

# Felix Mendelssohn Bartholdy

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## Paulus · St. Paul op. 36

Oratorium nach Worten  
der Heiligen Schrift

per Soli (SATB), Coro (SATB)  
2 Flauti, 2 Oboi, 2 Clarinetti  
2 Fagotti, Contrafagotto (Serpente)  
4 Corni, 2 Trombe, 3 Tromboni, Timpani  
2 Violini, Viola, Violoncello  
Contrabbasso ed Organo

Kritische Ausgabe / Critical Edition  
von / by R. Larry Todd

Stuttgarter Mendelssohn-Ausgaben · Urtext

Partitur / Full score

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## Vorwort

Daß *Paulus* zu Mendelssohns Lebzeiten das beliebteste seiner Werke war, ist wahrscheinlich keine übertriebene Behauptung. Bei seiner Uraufführung in Düsseldorf am 22. Mai 1836 (zu Pfingsten) erfreute sich das Oratorium zunächst eines in den Annalen der Musikgeschichte selten dagewesenen Erfolges. Als Mendelssohn es 1837 bei dem Musikfest in Birmingham dirigierte, stellte man das Werk an die Seite der unsterblichen Oratorien Händels. Es folgten zahlreiche Aufführungen in Deutschland, Dänemark, Holland, Polen, Rußland, der Schweiz und den Vereinigten Staaten (1837 in Boston; 1838 in New York; 1839 in Baltimore). 1839, als Mendelssohn den *Paulus* beim Braunschweiger Musikfest dirigierte, betonte Henry Fothergill Chorley: „there is little modern music which gains so much with every subsequent hearing as that of the 'St. Paul.'“<sup>1</sup> Anlässlich der Aufführungen durch die Sacred Harmonic Society 1844 in London bezeichnete ein englischer Kritiker das Oratorium als: „without dispute the greatest modern musical effort“<sup>2</sup>, und der frühe Mendelssohn-Biograph Wilhelm Adolf Lampadius konnte versichern:

Übrigens hat kein Kunstwerk in so kurzer Zeit wie der *Paulus* allerwärts Eingang gefunden. Man könnte die beiden Jahre 1837 und 1838 in der Geschichte der Musik geradezu die Paulusjahre nennen.<sup>3</sup>

Obwohl Mendelssohn bei der Uraufführung des *Paulus* erst siebenundzwanzig Jahre alt war, wurde er in einigen musikalischen Kreisen als ein Komponist gesehen, der traditionelle musikalische Werte gegen den Ansturm der Kommerzialisierung von Musik – ein Übel, das Robert Schumann zu dieser Zeit als Philistertum anprangerte – verteidigte und wiederbelebte. Mendelssohns Rolle als Bewahrer musikalischer Werte entsprach dem konservativen Wertesystem des frühen Viktorianismus in England und der Restaurationszeit im Deutschland der postnapoleonischen Ära. In England wurde der *Paulus* als würdiger Nachfolger der erbaulichen Händel-Oratorien akzeptiert; in Deutschland, wo Mendelssohn die gefeierte Wiederaufführung der hundert Jahre vergessenen *Matthäuspasion* leitete und damit die Bach-Renaissance auslöste, schien der *Paulus* eine Erneuerung der reich verzierten und komplexen Kirchenmusik Bachs in angemessenem modernen Gewand zu versprechen.<sup>4</sup> Für einen Großteil des Jahrhunderts blieb *Paulus* ein fester Bestandteil im Repertoire von Oratorienchorvereinigungen, die sich wachsenden Zulaufs erfreuten.

Nirgends drängte man Mendelssohn stärker in die Rolle des Restaurators guter Werte als in Schumanns *Neuer Zeitschrift für Musik*, einem wöchentlich erscheinenden Musikjournal, das in Leipzig gegründet worden war, wo Mendelssohn 1835 die Stelle des Generalmusikdirektors des Gewandhausorchesters antrat. Die gleichzeitige Aufführung von Meyerbeers Oper *Les Huguenots* und des *Paulus* veranlaßte Schumann 1837 zur Veröffentlichung eines provokativen Essays, in dem er die diametral entgegengesetzten Stoßrichtungen beider Werke erkundete. Dabei deckte Schumann in Meyerbeers üppiger Partitur genau diejenigen Elemente auf, die ihm in der europäischen Musikkultur oberflächlich und mangelhaft erschienen, und begrüßte den *Paulus* als dringend benötigtes Gegenmittel. Nach Schumann bestand Meyerbeers Strategie in *Les Huguenots*, einer Grand Opéra, die das Massaker der Bartholomäusnacht aus dem 16. Jahrhundert zum Thema hat, darin, durch grelle Orchestrierungen und gekünstelte Effekte die Sinne zu erregen. Den lutherischen Choral „Ein feste Burg ist unser Gott“ auf dem Theater umgesetzt zu sehen, war Schumann ein besonderer Dorn im Auge. „Ich bin kein Moralist“, bemerkte er, „aber einen guten Protestanten empört's, sein theuerstes Lied auf den Brettern abgeschrieen zu hören.“ Im Gegensatz dazu biete *Paulus* „Reineres“:

Hier wirst du zum Glauben und zur Hoffnung gestimmt und lernst deine Menschen wieder lieben; hier ruht es sich wie unter Palmen, wenn du dich müde gesucht und nun eine blühende Landschaft dir zu Füßen liegt. Es ist der Paulus ein Werk der reinsten Art, eines des Friedens und der Liebe.<sup>5</sup>

Lobenswert fand Schumann Mendelssohns „unauslöschliches Colorit in der Instrumentation“ sowie sein „meisterliches Spielen mit allen Formen der Setzkunst.“ Schumann beendet seine Kritik damit, daß er Mendelssohn die Aura eines Apostels verleiht:

und dann – laßt uns diesen Mendelssohn-Paulus hochachten und lieben, er ist die Vorrede zu einer schönen Zukunft, wo das Werk den Künstler adelt, nicht der kleine Beifall der Gegenwart; sein Weg führt zum Glück, jener zum Uebel.<sup>6</sup>

Zehn Jahre nach der Uraufführung des *Paulus* leitete Mendelssohn die Premiere seines zweiten Oratoriums, des *Elias*, in Birmingham (England) und erfüllte so Schumanns Voraussage „daß, wie der Jüngling ein Oratorium schrieb, der Mann auch eines vollenden wird“. Wieder wurde Mendelssohn für die Aufrechterhaltung künstlerischer Werte gefeiert. Nach einer Aufführung in London im Jahr 1847, der Königin Viktoria und Prinz Albert beiwohnten, überreichte der Prinzgemahl dem Komponisten eine Widmung, die diese Reaktion zum Ausdruck bringt:

Dem edlen Künstler, der, umgeben von dem Baalsdienst einer falschen Kunst, durch Genius und Studium vermocht hat, den Dienst der wahren Kunst, wie ein anderer Elias treu zu bewahren, und unser Ohr aus dem Taumel eines gedankenlosen Tönegetändels wieder an den reinen Ton nachahmender Empfindung und gesetzmässiger Harmonie zu gewöhnen, – dem grossen Meister, der alles sanfte Gesäusel, wie allen mächtigen Sturm der Elemente an dem ruhigen Faden seines Gedankens vor uns aufrüllt ...“<sup>7</sup>

Die Metapher änderte sich – von Mendelssohn als Paulus, der die Ungläubigen bekehrt, zu Mendelssohn als Elias, der mit den Baalsjüngern der Musik ringt – doch die prinzipielle Rolle des Komponisten in der deutschen und englischen Musikkultur als Bewahrer angemessener musikalischer Werte im Zeitalter krassen Philistertums wurde bestätigt.

Der Mozart-Biograph Otto Jahn, der ausführliche Studien über *Paulus* und *Elias* verfaßte,<sup>8</sup> betrachtete *Paulus* als das gelungenere Werk. Jahn argumentiert, daß Mendelssohn im früheren Werk die für die Gattung Oratorium so fundamentale epische Qualität erfolgreich erfaßt habe durch die Verwendung des traditionellen Erzählers als Vermittler der Handlung. Im *Elias* hingegen verzichte

<sup>1</sup> Henry Fothergill Chorley, *Modern German Music*, Hg. Hans Lenneberg, London 1854; Repr. N.Y. 1973, Bd. 1, S. 22.

<sup>2</sup> „St. Paul, – An Oratorio, by Felix Mendelssohn Bartholdy“, in: *The Musical Times* (1. Juli 1844), S. 9.

<sup>3</sup> Wilhelm Adolf Lampadius, *Felix Mendelssohn Bartholdy. Ein Gesamtbild seines Lebens und Wirkens*, Leipzig 1886, S. 247.

<sup>4</sup> Vgl. z. B. Gottfried Wilhelm Finks Kritik in der *Allgemeinen musikalischen Zeitung* 39 (1837), Sp. 522: „Das Werk ist so absichtlich ein Händel-Bach-Mendelssohn'sches, dass es scheint als wäre es recht eigentlich dazu da, unsern Zeitgenossen die Empfänglichkeit für die Tiefen der genannten Tonhelden und die Neigung für sie zu erleichtern“.

<sup>5</sup> *Neue Zeitschrift für Musik* 7 (1837), S. 73–75 (5. September).

<sup>6</sup> Ebd.

<sup>7</sup> August Reissmann, *Felix Mendelssohn-Bartholdy: Sein Leben und seine Werke*, Berlin 1872, S. 296.

<sup>8</sup> Otto Jahn, „Ueber F. Mendelssohn Bartholdy's Oratorium *Paulus*“, in *Gesammelte Aufsätze über Musik*, Leipzig 1866, S. 12–37 (ursprünglich veröffentlicht 1842 in Kiel); und „Ueber F. Mendelssohn Bartholdy's Oratorium *Elias*“, in *Allgemeine musikalische Zeitung* 50 (1848), Sp. 113–22, 137–43.

Mendelssohn auf den Erzähler und bewirke so die direkte Einbeziehung der Hauptfiguren in die Handlung. Er behandle das Oratorium letztendlich als dramatisches Genre:

Es ist nämlich das epische Element der Erzählung, welche im Paulus den fortlaufenden Faden des Oratoriums bildet, [im *Elias*] ganz ausgeschieden, die handelnden Personen werden ohne Weiteres redend eingeführt. ... Ich bin der Überzeugung, dass dieses auf einem Irrthum beruhe, dass das epische Element dem Wesen des Oratoriums eigenthümlich sei, und dass man mit dem Aufgeben desselben einen wahren Vortheil für die künstlerische Gestaltung aus den Händen lasse, um einen eingebildeten zu erreichen. Das Oratorium ist einer wahrhaft dramatischen Ausbildung nicht fähig.<sup>9</sup>

Der Engländer Charles Edward Horsley, ein Schüler Mendelssohns, hingegen gab gerade aufgrund des größeren dramatischen Potentials *Elias* den Vorzug:

In „St. Paul“, Mendelssohn had to give to his music a stern, uncompromising early Christian coloring; excepting in the raving of the indignant Jews, against the taunts of Stephen and the outpourings of Paul, there was no opportunity for any great dramatic treatment. The reverse is the case in *Elijah*. Were it to English habits seemly, the whole oratorio without any material alteration might be placed on the stage with the greatest propriety, with scenery, costume, and dramatic action.<sup>10</sup>

Tatsächlich erlebten beide Oratorien im 19. Jahrhundert Bühnenszenierungen – *Elias* 1860 in England, mit Balletteinlagen, und *Paulus* 1870 in Düsseldorf als „dramatische Darstellung“, frei nach Mendelssohns Oratorium und ergänzt durch *tableaux vivants*.<sup>11</sup>

Als Mendelssohn 1847 im Alter von 38 Jahren starb, galt er als einer der herausragenden Komponisten Europas und stand in England und Deutschland an der Spitze seiner Kunst. Sein Angedenken nahm schon bald idealisierte und in einer Form von Heldenverehrung geradezu sentimentale Züge an. Doch sein Ruhm – fast als unterliege er einer unerbittlichen Pendelbewegung – nahm in der zweiten Hälfte des Jahrhunderts erheblich ab. Richard Wagner, der in seinem 1850 erschienenen Aufsatz „Das Judentum in der Musik“ eine antisemitische Attacke verfaßte, gehörte zu denjenigen, die Mendelssohns Stellung zu beeinträchtigen suchten. Wagners Anhänger argumentierten, daß die Zukunft der deutschen Musik im Musikdrama liege, und kritisierten an Mendelssohn, daß er keine erfolgreiche Oper geschaffen habe. Darüber hinaus wurde ihm angelastet, er habe die Bachschen und Händelschen Vorbilder zu sehr nachgeahmt, besonders in den Oratorien. In England schließlich regten sich gegen Ende des Jahrhunderts die ersten Reaktionen gegen den Viktorianismus und dessen Moral, so daß George Bernard Shaw 1889 im *Paulus* „dreary fugue manufacture, with its Sunday-school sentimentalities and its Music-school ornamentalities“ bemängelt. Im Vergleich zu Händel war Mendelssohn nun „what Tennyson is compared with Shakespeare“.<sup>12</sup>

Die Idee zur Komposition eines Oratoriums wurde 1831 von Johann Nepomuk Schelble, der in Frankfurt eine Chorgemeinschaft leitete, zum ersten Mal an Mendelssohn herangetragen. Zu Beginn des Jahres 1832 wählte Mendelssohn Paulus zum Thema und nahm zum Entwurf des Librettos die Hilfe mehrerer Freunde in Anspruch. Anfangs wandte er sich an den Berliner Musiktheoretiker Adolf Bernhard Marx, der seine Unterstützung – jedoch unter gewissen Vorbehalten – anbot. Marx sah Paulus als eine

Gestalt ohne bestimmten Anfang und Abschluss. Er ist Lehrer und Märtyrer, aber nicht der erste; Stephanus geht ihm als Märtyrer unmittelbar voraus. Sein Ende ist nach der Legende das Schwert im fernen Rom. Der Höhepunkt seines Lebens für die künstlerische Darstellung kann nur die Erscheinung Christi sein. Das ist eine Aufgabe für Maler und Dichter, was soll aber der Musiker mit den Worten: „Es wird dir schwer werden, wider den Stachel zu löcken“ anfangen?<sup>13</sup>

Als Mendelssohn andeutete, er wolle im Stile Bachs Choräle in das Werk einarbeiten, nahm Marx von einer weiteren Zusammenarbeit Abstand. („Choräle in Paulus Zeit? und in den Vorgängen, die seinen Lebenslauf bilden?“, fragte er laut in seinen Memoiren.<sup>14</sup>) Mendelssohn revanchierte sich seinerseits für die Hilfe mit einem versprochenen Librettoentwurf für Marx' eigenes Oratorium, das Moses zum Thema hatte.<sup>15</sup>

Die Arbeit am Libretto für den *Paulus* erstreckte sich bis ins Jahr 1834; Mendelssohn erhielt dabei Unterstützung von dem Schauspieler Eduard Devrient,<sup>16</sup> dem Orientalisten Julius Fürst<sup>17</sup> und dem Pastor Julius Schubring,<sup>18</sup> der bei der Auswahl der Choräle beriet. Im März 1834 begann Mendelssohn ernsthaft mit der Komposition, die sich über fast zwei Jahre erstrecken sollte. (Frédéric Chopin, der Mendelssohn später im selben Jahr in Düsseldorf besuchte, war wahrscheinlich einer der ersten, der Teile des entstehenden Oratoriums zu Gehör bekam.) Die Aufgabe stellte sich für Mendelssohn als ausgesprochen mühsam heraus; mehr als zehn Nummern, also ungefähr ein Viertel des Werks, hielten seinem kritischen Auge letzten Endes nicht stand und wurden aus dem Werk entfernt oder umgeschrieben.<sup>19</sup> Unter den Stücken, die aus dem Oratorium herausgenommen wurden, sind die beiden Arien „Doch der Herr, er leitet die Irrenden recht“ und „Der du die Menschen lässest sterben“, die von Simrock 1868 posthum als Mendelssohns Opus 112 veröffentlicht wurden. Im August 1834 war die Arbeit am ersten Teil des Werks recht weit fortgeschritten, während die Ouvertüre nicht vor November skizziert wurde. Der Umzug Mendelssohns von Düsseldorf nach Leipzig, wo er Ende August 1835 eintraf, unterbrach die Arbeit an der Partitur. Im November verstarb dann Mendelssohns Vater Abraham, der das Oratorium ungeduldig als ein Werk erwartet hatte, das „die Aufgabe der Verbindung alten Sinns mit neuen Mitteln lösen wird“;<sup>20</sup> ein schwerer Schlag, der Mendelssohn jedoch einen weiteren Antrieb gab, die Partitur zu vollenden. Ende Februar 1836 war der erste Teil des Klavierauszuges fertiggestellt; dieser wurde zum Verlag Simrock nach Bonn geschickt, der mit dem Stich der Chorstücke für die Düsseldorfer Uraufführung begann. Die letzten Sei-

<sup>9</sup> Jahn „*Elias*“, Sp. 115, 116.

<sup>10</sup> Charles Edward Horsley, „Reminiscences of Mendelssohn by his English Pupil“, *Dwight's Journal of Music* 32 (1872), 345ff. Repr. in R. Larry Todd, Hg., *Mendelssohn and His World*, Princeton 1991, S. 245.

<sup>11</sup> Amtrud Kurzhals-Reuter, *Die Oratorien Felix Mendelssohn Bartholdys: Untersuchungen zur Quellenlage, Entstehung, Gestaltung und Überlieferung*, Tutzing 1978, S. 223, 226.

<sup>12</sup> *London Music in 1888–1889 as Heard by Corno die Bassetto (Later Known as Bernard Shaw) with Some Further Autobiographical Particulars*, London 1937, 3. Aufl. 1950, S. 68ff.

<sup>13</sup> Adolf Bernhard Marx, *Erinnerungen aus meinem Leben*, Berlin 1865, Bd. 1, S. 140.

<sup>14</sup> Ebd., Bd. 1, S. 142.

<sup>15</sup> Siehe Edgar Kellenberger, „Felix Mendelssohn als Librettist eines Moses-Oratoriums“, *Musik und Kirche* 63 (1993), S. 126–39.

<sup>16</sup> Vgl. Eduard Devrient, *Meine Erinnerungen an Felix Mendelssohn-Bartholdy und seine Briefe an mich*, Leipzig 1869, S. 136–7.

<sup>17</sup> Vgl. Mendelssohns Brief vom 20. Juli 1834, in: Felix Mendelssohn Bartholdy, *Briefe aus den Jahren 1833–1847*, Hg. Paul Mendelssohn Bartholdy, Leipzig 1869, 8. Aufl., S. 45–47.

<sup>18</sup> Vgl. Julius Schubring, Hg., *Briefwechsel zwischen Felix Mendelssohn Bartholdy und Julius Schubring, zugleich ein Beitrag zur Geschichte und Theorie des Oratoriums*, Leipzig 1892, Repr. 1973.

<sup>19</sup> Die verworfenen Stücke, bis heute unveröffentlicht, befinden sich in Bd. 28 des Mendelssohn-Nachlasses in der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (S. 169–260). Für eine kurze Beschreibung vgl. Kurzhals-Reuter, *op. cit.*, S. 103ff. und 112, und George Grove, „Mendelssohn's Oratorio 'St. Paul'“, in: *The Musical Times* 50 (1909), S. 93–94.

<sup>20</sup> Brief vom 10. März 1835 von Abraham Mendelssohn Bartholdy an den Komponisten, in: *Briefe, op. cit.*, S. 86.

ten des Klavierauszuges wurden Anfang April fertiggestellt,<sup>21</sup> so daß der Komponist seine Aufmerksamkeit endlich der Beendigung der Gesamtpartitur zuwenden konnte: Teil I des Autographs ist auf den 8. April datiert; Teil II auf den 18. April.<sup>22</sup> Als der Komponist in Düsseldorf eintraf, um die Uraufführung zu leiten, standen ihm ein Orchester von 172 Mitgliedern und ein Chor mit 356 Sängern zur Verfügung; im Chor sang auch seine Schwester Fanny Hensel, ebenfalls ein außergewöhnliches musikalisches Talent.<sup>23</sup>

Kaum war der *Paulus* erfolgreich uraufgeführt, als der – für Mendelssohn – mühselige Prozeß der Publikationsvorbereitung einsetzte. Die Rezitative wurden nun gründlich überarbeitet, einige Stücke herausgenommen, mindestens eine Arie des Paulus wurde komprimiert und das Arioso „Laßt uns singen“ (Nr. 27) neu komponiert und eingefügt.<sup>24</sup> Kurz gesagt – es gab so viele Änderungen, daß Simrock die Chorpartitur nicht herausgeben konnte. Im Juli ergab sich erneut eine Notsituation: Man benötigte Aufführungsmaterial für die englische Erstaufführung, die von Sir George Smart am 7. Oktober 1836 beim Musikfest in Liverpool geleitet wurde.<sup>25</sup> Eine Kopie der Partitur wurde nach England geschickt, wo man eine englische Übersetzung des Textes von William Ball hinzufügte. Die deutschen und englischen Chorpartituren und Klavierauszüge erschienen im Herbst 1836 (das Copyright für England hatte Vincent Novello am 15. Oktober für 30 Guineas erworben); die Gesamtpartitur folgte im Frühjahr 1837. Am 16. März – nur wenige Tage vor seiner Hochzeit mit Cécile Jeanrenaud am 28. März – leitete Mendelssohn die Leipziger Erstaufführung des Oratoriums, die passenderweise in der Paulinerkirche stattfand.<sup>26</sup> Im September wohnte er einer Aufführung in London durch die Sacred Harmonic Society unter der Leitung von Joseph Surman bei, um dann nach Birmingham weiterzureisen, wo er das Oratorium am 20. September auf dem Musikfest dirigierte.

Wie der *Elias* besteht der *Paulus* aus zwei Teilen, die jeweils auf drei dramatischen Elementen aufbauen. Teil I (Nr. 1–22) befaßt sich mit der Verfolgung und Steinigung des Stephanus (2–9), der Erscheinung Christi vor Saulus auf der Straße nach Damaskus und mit Saulus' darauffolgender Blindheit (10–16), der Wiedergewinnung des Sehvermögens und der Bekehrung zum Apostel Paulus (17–22). Teil II (Nr. 23–45) behandelt Paulus' und Barnabas' Missionarsarbeit unter den Juden (23–29) und Heiden (30–36) sowie Paulus' Abreise von Ephesus nach Jerusalem (37–45). Zum überwiegenden Teil ist das Werk aus dem Text der Apostelgeschichte zusammengestellt, ergänzt um passende Verse aus dem Neuen Testament und den Psalmen. (Als Text für die Arie, die Paulus während seiner Blindheit singt, Nr. 18, wählte Mendelssohn selbst den 51. Psalm.)<sup>27</sup> Darüber hinaus gibt es fünf Choräle, deren Texte und Melodien in den protestantischen Teilen Deutschlands durchaus gebräuchlich waren. Sie grenzen die größeren Abschnitte des Oratoriums voneinander ab.

Musikalisch betrachtet bietet der *Paulus* eine sorgfältig kalkulierte Mischung von Rezitativen, Arien und Chören. Die Haupthandlung wird durch die Rezitative des traditionellen Erzählers vermittelt, der aus den Bach-Passionen übernommen wird, dessen Rolle hier jedoch auf den Tenor und den Sopran aufgeteilt ist. (Kurze Solopassagen für Alt und Bass finden sich ebenfalls in den Rezitativen.) Die Arien, überwiegend in geschlossener dreiteiliger Form (ABA'), sind in einem distanzierenden und betrachtenden Ton gehalten. Besonders beachtenswert ist die Vielfalt der Chöre. Wiederholt sind die Chöre aktiv an der Handlung beteiligt (z. B. Nr. 5, 6, 7, 28, 29 und 38) und erinnern an Bachs Turba- (= Massen-) Szenen in den Passionen. Einige Chöre sind als kontrapunktisch höchst

anspruchsvolle Fugen komponiert – unter ihnen eine Doppelfuge (Nr. 22) und eine kunstvolle fünfstimmige Fuge (Nr. 23) – oder enthalten fugierte Abschnitte (Nr. 2, 15, 20). Die fünf Choräle weisen die gleiche Variationsbreite auf. Sie fungieren als Ruhepunkte und – so Karl Klingemann – erinnern an „the chorus in the Greek tragedy, pointing like them from the individual occurrence to the general law, and diffusing a calmness through the whole.“<sup>28</sup> Sie schreiten vom schlichten, homophonen Colla-parte-Satz der Nummern 3 und 9 („Allein Gott in der Höh sei Ehr“ und „Dir, Herr, dir will ich mich ergeben“) bis hin zu elaborierten Sätzen mit Orchesterzwischenspielen und -begleitung (Nr. 16 und 29 „Wachet auf“ mit Blechbläser-Fanfaren und „O Jesu Christe, wahres Licht“ mit ausschmückender Begleitung durch Holzbläser und Streicher). Einzigartig in seiner Komplexität ist die Behandlung des Chorals in Nr. 36, in der Luthers Kirchenlied „Wir glauben all an einen Gott“ (das Mendelssohn selbst auswählte, um die paulinischen Doktrin der Rechtfertigung durch den Glauben darzustellen) in eine formale Fuge eingearbeitet wird; ein Beispiel für eine sogenannte Choralfuge.

Eine Instrumentalouverture leitet das Oratorium ein. Wie eine Zusammenfassung des gesamten Werkes evoziert sie das Erwachen von Paulus' Glauben. Intoniert von den tiefen Streichern hört man zunächst die feierlichen Klänge des Chorals „Wachet auf“, über den J. S. Bach 1731 seine berühmte Kantate (Nr. 140) schrieb. Die aufsteigenden A-Dur-Konturen der Melodie (a-cis-e-fis) wandeln sich dann zu einem Thema in a-Moll (a-h-c-d-e-f), das sich, in immer zunehmendem Tempo, nicht nur zu einer vollendeten und regelgerechten Fuge, sondern auch zum Symbol für Paulus' Kampf um das Wachstum des Glaubens entwickelt.

Der erste Abschnitt von Teil I, der sich mit der Verfolgung des Stephanus befaßt, wird durch einen in hellen Klangfarben instrumentierten Chor (wieder greift Mendelssohn für „Die Heiden lehnen sich auf“ auf die Fugentechnik zurück) und einen einfachen Choralsatz (Nr. 2 und 3) eingeleitet. Die Aussage der falschen Zeugen gegen Stephanus (Nr. 4) „Wir haben ihn gehört Lästerworte reden“ ist im kanonischen Stil gesetzt, wobei die Stimmen der beiden Solobässe einander mehr oder weniger streng imitieren (vgl. Nr. 39 in Bachs *Matthäuspassion*). In zunehmender Erregung übernimmt der Chor die Rolle der Menge in Nr. 5, 6 und 8. Der zweite dieser Ausbrüche folgt einem eindrucksvollen Rezitativ des Stephanus (Nr. 6), das Mendelssohn friedlich beginnen läßt, um dann Dynamik und Tempo zu steigern. Besonders dissonante Harmonien kennzeichnen im Chor den wiederholten Ausruf „Steiniget ihn!“ (Nr. 8); ein dramatischer Moment, der in starkem Kontrast zur vorausgehenden lieblichen Sopranarie steht (Nr. 7 „Jerusalem“), die durch ihre meditative Ruhe eine flüchtige Pause im sich entwickelnden Drama schafft.

<sup>21</sup> Vgl. Mendelssohns Briefe von 27. Februar und vom 2. April 1836 an Simrock, in: *Briefe an deutsche Verleger*, Hg. Rudolf Elvers, Berlin 1968, S. 200, 202.

<sup>22</sup> Mendelssohn-Nachlaß, Bd. 53 und 54, vormals in der Deutschen Staatsbibliothek zu Berlin, heute in der Biblioteka Jagiellońska in Krakau.

<sup>23</sup> Kurzhals-Reuter, *op. cit.*, S. 146–147. Im Stadtarchiv Düsseldorf befindet sich ein „Verzeichnis der Mitwirkenden beim Musikfest von 1836 und des an dieselben gezahlten Honorars“, Aktenkonvolut XX 104.

<sup>24</sup> Vgl. Mendelssohns Brief vom 2. Juli 1836 an Simrock, in: Elvers, *op. cit.*, S. 204; und Lampadius, *op. cit.*, S. 227.

<sup>25</sup> Vgl. F. G. Edwards, „Early Performances of 'St. Paul' in England“, *The Musical Times* 50 (1909), S. 95.

<sup>26</sup> Vgl. Lampadius, *op. cit.*, S. 231ff., für einen Bericht über die Leipziger Aufführung.

<sup>27</sup> Schubring, *op. cit.*, S. 227.

<sup>28</sup> „Account of the Musical Festival at Düsseldorf“, *Musical World*, 17. Juni 1836, S. 1.

Der zweite Abschnitt des ersten Teils (10–16) führt nun Saulus von Tarsus ein. Nach dem beruhigenden Chor Nr. 11 (nach Jakobus 1, 12 „Siehe, wir preisen selig, die erduldet“) singt der militante Saulus seine „Zornesarie“ gegen die Christen (Nr. 12), deren Text aus den Psalmen zusammengestellt ist. Die Reise nach Damaskus, eingeleitet durch ein Rezitativ und Arioso (Nr. 13) des Alts, führt ins theologische und emotionale Zentrum des Oratoriums: Nr. 14, die Erscheinung Christi („Saul, was verfolgst du mich“), deren Komposition Mendelssohn große Anstrengung kostete. Nach Schubring konnte der Komponist sich nicht dazu entschließen, die Szene durch eine „möglichst starke Baßstimme“ umzusetzen, sondern wollte zunächst ein Sopransolo verwenden.<sup>29</sup> Letzteres erschien ihm jedoch als zu schwach, und als Schubring einen vierstimmigen Chor empfahl, soll Mendelssohn ihm geantwortet haben: „Da würden mich die Theologen gehörig heruntermachen, als wollte ich die Person des Auferstandenen leugnen und verdrängen.“ Trotzdem setzte er das Stück für vierstimmigen Frauenchor, der von Holz- und Blechbläsern begleitet wird, und erreicht auf diese Weise einen außerordentlichen, ätherischen Effekt. (Die ebenso bewegende Umsetzung des Textes für sechs Solostimmen, Doppelchor und Streicher in Heinrich Schütz' *Symphoniae sacrae* von 1650 kannte er vermutlich nicht.) Einige Kritiker gingen tatsächlich mit Mendelssohn ins Gericht, unter ihnen der Herausgeber der *Allgemeinen musikalischen Zeitung* Gottfried Fink. Schubring erinnert sich:

Denn eine Art von Theolog, Fink, in seiner musikalischen Zeitung, hatte doch Anstoss genommen, freilich in entgegengesetztem Sinne. Denn er wollte die *vox humana* ganz heraus haben und nur unbestimmte Posaumentöne hören lassen. Dass er aber zugleich an den Worten 'Ich bin Jesus von Nazareth, den Du verfolgst' zu mäkeln wusste und schön reden konnte, der Verklärte und zum Himmel Gefahrene sei nicht mehr der von Nazareth, sondern der Herr vom Himmel, das hat uns ein herzliches Lachen verursacht. Der gute Fink hatte sicherlich Apost.-Gesch. 9,5 nachgeschlagen und bemerkt, dass die Worte 'von Nazareth' da nicht stehen; darauf hatte er seine Kritik gebaut. Er hatte aber seine Theologie soweit vergessen, dass er daran nicht gedacht, wie Paulus selbst späterhin in der Apostelgeschichte seine Bekehrung zweimal erzählt und Cap. 22 V. 8 diese verpönten Worte ausdrücklich berichtet; so dass also die Rüge den Apostel traf. Mendelssohn, der sich dieses Umstandes wohl bewusst war, lachte und sagte nicht viel; Freund Schleinitz aber hat's dem Fink hernach in gemüthlicher Neckerei wacker eingetränkt.<sup>30</sup>

Dem majestätischen Chor (Nr. 15; man beachte wiederum die Verwendung der Fuge für „Denn siehe, Finsternis bedeckt das Erdreich“) und der Wiederholung des Chorals „Wachet auf“ aus der Ouvertüre (Nr. 16, jetzt *mit* Text) folgt im abschließenden Abschnitt von Teil I (17–22) der Bericht über Saulus' Begegnung mit Ananias in Damaskus und über die Heilung von der Blindheit. Die musikalischen Höhepunkte bilden die beiden Arien Saulus': die ausdrucksstarke Nr. 18 („Gott, sei mir gnädig“), die ein Gegenstück zu Nr. 12 bildet (beide in h-Moll), und Nr. 20 („Ich danke dir, Herr, mein Gott“), die von einem Chor im imitativen Stil gefolgt wird. In Nr. 22 singt der Chor noch einmal staunend von dem erhabenen und unergründlichen Wesen des Herrn. Eine lebhaftere Doppelfuge, die sich im Tempo steigert, bringt daraufhin den ersten Teil zum Abschluß (mit dem *Accelerando* greift Mendelssohn eine Technik aus der Ouvertüre auf).

Im zweiten Teil des *Paulus* haben Kritiker gewöhnlich einen Mangel an dramatischer Handlung festgestellt und betrachteten ihn daher gegenüber dem ersten Teil als weniger gelungen. Sicherlich bietet Teil II nichts, das eine ähnliche dramatische Intensität aufwiese wie die Erscheinungsszene in Teil I. Darüber hinaus sind die beiden Duette des Paulus mit Barnabas (Nr. 25 und 31) von predi-

gender, sentimentaler Qualität (besonders Nr. 25 und der sanft dahinfließende Folgechor Nr. 26, der in pastoralem Stil gehalten ist); die Turba-Szenen (Nr. 28, 29 und 38) verfügen über weniger Kraft und Nachdruck als ihre Gegenstücke in Teil I (Nr. 38 greift in beträchtlichem Umfang auf Material aus Nr. 8 zurück). Nichtsdestoweniger sparte Mendelssohn einiger seiner schönsten Musikstücke im Oratorium für den zweiten Teil auf. Immer wieder ist man von der Synthese in seiner Kunst beeindruckt, die ihre ständige Inspiration in der Ausrichtung an Modellen früherer Musik fand, besonders an den Oratorien Händels und den Passionen Bachs. Der erste Chor (Nr. 23), eingeleitet von strahlenden Fanfaren, enthält eine hervorragend gearbeitete Fuge. Das Kopfmotiv des Fugenthemas blickt auf eine besondere Geschichte zurück: Es ist dem sogenannten „Jupitermotiv“ verwandt, das von Mozart im Finale seiner *Jupiter-Sinfonie* und vor ihm von zahlreichen Barockkomponisten verwendet wird.<sup>31</sup> Einige Chöre weisen eindeutig Händelsche Charakteristika auf, darunter auch diejenigen der Heiden (Nr. 33 und 35), die in einem unmittelbar zugänglichen Stil gehalten sind; Lampadius beschreibt sie als „angehaucht vom lieblichen Duft des klassischen Hellenismus“.<sup>32</sup> Und selbstverständlich finden sich zahlreiche Anklänge an J. S. Bach, von denen einige sehr offensichtlich sind (z. B. in Nr. 36, der Chorfuge „Wir glauben all“, die aber auch an Mozarts berühmte, im archaisierenden Stil geschriebene Geharnischten-Szene im II. Akt der *Zauberflöte* erinnert), während andere in einen moderneren Kontext gestellt werden (z. B. die Cavatina Nr. 40 mit obligatem Cellosolo).

Bei der Hinwendung zum Oratorium betrieb Mendelssohn sicherlich musikalischen Historismus. Die Debatte, die sich um den *Paulus* entwickelte, scheint das Ausmaß und den Charakter dieses Historismus' zu betreffen. Für Heinrich Heine war das Ergebnis nichts weiter als „sklavische Kopien“ von Bach und Händel, doch für Jahn stellte der *Paulus* „einen wesentlichen Fortschritt in der geistlichen Musik“ dar.<sup>33</sup> Wie immer man Mendelssohns Leistung beurteilen mag: Der *Paulus* bleibt eines der wahrhaft bedeutenden und einflußreichen Werke des 19. Jahrhunderts und verdient als solches erneute Prüfung zu einem Zeitpunkt, an dem wir – im Begriff, das 20. Jahrhundert zu verlassen – fortfahren, die komplexe Musikästhetik des 19. Jahrhunderts neu zu bewerten.

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Durham, NC, September 1996  
Übersetzung: Helga Beste

R. Larry Todd

<sup>29</sup> Julius Schubring, „Erinnerungen an Felix Mendelssohn-Bartholdy“, *Daheim* 2 (1866), S. 376.

<sup>30</sup> Ebd. Für Finks Rezension vgl. *AMZ* 39 (1837), Sp. 515. Conrad Schleinitz, ein Leipziger Rechtsanwalt, war ein Freund Mendelssohns und Schubrings.

<sup>31</sup> Zu Mendelssohns Verarbeitung des „Jupiter“-Motivs vgl. außerdem R. Larry Todd, „Mozart according to Mendelssohn: A Contribution to *Rezeptionsgeschichte*“, in: R. Larry Todd und Peter Williams, Hg., *Perspectives on Mozart Performance*, Cambridge 1991, S. 163–171.

<sup>32</sup> Lampadius, *op. cit.*, S. 225.

<sup>33</sup> Jahn, „Elias“, *op. cit.*, Sp. 113.

## Foreword (abridged)

It is probably no exaggeration to claim that *St. Paul* was Mendelssohn's most popular work during his lifetime. Composed between 1834 and 1836 and premiered on 22 May 1836 (Pentecost) in Düsseldorf, the oratorio initially enjoyed an acclaim rarely rivaled in the annals of music history (for a more detailed history of the work see the German foreword). When Mendelssohn conducted it in England at the Birmingham Music Festival of 1837, the work was favorably compared to the immortal oratorios of Handel. Numerous performances followed in Germany, Switzerland, Denmark, Holland, Poland, Russia, and the United States (in Boston in 1837, New York in 1838 and in Baltimore in 1839). In 1839, when Mendelssohn conducted *St. Paul* at the Braunschweiger Musikfest, Henry Fothergill Chorley averred that "there is little modern music which gains so much with every subsequent hearing as that of the 'St. Paul.'"<sup>1</sup> In 1844, on the occasion of performances by the Sacred Harmonic Society in London, an English reviewer proclaimed the oratorio "without dispute the greatest modern musical effort,"<sup>2</sup> and the early Mendelssohn biographer Wilhelm Adolf Lampadius could assert that "no work has ever found universal recognition in so short a time as the *St. Paul*," so that 1837 and 1838, "in the history of music," were no less than the 'St. Paul' years."<sup>3</sup>

Though Mendelssohn was only twenty-seven years old when *Paulus* was premiered, he was viewed in some musical circles as a composer who was defending and revitalizing traditional musical values against the onslaught of the commercialization of music, an ill Robert Schumann was then denouncing as philistinism. Mendelssohn's role as the protector of musical standards was congruent with the conservative values of the early Victorian period in England and the *Restaurationszeit* in Germany after the Napoleonic period. In England, *St. Paul* was accepted as the worthy successor to the edifying oratorios of Handel; in Germany, where Mendelssohn had led the celebrated "centenary" revival of the *St. Matthew Passion*, thereby igniting the Bach Revival, *St. Paul* seemed to offer a renewal, in suitably modern dress, of Bach's highly ornate and complex sacred music.<sup>4</sup> Through most of the century, *St. Paul* remained a staple in the repertory of burgeoning oratorio societies.

Nowhere was Mendelssohn thrust more forcefully into his reforming role than in the pages of Schumann's *Neue Zeitschrift für Musik*, a weekly music journal established in 1834 in Leipzig, where Mendelssohn arrived in 1835 to assume the post of municipal music director of the Gewandhaus Orchestra. In 1837, Schumann used the occasion of contemporaneous performances of *St. Paul* and Meyerbeer's opera *Les Huguenots* to release a provocative essay that explored the diametrically opposed paths of the two works, to reveal in Meyerbeer's lavish score exactly what Schumann found shallow and wanting in European musical culture, and to celebrate *St. Paul* as a critically needed antidote. According to Schumann, in *Les Huguenots* (a grand opera that offered a retelling of the sixteenth-century St. Bartholomew's massacre) Meyerbeer's strategy was to titillate with garish orchestrations and contrived effects (especially bothersome to Schumann were Meyerbeer's theatrical renderings of the Lutheran chorale "Ein feste Burg"; "I am no moralist," Schumann observed, "but it enrages a good Protestant to hear his most cherished hymn shouted upon the boards"). In contrast, *St. Paul* offered "something nobler":

Here you are tuned to faith and hope, and you learn once more to love mankind; here, after a wearying search, you may find rest under palm trees, where a verdant landscape lies at your feet. *St. Paul*, a work of the purest kind, breathes peace and security.<sup>5</sup>

Schumann found commendable Mendelssohn's "indelible colorfulness of the instrumentation" and the "masterly play with all forms of composition." Schumann finished his review by bestowing on Mendelssohn an apostolic mantle:

And then let us honour and love this Mendelssohn-Paul. He is the prophet of a glorious future, in which his works, and not the narrow applause of his contemporaries, shall ennoble him. *His* road leads to happiness, the other to evil.<sup>6</sup>

Musically *St. Paul* offers a carefully calculated mixture of recitatives, arias and choruses. The main action is delivered in the recitatives by the traditional narrator, taken over from Bach's Passion music, but here divided between a soprano and tenor (there are also brief appearances of a solo alto and bass in the recitatives). The arias, typically in a rounded three-part form (ABA'), tend to be detached and contemplative in tone. Especially noteworthy is the diversity of the choruses. At times, the chorus actively engages in the action (e. g., Nos. 5, 6, 7, 28, 29, and 38), recalling Bach's *turba* (= crowd) scenes in his Passion music. Several choruses are highly contrapuntal fugues – among them a double fugue on two subjects (No. 22) and an elaborate five-voice fugue (No. 23) – or contain fugal passages (Nos. 2, 15, 20). No less varied are the five chorales, which appear as "resting points," reminding us, according to Karl Klingemann, "of the chorus in the Greek tragedy, pointing like them from the individual occurrence to the general law, and diffusing a calmness through the whole."<sup>7</sup> These progress from the simple, unadorned chordal style of Nos. 3 and 9 ("To God on high be thanks and praise" and "To Thee, O Lord, I yield my spirit"), to the enriched use of orchestral interludes in Nos. 16 and 29 ("Sleepers, wake," with brass fanfares, and "O Thou the true and only light," with embellished accompaniment in winds and strings). Standing quite apart in complexity is the chorale treatment of No. 36, in which the Lutheran hymn "Wir glauben all' an einen Gott" (Mendelssohn's own selection for the Paulinian doctrine of justification by faith) is incorporated within a formal fugue, an example of the so-called chorale fugue.

Prefacing the oratorio is the orchestral overture that, like a summary of the entire work, evokes the awakening of Paul's spiritual faith. Intoned in the low woodwinds, we first hear the solemn strains of the chorale "Sleepers, wake," on which J. S. Bach in 1731 composed his celebrated chorale cantata (No. 140). The ascending, A-major contours of the melody (a-c-sharp-e-f-sharp) are then transformed into a subject in A minor (a-b-c-d-e-f), which unfolds, in increasingly faster tempi, not just as a properly academic fugue, but also as a symbol of Paul's struggle for spiritual growth.

<sup>1</sup> Henry Fothergill Chorley, *Modern German Music*, ed. Hans Lenneberg (London, 1854; reprint N.Y., 1973), vol. 1, p. 22.

<sup>2</sup> "St. Paul, – An Oratorio, by Felix Mendelssohn Bartholdy", in *The Musical Times* (July 1, 1844), p. 9.

<sup>3</sup> Wilhelm Adolf Lampadius, *The Life of Felix Mendelssohn Bartholdy*, trans. W. L. Gage (Boston, 1887), p. 246.

<sup>4</sup> See, for example, the review by Gottfried Wilhelm Fink in the *Allgemeine musikalische Zeitung* 39 (1837), col. 522: "Das Werk ist so absichtlich ein Händel-Bach-Mendelssohn'sches, dass es scheint als wäre es recht eigentlich dazu da, unsern Zeitgenossen die Empfänglichkeit für die Tiefen der genannten Tonhelden und die Neigung für sie zu erleichtern".

<sup>5</sup> *Neue Zeitschrift für Musik* 7 (1837), p. 73–75 (5 September). In: Robert Schumann, *On Music and Musicians*, transl. Paul Rosenfeld, (Berkeley, 1983), p. 194.

<sup>6</sup> *Ibid.*, p. 199.

<sup>7</sup> "Account of the Musical Festival at Düsseldorf," *Musical World* (June 17, 1836) p. 1.



The first section of Part I, concerned with the persecution of Stephen, is prefaced by a brightly scored chorus (again, Mendelssohn resorts to a fugal treatment for “The Heathen furiously rage”) and simple chorale setting (Nos. 2–3). The testimony of the false witnesses against Stephen is set in a canonic style (No. 4), with two solo basses in more or less strict imitation of each other for “We verily have heard him blaspheme” (compare No. 39 of J. S. Bach’s *St. Matthew Passion*). In an increasingly agitated manner the chorus assumes the role of the crowd in Nos. 5, 6, and 8. The second of these outbursts follows a powerful recitative delivered by Stephen (No. 6), directed by Mendelssohn to begin peacefully and then rise in dynamics and tempo. In No. 8 the chorus is assigned an especially dissonant harmonic vocabulary for the repeated exclamations, “Stone him to death,” a dramatic moment set in stark relief by the lovely preceding aria for soprano (No. 7, “Jerusalem”), which, with its meditative calm, offers a momentary pause from the unfolding drama.

The second section of Part I (10–16) now introduces Saul of Tarsus. After the soothing chorus of No. 11 (after *James* 1:12, “Happy and blessed are they that have endured”), the militant Saul sings his “rage” aria against the Christians (No. 12), with texts stitched together from the Psalms. The journey to Damascus, prepared by an alto recitative and arioso (No. 13), leads us to the spiritual and emotional center of the oratorio – No. 14, the revelation of Christ (“Saul! Why persecutest thou me?”) – which cost Mendelssohn considerable effort and controversy. According to Schubring, the composer could not bring himself to capture the scene with a “very powerful bass voice” but originally intended to use a soprano solo.<sup>8</sup> This, however, was deemed too thin, and when Schubring recommended a four-part chorus, Mendelssohn reportedly replied, “Yes, and the worthy theologians would cut me up nicely for wishing to deny and supplant Him who arose from the dead.” Nevertheless he reworked the piece, rescoring it for four-part female chorus accompanied by woodwinds and brass, an extraordinary ethereal effect (he probably did not know the equally moving setting of the text in Heinrich Schütz’s *Symphoniae sacrae* of 1650, for six solo voices, double choirs and string orchestra). Some critics did take Mendelssohn to task, including the editor of the *Allgemeine musikalische Zeitung*, Gottfried Fink:

A sort of theologian, named Fink, took offence, though, it is true, in the contrary sense to what was anticipated, in his musical paper, for he wanted the vox humana to be omitted entirely, and only indefinite sounds of the trombone heard. But that at the same time, he should take the opportunity of objecting to the words: ‘Ich bin Jesus von Nazareth, den Du verfolgst’ [I am Jesus of Nazareth, whom thou persecutest] and of trying to prove that the Saviour, after his transfiguration and ascent to Heaven, was no longer He of Nazareth, but the Lord of Heaven, afforded us a most hearty laugh. The worthy Fink had undoubtedly been reading the *Acts of the Apostles*, Chap. 9, Verse 5, and found that the words “von Nazareth” (“of Nazareth”) are not there; on this he based his criticism. He had, however, so far forgotten his theology as not to recollect how St. Paul himself, further in the *Acts of the Apostles*, twice gives an account of his conversion, and, in Chap. 22, Verse 8, expressly mentions the words to which objection is taken; so that the censure really fell upon the Apostle. Mendelssohn, who was well aware of the circumstance, laughed, but did not say much; friend Schleinitz, however, in a playfully sarcastic manner, afterwards paid out master Fink very nicely.<sup>9</sup>

Following the majestic chorus (15; again, note the use of fugue for “Behold, now, total darkness covereth the kingdoms”) and return from the overture of the chorale “Sleepers, wake” (16, now *with* text), Saul’s encounter with Ananias in Damascus and the lifting of his blindness are treated in the concluding portion of Part I (17–22). The musical highpoints are Saul’s two arias, the expres-

sive No. 18 (“O God, have mercy”), which forms a pendant to No. 12 (both are in the key of B minor), and No. 20 (“I praise thee, O Lord my God”), in which Saul is answered by a chorus in imitative style. In No. 22 the chorus returns to marvel at the sublime, unfathomable nature of the Lord; a brisk double fugue in an accelerating tempo then brings Part I to a close (the *accelerando*, of course, recalls a similar technique in the overture).

Critics have usually found the second part of *St. Paul* wanting in dramatic action and therefore have judged it inferior to the first part. To be sure, Part II offers nothing as dramatically compelling as the revelation scene in Part I. What is more, the two duets of Paul and Barnabas (Nos. 25 and 31) have a sermonizing, sentimental quality (especially No. 25 and the mellifluous following chorus, No. 26, cast in a pastoral style); and the *turba* scenes (Nos. 28, 29, and 38) have less force and impact than their counterparts in Part I (No. 38 actually reuses considerable material from No. 8).

Nevertheless, Mendelssohn reserved some of his finest music in the oratorio for the second part. Again and again, one is impressed by the synthetic nature of his art, which found a constant inspiration by drawing on the models of earlier music, most notably the Handelian oratorio and the Bachian Passion. The opening chorus (No. 23), prefaced by resplendent fanfares, contains a superbly crafted fugue (the head motive of the fugal subject traces an especially illustrious ancestry: it is related to the so-called “Jupiter motive” used by Mozart in the finale of the “Jupiter” Symphony and, before him, by a great number of baroque composers).<sup>10</sup> Some choruses are distinctly Handelian in character, including two for the heathen (33 and 35), presented in a directly accessible style that captured, for Lampadius, the “most delicate fragrance of classical hellenism.”<sup>11</sup> And, of course, there are numerous recollections of J. S. Bach, sometimes obvious enough (e.g., the chorale fugue on “Wir glauben all,” No. 36, that nevertheless also recalls Mozart’s use of an antiquated style in the celebrated “Armoured Men” scene in *Die Zauberflöte*, Act II), but sometimes incorporated in more modern contexts (e.g., the Cavatina No. 40, with its obbligato cello solo).

In turning his attention to the oratorio, Mendelssohn was, to be sure, engaging in an act of musical historicism. The debate that encircled *St. Paul* seems to have concerned the degree and nature of that historicism. For Heinrich Heine, the result was nothing more than “slavish copies” of Bach and Handel; but for Jahn *St. Paul* represented “an essential advance in sacred music.”<sup>12</sup> Whatever the critical assessment of Mendelssohn’s efforts, *St. Paul* remains one of the truly significant and influential works of the nineteenth century and, as such, deserves renewed scrutiny as we, about to leave the twentieth century, continue to reassess the embroiled music aesthetics of the nineteenth century.

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R. Larry Todd

<sup>8</sup> Julius Schubring, „Erinnerungen an Felix Mendelssohn-Bartholdy,” *Daheim* 2 (1866), p. 376. Translation in *Musical World* 31 (May 1866), rep. in R. L. Todd, ed., *Mendelssohn and His World* (Princeton, 1991), p. 231.

<sup>9</sup> *Ibid.* For Fink’s review, see *AMZ* 39 (1837), col. 515. Conrad Schleinitz, a Leipzig lawyer, was a friend of Mendelssohn und Schubring.

<sup>10</sup> On Mendelssohn’s response to the „Jupiter” motto, see further my “Mozart according to Mendelssohn: A Contribution to *Rezeptionsgeschichte*” in R. Larry Todd und Peter Williams, ed., *Perspectives on Mozart Performance* (Cambridge, 1991), p. 163–171.

<sup>11</sup> W. A. Lampadius, *op. cit.*, p. 225.

<sup>12</sup> Otto Jahn, “Ueber F. Mendelssohn Bartholdys Oratorium *Elias*,” in *Allgemeine musikalische Zeitung* 50 (1848), col. 113.

