

BSB

G. F. Händel's Werke.

Lieferung XIV.

Krönungshymnen

für

König Georg II.

Ausgabe der Deutschen Händelgesellschaft.

75/2
Leipzig,

Stich und Druck von Breitkopf & Härtel.

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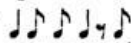
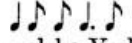


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VORWORT.

Die Krönung, zu welcher Händel die nachfolgenden vier Hymnen componirte, fand am 11. September 1727 in der Westminster Abtei statt. Die Ordnung der Feier, die Besetzung der Chöre u. dergl. findet man im Händel II, 170—74 ausführlicher beschrieben. Weil zwischen den einzelnen dieser vier Anthems keine nähere Verbindung besteht und die Ordnung, in welcher sie bei der Feierlichkeit auf einander folgten, nicht mit Sicherheit anzugeben ist, bleibt die bei dem Drucke zu beobachtende Folge dem Belieben überlassen. Händel begann die Composition mit *Zadok der Priester*, welches auch immer voran stehen sollte, und schloss mit dem Anthem auf die Königin *Mein Herz denkt und dichtet*. In seiner Handschrift haben sie jetzt diese Folge: 1. 3. 4. 2. In Schmidt's Abschrift dagegen: 4. 2. 3. 1. In Arnold's Ausgabe: 4. 2. 1. 3. In der Ausgabe der früheren *Handel-Society*: 2. 1. 3. 4. Von allen entspricht unsere Ordnung am meisten der Händel'schen und zugleich der gottesdienstlichen Abfolge.

Die Textstellen hat Händel zum Theil zu Anfang der Stücke angegeben. Bei *Zadok the Priest*: „1 kings 1. 48“ [= 39 u. 40]. *The King shall rejoice*: „*Ps* 21 V. 1 et V. 3.“ *My heart is inditing*: „*Ps* 45 V. 1. 10. 12. [*Prayer Book Version.*] *Ps* [lies: *Isaiah*] 49 V. 23.“ Bei dem aus dem 89. Psalm entnommenen *Let thy hand be strengthened* hat er die Schriftstelle nicht angemerkt.

Die Unterlegung des deutschen Textes war stellenweise mit Schwierigkeiten verknüpft; und bei unserm Grundsatz, nur das allernothwendigste durch hinzu gesetzte Noten anzudeuten, um die Originalpartitur nicht zu entstellen, bleiben immer noch Kleinigkeiten dem eignen Ermessen der Directoren überlassen, z. B. S. 109 *Könige sind dir Pflegeväter*  wird man unbedenklich  singen und dabei auch den Continuo nicht  sondern  nehmen, ohne irgend welche Verletzung.

In den *Alleluja* legt Händel vielfach nach italienischer Gesangsweise die letzte Sylbe des Wortes mit der Anfangssylbe des folgenden Wortes auf einen Ton: *Alleluja, Alleluja* zu singen *Alleluj Alleluja*, was in den englischen Ausgaben gar nicht beachtet und wodurch dort die Unterlegung des Textes eine ganz verkehrte geworden ist. — Der Clavierauszug zu der gegenwärtigen Ausgabe ist von Im. Faisst.

LEIPZIG, 1. Januar 1863.

Chr.

Coronation Anthems.

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Krönungshymnen.

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ANTHEM 1.

ZADOR THE PRIEST.

Zadok der Priester.

Tromba I. II. 
 Tromba III. 
 Timpani. 
 Oboe I. II. 
 Fagotto I. II. 
 Violino I. 
 Violino II. 
 Violino III. 
 Viola. 
 SOPRANO I. 
 SOPRANO II. 
 ALTO I. 
 ALTO II. 
 TENORE. 
 BASSO I. 
 BASSO II. 
 Violoncelli, e Contrabassi. 
 Organo. 
Soft. 2 6
 Andante maestoso.
 Pianoforte. 
pp crescendo poco a poco
 Ped. * P. * P. *

This musical score is for a piano piece, likely a variation on a well-known theme. It features a complex arrangement of staves. The top two staves are treble clefs, and the next two are bass clefs. Below these are several more staves, some of which are empty, suggesting they are for other instruments or are part of a larger ensemble. The bottom two staves are a grand staff (treble and bass clefs) for the piano. The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The piano part consists of a rhythmic melody in the right hand and a bass line in the left hand. The figured bass part is written in a simplified notation with numbers 2, 6, 7, 4, and 3/4/2, indicating fingerings or specific notes. The score is divided into four measures, each with a repeat sign at the end.

