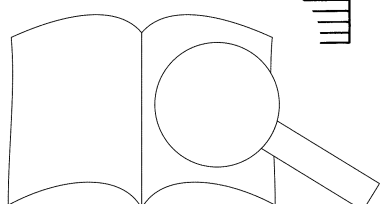
Waf-fen, des Lichts, er-grei fen die the
 ar-mour of light, let's gird on die the

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

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

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

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

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

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

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

ab - le - gen die Wer
 There - fore let us cast - ke der
 R - ness,

le cast die Wer
 cast the works - ke der
 of

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

le cast die Wer
 cast the works - ke der
 of

le cast die Wer
 cast the works - ke der
 of

le fore ger let
 fore ger let

Fin - ster - nis -
 works of dark - ness, -
 ness,

nis, ness, der
 of of

der Fin
 of dark

cresc.

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

cresc. *ff*

le gird - - gen on die the Waf - - ar - - mour of Lichts, - - di
 le - - gen die Waf - - fen des Lichts, - - af - - fen des
 gird - - on the ar - - mour of light, - - t. - - mour of
 ist ver - gan en,
 is de - part - - - - -
 fen, an - le gen on
 let us gird - - on
 Lichts.
 light.

Lichts. Die
 light. The
 Lichts.
 light.

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



gan part - - - gen, so laßt uns ab - le - gen die
 part - - - ing, there fore let us cast off the

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

gan part - - - gen, so laßt uns ab - le - gen die
 part - - - ing, there fore let us cast off the

Wer - ke der Fin - - ster - nis und an - le fien des
 works of dark - - ness, let us gird ar mour of

Wer - ke der Fin - - ster - nis und an - le fien des
 works of dark - - ness, let us gird ar mour of

Wer - ke der Fin - - ster - nis und an - le fien des
 works of dark - - ness, let us gird ar mour of

laßt uns ab - le - gen die We - - ster - nis und an -
 fore let us cast off the uc - - ness, let us

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ur Lichts, und er - grei - fen die Waf
ar

ff sf sf

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

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

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

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

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

Die Nacht ist ver - gan -
 The night is de - part

Die Nacht ist ver - gan -
 The night is de - part

Die Nacht ist ver - gan -
 The night is de - part

- gen,
 - ing,

- gen,
 - ing,

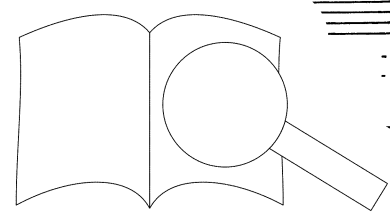
die the die Nacht ist ver - gan -
 the night is de - part

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

at, die Nacht ist ver - gan -
 nt, the night is de - part

die Nacht, die Nacht ist
 the night, the night is

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gen, ing, der the Tag day

gen, ing, f der the Tag day

gen, ing, die the Nacht night ist ver-gan - - gen, ing

gen, ing, die the Nacht night ist ver-gan - - gen, ing

ist ge-kom - - men, ing, ap-proach - - ing,

ist ge-kom - - men, ing, ap-proach - - ing,

die the Nacht night er-gan - - gen, ing, de-part - - ing,

die the ist ver-gan - - gen, ing, de-part - - ing,

die the ist ver-gan - - gen, ing, de-part - - ing,

d t ist ver-gan - - gen, ing, de-part - - ing,

- gen, ing, ver-gan - - gen, ing, de-part - - gen,

- gen, ing, ver-gan - - gen, ing, de-part - -

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8. Chorale

Andante con moto ♩ = 84

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

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

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

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

4
 Hän - den, der sich in al - ler Not will gnä - dig zu uns
 bend - ing, on His most ho - ly word, re - deem'd from woe, de -

Hän - den in al - ler Not will gnä - dig zu uns
 bend - ing, in most ho - ly word, re - deem'd from woe, de -