## Avant-propos (abrégé)

Il n'est sans doute pas exagéré de dire que *Saint-Paul* fut l'œuvre de Mendelssohn la plus populaire de son vivant. Composé entre 1834 et 1836 et créé le 22 mai 1836 (Pentecôte) à Düsseldorf, l'oratorio remporta au départ un succès tel qu'on en a rarement connu dans les annales de l'histoire de la musique (pour une histoire plus détaillée de l'œuvre, voir l'avant-propos allemand). Lorsque Mendelssohn la dirigea en Angleterre au festival de Birmingham en 1837, l'œuvre fut comparée en termes favorables aux immortels oratorios de Händel. En 1839, lorsque Mendelssohn dirigea *Saint-Paul* au Braunschweiger Musikfest, Henry Fothergill Chorley affirma : « Il y a peu de musique moderne qui gagne autant à chaque audition répétée que celle de *Saint-Paul* ». <sup>1</sup> En 1844, à l'occasion d'exécutions données par la Sacred Harmonic Society de Londres, un chroniqueur anglais déclara l'oratorio « sans conteste le plus grand ouvrage moderne », <sup>2</sup> et l'un des premiers biographes de Mendelssohn, Wilhelm Adolf Lampadius, pouvait dire qu'« aucune œuvre n'a jamais bénéficié d'une reconnaissance universelle en un temps aussi bref que *Saint-Paul* ».

Bien que Mendelssohn n'eût que vingt-sept ans lorsque fut créé *Saint-Paul*, il était considéré dans certains milieux musicaux comme un compositeur qui défendait et revivait les valeurs musicales traditionnelles contre la commercialisation croissante de la musique. Le rôle de Mendelssohn, en tant que défenseur de la tradition musicale, était en harmonie avec les valeurs conservatrices des débuts de la période victorienne en Angleterre et de la Restaurationszeit en Allemagne après les guerres napoléoniennes. *Saint-Paul* fut accepté comme le digne successeur des édifiants oratorios de Haendel ; en Allemagne, où Mendelssohn avait dirigé la célèbre reprise du « centenaire » de la *Passion selon Saint Matthieu* de Bach, amorçant ainsi le grand retour à Bach, *Saint-Paul* semblait proposer un renouveau, d'une manière moderne, de la musique sacrée extrêmement ornée et complexe de Bach. <sup>3</sup>

Mendelssohn ne fut nulle part plus vigoureusement propulsé dans son rôle de réformateur que dans les pages de la *Neue Zeitschrift für Musik* de Schumann, revue musicale hebdomadaire fondée en 1834 à Leipzig, où Mendelssohn arriva en 1835 pour assumer les fonctions de directeur musical de l'orchestre du Gewandhaus. En 1837, à l'occasion d'exécutions contemporaines de *Saint-Paul* et de l'opéra *Les Huguenots* de Meyerbeer, Schumann publia un essai provocateur qui explorait les voies diamétralement opposées empruntées par les deux œuvres, pour dénoncer dans la somptueuse partition de Meyerbeer précisément ce qu'il jugeait superficiel et insuffisant dans la culture musicale européenne, et pour célébrer en *Saint-Paul* l'antidote dont on avait grand besoin. D'après Schumann, dans *Les Huguenots* (grand opéra sur le thème du massacre de la Saint-Barthélémy au XVI<sup>e</sup> siècle), la démarche de Meyerbeer consistait à aguicher le public avec des orchestrations criardes et des effets convenus. *Saint-Paul* offrait en revanche « quelque chose de plus noble » :

C'est une œuvre qui ouvre le cœur à la foi et à l'espérance, qui réapprend à aimer son prochain ; c'est là que nous nous reposons comme sous des palmiers après nous être épuisés à chercher et qu'un paysage fleuri s'étend soudain à nos pieds. *Saint-Paul* est une œuvre de la plus pure espèce, qui dégage de paix et de certitude. <sup>4</sup>

Schumann loue « les couleurs indélébiles de son instrumentation » et la « manière magistrale dont il joue avec toutes les formes de l'écriture musicale ». Il termine son compte-rendu en revêtant Mendelssohn d'un manteau apostolique :

Enfin : vénérons et aimons ce *Saint-Paul* de Mendelssohn, il ouvre la voie à un avenir merveilleux, où l'artiste sera ennobli par l'œuvre, et non par les minces applaudissements des temps présents ; cette voie-ci conduit au bonheur, celle-là au malheur. <sup>5</sup>

Musicalement, *Saint-Paul* propose un mélange soigneusement dosé de récitatifs, d'airs et de chœurs. L'action principale est relatée dans les récitatifs par le narrateur traditionnel, repris aux Passions de Bach, mais ici répartis entre un soprano et un ténor (un alto et une basse solo font également de brèves apparitions dans les récitatifs). Les airs, généralement de forme tripartite (ABA'), tendent à être détachés et de ton méditatif. La diversité des chœurs est particulièrement remarquable. Parfois, le chœur prend activement part à l'action (par exemple nos 5, 6, 7, 28, 29 et 38), rappelant les scènes de foule (*turba*) des Passions de Bach. Plusieurs chœurs sont des fugues extrêmement contrapuntiques – notamment une double fugue à deux sujets (no 22) et une fugue élaborée à cinq voix (no 23) – ou contiennent des passages fugués (no 2, 15, 20). Les cinq chorals ne sont pas moins variés ; ce sont des « points de repos », qui nous rappellent, selon Karl Klingemann, « le chœur de la tragédie grecque, rattachant comme lui l'événement individuel à la loi générale, et imprégnant de calme l'ensemble de l'œuvre ». <sup>6</sup> Ceux-ci vont du simple style choral non orné des nos 3 et 9 (« Allein Gott in der Höh sei Ehr » et « Dir, Herr, dir will ich mich ergeben ») à l'écriture enrichie d'interludes orchestraux dans les nos 16 et 29 (« Wachet auf », avec des fanfares de cuivres, et « O Jesu Christe, wahres Licht », avec accompagnement orné aux bois et aux cordes). Le choral no 36 est tout à fait à part par la complexité du traitement : l'hymne luthérien « Wir glauben all' an einen Gott » (choisi par Mendelssohn lui-même pour illustrer la doctrine paulinienne de la justification par la foi) est intégré à une fugue rigoureuse, dans un exemple de ce qu'on appelle fugue-choral.

L'oratorio est précédé d'une ouverture orchestrale qui, tel un résumé de l'œuvre entière, évoque l'éveil de la foi spirituelle de Paul. Entonnés aux bois graves, on entend d'abord les accents solennels du choral « Wachet auf », sur lequel J. S. Bach composa en 1731 sa célèbre cantate-choral (no 140). Les lignes ascendantes en *la* majeur de la mélodie (*la-do* dièse – *mi-fa* dièse) sont ensuite transformées en un sujet en *la* mineur (*la-si-do-ré-mi-fa*), qui se déploie, en tempi de plus en plus rapides, non seulement en une fugue d'école, mais également en un symbole de la lutte que mène Paul pour son développement spirituel.

La première section de la première partie, qui a pour sujet la persécution d'Étienne, est précédée d'un chœur brillamment orchestré (Mendelssohn recourt à nouveau à un traitement fugué pour « Die Heiden lehnen sich auf ») et d'un simple choral (nos 2–3). Le témoignage des faux témoins contre Étienne est écrit en style canonique (no 4), avec deux basses solo en imitation plus ou moins rigoureuse l'une de l'autre pour « Wir haben ihn gehört Lästern ».

<sup>1</sup> Henry Fothergill Chorley, *Modern German Music*, éd. Hans Lenneberg, Londres, 1854 ; reprint N.Y., 1973, vol. 1, p. 22.

<sup>2</sup> « St. Paul – An Oratorio, by Felix Mendelssohn Bartholdy », dans : *The Musical Times* (1<sup>er</sup> juillet 1844), p. 9.

<sup>3</sup> Voir, par exemple, le compte rendu de Gottfried Wilhelm Finks, dans : *Allgemeine musikalische Zeitung* 39 (1837), col. 522 : « Cette œuvre est si intentionnellement du Händel-Bach-Mendelssohn qu'elle semble faite expressément pour permettre à nos contemporains de prendre goût à ces héros de la musique. »

<sup>4</sup> *Neue Zeitschrift für Musik* 7 (1837), pp. 73–75 (5 septembre).

<sup>5</sup> *Ibid.*

<sup>6</sup> « Account of the Musical Festival at Düsseldorf, » dans : *Musical World* (1<sup>er</sup> 1836), p. 1.

worte reden » (cf. n° 39 de la *Passion selon saint Matthieu* de Bach). Dans un style de plus en plus agité, le chœur assume le rôle de la foule dans les n°s 5, 6, et 8. Le deuxième de ces éclats suit un puissant récitatif d'Étienne (n° 6), dont Mendelssohn demande qu'il commence paisiblement, avant de gagner en dynamique et en tempo. Dans le n° 8, il confie au chœur un vocabulaire harmonique particulièrement dissonant pour les exclamations répétées, « Steiniget ihn! » (lapidez-le) instant dramatique mis en relief par le ravissant air de soprano qui précède (n° 7, « Jerusalem »), qui, avec son calme méditatif, offre une pause provisoire dans le déroulement du drame.

La deuxième section de la première partie (n°s 10–16) présente maintenant Saül de Tarse. Après le chœur réconfortant du n° 11 (d'après Jacques I, 12, « Siehe, wir preisen selig, die erduldet »), Saül chante d'un ton conquérant son air de « rage » contre les chrétiens (n° 12), avec des textes assemblés à partir des Psaumes. Le voyage à Damas, préparé par un récitatif et un *arioso* d'alto (n° 13), nous conduit au cœur spirituel et émotionnel de l'oratorio – le n° 14, la révélation du Christ (« Saul, was verfolgst du mich ») –, qui demanda à Mendelssohn des efforts considérables et suscita bien des controverses. D'après Schubring, le compositeur ne pouvait se décider à rendre la scène avec une « voix de basse la plus forte possible », mais avait à l'origine l'intention d'utiliser un soprano solo.<sup>7</sup> Cette voix fut cependant jugée trop mince, et lorsque Schubring lui conseilla un chœur à quatre voix, Mendelssohn aurait répondu : « Je me ferais déchiqueter de belle manière par ces messieurs les théologiens, comme si j'avais voulu renier et supprimer le Christ ressuscité en tant que personne. » Il retravailla néanmoins la pièce, la réécrivant pour chœur de femmes à quatre voix accompagné par les bois et les cuivres, obtenant un effet extraordinairement éthéré (il ne connaissait probablement pas la musique non moins émouvante écrite par Heinrich Schütz sur le même texte dans ses *Symphoniae sacrae* de 1650, pour six voix solistes, double chœur et orchestre à cordes). Certains critiques prirent effectivement Mendelssohn à partie, notamment le rédacteur en chef de l'*Allgemeine musikalische Zeitung*, Gottfried Fink. Schubring se rappelle :

Car une espèce de théologien – Fink – a quand même trouvé à redire dans sa revue musicale – dans le sens contraire évidemment. Il voulait, lui, que la *vox humana* soit complètement supprimée et qu'on n'entende que de vagues sons de trombone. Mais qu'il soit aussi allé critiquer les mots « Je suis celui que tu poursuis, Jésus de Nazareth » et faire des phrases sur le Jésus de la Transfiguration et de l'Ascension qui n'est plus le Jésus de Nazareth, mais le Dieu du Ciel, cela nous a tous fait bien rire. Ce brave Fink avait sans doute cherché dans sa Bible à Actes IX, 5 et remarqué que les mots « de Nazareth » n'y figurent pas. Mais sa théologie lui était suffisamment sortie de l'esprit pour lui faire oublier que, plus loin dans les Actes des Apôtres, Paul raconte lui-même par deux fois sa conversion et emploie explicitement, ch. XXII, v. 8, les mots réprochés par Fink ; l'apôtre se trouvait donc pris en défaut. Mendelssohn, pour qui la chose était certainement claire, ne fit qu'en rire. Mais ensuite, l'ami Schleinitz le fit payer à Fink en cordiales plaisanteries.<sup>8</sup>

Après le chœur majestueux (n° 15 ; on notera encore le recours à la fugue pour « Denn siehe, Finsternis bedeckt das Erdreich ») et le retour du choral de l'ouverture, « Wachet auf » (n° 16, maintenant avec texte), la rencontre de Saül avec Ananias à Damas et la levée de sa cécité sont traitées dans la section finale de la première partie (n°s 17–22). Les points culminants, musicalement, sont les deux airs de Saül, l'expressif n° 18 (« Gott, sei mir gnädig »), qui forme un pendant au n° 12 (tous deux sont dans la tonalité de *si* mineur), et le n° 20 (« Ich danke dir, Herr, mein Gott »), dans lequel un chœur de style imitatif répond à Saül. Dans le n° 22, le chœur re-

vient s'émerveiller devant la nature sublime, insondable, du Seigneur ; une vive double fugue dans un tempo qui s'accélère conduit ensuite la première partie à sa conclusion (l'*accelerando* rappelle bien entendue une technique semblable dans l'ouverture).

Les critiques ont généralement trouvé que la deuxième partie de *Saint-Paul*, manquant d'action dramatique, était inférieure à la première. Il est vrai qu'elle n'offre rien d'aussi convaincant, sur le plan dramatique, que la scène de la révélation dans la première. Qui plus est, les deux duos de Paul et de Barnabé (n°s 25 et 31) ont un caractère sentimental, moralisateur (surtout le n° 25, et le sauve chœur que suit, n° 26, écrit dans un style pastoral) ; et les scènes de foule (n°s 28, 29 et 38) ont moins de force et d'effet que leurs contreparties de la première partie (le n° 38 réutilise en fait beaucoup d'éléments du n° 8). Mendelssohn a néanmoins réservé certaines de ses plus belles pages à la deuxième partie. On est sans cesse impressionné par la nature synthétique de son art, qui trouva une constante inspiration en puisant aux modèles de la musique plus ancienne, et notamment à l'oratorio de Händel et à la *Passion* de Bach. Le chœur initial (n° 23), précédé de resplendissantes fanfares, contient une fugue superbement ouvragée (le motif de tête du sujet de la fugue renvoie à un illustre ancêtre : il est apparenté au motif dit « Jupiter » utilisé par Mozart dans le finale de la *Symphonie* « Jupiter », et avant lui par un grand nombre de compositeurs baroques).<sup>9</sup> Certains chœurs sont de caractère franchement haendelien, dont deux chœurs de païens (n°s 33 et 35), présentés dans un style directement accessible qui respirait, selon Lampadius, le « plus délicat parfum d'hellénisme classique ». <sup>10</sup> Et, bien sûr, il y a de nombreux souvenirs de J. S. Bach tantôt relativement évidents (par exemple la fugue-choral sur « Wir glauben all », n° 36, qui rappelle néanmoins également l'emploi du style ancien dans la célèbre scène des « hommes en arme », à l'acte II de *Die Zauberflöte* de Mozart), tantôt intégrés à des contextes plus modernes (par exemple la Cavatine n° 40, avec son solo de violoncelle obligé).

En se tournant vers l'oratorio, Mendelssohn s'engageait, il est vrai, dans la voie de l'historicisme musical. Le débat qui entourait *Saint-Paul* semble avoir porté sur l'importance et la nature de cet historicisme. Pour Heinrich Heine, il n'en résulta guère que des « copies serviles » de Bach et de Händel ; mais pour Jahn *Saint-Paul* représentait « un progrès essentiel dans le domaine de la musique sacrée ». <sup>11</sup> Quel que soit le jugement critique porté sur les efforts de Mendelssohn, *Saint-Paul* demeure l'une des œuvres vraiment significatives et influentes du XIX<sup>e</sup> siècle et, en tant que telle, mérite qu'on la regarde de plus près au moment où, alors qu'on s'apprête à quitter le XX<sup>e</sup> siècle, on continue de s'interroger sur l'esthétique musical emmêlée du XIX<sup>e</sup> siècle.

Durham, NC, septembre 1996  
Traduction : Dennis Collins

R. Larry Todd

<sup>7</sup> Julius Schubring, « Erinnerungen an Felix Mendelssohn-Bartholdy », *Daheim* 2 (1866), p. 376.

<sup>8</sup> *Ibid.* Pour le compte rendu de Fink, voir *Allgemeine musikalische Zeitung* 39 (1837), col. 515. Conrad Schleinitz, avocat de Leipzig, était ami de Mendelssohn et de Schubring.

<sup>9</sup> Sur la réaction de Mendelssohn au motif « Jupiter », voir mon article « Mozart according to Mendelssohn : A Contribution to *Rezeptionsgeschichte* », dans R. Larry Todd et Peter Williams, éd., *Perspectives on Mozart Performance*, Cambridge, 1991, pp. 163–171.

<sup>10</sup> Wilhelm Adolf Lampadius, *Felix Mendelssohn Bartholdy. Ein Gesamtbild seines Lebens und Wirkens*, Leipzig, 1886, p. 247.

<sup>11</sup> Otto Jahn, « Ueber F. Mendelssohn Bartholdys Oratorium *Elias* », dans : *Allgemeine musikalische Zeitung* 50 (1848), col. 113.





Abb. 1: Stich eines Porträts Felix Mendelssohn Bartholdys von Theodor Hildebrandt (1804–1874), mit der Unterschrift des Komponisten. Der Maler aus Mendelssohns Düsseldorfer Kreis porträtierte 1834 den Komponisten. Aus der Erstaussgabe der Partitur des *Paulus* op. 36 bei Simrock, Bonn 1837. Exemplar der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, N. Mus. 5142 (Quelle U im Kritischen Bericht).



Nº 1. OUVERTURE,

Paulus, Oratorium . 3.

Andante. (M. M. ♩ = 84)

von Felix Mendelssohn Bartholdy.

The image displays the first page of the musical score for the Paulus Overture, page 3. The score is written for a full orchestra and includes the following parts:

- Flauti.
- Oboi.
- Clarineti in A.
- Fagotti.
- Serpente.
- Corni in D.
- Trombe in D.
- Trombone Alto.
- Trombone Tenore.
- Trombone Basso.
- Timpani in A, E.
- Violino 1<sup>mo</sup>.
- Violino 2<sup>do</sup>.
- Viola.
- Violoncello e ContraBasso.
- Organo (coi Tromboni).

The score is in the key of D major (two sharps) and common time (C). The tempo is marked 'Andante' with a metronome marking of ♩ = 84. The music features a variety of dynamics, including *p* (piano) and *dim.* (diminuendo). The woodwinds and strings play a melodic line, while the brass and timpani provide harmonic support. The organ and trombones play a rhythmic pattern in the lower register.

9920.

Abb. 3: Erste Notenseite (S. 3) des Paulus in der Erstausgabe der Partitur (Quelle U im Kritischen Bericht).

No. 1. Ouverture  
Andante

Seconda.

The image displays a handwritten musical score for the beginning of the Overture. It consists of multiple staves of music, including a grand staff at the top and several individual staves below. The notation includes notes, rests, and dynamic markings such as *p.*, *dim.*, *pp.*, and *Con moto*. There are also some markings like *Cres.* and *Cresc.*. A significant portion of the middle section of the score is crossed out with large, diagonal lines, indicating a revision or deletion of that material. The handwriting is in ink on aged paper.

Abb. 4 und 5: Beginn der Ouvertüre im autographen Klavierauszug, der eine frühere Fassung des Werkes überliefert. Mendelssohn begann im November 1834 mit dem Entwurf der Ouvertüre und arrangierte sie für den Klavierauszug zu vier Händen. Ende Februar 1836 beendete er den ersten Teil des Klavierauszugs. Im Zusammenhang mit der Erstellung der Partitur, die im April fertig wurde, überarbeitete er die Ouvertüre noch einmal stark.  
(Quelle M im Kritischen Bericht), Biblioteka Jagiellońska, Krakau (P-Kj), Mendelssohn-Nachlaß Bd. 55.



No. 1 Orchestra  
Andante

Primo

The musical score consists of ten systems of staves. The first system shows the piano introduction with dynamics *p* and *dim.* and markings *Cres.* and *Dim.*. The second system features a violin part with dynamics *f*, *mf*, and *mp*. The third system includes a *Con moto* marking and dynamics *f* and *dim.*. The fourth system contains a triplet of eighth notes marked *p*. The fifth system continues with dynamics *mf* and *f*. The sixth system shows dynamics *f* and *p*. The seventh system features dynamics *f* and *f*. The eighth system includes dynamics *f* and *f*. The ninth system shows dynamics *f* and *f*. The tenth system concludes with dynamics *f* and *f*. A large handwritten flourish is present at the end of the score.

**Allegro.**

baute ihm ein Haus, a-ber der AL-ler-höchste wohnt nicht in Tempeln die mit Händen gemacht sind,

der Himmel ist sein Stuhl und die Erde seiner Füße Schemmel, hat nicht seine Hand das Al-les ge-

*Col Organo*

*sequ*

**Allo molto. M. M. ♩ = 108**

Violino 1<sup>mo</sup>

Violino 2<sup>do</sup>

Viola.

TENORE.

Basso.

macht?

Ihr Hals-starri-gen!

*Col Organo*

X

X  
*sempre f sf.*

RECIT: *sempre con più di fuoco*

*muss ihn  
als Pümpfen  
Hefe*

3320.

Abb. 6: Seite 67 (Nr. 6, T. 28-41) aus einem Korrektur-Abzug der Partitur der Erstaussgabe bei Simrock, Bonn 1837, mit handschriftlichen Korrekturen Mendelssohns (Quelle T im Kritischen Bericht). Das Exemplar enthält noch keinen englischen Zweitext. Mendelssohn fügte bei diesem Korrekturgang u.a. noch fehlende Metronomangaben und Angaben für die Orgel hinzu.

Exemplar im Besitz der Musikverlage Anton J. Benjamin, Hamburg.



Abb. 7: Innentitel der Erstaussgabe des *Paulus*, Simrock, Bonn 1837, mit drei Textstellen aus dem Oratorium in den beiden Vignetten: „O welch eine Tiefe“, Nr. 22 (Röm. 11, 33); der Choral „Wachet auf“, Nr. 16, der auch instrumental in der Ouvertüre erklingt; „Der Herr denket an uns“, Schlußchor Nr. 45 (2. Tim. 4, 8 und Ps. 103, 1, 20).



# Paulus · St. Paul

op. 36

## Erster Teil

### 1. Ouverture

Felix Mendelssohn Bartholdy

1809–1847

Andante ♩ = 84

Flauti

Oboi

Clarinetti in La/A

Fagotti

Serpente

Corni in Re/D

Trombe in Re/D

Trombone alto

Trombone tenore

Trombone basso

Timpani in Mi-La/e-A

Violino I

Violino II

Viola

Organo

Violoncello

Contrabbasso

Aufführungsdauer / Duration: ca. 145 min.

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edited by R. Larry Todd  
English version by William Ball

Musical score system 1, measures 11-16. It features a grand staff with two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music includes dynamics such as *dim.*, *p*, and *cresc.*. There are markings for *a 2* (second ending) and hairpins for crescendo and decrescendo. The first ending is marked with a double bar line and a first ending bracket.

Musical score system 2, measures 17-22. It features a grand staff with two treble clefs and two bass clefs. The key signature has two sharps. The music includes dynamics such as *p* and *cresc.*. There are markings for *a 2* (second ending) and hairpins for crescendo and decrescendo. The first ending is marked with a double bar line and a first ending bracket.

Musical score system 3, measures 23-28. It features a grand staff with two treble clefs and two bass clefs. The key signature has two sharps. The music includes dynamics such as *dim.*, *p cresc.*, and *cresc.*. There are markings for *a 2* (second ending) and hairpins for crescendo and decrescendo. The first ending is marked with a double bar line and a first ending bracket.

Musical score system 4, measures 29-34. It features a grand staff with two treble clefs and two bass clefs. The key signature has two sharps. The music includes dynamics such as *dim.* and *cresc.*. There are markings for *a 2* (second ending) and hairpins for crescendo and decrescendo. The first ending is marked with a double bar line and a first ending bracket.

First system of musical notation. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has two sharps (F# and C#). The first staff has a measure with a fermata and a dynamic marking of *p*. The second staff has a measure with a fermata and a dynamic marking of *p*. The third staff has a measure with a fermata and a dynamic marking of *sf*. The fourth staff has a measure with a fermata and a dynamic marking of *sf*. The fifth staff has a measure with a fermata and a dynamic marking of *cresc.*. The system ends with a measure with a dynamic marking of *f*. There are also markings for *cresc.* and *f* in other measures.

Second system of musical notation. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has two sharps (F# and C#). The first staff has a measure with a dynamic marking of *p*. The second staff has a measure with a dynamic marking of *p*. The third staff has a measure with a dynamic marking of *cresc.*. The fourth staff has a measure with a dynamic marking of *cresc.*. The fifth staff has a measure with a dynamic marking of *cresc.*. The system ends with a measure with a dynamic marking of *f*. There are also markings for *cresc.* and *f* in other measures.

Third system of musical notation. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has two sharps (F# and C#). The first staff has a measure with a dynamic marking of *cresc.*. The second staff has a measure with a dynamic marking of *cresc.*. The third staff has a measure with a dynamic marking of *cresc.*. The fourth staff has a measure with a dynamic marking of *cresc.*. The fifth staff has a measure with a dynamic marking of *cresc.*. The system ends with a measure with a dynamic marking of *f*. There are also markings for *cresc.* and *f* in other measures.

Fourth system of musical notation. It consists of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The key signature has two sharps (F# and C#). The first staff has a measure with a dynamic marking of *cresc.*. The second staff has a measure with a dynamic marking of *cresc.*. The third staff has a measure with a dynamic marking of *cresc.*. The fourth staff has a measure with a dynamic marking of *cresc.*. The fifth staff has a measure with a dynamic marking of *cresc.*. The system ends with a measure with a dynamic marking of *f*. There are also markings for *cresc.* and *f* in other measures.

33

First system of music (measures 33-38). It consists of two staves for the upper system (treble and bass clef) and two staves for the lower system (bass clef). Dynamics include *f* (forte) and *p* (piano). A large watermark 'CARUS' is partially visible in the background.

Second system of music (measures 39-44). It consists of two staves for the upper system (treble and bass clef) and two staves for the lower system (bass clef). Dynamics include *f* (forte) and *dim.* (diminuendo). A large watermark 'CARUS' is prominent in the center of this system.

Third system of music (measures 45-50). It consists of two staves for the upper system (treble and bass clef) and two staves for the lower system (bass clef). Dynamics include *p* (piano) and *pp* (pianissimo).

Fourth system of music (measures 51-56). It consists of two staves for the upper system (treble and bass clef) and two staves for the lower system (bass clef). Dynamics include *p* (piano) and *pp* (pianissimo).



Con moto ♩ = 92  
44

First system of musical notation, measures 44-47. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is in 3/4 time. Dynamics include *pp* and *p*. The piano part features a melodic line with slurs and a rhythmic accompaniment.

Second system of musical notation, measures 48-51. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is in 3/4 time. The piano part continues with a melodic line and accompaniment.

Third system of musical notation, measures 52-55. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is in 3/4 time. Dynamics include *Con m* and *p*. The piano part features a melodic line with slurs and a rhythmic accompaniment.

Fourth system of musical notation, measures 56-59. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is in 3/4 time. The piano part continues with a melodic line and accompaniment.

Fifth system of musical notation, measures 60-63. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is in 3/4 time. The piano part continues with a melodic line and accompaniment.

First system of musical notation, consisting of two staves (treble and bass clef). It contains several measures of music with notes, rests, and accidentals.

Second system of musical notation, consisting of two staves (treble and bass clef). The staves are mostly empty, with a large, stylized watermark reading "SARAS" overlaid across the system.

Third system of musical notation, consisting of two staves (treble and bass clef). It contains several measures of music with notes, rests, and accidentals. A dynamic marking *p* is present in the first measure of the treble staff.

Fourth system of musical notation, consisting of two staves (treble and bass clef). The staves are mostly empty.

Fifth system of musical notation, consisting of two staves (treble and bass clef). It contains several measures of music with notes, rests, and accidentals. Dynamic markings *p* are present in the final measures of both staves.

Musical score system 1, measures 1-6. It features a grand staff with two treble clefs and two bass clefs. The music is mostly rests, with some notes appearing in the upper treble and lower bass staves.

Musical score system 2, measures 7-12. This system is mostly empty, with a large, stylized watermark reading 'CARUS' overlaid across the staves.

Musical score system 3, measures 13-18. This system contains active musical notation, including eighth and sixteenth notes with slurs and ties. A large, stylized watermark reading 'CARUS' is overlaid on the left side of the system.

Musical score system 4, measures 19-24. This system is mostly empty, with only a few notes visible in the lower bass staves.

Musical score system 5, measures 25-30. This system contains active musical notation, including eighth and sixteenth notes with slurs and ties, continuing the piece.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music features a melodic line in the upper voice and a supporting bass line. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation, consisting of two grand staves. The staves are mostly empty, with a large, stylized watermark reading "CARUS" overlaid across the system.

Third system of musical notation, consisting of two grand staves. This system contains active musical notation with various notes, rests, and dynamics. Dynamics include *cresc.* (crescendo), *sf* (sforzando), and *f* (forte).

Fourth system of musical notation, consisting of two grand staves. The staves are mostly empty, with a large, stylized watermark reading "CARUS" overlaid across the system.

Fifth system of musical notation, consisting of two grand staves. This system contains active musical notation with various notes, rests, and dynamics. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

Empty musical staves for the first system, including treble and bass clefs.

Empty musical staves for the second system, including treble and bass clefs.

Musical notation for the third system. It includes vocal lines with lyrics: *a poco a poco cre - - - - -* and piano accompaniment with dynamics *p* and *poco*. A large watermark 'CARUS' is overlaid on the page.

Empty musical staves for the fourth system, including treble and bass clefs.

Continuation of musical notation for the fifth system. It includes vocal lines with lyrics: *a poco cre - - - - -* and piano accompaniment with dynamics *p* and *poco*.

Empty musical staves for the first system, including vocal and piano parts.

Empty musical staves for the second system, including vocal and piano parts.

Empty musical staves for the third system, including vocal and piano parts.

Musical notation for the fourth system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: *scen - - - do e più vivace*. The piano part includes a dynamic marking of *mf*.

Empty musical staves for the fifth system, including vocal and piano parts.

Musical notation for the sixth system, featuring vocal lines with lyrics and piano accompaniment. The lyrics are: *scen - - - do e più vivace*.

Musical score for measures 86-90, measures 1-5 of a system. The system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is mostly rests, with some notes appearing in the final measure of each system. Dynamics include *mf* and *a 2*.

Musical score for measures 91-95, measures 6-10 of a system. The system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is mostly rests, with some notes appearing in the final measure of each system. Dynamics include *mf* and *a 2*.

Musical score for measures 96-100, measures 11-15 of a system. The system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is more active, featuring sixteenth-note patterns. Dynamics include *cresc.*, *sf*, and *sempre cresc.*.

Musical score for measures 101-105, measures 16-20 of a system. The system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is mostly rests, with some notes appearing in the final measure of each system.

Musical score for measures 106-110, measures 21-25 of a system. The system consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is more active, featuring sixteenth-note patterns. Dynamics include *cresc.* and *sempre cresc.*.

91

System 1: Five staves of music. The top four staves are in treble clef, and the bottom staff is in bass clef. The music consists of quarter notes and half notes, with some notes beamed together. A dynamic marking of *sf* (sforzando) is present in the second measure of the top four staves.

System 2: Five staves of music. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music consists of quarter notes and half notes. A dynamic marking of *sf* is present in the second measure of the bottom three staves.

System 3: Five staves of music. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *sf* is present in the second measure of the top two staves.

System 4: Five staves of music. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music consists of quarter notes and half notes.

System 5: Five staves of music. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *sf* is present in the second measure of the top two staves.



Musical score system 1, measures 96-100. It features five staves. The top two staves are treble clef, and the bottom three are bass clef. Dynamics include *f* and *f* a 2. The music consists of sustained notes with long horizontal lines above them.

Musical score system 2, measures 101-105. It features five staves. The top two are treble clef, and the bottom three are bass clef. A large, stylized watermark 'CANTUS' is overlaid across the system. Dynamics include *f*.

Musical score system 3, measures 106-110. It features five staves. The top two are treble clef, and the bottom three are bass clef. Dynamics include *sf* and *cresc.*. The music features more active rhythmic patterns.

Musical score system 4, measures 111-115. It features five staves. The top two are treble clef, and the bottom three are bass clef. The staves are mostly empty.

Musical score system 5, measures 116-120. It features five staves. The top two are treble clef, and the bottom three are bass clef. Dynamics include *cresc.* and *f*. The music features active rhythmic patterns.

101

System 1: Treble clef staves (top two) are empty. Bass clef staves (bottom two) contain a melodic line starting with a forte (*f*) dynamic. The line consists of quarter notes and half notes, ending with a fermata over a half note.

System 2: Treble clef staves (top two) are empty. Bass clef staves (bottom two) contain a melodic line starting with a forte (*f*) dynamic. The line consists of quarter notes and half notes, ending with a fermata over a half note.

System 3: Treble clef staves (top two) contain a complex melodic line with many sixteenth notes and slurs, starting with a forte (*f*) dynamic. Bass clef staves (bottom two) contain a supporting line with quarter notes and slurs, also starting with a forte (*f*) dynamic. The system includes the instruction "sempre accelerando" and a fermata at the end.

System 4: Treble clef staves (top two) are empty. Bass clef staves (bottom two) are empty.

System 5: Treble clef staves (top two) are empty. Bass clef staves (bottom two) contain a melodic line starting with a forte (*f*) dynamic. The line consists of quarter notes and half notes, ending with a fermata over a half note.

Musical score system 1, measures 1-5. It features a grand staff with treble and bass clefs. The right hand has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics include *f* and *a 2*.

Musical score system 2, measures 6-10. It features a grand staff with treble and bass clefs. The right hand has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics include *f*.

Musical score system 3, measures 11-15. It features a grand staff with treble and bass clefs. The right hand has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics include *f* and *sempre f*.

Musical score system 4, measures 16-20. It features a grand staff with treble and bass clefs. The right hand has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics include *f*.

Musical score system 5, measures 21-25. It features a grand staff with treble and bass clefs. The right hand has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a bass line starting with a half note G3, followed by quarter notes F3, E3, and D3. Dynamics include *f*.

Musical score for measures 116-120. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 116, followed by a melodic line in measures 117-120. The piano accompaniment features a bass line with a forte (*f*) dynamic and a treble line with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat). The word "CANTUS" is written in large, stylized letters across the piano accompaniment staves.

Musical score for measures 121-125. The system includes a vocal line and a piano accompaniment. The vocal line consists of whole rests in all five measures. The piano accompaniment consists of whole rests in all five measures. The word "CANTUS" is written in large, stylized letters across the piano accompaniment staves.

Musical score for measures 126-130. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 126, followed by a melodic line in measures 127-130. The piano accompaniment features a bass line with a forte (*f*) dynamic and a treble line with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat). The word "CANTUS" is written in large, stylized letters across the piano accompaniment staves.

Musical score for measures 131-135. The system includes a vocal line and a piano accompaniment. The vocal line consists of whole rests in all five measures. The piano accompaniment consists of whole rests in all five measures.

Musical score for measures 136-140. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest in measure 136, followed by a melodic line in measures 137-140. The piano accompaniment features a bass line with a forte (*f*) dynamic and a treble line with a forte (*f*) dynamic. The key signature has two flats (B-flat and E-flat).

System 1 of the musical score, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music includes various note values and rests.

System 2 of the musical score, consisting of four empty staves (two treble and two bass clefs).

System 3 of the musical score, consisting of four staves with musical notation. A large, stylized watermark 'Cakus' is overlaid across the system.

System 4 of the musical score, consisting of four empty staves (two treble and two bass clefs).

System 5 of the musical score, consisting of four staves with musical notation.

System 1 of the musical score, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various notes, rests, and dynamic markings such as *sf*.

System 2 of the musical score, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The staves are mostly empty, with a large, stylized watermark reading "CARUS" overlaid across the system.

System 3 of the musical score, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various notes, rests, and dynamic markings such as *sf*. A large, stylized watermark reading "CARUS" is overlaid across the system.

System 4 of the musical score, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The staves are mostly empty.

System 5 of the musical score, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music includes various notes, rests, and dynamic markings such as *sf*.

Musical score system 1, measures 1-5. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *sf* and *f*. The key signature has one sharp (F#).

Musical score system 2, measures 6-10. This system is mostly blank, with a large, stylized watermark reading 'CARUS' overlaid across the staves.

Musical score system 3, measures 11-15. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *sf* and *f*. The key signature has one sharp (F#).

Musical score system 4, measures 16-20. This system is mostly blank, with a large, stylized watermark reading 'CARUS' overlaid across the staves.

Musical score system 5, measures 21-25. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano part includes a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *sf* and *f*. The key signature has one sharp (F#).



Musical score system 1, measures 1-5. It features a grand staff with two treble clefs and two bass clefs. The music consists of chords and rhythmic patterns. A dynamic marking of *f* is present in the fifth measure.

Musical score system 2, measures 6-10. It features a grand staff with two treble clefs and two bass clefs. The music is mostly rests. A dynamic marking of *f* is present in the tenth measure. The text "Trombe in E a 2" is written above the staff in the tenth measure.

Musical score system 3, measures 11-15. It features a grand staff with two treble clefs and two bass clefs. The music consists of melodic lines and rhythmic patterns. A dynamic marking of *f* is present in the fifteenth measure.

Musical score system 4, measures 16-20. It features a grand staff with two treble clefs and two bass clefs. The music consists of rests.

Musical score system 5, measures 21-25. It features a grand staff with two treble clefs and two bass clefs. The music consists of melodic lines and rhythmic patterns.

System 1: Treble clef with whole notes and rests; two staves of piano accompaniment with chords and rests.

System 2: Treble clef with quarter notes and rests; piano accompaniment with rests.

System 3: Treble clef with eighth notes and rests; piano accompaniment with a complex rhythmic pattern. Includes dynamic markings *ff*.

System 4: Treble clef with whole notes and rests; piano accompaniment with rests.

System 5: Treble clef with whole notes and rests; piano accompaniment with eighth notes and rests. Includes dynamic marking *ff*.

Musical staff system 1, consisting of five staves. The top two staves have treble clefs, and the bottom three staves have bass clefs. The staves contain mostly rests, indicating a section of the piece that is not yet written or is a placeholder.

Musical staff system 2, consisting of five staves. The top two staves have treble clefs, and the bottom three staves have bass clefs. The staves contain mostly rests, indicating a section of the piece that is not yet written or is a placeholder.

Musical staff system 3, consisting of five staves. The top two staves have treble clefs, and the bottom three staves have bass clefs. This system contains musical notation, including notes, rests, and accidentals. A large, stylized watermark reading "Cakus" is overlaid across the staves.

Musical staff system 4, consisting of five staves. The top two staves have treble clefs, and the bottom three staves have bass clefs. The staves contain mostly rests, indicating a section of the piece that is not yet written or is a placeholder.

Musical staff system 5, consisting of two staves with bass clefs. This system contains musical notation, including notes, rests, and accidentals. Dynamic markings such as *sf* (sforzando) are present at the end of the system.

System 1: Treble clef (top two staves) and Bass clef (bottom two staves). All staves contain rests.

System 2: Treble clef (top two staves) and Bass clef (bottom two staves). All staves contain rests.

System 3: Treble clef (top two staves) and Bass clef (bottom two staves). The top staff contains a melodic line with notes and rests, including a fermata. The bottom staff contains a bass line with notes and rests. Dynamics include *sf*.

System 4: Treble clef (top two staves) and Bass clef (bottom two staves). All staves contain rests.

System 5: Bass clef (two staves). The top staff contains a melodic line with notes and rests, including a fermata. The bottom staff contains a bass line with notes and rests. Dynamics include *sf*.

CAKUS

This page of a musical score, numbered 155, contains multiple systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a time signature of 4/4. The music is marked with a forte dynamic (*ff*) throughout. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, as well as rests. A large, stylized watermark reading "CARIUS" is overlaid on the right side of the page. The bottom of the page includes a "Ped." (pedal) marking and a final *ff* dynamic marking.

159

a 2

a 2

a 2

trill

Calyx

Musical score for a piece in D major, measures 164-170. The score is arranged in systems of staves. The first system has five staves (three treble, two bass). The second system has five staves (two treble, two bass, one bass). The third system has five staves (two treble, two bass, one bass). The fourth system has five staves (two treble, two bass, one bass). The fifth system has two staves (one treble, one bass). The sixth system has two staves (one treble, one bass). The music features various note values, rests, and dynamic markings like 'p' and 'tr'. A large watermark 'SA CARUS' is overlaid on the score.

First system of musical notation, measures 1-6. It consists of a grand staff with two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the upper treble and a bass line in the lower bass. A dynamic marking 'a 2' is present in the second measure of the lower bass staff.

Second system of musical notation, measures 7-12. It consists of a grand staff with two treble clefs and two bass clefs. The key signature has two sharps. The music continues with melodic and bass lines. A large, stylized watermark 'CARUS' is overlaid across the middle of this system.

Third system of musical notation, measures 13-18. It consists of a grand staff with two treble clefs and two bass clefs. The key signature has two sharps. The music continues with melodic and bass lines. A large, stylized watermark 'CARUS' is overlaid across the middle of this system.

Fourth system of musical notation, measures 19-24. It consists of a grand staff with two treble clefs and two bass clefs. The key signature has two sharps. The music continues with melodic and bass lines. A 'Ped.' (pedal) marking is located at the end of the system.

Fifth system of musical notation, measures 25-30. It consists of a grand staff with two treble clefs and two bass clefs. The key signature has two sharps. The music continues with melodic and bass lines.



175

The musical score consists of several systems of staves. The first system (measures 175-178) has three treble clef staves and two bass clef staves. The second system (measures 179-182) has two treble clef staves, two bass clef staves, and a middle staff with a 12/8 time signature. The third system (measures 183-184) has two treble clef staves and two bass clef staves. The score includes various musical notations such as chords, single notes, and a dense sixteenth-note passage in the final system.

Musical score for a piano piece, page 181. The score is in G major (one sharp) and 4/4 time. It features a grand staff with five systems. The first system has four staves (two treble, two bass) with rests. The second system has four staves with rhythmic accompaniment. The third system has four staves with rhythmic accompaniment. The fourth system has four staves with rhythmic accompaniment. The fifth system has four staves with rhythmic accompaniment. The sixth system has four staves with rhythmic accompaniment. The seventh system has four staves with rhythmic accompaniment. The eighth system has four staves with rhythmic accompaniment. The ninth system has four staves with rhythmic accompaniment. The tenth system has four staves with rhythmic accompaniment. The eleventh system has four staves with rhythmic accompaniment. The twelfth system has four staves with rhythmic accompaniment. The thirteenth system has four staves with rhythmic accompaniment. The fourteenth system has four staves with rhythmic accompaniment. The fifteenth system has four staves with rhythmic accompaniment. The sixteenth system has four staves with rhythmic accompaniment. The seventeenth system has four staves with rhythmic accompaniment. The eighteenth system has four staves with rhythmic accompaniment. The nineteenth system has four staves with rhythmic accompaniment. The twentieth system has four staves with rhythmic accompaniment. The score includes dynamic markings such as 'f' and 'a 2'. A large watermark 'GARYUS' is overlaid on the score.

System 1 of the musical score, consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staves and a bass line in the lower staves, with various note values and rests.

System 2 of the musical score, consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with a melody and bass line, including some rests and slurs.

System 3 of the musical score, consisting of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. This system features a more active melody with eighth and sixteenth notes, and a corresponding bass line.

System 4 of the musical score, consisting of two staves in bass clef. The key signature has two sharps. The music is mostly rests, indicating a section where the instrument is silent.

System 5 of the musical score, consisting of two staves in bass clef. The key signature has two sharps. The music features a rhythmic pattern of eighth and sixteenth notes, typical of a bass line accompaniment.

System 1: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps (F#, C#, G#). The music features long, flowing melodic lines with many slurs and ties, suggesting a lyrical or expressive style.

System 2: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps. The music continues with melodic lines and some chordal textures.

System 3: Five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps. This system features more rhythmic activity, including sixteenth-note passages and some dynamic markings like *f* (forte).

System 4: Two staves of music, both in bass clef. The key signature has three sharps. The music consists of a few notes, possibly indicating a rest or the end of a section.

System 5: Two staves of music, both in bass clef. The key signature has three sharps. The music features a rhythmic pattern of eighth notes and rests.

Musical score for a piano piece, measures 197-204. The score is in G major and 4/4 time. It features a complex texture with multiple staves. A large, stylized watermark 'CARUS' is overlaid on the score. The piece concludes with a 'Ped.' (pedal) marking and a final cadence.

# 2. Coro

Allegro maestoso ♩ = 120

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flauti, Oboi, Clarinetti in La/A, Fagotti, Corni in Mi/E, and Trombe in Re/D. The percussion part is for Timpani in Mi-La/e-A. The string section consists of Violino I, Violino II, Viola, Violoncello e Contrabbasso. The vocal section includes Soprano, Alto, Tenore, and Basso. The Organ part is labeled 'Organo conta'. The score is marked with a tempo of 'Allegro maestoso' and a metronome marking of 120. Dynamics include *p* (piano) and *cresc.* (crescendo). A large watermark 'SALVUS' is overlaid on the score.



12

der du bist der Gott, der du bist der Gott, der  
 Thou a-lone art God, Thou a-lone art God, and

Herr, der du bist der Gott, Herr, der du bist der Gott, der  
 Lord, Thou a-lone art God, Lord, Thou a-lone art God, and

Herr, der du bist der Gott, Herr, der du bist der Gott, der  
 Lord, Thou a-lone art God, Lord, Thou a-lone art God, and

Herr, der du bist der Gott, der  
 Lord, Thou a-lone art God, and



Him - mel und Er - de und das Meer ge - macht hat, der Him - mel und Er - de und das Meer ge -  
 Thine are the Heav - ens, the Earth, and might - y wa - ters, and Thine are the Heav - ens, the Earth, and might - y

Him - mel und Er - de und das Meer ge - macht hat, der Him - mel und Er - de und das Meer ge -  
 Thine are the Heav - ens, the Earth, and might - y wa - ters, and Thine are the Heav - ens, the Earth, and might - y

Him - mel und Er - de und das Meer ge - macht hat, der Him - mel und Er - de und das Meer ge -  
 Thine are the Heav - ens, the Earth, and might - y wa - ters, and Thine are the Heav - ens, the Earth, and might - y

Him - mel und Er - de und das Meer ge - macht hat, der Him - mel und Er - de und das Meer ge -  
 Thine are the Heav - ens, the Earth, and might - y wa - ters, and Thine are the Heav - ens, the Earth, and might - y

25

macht, Herr, der du bist der Gott, Herr, der du bist der  
 wa - ters, Lord, Thou a-lone art God, Lord, Thou a-lone art

Herr, der du bist der Gott, Herr, der du bist der  
 Lord, Thou a-lone art God, Lord, Thou a-lone art

macht hat, Herr, der du bist der Gott,  
 wa - ters, Lord, Thou a-lone art God,

macht hat, Herr! Herr! Herr,  
 wa - ters, Lord! Lord! Lord,

Gott,  
God,

der Him - melund Er - de  
and Thine are the Heav - ens, the

Gott,  
God,

Herr, der du bist der Gott, der Him - melund Er - de  
Lord, Thou a - lone art God, and Thine are the Heav - ens, the

Herr, der du bist der Gott, der Him - melund Er - de  
Lord, Thou a - lone art God, and Thine are the Heav - ens, the

der du bist der Gott, der  
Thou a - lone art God, art God, der Him - melund Er - de  
and Thine are the Heav - ens, the

36

und der Him - mel und Er - de und das Meer ge-macht hat, der Him - mel und  
 Earth, and might - y wa - ters, the Heav - ens, and the Earth, and

Meer ge - macht, der Him - mel und das Meer ge-macht, der Him - mel  
 Earth, and might - y wa - ters, the Heav - ens, and might - y wa - ters, the Heav - ens, and

8 und das Meer ge-macht hat, der Him - mel und das Meer ge - macht, der Him -  
 Earth, and might - y wa - ters, the Heav - ens, and might - y wa - ters, the Earth, —

und das Meer ge-macht hat, der Him - mel und das Meer, der Him - mel und Er - de  
 Earth, and might - y wa - ters, the Heav - ens, and might - y wa - ters, the Heav - ens, the Earth, —

Er - ge - Die Hei - den leh - nen sich auf,  
 Earth, a - y w The Hea - then fu - rious-ly rage,

und das Meer ge - macht. Die Hei - den leh - nen sich auf,  
 might w the Hea - then fu - rious-ly rage,

8 - - mel und das Meer ge - macht. Die Hei - den leh - nen sich auf,  
 and might-y wa - - - ters. The Hea - then fu - rious-ly rage,

und das Meer ge - macht. Die Hei - den leh - nen sich auf,  
 and might-y wa - - - - - ters. The Hea - then fu - rious-ly rage,

Bassi

First system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

Second system of musical notation, consisting of empty staves for the vocal line and piano accompaniment.

Third system of musical notation, consisting of empty staves for the vocal line and piano accompaniment.

Fourth system of musical notation. It features a piano accompaniment on a grand staff. The music continues with eighth-note patterns in the bass and treble clefs. A large watermark 'CARUS' is overlaid on the right side of the page.

Fifth system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a large watermark 'CARUS' overlaid on it. The lyrics 'die Hei - den leh - nen sich' are written below the staff.

Sixth system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics 'Hei - den leh - nen sich auf, Herr, wi - der dich und dei - nen Christ, — sie' are written below the staff.

Seventh system of musical notation. It features a piano accompaniment on a grand staff. The lyrics 'Hei - den leh - nen sich auf, Herr, wi - der dich und dei - nen Christ, — die Hei - den' are written below the staff.

Eighth system of musical notation. It features a piano accompaniment on a grand staff. The lyrics 'Hea - then fu - rious - ly rage, Lord, a - gainst Thee and Thy Christ, — the Hea - then' are written below the staff.

First system of musical notation, including vocal staves and piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a dynamic marking of *f* (forte) and a tempo marking of *a 2* (allegretto).

Second system of musical notation, consisting of empty vocal and piano staves.

Third system of musical notation, consisting of empty vocal and piano staves.

Fourth system of musical notation, including piano accompaniment. The piano part features a dynamic marking of *f* (forte).

Fifth system of musical notation, including vocal staves and piano accompaniment with lyrics. The lyrics are:
   
auf, Herr, wi- ch und dei - nen Christ, die Hei - den leh -
   
rage, Lord, a inst Thee and Thy Christ, the Hea - then rage,
   
leh - nen sich auf, Herr, wi - der dich, die Hei - den leh - nensich
   
fu - rious-ly rage, Lord, a - gainst Thee, the Hea - then fu - rious-ly
   
leh - nen sich auf, Herr, wi - der dich und wi - der dei -
   
fu - rious-ly rage, Lord, a - gainst Thee and a - gainst

Sixth system of musical notation, consisting of empty vocal and piano staves.

Seventh system of musical notation, including piano accompaniment.

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

Empty musical staves for the second system.

Empty musical staves for the third system.

Musical notation for the piano accompaniment in the fourth system.

dich  
gag

nen  
riou

auf,  
rage,

Herr,  
Lord,

Christ,  
Christ,

Herr, wi - der dich und dei - nen Christ,  
Lord, a - - gainst Thee and Thy Christ,

nen auf, Herr, wi - der dich und dei - nen  
riou rage, Lord, a - gainst Thee and a - gainst Thy

auf, Herr, wi - der dich, die Hei - den leh - nen sich  
rage, Lord, a - gainst Thee, the Hea - then fu - rious - ly

- - - nen Christ, Herr, wi - der dich und dei - nen Christ, wi - der dei  
Thy Christ, Lord, a - gainst Thee and Thy Christ, a - gainst Thee and

Musical notation for the vocal lines in the fifth system.

Empty musical staves for the sixth system.

Musical notation for the piano accompaniment in the seventh system.



Musical score for the first system, featuring vocal staves and piano accompaniment in G major.

Empty musical staves for the second system.

Musical score for the third system, including piano accompaniment with triplet markings.

Vocal staves with lyrics in German and Latin. A large watermark 'CARUS' is overlaid on the page.

nen Christ,  
Thy Christ,

die Hei - den leh - nen sich auf, Herr, wi - der  
the Hea - then fu - rious - ly rage, Lord, a -

auf, Herr, wi - der dich und dei - nen Christ, und wi - der dei - nen Christ, und  
rage, Lord, a - gainst Thee and Thy Christ, a - gainst Thee and Thy Christ, a -

- - nen Christ, und dei - nen Christ, dei - nen Christ,  
Thy Christ, and Thy Christ, Thy Christ,

Empty musical staves for the fourth system.

Musical score for the fifth system, including piano accompaniment.