The musical score on page 3 consists of the following parts:

- Violins I:** Rests throughout the page.
- Violins II:** Rests throughout the page.
- Violas:** Rests throughout the page.
- Violas II:** Rests throughout the page.
- Violas III:** Rests throughout the page.
- Violas IV:** Rests throughout the page.
- Violas V:** Rests throughout the page.
- Violas VI:** Rests throughout the page.
- Violas VII:** Rests throughout the page.
- Violas VIII:** Rests throughout the page.
- Violas IX:** Rests throughout the page.
- Violas X:** Rests throughout the page.
- Violas XI:** Rests throughout the page.
- Violas XII:** Rests throughout the page.
- Violas XIII:** Rests throughout the page.
- Violas XIV:** Rests throughout the page.
- Violas XV:** Rests throughout the page.
- Violas XVI:** Rests throughout the page.
- Violas XVII:** Rests throughout the page.
- Violas XVIII:** Rests throughout the page.
- Violas XIX:** Rests throughout the page.
- Violas XX:** Rests throughout the page.
- Piano:** Features a complex rhythmic pattern with triplets and sixteenth notes. The right hand plays a melodic line with triplets, while the left hand plays a rhythmic accompaniment. The piano part includes dynamic markings such as *p* and *sf*.

2 6 7 4

P P P P

The musical score on page 5 consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) for the piano, with complex rhythmic patterns involving eighth and sixteenth notes. Below this are multiple staves for the orchestra, including strings, woodwinds, and brass, which are mostly silent in this section. The bottom system features a grand staff for the piano with dynamic markings 'P' and 'P' with a circled asterisk. The piano part is characterized by intricate rhythmic textures and articulation marks.

1 3 7 6 5 6 6 5

Musical score for a choral and piano piece. The score includes vocal staves with lyrics and piano accompaniment. The lyrics are:

Za - - - dok, the
 Za - - - dok der
 Za - - - dok, the
 Za - - - dok der
 Za - - - dok, the
 Za - - - dok der
 Za - - - dok, the

The piano accompaniment includes dynamic markings such as *Loud.* and *ff*. The score is written in a key with two sharps (D major) and a 2/4 time signature. The piano part features complex rhythmic patterns and chords.

At the bottom of the page, there are markings: *P.*, *H.W. II.*, and *P.* with asterisks.

noint - - - ed So - - - lo - mon King;

hök' - - - ten Sa - - - lo - mo's Thron:

noint - - - ed So - - - lo - mon King;

hök' - - - ten Sa - - - lo - mo's Thron:

noint - - - ed So - - - lo - mon King;

hök' - - - ten Sa - - - lo - mo's Thron:

noint - - - ed So - - - lo - mon King;

P. * P. * P. * P. *

Tromba I.
Tromba II.
Tromba III.
Timpani.
Oboe I.
Oboe II.
Violino I.
Violino II.
Violino III.
Viola.
SOPRANO I. II.
 And all the peo-ple re-joic'd, re-joic'd, re-joic'd,
ALTO I.
 Und al-les Volk rings froh-lockt', froh-lockt', froh-lockt',
ALTO II.
 And all the peo-ple re-joic'd, re-joic'd, re-joic'd,
TENORE.
 Und al-les Volk rings froh-lockt', froh-lockt', froh-lockt',
BASSO.
 And all the peo-ple re-joic'd, re-joic'd, re-joic'd,
Continuo.

and all the peo-ple re - joic'd, re - joic'd, re - joic'd,

und al - les Völk rings froh - lockt', froh - lockt', froh - lockt',

and all the peo-ple re - joic'd, re - joic'd, re - joic'd.

und al - les Völk rings froh - lockt', froh - lockt', froh - lockt',

and all the peo-ple re - joic'd, re - joic'd, re - joic'd,

and all the peo-ple re - joic'd, re - joic'd, re - joic'd,

re - joic'd, re - joic'd, re - joic'd, and all the
 froh - lockt', froh - lockt', froh - lockt', und al - les
 re - joic'd, re - joic'd, re - joic'd, and all the
 froh - lockt', froh - lockt', froh - lockt', und al - les

6 # (6) # 6 # 6 # 6

Adagio.