Hän - den in al - ler Not will gnä - dig zu uns
 bend - ing, in most ho - ly word, re - deem'd from woe, de -

der sich in al - ler Not will gnä - dig zu uns
 on His most ho - ly word, re - deem'd from woe, de -

8 *p* 10 *cresc.*

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

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

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

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

p *cresc.*

12

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

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

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

hielt in sei - ner Hut, und
 Him we place our trust and

p

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

tan. need. *f* Lob, Glo

p *cresc.* *f*

Ehr und Preis sei dem Va - ter und dem
 ry and praise to the Fa - ther, Son, be

Ehr und Preis sei dem Va - ter und dem
 ry and pr to the Fa - ther, Son, be

Ehr ry Gott, dem Va - ter und dem
 ry God, the Fa - ther, Son, be

is sei to Gott, dem Va dem
 se to God, the F dem

dim.

Soh - - ne und
 giv - - en, and

Soh - - ne und
 giv - - en and

Soh - - ne und
 giv - - en, and

Soh - - ne
 giv - - en

p *cresc.*

sei - nem heil' - gen G' höch - sten Him - mels -
 to the Ho - ly Gi. , high en - thron'd in

sei - nem heil' - im höch - sten Him - mels -
 to the Ho on high en - thron'd in

sei - ner ist im höch - sten Him - mels -
 to ti .nost, on high en - thron'd in

- gen Geist im höch - sten Him - mels -
 ly Ghost, on high

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

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

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

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

p *cresc.* *f*

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

ein - gen Gott, der ht
 tri - une God; with kel
 and

ein - gen Gott, Na
 tri - une God; ov Dun - kel
 and

ein - gen Gott, acht und Dun - kel
 tri - une God; pow'r - ful arm and

schied
 strong

schied
 strong

c. stro.

dim.



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

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

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

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

f

p 42
 ihm dan - ket un - ser
 Praise Him with grate - ful

p
 ihm dan - ket
 Praise Him with

p
 ihm dan - ket
 Praise Him with

p
 ihm dan - ket
 Praise Him with

Lied.
 song.

46

dim.

pp

Vc.

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9. Soprano e Tenore solo

Andante sostenuto assai ♩ = 100

Tenore solo
dolce

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

4
Gott, drum sing ich mit mei - nem Lie
God, my song shall be there - fore Thy mer

7
- wig dein Lob, o Gott! ar für al - les Gu - te, das
- ing Thy praise, o God! shall de - clare the bles - sings hour

11 13
ge - tan, das du an mir ge drum
by Thee, hour - ly be - stow'd My

8
sing ich mit mei - nem Lie - de dein Lob, du treu - er Gott, e -
song shall be there - fore Thy mer - cy, Thy praise Thou on - ly God, sing -

cresc. *p* *sf*

Soprano solo

8
- wig, du treu - er Gott! Und wandl' ich in Nacht und tie - fem Dun - kel, die
ing Thy praise, o God. I wan - der in night and thick - est dark - ness, mine

p

Fein - de um - her stel - len mir nach, ro. wandl' ich in
e - ne - mies stand threat'n - ing a - round, wan - der in

sf *cresc.* *p*

Nacht und tie - fem an ein - de um - her stel - len mir nach, die
night, and thick - est ar e - ne - mies stand threat'n - ing a - round, mine

cresc. *p*

cresc.

de stel - len mir nach, die Fein - de um - her
ne - mies stand a - round, mine e - ne - mies stand

cresc.



35

37

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

Tenore Solo

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

f *p*

39

41

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

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

f *p*

43

sei - ner Gü - te
 watch - ful - good - ness

8 nach sei - ner Gü - te
 with watch - ful - good - ness

Und wandl' ich in Nacht und tie - fem
 I wan - der in night and thick - est

p

47

49

und die Fein - de um - her stel - len mir nac
 and mine e - ne - mies stand threat'n - ing a - rou n mir
 g a -

cresc.

cresc.