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

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

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

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

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

Carus

Lord, wi - der dich und dei - nen Christ, Herr, wi - der dich und dei - nen  
 and a - gainst Thy Christ, Lord, a - gainst Thee and Thy  
 und dei - nen Christ, und dei - nen Christ, und dei - nen  
 ga - Thee and Christ, a - gainst Thy Christ,  
 8 wi - der dei - nen Christ, und - dei - nen  
 gainst Thee and Thy Christ, a - gainst Thy  
 Herr, wi - der  
 Lord, a - gainst

Musical score for the first system, including vocal and piano parts. The key signature is two sharps (F# and C#). The system consists of five staves: a vocal line, a piano line, and three additional staves for piano accompaniment.

Musical score for the second system, including vocal and piano parts. It features a vocal line with a dynamic marking of *f* and a tempo marking of *a 2*. The piano accompaniment continues below.

Musical score for the third system, including vocal and piano parts. The piano accompaniment is more active, with a large watermark 'CARUS' overlaid on the right side of the page.

Musical score for the fourth system, including vocal and piano parts with lyrics. The lyrics are: "Christ, Christ, Christ, Herr, wi - der dich, die Christ, a - gainst Thy Christ, the die Hei - den leh - nen sich auf, Herr, wi - der dich und the Hea - then fu - rious - ly rage, Lord, a - gainst Thee".

Musical score for the fifth system, including vocal and piano parts. The lyrics continue: "Christ, und dei - - nen Christ, die Hei - den leh - nen sich Christ, a - gainst Thy Christ, the Hea - then fu - rious - ly".

Musical score for the sixth system, including vocal and piano parts. The lyrics continue: "dich, die Hei - den leh - nen sich auf, Herr, wi - der dich und Thee, the Hea - then fu - rious - ly rage, a - - gainst Thee and a - -".

Musical score for the first system, featuring vocal lines and piano accompaniment in G major.

Musical score for the second system, continuing the vocal and piano parts.

Musical score for the third system, including vocal and piano parts.

Musical score for the fourth system, including lyrics in German and English. A large watermark 'CARUS' is overlaid on the page.

Hei - den leh - nen sich auf, Herr, wi - der dei - nen  
 the Hea - then fu - rious - ly rage a - gainst Thee and Thy

nen Christ, Herr, wi - der dei - nen  
 Thy Christ, a - gainst Thee and Thy

8 auf, Herr, wi - der dich und dei - nen Christ, Herr, wi - der dei - nen  
 rage, Lord, a - gainst Thee and Thy Christ, Lord, a - gainst Thee and Thy

dei - nen Christ, Herr, wi - der dich und dei - nen  
 gainst Thy Christ, Lord, a - gainst Thee and Thy

Musical score for the fifth system, including piano parts.

Musical score for the sixth system, including piano parts.

First system of musical notation, including vocal staves and piano accompaniment. The piano part features a melody with triplets and a bass line with sustained notes. Dynamics include *p* (piano).

Second system of musical notation, including vocal staves and piano accompaniment. The piano part continues with sustained notes and a melodic line. Dynamics include *p* (piano).

Third system of musical notation, including vocal staves and piano accompaniment. The piano part features a melody with triplets and a bass line with sustained notes. Dynamics include *p* (piano).

Vocal staves with lyrics in German and English. The lyrics are:
   
Christ. nun, Herr, sie - he an ihr Droh'n,
   
Christ. hold, lest our foes pre - vail,
   
Christ. Und nun, Herr, sie - he an ihr Droh'n, und nun,
   
Christ. Now be - hold, lest our foes pre - vail, now be -
   
Christ. Und nun, Herr, sie - he an ihr Droh'n, und nun,
   
Christ. Now be - hold, lest our foes pre - vail, now be -
   
Christ. Und nun,
   
Christ. Now be -

Fourth system of musical notation, including piano accompaniment. The piano part features a melody with sustained notes and a bass line with sustained notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). A *Ped.* (pedal) marking is present.

89

an Droh'n, und gib dei-nen Knech - ten mit al - ler  
 - vail, and grant to Thy serv - ants all strength and

sie - he an ihr Droh'n, und gib dei-nen Knech - ten mit al - ler  
 lest of pre - vail, and grant to Thy serv - ants all strength and

8 Herr, sie - he an ihr Droh'n, und gib dei-nen  
 hold, lest our foes pre - vail, and grant to Thy

Herr, sie - he an ihr Droh'n,  
 hold, lest our foes pre - vail,

Freu joy at ness, zu that  
 Freu joy keit, mit al - - ler and  
 Knech - ten mit al - - ler Freu - dig-keit, mit al - ler  
 serv - ants all strength and joy - ful-ness, all strength and

und gib dei-nen Knech - ten mit al - ler Freu - dig-keit zu re - -  
 and grant to Thy serv - ants all strength and joy - ful-ness, that they may

al - - - - - *f*

al - - - - - *f*

al - - - - - *f*

al - - - - - *f*

cresc. *f*

cresc. *f*

*p* *f*

al - - - - - *f*

al - - - - - *f*

al - - - - - *f*

den Wort, Herr!  
word, Lord!

Freu - dig - keit zu re - den dein Wort, Herr!  
joy - ful - ness, that they may preach Thy word, Lord!

den, zu re - den dein Wort, Herr!  
preach, that they may preach Thy word, Lord!

*f*

al - - - - - *f*



First system of musical notation, featuring vocal staves and piano accompaniment. The key signature is D major (two sharps). The piano part includes a dynamic marking of *a 2* and a *#p* marking.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, featuring a piano part with a tremolo effect indicated by a wavy line above the staff.

Fourth system of musical notation, primarily piano accompaniment with intricate melodic lines.

Vocal staves with lyrics in German and English. A large watermark 'GAKUS' is overlaid on the page.

Herr!  
Lord!

Herr,  
Lord,

gib  
grant

dei-nen  
to Thy

Knech-ten mit al-ler Freu-dig-  
serv-ants all strength and joy-ful-

Herr!  
Lord!

Herr,  
Lord,

gib  
grant

dei-nen  
to Thy

Knech-ten mit al-ler Freu-dig-  
serv-ants all strength and joy-ful-

Herr!  
Lord!

Herr,  
Lord,

gib  
grant

dei-nen  
to Thy

Knech-ten mit al-ler Freu-dig-  
serv-ants all strength and joy-ful-

Herr!  
Lord!

Herr,  
Lord,

gib  
grant

dei-nen  
to Thy

Knech-ten mit al-ler Freu-dig-  
serv-ants all strength and joy-ful-

Fifth system of musical notation, primarily piano accompaniment.

Sixth system of musical notation, primarily piano accompaniment.

keit, Freu - - keit, mit al - - ler Freu - dig-keit zu re - den dein  
 ness, - - ness, all strength and joy - ful-ness, that they may preach Thy

mit al - - ler dig - keit zu re - den dein Wort,  
 all strength and ful - ness, that they may preach Thy word, \_\_\_\_\_

keit, mit al - - ler Freu - dig - keit, mit mit al - - ler Freu - dig-keit zu re - den dein  
 ness, all strength and joy - ful - ness, all strength and joy - ful-ness, that they may preach Thy

— mit al - - ler Freu - dig - keit, mit al - - ler Freu - - - dig - keit zu re - den dein  
 — all strength and joy - ful - ness, all strength and joy - - - ful - ness, that they may preach Thy

Wort, mit al - ler Freu - - - dig - keit zu  
 word, all strength and joy ful - ness, that

si - den in sich auf, die Hei - den leh - nen sich auf, Herr, wi - der dei - nen  
 the Hea - then fur - ious - ly rage, the Hea - then fu - rious - ly rage, Lord, a - gainst Thy

8 Wort, mit al - - - ler Freu dig - keit,  
 word, all strength and joy ful - ness,

re the Wort, die Hei - den leh - nen sich auf, Herr, wi - der dich und dei - nen  
the Hea - then fu - rious-ly rage, Lord, a - gainst Thee and Thy

die Hei - den leh - nen sich auf, die Hei - den leh - nen sich auf, Herr, wider dei - nen  
the Hea - then fu - rious-ly rage, the Hea - then fu - rious-ly rage, Lord, a - gainst Thy

leh - nen sich auf, die Hei - den leh - nen sich auf, Herr, wi - der  
fu - rious-ly rage, the Hea - then fu - rious-ly rage, Lord, a - gainst

Musical score for the first system, featuring vocal lines and piano accompaniment in G major.

Musical score for the second system, including a piano part with a forte (*ff*) dynamic marking.

Musical score for the third system, primarily piano accompaniment.

Musical score for the fourth system, including vocal lines with German and English lyrics. A large watermark 'C@RUS' is overlaid on the page.

Christ, Christ, gib dei-nen Knech-ten mit al-ler Freu-dig-keit zu re-den dein Wort.  
 Christ, Christ, Now grant to Thy serv-ants all strength and joy-ful-ness, that they may preach Thy word.

auf, rage, Herr, gib dei-nen Knech-ten mit al-ler Freu-dig-keit zu re-den dein Wort.  
 auf, rage, Thy serv-ants Thy serv-ants all strength and joy-ful-ness, that they may preach Thy word.

Christ, und nun gib dei-nen Knech-ten mit al-ler Freu-dig-keit zu re-den dein Wort.  
 Christ, Now grant to Thy serv-ants all strength and joy-ful-ness, that they may preach Thy word.

dich, und, Herr, gib dei-nen Knech-ten mit al-ler Freu-dig-keit zu re-den dein Wort.  
 Thee, Now grant to Thy serv-ants all strength and joy-ful-ness, that they may preach Thy word.

Musical score for the fifth system, including piano accompaniment with a pedaling instruction (Ped.).

Musical score for the sixth system, including piano accompaniment.

# 3. Choral

♩ = 80

Flauti

Clarineti in La/A

Fagotti

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,  
Contrabbasso e  
Organo

Al - lein Gott in der Hö - he sei Ehr und Dank für sei - ne Gna - de, dar - um, daß nun und nim - mer - mehr uns  
To - God on high be - thanks and praise, who deigns our bonds to sev - er, His cares our droop - ing souls up - raise, and

Al - lein Gott in der Hö - he sei Ehr und Dank für sei - ne Gna - de, dar - um, daß nun und nim - mer - mehr uns  
To - God on high be - thanks and praise, who deigns our bonds to sev - er, His cares our droop - ing souls up - raise, and

Al - lein Gott in der Hö - he sei Ehr und Dank für sei - ne Gna - de, dar - um, daß nun und nim - mer - mehr uns  
To - God on high be - thanks and praise, who deigns our bonds to sev - er, His cares our droop - ing souls up - raise, and

Al - lein Gott in der Hö - he sei Ehr und Dank für sei - ne Gna - de, dar - um, daß nun und nim - mer - mehr uns  
To - God on high be - thanks and praise, who deigns our bonds to sev - er, His cares our droop - ing souls up - raise, and

*p* Organo

rüh - ren kann kein Scha - de. Ganz un - ermess' n ist sei - ne Macht, nur das ge - schieht, was er be - dacht, wohl uns, wohl uns des Her - ren.  
harm shall reach us nev - er: On him we rest, with faith as - sur'd, of all that live the might - y Lord, for ev - er and for ev - er.

rüh - ren kann kein Scha - de. Ganz un - ermess' n ist sei - ne Macht, nur das ge - schieht, was er be - dacht, wohl uns, wohl uns des Her - ren.  
harm shall reach us nev - er: On him we rest, with faith as - sur'd, of all that live the - might - y Lord, for ev - er and for ev - er.

rüh - ren kann kein Scha - de. Ganz un - ermess' n ist sei - ne Macht, nur das ge - schieht, was er be - dacht, wohl uns, wohl uns des Her - ren.  
harm shall reach us nev - er: On him we rest, with faith as - sur'd, of all that live the might - y - Lord, for ev - er and for ev - er.

rüh - ren kann kein Scha - de. Ganz un - ermess' n ist sei - ne Macht, nur das ge - schieht, was er be - dacht, wohl uns, wohl uns des Her - ren.  
harm shall reach us nev - er: On him we rest, with faith as - sur'd, of all that live the might - y Lord, for ev - er and for ev - er.

- Org + Org

# 4. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Die Men - ge der Gläu - bi - gen war ein Herz und ei - ne See - le.  
 And the ma - ny that be - liev - ed  $\gamma$  were of one heart and of one soul,  $\gamma$  and

Violoncello e Contrabbasso *p*

3

Ste - pha-nus a - ber, voll Glau - ben und Kräf - te, Wun - der y am Vo und die  
 Ste - phen full of faith and full of pow - er, did great won - ders a long peo - ple;  $\gamma$  and

6

Schrift - ver-moch - ten nicht zu wi - der - stehn der Weis - heit und dem  
 they of the age  $\gamma$  were not a - ble to re - sist the wis - dom and the

*cresc.*

8 Recit. a 2

Geist, aus wel - chem er re - de - te, da rich - te - ten sie zu et - li - che Män - ner, die da spra - chen:  
 spir - it  $\gamma$  with which he spake.  $\gamma$  Then they sub - orn - ed men who were false wit - nes - ses, which said:

Andante ♩ = 112

11

Viola

Basso solo I

Basso solo II

Violoncello I

Violoncello II

Organo Pedale

Contrabbasso

Wir ha-ben ihn ge - hört Lä - ster - wor - te re - den, Lä - ster -  
 We ve - ri - ly have heard, we have heard him blas - pheme, we have

Wir ha-ben ihn ge - hört Lä - ster -  
 We ve - ri - ly have heard, we have

14

sempre legato

wor - te re - den wi - der die - se heil - ge Stät - te, wi - der  
 heard him blas - pheme a - gainst these ho - ly pla - ces a -

wor - te re - den und das Ge - setz, wir ha - ben ihn ge - hört, wir ha - ben ihn ge -  
 heard him blas - pheme and a - gainst the law, our - selves have heard him speak, we ve - ri - ly have

und das Ge - setz, wir ha - ben ihn ge - hört, wir ha - ben ihn ge -  
 a - gainst the law, we ve - ri - ly have heard, we have

17

die - se heil - ge Stät - te und das Ge - setz, wir ha - ben ihn ge - hört, wir ha - ben ihn ge -  
 gainst these ho - ly pla - ces and a - gainst the law, our - selves have heard him speak, we ve - ri - ly have

und das Ge - setz! Wir ha - ben ihn ge - hört Lä - ster -  
 a - gainst the law, we ve - ri - ly have heard, we have



20

hört Lä - ster-wor - te re - den wi - der die - se heil - ge - Stät - te und das Ge - setz.  
 heard, we have heard him blas - pheme a - gainst our ho - ly - pla - ces and a - gainst the law.

wor - te re - den wi - der die - se heil - ge Stät - te und das Ge - setz.  
 heard him blas - pheme a - gainst our ho - ly pla - ces and a - gainst the law.

attacca subito

24 Allegro di molto Recit.

Violino I

Violino II

Viola

Soprano solo

Violoncello e Contrabbasso

eg - ten das Volk und die Äl - te - sten  
 they stir - red up the peo - ple and the el - ders,

29

und tra - ten hin - zu und ris - sen ihn hin, und führ - ten ihn vor den Rat und spra - chen:  
 and came up - on him and caught hold of him, and brought him to the coun - cil, and spake:

# 5. Coro

**Allegro** ♩ = 112

Oboi

Fagotti

Corni in Re/D

Corni in Si<sup>b</sup>/B basso

Trombe in Re/D

Timpani in Re-La/d-A

**Allegro** ♩ = 112

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

Violoncello

Contrabbasso

Die-ser Mensch hört nicht auf zu re-den Lä - ster - wor-te wi - der  
Now this Man ceas - eth not to ut - ter blas - phe - mous words a - gainst the law of

Die-ser Mensch hört nicht auf zu re-den Lä - ster - wor-te wi - der  
Now this Man ceas - eth not to ut - ter blas - phe - mous words a - gainst the law of

Die-ser Mensch hört nicht auf zu re-den Lä - ster - wor-te wi - der  
Now this Man ceas - eth not to ut - ter blas - phe - mous words a - gainst the law of

Die-ser Mensch hört nicht auf zu re-den Lä - ster - wor-te wi - der  
Now this Man ceas - eth not to ut - ter blas - phe - mous words a - gainst the law of

6

Mo-sen und wi - der Gott!  
 Mo - ses and al - so God!

Mo-sen wi - der Gott. Ha - ben wir euch nicht mit Ernst ge -  
 Mo - ses and al - so God! Did we not en - join and straight - ly com -

Mo-sen und wi - der Gott. Ha - ben wir euch nicht mit Ernst ge - bo - ten, ha - ben  
 Mo - ses and al - so God! Did we not en - join and straight - ly com - mand you, did we

10

*sf* a 2

Ha Did nicht mit Ernst ge ten, nicht mit Ernst ge - -  
 Did not join and straight-ly com - mand you, did we not com - mand

wir e not and straight n, nicht mit Ernst ge - bo - ten,  
 not and straight you, did we not com - mand you,

8 bo mand nicht Ernst ge - bo - - ten, ha - ben wir euch nicht mit Ernst ge -  
 mand nicht Ernst ge - bo - - ten, you, did we not en - join and straight - ly com -

wir euch nicht mit Ernst ge - bo - ten, nicht mit Ernst ge - bo - - ten,  
 not en - join and com - mand you, did we not com - mand you,

14

ten, ha - - ben wir euch nicht mit Ernst ge - bo - ten,  
you, did we not en - join and straight - - ly com -  
mand you, nicht mit Ernst ge - bo - ten,  
did we not en - join and straight - ly com -  
mand you, mit Ernst ge - bo - ten,  
and com - mand you, nicht mit Ernst ge - bo - ten,  
did we not en - join and straight - ly com -  
mand you, mit Ernst ge - bo - ten,  
did we not en - join and straight - ly com -  
mand you,

ha did nicht mit Ernst ge - bo - ten, daß ihr nicht soll - tet leh - ren in  
 wir not in and straight - ly com - mand you, that you should not — teach in the

bo nicht ge - bo - ten, daß ihr nicht soll - tet leh - ren in  
 man we not com - mand you, that you should not — teach in the

Ernst not - mand - - - - ten, daß ihr nicht soll - tet leh - ren in  
 not - mand - - - - you, that you should not — teach in the

daß ihr nicht soll - tet leh - ren in  
 that you should not — teach in the

die - sem Na - men, leh - ren in die - sem Na - men? Und se - het, ihr habt Je -  
 name ye fol - low, teach in the name ye fol - low? And lo! — Ye have fill - ed Je -

die - sem Na - men, leh - ren in die - sem Na - men? Und se - het, ihr habt Je - ru - sa -  
 name ye fol - low, teach in the name ye fol - low? And lo! — Ye have fill - ed Je - ru - sa -

die - sem Na - men, leh - ren in die - sem Na - men? Und se - het, ihr habt Je - ru - sa - lem er -  
 name ye fol - low, teach in the name ye fol - low? And lo! — ye have fill - ed Je - ru - sa - lem with

die - sem Na - men, leh - ren in die - sem Na - men?  
 name ye fol - low, teach in the name ye fol - low?

*f* *a 2*

ru - sa - lem, sa - lem mit eu - rer Leh - re, re,  
 ru - sa - lem, sa - lem sa - lem with those un - law - ful doc - trines,  
 lem lem with those rer Leh - re, und se - het, ihr habt Je - ru - sa - lem er -  
 ful doc - trines; and lo! — Ye have fill - ed Je - ru - sa - lem, Je -  
 8 füllt those mit eu rer Leh - re, ihr habt Je - ru - sa - lem er -  
 those ful doc - trines, Je - ru - sa - lem through-out with  
 Und se - - het, ihr habt Je -  
 And lo! Ye have fill - - ed Je -



a 2

und se - het, ihr habt Je - ru - sa - lem er - füllt, und se - het, ihr  
 and lo! — Ye have fill - ed Je - ru - sa - lem — through-out, and lo! — Ye have

fül - let, und se - het, ihr habt Je -  
 ru - lem — through-out, and lo! — Ye have fill - ed Je -

füllt — Le - re, — er - füllt mit eu - rer — Le - re, und  
 those — doc - trines, with those un - law - ful — doc - trines, and

ru - sa - lem er - füllt mit eu - rer  
 ru - sa - lem with those un - law - ful

habt Je - ru - lem Je - ru - lem Je - ru - sa - lem er - füllt mit eu - rer Leh-re. Die-ser Mensch hört nicht  
 fill - ed Je - ru - lem Je - ru - sa - lem with those un-law-ful doc-trines! Now this Man ceas-eth  
 ru - lem, sa - lem er - füllt mit eu - rer Leh-re. Die-ser Mensch hört nicht  
 ru - lem, sa - lem with those un-law-ful doc-trines! Now this Man ceas-eth  
 se lo! Je - ru - sa - lem er - füllt mit eu - rer Leh-re. Die-ser Mensch hört nicht  
 lo! Je - ru - sa - lem with those un-law-ful doc-trines! Now this Man ceas-eth  
 Leh - re. Die - ser Mensch hört nicht  
 doc - trines! Now this Man ceas-eth

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

Musical notation for the second system, including piano accompaniment. Dynamics markings 'a 2' are present.

Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

auf zu re-den Läs - ter - wor - te wi - der Mo - sen und wi - der Gott.  
 not to ut - ter blas - phe - mous words a - gainst the law of Mo - ses and al - so God.

auf zu re-den Läs - ter - wor - te wi - der Mo - sen und wi - der Gott.  
 not to ut - ter blas - phe - mous words a - gainst the law of Mo - ses and al - so God.

auf zu re-den Läs - ter - wor - te wi - der Mo - sen und wi - der Gott.  
 not to ut - ter blas - phe - mous words a - gainst the law of Mo - ses and al - so God.

auf zu re-den Läs - ter - wor - te wi - der Mo - sen und wi - der Gott.  
 not to ut - ter blas - phe - mous words a - gainst the law of Mo - ses and al - so God.

Musical notation for the ninth system, including piano accompaniment.

Musical notation for the tenth system, including piano accompaniment.

*ff*

*f*

*ff*

*ff*

*f*

*f*

*f*

*ff*

*ff*

GALILEA CARUS

8

Denn wir ha - ben ihn hö - ren sa - -  
 He hath said, and our ears have heard \_\_\_\_\_

Denn wir ha - ben ihn hö - ren sa - - - gen, denn wir ha - ben ihn  
 He hath said, and our ears have heard \_\_\_\_\_ him, he hath said, and our

49 Fag

Cor a 2

Cor *f*

Ten

8 - - gen, wir ha - ben ihn hö - ren sa - gen: Je - sus von Na - za - reth,  
 him, he hath said, and our ears have heard him: Je - sus of Na - za - reth,

Basso

hö - ren sa - gen: Je - sus von Na - za - reth,  
 ears have heard him: Je - sus of Na - za - reth,

54

8 Je - sus wird die - se Stät - te, wird die - se Stät - te zer - stö - ren und  
 Je - sus of he shall de - stroy all, all these our ho - ly - pla - ces, and

Je - sus von Na - za - reth wird die - se Stät - te, wird die - se Stät - te zer - stö - ren  
 Je - sus of Na - za - reth, he shall de - stroy all, all these our ho - ly - pla - ces,

Organo *mf*

Ped.

*f*

*f*

a 2

8

än - dern die Sit - ten, die uns Mo - se ge - ge - ben hat, und  
 change all the laws and cus - toms Mo - ses de - liv - er'd us, and

und ä - dern die Sit - ten, die uns Mo - se ge - ge - ben hat, und  
 and change all the laws and cus - toms Mo - ses de - liv - er'd us, and

a 2

8

än - dern die Sit - ten, die uns Mo - se ge - ge - ben hat, die uns Mo - se ge - ge - ben  
 change all the laws and cus - toms Mo - ses de - liv - er'd us, which Mo - ses de - liv - er'd

än - dern die Sit - ten, die uns Mo - se ge - ge - ben  
 change all the laws and cus - toms which Mo - ses de - liv - er'd

71

Two staves of piano introduction in G major, 3/4 time. Measure 71 is a whole rest. Measure 72 features a forte (f) dynamic with a whole note chord (G4, B4, D5) in both staves. Measure 73 continues with a forte (f) dynamic, featuring eighth-note patterns in both staves.

Vocal and piano accompaniment for measures 71-73. The vocal line is in soprano clef. Measure 71 is a whole rest. Measure 72 has a forte (f) dynamic and includes the instruction 'a 2' above the staff. Measure 73 continues with a forte (f) dynamic. The piano accompaniment consists of eighth-note patterns in the right hand and chords in the left hand.

Piano accompaniment for measures 71-73. Measure 71 is a whole rest. Measure 72 has a forte (f) dynamic. Measure 73 continues with a forte (f) dynamic. The piano part features intricate eighth-note patterns in both hands.

Soprano (Sopr) and Alto parts with lyrics for measures 71-73. The lyrics are: "Die-ser Mensch hört nicht auf zu re - den Lä - ster - / Now this Man ceas - eth not to ut - ter blas - phe - mous". The Soprano part includes the instruction "hat. us." below the staff. The Alto part includes the instruction "hat. us." below the staff. The piano accompaniment is shown below the vocal staves.

Empty piano staves for measures 71-73, showing the treble and bass clefs.

Piano accompaniment for measures 71-73. Measure 71 is a whole rest. Measure 72 has a forte (f) dynamic. Measure 73 continues with a forte (f) dynamic. The piano part features eighth-note patterns in both hands.

First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f* and *a 2*.

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

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

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

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

wor - te wi - der Mo - sen und wi - der denn wir ha - ben ihn  
 words a - gainst the law of Mo - ses and al - so God. He hath said, and our

wor words a - gainst the law of Mo - sen und wi - der Gott,  
 words a - gainst the law of Mo - ses and al - so God.

wor words wi - der Mo - sen und wi - der Gott,  
 words a - gainst the law of Mo - ses and al - so God.

wor - te wi - der Mo - sen und wi - der Gott, denn wir ha - ben ihn  
 words a - gainst the law of Mo - ses and al - so God. He hath said, and our

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

Seventh system of musical notation, including vocal staves and piano accompaniment.



hö - ren sa - gen: Je - sus von Na - za -  
 ears have heard him: Je - sus of Na - za -

denn wir ha - ben ihn hö - ren sa - gen: Je - sus von Na - za -  
 He hath said, and our ears have heard him: Je - sus of Na - za -

hö - ren sa - gen: Je - sus von Na - za -  
 ears have heard him: Je - sus of Na - za -

reth wird mit - te zer - stö und än - dern, und än - dern die Sit - ten, die uns  
 reth shall these ho - ly pla - ces, and change, yea, and change all the cus - toms which

reth - te zer - stö - ren und än - dern die Sit - ten, die uns  
 reth shall de - ly pla - ces, and change all the cus - toms which

reth wird - se Stät - te zer - stö - ren und än - dern die Sit - ten, die uns  
 reth by these ho - ly pla - ces, and change all the cus - toms which

reth wird än - dern die Sit - ten, die uns Mo - se ge - ge - ben hat, die uns  
 reth shall change all the cus - toms which Mo - ses de - liv - er'd us, which —

Ped.

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

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

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

Mo - se ge - ge - ben Je - sus von Na - za - reth,  
 Mo - ses de - liv - er' d us, Je - sus of Na - za - reth,

Mo hat, Je - sus von Na - za -  
 Mo us, Je - sus of Na - za -

Mo - ge - ge - ben hat, Je - sus von Na - za - reth,  
 Mo - de - liv - er' d us, Je - sus of Na - za - reth,

Mo - se ge - ge - ben hat,  
 Mo - ses de - liv - er' d us,

Fourth system of musical notation, featuring piano accompaniment.

Fifth system of musical notation, featuring piano accompaniment.

die Mo-se ge - ge-ben hat, wird än - dern die  
 which Mo-ses de - liv-er'd us, shall change all the

die Mo-se ge - ge-ben hat, wird än - dern die  
 which Mo-ses de - liv-er'd us, shall change all the

die Mo-se ge - ge-ben hat,  
 which Mo-ses de - liv-er'd us,

wird än - dern die Sit - ten, die Mo-se ge - ge-ben hat,  
 shall change all the cus - toms which Mo-ses de - liv-er'd us,

ff

f a 2

Sit - ten, die ge - ge - nat.  
cus - toms which ses de - liv - us.

Sit - ten, die ge - ge - nat.  
cus - toms which ses de - liv - us.

8 ge - ge - ben hat.  
ses de - liv - er'd us.

die Mo - se ge - ge - ben hat.  
which Mo - ses de - liv - er'd us.

# 6. Recitativo e Coro

Fagotto

Violino I

Violino II

Viola

Soprano solo

Und sie sa - hen auf ihn al - le, die im Ra - te sa - ßen, und sa - hen sein  
 7 And all that sat in the coun - cil 7 look - ed stead - fast - ly on him, and saw his

Violoncello e Contrabbasso

4

An - ge - sicht ei - nes gels\_ An - ge - sicht. Da sprach der Ho - he - prie - ster: Ist dem al -  
 face had been the of an an - gel. Then said the High\_ Priest: Are these things

Bassi

8

ante sostenuto

Recit.

so? Ste - pha - nus sprach: Lie - be Brü - der und Vä - ter, hö - ret zu: Gott der  
 so? And Ste - phen said: Men, \_ breth - ren, and fa - thers! Hear - en to me. 7 The God of

Tenore solo

Recit. (Dies Recit. muß anfangs sehr ruhig, dann immer crescendo und vom Allegro molto an mit voller Kraft vorgetragen werden.)

Bassi

Herr - lich-keit er - schien un - sern Vä - tern, er ret - te - te das Volk aus al - ler Trüb - sal und  
 glo - ry ap - pear - ed un - to our fa - thers, de - liv - er - ed the peo - ple out of their af - flic - tions, and

Andante a tempo

Recit.

gab ih - nen Heil. sie ver - nah men es nicht. Er sand - te Mo - sen in Ä - gyp - ten,  
 gave them — fa - vor — but they n - der - stood it — not. He sent Mo - ses in - to E - gypt,

Bassi

Andante

Recit.

da er ihr Lei - den sah und hö - re - te ihr Seuf - zen. A - ber sie ver - leug - ne - ten ihn und woll - ten ihm  
 for he saw their af - flic - tions and heard — their groan - ing. But they re - - fus - ed — him, and would

Bassi

Andante

24

musical notation for piano accompaniment and vocal lines, including dynamics like *sf*, *cresc.*, *f*, and *p*.

nicht ge-hor-sam wer-den und stie-ßen ihn von sich und op-fer-ten den Göt-zen Op-fer. Sa-lo-mo  
 not o-bey his word, but thrust him from them, and sa-cri-fic'd to sense-less i-dols. So-lo-mon

a tempo

Recit.

Bassi

28

Allegro

musical notation for piano accompaniment and vocal lines, including dynamics like *f*.

bau-te ... Al-ler-höch-ste wohnt nicht in Tem-peln, die mit Händen ge-macht sind;  
 built ... Most High God dwell-eth not in tem-ples which are made with hands,

33

musical notation for piano accompaniment and vocal lines, including dynamics like *trem.*, *p*, *cresc.*, *f*, and *ff*.

der Him-mel ist sein Stuhl und die Er-de sei-ner Fü-ße Sche-mel, hat nicht sei-ne Hand das al-les ge-  
 for Heav-en is his throne, and Earth is but his foot-stool. Hath not his hand made all these-

col Organo



Allegro molto  $\text{♩} = 108$

Recit.

Violino I *ff*

Violino II *ff*

Viola *ff*

Tenore solo

Violoncello e Contrabbasso *ff*

macht?  
things?

Ihr Hals-star-ri-gen!  
Ye hard of heart!

*sf*

sempre con più di fuoco

Recit.

42

a tempo

*ff*

*ff*

Recit.

Ihr wi-der-streht al-le-zeit dem heil-ge-n  
Ye al-ways the Ho-ly

wie eu-re Vä-ter, al-so auch  
As did your fa-thers, ev'n so do

*f*

Recit.

47

a tempo

*ff*

*ff*

*ff*

*fp*

*fp*

Recit.

ihr!  
ye!

Wel-che Pro-pheten ha-ben eu-re Vä-ter nicht ver-  
Which of the Pro-phets have not your fa-thers per-se-

52 a tempo Recit. a tempo

folgt?  
cut-ed?

die da zu - vor ver - kün - dig - ten die Zu - kunft  
7 And they have slain them which shew - ed be - fore the com - ing

57 Recit. a tempo Recit.

die Himm - lischen Ge - rech - ten,  
of the Just one,  
des - sen Mör - der  
with whose mur - der

62 a tempo a tempo a tempo con fuoco

ihr ge - wor - den seid!  
ye have here been stain'd.

Ihr habt das Ge - setz emp -  
Ye have re - ceiv - ed the Law

68 Presto

fan - gen durch der En - gel Ge - schäf - te und habt es nicht ge - hal - -  
 by the dis - po - si - tion of an - gels, and ye have not o - bey'd

77

Timpani in Re-La/d-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello, Contrabbasso ed Organo

Ten so Soprano

Weg, weg mit dem, weg, weg mit dem, weg mit dem,  
 Take him a - way, Take him a - way, take him a - way,



*f*

*cresc.* - - - - - *f* - al -

weg, weg mit dem, weg, weg, weg, weg mit dem, er lä - stert  
 take him a - way, a - way, a - way, a - way, a - way, a - way, for now the

dem, weg, weg mit dem, er lä - stert Gott, er lä - stert  
 way, a - way with him, for now the ho - ly name of

dem, weg, weg mit dem, weg, weg! Er lä - stert  
 way, a - way with him, a - way! For now the name

dem, weg, weg mit dem, weg, weg!  
 way, a - way with him, a - way!

*cresc.* - - - - - *f* - al -

Gott, er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert,  
 name, the name of God he hath blas - phem'd, and who blas - phemes him,

Gott, er lä - stert Gott, und wer Gott lä - stert,  
 God, he hath blas - phem'd, and who blas - phemes him,

er lä - stert Gott, und wer Gott lä - stert,  
 he hath blas - phem'd, and who blas - phemes him,

Er lä - stert Gott, er lä - stert, lä - stert Gott, und wer Gott lä - stert,  
 For now the name of God he hath blas - phem'd, and who blas - phemes him,

der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish!

der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish!

der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish!

der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish, der soll ster - ben, he shall per - ish!

105 **Recit.** *molto Adagio*

Flauto *pp*

Oboi *pp*

Corno in Fa/F *pp*

Timpani in Re-La/d-A *pp*

Violino I *pp*

Violino II *pp*

Viola *pp*

Tenore solo **Recit.** *p* (wieder sehr langsam)

Sie - he, ich se - he den Him - mel of - fen und des Men - schen Sohn zur Rech - ten Got - tes stehn.  
 Lo! I see the heav - ens op - en'd and the Son of Man sit - ting at the right hand of God!

Violoncello e Contrabbasso *pp* **attaca**

# 7. Aria

Adagio ♩ = 54

Flauto

Clarineti  
in Si<sup>b</sup>/B

Fagotti

Corno in Fa/F

Violino I

Violino II

Viola

Soprano solo

Organo Pedale

Violoncello e  
Contrabbasso

The musical score for the Aria section, measures 6-9, is presented in a standard orchestral layout. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Adagio' with a metronome marking of ♩ = 54. The score includes parts for Flute, Clarinets in B-flat, Bassoons, Horn in F, Violin I, Violin II, Viola, Soprano solo, Organ Pedal, and Cello/Double Bass. The Flute part features a melodic line with triplets and a 'Solo' marking. The Clarinets and Bassoons play a rhythmic accompaniment of eighth notes, also with triplets. The Horn part has a melodic line with triplets. The Viola part has a melodic line with a 'p' dynamic. The Soprano solo part has a melodic line with a 'p' dynamic. The Organ Pedal part has a melodic line with a 'p' dynamic. The Cello/Double Bass part has a melodic line with a 'p' dynamic. A large watermark 'Cakus' is overlaid on the score.

Musical notation for measures 11-13. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Musical notation for measures 14-15. The vocal line has a quarter rest in measure 14, followed by a quarter note G4 in measure 15. The piano accompaniment continues with eighth notes. A *pp* dynamic marking is present.

Musical notation for measures 16-18. The vocal line has a quarter rest in measure 16, followed by a quarter note G4 in measure 17, and then a series of eighth notes in measure 18. The piano accompaniment continues with eighth notes. A *p* dynamic marking is present.

Je - ru - sa - lem! Je - ru - sa - lem, die du tö - test die Pro -  
 Je - ru - sa - lem! Je - ru - sa - lem! thou that kill - - test die Pro -

Musical notation for measures 19-21. The vocal line continues with eighth notes. The piano accompaniment features a steady eighth-note pattern. A *p* dynamic marking is present. A 'Vc' marking is visible above the piano part.

Musical notation for measures 22-24. The vocal line has a quarter rest in measure 22, followed by a quarter note G4 in measure 23, and then a series of eighth notes in measure 24. The piano accompaniment continues with eighth notes. A *pp* dynamic marking is present.



Musical notation for measures 25-26. The vocal line has a quarter rest in measure 25, followed by a quarter note G4 in measure 26. The piano accompaniment continues with eighth notes. A *p* dynamic marking is present.

die du stei - - ni - gest, die zu dir ge - sandt,  
 thou that ston - - est them which are sent un - to thee,

Musical notation for measures 27-30, showing the piano accompaniment. It consists of a continuous eighth-note pattern in both the right and left hands.

Musical notation for measures 31-32. The vocal line has a quarter rest in measure 31, followed by a quarter note G4 in measure 32. The piano accompaniment continues with eighth notes.

stei - - ni - gest, die zu dir ge - sandt, die zu dir ge -  
 ston - - est - - them which are sent, to

Vc

sandt. Wie oft hab  
 thee! How oft - en -



ich nicht dei-ne Kin - der ver-sam - meln wol - len, und ihr habt nicht ge - we  
 would I have gath - er'd un - to me thy chil - dren, and ye wou - ld not

und ihr habt nicht ge - wollt! Je - ru - sa - lem! Je - ru - sa -  
 and ye would not! Je - ru - sa - lem! Je - ru - sa -

Ped. 16'  
 pp  
 Bassi  
 p

lem, die du tö - test die Pro - phe - - ten, die du tö - test,  
 lem, thou that kill - - est the Pro - - phets, thou that kill - - est them

die zu dir — ge-sandt! Je - ru - - sa - lem!  
 which are sent un - to thee! Je - ru - - sa - lem!

Je - ru - sa - lem!  
Je - ru - sa - lem!

*cresc.* *pp*

### 8. Recitativo e Coro

Violino I *f*

Violino II *f*

Viola *f*

Tenore solo

Sie a-ber stürm-ten auf ihn ein und stie-Ben ihn zur Stadt hin-aus und stei-nig-ten ihn und schrie-en laut:  
Then they ran up-on him with one ac-cord, and cast him out of the ci - ty, and ston - ed him, and cried a- loud:

Violoncello e Contrabbasso *f*

segue

Coro

6 **Allegro moderato** ♩ = 104

Oboi

Corni in Do/C

Corni in Si<sup>b</sup>/B alto

Trombe in Do/C

Trombone alto

Trombone tenore

Trombone basso

Timpani in Do-Sol/c-G

**Allegro moderato** ♩ = 104

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e Contrabbasso

*ff*

*p cresc.* *ff*

*p cresc.* *f*

*p cresc.* *f*

*p cresc.* *f*

*p cresc.* *ff*

*f*

*f*

*f*

*f*

*f*

*f* *cresc.* *f*

*f* *cresc.* *f*

*f* *cresc.* *f*

*f* *cresc.* *f*

*f* *cresc.* *f*

Stei - ni-get ihn, Stone him to death, Stei - ni-get ihn, stone him to death,

Stei - ni-get ihn, Stei - ni-get ihn, stei - ni-get ihn, Stei - ni-get ihn, stei - ni-get ihn, stone him to death, stone him to death, stone him to death, stone him to death,

Stei-ni-get ihn, Stone him to death, stei-ni-get ihn, stone him to death, stei - ni-get ihn, Stone - - - ni-get ihn, Stone him to death,

*p* *cresc.* *ff*

9

*p* cresc. *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*f*

stei - ni-get ihn, stone him to death,

*f*

stei - ni-get ihn, stone him to death, stei - ni-get ihn, stone him to death,

stei - ni-get ihn, stone him to death, stei - ni-get ihn, stone him to death, stei - ni-get ihn, stone him to death,

stei - ni-get ihn, stone him to death, stei - ni-get ihn, stone him to death, stei - ni-get ihn, stone him to death,

*p* *cresc.* *ff*



15

stei - ni - get ihn! Er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll  
 stone him to death! He blas - phemes God, he blas - phemes God, and who does so shall sure - ly

stei - ni - get ihn! Er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll  
 stone him to death! He blas - phemes God, he blas - phemes God, and who does so shall sure - ly

stei - ni - get ihn! Er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll  
 stone him to death! He blas - phemes God, he blas - phemes God, and who does so shall sure - ly

stei - ni - get ihn! Er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll  
 stone him to death! He blas - phemes God, he blas - phemes God, and who does so shall sure - ly

Musical score for page 19, featuring vocal lines and piano accompaniment. The score includes a large watermark "CARUS" and a large stylized "S".

The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *f* (forte) and *a2*.

The vocal lines are in a key with two flats (B-flat major or D-flat minor) and include the following lyrics:

ster - - ben, er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll  
 per - - ish! He blas - phemes God, he blas - phemes God, and who does so shall sure - ly

ster - - ben, er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll  
 per - - ish! He blas - phemes God, he blas - phemes God, and who does so shall

ster - - ben, er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll  
 per - - ish! He blas - phemes God, he blas - phemes God, and who does so shall

The score concludes with a *Vc* (Violoncello) part in the bass line.



The musical score consists of several systems. The top system shows the vocal melody and piano accompaniment. The piano part includes a section marked 'a 2' and 'f'. The vocal parts have German lyrics. A large watermark 'Carus' is overlaid on the page.

ster per - - - ben - - - and wer who Gott does lä - stert, shall der sure - - - soll ly

ster - - - ish, shall der sure - ly ster - ben, stei - ni - get ihn, stei - ni - get ihn, stone him to death, stone him to death,

der sure - - - ly - - - ster per - - - ish, er he - - - lä - - - stert blas - - - phemes

stei - ni - get ihn, stei - ni - get ihn, stei - ni - get ihn, er he lä - - - stert Gott, er he stone him to death, stone him to death, stone him to death, he blas - - - phemes God, he

Bassi

ster per - ish,      stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,  
 stone him to death,      stone him to death,      stone him to death,  
 stei - ni - get ihn,      er      lä - stert      Gott,      und      wer      Gott  
 stone him to death,      he      blas - phemes      God,      and      who      does  
 Gott,      er      lä - - stert      Gott,  
 God,      he      blas - - phemes      God,  
 lä - stert      Gott,      und      wer      Gott      lä - stert,      der      soll  
 blas - phemes      God,      and      who      does      so      shall      sure - ly

und he who does so - - stert, shall der sure - - ly soll ster - - ben, per - - ish, stei stone - - ni-get ihn, him to death,

lä - - stert, shall der sure - - ly soll ster - - ben, per - - ish, stei stone - - ni-get ihn, him to death,

8 stei - ni-get ihn, stone him to death, stei - ni-get ihn, stone him to death, stei - ni - get ihn, stone him to death, stei stone - - ni-get ihn, him to death,

ster - - ben, der sure - - ly soll ster - - ben, der sure - - ly soll ster - - ben, der sure - - ly

*a 2*

*tr*

stei - ni-get ihn, er lä - stert, lä - stert Gott, er lä - stert  
 stone him to death, for he hath blas - phem'd God, he blas - phemes

stei - ni-get ihn, stei - ni-get ihn, er lä - stert, lä - stert Gott, er lä - stert  
 stone him to death, stone him to death, for he hath blas - phem'd God, he blas - phemes

stei - ni-get ihn, stei - ni-get ihn, er lä - stert, lä - stert Gott, er lä - stert  
 stone him to death, stone him to death, for he hath blas - phem'd God, he blas - phemes

stei - ni-get ihn, stei - ni-get ihn, stei - ni-get ihn,  
 Stone him to death, stone him to death, stone him to death,

*triumphant* *triumphant*

Gott, God!  
 Gott, God!  
 Gott, God!  
 8 Gott, God!

und wer  
 And who

Gott  
 does

lä - stert, der soll ster - ben,  
 so shall sure - ly per - ish!

er lä - stert  
 He blas - phemes

stei - ni - get ihn,  
 Stone him to death,

stei - ni - get ihn,  
 Stone him to death!

er lä - stert Gott, er  
 He blas - phemes God! He

stei - ni - get ihn,  
stone him to death,

stei - ni - get ihn,  
stone him to death,

stei - ni - get ihn,  
stone him to death,

stei - ni - get  
stone him to

stei - ni - get ihn,  
stone him to death,

stei - ni - get  
stone him to

Gott, er lä - stert Gott, stei - ni - get ihn, stei - ni - get  
God! He blas - phemes God! Stone him to death, stone him to

lä - stert Gott, er lä - stert, stei - ni - get ihn, stei - ni - get  
blas - phemes God, he blas - phemes, stone him to death, stone him to

Musical score for piano and bass, measures 1-4. The piano part features a melody in the right hand and accompaniment in the left hand. The bass part has a steady eighth-note accompaniment. Dynamics include 'f' and 'a 2'.

Musical score for piano and bass, measures 5-8. The piano part features a more active melody with sixteenth notes. Dynamics include 'ff'.

Vocal line with lyrics in German and English, measures 1-4. The lyrics are: "ihn, er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll death, he blas - phemes God! He blas - phemes God! And who does so shall sure - ly".

Vocal line with lyrics in German and English, measures 5-8. The lyrics are: "ihn, er lä - stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll death, he blas - phemes God! He blas - phemes God! And who does so shall sure - ly".

Musical score for voice and piano. The score includes vocal lines and piano accompaniment. The lyrics are in German. The piano part features a prominent watermark 'Cakrus' and dynamic markings such as *sf* and *f*.

Lyrics (German):  
 ster - ben, stei - ni - get ihn, stei - ni - get  
 per - ish! Stone him to death! Stone him to  
 ster - ben, stei - ni - get ihn, er lä - stert Gott, stei - ni - get  
 per - ish! Stone him to death! He blas - phemes God! Stone him to  
 ster - ben, stei - ni - get ihn, stei - ni - get ihn, stei - ni - get  
 per - ish! Stone him to death! Stone him to death! Stone him to



The musical score consists of several systems. The first system shows the piano accompaniment with a forte (*f*) dynamic. The second system includes a vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The third system continues the piano accompaniment. The fourth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The fifth system continues the piano accompaniment. The sixth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The seventh system continues the piano accompaniment. The eighth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The ninth system continues the piano accompaniment. The tenth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The eleventh system continues the piano accompaniment. The twelfth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The thirteenth system continues the piano accompaniment. The fourteenth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The fifteenth system continues the piano accompaniment. The sixteenth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The seventeenth system continues the piano accompaniment. The eighteenth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!". The nineteenth system continues the piano accompaniment. The twentieth system shows the vocal line with lyrics: "ihn, death! Stei - ni - get ihn! Stone him to death!".

# 9. Recitativo e Choral

**Adagio**

Flauto

Clarineti in Si<sup>b</sup>/B

Fagotti

Solo *p*

Violino I *p*

Violino II *p*

Viola *p*

Tenore solo *espressivo*

Violoncello e Contrabbasso *p*

*Vc*

Und sie stei-nig-ten ihn; er knie-te nie-der und rief laut: Herr, be-häl-te ih-nen die-se  
 And they ston-ed him, and he kneel-ed down, and cried loud: Lord, not this sin to their

**Recit.**

5

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

8 *dim.* **Recit.** *pp*

Sün-de nicht! Herr Je-su, nimm mei-nen Geist auf! Und als er das ge-sagt, ent-schlie-f er.  
 charge. Lord Je-sus! Re-ceive my Spir-it! And when he had said this he-fell a-sleep.

Bassi *pp* *pp*

Choral

$\text{♩} = 80$

12

Violino I e II

Soprano ed Alto

Tenore

Basso

Vc

Cb

*p* Organo coi voci

Dir, Herr, dir will ich mich er - ge - ben, dir, des - sen Ei - gen - tum ich bin. Du nur al - lein, du bist mein Le - ben,  
 To Thee, O Lord, I yield my Spir - it, who break'st, in love, this mor - tal chain! My life I but from Thee in - he - rit,

19 Fag

und Ster - ben wird mir dann Ge - winn. Ich le - be dir, ich ster - be dir, sei du nur mein, so g'nügt es mir.  
 and death be - comes my chief - est gain. In Thee I live, in Thee I die, con - tent, for Thou art ev - er nigh.

# 10. Recitativo

Violino I

Violino II

Viola

Soprano solo

Violoncello e Contrabbasso

Und die Zeu-gen leg - ten ab ih - re Klei - der zu den Fü - ßen ei - nes Jüng - lings, der hieß  
 And the wit - nes - ses had laid down their clothes - at the feet of a young man - whose name was

4

Sau-lus - te Wohl - ge - fal an sei - nem To - - de. Es be - schick - ten a - ber Ste - pha - num  
 Sau - lus - te Wohl - ge - fal un - to his death. And de - vout men took Ste - phen, and

8

got - tes - fürch - ti - ge Män - ner und hiel - ten ei - ne gro - ße Kla - ge ü - ber ihn.  
 car - ried him to his bu - rial, and made great la - men - ta - tion o - ver him.

# 11. Coro

Andante con moto ♩ = 80

Flauto solo

Clarinetto solo  
in Si<sup>b</sup>/B

Fagotto solo

Corni in Mi<sup>b</sup>/Es

Corni in Si<sup>b</sup>/B basso

Andante con moto ♩ = 80

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello

Contrabbasso

Coro

7

7

11

11

8

Sie - - he,  
Hap - - py,

Sie - - he,  
Hap - - py,

Sie - - he,  
Hap - - py

wir and prei - - - sen  
and blest are - - -

Sie - - he, wir prei - sen se - lig, die er - - dul - -  
Hap - - py and blest are they who have en - - dur - -

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

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

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

Fourth system of musical notation, featuring vocal staves and piano accompaniment.

sie - - he,  
hap - - py

sie - - he, wir prei - sen se - lig,  
hap - - py and blest are they who

se - lig, die er - dul - - - det, wir prei - -  
they who have en - dur - - - ed, yea, blest

- det, die er - dul - - - det, wir prei - - sen  
- ed, have en - dur - - - ed, yea, blest and

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

19

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

sen se - lig, die er - dul - - det  
are they who have en - dur - - ed!

die have - - dul - - det, ha - ben, die er - dul - - det,  
have - - dured, are they who have en - dur - - ed!

8 - sen se - lig, prei - sen se - lig, die er - dul - - det  
and hap - py, blest are they who have en - dur - - ed!

se - - lig, prei - - sen se - lig, die er - dul - - det  
hap - - py, blest are they who have en - dur - - ed!



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

cresc. . . .

cresc. . . .

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

cresc. . . .

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

cresc. . . .

cresc. . . .

musical notation for the fourth system, including vocal lines and piano accompaniment.

ha - - - wir      prei      sen,      die      er -  
 Hap      are      they      who      have      en -  
 py

musical notation for the fifth system, including vocal lines and piano accompaniment.

prei      sen      se      lig,      die      er -  
 Blest      are      they      who      have      en -  
 - - -

musical notation for the sixth system, including vocal lines and piano accompaniment.

8      ha      wir      prei      sen      se      -  
 Hap      oh!      Blest      and      hap      -  
 py,      - - -      - - -      - - -

musical notation for the seventh system, including vocal lines and piano accompaniment.

ha      wir  
 Hap      oh!

musical notation for the eighth system, including vocal lines and piano accompaniment.

cresc. . . .

cresc. . . .

The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The piano part features a 'cresc.' marking and dynamic markings of *f* and *p*. The second system continues the piano accompaniment. The third system is the vocal entry, with lyrics in German and English. The lyrics are:
   
 German: dul du prei sen are se lig, die er
   
 English: du du blest are they who have er
   
 German: du det prei sen are se lig, die er
   
 English: du det blest are they who have er
   
 German: lig, wir prei sen are se lig, die er
   
 English: py, yea, blest are they who have er
   
 German: prei sen, prei sen are se lig, die er
   
 English: Blest, yea, blest are they who have er
   
 The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*f* for fortissimo, *p* for piano).

31

*mf*

*p*

*p*

*mf*

dul dur det.

dul dur det. ed!

dul dur - - - det. ed!

dul dur - - - det. ed!