The first system of the score consists of ten staves of instrumental music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Adagio'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs and dynamic markings.

Adagio.

The second system of the score includes vocal lines and piano accompaniment. The tempo is marked 'Adagio'. The lyrics are in German and English. The piano part provides harmonic support with chords and moving lines.

peo-ple re - joic'd, re - joic'd, re - joic'd, and said:
 Folk rings froh - lockt', froh - lockt', froh - lockt', und rief:
 peo-ple re - joic'd, re - joic'd, re - joic'd, and said:
 Folk rings froh - lockt', froh - lockt', froh - lockt', und rief:

Adagio.

The third system of the score consists of two staves of piano accompaniment. The tempo is marked 'Adagio'. The music features a steady accompaniment with chords and moving lines.

A tempo ordinario.

God save the King, long live the King, God save the King! A-men,

Gott sei dein Schild, Heil sei mit dir, Gott sei dein Schild! Heil dem Kö-nig auf e-wig!

God save the King, long live the King, God save the King! may the King live for ev-er!

Gott sei dein Schild. Heil sei mit dir, Gott sei dein Schild! A-men,

BASSO I.
God save the King, long live the King, God save the King! A-men,

BASSO II.
Gott sei dein Schild, Heil sei mit dir, Gott sei dein Schild! A-men,

A tempo ordinario.

ff

A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -
 A-men, Al-le-lu-ja, Al-le lu-ja, A-men! A - - -

e Fagotti.

The musical score is arranged in a grand staff format. It includes:

- Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "God save the King, / Gott sei dein Schild, / God save the King, / Gott sei dein Schild,"
- Two piano accompaniment staves (Right and Left Hand) with a dynamic marking of *ff* (fortissimo).
- Figured bass notation below the piano staves: $\frac{4}{2}$ 6 7 7 6 $\frac{\sharp}{2}$ $\frac{4}{2}$ 6
- A *Tutti, forte.* instruction at the end of the piano part.

long live the King, Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

Heil sei mit dir, Heil dem Kö-nig auf e-wig! Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

long live the King, may the King live for ev-er! Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

Heil sei mit dir, Heil dem Kö-nig auf e-wig! Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

long live the King. Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

Heil sei mit dir, Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

Violoncelli e Fagotti.
Organo tasto solo. Tutti.

men! may the King live for
 Heil dem Kö - nig, Heil dem Kö - nig auf
 men! may the King live, may the King live for
 men! Heil dem Kö - nig, Heil dem Kö - nig auf
 men! may the King live, may the King live for
 men! Heil dem Kö - nig, Heil dem Kö - nig auf

ev-er, for ev-er, for ev-er, A-men, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - -

e-wig, auf e-wig, auf e-wig, A-men, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - -

ev-er, for ev-er, for ev-er, A-men, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - -

e-wig, auf e-wig, auf e-wig, A-men, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - -

ev-er, for ev-er, for ev-er, A-men, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - -

e-wig, auf e-wig, auf e-wig, A-men, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - -

6 6 7 6 4

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Long live the King, God save the King,
men! Heil sei mit dir, Gott sei dein Schild,
men! Long live the King, God save the King,
men! Heil sei mit dir, Gott sei dein Schild,
men! Long live the King, God save the King,
men! Heil sei mit dir, Gott sei dein Schild,

mf *ff*

long live the King! may the King live, may the King live for ev - - - er, for
 Heil sei mit dir! Heil dem Kö - nig, Heil dem Kö - nig auf e - - - wig, auf

long live the King! may the King live, may the King live for ev - - - er, for
 Heil sei mit dir! Heil dem Kö - nig, Heil dem Kö - nig auf e - - - wig, auf

long live the King! may the King live, may the King live for ev - - - er, for
 Heil sei mit dir! Heil dem Kö - nig, Heil dem Kö - nig auf e - - - wig, auf

2 7 8 6

ev-er, for ev-er, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A-wig, auf e-wig, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A-wig, auf e-wig, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A-wig, auf e-wig, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men!

This block contains a musical score for voices and piano. It consists of 14 staves. The top 13 staves are for voices: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), Bass 1 (B1), Bass 2 (B2), Bass 3 (B3), Bass 4 (B4), Bass 5 (B5), Bass 6 (B6), Bass 7 (B7), Bass 8 (B8), and Bass 9 (B9). The lyrics for the vocal parts are: "men, A men! A men!". The bottom staff is for the piano accompaniment. The score is in G major and 4/4 time. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal parts have a melodic line with some rests. The lyrics are repeated across the vocal staves.