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

p *sempre cre - scen - do*

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

al *f*

Herrn, und er er - ret - te Gü -
 Lord, and He re - deem - ed ul good -

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

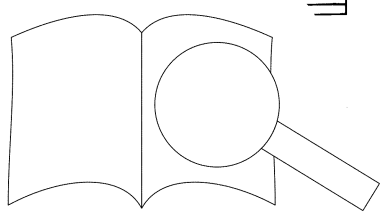
p *cresc.*

ret - tet mich nach sei - ner Gü - te.
 deem - ed me with watch - ful good - ness.

ner Gü - te,
 h - ful good - ness,

sf *dim.*

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Gü - te. *good - ness.*

Drum *My* sing' ich mit mei - nem *song - shall be there - fore Thy*

Lie - de e - wig dein Lob, *mer - cy, sing - ing Thy praise,* du treu - er Gott, *Thou on - ly God,* drum *my* sing' ich *song -*

Drum *My*

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

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

dein Lob, o Gott, dein *Thy praise, o God, Thy*

cresc.

Gott! Und wandl' ich in Nacht, *God. I wan - der in night,* so ruf' ich *I call'd u -*

eu - er Gott! Und wanc *on - ly God. I wan* ch *ti -*

p.

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sf

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

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

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

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

sf

Sing - - wig, du
 ing Thy

e
sing

e
sing

cresc.

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

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

p

10. Coro

Allegro non troppo $\text{♩} = 116$

3

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

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

Der Him - mel brin - ge her dem Herrn,
Thou hea - ven, of - fer to the Lord,
Eh - re und Macht, ihr Kö - ni - ge, brin - get her dem
glo - ry and might, ye mo - narchs, of - fer to the
brin - get her Eh - re und Macht, in - get
of - fer Him glo - ry and might, - fer

Die Er - de brin-ge her dem
 The whole earth of -fer to the

brin - ge her dem Herrn Eh - re und Macht, der Him - mel brin - ge
 of - fer to the Lord glo - ry and might, thou hea - ven, of - fer

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

her dem Herrn Eh - re und Macht, Eh - re und Macht, ihr
 to the Lord glo - ry and might, glo - ry and might, ye

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

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

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

Völ - ker, brin - get her dem Herrn ihr
 na - tions, of - fer to the Lord ye

Ma -
 night, re und Macht,
 - ry and might,

marcato

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

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

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

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

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

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

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

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

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

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

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

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

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

Mac
 miah

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

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

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



Macht, Eh - re, Eh - re und Macht dem Herrn,
 might, glo - ry, glo - ry and might, and might,
 brin - ge her, der Him - mel, der
 to the Lord, thou hea - ven, thou
 ihr Kö - ni - ge, brin - get her, ihr Kö - ni - ge, brin - get her dem
 ye mo - narchs, the Lord, ye mo - narchs, of - fer to the
 Macht, dem Herrn Eh - re und Macht, ihr Völ - ker,
 might, the Lord glo - ry and might, ye na - tions.

die Er - de brin - ge her dem Herrn Eh - re und
 the whole earth of - fer to the Lord glo - ry and
 Him - mel brin - ge her, der Him - mel brin - ge her die
 hea - ven, to the Lord thou hea - ven, to fer glo - ry and
 Herrn, dem Herrn Eh - re und Ma Eh - re und
 Lord, the Lord glo - ry and r nt, Eh - re und
 brin - get her dem Herrn Eh - r und Macht, Eh - re und
 of - fer to the Lord glo - r. ry and might, glo - ry and
 piu f

Macht, brin - ge her Eh - re und
 might, to the Lord glo - ry and
 Macht, brin - ge her Eh - re und
 might, to the Lord glo - ry and
 brin - get her ihm Eh - re und
 to the Lord give to ry and
 brin - get her d
 to the Lord t



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

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

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

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



Più vivace $\text{♩} = 100$

Macht!
might,

Macht!
might.

Macht!
might.

Macht!
might,

f

ff

Cb.



dan - ke dem Herrn,
thanks to the Lord,

dan - ke dem Herrn,
thanks to the Lord,

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

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



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al - o - les give

al - o - les give

al - o - les give

al - o - les give

ff

Cb.