*mf*

Musical score for piano and voice. The score consists of 12 systems of staves. The first system includes a grand staff (treble and bass clefs) and two vocal staves. The piano part features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal parts are marked with *sf* (sforzando) and include the lyrics "Denn" and "For". The second system continues the piano accompaniment and vocal lines. The third system features a dense piano texture with sixteenth-note patterns in the right hand and a melodic line in the left hand. The vocal parts are marked with *sf* and include the instruction "divisi". The fourth system continues the piano accompaniment and vocal lines. The fifth system features a large, stylized watermark "GALAXY" overlaid on the score. The sixth system continues the piano accompaniment and vocal lines. The seventh system features a large, stylized watermark "GALAXY" overlaid on the score. The eighth system continues the piano accompaniment and vocal lines. The ninth system continues the piano accompaniment and vocal lines. The tenth system continues the piano accompaniment and vocal lines. The eleventh system continues the piano accompaniment and vocal lines. The twelfth system continues the piano accompaniment and vocal lines.

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

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

Musical notation for the third system, including piano accompaniment with *cresc.* markings.

Vocal staves with lyrics in German and English, including "See - - - le for".

Musical notation for the final system, including piano accompaniment with *cresc.* markings.

Musical score for the first system, consisting of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. All staves have a key signature of two flats and a dynamic marking of *sf*. The notes are mostly whole and half notes with some rests.

Musical score for the second system, consisting of two staves. Both staves are in treble clef with a key signature of two flats and a dynamic marking of *sf*. The notes are mostly whole and half notes with some rests.

Musical score for the third system, featuring piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The piano part includes sixteenth and thirty-second notes. Dynamic markings include *f* and *sf*.

Musical score for the fourth system, featuring vocal lines. It consists of two staves in treble clef. The lyrics are:   
 le - ben, denn ob der Leib gleich stirbt, doch wird die  
 ev - er, for though the bo - dy dies, the soul shall

Musical score for the fifth system, featuring vocal lines. It consists of two staves in treble clef. The lyrics are:   
 le - ben, denn ob der Leib gleich stirbt, doch wird die  
 ev - er, for though the bo - dy dies, the soul shall

Musical score for the sixth system, featuring vocal lines. It consists of two staves in treble clef. The lyrics are:   
 le - ben, denn ob der Leib gleich stirbt, doch wird die  
 ev - er, for though the bo - dy dies, the soul shall

Musical score for the seventh system, featuring vocal lines. It consists of two staves in treble clef. The lyrics are:   
 le - ben, denn ob der Leib gleich stirbt, doch wird die  
 ev - er, for though the bo - dy dies, the soul shall

Musical score for the eighth system, featuring piano accompaniment. It consists of two staves in bass clef. The notes are mostly whole and half notes with some rests. Dynamic markings include *f*.

*p*

*p*

*p*

See - - le, die  
live - - le, die

*p*

See - - le, die  
live - - le, die

*p*

See - - le for le - ben, doch the wird soul die shall See - - le for

See - - le for le - ben.  
live - - le for ev - er.

49

*mf*

*p*

*f*

See - le - ben.  
live - er.

See - le - ben.  
live - ev - er.

le - ben.  
ev - er.

Wir Oh!  
Oh! Blest are they who have en - -

Wir prei - sen se - lig, die er - -  
Oh! Blest are they who have en - -

*p*

*mf*

*p*



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

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

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

Fourth system of musical notation, featuring vocal staves and piano accompaniment.

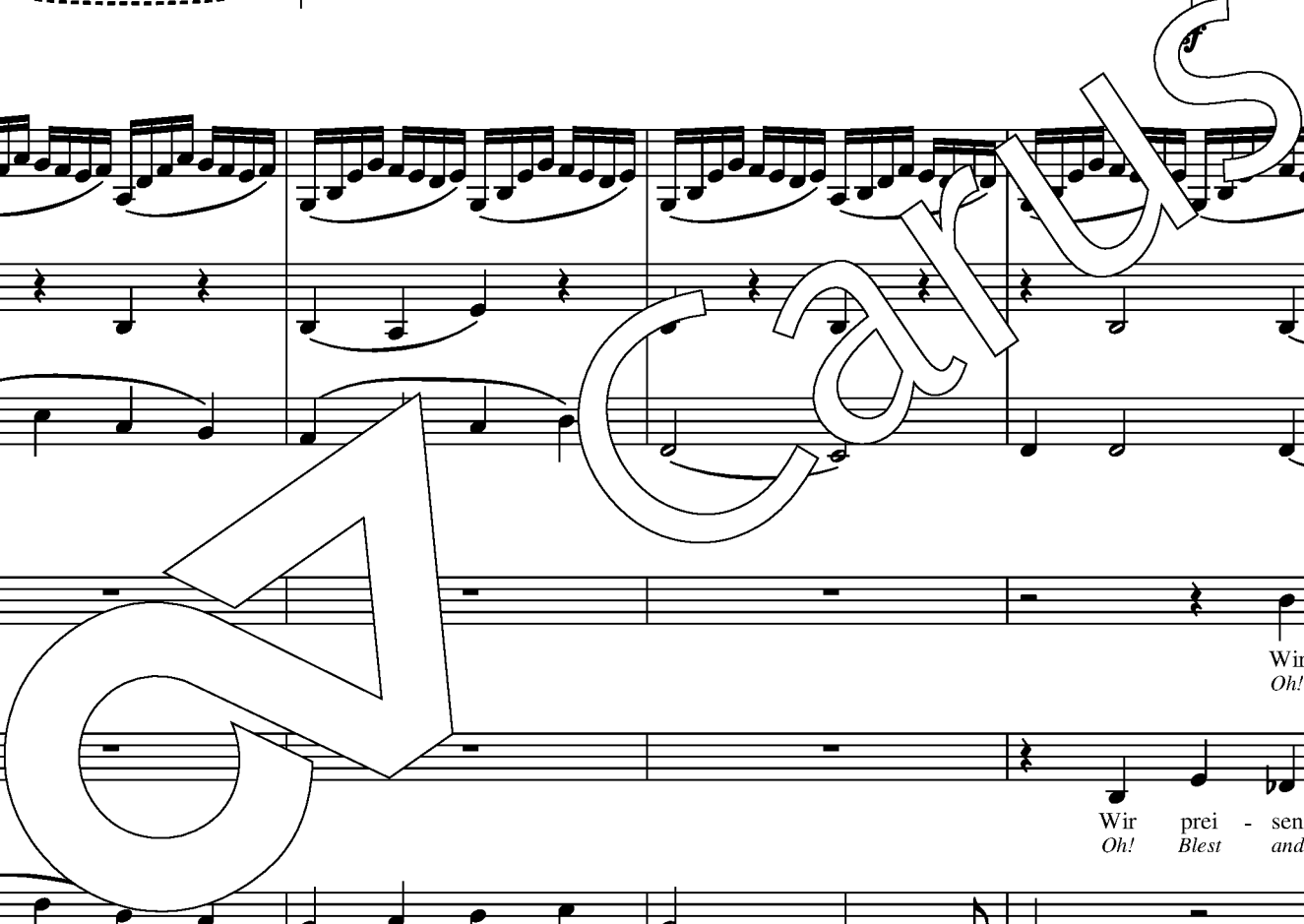
Fifth system of musical notation, featuring vocal staves and piano accompaniment.

Sixth system of musical notation, featuring vocal staves and piano accompaniment.

Seventh system of musical notation, featuring vocal staves and piano accompaniment.

Eighth system of musical notation, featuring vocal staves and piano accompaniment.

Ninth system of musical notation, featuring vocal staves and piano accompaniment.



Wir  
Oh!

Wir prei - sen  
Oh! Blest and

prei - sen se - lig, die er - dul - det.  
blest are they who have en - dur ed!

dul - det, die er - dul - det,  
dur ed who have en - dur ed!

Musical score for page 57, featuring vocal parts and piano accompaniment. The score includes lyrics in German and English. Dynamics such as *cresc.* are indicated throughout. A large watermark 'G&S' is overlaid on the score.

First system of musical notation, measures 60-63. It consists of three staves: Treble, Middle, and Bass. Dynamics include *f* and *dim.*

Second system of musical notation, measures 64-67. It consists of two staves: Treble and Bass. Dynamics include *f*.

Third system of musical notation, measures 68-71. It consists of four staves: Treble, Middle, and two Bass staves. Dynamics include *f* and *dim.*

Vocal score for the fourth system, measures 72-75. It includes lyrics in German and English for Soprano, Alto, Tenor, and Bass. Dynamics include *f*.

Soprano: die, they, sei - - - sen are se - - - lig, die er - - -  
 they, ye are they who have en - - -

Alto: se they, prei - - - sen are se - - - lig, die er - - -  
 they, blest - - - are they who have en - - -

Tenor: prei - - - sen and se - - - lig, se - - - lig, die er - - -  
 blest - - - and hap - - - py they who have en - - -

Bass: prei - - - sen and se - - - lig, se - - - lig, die er - - -  
 blest - - - and hap - - - py they who have en - - -

Fifth system of musical notation, measures 76-79. It consists of two Bass staves. Dynamics include *f* and *dim.*

64

cresc. *f*

cresc. *f*

cresc. *f* *sf*

*f*

*p*

cresc. *f* *sf*

cresc. *f*

cresc. *f*

cresc. *f*

dul wir prei - - - sen se - - - lig,  
dur det, ed! Oh! Hap - - - py they who

cresc. *f*

du wir prei - - - sen se - - - lig,  
dur det, ed! Oh! Hap - - - py they who

cresc. *f*

dul wir prei - - - sen se - - - lig,  
dur det, ed! Oh! Hap - - - py they who

cresc. *f*

dul wir prei - sen se hap - - - lig, se - - - lig,  
dur det, ed, yea, blest and hap - - - py they who

cresc. *f*

cresc. *f*

68

die *have* - - - - - dul - - - - - det. *p* Denn ob der Leib gleich  
 - - - - - ed. For though the bo - dy

die *have* - - - - - dul - - - - - det. *p* Denn ob der Leib gleich  
 - - - - - ed. For though the bo - dy

die *have* er - dul - - - - - det. *p* Denn ob der Leib gleich  
 - - - - - ed. For though the bo - dy

die *have* - - - - - er - dul - - - - - det. *p* Denn ob der Leib gleich  
 - - - - - ed. For though the bo - dy

73 Fl  
Clt

*pp* *p*

stirbt, doch wird die See le le ben.  
dies, the soul shall live for ev er.  
stirbt, doch wird die See le ben.  
dies, the soul shall live for ev er.  
8 stirbt, ch wird die S le e ben.  
dies, e soul shall li for ev er.  
stirbt, n wird die See le le ben.  
dies, soul shall live for ev er.  
Tutti

*pp* *p*

79

83 Fl  
Clt  
Fag

Musical score for measures 83-86. The Flute (Fl) part has a melodic line with slurs and accents. The Clarinet (Clt) part has a similar melodic line. The Bassoon (Fag) part has a lower melodic line with a flat (b) and a dynamic marking of *sf*. The woodwinds play in a 3/4 time signature.

Musical score for measures 83-86, featuring Piano and Violin parts. The Piano part has a complex, rhythmic texture with many sixteenth notes. The Violin part has a melodic line with a long slur across measures 84 and 85.

Musical score for measures 83-86, featuring Piano and Bassoon parts. The Piano part has a complex, rhythmic texture with many sixteenth notes. The Bassoon part has a melodic line with a flat (b) and a dynamic marking of *sf*. The piano part includes dynamic markings of *cresc.* and *p*.

87

Musical score for measures 87-90. The Piano part has a melodic line with a dynamic marking of *p*. The Bassoon part has a melodic line with a flat (b) and a dynamic marking of *p*. The piano part includes dynamic markings of *p* and *pp*.

Musical score for measures 87-90, featuring Piano and Bassoon parts. The Piano part has a complex, rhythmic texture with many sixteenth notes. The Bassoon part has a melodic line with a flat (b) and a dynamic marking of *pp*. The piano part includes dynamic markings of *dimin.*, *p*, and *pp pizz.*. The Bassoon part includes a dynamic marking of *pp*.

# 12. Recitativo ed Aria

Oboi

Corni in Re/D

Trombe in Si/H

Timpani in Fa#-Si/fis-H

Violino I

Violino II

Viola

Tenore solo

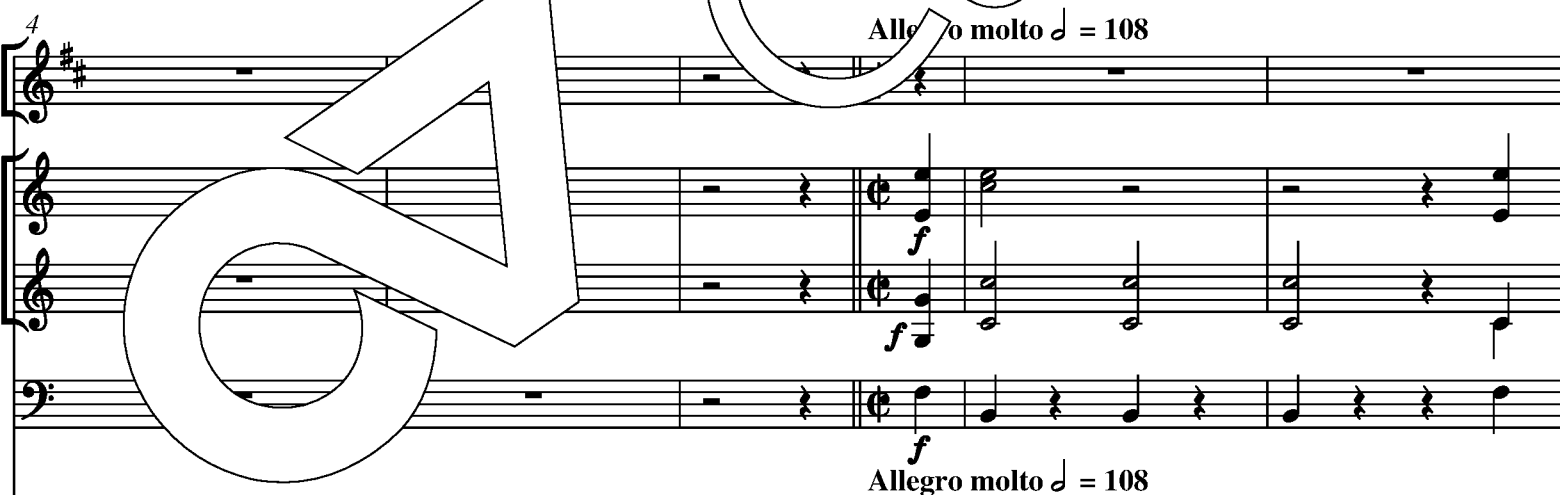
Violoncello e Contrabbasso

Sau-lus a - ber-zer-stör-te die Ge - mein-de und wü - te - mit Dro - hen u Mor-den wi - der die  
Now Saul made hav - oc of the Church; and breath - ing out threat - en - ed mur - der a - gainst the dis-



4

Allegro molto  $\text{♩} = 108$



Allegro molto  $\text{♩} = 108$

8

Jün-ger und lä - ster-te sie und sprach:  
ci - ples, he spake of them much e - vil, and said:

Bassi





9

Ver - til - ge sie, Herr - ba - oy wie  
 Con - sume them all, Lord - ba - ba Con -

15

Stop - peln vor dem Feu - - - er! Sie wol - len nicht er - ken - nen, sie wol - len nicht er -  
 sume all these Thine en - - e - mies! Be - hold, they will not know Thee, be - hold they will not

ken - nen, daß du mit dei - nem Na - men hei - Best Herr al - lein, er Höch - ste in  
 know Thee, that Thou, our great Je - ho - vah, art the Lord a - lone, High - est o - ver

al - ler Welt, der Höch - ste in al - ler Welt,  
 all the world, the High - est o - ver all the world,

34

a 2

*p*

*f*

*cresc.*

ver - til - ge sie, Herr Ze - ba - oth, wie sp - pei - or dem u - - -  
 con - sume them all, Lord Sa - ba - oth! Con - me all, e Thir en - - - e -

*f*

41

*f*

*fp*

*f*

*fp*

*f*

*fp*

*f*

*fp*

er. Laß dei - nen Zorn sie  
 mies. Pour out Thine in - dig -

*fp*

47

*sf* *dim.*

*p* *cresc.* *f* *sf*

*pp* *cresc.* *fp*

*pp* *cresc.* *fp*

*pp* *cresc.* *fp*

*pp* *fp*

tref - - fen, ver - stum - men müs - sen sie, laß  
 na - - tion, and let them feel Thy pow'r! our au - ten Zorn sie

Vc *pp* Bassi *fp*

55

*sf* *pp*

*pp* *pp* *pp*

tref - - fen, ver - stum - men müs - sen sie! Ver - til - ge sie, Herr  
 na - - tion, and let them feel Thy pow'r! Con - sume them all, Lord

Vc *pp* Bassi *pp*

62

Musical notation for measures 62-67. The top staff shows a vocal line with a long note in measure 62. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines.

Ze - ba - oth,                    wie                    Stop                    peln                    vor                    dem                    Feu - - -  
 Sa - ba - oth,                    con -                    sume them                    all,                    con -                    sume                    Thine                    e - -

68

Musical notation for measures 68-73. The vocal line begins in measure 68. The piano accompaniment continues with chords and melodic lines. Dynamics markings like 'p' are present.

er,                    laß                    dei -                    nen Zorn                    sie                    tref -                    fen,                    ver -                    stum -                    men  
 mies!                    Pour                    out                    Thine in -                    dig -                    na -                    tion,                    and                    let                    them

müs - sen sie, ver - stum - men müs - sen sie.  
 feel Thy pow'r, yea, let them feel Thy pow'r!

Ver - til - ge sie, Herr Ze - ba - oth, wie Stop - peln  
 Con - sume them all, Lord Sa - ba - oth! Con - sume all

Vc

vor dem Feu - - er! Sie wol - len nicht er - ken - nen, sie wol - len nicht er - ken - nen, daß  
 these Thine en - e - mies! Be - hold! They will not know Thee, be - hold! They will not know Thee, that

Bassi

du mit dei - nem Na - men hei - Best Herr al - lein, der Höch - ste in  
 thou, our great Je - ho - vah, art the Lord a - lone, the High - est, o - ver

99

al - ler Welt, der Höch - ste in al ler Welt!  
 all the world, the High - est, o - all the world!

105

Laß dei - nen Zorn sie tref - fen, ver - stum - men  
 Pour out Thine in - dig - na - tion and let them

Vc  
 p cresc..



111

müs - sen sie, ver - stum - men müs  
 feel thy pow'r! Yea, let them feel

Bassi

117

# 13. Recitativo ed Arioso

Violino I  
Violino II  
Viola  
Alto solo  
Violoncello e Contrabbasso

Und zog mit ei - ner Schar gen Da - mas - kus und hat - te Macht und Be -  
And he jour-ney'd with com-pan - ions to - wards Da - mas - cus, and had au - thor - i - ty and com -

3

fehl von den Ho - hen-prie - stern, Män - ner und Wei - ber ge - bun - den ren gen Je - ru - sa - lem.  
mand from the High Priest that he might bring round, me and wo - men, un - to Je - ru - sa - lem.

Arioso  
Andantino ♩ = 66  
6

Doch Herr der Sei-nen nicht, er ge - denkt sei-ner Kin - der, doch der  
But Lord is mind-ful of his own, he re - mem - bers his chil - dren. But the  
Vc Bassi

10 ritard. a tempo

Herr ver - gißt der Sei-nen nicht, der Herr ge - denkt sei-ner Kin - der, ge - denkt sei-ner  
Lord is mind-ful of his own, the Lord re - mem - bers his chil - dren, re - mem - bers his

cresc. cresc. cresc.

15

Kin - der. Fallt vor ihm nie - der, ihr Stol - zen,  
 chil - dren. Bow down be - fore Him, ye might - y,

20

denn der Herr ist na - - he, fallt vor ihm nie - der, Stol - zen, denn der Herr ist  
 for the Lord is near us! Bow down be - fore Him, might for the Lord is

25

na Doch der Herr ver - gißt der Sei - nen nicht, er - ge - denkt sei - ner Kin - -  
 near Yea, the Lord is mind - ful of his own; he - re - mem - bers his chil - -

30

der. Fallt vor ihm nie - der, ihr Stol - zen, denn der Herr ist na - - he!  
 dren. Bow down be - fore Him, ye might - y, for the Lord is near us!

Bassi

# 14. Recitativo con Coro

Violino I *pp*

Violino II *pp*

Viola *pp*

Tenore solo

Violoncello e Contrabbasso *pp*

Und als er auf dem We - ge war und na - he zu Da - mas - kus kam, um - leuch - te - te ihn  
*And as he jour - ney - ed, he came near un - to Da - mas - cus when sud - den - ly there shone a -*

*fz*

Vc

4

Flauti

Oboi

Clarineti in La/A

Fagotti

Corni in La/A

Corni in Re/D

Trombe in Mi<sup>b</sup>/Es

Tromboni alto e tenore

Trombone basso

Timpani in Fa<sup>#</sup>-Re d-A

Violino I *trem.*

Violino II *trem.*

Viola *trem.*

Tenore solo

Soprano I, II

Alto I, II

Violoncello e Contrabbasso *Bassi*

*pp* *cresc.* *al* *ff*

*pp* *cresc.* *al* *ff*

*pp* *cresc.* *al* *ff*

*pp* *cresc.* *al* *ff*

plötz - lich ein Licht vom Him - mel, und er fiel auf die Er - de und hörte ei - ne Stim - me, die sprach zu ihm:  
*round him a light from Heav - en, and he fell to the Earth; and he heard a voice say - ing un - to him:*

*cresc.* *al* *ff*

Adagio ♩ = 60

Recit.

9

*p* *sf* *p*

*p* *sf* *dim.* *p*

*p* *sf* *dim.* *sf*

*p dim.* *pp*

Adagio ♩ = 60

trem. *p*

Tenore solo

Recit.

Er a-ber  
And he

Basso solo

*p*

Saul! Saul! Was ver-folgst du mich?  
Saul! Saul! Why per-se-cut'st thou me?

*p*

Saul! Saul! Was ver-folgst du mich?  
Saul! Saul! Why per-se-cut'st thou me?

*p*

Adagio

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked 'Adagio'. The piano part features a prominent bass line with a 'cresc.' marking and a 'p' dynamic. The vocal line enters with the lyrics 'Der Herr sprach zu ihm:'. The piano accompaniment includes 'sf' (sforzando) and 'dim.' (diminuendo) markings. The vocal line has a 'f' dynamic and a 'trem.' (trémolo) marking. The piano part has a 'p' dynamic and a 'cresc.' marking. The lyrics are in German and English.

Der Herr sprach zu ihm:  
And the Lord said to him:

Herr, wer bist du?  
Lord! Who art thou?

Ich bin Je - sus von Na - za-reth, den du ver -  
I am Je - sus of Na - za-reth, whom thou per - se -

Ich bin Je - sus von Na - za-reth, den du ver -  
I am Je - sus of Na - za-reth, whom thou per - se -

dim. *pp*

dim. *pp*

muta in Re/D

trem.

cresc. *f ff*

trem.

cresc. *f ff*

cresc. *f ff*

Saxus

rit.

Und er sprach mit Zit-tern und Za-gen:      Der Herr sprach zu ihm:

And he said, trem-bling and as-tonish'd:      The Lord said to him:

Herr, was willst du, daß ich tun soll?

Lord! what wilt thou have me do?

folgst! *cu - - test.*

folgst! *cu - - test.*

*p*      cresc.      *f ff*

trem.

Adagio

29

pp sf pp sf dim. pp sf dim. pp

in Re/D

p pp p

Adagio

p

p

Ste-he auf und ge-he in die Stadt, — da wird man dir sa - gen, was du tun sollst.  
 A - rise, and go in - to the ci - ty and there thou shalt be told what thou must do.

p

Ste-he auf und ge-he in die Stadt, — da wird man dir sa - gen, was du tun sollst.  
 A - rise, and go in - to the ci - ty and there thou shalt be told what thou must do.

p



# 15. Coro

Molto Allegro con fuoco  $\text{♩} = 88$

The musical score is arranged in systems. The first system includes Flauti, Oboi, Clarinetti in La/A, Fagotti, and Serpente e Contrafagotto. The second system includes Corni in La/A, Corni in Re/D, Trombe in Re/D, Tromboni alto e tenore, and Trombone basso. The third system includes Timpani in Re-La/d-A. The fourth system includes Violino I, Violino II, Viola, Soprano, Alto, Tenore, and Basso. The fifth system includes Organo. The sixth system includes Violoncello and Contrabbasso. The score features dynamic markings such as *pp* and *p*, and includes performance instructions like 'Ped. mit 32'' and 'II'. A large watermark 'GARDUS' is overlaid on the score.

7

pp  
I  
II  
p  
cre  
cre  
cre  
a 2  
p  
cre -  
re -  
cre -  
cre -  
cre -  
cresc.  
f cresc.  
cre  
cre

scen - do

scen - do

scen - do

cre

This system contains the first three systems of music. It features vocal staves for Soprano, Alto, and Tenor/Bass, and piano staves for Right and Left Hand. The lyrics 'scen - do' are repeated across the vocal parts. The piano accompaniment includes a bass line with the word 'cre' and a treble line with a dynamic marking of *f*. A 'pizzicato' (pizz.) instruction is visible at the top right.

scen - do

scen - do

This system contains the fourth and fifth systems of music. The vocal parts continue with 'scen - do'. The piano accompaniment features a treble line with a dynamic marking of *mf* and a bass line. A large, semi-transparent watermark 'CARUS' is overlaid on this system.

scen - do

scen - do

scen - do

This system contains the sixth and seventh systems of music. The vocal parts continue with 'scen - do'. The piano accompaniment features a treble line with a dynamic marking of *mf* and a bass line. A large, semi-transparent watermark 'CARUS' is overlaid on this system.

This system contains the eighth and ninth systems of music, which are empty staves.

scen - do

cre

Cb

Vc

This system contains the tenth and eleventh systems of music. It features vocal parts with the lyrics 'scen - do' and 'cre', and a piano part for Contrabass (Cb) with the dynamic marking *ff*. The lyrics 'Vc' are written below the piano part.





First system of musical notation, including piano accompaniment and vocal lines. The piano part features chords and arpeggios. The vocal line includes a first ending marked 'a 2'.

Second system of musical notation, including piano accompaniment and vocal lines. The piano part continues with chords and arpeggios. The vocal line includes a second ending marked 'a 2'.

Third system of musical notation, including piano accompaniment and vocal lines. The piano part features chords and arpeggios. The vocal line includes a first ending marked 'a 2'.

Fourth system of musical notation, including piano accompaniment and vocal lines with lyrics. The piano part features chords and arpeggios. The vocal line includes lyrics in German and English.

Lyrics: *wer - de lich ma - che dich auf! Ma - che dich auf, wer - de*  
*rise and shine! Rise! up! a - rise! Rise! up! a - rise! Rise and*

Fifth system of musical notation, including piano accompaniment and vocal lines. The piano part features chords and arpeggios. The vocal line includes lyrics in German and English.

Lyrics: *wer - de lich, ma - che dich auf!*  
*rise and shine! Rise! up! a - rise!*

a 2

a 2

Licht, shine, wer-de rise up! Ma-che dich auf, Rise! up! a - rise! Rise and

wer - de Rise and licht, shine! Ma - che dich auf, Rise! up! and shine. Denn For

wer - de Rise and licht, shine! Ma - che dich auf, Rise! up! and shine. Denn For

wer - de Rise and licht, shine! Ma - che dich auf, Rise! up! and shine. Denn For

Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

dein Licht kommt, denn dein Licht kommt und die Herrlichkeit des Herrn gehet auf über  
 thy light comes, for thy light comes, and the glory of the Lord, and the glory of the

dein Licht kommt, denn dein Licht kommt und die Herrlichkeit des Herrn gehet auf über  
 thy light comes, for thy light comes, and the glory of the Lord, and the glory of the

dein Licht kommt, denn dein Licht kommt und die Herrlichkeit des Herrn gehet auf über  
 thy light comes, for thy light comes, and the glory of the Lord, and the glory of the

Denn dein Licht kommt und die Herrlichkeit des Herrn gehet auf über  
 For thy light comes, and the glory of the Lord, and the glory of the

Musical score for the fourth system, including vocal staves and piano accompaniment.



56

dir, die Herr - lich - keit des Herrn ge - het auf ü - ber dir, ü - ber  
 Lord, and the glo - ry of the Lord ris - eth bright up - on thee, up - on

dir, und die Herr - lich - keit des Herrn ge - het auf ü - ber dir. Ma - che dich auf, wer - de  
 Lord, and the glo - ry of the Lord ris - eth bright up - on thee. Rise! up! a - rise, rise and

dir, und die Herr - lich - keit des Herrn ge - het auf, ge - het auf ü - ber dir, ü - ber  
 Lord, and the glo - ry of the Lord ris - eth bright up - on thee, up - on thee, up - on

dir, und die Herr - lich - keit des Herrn ge - het auf ü - - - - ber  
 Lord, and the glo - ry of the Lord ris - eth bright up - - - - on

The musical score is arranged in systems. The first system shows the piano introduction. The second system begins the vocal entry with the lyrics: "dir. Ma - che dich auf, wer - de licht, the. Rise! up! a - rise, rise and shine." The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble. The score includes dynamic markings like *mf* and *f*, and performance instructions such as *a 2* and *triumphant*. The lyrics are provided in both German and English.

69

ma - che dich auf, wer de, wer de licht!  
 Rise! up! a - rise, rise and shine, a - rise and shine.

ma - che dich auf, wer de licht, wer de, wer de licht!  
 Rise! up! a - rise, rise and shine, shine, a - rise and shine.

ma - che dich auf, wer de licht, wer de licht!  
 Rise! up! a - rise, rise and shine, shine, rise and shine.

77

*f* *a 2* *f*

*f*

*f*

*f*

*f*

Denn sie - he,  
Be - hold, now,

Fin - ster-nis be - deckt das Erd - reich,  
to - tal dark - ness co - ver - eth the king - doms,

Fin - -

Denn sie - he,  
Be - hold, now,

*Vc*

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest, followed by a note marked 'a 2' and 'f'.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support.

Third system of musical notation. The vocal line features a more active melodic line. The piano accompaniment includes a prominent bass line.

Fourth system of musical notation, including lyrics. The vocal line is accompanied by piano accompaniment. The lyrics are in German and English.

Denn sie - he, Fin - ster-nis be - deckt das  
 Be - hold, now, to - tal dark-ness co - ver - eth the

Fin - ster-nis be - deckt das Erd - reich, sie - he, Fin - ster - nis  
 to - tal dark-ness co - ver - eth the king - doms, be - hold, now, dark - - - ster - nis  
 - - ster - nis be - deckt das Erd - reich und Dun - kel die  
 - - ness co - ver - eth the king - - - doms, gross dark - ness the

Fifth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment provides harmonic support.

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

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

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

Musical score for the fourth system, including vocal lines and piano accompaniment.



Erdreich, he, Finster-nis be-deckt,  
 king doms, be- now, to - tal dark - ness, dark - ness  
 be-deckt das Erdreich und Dunkel die Völker,  
 ver-eth the king doms, gross dark - ness the peo-ple.  
 Völker, denn sie-he,  
 ple. Be - hold, now,  
 Denn sie - he, Finster-nis be - deckt das Erdreich und Dunkel die  
 Be - hold, now, to - tal dark - ness co - ver - eth the king - doms, gross dark - ness the

Musical score for the fifth system, including vocal lines and piano accompaniment.

Ob

Clt

Fag

— be - deckt das Erd - reich — und — Dun - kel die Völ - ple, gross dark  
 up - on the king - doms, — and gross dark - ness the peo - ple, gross dark

denn sie - he, Fin - ster - nis be - deckt — das — Erd - reich, das  
 Be - hold, - now, to - tal dark - ness co - ver - eth the king - doms, gross dark

Fin - ster - nis be - deckt — das — Erd - reich, un - dunk -  
 to - tal dark - ness co - ver - eth the king - doms, gross dark

Völ - ker, denn sie - he, Fin - ster - nis - ness, denn sie - he,  
 peo - ple. Be - hold, now, to - tal dark - ness co - ver - eth the king - doms,

— — — — — ker, denn  
 — — — — — ness, be -

— — — — — kel die Völ - ker, und Dun - kel die Völ - ple, gross dark  
 — — — — — ness the peo - ple, gross dark - ness the peo - ple, gross dark

Fin - ster - nis be - deckt das — Erd - reich und Dun - kel die Völ -  
 to - tal dark - ness co - ver - eth the king - doms, gross dark - ness the peo -

sie he, Fin-er-nis er-deckt das Erd-reich und Dun-  
 hold, now, ul dark-ness co-ver-eth the king-doms, gross dark-  
 reich, denn he, Fin-ster-nis, denn sie-he, Fin-ster-nis be-  
 ness, be-hold, now, to-tal dark-ness; be-hold, now, to-tal dark-ness  
 ker, und Dun-ker die Völ-ker,  
 ness, gross dark-ness the peo-ple.  
 ker, denn sie-he, Fin-ster-nis be-  
 ple, be-hold, now, to-tal dark-ness

Vc Bassi



die Völ - ker, die Völ - ker, denn sie - he,  
 the peo - ple, the peo - ple, be - hold, now,  
 deckt das Erd - reich, denn sie - he, Fin - ster - nis be -  
 co - ver - eth the king - doms, be - hold, now, to - tal dark - ness  
 denn sie - he, Fin - ster - nis be - deckt das Erd - reich, be -  
 Be - hold, now, to - tal dark - ness co - ver - eth and gross

deckt das Erd - reich und Dun - kel die Völ - ker, und Dun - kel die  
 co - ver - eth the king - doms, gross dark - ness the peo - ple, gross dark - ness the

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the third system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Musical score for the fourth system, featuring vocal lines and piano accompaniment with lyrics. The key signature is one sharp (F#) and the time signature is common time (C).

Fin - nis be - deckt das  
 dark-ness co - ver - eth the

Erd - reich,  
 king - doms,

reich, denn sie - he, Fin - ster-nis be - deckt das  
 doms, be - hold, now, to - tal dark-ness co - ver - eth the

deckt das Erd denn sie - he, Fin - ster-nis be -  
 dark - ness the peo - - ple, be - hold, now, to - tal dark - ness

Völ - - - - ker,  
 peo - - - - ple,

Musical score for the fifth system, featuring piano accompaniment and a double bass line. The key signature is one sharp (F#) and the time signature is common time (C).

Vc  
 Cb

Ob

Clt

Fag

denn sie - he, Fin - ster-nis be - deckt - das - Erd - reich,  
 be - hold, now, to - tal dark - ness co - ver - eth the king - - doms,  
 Erd - reich, Fin gross dark - - ness the peo - ster - nis, denn sie he,  
 king - doms, gross dark - - ness the peo - ster - nis, be - hold, now,  
 deckt - das - Erd - reich, das Erd dark - - ness the peo - reich, denn be -  
 co - ver - eth the king - doms, gross dark - - ness the peo - reich, denn be -  
 denn sie - he, Fin - ster-nis be - de er - be deckt -  
 be - hold, now, to - tal dark co - ver - eth king - doms, gross

Cb

be - deckt, be - deckt - das - Erd - reich und Dun - kel die  
 be - hold, now, co - ver - eth the king - doms, gross dark - ness the  
 Fin - ster-nis be - deckt - das - Erd - reich, denn sie - he, Fin - - ster -  
 to - tal dark - ness co - ver - eth the king - doms, be - hold, now, to - - tal  
 sie hold, - he, Fin - ster-nis be - deckt - das Erd - reich,  
 now, to - tal dark - ness co - ver - eth the king - doms, gross dark - - -  
 - dark - das ness the Erd - - - reich,  
 - dark - das ness the peo - - - ple,

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

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

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

Musical score for the fourth system, including vocal lines and piano accompaniment.

Vö - ker, sie - he, Fin - ster - nis be - deckt, — — — — — be -  
 ple, — — — — — hold, now, to - tal dark - ness co - ver - eth the  
 nis dark — — — — — das ver - eth the — — — — — reich, denn sie - he,  
 ness, be - deckt — — — — — das Erd - reich, — — — — —  
 ness, be - hold, now, — — — — — gross dark — — — — — the peo - -  
 denn sie - he, Fin - ster - nis be - deckt — — — — — das — — — — — Erd - reich, sie - -  
 be - hold, now, to - tal dark - ness co - ver - eth the king - doms, be - hold, — — — — —

Musical score for the fifth system, including piano accompaniment.

Musical score for the sixth system, including piano accompaniment.

SARAS

deckt  
king

Erd  
gross

Fin - ster - nis das Erd - reich und Dun - kel die Völ - ker, die Völ -  
to - tal dark - ness co - ver - eth the king - doms, gross dark - ness the peo - ple, gross dark -

reich und Dun kel die Völ - ker, denn  
ple, gross dark - ness the peo - ple, be -

- - he, Fin - ster - nis be - - deckt  
now, to - tal dark - ness co - - ver -

rei - und Du ke - Völ - ker, denn sie - he, Fin - ster - nis be -  
 nes - gross da - ness the peo - ple, be - hold, now, to - tal dark - ness

- ker, die Völ - ker, denn sie - he, Fin - ster - nis be -  
 - ness the peo - ple, be - hold, now, to - tal dark - ness

sie - he, Fin - ster - nis be - deckt - das - Erd - reich, denn sie - he, Fin - ster - nis be -  
 hold, now, to - tal dark - ness co - ver - eth the king - doms, be - hold, now, to - tal dark - ness



das Erd - reich, denn sie - he,  
 eth the king - doms, gross dark - ness,

Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

Musical score for the fourth system, including vocal staves and piano accompaniment.

deckt o'er das Erdreich und Dunkel, Dunkel die Völker. Aber über  
king doms, gross dark - ness co - ver - eth the peo - ple. But up - on thee

deckt o'er das Erdreich und Dunkel, Dunkel die Völker.  
the king - doms, gross dark - ness, dark - ness the peo - ple.

deckt o'er das Erdreich und Dunkel die Völker.  
the king - doms, gross dark - ness the peo - ple.

denn sie he, und Dunkel die Völker.  
gross dark - ness, gross dark - ness the peo - ple.

Musical score for the fifth system, including piano accompaniment.





ü - - - ber - - - dir, - - - und sei - ne Herr - lich - keit er -  
 up - - - on thee, - - - the glo - ry of the Lord ap -  
 ü - - - ber - - - dir, - - - und sei - ne Herr - lich - keit er -  
 up - - - on thee, - - - the glo - ry of the Lord ap -  
 ü - - - ber - - - dir, - - - und sei - ne Herr - lich - keit er -  
 up - - - on thee, - - - the glo - ry of the Lord ap -



licht,  
shine.

Ma - che dich auf, wer - de licht,  
Rise! up! a - rise, rise and shine,

ma - che dich auf,  
Rise! up! a - rise.

Bassi

de ncht, ma - che dich auf, ma - che dich auf,  
and shine. Rise! up! a - rise. Rise! up! a - rise,

wer - de licht, ma - che dich auf, ma - che dich auf,  
rise and shine. Rise! up! a - rise, Rise! up! a - rise,

licht, wer - de licht, ma - che dich auf,  
shine, rise and shine. Rise! up! a - rise,

Carus

ma - che dich  
Rise! up! a -

wer - de  
rise and

licht, shine,  
wer - de  
rise and

licht, shine,  
wer - de  
rise and

ma - che dich auf,  
Rise! up! a - rise,

wer - de  
rise and

licht, shine,  
wer - de  
rise and

ma - che dich auf,  
Rise! up! a - rise,

wer - de  
rise and

Bassi

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

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

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

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

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

auf, rise, licht, shine, de and licht, shine, denn the sei - ne ry Herr - lich - keit Lord  
 ma - che dich auf, wer - de licht, denn sei - ne Herr - lich - keit  
 Rise! up! a - rise, rise and shine, the glo - ry of the Lord  
 - de and licht, ma - che dich auf, wer - de licht, denn sei - ne Herr - lich - keit  
 shine, rise - - and shine, Rise! up! a - rise, the glo - ry of the Lord  
 licht, wer - - de and licht, ma - che dich auf, denn sei - ne Herr - lich - keit  
 shine, rise - - and shine, Rise! up! a - rise, the glo - ry of the Lord

The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The second system features a piano part with a 'tr' (trill) marking and a 'a 2' marking. The third system contains a large watermark 'CANTUS' overlaid on the music. The fourth system includes vocal lines with lyrics: 'geht auf eth ü ber dir.' and 'ap pear - - - on thee.' The fifth system continues the piano accompaniment. The sixth system includes another set of vocal lines with the same lyrics. The seventh system continues the piano accompaniment. The eighth system includes a final set of vocal lines with the same lyrics. The ninth system continues the piano accompaniment.



# 16. Choral

Con moto ♩ = 69

Oboi *a 2* *mf*

Clarineti La/A *a 2* *mf*

Fagotti *mf*

Corni in Re/D *f*

Corni in La/A

Trombe in Re/D *f*

Tromboni alto e tenore

Trombone basso

Violino I *mf*

Violino II

Viola *mf*

Soprano

Alto

Tenore

Basso

Violoncello e Contrabbasso *mf*

Wa - chet auf, ruft uns die Stim - - me  
Sleep - ers, wake! A voice is call - - ing,

Musical score for the first system, featuring vocal lines and piano accompaniment.

Musical score for the second system, featuring piano accompaniment.

Musical score for the third system, featuring piano accompaniment.

sehr hoch auf der Zin - ne,  
 watch - man on the walls, the walls:

der Wäch - ter sehr hoch auf der Zin - ne,  
 it is the watch - man on the walls, the walls:

der Wäch - ter sehr hoch auf der Zin - ne,  
 it is the watch - man on the walls, the walls:

der Wäch - ter sehr hoch auf der Zin - ne,  
 it is the watch - man on the walls, the walls:

Musical score for the eighth system, featuring piano accompaniment.

Musical score for the first system, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Musical score for the second system, featuring piano accompaniment. The piano part continues with intricate textures in both hands, including sixteenth-note passages in the right hand.

Musical score for the third system, featuring vocal staves and piano accompaniment. The vocal lines are more active, with various note values and rests.

Musical score for the fourth system, featuring vocal staves and piano accompaniment with lyrics. The lyrics are: wach auf, du Stadt Je - ru - sa - lem! Wacht Thou ci - ty of Je - ru - sa - lem! For

Musical score for the fifth system, featuring vocal staves and piano accompaniment with lyrics. The lyrics are: wach auf, du Stadt Je - ru - sa - lem! Wacht Thou ci - ty of Je - ru - sa - lem! For

Musical score for the sixth system, featuring vocal staves and piano accompaniment with lyrics. The lyrics are: wach auf, du Stadt Je - ru - sa - lem! Wacht Thou ci - ty of Je - ru - sa - lem! For

Musical score for the seventh system, featuring vocal staves and piano accompaniment with lyrics. The lyrics are: wach auf, du Stadt Je - ru - sa - lem! Wacht Thou ci - ty of Je - ru - sa - lem! For

Musical score for the eighth system, featuring piano accompaniment. The piano part concludes with a final chord and a sustained bass note.

cresc. . .

cresc. . .

cresc. . .

cresc. . .

cresc. . .

cresc. . .

auf! Der Bräut'- gam kommt, steht auf, die Lam- pen nehmt. Hal - le - lu - ja! Macht euch be -  
 lo! The Bride - groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! His

auf! Der Bräut'- gam kommt, steht auf, die Lam- pen nehmt. Hal - le - lu - ja! Macht euch be -  
 lo! The Bride - groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! His

auf! Der Bräut'- gam kommt, steht auf, die Lam- pen nehmt. Hal - le - lu - ja! Macht euch be -  
 lo! The Bride - groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! His

auf! Der Bräut'- gam kommt, steht auf, die Lam- pen nehmt. Hal - le - lu - ja! Macht euch be -  
 lo! The Bride - groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! His

cresc. . .

cresc. . .

cresc. . .

cresc. . .

reit zur E - wig - keit, ihr müs - set  
king - dom is at hand! Go forth, go

*Copyright*

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

ihm ent - ge - gen - gehn.  
forth to meet your Lord!

# 17. Recitativo

Violino I

Violino II

Viola

Tenore solo

Violoncello e Contrabbasso

Die Män-ner a - ber, die sei - ne Ge - fähr - ten wa - ren, stan - den und wa - ren er -  
*And his com - pan - ions which jour - ney - ed with him, stood, and they were a -*

4

starrt, denn sie hör - ten ei - ne Stim - me und sa h nie - man au - lus a - ber rich - te - te sich  
*fraid, hear - ing a voice but se ing no m And Saul a -*

8

auf von der und da er sei - ne Au - gen auf - tat, sah er nie - mand. Sie nah - men ihn a - ber bei der  
*rose from the Earth, and when his eyes were o - pened, he saw no man; but they led him by the*

12

Hand und führ - ten ihn gen Da - mas - kus, und war drei Ta - ge nicht se - hend, und aß nicht, und trank nicht.  
*hand, and brought him in - to Da - mas - cus, and he was three days with - out sight; and did nei - ther eat nor drink.*

# 18. Aria

Adagio ♩ = 88

Oboe

Fagotto

Violino I

Violino II

Viola

Basso solo

Violoncello e Contrabbasso

Gott, sei mir  
O God, have

6

gnä nach de- te, und til - ge mei - ne Sün - den nach dei-ner  
me have mer - cy, me, and blot - out my trans - gres - sions ac - cord - ing

10

gro - ßen Barm-her - zig - keit, nach dei-ner gro - ßen Barm-her - zig - keit. Ver-wirf mich  
to Thy lov - ing kind - - - ness, yea, e - ven for Thy mer - cy's sake! De - ny me



14

nicht, ver - wirf mich nicht von dei - nem An - ge - sicht und nimm dei - nen hei - li - gen  
 not, O cast me not a - way from Thy pres - ence and take not Thy spir - it from

17

Geist nicht von mir, und nimm  
 me, O Lord, O take  
 and not Thy spir - it from me, O Lord, O take

Bassi

20

dei - nen hei - li - gen Geist nicht von mir. Ein ge -  
 not Thy spir - it from me, O Lord. Lord! A

24

äng - ste - tes und zer - schla - ge - nes Herz wirst du, Gott, nicht ver - ach - ten, ein ge - äng - ste - tes  
 bro - ken heart, and a con - trite heart is of - fer'd be - fore Thee, Lord! A bro - ken heart,

28

Herz  
 wirst du, Gott, nicht ver - ach - ten. Gott, sei mir gnä - dig nach dei - ner  
 is of - fer'd be - fore Thee. O God, have mer - cy, have mer - cy up -

32

Gü - te, nach dei - ner gro - ßen Barm - her - zig - keit, nach dei - ner gro - ßen Barm - her - zig -  
 on me, ac - cord - ing to Thy lov - ing kind - - - ness, yea, e - ven for - Thy mer - cy's

36

Allegro maestoso ♩ = 100

Allegro maestoso ♩ = 100

quasi Recit.

keit. sake!      Denn ich will die Ü-ber- I will speak of thy sal-

42

VII  
VIII  
Va

tre - ter va - tion      We - ge      daß sich die Sün - der zu dir be - keh - ren,      daß sich die  
I will teach trans -      and sin - ners shall be con - vert - ed un - to Thee,      shall be con -

46

Sün - der zu dir be - keh - ren.      Denn ich will die Ü - ber - tre - ter dei - ne We - ge  
vert - ed, con - vert - ed un - to Thee.      I will speak of Thy sal - va - tion, and will teach trans -

Trombe in Re/D

Trb alto e tenore

Trb basso

leh - ren, daß sich die Sün - der zu dir be - keh - ren, daß sich die Sün - der zu be - keh -  
 gres - sors that all the sin - ners shall be con - vert - ed, shall be con - vert - ed, con - vert - ed un - to

ren! Herr, tu - e mei - ne Lip - pen auf! \_\_\_\_\_ Herr, tu - e mei - ne Lip - pen  
 Thee. Then o - pen Thou my lips, O Lord! \_\_\_\_\_ Then o - pen Thou my lips, O

Vc Bassi

63 ritard.

auf, daß mein Mund dei-nen Ruhm ver - kün - di - ge, daß mein Mund dei-nen Ruhm ver - kün di -  
 Lord! And my mouth shall shew forth Thy glo - rious praise, and my mouth shall shew forth Thy glo rious

71 Adagio come 1<sup>mo</sup>

ge. Und til - ge mei - ne Sün - den nach dei-ner gro - ßen Barm-her - zig -  
 praise! O blot out my trans - gres - sions, ac - cord-ing to Thy lov - ing kind - -

76 Ob

Fag

*p*

keit, nach dei-ner gro - ßen Barm-her - zig - keit, Herr! Ver - wirf mich  
 ness, yea, e - ven for Thy mer - cy's sake, Lord! For Thy mer - cy's

80

*pp*

nicht, Herr! Ver - wirf mich nicht!  
 sake, Lord! For Thy mer - cy's sake!

*pp*

# 19. Recitativo

Flauti

Clarineti in Do/C

Fagotti

Corni in Do/C

Violino I

Violino II

Viola

Tenore solo

Violoncello e Contrabbasso

*p*

*p*

*p*

*p*

*p*

Es war a-ber ein Jün-ger zu Da-mas-kus mit Na-men A-na-ni-as, zu dem sprach der Herr:  
 And there was a dis-ci-ple at Da-mas-cus, nam-ed A-na-ni-as, to whom said the Lord:

4 Andante ♩ = 72

*p*

*p*

*p*

*pp*

Soprano solo

A-na-ni-as! Ste-he auf, und fra-ge nach Saul von Tar-se, denn sie-he, er  
 A-na-ni-as, a-rise! And en-quire Thou for Saul of Tar-sus, for be-hold, — he

10

be - tet. Die-ser ist mir ein aus - er-wähl-tes Rüst - zeug, er will ihm zei -  
 pray - eth! He is a chos - en ves - sel un - to me, the Lord! and I will show

Bassi

18

gen, wie-viel er lei - den muß um mei-nes Na - - mens wil - len.  
 un - to him how great things he must suf - fer for my name's sake.

cresc. p



# 20. Aria con Coro

Allegretto ♩ = 56

Clarineti in Do/C

Corni in Do/C

Violino I

Violino II

Viola

Basso solo

Organo

Violoncello e  
Contrabbasso

Ich dan - ke dir, Herr, — mein Gott, von gan - zem Her - zen  
I praise thee, O Lord, — my God! With all — my — heart — for

pizz.

8  
e - - - - -  
ev - - - - -

h, — — — — —  
ore, — — — — —

dan - ke dir, Herr, — mein Gott, von gan - zem Her - zen  
praise Thee, O Lord, — my God! With all — my heart — for

16  
e - - - - -  
ev - - - - -

wig - lich, von gan - - - - - zem Her - zen e - - - - - wig - lich, denn dei - ne  
er - more, with all — — — — - my heart for ev - - - - - er - more. For great is Thy

arco pizz.

Gü - te ist groß ü - ber mich, und hast mei - ne See - le er - ret - tet aus der tie - - fen  
 mer - cy to - wards me, and Thou hast de - liv - er - ed my soul from the low - - est

*pp* *arco*

Höl tie - fen Höl - le. Ich dan - ke dir,  
 hell, low - est, low - est hell! I praise Thee, O

*p* *cresc.*

Herr, mein Gott, von gan - zem Her - zen e - - wig - lich, Herr,  
 Lord, my God! With all my heart, for ev - er - more, Lord,  
*pizz.* *arco*

*sf* *p*

Coro

Piano accompaniment for measures 45-50. The score includes staves for the right and left hands of the piano. Dynamics include *p* (piano) and *sf* (sforzando).

Soprano

Alto

Tenore

Basso solo

Der Herr wird die Trä - nen von al - len An - ge -  
 The Lord, he is good: - He shall dry up all your sor - rows and

— mein Gott, ich dan - - ke dir.  
 — my God, I praise — — thee!

Piano accompaniment for measures 51-56. The score includes staves for the right and left hands of the piano. Dynamics include *p* (piano) and *sf* (sforzando). The instruction *pre legato* is present.