Adagio.

The first system of the score consists of ten staves. The top two staves are vocal parts with a treble clef and a key signature of one sharp (F#). The remaining eight staves are instrumental accompaniment, including a bass line and several piano parts with various rhythmic textures, including sixteenth-note patterns and chords.

Adagio.

The second system features vocal lines with lyrics and piano accompaniment. The lyrics are: "Amen, Amen, Alle - lu - ja, A - men, Alle - lu - ja, A - men, Amen, Al - le - lu - ja, Al - le - lu - ja!". The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and are accompanied by piano accompaniment on the bottom staves.

Adagio.

The third system shows the piano accompaniment for the final section. It consists of two staves (treble and bass clef) with a key signature of one sharp. The music features chords and melodic lines, ending with a piano (p) dynamic marking and a fermata.

ANTHEM 2.

THE KING SHALL REJOICE..

Der Fürst wird sich freun.

Allegro.

Tromba I.
 Tromba II.
 Tromba III.
 Timpani.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Violino III.
 Viola.
 SOPRANO.
 ALTO I.
 ALTO II.
 TENORE.
 BASSO I.
 BASSO II.
 Continuo.

Allegro moderato.

Pianoforte.

This musical score is for a piece in G major, indicated by the key signature of one sharp (F#) and the common time signature (C). The score is arranged in a system of 15 staves. The top four staves are for vocal parts: Soprano (Soprano clef), Alto (Alto clef), Tenor (Tenor clef), and Bass (Bass clef). The next four staves are for a string quartet: Violin I (Violin clef), Violin II (Violin clef), Viola (Viola clef), and Cello/Double Bass (Cello clef). The bottom three staves are for piano accompaniment: Right Hand (Treble clef) and Left Hand (Bass clef). The score contains various musical notations, including notes, rests, ornaments (trills and mordents), and dynamic markings. The piano part features a rhythmic accompaniment with chords and arpeggios. The string parts provide harmonic support with sustained notes and moving lines. The vocal parts have melodic lines with some ornamentation.

The first system of the musical score consists of 12 staves. The top four staves (1-4) are in treble clef, and the bottom four staves (5-8) are in bass clef. The remaining four staves (9-12) are empty. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values, rests, and trills (marked with 'tr'). The first staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The second staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The third staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The fourth staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The fifth staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The sixth staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The seventh staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The eighth staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The ninth staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The tenth staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The eleventh staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The twelfth staff has a whole rest in the first two measures, followed by eighth and sixteenth notes.

6 6

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values, rests, and trills (marked with 'tr'). The first staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The second staff has a whole rest in the first two measures, followed by eighth and sixteenth notes. The first staff has a dynamic marking of 'mf' in the first measure. The second staff has a dynamic marking of 'ff' in the first measure.

A musical score for guitar and piano. The score is written in G major and 3/4 time. It consists of 16 measures. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The piano part is written in standard notation with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The guitar part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part provides harmonic support with chords and moving lines. At the bottom of the page, there are guitar fingering numbers: 7 6 7 9 8 4 3 5 6 7 6.

The King shall re - jice, the King shall re - jice in thy strength, oh
 Der Fürst wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o

The King shall re - jice, the King shall re - jice in thy strength, oh
 Der Fürst wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o

The King shall re - jice, the King shall re - jice in thy strength, oh
 Der Fürst wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o

ff

Lord! the King shall re - jice, shall re - jice,
 Herr! der Fürst wird sich freu'n, wird sich freu'n,
 Lord! the King shall re - jice, shall re - jice,
 Herr! der Fürst wird sich freu'n, wird sich freu'n,
 Lord! the King shall re - jice, shall re - jice,
 Herr! der Fürst wird sich freu'n, wird sich freu'n

6 6 6 6 7 6 7 6 7 6

_____ shall re-joice in thy strength, oh Lord! the King shall re-joice, _____
 _____ wird sich freun deiner Macht, o Herr! der Fürst wird sich freun, _____
 _____ shall re-joice in thy strength, oh Lord! the King shall re-joice, _____
 _____ wird sich freun deiner Macht, o Herr! der König wird sich freun, _____
 _____ in thy strength, oh Lord! the King shall re-joice, _____
 _____ deiner Macht, o Herr! der König wird sich freun, _____