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

dan - ke dem Herrn!
thanks to the Lord,

f

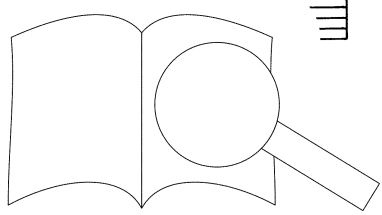
Dan - ket zu ihm, sei - nen Na - men und prei - set
thanks to Him, all ye peo - ple, and e - ver

Dan - ket dem Herrn, sei - nen Na - men und prei - set
thanks to the Lord, all ye peo - ple, and e - ver

und prei - set
praise Him, all ye peo - ple, and e - ver

dem Herrn, und prei - set
the Lord, praise Him, all ye peo -

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

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

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

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



keit!
 name.

keit!
 name.

keit!
 name.


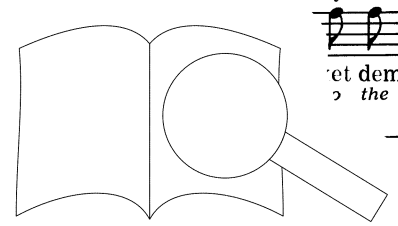
keit!
 name.

Dan - set sei - ne Herr - lich -
 s. - ver praise His ho - ly



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

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

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

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

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

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

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

Herr lich - keit, dan - ket, dan - ke' sei - ne
ho - ly name, sing ye, sing praise His

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

ket dem Herrn und
ng to the Lord, and

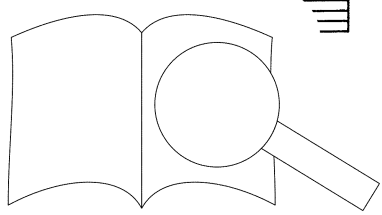
prei - set sei - ne lich - keit,
e - ver praise His ho - ly name,

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

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

dan - ket dem Herrn und
sing to the Lord, anc

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

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

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

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

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

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

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

keit, und prei - set
 name, and e - ver p

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

keit, name,

Herr - lich
 ho - ly

ci.

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

keit, name,

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

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

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

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

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

sf

dan - ket dem Herrn und prei - set
sing to the Lord, and e - ver

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

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

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

sf

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

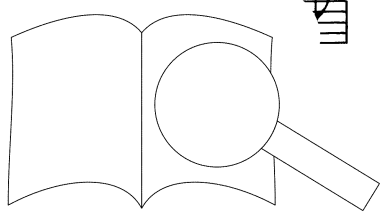
keit, e - lich - keit, prei - set sei - ne Herr - lich - keit,
name, e - ver praise His ho - ly name,

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

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

mf

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

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

lich - keit, sei - ver
 ly name, e - ver

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

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

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

ne Herr - lich - keit, und - ne Herr - lich -
 praise His ho - ly name, and His ho - ly

lic, ket ihm, dan - ket dem Herrn und
 Him, sing to the Lord, and

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

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

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

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

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

püf

lich - keit, und prei -
ly name, and e -

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

lich - keit, und
ly name, and

ket ihm, set ihn, und
the Lord, ver praise, and

f

prei - set prei - set
e - ver e - ver

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

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

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



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

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

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

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

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

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

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

keit, sei - ne
 name, praise His

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

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

Herr - lich prei - set ihn, und prei - set
 ho - ly e - ver praise, and e - ver

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

keit, dan - ket und prei - set ihn, dan - ket und prei - set
 name, sing to the Lord, the Lord, the Lord, sing to the

He - keit, dem Herrn, dan - ke
 name, the Lord, sing to the

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Zu diesem Werk liegen ebenfalls folgende Ausgaben vor:
Partitur (Carus 40.076/07), Klavierauszug (Carus 40.076/03),
Klavierauszug (Carus 40.076/04), Chorpartitur (Carus 40.076/05),
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The following editions are available for this work:
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