Der Herr wird die Trä - nen von al - len An - ge - sich - tern\_ ab - wi - schen, von  
 The Lord, he is good: - He shall dry up your tears and heal all your sor - rows, your

sich - tern\_ ab - wi - schen, von al - len An - - ge - sich - tern\_ ab - wi - schen, —  
 heal all your sor - rows, shall dry your tears, and heal all your sor - rows, —

al - - - - - len, von al - len An - - - - - ge -  
 sor - - - - - rows, shall dry your tears, - - - - - and  
 - - - - - von al - - - - - len, von al - len An - ge -  
 your sor - - - - - rows, shall dry - your tears and heal you  
 er Herr wird die  
 Lord he is  
 Tutti *p*  
 Der Herr wird die Trä - nen von al - len An - ge -  
 The Lord, he is good: He shall dry your and ch - - - - - o - wi -  
 - - - - - your sor - - - - - your sor - - - - -

sich - tern, - von al - - - - - len An - - - - - ge - sich - tern.  
 heal - - - - - all - your sor - rows, and heal - all your sor - rows,  
 tern, von al - len An -  
 rows, shall heal - len all -  
 Trä - nen von al - len An - ge - sich he - tern - ab - wi - schen, von al - - - - - len  
 good: He shall dry your tears and heal all - your sor - rows, shall dry - - - - - your  
 schen, von al - len An - ge - sich sor - - - - - tern, von al - - - - -  
 rows, shall heal - all - your sor - - - - - rows, yea, yea,  
 cresc. . . . .

68 *cresc.*

Der Herr wird die Tränen von al len An ge  
 the Lord, he is good: He shall dry your tears and  
 ge sich tern, die  
 your sor rows, shall  
 An ge sich tern, von al len  
 tears and heal your sor rows, shall dry your tear and  
 len your An tears and all ge  
 your tears and all your

*cresc.*

73 *a 2*  
*f*

sich tern ab wi schen, von al  
 heal all your sor rows, shall dry  
 Trä nen ab wi schen von al  
 dry all your tears, shall dry  
 An ge sich tern, von al len  
 heal your sor rows, shall dry your  
 sich tern, der  
 sor rows, the

*f*

len An ge - sich - tern, al - - - - - len An ge -  
 your tears and heal your sor - - - - - rows, yea, all your  
 - - - - - len An ge - sich - tern, von al  
 your tears and heal your sor - - - - - rows, all  
 An ge - sich - tern, von al - - - - - len An ge - si - tern, von  
 tears, shall dry your tears, and heal all your tears, von  
 Herr wird die Trä - nen von al - - - - - An - - - - - die Trä - - -  
 Lord, he is good: He shall dry your tears, shall dry all your tears, and

sich - tern.  
 sor - rows.  
 - - - - - len An - ge - sich - tern.  
 your sor - rows.  
 al - len An - ge - sich - tern.  
 rows, yea, all your sor - rows.  
 nen ab - wi - - - - - schen. Ich dan - ke dir, Herr, ich dan - - - ke  
 heal your sor - rows. I praise thee, O Lord, for ev - - - er -

89

*p* *cresc.*

Denn der Herr hat es ge - sagt, denn der Herr, der  
 For his word shall not de - cay, for his word, his word, his

*p* *cresc.*

Denn der Herr hat es ge - sagt, denn der Herr, der  
 For his word shall not de - cay, for his word, his word, his

*p* *Tutti* *cresc.*

dir. Denn der Herr hat es ge - sag  
 more! For his word shall not de - cay, shall

95

*f*

denn der Herr hat es ge - sagt, denn der Herr hat es ge - sagt, hat es ge -  
 for his word shall not de - cay, for his word shall not de - cay, shall not de -

Herr word hat es ge - sagt, denn der Herr word hat es ge - sagt,  
 word shall not de - cay, for his word shall not de - cay,

sagt, hat es ge - sagt, denn der Herr hat es ge -  
 cay, shall not de - cay, for his word shall not de -

not der Herr, denn der Herr word hat es ge - sagt, hat es ge -  
 de - - cay, for his word shall not de - cay, shall not de -

sagt, denn der Herr hat es ge - sagt,  
 cay, for his word shall not de - cay.

denn der Herr, der Herr hat es ge - sagt,  
 for his word, his word shall not de - cay,

sagt, denn der Herr hat es ge - sagt.  
 cay, for his word shall not de - cay.

sagt, denn der Herr hat es ge - sagt. Der wird die  
 cay, for his word shall not de - cay. The Lord, he is

Org  
 mf mit 16'  
 p

denn der Herr hat es ge -  
 for his word shall not de -

Der Herr wird die Trä - nen von al - len An - ge - sich  
 The Lord, he is good: He shall dry your tears and heal

Trä - nen von al - len An - ge - sich - tern ab - wi -  
 good: He shall dry your tears and heal all your sor

cresc...  
 cresc...  
 cresc...  
 cresc...  
 cresc...



111

denn der Herr hat es ge - sagt, denn der Herr, der  
 For his word shall not de - cay, shall not de - cay, the  
 sagt, der Herr, der Herr wird die Trä - nen von al - len An - ge -  
 cay, shall not de - cay. The Lord, he is good: He shall dry your tears - and  
 - - tern ab - wi - - - - - schen, die Trä - nen von al -  
 all your sor - - - - - rows, shall dry - - - - - all your tears -  
 schen, denn der his Herr word hat es ge - sagt, hat es ge -  
 rows, for his word shall not de - cay, shall not de -

*f* *molto cresc.*

116

Herr wird die Trä - nen ab - wi - - - - - schen, denn der his Herr word hat es ge -  
 Lord he is good: He shall dry all your tears, for his word shall not de -  
 sich tern ab - wi - - - - - schen, tern ab - wi - - - - - schen,  
 heal all your sor - - - - - rows, rows,  
 len An - ge - sich - tern, der Herr wird die Trä - nen ab - wi - - - - - schen,  
 and heal your sor - - - - - rows, the Lord he shall heal all your sor - - - - - rows,  
 sagt, der Herr wird die Trä - nen von  
 cay. The Lord, he is good: He shall

*sf* *f*

Org

Vc Bassi

sagt, der Herr wird die - en von al - -  
 cay, the Lor he is good He shall heal

denn der es ge - sagt, der Herr hat es ge - sagt,  
 for his not de - cay, for his word shall not de - cay,

denn der es ge - sagt, denn der Herr hat es ge - sagt,  
 for his word not de - cay, for his word shall not de - cay,

al - len - sich - tern ab - wi - schen, denn der Herr hat es ge - sagt, er  
 dry your tears and heal all your sor - rows, for his word shall not de - cay, shall

Musical staff with notes and rests.

Musical staff with notes and rests, including a fermata and the marking 'a 2'.

Piano accompaniment staves with notes and rests, including a 'dim.' marking.

Vocal line with lyrics: - - len ab - wi - schen, denn der Herr hat es ge - sagt, all your sor - rows. For his word shall not de - cay,

Vocal line with lyrics: der Herr; shall not de - cay, n der his word shall hat es ge - sagt, de - cay,

Vocal line with lyrics: denn for hat es ge - sagt, shall not de - cay,

Vocal line with lyrics: hat es de - cay, denn For der his Herr word shall not de - cay,

Piano accompaniment staves with notes and rests.

Piano accompaniment staves with notes and rests, including a 'dim.' marking.

der Herr wird die Trä - nen ab - wi - - - schen, denn der  
 the Lord, he shall heal all your sor - - - rows, for his

denn der  
 for his

denn der  
 for his

denn der  
 for his

Herr hat es ge - - - sagt.  
 word shall not de - - - cay.

Herr hat es ge - - - sagt.  
 word shall not de - - - cay.

Herr hat es ge - - - sagt.  
 word shall not de - - - cay.

Herr hat es ge - - - sagt.  
 word shall not de - - - cay.

# 21. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Und A - na - ni - as ging hin und kam in das Haus, und leg - te die Hän - de auf ihn und sprach:  
 And A - na - ni - as went his way and enter'd in - to the house, and lay - ing his hands up - on him, said:

Violoncello e Contrabbasso *p*

5

Tenore solo

Lie - ber Bru - der Saul, der H er mich ge - sandt, der dir schie - nen ist auf dem We - ge, da du  
 Hear thou Bro - ther Saul, the he sent me hith - er, on Je - sus that appear'd un - to thee as thou

Bassi

8

Fl I *p*

Clt in Do/C *p*

Cor in Do/C a 2 *p*

her - kamst, daß du wie - der se - hend und mit dem heil - gen Geist er - fül - let wer - dest.  
 cam - est, that thou might'st re - ceive thy sight, and be like - wise fill - ed with the Ho - ly Ghost.

Allegro di molto  $\text{♩} = 96$

12 Fl  
Ob  
Cl<sup>t</sup> in Do/C  
Fag  
Cor in Do/C  
Tr in Do/C  
Timp in Mi-Do-Sol/e-c-G

Allegro di molto  $\text{♩} = 96$

Soprano solo

19

25

31

Soprano solo *f*

Und als - bald \_\_\_\_\_ fiel es wie Schup - pen von sei - nen Au - - gen,  
 And there fell \_\_\_\_\_ from his eyes like as though it were scales,

Recit.

Moderato

38

Musical score for measures 38-42. It consists of five systems of staves. The first system has four staves (Soprano, Alto, Tenor, Bass). The second system has two staves (Soprano, Bass). The third system has two staves (Soprano, Bass). The fourth system has two staves (Soprano, Bass). The fifth system has two staves (Soprano, Bass). The piano accompaniment is shown in the bottom two staves of each system.

Musical score for measures 42-43. It consists of three systems of staves. The first system has two staves (Soprano, Bass). The second system has two staves (Soprano, Bass). The third system has two staves (Soprano, Bass). The piano accompaniment is shown in the bottom two staves of each system.

Musical score for measures 43-44. It consists of three systems of staves. The first system has two staves (Soprano, Bass). The second system has two staves (Soprano, Bass). The third system has two staves (Soprano, Bass). The piano accompaniment is shown in the bottom two staves of each system.

Recit.

und wieder se- und stand auf und ließ sich tau-fen,  
 And forth-with, and a-rose, and was bap-tiz-ed.

Musical score for measures 44-45. It consists of three systems of staves. The first system has two staves (Soprano, Bass). The second system has two staves (Soprano, Bass). The third system has two staves (Soprano, Bass). The piano accompaniment is shown in the bottom two staves of each system.

Recit.

und als-bald pre-dig-te er Chri-stum in den Schu-len und be-wahr-te es, daß die-ser ist der Christ.  
 And straight-way he preach-ed Je-sus in the sy-na-gogues, and said, "I thank God who hath made me free thro' Christ."

Musical score for measures 45-49. It consists of five systems of staves. The first system has two staves (Soprano, Bass). The second system has two staves (Soprano, Bass). The third system has two staves (Soprano, Bass). The fourth system has two staves (Soprano, Bass). The fifth system has two staves (Soprano, Bass). The piano accompaniment is shown in the bottom two staves of each system.



# 22. Coro

Allegro moderato ♩ = 92

Flauti

Oboi

Clarineti in Do/C

Fagotti

Serpente

Corni in Fa/F

Corni in Mi<sup>b</sup>/Es

Trombe in Fa/F

Tromboni  
alto e tenore

Trombone basso

Timpani  
in Do-Fa/f-c

Allegro moderato ♩ = 92

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

Violoncello e  
Contrabbasso



O w - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,  
O the depth of the rich - es of wis - dom and know - ledge of the Fa - ther!

O w - elch ei - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,  
O great is the depth of the rich - es of wis - dom and know - ledge of the Fa - ther!

O w - elch ei - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,  
O great is the depth of the rich - es of wis - dom and know - ledge of the Fa - ther!

O w - elch ei - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,  
O great is the depth of the rich - es of wis - dom and know - ledge of the Fa - ther!

mf mit 16'

7

o welch ei - ne Tie - fe des Reich - tums, der Weis -  
 O great is the depth of the rich - es of wis -

o welch ei - ne Tie - fe der Weis -  
 O great is the depth of the rich -

o welch ei - ne Tie - fe des Reich - tums, der Weis - - - heit  
 O great is the depth of the rich - es of wis - - - dom

o welch ei - ne  
 great is the

12

dom und Er - - nis Got - - tes, o welch  
 of the ledge of our God! O great

- heit und kennt - nis Got - - tes, o welch ei - ne Tie  
 es of the wis - dom and the know - ledge of our God! O great is - ne the wis -

und der Er - kennt - nis Got - - tes, o welch ei - ne Tie  
 and the know - ledge of the Fa - - ther! O great is - ne the wis -

Tie - - fe der Er - kennt - nis Got - - tes, o welch ei - ne  
 depth of the know - ledge of the Fa - - ther! O great is - ne the

18

ei - ne Tie - fe, o welch ei - ne Tie - fe,  
 is the wis - dom, o great is the know - ledge,  
 fe, o welch ei - ne Tie - fe, o welch ei - ne  
 dom, o great is the wis - dom, o great is the  
 - fe, o welch ei - ne Tie - fe, o welch  
 dom, o great is the wis - dom, o great  
 Tie - fe, o welch ei - ne Tie - fe,  
 wis - dom, o great is the know - ledge,

24

o welch ei - ne Tie - fe, der Weis - heit, des Reich - tums Got -  
 o great is the wis - dom, the wis - dom, the know - ledge of our  
 Tie - fe, der Weis - heit, und Er - kennt - nis Got -  
 depth of the wis - dom, and of the know - ledge of our  
 ei - ne Tie - fe, der Weis - heit, Got -  
 is the wis - dom, the know - ledge of the Fa -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

30 Fl

Ob *a 2*

Cl<sup>t</sup> in Do/C *a 2*

Fag *a 2*

Serp

Cor in Fa/F

Cor in Mi<sup>b</sup>/Es

Tr in Fa/F

Trb alto e tenore

Trb basso

Timp in Do-Fa/f-c

tes!  
God!

tes!  
God!

tes!  
ther. und un - er -forsch - lich sei - ne  
His ways are past our un - der -

tes! Wie gar un-be - greif - lich sind sei - ne Ge - rich - te,  
ther. How deep and un - err - ing is He in His judg - ments!

First system of musical notation. It includes a vocal line in the upper staff and piano accompaniment in the lower staves. The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking 'a 2' is present above the piano part.

Second system of musical notation, primarily piano accompaniment. It consists of two staves for the piano part, with the right hand playing chords and the left hand providing a harmonic foundation.

Third system of musical notation, including a vocal line and piano accompaniment. The piano part continues with melodic and harmonic support for the vocal line.

Fourth system of musical notation, featuring lyrics in German and English. The vocal line is accompanied by piano accompaniment.

un-be - greif - lich sind sei - ne Ge - rich - te,  
 and un - err - ing is He in His judg - ments!  
 und un - er -forsch-lich sei - ne  
 His ways are past our un - der -  
 We - - ge,  
 stand - - ing,

Fifth system of musical notation, including piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand.

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with dynamic markings of *mf* and *a 2*. The second system shows vocal staves with lyrics in German and English. The lyrics are:
   
 wie gar un-be-greif-lich sind sei-ne Ge-lich
   
 How deep and un-err-ing is He in His
   
 We stand - - - ge, wie gar un-be-greif-lich sind sei-ne Ge-rich - te
   
 ing, how deep and un-err-ing is He in His judg-ments,
   
 wie gar un-be-greif-lich sind sei-he Ge-rich - te
   
 how deep and un-err-ing is He in His judg-ments,
   
 wie gar un-be-greif-lich sind sei-ne Ge-lich
   
 How deep and un-err-ing is He in His

*cresc.*

*cresc.*

*cresc.*

*f*

*sf*

*cresc.*

*f*

*cresc.*

*f*

*sf*

rich - te, und un - er - forsch - lich sei - ne We - ge!  
 judg - ments! His ways are past our un - der - stand - - ing!

und un - er - forsch - lich sei - ne We - ge, und un - er -  
 His ways are past our un - der - stand - - ing, His ways are

und un - er - forsch - lich sei - ne We - -  
 His ways are past our un - der - stand - -

wie gar un - be - greif - lich  
 How deep and un - err - ing

Vc Bassi

Cb *cresc.*

*f*

*sf*

*mf* *cresc.*

*mf* *cresc.* a 2

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

forsch-lich sei - ne We - ge!  
 past our un - der - stand - ing!

ge,  
 ing, wie gar un-be-greif - lich sind sei - ne Ge-rich - te und un - er -  
 how deep and un - err - ing is He in His judg - ments, His ways are

sind sei - ne Ge-rich - te, wie gar un-be-greif - lich sind sei - ne Ge-rich - te und un - er -  
 is He in His judg-ments, how deep and un - err - ing is He in His judg - ments, His ways are

*mf* *cresc.*



First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *f* and *a 2*.

Second system of musical notation, including piano accompaniment with *cresc.* markings and vocal staves with *f* and *a 2* dynamics.

Third system of musical notation, featuring vocal staves with *al.* markings and piano accompaniment with *f* dynamics.

Fourth system of musical notation, including vocal staves with lyrics and piano accompaniment. Lyrics include: "O welch ei-ne Tie-fe des Reich-tums, der O great is the depth of the rich-es of".

Fifth system of musical notation, including vocal staves with lyrics and piano accompaniment. Lyrics include: "forsch-lich, un-er-forsch-lich sei-ne We-ge! O welch ei-ne Tie-fe des Reich-tums, der past our un-der-stand-ing, un-der-stand-ing! O great is the depth of the rich-es of".



Weis - heit und Er - kennt - nis Got - - tes! Ihm sei Eh - re in E - wig-keit, sei  
 wis - dom and know - ledge of our God! Sing his glo - ry for ev - er - more, his

Weis - heit und Er - kennt - nis Got - - tes!  
 wis - dom of the know - ledge of our God!

Weis - heit und Er - kennt - nis Got - - tes, der Weis - - heit  
 wis - dom and know - ledge of the Fa - - ther, the wis - dom of the

Weis - heit und Er - kennt - nis Got - - tes, o welch ei - - ne  
 wis - dom and know - ledge of the Fa - - ther, o great is - - the

\* Von hier muß das Tempo nach und nach schneller werden bis T. 93

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

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

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

Fourth system of musical notation, featuring vocal staves and piano accompaniment with lyrics.

Eh - re  
glo - ry

Ihm sei Eh - re in E - wig-keit, sei Eh - re in E - wig - keit,  
Sing his glo - ry for ev - er - more, his glo - ry for ev - er - more,

Got - tes! Ihm sei Eh - re in E - wig-keit, sei Eh - re in E -  
Fa - ther! Sing his glo - ry for ev - er - more, his glo - ry for ev -

Tie - - - fe!  
wis - - - dom! Ihm sei Eh - re in  
Sing his glo - ry for

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

- wig  
 - er  
 ihm sei Eh - re in E - wig-keit, in E - wig -  
 sing his glo - ry for ev - er-more, for ev - er -  
 wig - keit, ihm sei Eh - re in E - wig-keit, in  
 er - more, sing his glo - ry for ev - er-more, for  
 E - wig-keit, sei Eh - re in E - wig - keit, in E - wig -  
 ev - er-more, his glo - ry for ev - er - more, for ev - er -

First system of musical notation, consisting of five staves (three vocal staves and two piano staves) with rests.

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

Third system of musical notation, showing the beginning of the vocal melody and piano accompaniment.

Fourth system of musical notation with lyrics. The lyrics are:   
 ihm - re in wig-keit, in E - - - - wig-keit,   
 sing - ry for er-more, for ev - - - - er - more,   
 keit, ihm Eh - - - re in E - wig - keit, ihm sei Eh - re in   
 more, sing his glo - - - ry for ev - er - more, sing his glo - ry for   
 E - - - - wig - keit, ihm sei Eh - re in E - - - wig-keit, ihm   
 ev - - - - er - more, sing his glo - ry for ev - - - er - more, sing   
 keit, more, ihm sei Eh - re,   
 more, sing his glo - ry,

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

ff  
ff  
ff  
a 2  
ff

ff  
ff  
ff

ff

ff  
ff

Eh - re - wig-keit, ihm sei Eh - re in E - wig-keit, ihm sei Eh - re in  
- er-more, sing his glo - ry for ev - er-more, sing his glo - ry for

E - wig-keit, ihm sei Eh - re in E - wig-keit, in E - wig-keit, ihm sei Eh - re in  
ev - er-more, sing his glo - ry for ev - er-more, for ev - er more, sing his glo - ry for

— sei Eh - re in E - wig-keit, — sei Eh - re in E - wig-keit, ihm sei Eh - re in  
his glo - ry for ev - er-more, his glo - ry for ev - er-more, sing his glo - ry for

— sei Eh - re in E - wig-keit, — sei Eh - re in E - wig-keit, ihm sei Eh - re in  
his glo - ry for ev - er-more, his glo - ry for ev - er-more, sing his glo - ry for

ff

E - wig-keit, ihm sei Eh - re in E - wig - keit! A - - men,  
 ev - er - more, his glo - ry for ev - er - more! A - - men,

E - wig-keit! A - - men, a - - - -  
 ev - er - more! A - - men, a - - - -

E - wig-keit, ihm sei Eh - re in E - wig - keit!  
 ev - er - more, sing his glo - ry for ev - er - more!

E - wig-keit, ihm sei Eh - re in E - wig - keit!  
 ev - er - more, sing his glo - ry for ev - er - more!





Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a bass line with a melodic flourish in the final measure.

Musical score for the second system, including vocal staves and piano accompaniment. The piano part continues with a steady bass line.

Musical score for the third system, including vocal staves and piano accompaniment. The piano part features a more active bass line with eighth notes.

Musical score for the fourth system, including vocal staves and piano accompaniment with lyrics. The lyrics are:   
 a - - men, a - - - - -  
 a - - - - - men, a - - - - -  
 ihm sei Eh - re in E - - - wig - keit.  
 sing his glo - ry for ev - - - er - more.  
 a - - - men, a - - - men, ihm sei Eh - re in E - - - wig - keit,  
 a - - - men, a - - - men, sing his glo - ry for ev - - - er - more,  
 men, a - - - men, a - - - - - men, a - - - men, ihm sei  
 men, a - - - men, a - - - - - men, a - - - men, sing his

Musical score for the fifth system, including vocal staves and piano accompaniment. The piano part concludes with a melodic flourish in the final measure.

men, men, ihm sei Eh - re in E - - - - -  
 sing his glo - ry for ev - - - - -

A - - - - - men, a - - - - - men, ihm sei Eh - re in  
 A - - - - - men, a - - - - - men, sing his glo - ry for

ihm sei Eh - re in E - - - - - wig - keit,  
 sing his glo - ry for ev - - - - - er - more,

Eh - - - re in E - wig-keit, ihm sei Eh - re in E - - - wig -  
 glo - - - ry for ev - er - more, sing his glo - ry for ev - - - er -

The musical score consists of piano accompaniment and vocal parts. The piano part is written in G major and 4/4 time, featuring a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal parts include a soprano line and a bass line with German lyrics. The lyrics are: "E - - - - - wig - keit, ihm sei Eh - re in E - - - - - wig - er - - - - - er - more, in for ev - - - - - wig - ihm sei Eh - re in A - - - - - men, sing his glo - ry for er - more, er - more, A - - - - - men, keit, sei Eh re in E - wig keit, more, his glo - ry for ev - er - more,". The score includes dynamic markings such as *f* and *tr*.

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment. The second system features a long piano accompaniment line with a fermata. The third system continues the vocal line with lyrics. The fourth system includes a large watermark 'Cakru' and continues the vocal line. The fifth system shows the vocal line with lyrics and piano accompaniment. The sixth system continues the vocal line with lyrics. The seventh system shows the vocal line with lyrics and piano accompaniment. The eighth system shows the vocal line with lyrics and piano accompaniment. The ninth system shows the vocal line with lyrics and piano accompaniment. The tenth system shows the vocal line with lyrics and piano accompaniment. The eleventh system shows the vocal line with lyrics and piano accompaniment. The twelfth system shows the vocal line with lyrics and piano accompaniment. The thirteenth system shows the vocal line with lyrics and piano accompaniment. The fourteenth system shows the vocal line with lyrics and piano accompaniment. The fifteenth system shows the vocal line with lyrics and piano accompaniment. The sixteenth system shows the vocal line with lyrics and piano accompaniment. The seventeenth system shows the vocal line with lyrics and piano accompaniment. The eighteenth system shows the vocal line with lyrics and piano accompaniment. The nineteenth system shows the vocal line with lyrics and piano accompaniment. The twentieth system shows the vocal line with lyrics and piano accompaniment. The twenty-first system shows the vocal line with lyrics and piano accompaniment. The twenty-second system shows the vocal line with lyrics and piano accompaniment. The twenty-third system shows the vocal line with lyrics and piano accompaniment. The twenty-fourth system shows the vocal line with lyrics and piano accompaniment. The twenty-fifth system shows the vocal line with lyrics and piano accompaniment. The twenty-sixth system shows the vocal line with lyrics and piano accompaniment. The twenty-seventh system shows the vocal line with lyrics and piano accompaniment. The twenty-eighth system shows the vocal line with lyrics and piano accompaniment. The twenty-ninth system shows the vocal line with lyrics and piano accompaniment. The thirtieth system shows the vocal line with lyrics and piano accompaniment. The thirty-first system shows the vocal line with lyrics and piano accompaniment. The thirty-second system shows the vocal line with lyrics and piano accompaniment. The thirty-third system shows the vocal line with lyrics and piano accompaniment. The thirty-fourth system shows the vocal line with lyrics and piano accompaniment. The thirty-fifth system shows the vocal line with lyrics and piano accompaniment. The thirty-sixth system shows the vocal line with lyrics and piano accompaniment. The thirty-seventh system shows the vocal line with lyrics and piano accompaniment. The thirty-eighth system shows the vocal line with lyrics and piano accompaniment. The thirty-ninth system shows the vocal line with lyrics and piano accompaniment. The fortieth system shows the vocal line with lyrics and piano accompaniment. The forty-first system shows the vocal line with lyrics and piano accompaniment. The forty-second system shows the vocal line with lyrics and piano accompaniment. The forty-third system shows the vocal line with lyrics and piano accompaniment. The forty-fourth system shows the vocal line with lyrics and piano accompaniment. The forty-fifth system shows the vocal line with lyrics and piano accompaniment. The forty-sixth system shows the vocal line with lyrics and piano accompaniment. The forty-seventh system shows the vocal line with lyrics and piano accompaniment. The forty-eighth system shows the vocal line with lyrics and piano accompaniment. The forty-ninth system shows the vocal line with lyrics and piano accompaniment. The fiftieth system shows the vocal line with lyrics and piano accompaniment.

E - - - - - A - - - - - men, a - - - - -  
 ev A - - - - - men, a - - - - -  
 keit! A - - - - - men,  
 more, A - - - - - men,  
 a - - - - - men, ihm sei Eh - re in E - wig-keit, in E - wig -  
 a - - - - - men, sing his glo - ry for ev - er-more, for ev - er -  
 ihm sei Eh - re in E - wig -  
 sing his glo - ry for ev - er -

Vc

men, ih - re in E - wig-keit, ihm sei Eh - re in  
 men, his glo - ry for ev - er - more, sing his glo - ry for

ihm sei Eh - re in E - wig-keit, sei Eh - re in  
 sing his glo - ry for ev - er - more, his glo - ry in for

keit! A - men, ihm sei Eh - re in  
 more, A - men, men, sing his glo - ry for

keit! A - men, a - men, ihm sei Eh - re in  
 more, A - men, a - men, sing his glo - ry for

Bassi

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

Second system of musical notation, primarily piano accompaniment. A large, stylized watermark 'CANTUS' is overlaid across the system.

Third system of musical notation, primarily piano accompaniment. A large, stylized watermark 'CANTUS' is overlaid across the system.

Fourth system of musical notation, featuring vocal staves with lyrics and piano accompaniment.

E - wig-keit, ihm sei Eh - re in E - wig-keit, ihm sei Eh - re in E - wig-keit!  
 ev - er - more, sing his glo - ry for ev - er - more, sing his glo - ry for ev - er - more,

E - wig-keit, sei Eh - re in E - wig-keit, sei Eh - re in E - wig-keit!  
 ev - er - more, his glo - ry for ev - er - more, his glo - ry for ev - er - more,

E - wig-keit, sei Eh - re in E - wig-keit, sei Eh - re in E - wig-keit!  
 ev - er - more, his glo - ry for ev - er - more, his glo - ry for ev - er - more,

E - wig-keit, sei Eh - re in E - wig-keit, sei Eh - re in E - wig-keit!  
 ev - er - more, his glo - ry for ev - er - more, his glo - ry for ev - er - more,

Fifth system of musical notation, primarily piano accompaniment.



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

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

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

Fourth system of musical notation, featuring vocal lines with lyrics and piano accompaniment.

men, sei - re in E - wig - keit! A - men, a - - - men!  
 men, his - ry for ev - er - more, A - men, a - - - men!

men, sei Eh - - re in E - wig - keit! A - men, a - - - men!  
 men, his glo - - ry for ev - er - more, A - men, a - - - men!

men, sei Eh - - re in E - wig - keit! A - men, a - - - men!  
 men, his glo - - ry for ev - er - more, A - men, a - - - men!

men, sei Eh - - re in E - wig - keit! A - men, a - - - - - men!  
 men, his glo - - ry for ev - er - more, A - men, a - - - - - men!

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



Moderato come I

146

Moderato come I

O we - lch ei - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes!  
 O great is the depth of the rich - es of wis - dom and of the know - ledge of our God!

O we - lch ei - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes!  
 O great is the depth of the rich - es of wis - dom and of the know - ledge of our God!

O we - lch ei - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes!  
 O great is the depth of the rich - es of wis - dom and of the know - ledge of our God!



7

**Agnus**

*ff*

*tr*

*tr*

Erd - kreis - tions ist nun des Herrn, der Erd -  
 Na - tions are now the Lord's, the Na - - - -

Erd - kreis - tions ist nun des Herrn, der Erd -  
 Na - tions are now the Lord's, the Na - - - -

Erd - kreis - tions ist nun des Herrn, der Erd -  
 Na - tions are now the Lord's, the Na - - - -

Erd - kreis - tions ist nun des Herrn, der Erd -  
 Na - tions are now the Lord's, the Na - - - -

Erd - kreis - tions ist nun des Herrn, der Erd -  
 Na - tions are now the Lord's, the Na - - - -

**8** **8**

**b $\flat$**

Ped.

*ff*

First system of musical notation. It includes a vocal staff with notes and rests, and piano accompaniment in both treble and bass clefs. Dynamics include *f* and *a 2*.

Second system of musical notation. It includes a vocal staff with notes and rests, and piano accompaniment in both treble and bass clefs. Dynamics include *f* and *a 2*.

Third system of musical notation. It includes a vocal staff with notes and rests, and piano accompaniment in both treble and bass clefs. Dynamics include *ff*.

Fourth system of musical notation. It includes vocal staves with lyrics and piano accompaniment. The lyrics are:
   
kreis der Erd - kreis ist nun des
   
tio the Na - tions are now the
   
kreis ist nun des Herrn, ist nun des
   
tions are now the Lord's, are now the
   
kreis, der Erd - kreis ist nun des Herrn, des
   
tions, the Na - tions are now the Lord's, the
   
kreis ist nun des Herrn, ist nun des Herrn, des
   
tions are now the Lord's, are now the Lord's, the
   
kreis ist nun des Herrn, des Herrn, ist nun des Herrn, des
   
tions are now the Lord's, the Lord's, are now the Lord's, the

Fifth system of musical notation. It includes piano accompaniment in both treble and bass clefs.

The musical score is for a choir and piano. It features four vocal parts: Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are in German and English. A large watermark 'CARUS' is overlaid on the page.

**Lyrics:**

Herrn Lord's, sei are nes his Christ, Christ's, der Erd - kreis ist nun des Herrn. the Na - tions are now the Lord's. dim.

Herrn Lord's, und they sei are nes his Christ, Christ's, der Erd - kreis ist nun des Herrn. the Na - tions are now the Lord's. dim.

Herrn Lord's, und they sei are nes his Christ, Christ's, der Erd - kreis ist nun des Herrn. the Na - tions are now the Lord's. dim.

Herrn Lord's, und they sei are nes his Christ, Christ's, der Erd - kreis ist nun des Herrn. the Na - tions are now the Lord's. dim.

**Performance markings:** *f*, *tr*, *dim.*, *tacet*

24 Allegro vivace ♩ = 132

Clt

Fag a 2

*f*

a 2

*f*

Denn al - le Hei - den, al - le Hei - den wer - den kom - men, al - le Hei - den  
 For all the Gen - tiles, all the Gen - tiles come be - fore Thee, all the Gen - tiles come be -

Vc

*f*

32 Ob

Clt

*f*

Denn al - le Hei - den, al - le Hei - den wer - den kom - men,  
 For all the Gen - tiles, all the Gen - tiles come be - fore Thee,

Denn al - le Hei - den  
 For all the Hei - den  
 kom - men, al - le Hei - den wer - den kom - men,  
 fore Thee, all the Gen - tiles come be - fore Thee,

kom - men und an - be - ten vor dir, al - le Hei - den wer - den  
 fore Thee, and shall wor - ship Thy name, all the Gen - tiles come be -

39 Ob

Clt

Fag a 2

Serp

denn for all the - - - - - den, al - le  
 Hei - le Hei - de we - - - - - en, wer - den kom - - - - -  
 Gen - tile the Gen - tile be - - - - - Thee, come be - - fore - - - - -  
 men, denn al - le Hei - den wer - den kom - - - - - men,  
 Thee, for all the Gen - tiles come be - fore - - - - - Thee,  
 8 kom - men und an - be - ten vor dir, und an - be - -  
 fore - Thee, and shall wor - ship Thy name, and shall wor - - -  
 f Denn al - le Hei - den, al - le Hei - den wer - den  
 For all the Gen - tiles, all the Gen - tiles come be -  
 Vc  
 f Cb

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with chords and melodic lines.

Musical score for the second system, continuing the vocal line and piano accompaniment.

Musical score for the third system, including the vocal line with lyrics and piano accompaniment.

Hei - - -  
Gen - - -

men, wer - - -  
Thee, come - - -

nen und an - be - - - ten,  
Thee and wor - ship Thy name,

denn al - le Hei - den, al - le Hei - den wer - den kom - -  
for all the Gen - tiles, all the Gen - tiles come be - fore

- ten vor dir, vor dir, und an - be - - -  
- ship Thy name, Thy name, and shall wor - - -

kom - men, denn al - le Hei - den wer - den kom - - - men, denn al - -  
fore Thee, for all the Gen - tiles come be - fore Thee, for all



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

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

Musical score for the third system, including vocal line and piano accompaniment with lyrics.

denn al - le Hei - den, al - le Hei - den wer - den kom - men, al - le Hei - den wer - den  
 all the Gen - tiles, all the Gen - tiles come be - fore Thee, all the Gen - tiles come be -

denn for all the Hei - den, al - le Hei - den wer - den kom - men, al - - -  
 for all the Gen - tiles, all the Gen - tiles come be - fore Thee, all

men, al - le den, al - le  
 Thee, all the Gen - - - - - tiles, all the

- - - - - ten vor dir, al - le Hei - den, al - le Hei - den wer - den  
 - - - - - ship Thy name, all the Gen - tiles, all the Gen - tiles come be -

le Hei - den,  
 the Gen - - - - - tiles,

Musical score for the first system, featuring vocal lines and piano accompaniment.

Musical score for the second system, featuring vocal lines and piano accompaniment.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment.

kom - men, wer - den kom - - men,  
 fore Thee, come be - fore Thee,  
 Hei - den wer - den kom - - men, al - le Hei - den  
 the Gen - tiles come be - fore Thee, all the Gen - tiles  
 Hei - den wer - den kom - - men, al - le Hei - den wer - den  
 Gen - tiles come be - fore Thee, all the Gen - tiles come be -  
 8 kom - men, al - le Hei - den wer - den  
 fore Thee, all the Gen - tiles come be -  
 denn for all - le Hei - den, al - le Hei - den wer - den kom - men und an - -  
 for all the Gen - tiles, all the Gen - tiles come be - fore Thee, and shall

Bassi

al - le Hei - den kom - men.  
all the Gen - tiles be - fore Thee.

wer - den kom - men und an - be - ten vor  
come Thee, and shall wor - ship Thy

kom - fore Thee, al - le Hei - den wer - den kom - men und an - be -  
fore Thee, all the Gen - tiles come be - fore Thee, and shall wor -

kom - men, al - le Hei - den wer - den kom - men und an - be -  
fore Thee, all the Gen - tiles come be - fore Thee, and shall wor -

be - ten vor dir, denn al - le Hei - den wer - den kom - men, wer - den  
wor - ship thy name, for all the Gen - tiles come be - fore Thee, come be -

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

Second system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef).

an dei - ne lich-keit — ist of - fen - bar ge - wor - - den,  
 re made i - fest — Thy glo - rious law and judge - - ments,

vor dir.  
 Thy name.

ten vor dir.  
 ship Thy name.

Denn dei - ne Herr - lich-keit — ist of - fen -  
 Now are made man - i - fest — Thy glo - rious

ten vor dir.  
 ship Thy name.

kom - - men.  
 fore Thee.

Fourth system of musical notation, featuring piano accompaniment. The piano part consists of two staves (treble and bass clef).

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

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

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

denn dei - ne Herr lich - ist of - fen - bar  
 now are made i - Thy glo - rious law

bar ge - wor - - den, denn dei - ne Herr - -  
 law and judge - - ments, now are made man - -

Denn dei - ne Herr - lich-keit ist of - fen - bar ge - wor - -  
 Now are made man - i - fest Thy glo - rious law and judge - -

Denn dei - ne Herr - lich-keit  
 Now are made man - i - fest

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

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

Musical score for the third system, including vocal line and piano accompaniment with lyrics.

ge - - wor - - den,  
and judge - - ments,

Herr - lich - keit ist of - fen - bar ge - wor - -  
man - i - fest Thy glo - rious law and judge - -

- - lich - - keit, denn dei - ne Herr - lich - keit -  
i - - fest, now are made man - i - fest -

den,  
ments,

- - ist of - fen - bar ge - wor - - den, dei - ne Herr - lich -  
- - Thy glo - rious law and judge - - ments, now are man - i -

Musical score for the first system, featuring vocal lines and piano accompaniment.

Musical score for the second system, featuring vocal lines and piano accompaniment.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment.

den, mens, de no den, dei - - - ne Herr - - lich - keit  
 are made man - - i - fest

ist of - fen - bar ge - wor - and - den,  
 Thy glo - rious law, Thy law and judge - - - ments,

denn dei - ne Herr - lich - keit ist of - fen -  
 now are made man - i - fest Thy glo - rious

keit, fest, denn dei - ne Herr - lich - keit ist of - fen - bar ge -  
 now are made man - i - fest Thy glo - rious law and

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part consists of a right-hand melody and a left-hand bass line.

Musical score for the second system, continuing the vocal line and piano accompaniment from the first system.

Musical score for the third system, including the vocal line and piano accompaniment. The lyrics are: Herr - lich - keit of - bar, ist of - fen - bar ge - wor - den, ma - ni - fest Thy glo - rious law and judge - ments.

Herr - lich - keit of - bar, ist of - fen - bar ge - wor - den,  
 ma - ni - fest Thy glo - rious law and judge - ments,

- fen - bar ist of - fen - bar, ist of - fen - bar ge - wor - den,  
 - rious law Thy glo - rious law, Thy glo - rious law and judge - ments,

ist of - fen - bar, ist of - fen - bar ge - wor - den,  
 Thy glo - rious law, Thy glo - rious law and judge - ments,

bar, ist of - fen - bar, ist of - fen - bar, denn dei - ne  
 law, Thy glo - rious law, Thy glo - rious law, now are made

wor - den, of - fen - bar ge - wor - den,  
 judge - ments, glo - rious law and judge - ments,

Musical score for the fourth system, featuring the piano accompaniment for the final part of the page.



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

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

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

denn dei - ne  
now are made

denn dei - lich-keit,      denn dei - ne Herr - lich-keit — ist of - fen -  
now are made man - i - fest,      now are made man - i - fest — Thy glo - rious

Herr - lich-keit — ist of - fen - bar ge - wor - - den, of - fen - bar,  
man - i - fest — Thy glo - rious law and judge - - ments, glo - rious law,

denn dei - ne Herr - lich-keit — ist of - fen - bar ge - wor - -  
now are made man - i - fest — Thy glo - rious law and judge - -

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



119

Ob

Cl

Fag

Serp

Cor

Cor

Trombe

Trb alto e tenore

Trb basso

Timp

wor - den, denn dei - ne Herr - lich - keit ist of - fen - bar, ist of - fen -  
 judge - ments, now are made man - i - fest Thy glo - rious law, Thy glo - rious

den, ist of - fen - bar, ist of - fen -  
 ments, Thy glo - rious law, Thy glo - rious

wor - den, denn dei - ne Herr - lich - keit ist of - fen - bar, ist of - fen -  
 judge - ments, now are made man - i - fest Thy glo - rious law, Thy glo - rious

ist of - fen - bar, denn dei - ne Herr - lich - keit ist of - fen - bar.  
 Thy glo - rious law, now are made man - i - fest Thy glo - rious law.

- fen - bar, denn dei - ne Herr - lich - keit ist of - fen - bar, ist of - fen -  
 rious law, now are made man - i - fest Thy glo - rious law, Thy glo - rious

bar ge - wor - den. Denn  
law and judge - ments. For

bar ge - wor - den.  
law and judge - ments.

bar ge - wor - den.  
law and judge - ments.

8  
Denn al - le Hei - den, al - le Hei - den wer - den kom - men,  
For all the Gen - tiles, all the Gen - tiles come be - fore Thee,

bar ge - wor - den.  
law and judge - ments.

al - le Hei - den wer - den kom - men,  
 all the Gen - tiles come be - fore Thee,

Denn al - le Hei - den wer - den kom - men, denn  
 For all the Gen - tiles come be - fore Thee, for

Denn al - le Hei - den wer - den kom - men, denn  
 For all the Gen - tiles come be - fore Thee, for

denn al - le Hei - den  
 for all the Gen - tiles

Denn al - le Hei - den, al - le Hei - den wer - den  
 For all the Gen - tiles, all the Gen - tiles come be -

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle systems show piano accompaniment for the right and left hands. The bottom system features vocal lines with German lyrics. A large, stylized watermark 'Carus' is overlaid on the score.

al - le Hei - den wer - den kom - -  
 all the Gen - tiles come be - fore

al - le Hei - den, denn al - le Hei - den  
 all the Gen - tiles, for all the Gen - tiles

al - le Hei - den, al - le Hei - den wer - den kom - men, wer - den kom - -  
 all the Gen - tiles, all the Gen - tiles come be - fore Thee, come be - fore

wer - den kom - men, denn al - le Hei - den, al - le  
 come be - fore Thee, for all the Gen - tiles, all the

kom - men, denn al - le Hei - den, al - le  
 fore Thee, for all the Gen - tiles, all the

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

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

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

Musical score for the fourth system, including vocal line and piano accompaniment with lyrics.

- me denn dei - ne Herr - lich-keit ist of - fen -  
 now are made man - i - fest Thy glo - rious -  
 wer - den kom - men, wer - den kom -  
 come be - fore Thee, come be - fore -  
 - - - - men und an - be - - - ten vor dir,  
 Thee, and shall wor - - - ship Thy name,  
 Hei - den wer - den kom - men und an - - - be - ten vor dir, denn dei - ne  
 Gen - tiles come be - fore Thee, and shall wor - ship Thy name, now are made  
 Hei - den wer - den kom - men, wer - den kom - men und an - be - -  
 Gen - tiles come be - fore Thee, come be - fore Thee, and shall wor - -

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

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

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

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

ba - ge - - - den, denn dei - ne Herr - lich-keit ist of - fen -  
 law, and - - - ments, now are made ma - ni - fest Thy glo - rious

men, denn dei - ne Herr - lich-keit, dei - ne Herr - lich-keit ist of - fen -  
 Thee, now are made ma - ni - fest, are made ma - ni - fest Thy glo - rious

denn dei - ne Herr - lich-keit ist of - fen - bar ge - wor - - - den,  
 now are made ma - ni - fest Thy glo - rious law and judge - - - ments,

Herr - lich-keit ist of - fen - bar ge - wor - - - den, dei - ne Herr - lich-keit  
 ma - ni - fest Thy glo - rious law, Thy law, now are made ma - ni - fest

ship Thy - - - ten, name, denn dei - ne Herr - lich-keit  
 now are made ma - ni - fest



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

Musical score for the second system, including vocal line and piano accompaniment. The vocal line includes the instruction "a 2".

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

Musical score for the fourth system, including vocal line and piano accompaniment with lyrics.

bar, fen - bar, denn dei - ne Herr - lich-keit ist of - fen -  
 law, - rious law, now are made ma - ni - fest Thy glo - rious

bar, denn  
 law, for

of - fen - bar, denn  
 glo - rious law, for

ist of - fen - bar ge - wor - den, denn  
 Thy glo - rious law and judge - ments, for

ist of - fen - bar, denn al - le Hei - den, al - le Hei - den wer - den  
 Thy glo - rious law, for all the Gen - tiles, all the Gen - tiles come be -

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music includes various note values and rests.

Musical score for the second system, including vocal lines and piano accompaniment. A dynamic marking 'a 2' is present above the piano part.

Musical score for the third system, including vocal lines and piano accompaniment. A dynamic marking 'f' is present above the piano part.

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are in German and English.

al - - - le Hei - den, al - le Hei - den wer - den kom - men, denn al - le  
 all the Gen - tiles, all the Gen - tiles come be - fore Thee, for all the  
 al - - - le Hei - den, al - le Hei - den wer - den kom - men, denn al - le  
 all the Gen - tiles, all the Gen - tiles come be - fore Thee, for all the  
 8 al - - - le Hei - den, al - le Hei - den wer - den kom - men, denn al - le  
 all the Gen - tiles, all the Gen - tiles come be - fore Thee, for all the  
 kom - men, denn dei - ne Herr - lich-keit ist of - fen - bar, denn al - le  
 fore Thee, now are made man - i - fest Thy glo - rious law, for all the

Hei - den - den an - - - - be - - - ten vor  
 Gen - - - ship Thee, - - - - wor - - - ship Thy

Hei - den wer - den an - - - - be - - - ten vor  
 Gen - - - tiles wor - - - ship Thee, - - - - wor - - - ship Thy

Hei - den wer - den an - - - - be - - - ten vor  
 Gen - - - tiles wor - - - ship Thee, - - - - wor - - - ship Thy

Hei - den wer - den an - - - - be - - - ten vor  
 Gen - - - tiles wor - - - ship Thee, - - - - wor - - - ship Thy

Hei - den wer - den an - - - - be - - - ten vor  
 Gen - - - tiles wor - - - ship Thee, - - - - wor - - - ship Thy

di - - - - - ne Herr - lich - keit ist of - fen - bar ge - - - wor - - - den.  
 name are made man - i - fest Thy glo - rious law and judge - - - ments.

dir, denn dei - ne Herr - lich - keit ist of - fen - bar ge - - - wor - - - den.  
 name, now are made man - i - fest Thy glo - rious law and judge - - - ments.

dir, denn dei - ne Herr - lich - keit ist of - fen - bar ge - - - wor - - - den.  
 name, now are made man - i - fest Thy glo - rious law and judge - - - ments.

8 dir, denn dei - ne Herr - lich - keit ist of - fen - bar ge - - - wor - - - den.  
 name, now are made man - i - fest Thy glo - rious law and judge - - - ments.

dir, denn dei - ne Herr - lich - keit ist of - fen - bar ge - - - wor - - - den.  
 name, now are made man - i - fest Thy glo - rious law and judge - - - ments.

# 24. Recitativo

Clarinetto in Do/C

Violino I

Violino II

Viola

Soprano solo

Und Pau-lus kam zu der Ge - mein-de und pre-dig - te den Na - men des Herrn Je - su  
*And Paul came to the con - gre - ga - tion and preach - ed free - ly the name of Je - sus Christ, our*

Violoncello e Contrabbasso

4

frei. Da sprachen die Sen-det sie Bar-na - bas und Pau - lus zu dem Werk, da - zu ich sie be - ru - fen ha - be.  
*Lord. Then they sent ye Bar-na - bas and Paul, for the work where un - to I have call - ed them.*

9

Da fa - ste - ten sie und be - te - ten und leg - ten die Hän - de auf sie und lie - ßen sie ge - hen.  
*And when they had fast - ed and pray - ed and laid their hands on them, they sent them a - way.*

# 25. Duetto

Andante ♩ = 108

Flauto

Clarinetto in Do/C

Fagotti

Violino I

Violino II

Viola

Tenore solo

Basso solo

Violoncello e Contrabbasso

*pp*

*p*

So sind wir nun Bot - schaf-ter an  
 Now we are Am - bas - sa - dors in the

So sind wir nun Bot - schaf-ter an  
 Now we are Am - bas - sa - dors in the

*pp*

4

8

Chri - sti Statt, so sind wir nun Bot - schaf-ter an Chri - sti Statt, denn  
 name of Christ, now we are Am - bas - sa - dors in the name of Christ, and

Chri - sti Statt, so sind wir nun Bot - schaf-ter an Chri - sti Statt, denn Gott ver-mah - net durch uns,  
 name of Christ, now we are Am - bas - sa - dors in the name of Christ, and God be-seech-es you by us,

8  
Gott ver-mah - net durch uns,      denn Gott ver - mah - net durch uns.      So sind wir nun Bot - schaf-ter an  
God be-seech-es you by us,      and God be - seech-es you by us.      Now we are Am-bas-sadors in the

denn Gott      ver-mah - net, ver-mah - net durch uns.      So sind wir nun Bot - schaf-ter an  
and God      be-seech-es you, be - seech-es you by us.      Now we are Am-bas-sadors in the

12

8  
Chri - sti      Statt,      denn Gott ver-mah - net durch uns,      ver - mah - net      durch uns,      denn  
name      of      Christ,      and      God be - seech-es you by us,      be - seech - es      you      by us,      and

Chri - sti      Statt,      denn Gott ver-mah - net durch uns,      denn  
name      of      Christ,      and      God be - seech-es you by us,      and

Musical notation for measures 15-18, including piano and violin parts.

Musical notation for measures 15-18, including piano and violin parts.

Gott ver-mah - net, ver - mah - net durch uns, denn Gott ver - mah - net durch uns, an  
 God be-seech - es, be - seech-es you by us, yea, God be - seech - es you in the

Gott ver-mah - net, ver - mah - net durch uns, denn Gott ver - mah - net durch uns,  
 God be-seech - es, be - seech-es you by us, yea, God be - seech - es you by us,

Musical notation for measures 15-18, including piano and violin parts.

Musical notation for measures 19-22, including piano and violin parts.

Musical notation for measures 19-22, including piano and violin parts.

Chri - sti - Statt, an Chri - sti - Statt.  
 name of - Christ, in the name, the name of Christ.

an Chri - sti - Statt, an Chri - sti - Statt.  
 in the name of - Christ, in the name, the name of Christ.

Musical notation for measures 19-22, including piano and violin parts.

attacca



# 26. Coro

Andante con moto ♩ = 132

Flauti

Clarineti in Do/C

Corni in Sol/G

Tromboni  
alto e tenore

Trombone basso

Andante con moto ♩ = 132

Violino I

Violino II

Viola

Soprano

Alto

Wie lieb-lich sind die Bo-ten, die den Frie-den ver-kün-di-gen, die Bo-ten, die den  
How love-ly are the mes-sen-gers that preach us the gos-pel of peace, how love-ly are the

Tenore

Basso

Organo  
Pedale

Violoncello e  
Contrabbasso

7

8

Fi - den ver - - di - gen,      ver - kün - - di - gen,      die Bo - ten, die den  
 mes - sers that the gos - pel of peace,      the gos - pel of peace,      the mes - sen - gers that

Wie lieb - lich sind die Bo - ten, die den  
 How love - ly are the mes - sen - gers that

cresc.

13

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase marked 'cresc.' and includes some notes with dashed lines, possibly indicating breath marks or phrasing. The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the musical piece with similar vocal and piano parts. The piano accompaniment features a steady rhythmic pattern with moving lines in both hands.

The third system contains the vocal line with lyrics and piano accompaniment. A large, stylized watermark 'CARUS' is overlaid on the page, partially obscuring the musical notation.

Frie - den ver - kün - di - gen,  
*preach us the of peace!*

wie lieb - - - lich  
*How love - - - ly*

Frie - den ver - kün - di - gen,  
*preach us the gos - pel of peace,*

die Bo - ten, die den Frie - den ver - kün - di -  
*how love - ly are the mes - sen - gers that preach us the gos - pel of*

18

cresc. ..

cresc. ..

cresc. ..

cresc. ..

*f*

In al - - le Lan - de ist aus - ge-gan-gen ihr  
 To all the na - tions is gone forth the sound of their

ihn kün - di - gen. In al - le Lan - de ist aus - ge-gan-gen ihr  
 teach us the gos - pel of peace! To all the na - tions is gone forth the sound of their

*f*

In al - - le Lan - de ist aus - ge-gan-gen ihr  
 To all the na - tions is gone forth the sound of their

gen, ver - kün - di - gen. In al - le Lan - de ist aus - ge-gan-gen ihr  
 peace, the gos - pel of peace! To all the na - tions is gone forth the sound of their

cresc. ..

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

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

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

Schall, al - le Lan - de ist aus - ge - gan - gen ihr Schall, ist  
 words, le na - tions is gone forth the sound of their words, is

Schall, ihr ist aus - - ge - gan - gen, ihr  
 words, the is gone, is gone forth the

Schall, in al - - le Lan - de ist aus - ge - gan - gen ihr  
 words, to all the na - tions is gone forth the sound of their

Schall, in al - - le Lan - de ist aus - - ge - gan - - gen ihr  
 words, to all the na - tions is gone, is gone forth the sound of their

Musical notation for the eighth system.

Musical notation for the ninth system.

28

a 2

*f*

a 2

*f*

a 2

*f*

*f*

*f*

*f*

*f*

aus - ihr Schall.  
gone f words.

Wie  
How

Schall, ihr Schall.  
son of their words.

Wie lieb - lich  
How love - ly

Schall, ihr Schall. Wie lieb - lich sind die Bo - ten, die den Frie - den ver - kün - di -  
words, their words. How love - ly are the mes - sen - gers that preach us the gos - pel of

Schall, ihr Schall. Wie lieb - lich sind die  
words, the sound. How love - ly are the

Bassi

Musical notation for the first system, including treble and bass staves. Dynamics include *sf* and *dim.*

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

Musical notation for the third system, including treble and bass staves. A large watermark is present across the system.

Musical notation for the fourth system with German and English lyrics. Dynamics include *dim.*

Musical notation for the fifth system with German and English lyrics. Dynamics include *dim.*

Musical notation for the sixth system with German and English lyrics. Dynamics include *dim.*

Musical notation for the seventh system with German and English lyrics. Dynamics include *dim.*

Musical notation for the eighth system, including a bass staff.

Musical notation for the ninth system, including a bass staff. A large watermark is present across the system.

Musical notation for the first system, including vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano).

Musical notation for the second system, including vocal line and piano accompaniment. Dynamics include *p* (piano).

Musical notation for the third system, including vocal line and piano accompaniment. Dynamics include *p* (piano).

Musical notation for the fourth system, including vocal line and piano accompaniment. Dynamics include *p* (piano).

Frie - den ver - kün - di - gen. In al - - - le Lan - de ist aus - ge-gan-gen ihr  
 preach us the gos - pel of peace. To all the na - tions is gone forth the sound of their

gen, ver - kün - di - gen. In al - - - le  
 peace, the gos - pel of peace. To all the

gen, ver - kün - di - gen. In al - - - le  
 peace, the gos - pel of peace. To all the

gen, ver - kün - di - gen.  
 peace, the gos - pel of peace.

Musical notation for the fifth system, including vocal line and piano accompaniment. Dynamics include *p* (piano).

Musical notation for the sixth system, including vocal line and piano accompaniment. Dynamics include *p* (piano). The label "Bassi" is present above the staff.



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

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

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

Schall, words, in al - - le  
to all - - the

In al le Lan - de ist aus - ge-gan-gen ihr Schall, in al - - le  
To all the na - tions is gone forth the sound of their words, to all - - the

Lan - de, in al - - le  
na - tions, to all - - the

In al - - - - le Lan - de  
To all - - - - the na - tions

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

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

50

a 2

*sf* *più f*

*sf* *più f*

*più f*

*più f*

*più f*

*f*

Lan - aus - ge - gan - gen ihr Schall, ist aus - ge - gan - gen ihr Schall, in  
na - forth the of their words, is gone forth the sound of their words, to

Lan - de is - ge - gan - gen ihr Schall, ist aus - ge - gan - gen ihr Schall, in  
na - tions forth the sound of their words, is gone forth the sound of their words, to

Lan - - de ist aus - ge - gan - gen ihr Schall, ist aus - ge - gan - gen ihr Schall, in  
na - - tions is gone forth the sound of their words, is gone forth the sound of their words, to

ist aus - ge - gan - gen ihr Schall, ist aus - ge - gan - gen ihr  
is gone forth the sound of their words, is gone forth the sound of their

Bassi

*più f*

55

*a 2*

*f*

al - - - de ist - ge-gan-gen ihr Schall und in al - le Welt ih - re  
 all - - - us is gone forth the sound of their words, through-out all - the lands their glad

al - le Lan - de ist aus - ge-gan-gen ihr Schall und in al - le Welt ih - re  
 all - the na - tions is gone forth the sound of their words, through - out all - the lands their glad

al - - le Lan - de ist aus - ge-gan-gen ihr Schall und in al - le Welt ih - re  
 all - the na - tions is gone forth the sound of their words, through-out all - the lands their glad

Schall, in al - le Lan - de ist aus - ge-gan-gen ihr Schall und in al - le Welt ih - re  
 words, to all the na - tions is gone forth the sound of their words, through-out all - the lands their glad

*p* Ped.

*f*

61

Wor  
ti

Die  
How

Wie  
ti

Wie lieb - lich sind die Bo - ten, die den Frie - denver - kün - di - gen, die  
How love - ly are the mes - sen - gers that preach us the gos - pel of peace. die  
How

Wor - - te.  
ti - - dings.

Die  
How

Wor - - te.  
ti - - dings.

Die  
How

67

Bo - - - ten, die den Frie - - - den, den  
love - - - ly they that preach, - - - that preach us the gos - pel of peace, den, den

Bo - - - den Frie - - - den ver - kün - - - di - gen, den  
love - - - the sen - - - gers that preach us the gos - pel of peace, that

Bo - - - ten, die den Frie - - - den, den  
love - - - ly they that preach, - - - that preach us the gos - pel of peace, den, den

Bo - - - ten, die den Frie - - - den, den  
love - - - ly they that preach - - - us the gos - pel of

Frie - den ver - kün - di - gen.  
 preach us the gos - pel of peace.

den — ver - kün - di - gen.  
 peace, — the gos - pel of peace.

# 27. Recitativo ed Arioso

Fagotti

Violino I *f*

Violino II *f*

Viola *f*

Soprano solo

Und wie sie aus - ge-sandt von dem heil - gen Geist, so schiff-ten sie von dan-nen und ver -  
 So they be - ing fill - ed with the Ho - ly Ghost, de - part - ing thence de - lay'd not, and

Violoncello e Contrabbasso *f*

Arioso  
 Con moto ♩ = 92

4

*p*

*p*

*p*

*p*

kün - dig-ten mit Freu-d  
 preach - ed with joy - ful

Laßt uns sin - gen von der Gna - de des Herrn, von der  
 I will - sing of Thy great mer - cies, O Lord, of Thy

9

*cresc.*

*cresc.*

*cresc.*

Gna - de des Herrn e - wig - lich! Laßt uns sin - gen von der Gna - de des  
 mer - cies, O Lord, my Sav - iour! I will - sing of Thy great mer - cies, O

*cresc.*

Herrn, und sei-ne Wahr - - heit ver - kün - di - gen! Laßt uns sin - gen von der  
 Lord, and of Thy faith - - ful - ness ev - er - more. I will sing of Thy great

Gna - de des Herrn, und sei - ne  
 mer - ci - es, O Lord, and of Thy

Wahr - heit, und sei - ne Wahr - heit ver - kün - di - gen e - wig-lich!  
 faith-ful-ness, and of Thy faith-ful-ness, and of Thy faith - ful - ness ev - er - more.



37

Laßt uns sin - gen von der Gna - de des Herrn, und sei - ne Wahr - heit ver - kün - di -  
 I will sing of Thy great mer - cies, O Lord! and of Thy faith - ful - ness ev - er -

44

gen, more, und sei - ne Wahr - kün - di - gen e - - - wig -  
 Thy faith - ev - er - more, ev - er -

52

lich, more, e - - - wig - lich!  
 ev - er - more.

# 28. Recitativo con Coro

Allegro

Violino I  
Violino II  
Viola  
Tenore solo  
Violoncello e Contrabbasso

Da a - ber die Ju - den das Volk sah'n, wie es zu - sam - men kam um  
But when the Jews saw the mul - ti - tudes, how they as - sem - bled to hear what

Pau Paul hö - ren sie voll Neid und wi - der -  
Paul Paul hö - ren sie voll Neid und wi - der -

spra - chen dem, das von Pau - lus ge - sagt ward, und lä - ster - ten und spra - chen:  
gainst those things which were spo - ken by Paul, con - tra - dict - ing and blas - phem - ing.

Soprano

Alto

Tenore

Basso

So spricht der Herr: ich bin der  
Thus saith the Lord, I am the

8 So spricht der Herr: ich bin der Herr, und ist au - ßer mir kein Hei - land, ist au - ßer  
Thus saith the Lord, I am the Lord, and be - side me is no Sav - iour, be side me

So spricht der Herr: ich bin der Herr, und ist au - ßer mir kein Hei - land, ist au - ßer  
Thus saith the Lord, I am the Lord, and be - side me is no Sav - iour, be side me

14 So spricht der Herr: ich bin der Herr, und ist au - ßer mir kein Hei - land, kein Hei - - -  
Thus saith the Lord, I am the Lord, and be - side me is no Sav - iour, no Sav - - -

Herr, und ist au - ßer mir, und ist au - ßer mir kein Hei - land, kein Hei - - -  
Lord, and be - side me none, and be - side me is no Sav - iour, no Sav - - -

8 mir kein Hei - - land, und ist au - ßer mir kein Hei - land, kein Hei - - -  
none, be - side me none, and be - side me is no Sav - iour, no Sav - - -

mir kein Hei - - land, und ist au - ßer mir kein Hei - land, so spricht der  
none, be - side me none, and be - side me is no Sav - iour. Thus saith the

land, so spricht der Herr, so spricht der  
*iour.* *Thus* *saith* *the* *Lord,* *thus saith the*

land, so spricht der Herr, so spricht der Herr: Ich bin der Herr, so spricht der  
*iour.* *Thus* *saith* *the* *Lord,* *thus saith the* *Lord,* *I* *am* *the* *Lord,* *thus saith the*

land, so spricht der Herr: Ich bin der Herr, ich bin der Herr, so spricht der  
*iour.* *Thus* *saith* *the* *Lord,* *I* *am* *the* *Lord,* *I* *am* *the* *Lord,* *thus saith the*

Herr: Ich bin der Herr, der Herr, ich bin der Herr, so spricht der  
*Lord,* *I* *am* *the* *Lord,* *the* *Lord,* *I* *am* *the* *Lord,* *thus saith the*

Herr: Ich bin der Herr, und ist au - ßer mir kein Hei - - - - land.  
*Lord,* *I* *am* *the* *Lord!* *And* *be - side* *me* *is* *no* *Sav* *- - - -* *iour.*

Herr: Ich bin der Herr, und ist au - ßer mir kein Hei - - - - land.  
*Lord,* *I* *am* *the* *Lord!* *And* *be - side* *me* *is* *no* *Sav* *- - - -* *iour.*

Herr: Ich bin der Herr, und ist au - ßer mir kein Hei - - - - land.  
*Lord,* *I* *am* *the* *Lord!* *And* *be - side* *me* *is* *no* *Sav* *- - - -* *iour.*

Herr: Ich bin der Herr, und ist au - ßer mir kein Hei - - - - land.  
*Lord,* *I* *am* *the* *Lord!* *And* *be - side* *me* *is* *no* *Sav* *- - - -* *iour.*

31 Recit.

Und sie stell - ten Pau - lus nach und hiel - ten ei - nen Rat zu - sam - men, daß  
 7 And they laid wait for Paul, and con - sult - ed to - ge - ther that

34

sie ihn tö - te - ten und spra - chen zu - ein - an - der:  
 they might kill him, and spoke one to - an - oth - er.

29. Coro

Allegro molto ♩. = 9

Oboi  
 Corni in Mi<sup>b</sup>/Es  
 Corni in Si<sup>b</sup>/B basso  
 Timpani in Re-Sol/d-G  
 Violino I *sempre staccato*  
 Violino II *sempre staccato*  
 Viola *pp* *sempre staccato*  
 Soprano  
 Alto  
 Tenore *pp*  
 Basso  
 Violoncello e Contrabbasso *pp*

Ist das nicht, ist das nicht der zu Je - ru - sa - lem ver -  
 Is this he, is this he who in Je - ru - sa - lem de -

5

*pp*

Ist das nicht, ist das nicht der zu Je - ru - sa - lem ver -  
 Is this he, is this he who in Je - ru - sa - lem de -

8 stör - te al - - le, die die - - sen Na -  
 stroy - ed all - - call - ing on that name

9

*pp*

ist das nicht, ist das nicht der zu Je - ru - sa - lem ver - stör - - te  
 Is this he, is this he who in Je - ru - sa - lem de - stroy - - ed

stör - te al - - le, die die - - sen Na - - - - - men an -  
 stroy - ed all - - call - ing on that name which here he

- - men an - ru - fen? Al - - le, die die - sen  
 - - which here he preach - eth, that name which here he

*pp*

Ist das  
 Is this

14 Ob

al - le, die die - sen Na - men an - ru - fen?  
 all call - ing on that name which here he preach - eth?

ru - fen? Al - le, der zu Je - ru - sa - lem ver -  
 preach - eth? that name, he in Je - ru - sa - lem de -

Na - men an - ru - fen, He preach - eth? He Je -  
 preach - eth? He preach - eth? ed

nicht, ist das nicht der zu Je - ru - sa - lem ver - stör - te al - le, die  
 he, is this he who in Je - ru - sa - lem de - stroy ed all call - ing

stacc. cresc. stacc. cresc. cresc. cresc. cresc.

19 Timp

fen, die die - sen Na - men an - ru - fen?  
 eth, call - ing on that name he preach - eth?

stör - te? ru - sa - lem ver - stör - te?  
 stroy - ed? ru - sa - lem de - stroy - ed?

die - sen Na - men an - ru - fen?  
 on that name which here he preach - eth?

cresc. p cresc. cresc. f f f cresc.





34 a 2

ihm! weg, weg mit ihm! weg mit  
way! Force him a-way! Hence, hence a-

39 a 2

ihm! weg, weg mit ihm! weg, weg mit  
way! Hence, hence a-way! Force him a-way!

weg, weg mit ihm! Ist das nicht, ist das nicht der zu Je-  
way! Force him a-way! It is he, it is he who in Je-

ihm! weg, weg mit ihm! weg, weg! Ist das  
 way! a - - way! a - way! a - way! way! It is

weg, weg mit ihm! weg, weg mit ihm! Ist das nicht ist das  
 a - way, a - way! Force him a - way! It he it is

ru - sa - lem ver - stör - te al - le? Weg, weg mit ihm! weg mit  
 ru - sa - lem de - stroy - ed all, all. Force him away! Hence, a -

Ist das nicht, ist das nicht der zu Je - ru - sa - lem ver - stör - - - te  
 It is he, it is he who in - - - sa - lem de - stroy - - - ed

nicht der zu Je - ru - sa - lem ver - stör - - - te  
 he who in Je - ru - sa - lem him - self - - - de -

nicht der zu Je - ru - sa - lem ver - stör - te al - le, die die - sen Na - - - men an  
 he who in Je - ru - sa - lem de - stroy - ed them who de - clar'd that name which here an

ihm! der zu Je - ru - sa - lem ver - stör - - - te  
 way! who in Je - ru - sa - lem him - self - - - de -

te? Weg, weg mit ihm! Ist das nicht, ist das  
 them, force him a - way! It is he, it is

al - le, le,  
stroy'd them.

ru - fen? Weg, weg mit ihm! weg, weg mit ihm! mit  
preach - eth. Force him a - way! Force him a - way a -

al - le, der zu Je - ru - sa - lem ver - stör - te, Je - ru - sa - lem ver -  
stroy'd them, he in Je - ru - sa - lem de - stroy'd them, Je - ru - sa - lem de -

nicht der zu Je - ru - sa - lem ver - stör - te, zu Je - ru - sa - lem ver - stör - te  
he who in Je - ru - sa - lem de - stroy - ed Je - ru - sa - lem de - stroy'd them

ist das nicht, ist das nicht der zu Je - ru - sa - lem ver - stör - te,  
It is he, it is he who in Je - ru - sa - lem de - stroy'd them.

ihm! weg mit ihm, mit ihm, weg, weg mit  
way! Hence! a - way, a - way, Force him a -

stör - te al - le, die die - sen Na - men an  
stroy'd them all who de - clar'd that name which here he

al - le, al - le,  
all, all,

weg, weg mit ihm! weg, weg mit ihm! Ist das nicht der zu Je -  
 Hence, hence a - way! a - way! way! It is he who in Je -  
 ihm, mit ihm! Ist das nicht, ist das nicht der zu Je -  
 way! a - way! It is he, it is he who in Je -  
 ru - fen? Weg, weg mit ihm! Ist das nicht, ist das nicht  
 preach - eth. Force him a - way! It is he, it is he  
 - - - - - le? all. Ist das nicht, ist das nicht der zu Je -  
 It is he, it is he who in Je -

ru - sa - lem ver - stör - te al - le, die die - sen Na - men an ru - fen?  
 ru - sa - lem de - stroy'd them all who de - clar'd that name he here preach - eth.  
 ru - sa - lem ver - stör - te al - le, die die - sen Na - men an ru - fen?  
 ru - sa - lem de - stroy'd them all who de - clar'd that name he here preach - eth.  
 der ver - stör - te al - le, die die - sen Na - men an ru - fen?  
 who de - stroy'd them all who de - clar'd that name he here preach - eth.  
 ru - sa - lem ver - stör - te al - le, die die - sen Na - men an ru - fen?  
 ru - sa - lem de - stroy'd them all who de - clar'd that name he here preach - eth.

76 Adagio ♩ = 72

Fl  
Cl<sup>t</sup> in Si<sup>b</sup>/B a<sup>2</sup>  
Fag a<sup>2</sup>

*p* *sf* *f* *dim.*

Vc  
Cb

*p* *sf* *dim.*

Solo

79

Je - su Chri - ste, wah - res Licht, er - leuch - te,  
Thou, the true and on - ly Light! Di - rect the

Je - su Chri - ste, wah - res Licht, er - leuch - te,  
Thou, the true and on - ly Light! Di - rect the

Je - su Chri - ste, wah - res Licht, er - leuch - te,  
Thou, the true and on - ly Light! Di - rect the

Je - su Chri - ste, wah - res Licht, er - leuch - te,  
Thou, the true and on - ly Light! Di - rect the

die dich ken-nen nicht, und brin-ge sie zu dei-ner  
 Souls that walk in night, and bring them neath thy shelt'-ring

die dich ken-nen nicht, und brin-ge sie zu dei-ner  
 Souls that walk in night, and bring them neath thy shelt'-ring

die dich ken-nen nicht, und brin-ge sie zu dei-ner  
 Souls that walk in night, and bring them neath thy shelt'-ring

die dich ken-nen nicht, und brin-ge sie zu dei-ner  
 Souls that walk in night, and bring them neath thy shelt'-ring

Herd, daß ih-re Seel' auch se-lig werd'.  
 care, to find their blest Re-demp-tion there.

Herd, daß ih-re Seel' auch se-lig werd'.  
 care, to find their blest Re-demp-tion there.

Herd, daß ih-re Seel' auch se-lig werd'.  
 care, to find their blest Re-demp-tion there.

Herd, daß ih-re Seel' auch se-lig werd'.  
 care, to find their blest Re-demp-tion there.

*p*

*Tutti p*

Er - leuch - te, die da sind ver - blendt,  
 Il - lu - mine those who blind - ly roam.

*Tutti p*

leuch - te, die da sind ver - blendt,  
 lu - mine those who blind - ly roam.

*Tutti p*

Er - leuch - te, die da sind ver - blendt,  
 lu - lu - mine those who blind - ly roam.

Er - leuch - te, die da sind ver - blendt,  
 Il - lu - mine those who blind - ly roam.

Org *p*

Ped.

94

bring her, die sich von uns ge - trennt, ver -  
Oh! Call the wand' - rer kind - ly home. The

bring her, die sich von uns ge - trennt, ver -  
Call the wand' - rer kind - ly home. The

bring her, die sich von uns ge - trennt, ver -  
Call the wand' - rer kind - ly home. The



samm - le, die zer - streu - et geh'n, mach fe - ster, die im  
 hearts a - stray, that u - nion crave, those in doubt, con -

samm - le, die zer geh'n, mach fe - ster, die im  
 hearts a - stray, that crave, and those in doubt, con -

samm - le, die zer geh'n, mach fe - ster, die im  
 hearts a - stray, that crave, and those in doubt, con -

samm - le, die zer geh'n, mach fe - ster, die im  
 hearts a - stray, that u - nion crave, and those in doubt, con -

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note accompaniment.

Third system of musical notation, including lyrics for the vocal line. The piano accompaniment continues with a consistent eighth-note pattern.

Zwei - fel steh'n!  
firm and save!

Zwei - fel steh'n, - - - Zwei - fel steh'n!  
firm and save! - - - firm and save!

Zwei - fel steh'n!  
firm and save, - - - Zwei - fel steh'n!  
firm and save!

Zwei  
firm

dim.

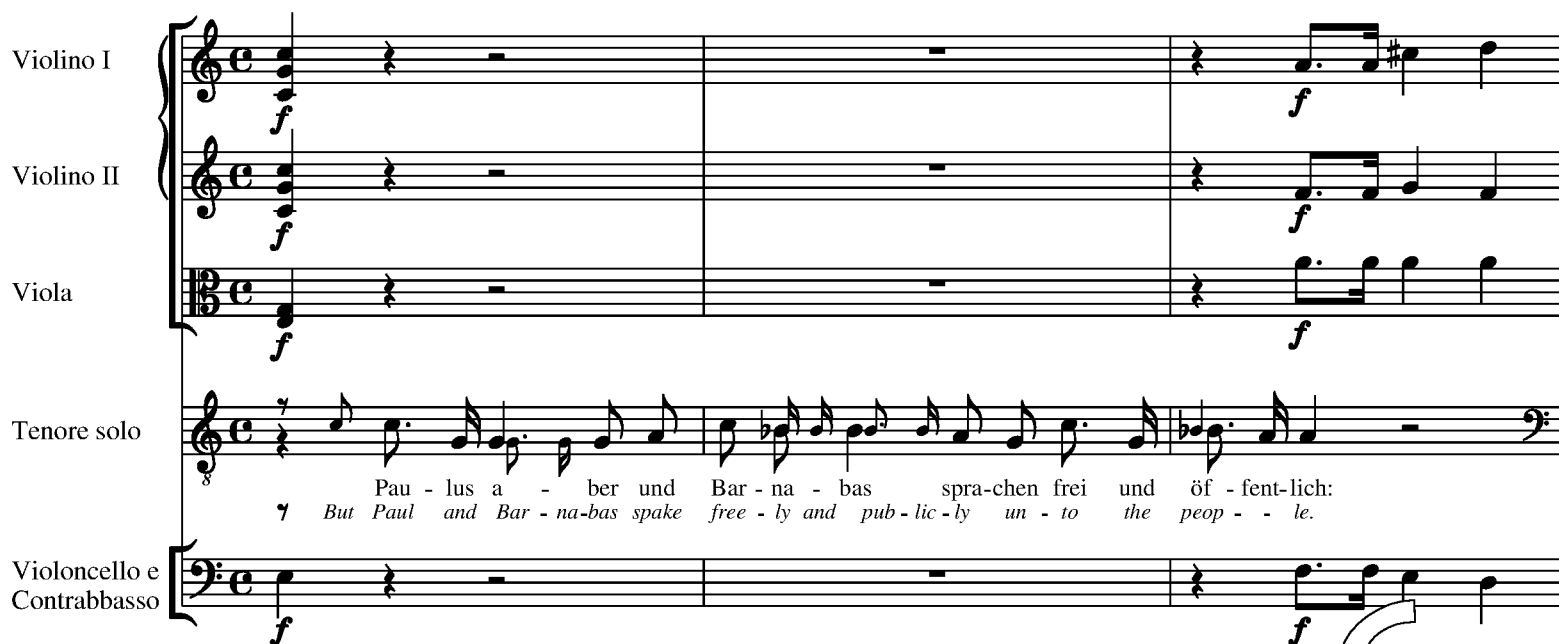
dim.

Fourth system of musical notation, showing the vocal line and piano accompaniment. The piano part has a more sparse accompaniment.

Fifth system of musical notation, concluding the vocal and piano parts. The piano accompaniment features a final eighth-note pattern.

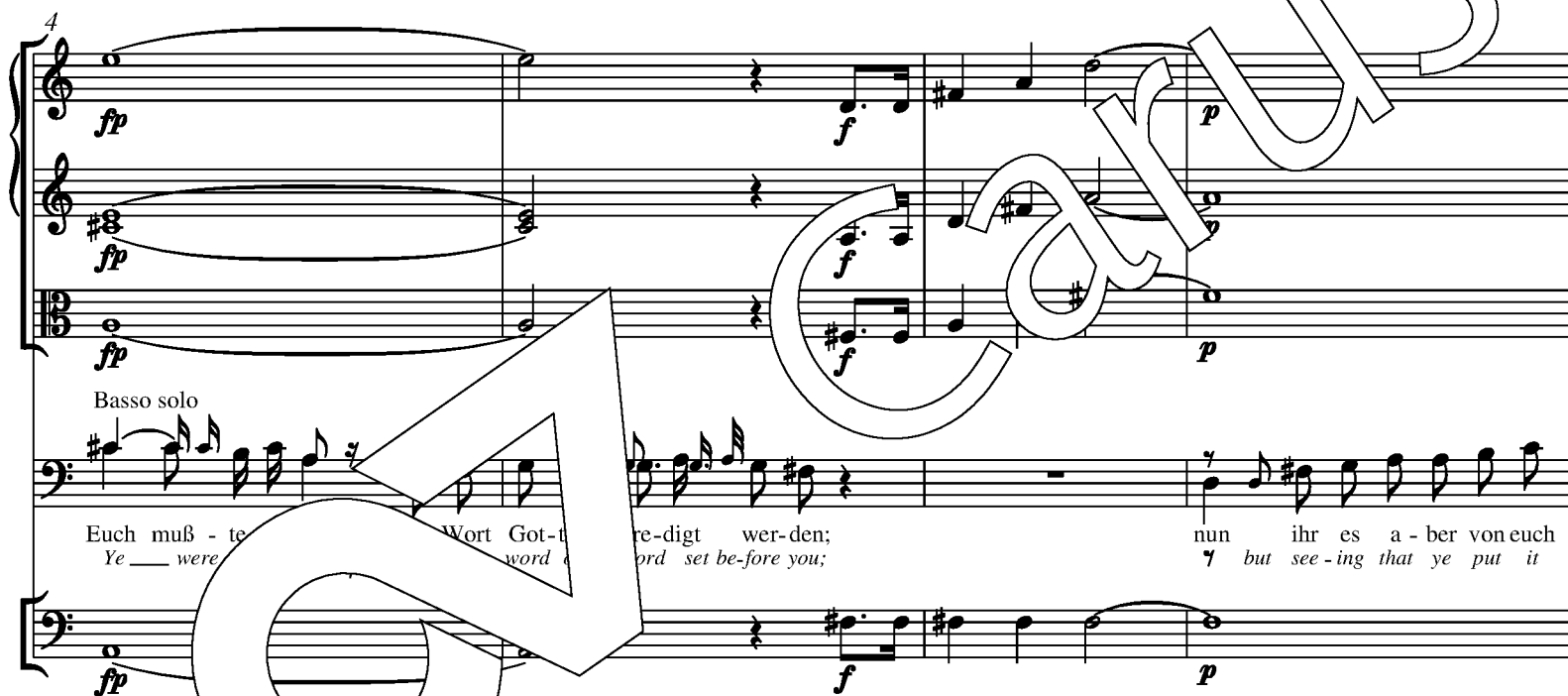
# 30. Recitativo

Violino I  
Violino II  
Viola  
Tenore solo  
Violoncello e Contrabbasso



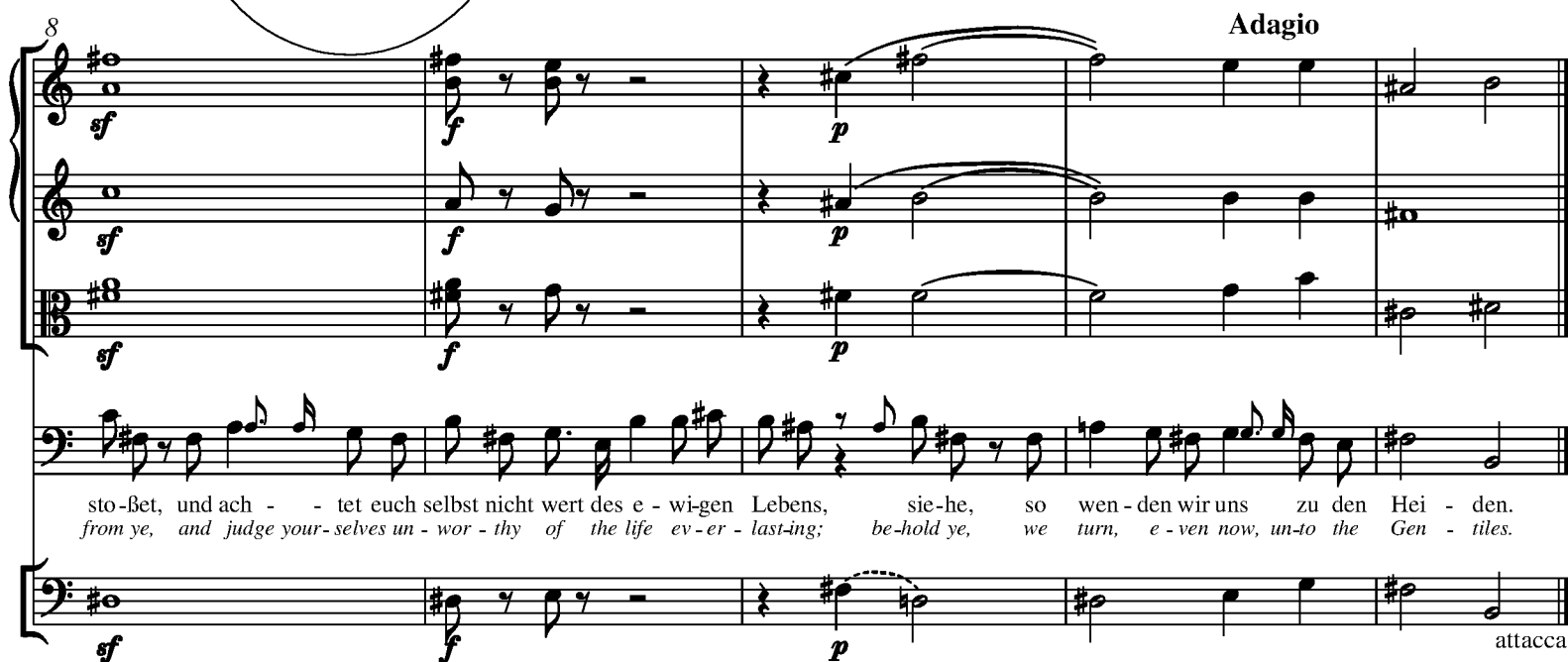
Pau - lus a - ber und Bar - na - bas spra - chen frei und öf - fent - lich:  
7 But Paul and Bar - na - bas spake free - ly and pub - lic - ly un - to the peop - - le.

4  
fp  
fp  
fp  
Basso solo  
fp  
fp  
p



Euch muß - te Wort Got - tes re - digt wer - den; nun ihr es a - ber von euch  
7 Ye were word of God set be - fore you; but see - ing that ye put it

8  
sf  
sf  
sf  
p  
p  
p  
Adagio  
sf  
sf  
p  
p  
p  
attacca



sto - Bet, und ach - - tet euch selbst nicht wert des e - wi - gen Lebens, sie - he, so wen - den wir uns zu den Hei - den.  
from ye, and judge your - selves un - wor - thy of the life ev - er - last - ing; be - hold ye, we turn, e - ven now, un - to the Gen - tiles.

# 31. Duetto

Allegro  $\text{♩} = 69$

Clarineti in La/A

Fagotti

Violino I

Violino II

Viola

Tenore solo

Basso solo

Violoncello e Contrabbasso

*p*

*f*

Ich ha-be dich den zum  
So hath the Lord com - m - - - Be -

Denn al - so hat uns der Herr ge - bo - ten: Ich ha - b - dich in Hei - den zum  
For so hath the Lord him - self com - mand - ed, so hath the com - mand - ed: Be -

6

cresc.

*sf*

Licht ge - set - zet, zum Licht to ge - set - zet, daß du das Heil  
hold, I have made thee a light to the Gen-tiles, and for sal - va -

Licht ge - set - zet, zum Licht to ge - set - zet, daß du das  
hold, I have made thee a light to the Gen-tiles, and for sal -

11

*sf*

*p*

*p*

*p*

8

seist bis an das En - de, bis an das  
tion un - to all the Earth, to

Heil seist bis an das En - de, bis an das En - de, Er  
va - tion, and for sal - va - tion un - to all - to all

*p*

16

*f*

*f*

*p*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

*cresc.*

*f*

*dim.*

8

En - de, bis an das En - de, der Er - de, bis an das  
all the Earth, and for sal - va - tion to all the Earth, and for sal -

- de, the Earth, and for sal - va - tion to all the Earth, and

*cresc.*

*f*

*dim.*

*p*

21

8 En - - - de der Er - - - de.  
va - - - tion to all the Earth.

— das En - de der Er - - - de.  
for sal - va - tion to all the Earth.

27

8 Denn wer den Na - men des  
For those who call on the

Denn wer den Na - men des  
For those who call on the

8

Herrn \_\_\_\_\_ wird an - ru - fen, der soll se - lig wer - den, denn wer den  
 Lord, \_\_\_\_\_ He will hear them, and they shall be bless - ed those who

Herrn \_\_\_\_\_ wird an - ru - fen, der soll se - lig wer - den, denn wer den  
 Lord, \_\_\_\_\_ He will hear them, and they shall be bless - ed for those who

Na - men des Herrn \_\_\_\_\_ wird an - ru - fen, der soll se - lig  
 call on the Lord, \_\_\_\_\_ He will hear them, and they shall be

Na - men des Herrn \_\_\_\_\_ wird an - ru - fen, der soll se - lig  
 call on the Lord, \_\_\_\_\_ He will hear them, and they shall be

43

8

wer - den, soll se - - lig wer - den, se - lig wer - den.  
 bless - ed, and they shall be bless - ed, they shall be bless - ed.

wer - den, soll se - - lig wer - den.  
 bless - ed, and they shall be bless - ed.

Denn al - so hat  
 For so hath the

48

8

Denn al - so hat uns der Herr ge - bo - ten: Ich ha - be dich den  
 For so hath the Lord him - self com - mand - ed: Be - hold, I have

uns der Herr ge - bo - ten, al - - so hat er ge - bo - ten: Ich ha - be dich den  
 Lord him - self com - man - ded, so hath the Lord com - mand - ed: Be - hold, I have

cresc. . . . . f p



Musical notation for measures 53-54, including vocal staves and piano accompaniment. The piano part features a prominent bass line with a *p* dynamic marking.

Piano accompaniment for measures 53-54, showing the right and left hand parts with various articulations and dynamics.

8 Hei - den zum Licht to ge - set - zet, daß du das Heil seist, bis an das  
made thee a light to the Gen - tiles, and for sal - va - tion, un - to

8 Hei - den zum Licht to ge - set - zet, daß du das Heil seist, bis an das  
made thee a light to the Gen - tiles, and for sal - va - tion, un - to

Vocal staves with lyrics for measures 53-54, including German and English translations.

Musical notation for measures 58-60, including vocal staves and piano accompaniment. The piano part features a prominent bass line with a *p* dynamic marking and *cresc.* markings.

Piano accompaniment for measures 58-60, showing the right and left hand parts with various articulations and dynamics, including *pp* and *cresc.* markings.

8 daß du das Heil seist bis an das En - de der Er - de, bis an das En - de,  
and for sal - va - tion un - to all the earth, un - to all the

8 En - de, bis an das En - de,  
all the earth, un - to all the

Vocal staves with lyrics for measures 58-60, including German and English translations.

8

bis an das En - de der Er - - de, denn wer den Na - men des He  
 earth, to all the earth, un - to all \_\_\_\_\_ the earth, for those who call on the Lon

de, bis an das En - de der Er - - de, denn wer den Na - men des He  
 earth, to all the earth, un - to all \_\_\_\_\_ the earth, for those who call on the Lon

— wird an - ru - fen, der soll se - lig, se - lig wer - - den,  
 He will hear them, and they shall, they shall \_\_\_\_\_ be bless - - ed,

— wird an - ru - fen, der soll se - lig, se - lig wer - - den, der \_\_\_\_\_  
 He will hear them, and they shall, they shall \_\_\_\_\_ be bless - - ed, yea \_\_\_\_\_

*dim.*

der soll se - lig wer - - - den.  
yea, they shall be bless - - - ed.

*dim.*

— soll se - lig — wer - - - den.  
— they shall be — bless - - - ed.

81

# 32. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Und es war ein Mann zu Ly-stra, der war lahm und hat - te noch nie ge-wan-delt, der hör-te  
*And there was a man at Lys - tra im-po-tent in his feet, and who had nev - er walk-ed; and the*

Organo

Violoncello e Contrabbasso *p*

4

Pau - lus re - den, und als er ihn an - sah, sprach er mit lau - ter Stim - me: Ste - he auf, auf dei - ne  
*same heard Paul speak, who stead-fast-ly be - hold-ing him, said with a loud voice: Stand up - right, up - on thy*

8 Adagio Recit.

Recit.

Fü - ße! Und er sprang auf und wan-del - te und lo - be - te Gott. Da a - ber die  
*feet,* *and he leap-ed up* *and walk - ed,* *and prais - ed* *God.* *But when the*

13

Hei - den sahn, was Pau - lus ge - tan, ho - ben sie ih - re Stim - men auf und spra - chen zu - ein - an - der:  
*Gen - tiles saw* *what Paul had done,* *7 they lift - ed up their* *voi - ces, 7 say - ing one* *to an - o - ther:*

# 33. Coro

Presto  $\text{♩} = 88$

Flauti

Oboi

Clarineti in Do/C

Fagotti

Corni in Do/C

Trombe in Do/C

Timpani in Do-Sol/c-G

*p* cresc.

Presto  $\text{♩} = 88$

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Coro

Violoncello e Contrabbasso

Die Göt - ter sind den  
The Gods them - selves as

4

*ff* *ff* *ff* *ff* *ff* *a 2*

*ff* *ff*

Göt - - ter sind den Men - schen gleich ge - -  
 Gods them - selves as mor - tals have de - -

Die Göt - - ter sind den Men - schen gleich ge - -  
 The Gods them - selves as mor - tals have de - -

Die Göt - - ter sind den Men - schen gleich ge - -  
 The Gods them - selves as mor - tals have de - -

Men - - - - - schen, den Men - schen gleich ge - -  
 mor - - - - - tals, as mor - tals have de - -

*ff*

wor - den,            die Göt - ter sind den Men - schen,            den Men - schen gleich ge - wor - den,            die  
*scend - ed!*            *The Gods them - selves as mor - tals,*            *as mor - tals have de - scend - ed.*            *The*

wor - den,            die Göt - ter sind den Men - schen,            den Men - schen gleich ge - wor - den,            die  
*scend - ed!*            *The Gods them - selves as mor - tals,*            *as mor - tals have de - scend - ed.*            *The*

8 wor - den,            die Göt - ter sind den Men - schen,            den Men - schen gleich ge - wor - den,            die  
*scend - ed!*            *The Gods them - selves as mor - tals,*            *as mor - tals have de - scend - ed.*            *The*

wor - den,            die Göt - ter sind den Men - schen,            den Men - schen gleich ge - wor - den,            die  
*scend - ed!*            *The Gods them - selves as mor - tals,*            *as mor - tals have de - scend - ed.*            *The*

Bassi



13

Göt - ter sind den Men - - schen gleich ge - wor - den und  
 Gods them-selves as mor - - tals have de - - scend - ed! Be -

Göt - ter sind den Men - - schen gleich ge - - wor - den und  
 Gods them-selves as mor - - tals have de - - scend - ed! Be -

8 Göt - ter sind den Men - - schen gleich ge - wor - den und  
 Gods them-selves as mor - - tals have de - - scend - ed! Be -

Göt - ter sind den Men - - schen gleich ge - wor - den und  
 Gods them-selves as mor - - tals have de - - scend - ed! Be -

17

sind uns her - nie - der - ge - kom - men, zu uns her - nie - der - ge - kom - -  
 hold Be - hold and a - dore them! Be - hold them here, and a - dore

sind zu uns her - nie - der - ge - kom - men, zu uns her - nie - der - ge - kom - -  
 hold them here! Be - hold and a - dore them! Be - hold them here, and a - dore

8 sind zu uns her - nie - der - ge - kom - men, zu uns her - nie - der - ge - kom - -  
 hold them here! Be - hold and a - dore them! Be - hold them here, and a - dore

sind zu uns her - nie - der - ge - kom - men, zu uns her - nie - der - ge - kom - -  
 hold them here! Be - hold and a - dore them! Be - hold them here, and a - dore

Musical score for the first system, featuring four staves with rhythmic accompaniment.

Musical score for the second system, featuring two staves with melodic lines and a dynamic marking of *ff*.

Musical score for the third system, featuring piano accompaniment with a triplet in the bass line.

men, her - nie - der, zu uns. Die  
 them, a - dore them, be - hold! The

men, zu uns her - nie - der, zu uns. Die  
 them, be - hold, a - dore them, be - hold! The

men. Die Göt - ter sind den Men  
 them. The Gods them-selves as mor

men, zu uns her - nie - der, zu uns her - nie - der. Die  
 them, be - hold, a - dore them, be - hold! And wor - ship. The

Musical score for the fourth system, featuring a double bass line with a triplet and labels for Vc and Cb.

28

*ff*

*ff*

*a 2*

*ff*

*ff*

*a 2*

*ff*

*ff*

*f*

*ff*

*f*

Göt - ter sind den Men - schen gleich ge - wor - den, die  
 Gods them - selves as mor - tals have de - scend - ed, the

Göt - ter sind den Men - schen gleich ge - wor - den, den Men - schen gleich ge -  
 Gods them - selves as mor - tals have de - scend - ed, as mor - tals have de -

8 - - schen, den Men - schen gleich ge - wor - den,  
 - - tals, as mor - tals have de - scend - ed.

Göt - ter sind den Men - schen gleich ge - wor - den,  
 Gods them - selves as mor - tals have de - scend - ed.

*ff*

Bassi

*ff*

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a melodic line with a slur and a sharp sign, and a bass line with a similar slur and sharp sign. The vocal line has a dynamic marking *f* and a tempo marking *a 2*.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with a melodic line and a bass line. The vocal line has a dynamic marking *f* and a tempo marking *a 2*.

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features a melodic line with a slur and a sharp sign, and a bass line with a similar slur and sharp sign. The vocal line has a dynamic marking *più f* and a tempo marking *a 2*.

Göt - den - - - schen gleich,  
 Gods th den are here.

wor - - - - den, und zu uns her -  
 scend - - - - ed. Let us all a -

und zu uns her - nie - der,  
 Let us all a - dore them,

und zu uns her - nie - der,  
 Let us all a - dore them.

Musical score for the final system, including piano accompaniment. The piano part features a melodic line and a bass line.

37

ff

a 2

a 2

ff

ff

ff

f

die Göt - ter sind den  
The Gods them - selves as

nie - der, zu - uns, die Göt - ter sind den  
dore them. Be - hold! The Gods them - selves as

und zu uns ge - kom - men, die Göt - ter sind den  
Let us all a - dore them. The Gods them - selves as

die Göt - ter sind den  
The Gods them - selves as

ff

Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

Men - schen gleich ge - wor - den und sind zu uns her - nie - der - ge - kom - men!  
 mor - tals have de - scend - ed, they have de - scend - ed! Let us a - dore them!

Men - schen gleich ge - wor - den und sind zu uns her - nie - der - ge - kom - men!  
 mor - tals have de - scend - ed, they have de - scend - ed! Let us a - dore them!

Men - schen gleich ge - wor - den und sind zu uns her - nie - der - ge - kom - men!  
 mor - tals have de - scend - ed, they have de - scend - ed! Let us a - dore them!

Men - schen gleich ge - wor - den und sind zu uns her - nie - der - ge - kom - men!  
 mor - tals have de - scend - ed, they have de - scend - ed! Let us a - dore them!

Musical score for the final system, including piano accompaniment.

attacca

# 34. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Und nann-ten Bar - na - bas Ju - pi-ter und Pau - lus Mer - cu-ri-us, der Prie - ster a - ber  
 And they call - ed Bar - na - bas Ju - pi-ter, and Paul Mer - cu - ri - us. Then the Priest of

Violoncello e Contrabbasso *p*

4

Ju - pi - ter der vor - rer Stadt war, brach - te Rin - der und Krän - ze vor das  
 Ju - pi - ter be - fe - the ci - ty, brought ox - en and gar - lands to the

6

Tor, und woll - te op - fern samt dem Volk, und be - te - ten sie an:  
 gates, and would have sac - ri - fic'd with the peo - ple, and a - dor'd them.



# 35. Coro

Andante ♩ = 66

Flauti

Oboi

Clarineti in La/A

Corni in Mi/E *a 2*

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e Contrabbasso

Vc I

Vc II

Bassi

8 Clt

Cor

Va

Vcelli

Cb

Seid uns gnä - dig, ho-he Göt - ter, seid uns gnä-dig, ho-he Göt ter, seid uns  
*O be gra - cious, ye Im - mor - tals! O be gra-cious, ye Im mor tals! O be*

Seid uns gnä - dig, ho-he  
*O be gra - cious, ye Im -*

Seid uns gnä - dig, seid uns gnä - dig, seid uns gnä - dig, ho-he  
*O be gra - cious, ye Im - mor - tals! O be gra-cious, ye Im -*

gnä - dig, ho - he Göt - ter, seid uns gnä - dig,  
*gra - cious, ye Im - mor - tals! O be gra - cious,*

Göt - ter, seid uns gnä - dig, ho-he Göt - - ter, seid uns gnä - dig, ho - he  
*mor - tals! O be gra-cious, ye Im - mor - - tals! O be gra - cious, ye Im -*

15 Fl  
Cl  
Cor cresc.  
VI I pizz.  
VI II pizz.  
Va

Seid uns gnä - dig, seid uns gnä - dig, seid uns gnä - dia, ho - he  
O be gra - cious, ye Im - mor - tals! O be gra - ye Im -

Göt - - - ter, seid uns gnä - - - dig, he  
mor - - - tals! O be gra - - - cious, ye Im -

seid uns gnä - dig, seid uns gnä - dig, seid O - uns be  
O be gra - cious, O be gra - cious, O be gra -

Göt - - - ter, uns gnä - - - se, uns gnä - - -  
mor - - - tals! O be gra - - - cious, O be gra - - -

20  
sempre pizz.  
sempre pizz.  
divisi  
Göt - - - ter, seht her - ab auf un - ser  
mor - - - tals! Heed our sac - - - ri - fice with

Göt - ter, ho - he Göt - ter, seht her - ab auf un - ser  
mor - tals, ye Im - mor - tals! Heed our sac - - - ri - fice with

gnä - dig, ho - he Göt - ter,  
gra - cious, ye Im - mor - tals!

- - dig, ho - he Göt - - - ter,  
- - cious, ye Im - mor - - - tals! pizz.

Ob

Cl

Op - fer, seht her - ab auf un - ser Op - fer,  
 ja - vor! Heed our sac - ri - fice with ja - vor!

Op - fer, seht her - ab auf un - ser - ter,  
 ja - vor! Heed our sac - ri - fice with - vor!

cresc.

seid uns gnä - dig, seid uns gnä - dig, seid uns  
 O be gra - cious, O be gra - cious, O be

seid uns gnä - dig, seid uns gnä - dig, seid uns  
 O be gra - cious, O be gra - cious, O be

arco arco

cresc. cresc.

seht her - ab auf un - ser Op - fer!  
 Heed our sac - ri - fice with ja - vor!

seht her - ab!  
 Heed with ja - vor!

gnä - dig, ho - he Göt - ter, seht her - ab auf un - ser  
 gra - cious, ye Im - mor - tals! Heed our sac - ri - fice with

gnä - dig, ho - he Göt - ter, seht her - ab!  
 gra - cious, ye Im - mor - tals! Heed with ja - vor!

arco  
p  
arco  
p

Seid uns gnä - dig, ho - he Göt - ter, seid uns gnä - dig, ho - he  
O be gra - cious, ye Im - mor - tals, O be gra - cious, ye Im -

Seid uns gnä - dig, ho - he Göt - ter, ho - he Göt - ter, ho - he  
O be gra - cious, ye Im - mor - tals, ye Im - mor - tals, ye Im -

Op - fer! Seid uns gnä - dig, ho - he Göt - ter, ho - he Göt - ter, ho - he  
fä - vor! O be gra - cious, ye Im - mor - tals, ye Im - mor - tals, ye Im -

Seid uns gnä - dig, ho - he Göt - ter, he Göt - ter, ho - he  
O be gra - cious, ye Im - mor - tals, ye Im - mor - tals, ye Im -

Göt - - ter, ho - he Göt - - ter,  
mor - - tals, ye Im - mor - - tals!

Göt - - ter, ho - he Göt - - ter,  
mor - - tals, ye Im - mor - - tals!

Göt - - ter, ho - he Göt - - ter,  
mor - - tals, ye Im - mor - - tals!

Göt - - ter, ho - he Göt - - ter, seid uns  
mor - - tals, ye Im - mor - - tals! O be

seid uns gnä - dig!  
O be gra - cious!

Seht her - ab auf un - ser  
Heed our sac - ri - fice with

seid uns gnä - dig!  
O be gra - cious!

Seht her - ab auf un - ser  
Heed our sac - ri - fice with

gnä - dig!  
gra - cious!

Seht her - ab auf un - ser  
Heed our sac - ri - fice with

dim.

pizz.

Op - - - - - fer!  
fa - - - - - vor!

Op - - - - - fer!  
fa - - - - - vor!

Op - - - - - fer!  
fa - - - - - vor!

Op - - - - - fer!  
fa - - - - - vor!

pizz.

# 36. Recitativo, Aria e Coro

Allegro molto  $\text{♩} = 92$

Violino I

Violino II

Viola

Tenore solo

Violoncello e Contrabbasso

Da das die A-po-stel hör - ten, zer - ris - sen sie ih-re  
 Now when the A-post-les heard the same, they rent their

5

Tempo

Klei - der und spran-gen un - ter das Volk, sch - en und sa-che  
 gar-ments, and ran in a-mong the peo - ple, -ing out, and v-ing

8

Recit.

Bass

- ner, was macht ihr da? — Wir sind  
 where - fore do ye these things? — We al - so are

12

auch sterb - li - che Men-schen gleich wie ihr, und pre - di - gen  
 men of like pas - sions with your - selves, who preach un - to

15 Adagio Recit.

euch das E - van - ge - li - um, daß ihr euch be - keh - ren sollt von die - sem fal - schen zu dem le - ben - di - gen  
 you, in peace and ear - nest - ness, 7 that ye should turn a - way from all these van - i - ties un - to the ev - er - liv - ing

19

Adagio  
a tempo

Gott, wel - cher ge - macht hat Him - mel und Er - de und das Ma! Wie der Pro - phet spricht:  
 God, who made the out - stretch'd heav - ens, the earth, the Ma! As saith the Pro - phet:

24 Ob

Fag *f*  
 Cor in Fa/F *f*  
 Organo *fpp*

All eu - re Göt - zen sind Trü - ge - rei, sind ei - tel  
 "All your i - dols are but false - hood, and there is no breath in

Nichts und ha - ben kein Le - ben, sie müs-sen fal - len, wenn sie heil - ge-su - chet  
 them: 7 they are van - i - ty, and the work of er - rors: 7 In the time of their pun - ish - ment they shall

wer - den. Gott woh - net nicht in Tem-peln mit Men-schen-hän-den ge-macht.  
 per - ish." God dwell - eth not in tem - ples, in tem - ples made with hands.

Cor *ff*  
 Trombe in Re/D *ff*  
 Timp\* *tr*  
 trem.

\* Timp in Re/d



Allegro assai moderato  $\text{♩} = 60$

39

Fl

Ob

Fag

Cor in Re/D

Organo Pedale

Ped.

Wis - set ihr nicht, daß ihr Got - tes Tem - pel se  
For know ye not that ye re his tem

45



und daß der Geist \_\_\_\_\_ it of God \_\_\_\_\_ tes in euch woh \_\_\_\_\_  
and that the Spir \_\_\_\_\_ of God \_\_\_\_\_ dwell - eth with - in

51

net?  
you?

Wis set ihr nicht, daß  
For know e not that

57

ihr Got - tes Tem - pel seid?  
ye are his Tem - ple,

So je - mand den Tem - pel  
and who - so - e'er God's

Got - tes ver -  
Tem - ple de -

Bassi

der - ben wird, den God wird Gott ver - der ben.  
 fil - - - eth, God shall sure de - stroy him.

Denn der Tem - - pel Got - tes ist  
 For the Tem - ple of God is

hei - - - lig, der seid ihr, der  
 ho - - - ly, which ye are, which

ihr, denn der Tem - pel Got - tes ist hei - - lig, der seid  
 are, for the Tem - ple of God is ho - - ly, which ye

Musical score for measures 87-92. The score includes vocal lines and piano accompaniment. The piano part features dynamic markings: *mf cresc.*, *f*, and *dim.*. The vocal line includes the lyrics: "ihr. are." and "Bassi".

93 **Con molto di moto**  $\text{♩} = 112$

Musical score for measures 93-98. The score includes woodwinds (Ob, Fag), brass (Trombe in Re/D, Timp in Re-), piano, and organ. The piano part features dynamic markings: *p* and *pp Ped.*. The organ part features dynamic markings: *p* and *pp Ped.*. The vocal line includes the lyrics: "A - ber un - ser Gott ist im Him - - mel, er schaf - fet al - les, was er" and "But our God a - bid - eth in Heav - - en, His will di - rect - - eth all the".

a 2

will. \_\_\_\_\_  
 world! \_\_\_\_\_

A - ber un - ser Gott ist im  
 But our God a - bid - eth in

Him - - mel, er schaf - fet al - les, was er will,  
 Heav - - en, His will di - rect - eth all the world!

er schaf - fet al - les,  
 His will di - rect - eth,

117

non legato

Soprano I

Soprano II

Alto

Tenore

Basso solo

Tutti

A - ber un - ser Gott ist im  
But our God a - bid - eth in

er schaf - fet al - les, was er the will. A - ber un - ser Gott ist im  
His will di - rect - eth all the world! But our God a - bid - eth in

126

non legato

A un God - Gott ist im Him - - mel, ist im Him - - -  
But God bid - eth in Heav - - en, high in Heav - - -

un - ser Gott ist im Him - - mel, in Him - - mel, ist im  
God a - bid - eth in Heav - - en, in Heav - - en, high in

Him - - mel, im Him - - mel, a - ber un - ser Gott ist im  
Heav - - en, in Heav - - en, but our God a - bid - eth in

mel, im Him - - mel, a - ber un - ser Gott ist im Him - -  
en, in Heav - - en, but our God a - bid - eth in Heav - -

mel, a - ber un - ser Gott ist im Him - - - - - mel,  
 en, but our God a - bid - eth in Heav - - - - - en,

Him - - - mel, a - ber un - ser Gott ist im Him  
 Heav - - - en, but our God a - bid - eth in Heav - - - - -

Him - - - mel, a - ber un - ser Gott ist im Him - -  
 Heav - - - en, but our God a - bid - eth in Heav - -

mel, a - ber un ser un Gott ist im  
 en, but our God a - bid - eth in

Ob  
 Cor in Fa/F a 2  
 Trb alto

ist high in Heav - - - mel, er schaf - fet - al - les,  
 His will - - di - rect - eth

Wir His glau will - - - ben di - - - all rect - - - an eth ei - - -

- - - - - mel, er schaf - fet - al - les, was er  
 en! His will - - di - rect - eth all the

- mel, er schaf - fet - al - les, was er the will,  
 en! His will - - di - rect - eth all the world,

Him - - - - - mel, er schaf - fet -  
 Heav - - - - - en! His will - - di -

Vc Bassi



was er will, was er will, er schaf - fet - al - les, eth  
 all the world, all the world, His will di - rect - les,  
 nen the Gott, world,  
 will, er schaf - fet - al - les, er schaf - fet - al - les, eth  
 world, His will di - rect - les, eth, His will di - rect - les, eth  
 was er will, er schaf - fet - al - les, was er will, His di -  
 all the world, His will di - rect - les, eth  
 al - les, eth was er will, er schaf - fet - al - les, eth

was er will, was His will di - rect - er will, er schaf - fet -  
 all the world, His will di - rect - er will, eth, His will di -  
 Schöp - fer Him - mels on - und - der  
 we bow to on ly His  
 was er will, er schaf - fet - al - les, eth was er  
 all the world, His will di - rect - les, eth  
 al - les, eth, er schaf - fet - al - les, eth  
 rect - les, eth, His will di - rect - les, eth  
 er schaf - fet - al - les, eth all - les, eth was er will,  
 His will di - rect - les, eth all the world, er will,  
 world, the was world, er will,  
 world, the was world, er will,  
 world, the was world, er will,

al - - - les, er schaf - fet - al - -  
 rect - - - eth, His will - di - rect - -

Er - - - den, de - - - cree,

will, er schaf - fet - al -  
 world, His will - di - rect eth His schaf - fet - di -

- - - les, was er will, er schaf - fet al -  
 - - - eth all the world, His, His di rect -

er di - - - schaf - fet eth al - - - the s, orld.

- eth all the - les, a - ber un - ser Gott ist im  
 - But our God a - bid - eth in

al - les, a - ber un - ser Gott ist im  
 rect - eth. But our God a - bid - eth in

- les, a - ber un - ser Gott, a - ber un - ser  
 - eth. But our God a - bid - eth, our God a -

a - ber un God - - - ser Gott ist im Him - - - mel,  
 But our God a - bid - eth in Heav - - - en,

*f*

Ob  
*f*

Cor in Fa/F  
*f*

Trombe in Re/D

Trb alto e tenore  
*f*

Trb basso  
*f*

Timp in Re-La/d-A

Him  
Heav

der  
Who

Him  
Heav

Gott ist im  
bid - eth in

Him - mel,  
en.

a - ber un - ser  
high in Heav - - - en.

a - ber un - ser  
but our God a - bid - eth in Heav - en,

a - ber un - ser  
but our God a -

Va - ter der hoch - ste  
skies, the earth and sea,

ist im Him - mel,  
high in Heaven.

a - ber un - ser Gott  
But our God a - bid - eth in

ist im Him - mel,  
high in Heaven.

a - ber un - ser  
but our God a -

Organo

*f*

First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f*.

Empty musical staff for the second system.

Second system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f*.

Third system of musical notation with German lyrics. Dynamics include *f*.

mel, ist im Him - mel, er schaf - fet  
 en, high in Heav - en, His will di -  
 daß wir  
 We bow  
 mel, er schaf - fet  
 en, His will di -  
 a - ber un - ser Gott ist im Him - mel, er  
 But our God a - bid - eth in Heav - en, His  
 Gott ist im Him - mel, un - ser Gott ist im Him - mel,  
 bid - eth in Heav - en, he a - bid - eth in Heav - en,

Fourth system of musical notation, including piano accompaniment. Dynamics include *f*. Ped.

Fifth system of musical notation, including piano accompaniment.

al - - les, fet - al les, er schaf - fet -  
 rect - - eth, di - rect - His will - di -

sei - - Kin der wer - - den.  
 to ly His de - - cree.

al les, wa will, er schaf - - - fet - al - -  
 rect all world, His will di - rect - -

8 schaf - fet - al - les, was er will, er schaf - fet - al - les, al - -  
 will - di - rect - eth all the world, His will - di - rect - eth all - the -

er schaf - fet al - les, was er will,  
 His will di - rect - eth all the world.

al - - les, - - ser Gott im Him - - mel,  
 rect - - eth, ar - - a - bid - eth in Heav - - en,

les, er schaf - - fet, a - ber un - ser Gott ist im Him - -  
 eth, di - rect - eth all. But our God a - bid - eth in Heav - -

les, er schaf - - fet al - - les, a - ber un - ser Gott ist im  
 world, His will di - rect - eth. But our God a - bid - eth in

a - ber un - ser Gott ist im Him - - mel, a - ber un - ser Gott ist im  
 But our God a - bid - eth in Heav - - en, but our God a - bid - eth in

a - ber un - ser Him - mel, er schaf - fet al - les, er  
 but our God Heav - en, His will di - rect - eth, all, His will di -

Wir  
 Who

er schaf - fet al - les, al - les,  
 His will di - rect - eth, all,

Him Heav - en, His will di - rect - eth, er schaf - fet al - les, er schaf - fet  
 Heav - en, His will di - rect - eth, all, His will di -

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a bass line with a tremolo effect in the final measure.

Piano accompaniment staff with a tremolo effect in the final measure.

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

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

Fourth system of musical notation, featuring vocal staves and piano accompaniment.

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

Sixth system of musical notation, featuring vocal staves and piano accompaniment.

Seventh system of musical notation, featuring vocal staves and piano accompaniment.

Eighth system of musical notation, featuring vocal staves and piano accompaniment.

Ninth system of musical notation, featuring vocal staves and piano accompaniment.



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

Piano accompaniment line for the first system.

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

Piano accompaniment line for the second system.

un - ser Gott ist im - - - - - mel. Him - - - - - mel.  
 God a - bid - eth in - - - - - en, in Heav - - - - - en.

un - ser im Him - - - - - mel, im Him - - - - - mel.  
 God Heav - - - - - en, in Heav - - - - - en.

un Gott ist Him - - - - - mel, ist im Him - - - - - mel.  
 God - bid - eth Heav - - - - - en, high in Heav - - - - - en.

a - ber un - ser Gott ist im Him - - - - - mel, ist im Him - - - - - mel.  
 But our God a - bid - eth in Heav - - - - - en, high in Heav - - - - - en.

a - ber un - ser Gott ist im Him - mel, ist im Him - - - - - mel.  
 But our God a - bid - eth in Heav - en, high in Heav - - - - - en.

a - ber un - ser Gott ist im Him - mel, ist im Him - - - - - mel.  
 But our God a - bid - eth in Heav - en, high in Heav - - - - - en.

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

Vc Bassi  
 Cb

# 37. Recitativo

Allegro

Violino I

Violino II

Viola

Soprano solo

Violoncello e Contrabbasso

Da ward das Volk er - re - get wi - der sie,  
Then the mul - ti - tude was stir - red up a - gainst them,

er - ho sich ein Sturm der Ju - den und der  
wa an as - sault of the Jews and of the

Hei - den, und wur - den vol - ler Zorn, und rie - fen ge - gen ihn:  
Gen - tiles, 7 they were full of an - ger, and cri - ed out a - gainst them:

# 38. Coro

Allegro non troppo ♩ = 92

Flauti

Oboi

Clarineti in Do/C

Fagotti

Corni in Mi/E

Trombe in Do/C

Timpani in Mi-Si/e-H

Allegro non troppo ♩ = 92

Violino I

Violino II

Viola

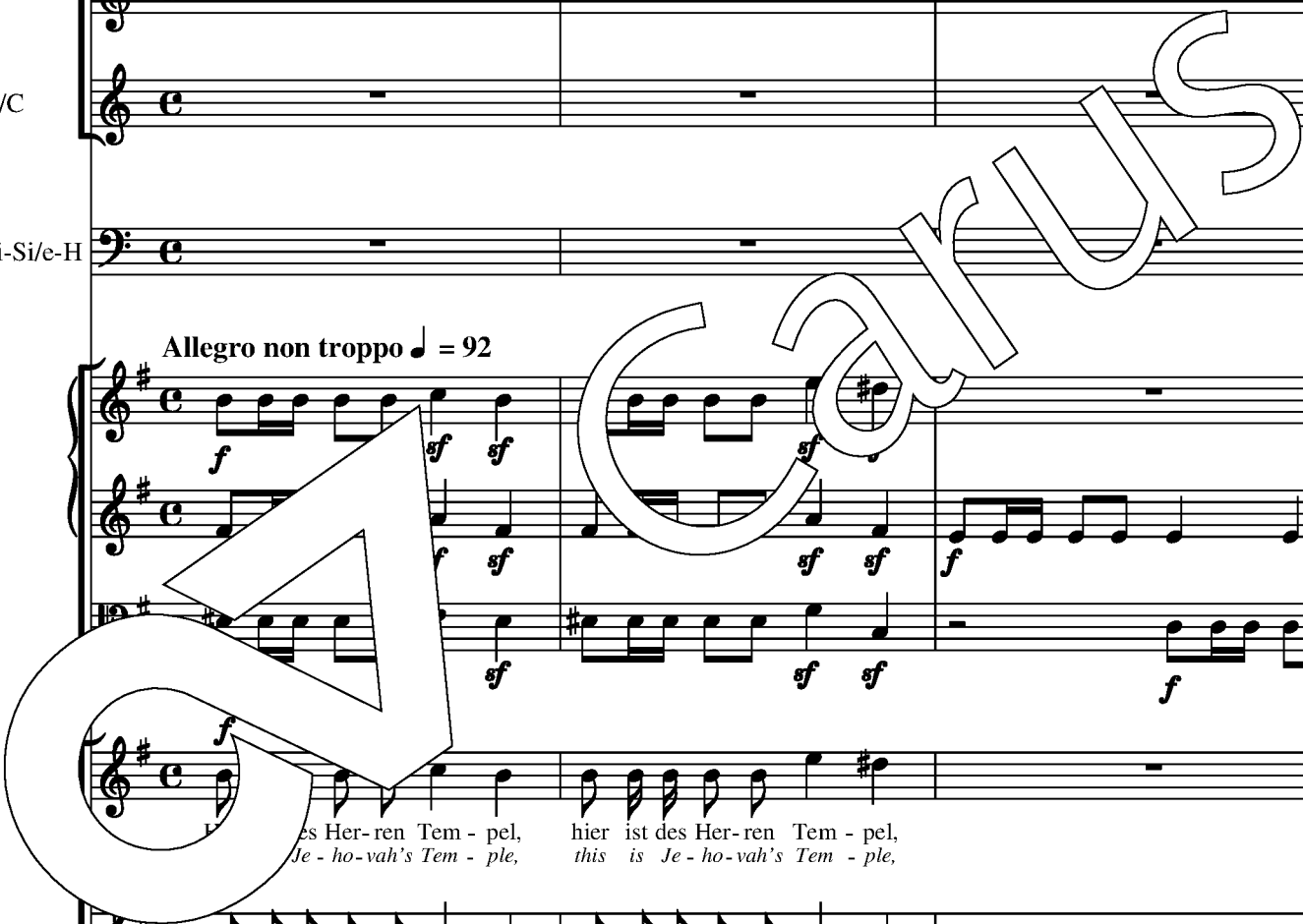
Soprano

Alto

Tenore

Basso

Violoncello e Contrabbasso



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

es Her-ren Tem - pel, hier ist des Her-ren Tem - pel,  
 Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple,  
 Hier ist des Her-ren Tem - pel, hier ist des Her-ren Tem - pel,  
 This is Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple,  
 Hier ist des Her-ren Tem - pel, hier ist des Her-ren Tem - pel, hier ist des Her-ren Tem - pel,  
 This is Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple,  
 Hier ist des Her-ren Tem - pel, hier ist des Her-ren Tem - pel, hier ist des Her-ren  
 This is Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple, this is Je - ho-vah's

Vc *f*

4

hier ist des Her - ren Tem - pel, hier ist des Herrn, des Her - ren  
 Je - ho - vah's Tem - ple, this is the Lord Je - ho - vah's

hier ist des Her - ren Tem - pel, des Her - ren Tem - - - - pel, des Her - ren  
 this is Je - ho - vah's Tem - ple! Je - ho - vah's Tem - - - - ple, Je - ho - vah's

des Her - ren Tem - pel, hier ist des Her - ren Tem - - - - pel!  
 Je - ho - vah's Tem - ple, this is Je - ho - vah's Tem - - - - ple.

Tem - pel, des Her - ren Tem - pel, hier ist des Herrn, des Her - ren  
 Tem - ple, Je - ho - vah's Tem - ple, this is the Lord Je - ho - vah's

Bassi

*f*

7

Tem - pel!  
Tem - ple.

Ihr Män - ner von Is - ra - el  
Ye chil - dren of Is - ra - el

Ihr Män - ner von  
Ye chil - dren of

8

Ihr Män - nern von Is - ra - el, hel - fet!  
Ye chil - dren of Is - ra - el, help us!

Dies ist der Mensch, der al - le Men - schen  
This is the man who teach - eth all men

Tem - pel!  
Tem - ple.

Ihr Män - ner von  
Ye chil - dren of

10

he - - - fet, ist der Mensch, der al - le Men - schen an al - len En - den,  
 help us! is the man who teach - eth all - - - men a - - - gainst the peo - - - ple,

Is - ra - el hel - - - fet, dies ist der Mensch, der al - le Men - schen  
 Is - ra - el help! For this is the man, the man who teach - eth

8 leh - - - ret wi - der dies Volk, der al - le Men - schen an al - len  
 a - - - gainst our ho - ly law, who teach - eth all men, al - so a -

Is - ra - el hel - - - fet, dies ist der Mensch, der al - le Men - schen  
 Is - ra - el help! For this is the man, who teach - eth all men

at - len En - de - - - ret wi - - - der dies Volk,  
a - - - this place a - - - so our - - - ho - ly law,

leh - ret, ihr Män-ner von Is - ra-el hel - fet, er leh - ret wi - der dies Volk,  
all men, ye chil-dren of Is - ra-el help us, up - hold our ho - - ly law,

En - den leh - ret, er leh - ret wi - der dies Volk, dies Volk,  
gainst the peo - ple, a - gainst this - place and our ho - ly law,

an al - len En - - den leh - - ret wi - der dies Volk, dies Volk,  
a - gainst this place - - - and al - - so our - - ho - ly, ho - ly law,

16

wi - der das Ge - setz, und wi - der die - - se Heil -  
 we have heard him speak, a - gainst the law, a - gainst

wi - der das Ge - setz, und wi - der die - - se Heil -  
 we have heard him speak, a - gainst the law, a - gainst

wi - der das Ge - setz, und wi - der die - - se Heil -  
 we have heard him speak, a - gainst the law, a - gainst

wi - der das Ge - setz, und wi - - der die - - se  
 we have heard him speak, a - gainst the law, a -



19

Stät - te, und wi - der die - se Heil - ge Stät - - -  
 peo - ple, and al - so these our on - ly pla - - -

- - ge Stät - te, und wi - der die - se Heil - ge Stät - - -  
 the peo - ple, and al - so these our on - ly pla - - -

8 - - ge Stät - te, und wi - der die - se Heil - ge Stät - - -  
 the peo - ple, and al - so these our on - ly pla - - -

Heil - - ge Stät - te, und wi - der die - se Heil - ge Stät - - -  
 - gainst the peo - ple, and al - so these our on - ly pla - - -

22

te.  
ces!

Hier ist des Her - ren Tem - pel,  
This is Je - ho - vah's Tem - ple,

te.  
ces!

Hier ist des Her - ren Tem - pel,  
This is Je - ho - vah's Tem - ple,

8  
te.  
ces!

Hier ist des Her - ren Tem - pel,  
This is Je - ho - vah's Tem - ple,

te.  
ces!

Hier ist des Her - ren Tem - pel,  
This is Je - ho - vah's Tem - ple,

hier ist des Her - ren Tem - pel, Män - ner von Is - ra - el, hel - - - fet,  
 this is Je - ho - vah's Tem - ple, chil - dren of Is - ra - el, help us!

hier ist des Her - ren Tem - pel, ihr Män - ner von Is - ra - el, hel - -  
 this is Je - ho - vah's Tem - ple. Ye chil - dren of Is - ra - el, help \_\_\_\_\_

8 hier ist des Her - ren Tem - pel, ihr Män - nern von Is - ra - el, ihr  
 this is Je - ho - vah's Tem - ple. Ye chil - dren of Is - ra - el, ye

hier ist des Her - ren Tem - pel, ihr Män - ner von Is - ra -  
 this is Je - ho - vah's Tem - ple. Ye chil - dren of Is - ra -

ist der Mensch, ihr Män - - ner von Is -  
 This is the man! Ye chil - - dren of Is -

- - fet, ihr Män-ner von Is - ra - el, ihr Män-ner von Is - ra-el, hel - fet, ihr Män-ner von Is - ra-el,  
 us! Ye chil - dren of Is - ra - el, ye chil - dren of Is - ra-el, help us! Ye chil - dren of Is - ra-el,

Män-ner von Is - ra-el, hel - - fet, ihr Män - - ner von  
 chil - dren of Is - ra-el. This is the man! Help, O

el, hel - - fet, ihr Män-ner von Is - ra-el, hel - fet, ihr Män-ner von  
 el, help us! Ye chil - dren of Is - ra-el, help us! Ye chil - dren of

- - - - - ar Män - ner von Is - ra-el, ihr  
 - - - - - e chil - dren of Is - ra-el, ye

hel - fet, ihr Män - ner von Is - ra-el, ihr  
 help us! Ye chil - dren of Is - ra-el, ye

Is - - ra - el, ihr Män - ner von Is - ra-el, ihr  
 Is - - ra - el! Ye chil - dren of Is - ra-el, ye

Is - - ra - el, ihr Män - ner von Is - ra-el, ihr  
 Is - - ra - el, ye chil - dren of Is - ra-el, ye



37 a 2

*f* *f* *f* *f*

*p* *cresc.*

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

*p* *cresc.*

*f* *f* *f* *f*

*cresc.* *cresc.* *cresc.*

Stein  
Stone

Stein - ni-get ihn,  
Stone him to death!

Stein - ni-get ihn,  
Stone him to death!

Stein - ni-get ihn,  
Stone him to death!

Stein - ni-get ihn,  
Stone him to death!

Stein - ni-get ihn,  
Stone him to death!

Stein - ni-get ihn,  
Stone him to death!

Stein - ni-get ihn,  
Stone him to death!

*f* *f* *f* *f*

*p* *cresc.*

40

stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,  
 Stone - - - - - him to death!      Stone - - - - - him to death!      Stone him to death!      Stone him to death!  
 stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,  
 Stone      him to death!      Stone      him to death!      Stone him to death!      Stone him to death!  
 stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,  
 Stone      him to death!      Stone      him to death!      Stone him to death!      Stone him to death!  
 stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,      stei - ni - get ihn,  
 Stone      him to death!      Stone      him to death!      Stone him to death!      Stone him to death!



Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system includes a grand staff with vocal staves and piano accompaniment.

Musical score for the second system, primarily piano accompaniment. It features a grand staff with piano accompaniment.

Musical score for the third system, primarily piano accompaniment. It features a grand staff with piano accompaniment.

stei - ni-get ihn, stei - ni-get ihn, stei Stone - - - ni - get ihn, stei - ni-get  
 Stone him to death! Stone him to death! Stone him to death! Stone him to

stei - ni-get ihn, stei - ni-get ihn, stei Stone - - - ni - get ihn, stei - ni-get  
 Stone him to death! Stone him to death! Stone him to death! Stone him to

8 stei - ni-get ihn, stei - ni-get ihn, stei Stone - - - ni - get ihn, stei - ni-get  
 Stone him to death! Stone him to death! Stone him to death! Stone him to

stei Stone - - - ni - - - get ihn, er lä - stert Gott stei - ni-get  
 Stone him to death! He blas - phemes God! Stone him to

Musical score for the fourth system, primarily piano accompaniment. It features a grand staff with piano accompaniment.

46

*mf* *dim.* *p*

*mf* *dim.* *p*

*mf* *dim.* *p*

a 2

*dim.* *dim.* *p*

*dim.* *dim.* *p*

*f* *dim.* *p* *dim.*

*dim.* *p*

*dim.* *p*

*dim.* *p*

ihn, death! stei Stone ihh! death!

ihn, death! stei - ni-get ihh! death!

Stone him to death!

ihn, death! stei - ni-get ihh! death!

Stone him to death!

ihn, death! stei - ni-get ihh! death!

Stone him to death!

*dim.* *p* *attacca*

# 39. Recitativo

Flauti

Clarineti in Do/C

Fagotti

Violino I

Violino II

Viola

Soprano solo

Violoncello e Contrabbasso

Und sie al - le ver - folg - ten Pau - lus auf sei - nem We - ge, bei - er Herr stand ihm  
 And they all per - se - cut - ed Paul on his way: the Lord stood

4

bei und stärk - te ihn, auf daß durch ihn die Pre - digt be - stä - tigt wür - de, und al - le Hei - den hö - re - ten.  
 with him, and streng - then'd him, that by him the word might be ful - ly known, and that all the Gen - tiles might hear.

attacca

# 40. Cavatina

Adagio ♩ = 88

Clarineti in Do/C

Fagotti

Corni in Do/C

Viola

Tenore solo

Violoncello solo

Violoncello

Contrabbasso

4

8

Sei — ge - treu bis in den Tod, so  
Be — thou faith - ful un - to death, and

7

will ich dir die Kro - ne des Le - bens ge - ben, sei ge - treu bis in den Tod,  
 I will give to thee a - crown of life. Be thou faith - ful un - to death,

10

so will ich dir die Kro - ne des Le - bens ge - ben, so will ich dir die Kro - ne des Le - bens ge -  
 and I will give to thee a - crown, a crown of life, and I will give to thee, to - thee a - crown of

8 ben. life. Fürch-te dich nicht, fürch-te dich nicht, ich bin bei  
 Be not a - fraid, be not a - fraid. My help is

8 dir, fürch-te dich nicht, fürch-te dich nicht, ich bin bei dir, fürch-te dich nicht, ich bin bei  
 nigh. Be not a - fraid, be not a - fraid. My help is nigh, be not a - fraid. My help is

21

dir, fürch-te dich nicht! Sei ge - treu bis in den Tod, so  
 nigh, be not a - fraid. Be thou faith - ful un - to death, and

24

will ich dir die Kro - - ne des Le-bens ge - ben. Fürch - te dich nicht, ich bin bei dir, ich  
 I will give to thee, give to thee a crown of life. Be not a - fraid! My help is nigh, my

27

*p*

*sf*

*pp*

*p* *sf*

*pp*

8 *p* *sf* *p*

bin bei dir, fürch - te dich nicht, ich bin bei dir.  
 help is nigh. Be not a - fraid! My help is nigh.

30

*pp*

*pp*

*pp*

8 *pp*

Sei ge - treu bis in den Tod!  
 Be thou faith - - - ful un - to death.



# 41. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Pau-lus sand-te hin und ließ for - dern die Äl - te - sten von der Ge - mein - de zu E - phe - sus,  
*And Paul sent and call - ed the El - ders of the Church at E - phe - sus,*

Violoncello e Contrabbasso *p*

5

und sprach an Ihr set, wie ich al - le - zeit bin bei euch ge - we - sen und dem  
*and how at all sea - sons I have been with you, serv - ing the*

8

Herrn ge - dient mit al - ler De - mut und mit vie - len Trä - nen, und ha - be be -  
*Lord with all hu - mil - i - ty, and with man - y tears and te - sti -*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

11 **tempo Andante** **Recit.**

zeu - get den Glau - ben an un-tern Herrn Je - sum Chri - stum. Und nun sie - he, ich, im  
 fy - ing the faith to-wards our Lord Je - sus Christ: And now be-hold ye! I,

14

Geist ge-bun - den, hin gen Je - ru - sa - lem, Trüb - sal und Ban - de har-ren mein da-selbst, ihr wer-det  
 bound in spir - it, go forth to Je - ru - sa - lem. Bonds and af - flic - tion a - bide me there, and

17 **Ada** **Recit.**

nie mein An - - ge - sicht wie - der se - hen. Sie wei - ne - ten und spra - chen:  
 ye shall see my face no more. And they all wept sore, and pray - ed.

Vc **p**

# 42. Coro e Recitativo

Allegro moderato ♩ = 100

Violino I

Violino II

Viola

Soprano  
Solo  
Scho - ne doch dei - ner selbst!  
Far be it from thy path. Solo  
Scho - ne doch dei - ner  
Far be it from thy

Alto  
Solo  
Das wi - der - fah - re dir nur nicht!  
These things shall not be un - to thee.

Tenore  
Solo  
Scho - ne doch dei - ner selbst!  
Far be it from thy path.

Basso

Organo

Violoncello e Contrabbasso

6

selfst!  
path.

Das wi - der - fah - re dir nur nicht!  
These things shall not be un - to thee.

Das wi - der - fah - re dir nur  
These things shall not be un - to

Basso II solo  
Das wi - der - fah - re dir nur nicht!  
These things shall not be un - to thee, Scho - ne doch dei - ner selbst!  
far be it from thy path.

cresc. . . . .

cresc. . . . .

cresc. . . . .

cresc. . . . .

Fl  
a 2

12

*p*

*mf*

Ob

a 2

*mf*

Clt in C

a 2

*mf*

Fag

*p*

Tutti

*p*

Scho - ne doch dei - ner selbst!  
Far - be it from thy path.

Scho - ne doch dei - ner selbst!  
Far - be it from thy path.

Das wi - der - fah - re dir nur nicht!  
These things shall not be un - to thee.

Das wi - der - fah - re dir nur nicht!  
These things shall not be un - to thee.

Tutti

*p*

cresc.

Das wi - der - fah - re dir nur  
These things shall not be un - to

Ped.

17

*mf* *cresc.*

*sempre cresc.*

*cresc.*

Das wi - - der - - re, wi - der fah - re dir nur nicht, das wi - der -  
 These things shall not be un - to thee, be un - to thee, these things shall

*cresc.*

- ne doch d - - albst, s wi - - der - fah - re dir nur nicht, das wi - der -  
 - be it self, these things shall not be un - to thee, these things shall

*cresc.*

Das wi - der - fah - re, - - das wi - der -  
 These things shall not be, - - these things shall

nicht!  
 thee, Das wi - der - fah - re dir nur nicht, das wi - der -  
 These things shall not be un - to thee, these things shall

*sempre cresc.*

*sempre cresc.*

22

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

*f* *f* *f* *f*

fah - re dir nur nicht!      Scho - ne doch dei - ner selbst!      Das wi - der - fah -  
 not be un - to thee.      Far be it from thy path.      These things shall not \_\_\_\_\_

8 fah - re dir nur nicht!      Scho - ne doch dei - ner selbst!      Das wi - der - fah -  
 not be un - to thee.      Far be it from thy path.      These things shall not \_\_\_\_\_

fah - re dir nur nicht!      Das wi - der - fah - re dir nur  
 not be un - to thee.      These things shall not be un - to

*f*

27

re dir nur nicht!  
 be un to thee.

nur nicht!  
 to thee.

Scho - ne doch dei - ner selbst!  
 Far be it from thy path.

re dir nur nicht!  
 be un to thee.

nicht, wi - der - fah - re dir nur nicht!  
 thee, they shall not be un - to thee.

Musical score for the first system, featuring three treble clefs and one bass clef. The notes are mostly rests, with some notes appearing in the final measures. Dynamics include 'p' and a sharp sign '#8'.

Musical score for the second system, featuring three staves. It contains more active musical notation with dynamics like 'sf' and a sharp sign '#8'.

Das wi - der - fah nur nicht!  
 These things shall not to thee.

Da re ur nicht!  
 These things shall not be to thee.

Das wi - der - re dir nur nicht!  
 These things shall not be un - to thee.

Das wi - der - fah - re dir nur nicht!  
 These things shall not be un - to thee.

Carus

Musical score for the fourth system, featuring three staves with mostly rests.

Musical score for the fifth system, featuring one bass clef staff with notes and dynamics like 'sf'.



Recit.

38.

Musical score for measures 38-41. It includes vocal staves and piano accompaniment. The piano part starts with a piano (*p*) dynamic and includes a *cresc.* marking.

Basso solo

Was ma - chet ihr, daß ihr wei - net und bre - chet mir mein Herz? Denn ich bin be - reit, nicht al - lein ih - bin - den zu  
 What mean ye thus to weep, and thus to break my heart? For I am pre - par'd not - ly to be

42

Tempo Adagio

Musical score for measures 42-45. It includes vocal staves and piano accompaniment. The tempo is marked *Tempo Adagio*. Dynamics include *p cresc.* and *f*.

las - sen, son - dern auch zu st Je - ru - sa - lem, um des Na mens wil - len des Her - ren  
 bound, but al - so to st Je - ru - sa - lem for the name of the Lord our Sav - iour

46

Rec.

Musical score for measures 46-49. It includes vocal staves and piano accompaniment. The tempo is marked *Rec.*. Dynamics include *p*, *dim.*, and *p*.

Tenore solo

Je - - sus - su. Und als er das ge - sagt, knie - te er nie - der und be - te - te  
 Je - sus Christ! And when he had thus spo - ken, he kneel - ed down and pray -

50

Musical score for measures 50-53. It includes vocal staves and piano accompaniment. Dynamics include *p*.

mit ih - nen al - len, und sie ge - lei - te - ten ihn in das Schiff und sa - hen sein An - ge - sicht nicht mehr.  
 ed with them all, and they ac - com - pa - nied him un - to the ship, and saw his face no more.

43. Coro

Andante sostenuto ♩ = 112

Flauto

Clarinetto I in B *pp*

Clarinetto II in B *pp*

Fagotto I *pp*

Fagotto II *pp*

Violino I *pp*

Violino II *pp* sempre stacc.

Viola *p*

Soprano

Alto *p* Se - het, welch ei - ne  
See what love hath the

Tenore *p* Se - het, welch ei - ne Lie - be hat uns der Va - ter er - zei -  
See what love hath the Fa - ther be - stow'd on us in his good -

Basso

Violoncello e Contrabbasso *pp* sempre stacc.

5

*p*

stacc.

*p*

Se - het, welch ei - ne Lie - - be hat uns der  
 See what love hath the Fa - - ther be-stow'd on

Lie - - be hat uns der Va - - ter er - zei - - - - get,  
 Fa - - ther be-stow'd on us in his good - - - - ness,

- - - get, hat uns der Va - ter er - zei - - - - get,  
 - - - ness, be-stow'd on us in his good - - - - ness,

*p*

Se - het, welch ei - ne Lie - - be hat uns der  
 See what love hath the Fa - - ther be-stow'd on

- - - ter er - ze - get, daß wir sol - len Got - tes Kin - der, Got - tes  
 his - ness, that we should be call - ed God's own chil - dren,

hat er er - ze - - - get, daß wir sol - len Got - tes Kin - der, Got - tes  
 us in his good - - - ness, that we should be call - ed God's own chil - dren,

hat er er - ze - - - get, daß wir sol - len Got - tes Kin - der, Got - tes  
 us in his good - - - ness, that we should be call - ed God's own chil - dren,

Va - - - ter er - ze - get, daß wir sol - len Got - tes Kin - der, Got - tes  
 us in his good - ness, that we should be call - ed God's own chil - dren,

13

Kin - der - hei - Ben! Se - het, welch ei - ne  
 God's own - chil - dren. See what love hath the

Kin - der - mer - Ben! Se - het, welch ei - ne Lie - - be,  
 God's own - chil - dren. See what love hath the Fa - - ther,

Kin - der hei - Ben! Se - het, welch ei - ne Lie - - be, wel - che  
 God's own chil - dren. See what love hath the Fa - - ther in his

Kin - der hei - Ben! Se - het,  
 God's own chil - dren. See what

Kin - der hei - Ben! Se - het,  
 God's own chil - dren. See what



Lie be, daß wir sol - len Got - tes Kin - der hei - -  
 stow ed, that we should be call - ed God's own chil - -

zei - - get, daß wir sol - len Got - - - tes Kin - der hei - -  
 good - - ness, that we should be call - - - ed God's own chil - -

zei - - get, daß wir sol - len Got - tes Kin - der  
 good - - ness, that we should be call - ed God's own

zei - - get, daß wir sol  
 good - - ness, that we should

*p*

*p sf*

*p sf*

*p sf*

*p sf*

*p*

*p*

*p*

daß wir sol - len Got - tes Kin - der hei -  
that we should be call - ed God's own chil -

Ben, daß wir sol - len Got - tes Kin - der, Got - tes Kin - der hei -  
dren, that we should be call - ed God's own chil - dren, God's own chil -

8 hei - Ben, daß wir sol - len Got - tes Kin - der, Got - tes Kin - der hei -  
chil - dren, that we should be call - ed God's own chil - dren, God's own chil -

- len Got - tes Kin - der hei - Ben, Got - tes Kin - der, Got - tes Kin - der hei -  
be call - ed, that we should be call - ed God's own chil - dren, God's own chil -

*p*



*p*

*p*

Ben,  
dren.

*p*

se - het, welch ei - ne Lie - be, se - het,  
See what love hath the Fa - ther, see what

Ben,  
dren.

*p*

se - het, welch ei - ne Lie - - - be,  
See what love hath the Fa - - - ther,

8 Ben, se - het, welch ei - ne Lie - - - be, welch ei - ne Lie - be,  
dren. See what love hath the Fa - - - ther on us - - - stow - ed,

Ben,  
dren.

*p*

welch ei - ne - Lie - be,  
He in his - good - ness,

*p*

cresc. *f* *dim.* *p*  
 cresc. *f* *dim.* *p*  
 cresc. *f* *dim.* *p*  
 cresc. *f* *dim.* *p*  
 cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*  
 cresc. *f* *dim.* *p*  
 cresc. *f* *dim.* *p*

ei - ne Lie se - het, welch ei - ne Lie - - be hat uns der Va - ter er - zei -  
 hath the Fa see what love hath the Fa - - ther be - stow'd on us in his good -  
 se - het, welch ei - ne Lie - - be, se - - het, hat uns der Va - ter er - zei -  
 see what love hath the Fa - - ther be - stow'd on us in his good -  
 se - het, welch ei - ne Lie - - be, welch ei - ne Lie - - be hat uns der Va - ter er - zei -  
 see what love hath the Fa - - ther, hath now the Fa - - ther be - stow'd on us in his good -  
 Vc Bassi  
 Cb cresc. *dim.* *p*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

*p* dim. *pp*

*p* dim. *pp*

get!  
ness.

get!  
ness.

get!  
ness.

get!  
ness.

*p* dim. *pp*

# 44. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Und wenn er gleich ge-op - fert wird ü - berdem Op - fer un - sers Glau - bens, so hat er ei - nen  
 And though he be of - fer - ed up - on the sac - ri - fice of our faith, yet he hath

Violoncello e Contrabbasso *p*

4

*sf* *sf* *sf* *p*

gu - ten Kämpft, e - nen Lauf voll - en - det, er hat Glau - ben ge - hal - ten; hin - fort ist ihm  
 fought with finish - ed his course, he hath kept well the faith: hence - forth there is laid

*sf* *p*

8 **tempo Andante**

*p* *cresc.* *f* *p*

*p* *cresc.* *f* *p*

*p* *cresc.* *f* *p*

bei - ge - legt die Kro - ne der Ge - rech - tig - keit, die ihm der Herr an je - nem Ta - ge, der ge - rech - te Rich - ter, ge - ben  
 up for him a crown of right - eous - ness, which the Lord, the right - eous judge, shall give him at the last great

*p* *cresc.* *f* *p* segue

# 45. Coro

Allegro maestoso ♩ = 96

Flauti

Oboi

Clarineti in La/A

Fagotti

Serpente e  
Contrafagotto

4 Corni in Re/D

Trombe in Re/D

Tromboni alto e  
tenore

Trombone basso

Timpani in fis-d-A

Allegro maestoso ♩ = 96

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

Violoncello e  
Contrabbasso

wird nicht a - ber ihm al - lein, son - dern al - len, die sei - ne Er - schei - nung  
das Got on - ly un - to him but to all them that love tru - ly His ap -

Son - dern al - len, die sei - ne Er - schei - nung  
But to all them that love tru - ly His ap -

Son - dern al - len, die sei - ne Er - schei - nung  
But to all them that love tru - ly His ap -

Son - dern al - len, die sei - ne Er - schei - nung  
But to all them that love tru - ly His ap -

Copyright

7

*f*

*a 2*

*f*

*f*

*a 2*

*f*

*f*

lie - - - ben, nicht a - ber ihm al - ein, nicht a - ber ihm al -  
 pear - - - ing. Not on - ly un - to him, but un - to

lie - - - ben, nicht a - ber ihm al - ein, ihm al -  
 pear - - - ing. Not on - ly un - to him, but to

Vc Bassi

*f*

lein, - dern al len, die sei - ne Er - schei - nung lie - - - ben.  
 him, to all them that love tru - ly His ap - pear - - - ing.

lein, son - dern al - len, die sei - ne Er - schei - nung lie - - - ben.  
 him, but to all them that love tru - ly His ap - pear - - - ing.

lein, son - dern al - len, die sei - ne Er - schei - nung ap - lie - - - ben.  
 him, but to all them that love tru - ly His ap - pear - - - ing.

lein, son - dern al - len, die sei - ne Er - schei - nung lie - - - ben.  
 him, but to all them that love tru - ly His ap - pear - - - ing.





cresc. *p* cresc. *f*

cresc. *f*

den car an uns seg - - net uns, und seg - - net uns, und  
 car for us, and bless - - ed us, and bless - - ed us, and  
 den - ket an uns und seg - - net uns, und seg - - net uns, und  
 car - eth for us, and bless - - ed us, and bless - - ed us, and  
 den - ket an uns und seg - - net uns, und seg - - net uns, und  
 car - eth for us, and bless - - ed us, and bless - - ed us, and

cresc.

seg - - - net, seg - - - net uns, der Herr denkt an  
 bless - - - ed, bless - - - ed us. The Lord sav - eth

seg - - - net, seg - - - net uns, der Herr denkt an  
 bless - - - ed, bless - - - ed us. The Lord sav - eth

seg - - - net, seg - - - net uns, der Herr denkt an  
 bless - - - ed, bless - - - ed us. The Lord sav - eth

seg - - - net, seg - - - net uns, der Herr denkt an  
 bless - - - ed, bless - - - ed us. The Lord sav - eth

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

uns und seg uns. Lo - be den Herrn!  
 us, and ble ed us. Bless thou the Lord!

uns - net uns. Lo - be den Herrn!  
 us, ss - ed us. Bless thou the Lord!

uns und seg - net uns. Lo - be den Herrn!  
 us, and bless - ed us. Bless thou the Lord!

uns und seg - net uns. Lo - be den Herrn!  
 us, and bless - ed us. Bless thou the Lord!

Ped.

Allegro vivace ♩ = 88

44

*f* *a 2* *f*

*f*

Allegro vivace ♩ = 88

*f*

Lo - be den  
mei - ne See - le, und was in mir ist, sei - nen hei - li - gen  
O my soul, and all with - in me bless his most ho - - ly

Lo - be den Herrn, mei - ne  
Bless thou the Lord, O my

*f*

Na - men, hei - li - gen Na - men, lo - be den  
 name, and praise his most ho - ly name ev - er -

See - le, und mir ist, sei - nen hei - li - gen Na - men, sei - nen  
 soul, and all with me bless his most ho - ly name, bless him for

Lo - be den Herrn, mei - ne See - le, und was in mir  
 Bless thou the Lord, O my soul, and all with - in me

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

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

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

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

Herr lo - be den Herrn, lo - be den Herrn, mei - ne  
 Bless thou the Lord, bless thou the Lord, O my

hei - ev - er, sei - nen he - li - gen Na - men,  
 praise his name for ev - er,

ist, sei - nen he - li - gen Na - men, sei - nen he - li - gen Na -  
 bless his most ho - ly name, bless thou and praise him for ev -

Lo - be den Herrn, mei - ne See - le, und was in mir ist, sei - nen Na -  
 Bless thou the Lord, O my soul, and all with - in me bless him ev -

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

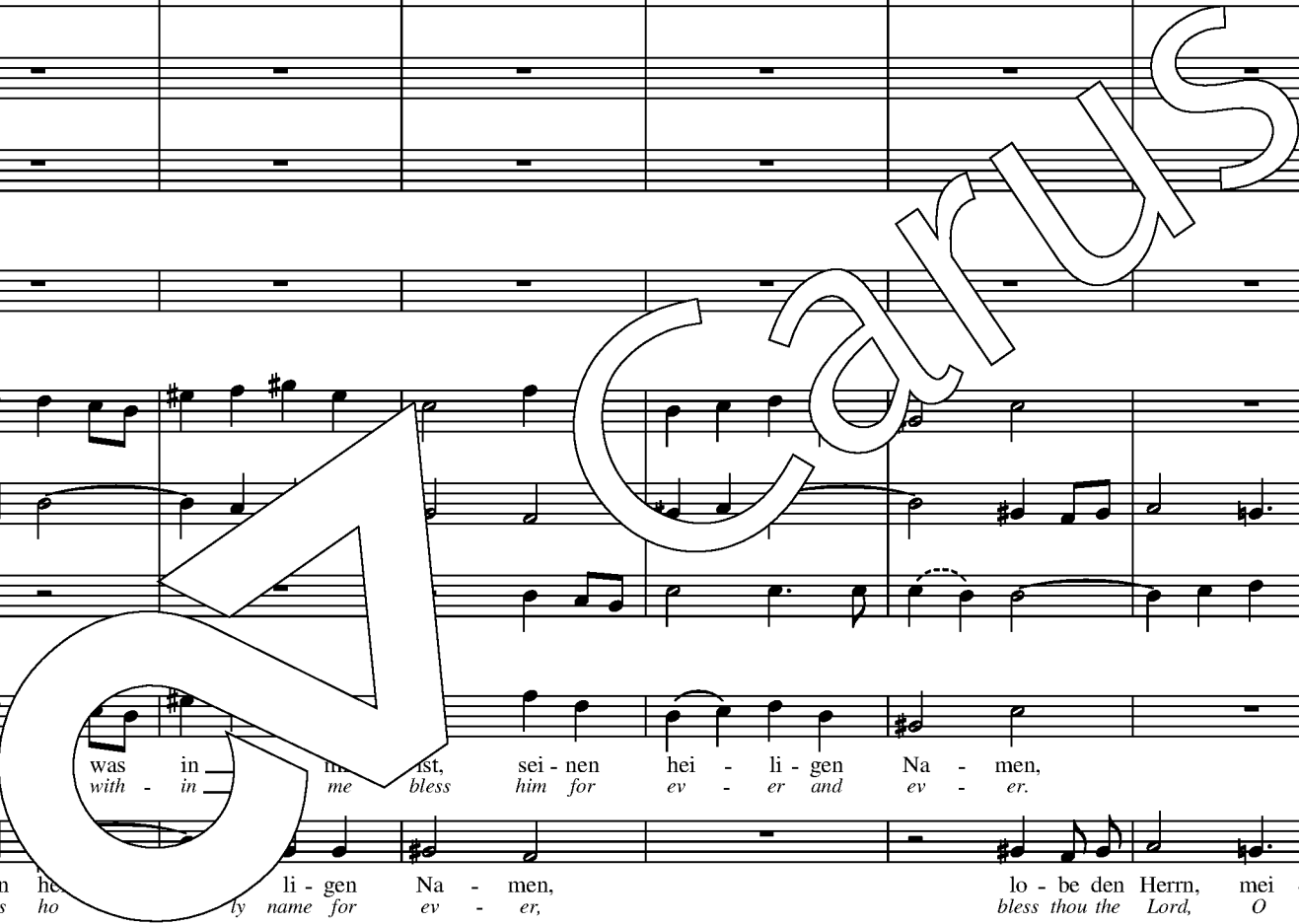
Musical notation for the first system, including vocal line and piano accompaniment.

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

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

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

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



See - le was in me ist, sei - nen hei - li - gen Na - men,  
 soul, and with - in me bless him for ev - er and ev - er.

sei - nen he li - gen Na - men, lo - be den Herrn, mei - ne  
 praise his ho ly name for ev - er, bless thou the Lord, O my

men, lo - be den Herrn, mei - ne See - le, und was in mir  
 er. Bless thou the Lord, O my soul, and all with - in me

men, lo - be den Herrn, mei - ne See - le, und was in mir ist, sei - nen hei - li - gen  
 er. Bless thou the Lord, O my soul, and all with - in me bless him for ev - er and

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

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

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

Fourth system of musical notation with lyrics in German and English. A large watermark 'Saxus' is overlaid on the page.

und was in ist, lo - be den Herrn, lo - be den  
 Praise his ho - - - - - name, - - - - - bless thou the Lord, bless thou and

See - le, mir ist, sei - nen Na ev - - - - -  
 soul, and me praise him for ev - - - - -

ist, sei - nen hei - - - - - li - gen, hei - li - gen Na - men,  
 praise him for ev - - - - - er, for ev - er and ev - er,

Na - men, lo - be den Herrn, mei - ne See - le, lo - be den  
 ev - er. Bless thou the Lord, O my soul, and praise his most

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

Sixth system of musical notation, featuring vocal staves and piano accompaniment.



Musical score for the first system, measures 74-79. It includes vocal staves and piano accompaniment.

Musical score for the second system, measures 80-85. It includes vocal staves and piano accompaniment.

Musical score for the third system, measures 86-91. It includes vocal staves and piano accompaniment.

Musical score for the fourth system, measures 92-97. It includes vocal staves with lyrics and piano accompaniment.

Musical score for the fifth system, measures 98-103. It includes vocal staves and piano accompaniment.

Musical score for the sixth system, measures 104-109. It includes vocal staves and piano accompaniment.

Herrn *praise* *his name* hei - li - gen Na - - men. Ihr sei - ne his  
 ev - er and ev - - er. All ye his  
 men, *praise* den ly Herrn, mei - ne See - - le.  
 er, *praise* - - ly name for ev - - er.  
 und sei - nen hei - li - gen, hei - li - gen Na - - men.  
 O *praise* his most ho - ly name for ev - - er.  
 Herrn und sei - nen hei - li - gen Na - - men.  
 ho - - - ly name for ev - er and ev - - er.

Vc

80

a 2

*f*

En - gel, lo - bet den Herrn, lo - bet den  
an - gels, b ye the Lord, bless ye the Lord, bless ye the

Ihr sei - ne En - - gel, lo - bet den  
All ye his an - - gels, bless ye the

Bassi

Herrn, ihr  
Lord, all

ne  
his

En  
an

gel, lo - bet den Herrn,  
gels, - bless ye the Lord,

Herrn,  
Lord,

ness - bet ye den Herrn,  
the Lord,

lo - bet den Herrn, ihr sei - ne En - gel,  
praise ye his name, all ye his an - gels,

Ihr sei - ne  
All ye his

Ihr sei - ne En - gel, lo - bet den Herrn, lo - bet den  
All ye his an - gels, bless ye the Lord, bless ye the

Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

Musical score for the fourth system, including vocal staves with lyrics and piano accompaniment.

lo - bet, and - - - - - bet, ihm, ihr sei - ne En - gel,  
 ble - - - - - him, all ye his an - gels,  
 lo - - - - - bet, ihm, ihr sei - ne En - gel, lo - bet den  
 bless - an - - - - - raise - - - - - him, all ye his an - gels, bless ye the  
 En - gel, lo - bet den Herrn, lo - bet den Herrn, lo - bet den  
 an - gels, bless ye the Lord, bless ye the Lord, bless ye the  
 Herrn,  
 Lord, ihr sei - ne En - - - - - gel, lo - - - - - bet,  
 all ye his an - - - - - gels, bless him,

Musical score for the fifth system, including vocal staves and piano accompaniment.

Musical score for the sixth system, including vocal staves and piano accompaniment.

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

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

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

Fourth system of musical notation, including vocal staves with lyrics and piano accompaniment.

lo - den Herrn, an - gel, lo - bet den Herrn,  
 bless the Lord, gels, bless ye the Lord.

Herrn, ihr ne En - gel, lo - bet den Herrn,  
 Lord, all his an - gels, bless ye the Lord.

Herrn, ihr sei - ne En - - gel, lo - bet den Herrn.  
 Lord, all ye his an - - gels, bless ye the Lord.

ihr sei - ne En - gel, lo - bet den Herrn. Lo - be den Herrn, mei - ne  
 all ye his an - gels, bless ye the Lord. Bless thou the Lord. O my

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

sei - ne En - gel, lob - ten den Herrn.  
ye his an - gels, bless ye the Lord,

ihr En - gel, lo - bet den Herrn, ihr sei - ne En - gel, lo - bet den  
All an - gels, bless ye the Lord, All ye his an - gels, bless ye the

Lo - be den Herrn, mei - ne See - le, und was in mir  
Bless ye the Lord, O my soul, and praise his ho - ly

See - le, und was in mir ist, ihr sei - ne En - gel, lo - bet den  
soul, and praise his ho - ly name. All ye his an - gels, bless ye the

- be den *Herrn.* ne See - le, und was in mir ist, sei - nen  
 ss thou the *Lord.* my soul, and all with - in me bless his most

*Herrn.* Lo - be den *Herrn,* mei - ne See - le, und was  
*Lord.* Bless thou the *Lord,* O my soul, and all with -

ist. Lo - be den *Herrn,* mei - ne  
 name. Bless thou the *Lord,* O my

*Herrn.* Lo - be den  
*Lord.* Bless thou the

Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

Musical score for the fourth system, including vocal staves and piano accompaniment.

li - gen und sei - nen hei - - li - gen Na - men,  
 - ly praise him for ev - er and ev - er,  
 in sei - nen Na - men. Ihr sei - ne En - gel  
 in ness him for ev - er, all ye - his an - gels,  
 See - le, und was in mir ist. Ihr sei - ne En - gel,  
 soul, and praise his ho - ly name, all ye - his an - gels,  
 Herrn, mei - ne See - le, und was in mir ist, lo - be den Herrn, mei - ne  
 Lord, O my soul, and praise his ho - ly name. Bless him for ev - er and

Musical score for the fifth system, including vocal staves and piano accompaniment.



First system of musical notation, featuring vocal staves and piano accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation, primarily piano accompaniment. It includes a dynamic marking 'f' and a 'a 2' marking.

Third system of musical notation, primarily piano accompaniment. It includes a dynamic marking 'f' and a 'tr' marking.

Fourth system of musical notation, featuring vocal staves with lyrics. A large watermark 'CARUS' is overlaid on the page.

lyrics: - be den Herrn, See - le, mei - ne  
 ss thou the Lord, soul, for ev - er, er,

lo - be den Lo - be den  
 bless Bless thou the

lo - bet den Herrn, lo - be den Herrn, mei - ne See - le,  
 bless ye the Lord, bless thou and praise him for ev - er, er,

See - le, lo - be den Herrn, mei - ne See - le, lo - be den Herrn,  
 ev - er, bless him for ev - er and ev - er, bless ye the Lord,

Fifth system of musical notation, primarily piano accompaniment.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of a right-hand melody and a left-hand accompaniment.

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment features sustained chords in the right hand and a simple bass line in the left hand.

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

Musical score for the fourth system, including vocal lines and piano accompaniment. The piano part continues with sustained accompaniment.

Musical score for the fifth system, including vocal lines and piano accompaniment. The piano part continues with sustained accompaniment.

S - - - - - was in mir ist, lo - be den Herrn, mei - ne See - le.  
 b - - - - - his ho - ly name, bless him for ev - er and ev - er.

Herrn, und was in mir ist, lo - be den Herrn, mei - ne See - le, lo - be den  
 Lord, and praise his ho - ly name, bless him for ev - er and ev - er, bless him for

lo - be den Herrn, lo - be den Herrn, lo - be den Herrn, mei - ne See - le, lo - be den  
 bless - thou the Lord, bless - thou the Lord, bless him for ev - er and ev - er, bless him for

den Herrn,  
 the Lord,

Musical score for the sixth system, including vocal lines and piano accompaniment. The piano part continues with sustained accompaniment.

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

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

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

Fourth system of musical notation, featuring vocal staves and piano accompaniment.

sei - ne En - gel, lo - bet den  
 ye - his an - gels, bless - ye the  
 Herrn, - le. - Ihr En - gel, lo - bet den  
 ev - er. - er. Ye an - gels, bless - ye the  
 Herrn, mei - ne See - le. - Ihr En - gel, lo - bet den  
 ev - er and - er. - er. Ye an - gels, bless - ye the  
 lo - be den Herrn. Ihr sei - ne En - gel, lo - bet den  
 bless thou the Lord, all ye his an - gels, bless - ye the

Fifth system of musical notation, featuring vocal staves and piano accompaniment.

First system of musical notation, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment in the bass and chords in the treble.

Second system of musical notation, continuing the vocal and piano parts. A second 'a 2' marking appears above the vocal staff.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, featuring lyrics for the vocal parts. The lyrics are: "Herr, Lord, lo - bet ye den Herr, the Lord, lo - bet ye den Herr, the Lord, ihr all".

Fifth system of musical notation, concluding the vocal and piano parts on this page.

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes markings for *a 2* in the upper right and lower right staves.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

Fourth system of musical notation, featuring vocal parts with lyrics. The lyrics are:
   
sei ye En an gels, lo - bet den Herrn, ihr
   
ye an gels, bless ye the Lord, Lord, all
   
sei - ne his an - gel, lo - bet den Herrn, lo - bet den Herrn,
   
ye his an - gels, bless ye the Lord, bless ye the Lord,
   
sei - ne his En - gel, lo - bet den Herrn, ihr sei - ne his En - - -
   
ye his an - gel, lo - bet den Herrn, Lord, all sei - ne his En - - -

Fifth system of musical notation, featuring piano accompaniment with a *ff* (fortissimo) marking.

The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The second system continues the piano accompaniment. The third system features vocal staves with lyrics and piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes vocal staves with lyrics and piano accompaniment. The sixth system continues the piano accompaniment. The seventh system includes vocal staves with lyrics and piano accompaniment. The eighth system continues the piano accompaniment. The ninth system includes vocal staves with lyrics and piano accompaniment. The tenth system continues the piano accompaniment.

Lyrics for the vocal parts:

se  
ye  
lo - be  
bless  
ye  
gel,  
gels,  
ih  
all  
sei  
ye  
-  
all  
-  
ne  
his  
En  
an  
-  
-  
-  
gel,  
gels,  
lo  
bless  
-  
bet  
ye  
den  
Herrn!  
the  
Lord!

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Kritischer Bericht

QZ Carus

# Kritischer Bericht

## I. Die Quellen

Zu den wichtigen Quellen für Mendelssohns erstes Oratorium gehören Librettoentwürfe, Skizzen, Kompositionsentwürfe für Sätze, die zuletzt doch nicht in das Werk aufgenommen wurden, das stark überarbeitete Partiturautograph, der ebenfalls stark revidierte autographe Klavierauszug, die ersten von Mendelssohn redigierten Ausgaben in Deutschland und in England und eine Reihe von Dokumenten zu den verschiedenen Aufführungen des *Paulus* zu Lebzeiten des Komponisten.

Wie es so oft bei einem Hauptwerk Mendelssohns der Fall ist, hat *Paulus* eine außerordentlich lange und schwierige Entstehungsgeschichte, die sich über viereinhalb Jahre erstreckt: von den Anfängen in den ersten Monaten des Jahres 1832 bis zur Düsseldorfer Uraufführung im Juni 1836. Und darüber hinaus unterwarf Mendelssohn anschließend das ganze Oratorium – wie auch später im Falle des *Elias* – einer gründlichen Revision, bevor es in Druck erschien. Autographe Partitur und autographe Klavierauszug geben wertvolle Aufschlüsse über die originale Version des Oratoriums, in der es in Düsseldorf uraufgeführt worden ist. Es bleiben allerdings hinsichtlich der Kompositionsgeschichte noch viele Fragen offen, die bei anderer Gelegenheit untersucht werden müssen. In der Quellenüberlieferung gibt es einige Lücken. So scheinen sich viele Aufführungsmaterialien der Düsseldorfer Uraufführung und der ersten englischen Aufführungen nicht erhalten zu haben, anders als im Falle von *Elias*, für den noch Materialien der Uraufführung zu Birmingham 1846 existieren. Lückenhaft ist auch die Überlieferung der Orgelstimme zum *Paulus*. Es ist bekannt, daß Mendelssohn eine separate Orgelstimme fertigte, doch ist die Partitur dazu erhalten. Die von Mendelssohn beaufsichtigte Erstaussgabe der Partitur dieser Stimme. Erst 1852 ist die Orgelstimme in die Partitur eingearbeitet worden.

Fragen müssen auch hinsichtlich des englischen Textes des Oratoriums offenbleiben. Mendelssohn diktierte *Paulus* beim Musikfest zu Birmingham im August 1832. Die Uraufführung fand am 18. Oktober 1836 in Liverpool statt. Mendelssohn besuchte, so war er doch bei der englischen Erstaufführung in Liverpool, die unter der Leitung von George Smart nicht anwesend, für die die erste englische Version des Librettos von William Ball angefertigt wurde. Die Übersetzung des Librettos ist sicher, aber Mendelssohn scheint nicht in die Übersetzung einbezogen worden zu sein (anders als bei *Elias*, wo eine ausführliche Korrespondenz zwischen dem Komponisten und dem Übersetzer des Librettos, William Bartholomew, erhalten ist). Einem Brief von Ignaz Moscheles an den Komponisten vom 14. August 1836 zufolge wurde Ball im Endstadium der Übersetzung von Karl Klingemann, Sir George Smart und Novello unterstützt (*Letters of Felix Mendelssohn an Ignaz und Charlotte Moscheles*, trans. Felix Moscheles [Boston, 1888], S. 155).

Die folgende chronologische Zusammenstellung kann also nur eine vorläufige Liste der wichtigsten Quellen zum *Paulus* sein. Die für die Neuausgabe wichtigen Quellen sind in größerer Schrift gedruckt. Die Hauptquelle für die vorliegende Neuedition des *Paulus* ist Quelle **U**, die Erstaussgabe der Partitur bei Simrock in Bonn im Jahre 1837.

## Librettoentwürfe

**A:** Brief von Mendelssohn an Julius Schubring, datiert Berlin, den 22. Dezember 1832, Oxford, Bodleian Library (GB-Ob), *M. Deneke Mendelssohn Collection*, C. 42, fols. 4–6, veröffentlicht bei Julius Schubring (Hg.), *Briefwechsel zwischen Felix Mendelssohn Bartholdy und Julius Schubring, zugleich ein Beitrag zur Geschichte und Theorie des Oratoriums*, Leipzig 1892. S. 21–25. Mit einem separaten skizzenhaften Plan für das Oratorium in einer dreiteiligen Anlage (siehe Quelle **B**).

**B:** Brief von Schubring an Mendelssohn, datiert Dessau, den 23. Januar 1833, mit Schubrings Kommentaren und Vorschlägen, den unter Quelle **A** genannten Entwurf Mendelssohns betreffend. Der Brief samt dem mit Schubrings Anmerkungen versehenen Entwurf Mendelssohns befinden sich in Oxford, Bodleian Library, *M. Deneke Mendelssohn Collection*, *Green Books IV No. 214*. Schubrings Gegenentwurf ist teilweise bei Schubring, *op. cit.*, S. 26–35 veröffentlicht.

**C:** Brief von Mendelssohn an Schubring, datiert Göttingen, den 6. September 1833, der einen zweiten Entwurf des Librettos einschließt (siehe Quelle **D**). Mendelssohns Brief ist abgedruckt bei Schubring, *op. cit.*, S. 40–43.

**D:** Brief von Schubring an Mendelssohn, datiert Dessau, den 5. Oktober 1833, mit Schubrings Anmerkungen zu Mendelssohns Librettoentwurf, Oxford, Bodleian Library, *M. Deneke Mendelssohn Collection*, *Green Books IV, Nos. 213*; der Brief und Schubrings Anmerkungen sind publiziert bei Schubring, *op. cit.*, S. 46–48. Für eine Beschreibung siehe A. Kurzhals-Reuter, *Die Oratorien von Felix Mendelssohn Bartholdy: Untersuchungen zur Quellenlage, Entstehung, Gestaltung und Überlieferung*, Tutzing 1977, S. 46.

**E:** Unvollständiger Entwurf des Librettos in der Handschrift A. B. Marx', mit Korrekturen von Mendelssohn. Oxford, Bodleian Library, *M. Deneke Mendelssohn Collection*, *Green Books XXVII, No. 88*.

**F:** Unvollständiger Entwurf des Librettos in der Handschrift Julius Fürsts, mit Korrekturen von Mendelssohn. Oxford, Bodleian Library, *M. Deneke Mendelssohn Collection*, *Green Books XXVII, No. 87*.

**G:** Entwurf einer frühen Version des Librettos, in Mendelssohns Handschrift, Oxford, Bodleian Library, *M. Deneke Mendelssohn Collection*, C. 27, fols. 28–32.

**H:** Abschrift des Librettos in Mendelssohns Handschrift und einer nicht identifizierbaren zweiten Schrift, Oxford, Bodleian Library, *M. Deneke Mendelssohn Collection*, *Green Books IV, Nos. 216b–217a*. Kurzhals-Reuter vermutet, daß diese Abschrift für die Düsseldorfer Uraufführung hergestellt wurde und als Vorlage für den Druck des Textbuches gedient habe.

## Autographe Skizzen und Entwürfe

**I:** Autographe Skizzen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (D-B), in *Band 19 des Mendelssohn-Nachlasses*, S. 1–14. Überwiegend ein- und zweisystemige Skizzen auf hochformatigem Papier mit 16 Notensystemen. Weiteres dazu bei Kurzhals-Reuter, *op. cit.*, S. 111–12, und Douglass Seaton, *A Study of a Collection of Mendelssohn's Sketches and Other Autograph Material*, Deutsche Staatsbibliothek Berlin, *Mus. Ms. Autogr. Mendelssohn 19* (Ph. D. diss., Columbia University 1977 S. 4–7).

**J:** Entwürfe für Nummern zum *Paulus*, die in der endgültigen Druckfassung nicht in das Oratorium eingingen, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (D-B), *Mendelssohn-Nachlaß*, Bd. 28, S. 169–260, auf hochformatigem Papier mit 16 und 12 Notensystemen. Das 12systemige Papier trägt auf dem Rand die Anmerkung „Bonn bei N. Simrock“. Unter diesen Nummern befinden sich „Nr. 2 Choral „Ach, bleib mit deiner Gnade“ (169–73); Nr. 3 Recit. „Die Menge der Gläubigen“ (174); Nr. 13 Chor „Herr Gott, des die Rache ist“ (175–88); Chor „Lobt ihn mit Pfeifen“ (189–216); „Danket dem Gott“ für Sopran-, Alt- und Tenorsoli (217–21); Nr. 32 Chor „Danket den Göttern“ (223–33); „Gelobet sei Gott“ für Tenor- und Baßsoli



(235–43); Recit. „Schnell aber war ein großes Erdbeben“ (244–47); Choral „O treuer Heiland“ (247–48); Recit. „Paulus sandte hin u. ließ“ [= No. 41] (248–50); Nr. 28 Recit. „Die unter euch Gott“ und eine Vertonung des Chorals „Ein feste Burg“ („Mit unser Macht“) (251–60). Für eine ausführliche Besprechung siehe Kurzhals-Reuter, *op. cit.*, S. 103ff. und 112. Dieser Band 28, der 324 Seiten stark ist, enthält viele andere Werke von Mendelssohn aus den 1830er Jahren, darunter die revidierte Version der *Italienischen Sinfonie* (letzte drei Sätze), *Rondo brillante* op. 29, die erste Version der *Konzertarie* op. 94, mehrstimmige Lieder, Sololieder und Klavierstücke.

### Autographe und Abschriften

**K:** Autographe Partitur des *Paulus*, 1. Teil, Krakau, Biblioteka Jagiellońska (P-Kj), *Mendelssohn-Nachlaß Band 53*, früher Berlin, Deutsche Staatsbibliothek. 211 Seiten, Hochformat, 16- und 12systemiges Notenpapier. Das 12systemige Papier trägt den Aufdruck *Bonn bei N. Simrock*. Im Manuskript befindet sich eine dreifache Seitenzählung: die eine zählt die einzelnen Seiten von 1 bis 211 durch, die andere die Folios von Fol. 1 bis 102, und eine dritte stellt eine unregelmäßige Reihe von Seitenzahlen dar. Auf der Titelseite, S. 1, Mendelssohns Titelschrift: *Paulus / Ein Oratorium / für / Chor und Orchester* und – darunter – der Stempel *Ex. / Bibl. Regia / Berlin*. Die Ouvertüre beginnt auf S. 3 und trägt in der oberen rechten Ecke die Abkürzung *H.D.m* (für „Hilf Du mir“). Das Manuskript, das sehr stark von der endgültigen, gedruckten Version abweicht, gibt vermutlich die Version wieder, die im Juni 1836 bei der Uraufführung in Düsseldorf musiziert wurde. Die umfangreichen Überarbeitungen, die das Autograph erkennen läßt, geben vielleicht einige von Mendelssohns zahlreichen Änderungen nach der Uraufführung wieder. Im *Mendelssohn-Nachlaß Band 53* ist Teil I in 25 aufeinanderfolgende Sätze aufgeteilt, die gedruckte Version (Quelle **U**) hingegen enthält 21 Sätze. Die folgende Aufzählung nennt die 25 Sätze in Klammern die entsprechenden Sätze oder Teile von Carus-Ausgabe, die der Erstausgabe folgt, an der Partiture, 3 [4], 4 [3], 5 Recit. [5], 6 Chor [5], 7 [6], 8 [7], 9 Recit. [10], 10 Recit. [9], 11 (Arie, „Der du die Menschen lässest“) [posthum veröffentlicht als op. 112, Nr. 2], 12 Chor [11], 13 Recit. [10, 12], 14 Recit. [13], 15 Recit. [13], 16 Chor [14], 17 Recit. [14], 18 Chor [15], 19 Choral [16], 20 Recit. [17], 21 Arie [18], 22 Recit. [19], 23 Arie mit Chor [20], 24 Recit. [21], 25 Chor [22]. Die Partitur enthält eine Metronomangabe, und auch viele Tempoangaben unterscheiden sich von der endgültigen Druckversion. Auf der letzten Seite (Fol. 102) schreibt Mendelssohn: *Ende des ersten Theils. Leipzig den 18ten April / 1836.*

**L:** Autographe Partitur von *Paulus*, 2. Teil, Krakau, Biblioteka Jagiellońska, *Mendelssohn-Nachlaß, Band 54*, früher Berlin, Deutsche Staatsbibliothek, 138 Seiten, mit fortlaufender Folierung, 12- und 16systemiges Papier im Hochformat. Das 12systemige Papier trägt den Aufdruck *Bonn bei N. Simrock*. Keine Titelseite; Fol. 1r, die erste Notenseite, mit Titel *Paulus / Zweiter Theil*. Die Sätze sind von 26 bis 45 durchnummeriert (die Carus-Ausgabe hingegen zählt Nr. 23–45), aber die Zählung ist in einer nicht identifizierbaren Handschrift erfolgt. Metronomangaben sind keine vorhanden, und die Tempoangaben unterscheiden sich häufig von der späteren gedruckten Version. Die folgende Aufzählung nennt in Klammern die entsprechenden Sätze aus der Carus-Ausgabe: No. 26 Chor [23], 27 Recit. [24], 28 Duettino [25], 29 Chor [26], 30 Arioso [27], 31 Recit. und Chor [28–29], 32 Recit. [30], 33 Recit. und Chor [32–33], 34 Recit. [34], 35 Chor [35], 36 Recit. [36], 37 [36], 38 [36], 39 Recit. [37], 40 Chor [38], 41 Recit. und Cavatina [39–

40], 42 Choral „Erhebe dich, O meine Seele“ [nicht in der gedruckten Version], 43 Recit. und Chor [41], 44 Chor [43], 45 Recit. und Schluß-Chor [44–45]. Die letzte Seite, Fol. 138, weist als Vermerk Mendelssohns auf: *Leipzig den 18ten April / 1836.*

**M:** Autographe Klavierauszug, Krakau, Biblioteka Jagiellońska, *Mendelssohn-Nachlaß Band 55*, früher Berlin, Deutsche Staatsbibliothek, 94 Folios, fortlaufend foliert, Hochformat, 12- und 16systemiges Papier. Das 12systemige Papier mit Aufdruck *Bonn bei N. Simrock*. Das Manuskript wurde im Januar 1837 an Conrad Schleinitz nach Leipzig geschickt. Auf Fol. 1r, der Titelseite, steht: *Paulus / Oratorium / für / Chor und Orchester / Clavierauszug* und darunter der Stempel *Ex. / Bibl. Regia / Berlin*. Unten auf der Seite: *19669*. Das Manuskript enthält zahlreiche Überarbeitungen und erinnert mehr an ein Kompositionsautograph als an eine Reinschrift. Die Ouvertüre beispielsweise, die von Mendelssohn für Klavier zu vier Händen arrangiert wurde, gibt eine Fassung wieder, die von der gedruckten Version erheblich abweicht. Auch das Fugenthema des Schlußchores lautete ursprünglich ebenfalls anders: 4tel a', 8tel a', a', 4tel d", 8tel a', h', Halbe c", 4tel h', Halbe e", 4tel d". Der auffälligste Unterschied besteht wohl darin, daß der Zweite Teil auf Fol. 51v mit dem Beginn eines Chorsatzes über „Die Nacht ist vergangen“ in D-Dur beginnt, der aber nach 18 Takten abbricht. Auf dem nächsten Folio findet sich der Beginn des Chors Nr. 23, und auf Fol. 53 der Entwurf des gleichen Chors. Mendelssohn hat zwar Text und Musik von „Die Nacht ist vergangen“ im Zusammenhang mit dem *Paulus* erworben, doch beide wieder aufgegriffen. Der Lobgesang *Der Lobgesang* op. 52 als Chor Nr. 7 in D-Dur. In Quelle **M** sind die Sätze des Oratoriums von Nr. 1 bis 5 wie folgt durchnummeriert: Nr. 1 (Ouvertüre) [1], 2 Chor [2], 3 Recit. [3], 4 Chor [3], 5 Recit. [4], 6 Chor [5], 7 Recit. [6], 8 Arioso [7], 9 Recit. und Chor [8], 10 Recit. u. Choral [9], 11 Arioso „Der du die Menschen lässest sterben,“ als Op. 112 posthum veröffentlicht, 12 Recit. [10], 13 Chor [11], 14 Recit. und Arie (gestrichen) [10, 12], 15 Recit. [2], 17 Recit. u. Chor [14], 18 Chor [15], 19 Choral [16], 20 Recit. [17], 21 Arie [18], 22 Recit. [19], 23 Arie mit Chor [20], 24 Recit. [21], 25 Chor [22], 26 Chor [23], 27 Recit. [24], 28 Duettino [25], 29 Chor [26], 30 Arioso [27], 31 Recit. u. Chor [28–29], 32 Recit. [30], 33 [32, 33], 35 Recit. und Chor [34, 35], 36 Recit. [36], 37 fehlt, 38 Chor [36], 39 Arioso „Wisset Ihr nicht, daß Ihr Gottes Tempel zerstört ist“ [in der endgültigen Version nicht vorhanden], Recit. [37], 40 Chor [38], 41 Recit. [39], Cavatina [40], 42 Choral „Erhebe dich, O meine Seele“ [in der endgültigen Version nicht vorhanden], 43 Recit. [41–42], 44 Chor [43], 45 Recit. [44], 46 Schlußchor [45]. In die Umschlaginnenseite eingelegt ist ein autographe Brief von Mendelssohn an Conrad Schleinitz vom 5. Januar 1837:

Lieber Schleinitz / Hiebei der Clavierauszug meines Paulus, der lang verspätet ist aber den Sie auch jetzt noch freundlich von mir annehmen, u. unter ihm Noten legen müssen. Und da ich gewöhnlich vergesse, was ich Ihnen gerade sagen wollte, so muß ich schreiben daß ich Sie schon seit 3 Tagen bitten wollte mir aus meinem geschriebenen Clavier-Auszug die Sopran Arie „der du die Menschen lässest sterben“ auf einige Zeit zu leihen, da sie meine Schwester in Berlin gern haben will, u. ich sie nicht besitze. Sie erhalten sie gewiß gleich nach ihrer dortigen Aufführung wieder, u. thäten mir einen Gefallen, wenn Sie mir sie durch den Unterbringer zuschickten. Ihr/ Felix MB.

**N:** Abschrift des Klavierauszuges, einst im Besitz von Julius Rietz, Mendelssohns Assistent und Nachfolger in Düsseldorf, New York Public Library, New York (US-NYp), *Drexel Collection #4779*. Die erste Seite des Manuskripts trägt den Vermerk: „Dieser Klavierauszug ist nach der ersten Bearbeitung des Paulus, im Jahre 1836, in Düsseldorf aufgeführt. Es ist das einzige in dieser Art existierende Exemplar. Vormalige Besitzer Julius Rietz“. Leider stand für die vorliegende Edition keine Kopie dieser Quelle zur Verfügung.

**O:** Autographes Folio mit dreizehn Takten in Partiturschrift, die eine frühe Version des Chores „Steiniget ihn“ (Nr. 9) wiedergibt, Brüssel, Bibliothèque du Conservatoire Royal de Musique (B-Bc), Ms. 1092, Hochformat, 16 Notensysteme. Unten auf der Verso-Seite eine Notiz vom Bruder des Komponisten: „Dieses Blatt ist einem handschriftlichen, musikalischen / Skizzenbuch meines Bruders Felix entnommen. / Berlin 13 Februar 1854 / Paul Mendelssohn Bartholdy.“ Es ist denkbar, daß dieses Notenblatt ursprünglich zu Quelle **K** gehört hat, wo es sich im Umkreis von S. 87–88 befinden haben muß.

**P:** Autographe Seite aus einem Erinnerungsalbum eines unbekannten Besitzers, Stanford University Library, Stanford, California (US-STu) im Particell, mit den ersten sieben Takten des Duetts „So sind wir nun Botschafter an Christi Statt“ (Nr. 25), Querformat, 6 Notensysteme. Das Fragment trägt auf der Verso-Seite die Inschrift „zu freundlichem Andenken / Felix Mendelssohn Bartholdy / Leipzig d. 22 Mai 1838“. Siehe auch Nathan van Patten, *Catalogue of the Memorial Library of Music, Stanford University*, Stanford 1950, S. 177, Nr. 720.

## Drucke

**Q:** Übertragung des englischen Copyrights für *Paulus* an Vincent Novello, London, 15. Oktober 1836. Auktionskatalog, Sotheby's, 15. Mai 1996, S. 31 (Nr. 98):

London October 15th 1836/ Memorandum. Whereas I have this day sold to Mr. J. Alfred Novello, Music Seller and Publisher, No. 62, Dean-street, Soho square, at the price or sum of thirty guineas all my Copyright and Interest, present and future, vested and contingent or otherwise, of and to The 'Saint Paul' an Oratorio the words extracted from the Holy scripture, and the whole of the same and the arrangements, And whereas the said sum of thirty guineas hath been this day paid to me by said Joseph Alfred Novello, and for which I have given a receipt duly stamped. Now, in consideration of the Premises and such Payment in me, I hereby, for myself, my executors and administrators, promise and engage to with the said Joseph Alfred Novello, his executors, administrators, and assigns, at his or their request and cost, to execute a proper assignment of my aforesaid Copyright and Interest to the said Joseph Alfred Novello, his executors, administrators, or assigns, or as he or they shall direct. Witness my hand, this fifteenth day of October, in the year of our Lord, One Thousand Eight Hundred and Thirty Six. [signed] Felix Mendelssohn Bartholdy.

**R:** Erstausgabe des deutschsprachigen Klavierauszugs, Bonn, N. Simrock, 1836, 197 Seiten, mit der Plattennummer 3281. Auf der Titelseite: *Paulus / Oratorium / nach Worten der heiligen Schrift componirt von Felix Mendelssohn-Bartholdy / Opus 36 / Eigenthum des Verlegers / Bonn. Bey N. Simrock / London. J. Alfred Novello*. Auf dem Frontispiz ein Portrait des Komponisten nach einem Stich von Hildebrandt mit Mendelssohns Unterschrift darunter. Die Autographe des deutschen Text, und die Ouvertüre ist für Klavier eingerichtet.

**S:** Erstausgabe des englischen Klavierauszuges, London, J. Alfred Novello, 1836, 171 Seiten, Plattennummer 444. Titelseite: *The words selected from the Holy Scriptures, / English version adapted by Wm. Novello, / Felix Mendelssohn Bartholdy. / The forte accompaniment by the composer.* Die Ausgabe enthält die Ouvertüre für vier Hände und die Ouvertüre ist für Klavier eingerichtet.

**T:** Korrektur der Seiten 1–7 der Erstausgabe der Partitur des Paulus (Quelle U) mit autographen Korrekturen, Simrock-Archiv des Musikverlags A. Benjamin; Hamburg, München. Bei den knapp über hundert Seiten handelt es sich vor allem um Stichkorrekturen und einzelne Notenkorrekturen, aber auch um Ergänzungen der fast immer fehlenden Metronomangaben sowie der Einsatzvermerke für die Orgel. Sämtliche hier eingetragenen Korrekturen sind in die Erstausgabe vor Drucklegung eingearbeitet worden. Das Exemplar enthält noch keinen englischen Text. Dieser ist erst kurz vor der Drucklegung unterlegt worden (siehe die Briefe des Komponisten an Simrock vom 5. und 7. Januar 1837 in Felix Mendelssohn Bartholdy, *Briefe an deutsche Verleger*, ed. R. Elvers, Berlin 1968, S. 107–08). Mendelssohn hatte am 6.1.1837 einen Abzug der Partitur mit unterlegtem englischen Text erstmals zur Korrektur erhalten. Das Korrektorexemplar muß also kurz vorher entstanden sein. Das Exemplar ist mit einer späteren Korrekturschicht zusammengebunden: ab S. 255 enden die autographen Korrekturen und ist der englische Text bereits unterlegt, die Metronomangaben sind alle enthalten, und es wurde anderes Papier verwendet.

Wir danken Herrn Lothar Niefind vom Musikverlag A. Benjamin herzlich für den Hinweis auf die Quelle und Erlaubnis zur Einsichtnahme und Faksimilierung einer Seite (s. Abb. 6, S. XX).

**U:** Erstausgabe der Partitur, Bonn, N. Simrock, 1837, 369 Seiten im Hochformat, Plattennummer 3320. Titelseite: *Paulus / Oratorium /*

*nach Worten der heiligen Schrift / componirt von / Felix Mendelssohn-Bartholdy / Opus 36 / Eigenthum des Verlegers / Bonn. Bey N. Simrock / London: J. Alfred Novello.* Auf dem Frontispiz ein Portrait des Komponisten nach einem Stich von Hildebrandt mit Mendelssohns Unterschrift darunter. Auf den Seiten 2 und 3 ist das deutsche Libretto abgedruckt. Die Ausgabe enthält unter den Noten den deutschen und den englischen Text. Für die Partituranordnung, originalen Stimmenbezeichnungen und Schlüsselung siehe das Faksimile auf S. XVII. Die Simrock-Ausgabe erschien im Februar 1837.

**V:** Erstausgabe der Orgelstimme zum *Paulus*, Bonn, N. Simrock, 1852, 15 Seiten im Hochformat, Plattennummer 5049. Titelseite: *Paulus / Oratorium / Felix Mendelssohn Bartholdy / Organo / nach dem Original Manuscript des Componisten / Bonn bei N. Simrock.* Die Stimme basiert vermutlich auf derjenigen, die Mendelssohn in seinem Brief vom 5. August 1837 an Breitkopf & Härtel erwähnt. (in: Felix Mendelssohn Bartholdy, *Briefe an deutsche Verleger*, Hg. R. Elvers, Berlin, 1968, p. 62 (s. dazu Absatz „Zur Edition“)).

## Quellen der vom Komponisten verwendeten Werke

**W:** Erstausgabe von *Zwei geistliche Lieder* op. 112, Bonn, N. Simrock, 1868, getrennt herausgegeben mit den Plattennummern 6551 and 6552, jeweils 7 Seiten. Die Titelblätter tragen den Vermerk: *Zwei geistliche Lieder mit Begleitung des Pianoforte / componirt von Felix Mendelssohn-Bartholdy / Opus 112 / Novello'sche nachgelassene Werke, neue Folge*.

Nr. 1 dazu: *1. Arioso: Doch der Herr, er leitet die Irrenden recht/ Ursprünglich zum Oratorium Paulus componirt*, und Nr. 2 zusätzlich: *2. Sopran-Arie: Der du die Menschen lässest sterben / ursprünglich zum Oratorium Paulus componirt*.

**X:** Autographen Klavierauszug von *Doch der Herr* op. 112 Nr. 1, für den Sänger Franz Hauser (1794–1870), Darmstadt, Hessische Landes- und Hochschulbibliothek (D-DS), Mus. ms. 1445b, 1 Seite, Papier mit 16 Systemen. Das Ms. trägt den Titel „No. 16 Arioso.“ Der Satz war ursprünglich für den ersten Teil des *Paulus* bestimmt, wurde dann aber ersetzt durch die Nummer 13 der endgültigen Version „Doch der Herr vergißt der Seinen nicht“. Genaueres dazu bei Oswald Bill, „Unbekannte Mendelssohn-Handschriften in der Hessischen Landes- und Hochschulbibliothek Darmstadt“, *Musik Forschung* 26 (1973), 347.

**Y:** Abschrift des *Doch der Herr* op. 112 No. 1, von Marie Mendelssohn, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, *Mendelssohn-Nachlaß* 20, S. 55–7, Hochformat, Papier mit 16 Systemen, Klavierauszug. Oben auf der Seite: „Marie's Handschrift“, and die Überschrift „Nr. XVI. Arioso“.

**Z:** Die autographe Partitur von *Der du die Menschen lässest sterben* ist in der autographen Partitur vom Paulus, Erster Teil, erhalten (Quelle K, S. 90–94). Sie erscheint dort als *Nr. 11 Aria*.

**AA:** Der autographe Klavierauszug von „Der du die Menschen lässest sterben“ ist in Quelle M erhalten, fols. 21v–22v, wo der Satz als Nr. 11 im ersten Teil erscheint.

**BB:** Abschrift des Klavierauszuges von „Der du die Menschen lässest sterben“, Oxford, Bodleian Library, *M. Deneke Mendelssohn Collection* C. 23, fols. 24–27, mit der Aufschrift „Für die richtige Abschrift Bonn 28 October 1865. N. Simrock.“

## II. Zur Edition

Die vorliegende Ausgabe des *Paulus* basiert auf der Erstaussgabe der Partitur, die Mendelssohn selbst sorgfältig überarbeitet hat und die von Simrock in Bonn 1837 herausgegeben wurde (Quelle U). Die Orgelstimme basiert auf Quelle V.

Wir sind der Erstaussgabe weitestgehend gefolgt. Änderungen des Herausgebers gegenüber der Erstaussgabe wurden in der Partitur diakritisch gekennzeichnet: Bögen durch Strichelung, dynamische Zeichen und Akzidenzien durch Kleinstich, hinzugefügte Beischriften durch Kursivsatz. Vom Erstdruck abweichende Lesarten sind unter den Einzelanmerkungen aufgelistet.

Einzelne Notationspraktiken wurden dem modernen Editionsgebrauch angepaßt, so beispielsweise die Richtung der Notenhälfen, die Balkung und die Schreibweise der Dynamik. Die Orthographie des deutschen und englischen Textes wurde behutsam modernisiert. Besondere Aufmerksamkeit galt den Phrasierungsbögen in den Singstimmen der Hauptquelle. Um die Textverteilung so übersichtlich wie möglich zu halten, haben wir uns an die folgenden Prinzipien gehalten:

1. Alle Abweichungen, die sich durch die englische Übersetzung ergeben, werden wie auch in der Hauptquelle im Kleinstich dargestellt. Vereinzelt konnte auf Kleinstich für das Englische verzichtet werden; nämlich, wenn der deutsche Text bei gleicher Tonhöhe mehr Silben aufweist als der englische. Der Silbenverlängerungsstrich ersetzt hier den Bogen.
3. Alle originalen Silbenverteilungsbögen, die für den deutschen Text gelten, werden aus der Quelle übernommen, auch wenn sie inkonsequent gesetzt sein mögen. Originale Bögen, die nur für den englischen Text gelten, werden hingegen weggelassen, um das Notenbild übersichtlicher zu halten.
4. Es wurden grundsätzlich keine Silbenverteilungsbögen, die nicht in der Hauptquelle stehen, ergänzt.

Die Orgelstimme erfordert eine besonderen Hinweis, denn für sie ist keine autographische Überlieferung vorhanden. Als Gesamtpartitur (Quelle U) 1837 erschienen, schloß sich Mendelssohn, in der Partitur keine Orgelstimme zu haben, sondern nur die Einsätze der Orgel mit Beischriften „Cello e Organo“, „senza Organo“ zu versehen, was erkennen ließ, daß die Orgel im Sinne der traditionellen Aufführung zu verstehen war, nach der der Organist seine eigenen Einsätze ad hoc realisierte. Aber für die erste Leipziger Aufführung am 15. März 1837 stattfand, wurde eine Orgelstimme ausgeschrieben, wie wir aus einem Brief Mendelssohns an Breitkopf & Härtel vom 5. August 1837 erfahren, den der Komponist anlässlich der Vorbereitungen zur englischen Erstaufführung des Oratoriums beim Musikfest zu Birmingham im September schrieb: „Ich wünsche nämlich zu meiner Reise nach England die Orgelstimme meines Oratoriums *Paulus* zu haben, welche im vorigen Frühjahr zur Aufführung in Leipzig ausgeschrieben worden ist. Sie muß sich bei den übrigen Orchesterstimmen des Oratoriums befinden und ist an vielen Änderungen mit Rothstift leicht kenntlich ...“ (Felix Mendelssohn Bartholdy, *Briefe an deutsche Verleger*, Hg. R. Elvers, Berlin, 1968, p. 62.) Vermutlich ist diese korrigierte Stimme identisch mit einer autographen Orgelstimme, die im 20. Jh. bei einer Auktion von Noel Conway (Bd. 50) versteigert und dort beschrieben wurde als Exemplar mit „very numerous additions and corrections in the Autograph of Mendelssohn ...“ Der Verbleib der Stimme ist unbekannt. (Der Herausgeber dankt Herrn Dr. Ralf Wehner und Herrn Dr. Christoph Hellmundt für diese Auskunft.) Mendelssohns Orgelstimme wurde erst nach seinem Tod, im Jahre 1852, erstmals ver-

öffentlicht durch Simrock in Bonn (Quelle V) und dann in die Partitur übernommen, die Julius Rietz im Rahmen der Gesamtausgabe zwischen 1874 und 1877 herausgab (*Mendelssohn, Werke: kritisch durchgesehene Ausgabe*, hg. v. J. Rietz, Serie xiii, Band 1). 1879 hat der englische Theoretiker Ebenezer Prout die gedruckte Stimme analysiert, um Beweis zu führen, daß Mendelssohn selbst derjenige war, der die Orgel so außerordentlich geschickt im Orchester verwendet hat („The Employment of the Organ in the Orchestra, Especially as Illustrated by Mendelssohn“, *The Musical Times* 20 [1879], 130). Seltsamerweise stimmt nämlich die ausgeschriebene Orgelstimme nicht immer mit den Eintragungen in der Simrock'schen Erstaussgabe der Gesamtpartitur überein. So spielt die Orgel nach der ausgeschriebenen Stimme nicht immer an allen Passagen, die in der Simrock-Ausgabe für dieses Instrument bestimmt sind. In Nr. 6, T. 77 beispielsweise finden wir in der Simrock-Ausgabe den Eintrag „Cello e Organo e Bassi“ und später – in T. 105 – „senza Organo“. In Quelle V ist die Orgelstimme ausgeschrieben. Vermutlich lassen sich diese Diskrepanzen auf Revisionen zurückführen, die Mendelssohn vornahm, nachdem die Simrock-Erstaussgabe erschienen war. In unserer Carus-Ausgabe haben wir die ausgeschriebene Orgelstimme abgedruckt, aber zugleich auch die Stimmeinträge aus der Simrock-Edition mitgeteilt, um dem Organisten bei der Aufführung ein gewisses Maß an Freiheit zu lassen.

In der Ouvertüre und im Chöre Nr. 15, 22, 23 und 45 setzt Mendelssohn den Serpenter ein, um die Baßstimme zu verstärken. In Nr. 15 und 45 spielt er gemeinsam mit dem Kontrafagott. In modernen Aufführungen wird er gewöhnlich durch eine Tuba ersetzt.

### III. Einzelanmerkungen

Im folgenden werden alle Lesarten der Hauptquelle (Quelle **U**) aufgelistet, die nicht in die Carus-Ausgabe übernommen wurden.

Folgende Abkürzungen wurden verwendet: A = Alto, B = Basso, Cb = Contrabbasso, Clt = Clarinetto, Cor = Corno, Fg = Fagotto, Fl = Flauto, Ob = Oboe, Org = Organo, S = Soprano, Serp = Serpent, T = Tenore, Timp = Timpani, Tr = Tromba, Trb = Trombone, Va = Viola, Vc = Violoncello, VI = Violino.

Zitiert wird wie folgt: Takt, Instrument/Stimme, Zählzeit im Takt (zum Beispiel, 1–3 für Dreivierteltakt, 1–4 für Viervierteltakt), Lesart von Quelle **U**.

#### Erster Teil

##### Nr. 1 Ouverture

|                 |                            |
|-----------------|----------------------------|
| 1 Vc, Cb        | Organo coi Tromboni        |
| 17 Va           | Bogen 1–4                  |
| 18 Clt, Va      | Bogen von 1 bis T. 19, 1   |
| 18 VI II 2–4    | Bogen                      |
| 27 Va           | Bogen von 2 bis T. 28, 1   |
| 28 Va           | Bogen über den ganzen Takt |
| 29 Va           | Bogen bis T. 30, 1         |
| 30 Clt 3        | Bogen bis T. 31, 4         |
| 31 Fg 2         | Bogen bis T. 32, 2         |
| 31 VI I 3–4     | Bogen                      |
| 31 VI II 2–4    | Bogen                      |
| 31 Vc 2         | Bogen bis T. 32, 1         |
| 32 Clt          | Bogen über den ganzen Takt |
| 32 Vc 3–4       | Bogen                      |
| 36 VI I         | Bogen bis T. 39, 1         |
| 36 Va           | Bogen bis T. 37, 4         |
| 36 Vc           | Bogen bis T. 38, 3         |
| 36 Cb           | Bogen bis T. 38, 1         |
| 36–7 Va, Vc, Cb | Bögen                      |
| 36–9 VI I       | ein Bogen                  |
| 37 Clt          | Bogen bis T. 38            |
| 37 Va           | Bogen bis T. 38            |
| 38 Vc 2–4       | Bogen                      |
| 40 Va           | Bogen bis T. 41            |
| 89 Vc, Cb       | Bogen über den ganzen Takt |
| 91 Vc           | legato                     |
| 161 Timp 1      | Bogen bis T. 161           |

##### Nr. 2 Chor

|                  |                                   |
|------------------|-----------------------------------|
| 32 Timp          | Tr bis 161                        |
| 62 S 3–4         | Bogen                             |
| 88 T             | <i>p</i>                          |
| 96               | kein V über den Einsatz der Orgel |
| 99 Vc, Cb        |                                   |
| 103 Fl, Ob, Clt, | 102, 1, doch Timp <i>p</i>        |
| 120 VI I 1       |                                   |

##### Nr. 3 Choral

In Quelle **V** ist die Orgelstimme ausgeschrieben. Sie folgt exakt dem Vokalsatz mit Ausnahme von T. 12, 4 und T. 13, 1–3, wo die Orgel schweigt. Quelle **U** enthält nur den Hinweis *e Organo* in der Baßstimme.

##### Nr. 4 Recitativo

|                           |          |
|---------------------------|----------|
| 9 VI I, II, Va, Vc, Cb 3  | <i>f</i> |
| 10 VI I, II, Va, Vc, Cb 4 | <i>f</i> |

##### Nr. 5 Coro

|                         |                    |
|-------------------------|--------------------|
| 2 Fg                    | kein Akzent        |
| 3 Fg                    | keine Keile        |
| 4–5 Vc, Cb              | keine Akzente      |
| 6 Fl, Fg, Cor, Tr, Timp | keine staccati     |
| 15 B 4                  | Bogen bis T. 16, 2 |
| 33–34 Fl                | keine staccati     |

|                      |                |
|----------------------|----------------|
| 35–38 Fl             | keine staccati |
| 36–38 VI I           | keine staccati |
| 37–38 Va             | keine staccati |
| 38 Fg, VI II, Vc, Cb | keine staccati |
| 102–3 VI I, II, Va   | keine staccati |

##### Nr. 6 Recitativo e Coro

|              |                          |
|--------------|--------------------------|
| 10 T         | „Liebe“ statt „Lieben“   |
| 23 Va 1      | Bogen                    |
| 23 VI II     | Bogen <i>es'-d'</i>      |
| 26 Va 3–4    | Bindebogen               |
| 27 Va 1      | Bogen nur <i>a'-gis'</i> |
| 39–40 Vc, Cb | keine staccati           |

##### Nr. 7 Aria

|           |           |
|-----------|-----------|
| 46 VI I 1 | <i>sf</i> |
|-----------|-----------|

##### Nr. 8 Recitativo e Coro

|                           |                |
|---------------------------|----------------|
| 8 A 1                     | <i>f</i>       |
| 18 Vc, Cb                 | keine staccati |
| 22 Fl, VI II, Va, Vc 3–4  | keine staccati |
| 37 Ob I, II, VI I, II, Va | keine staccati |

##### Nr. 9 Recitativo e Choral

|         |   |
|---------|---|
| 7 T 1–2 | Bogen   |
| 12      | Quelle <b>V</b> ist die Orgelstimme ausgeschrieben. Sie folgt exakt dem Vokalsatz mit Ausnahme von T. 13, 1–3 (Rhythmus im Tenor: punkt. 8tel und 16tel). |

##### Nr. 11 Coro

|                        |                                       |
|------------------------|---------------------------------------|
| 19 VI I 3              | <i>cresc.</i> , statt erst in T. 20   |
| 20 A 1–3               | Textunterlegung ‚blest‘ statt -dured‘ |
| 28 VI I                | <i>f</i> erst auf 3                   |
| 28 Fl, Clt             | <i>f</i> erst auf 2                   |
| 28 Vc 2, 3–4           | Bögen                                 |
| 28 Vc 1                | kein Akzent                           |
| 56 VI I 2              | <i>cresc.</i>                         |
| 60 Fg                  | <i>f</i> auf 2. Viertel               |
| 60 Fg, T               | Bogen 1–2                             |
| 63 Fl, Ob, Clt, Vc, Cb | <i>dimin.</i> erst T. 64, 1           |
| 68 Fg 3                | Bogen bis T. 69, 2                    |
| 70 Cor                 | <i>p</i>                              |

##### Nr. 12 Recitativo ed Aria

|             |          |
|-------------|----------|
| 26 Vc, Cb 2 | <i>f</i> |
|-------------|----------|

##### Nr. 14 Recitativo con Coro

|        |                |
|--------|----------------|
| 13 Cor | Bogen zu T. 14 |
|--------|----------------|

##### Nr. 15 Coro

|              |                                       |
|--------------|---------------------------------------|
| 1–17 Cb      | Oktave tiefer notiert                 |
| 53 VI II     | letzte Note <i>gis'</i>               |
| 89 Clt 4     | Kreuzakzidenz statt Auflösungszeichen |
| 91 Clt 3     | Kreuzakzidenz statt Auflösungszeichen |
| 92 Clt 2     | Kreuzakzidenz statt Auflösungszeichen |
| 135 Ob       | Bogen 1–3                             |
| 145 Va 3, 4  | staccati                              |
| 152 Fg I 1–3 | Bogen                                 |

##### Nr. 18 Aria

|         |                   |
|---------|-------------------|
| 28 Va 4 | Bogen zu T. 29, 2 |
|---------|-------------------|

##### Nr. 20 Aria con Coro

|       |             |
|-------|-------------|
| 37 Cb | <i>arco</i> |
| 47 Va | Bogen 4–6   |

59 S 1–3 Bogen  
 62 A 1–3 Bogen  
 68 B 1–3, 4–6 Bögen  
 93 B 1–6 Bogen  
 98–99 Ob keine staccati  
 120–1 Ob, Cor keine Akzente  
 125 Cb 6 kein staccato  
 130 S Bogen *a'–a'*  
 132 VI I Bogen 4–6  
 136–137 VI I, II Cresc.-Gabel beginnt erst T. 136, 5 und endet T. 137, 4  
 137 Va Cresc.-Gabel endet auf 4

**Nr. 21 Recitativo**

4 VI I, II, Va, Vc, Cb 1–3 punkt. Halbe  
 40 Tr, Timp *f*

**Nr. 22 Coro**

20 A 1–2 Bogen  
 51 Serp 1–2 *f*  
 61 Fl II 4 8tel *f''*, *e''*  
 67 Org 3–4 in Quelle **V** *t.s.*  
 134 S 1–3 Bogen  
 134 A Bogen *a'–f'*  
 134 T Bogen *c'–h*  
 138 S 1–3 Bogen  
 146 Tempobezeichnung in Quelle **V** *Più moderato*

**Zweiter Teil**

**Nr. 23 Coro**

1 Vc, Cb Vorsatz: *Bassi e organo pie*  
 55 Clt 3 *f'*

**Nr. 25 Duetto**

9 Va Bogen *p*  
 15 Fg I Bogen *beg.*  
 16 Fl, Clt *p* T. 15, 4

**Nr. 26 Coro**

8 Va 4–6 Bogen  
 35 VI I 1–3, 4–6 Bögen  
 36 VI II, Va 1–3, Bögen  
 45 VI I 5 Bogen zu T. 4  
 55 VI II 3–6 Bogen  
 62 Clt II 5–6 Bögen  
 63 Clt II 1–3 Bögen  
 67 Va 3–6 Bogen  
 70 Va 1–3, 4–6 Bögen  
 71 T *p* erst T. 72, 1  
 77 Clt, Va 1–6 Bögen

**Nr. 27 Arioso**

21 VI I 2–3 Bogen  
 21 VI II 1–6 Bogen  
 33 Fg 1–3 Bogen  
 34 Fg 1–3 Bogen

**Nr. 32 Recitativo**

Der Einsatz der Orgel ist in Quelle **U** nicht vorgeschrieben.

**Nr. 33 Coro**

15 Va kein Tremolo  
 22 Cor 1–2, 3–4 *sf*, *sf*  
 39 Va 3 *ff*

**Nr. 35 Coro**

26 T *cresc.*  
 40 Fl, Clt, Va 1. Nachschlagsnote ohne Kreuz  
 42 Fl, Clt, Va 1. Nachschlagsnote ohne Kreuz  
 46 Clt 3 Bogen zu T. 47, *e''*  
 46 Va 3 Bogen zu T. 47, 1

**Nr. 36 Recitativo, Aria e Coro**

24 Der Einsatz der Orgel ist nicht vorgeschrieben.  
 71 VI I 1 *sf*  
 94 Va 2 Bogen zu T. 95, 1  
 202 Org 1 in Quelle **V** rechte Hand *a'* statt *c''*  
 211 Org 2 in Quelle **V** *t.s.*

**Nr. 38 Coro**

32 Vc, Cb 4 letzte zwei 16tel *h*, *a*  
 40 Fl, Ob *sf* statt *ff*

**Nr. 40 Cavatina**

21 Vc solo 3 *f*  
 22 Fg 1–2 kein Bogen  
 22 Fg 3–4 Bogen  
 22 Va 1–2 Bogen  
 22 Va 3–4 Bogen *e'–u'*, *f'–c'*

**Nr. 42 Coro**

23 Org 1 Quelle hat Viertel *Gis* statt Halbe *gis*  
 24 Org 1–3 Bogen  
 30 Vc, Cb *p* erst auf 3

**Nr. 43 Coro**

2 VI I/II, Vc, Cb *sempre staccato*  
 42 VI I/II keine staccati

**Nr. 44 Arioso**

11 Vc, Cb 1–4 Bogen

**Nr. 45 Coro**

21 Vc, Cb *senza organo*  
 46 Ob keine staccati  
 104 Org 2 in Quelle **V** *t.s.*  
 134 Vc, Cb *Coll Organo*  
 138 Org 2 Quelle **V** *t.s.*

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
 Partitur (Carus 40.129 kartoniert und Carus 40.129/01 Leinen),  
 Studienpartitur (Carus 40.129/07),  
 Klavierauszug deutsch/englisch (Carus 40.129/03),  
 Klavierauszug deutsch (Carus 40.129/04),  
 Chorpartitur deutsch/englisch (Carus 40.129/05),  
 Textheft (Carus 40.129/08),  
 komplettes Orchestermaterial (Carus 40.129/19).

Das Werk ist mit dem Kammerchor Stuttgart unter der Leitung von Frieder Bernius auf CD eingespielt (Carus 83.214).

*The following performance material is available for St. Paul:*  
*full score (Carus 40.129, paperback and Carus 40.129/01, clothbound),*  
*study score (Carus 40.129/07),*  
*vocal score, German/English (Carus 40.129/03),*  
*vocal score, German (Carus 40.129/04),*  
*choral score German/English (Carus 40.129/05),*  
*libretto (Carus 40.129/08),*  
*complete orchestral material (Carus 40.129/19).*

*The work is recorded on CD with the Kammerchor Stuttgart under the direction of Frieder Bernius (Carus 83.214).*

QZ

Carus