7 6 7 6 7 6 6 7 6

— the King shall re-joice in thy strength, oh Lord! the King shall re-
 — *der Fürst wird sich freuen deiner Macht, o Herr!* *der Fürst wird sich*

— the King shall re-joice in thy strength, oh Lord! the King shall re-
 — *der Fürst wird sich freuen deiner Macht, o Herr!* *der Fürst wird sich*

— the King shall re-joice in thy strength, oh Lord! the King shall re-
 — *der Fürst wird sich freuen deiner Macht, o Herr!* *der Fürst wird sich*

— the King shall re-joice in thy strength, oh Lord! the King shall re-
 — *der Fürst wird sich freuen deiner Macht, o Herr!* *der Fürst wird sich*

Lord! the King shall rejoice in thy strength, oh Lord! in thy strength, oh Lord!

Herr! der Fürst wird sich freuen deiner Macht, o Herr! deiner Macht, o Herr!

Lord! the King shall rejoice in thy strength, oh Lord! in thy strength, oh Lord!

Herr! der Fürst wird sich freuen deiner Macht, o Herr! deiner Macht, o Herr!

Lord! the King shall rejoice in thy strength, oh Lord! in thy strength, oh Lord!

Herr! der Fürst wird sich freuen deiner Macht, o Herr! deiner Macht, o Herr!

the King shall re-joice, the King shall re-joice in thy strength, oh Lord!

der K^{ön}ig wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o Herr!

the King shall re-joice, the King shall re-joice in thy strength, oh Lord!

der Fürst wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o Herr!

the King shall re-joice, the King shall re-joice in thy strength, oh Lord!

der K^{ön}ig wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o Herr!

7 6 6 6 6 6 6 6 4 3

the King shall re-joice, the King shall re-joice in thy strength, oh
 der Fürst wird sich freün, der Fürst wird sich freün dei-ner Macht, o
 the King shall re-joice, the King shall re-joice in thy strength, oh
 der Fürst wird sich freün, der Fürst wird sich freün dei-ner Macht, o
 the King shall re-joice, the King shall re-joice in thy strength, oh
 der Fürst wird sich freün, der Fürst wird sich freün dei-ner Macht, o

6 6 6 6 6 4 3

This musical score is for a multi-voice choir and piano. It consists of 14 staves. The top 12 staves are for the choir, with parts for Soprano (S), Alto (A), Tenor (T), and Bass (B) in each of the three sections. The bottom two staves are for the piano accompaniment. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: Lord! Herr! Lord! Herr! Lord! Herr! The piano part includes a sequence of numbers: 5 6 7 7 7 6 7 7 6 4 3.

40 Allegro.
Oboe I, II.

Musical score for Oboe I, II, Violino I, Violino II, Violino III, e Viola, Soprano, Alto, Tenore, Basso, and Continuo. The score is in 3/4 time and features various musical notations including trills (tr) and dynamic markings.

Musical score for Piano (Allegro, *mf*). The score is in 3/4 time and features various musical notations including trills (tr) and dynamic markings.

Musical score for Oboe I, II, Violino I, Violino II, Violino III, e Viola, Soprano, Alto, Tenore, Basso, and Continuo. The score is in 3/4 time and features various musical notations including trills (tr), triplets (3), and dynamic markings (p).

Musical score for Piano (Allegro, *p*). The score is in 3/4 time and features various musical notations including trills (tr), triplets (3), and dynamic markings (p).

Ex - cee - ding
und dank - bar
Ex - cee - ding
und dank - bar

glad shall he be, ex - cee - ding glad, glad,
froh, froh wird er sein, und dank - bar froh, ex - cee - ding
und dank - bar
glad shall he be, ex - cee - ding glad, ex - cee - ding
und dank - bar
froh wird er sein, und dank - bar froh, glad,
froh,

ex - cee - ding und dank - bar glad shall he be froh wird er sein of thy sal - va - - - ob dei - ner Gna - - -

glad froh shall wird er sein of thy sal - va - - - ob dei - ner Gna - - -

glad froh shall wird er sein

ex - cee - ding und dank - bar glad shall he be froh wird er sein of thy sal - va - - - ob dei - ner Gna - - -

6 5

of thy sal - va - - - ob dei - ner Gna - - -

of thy sal - va - - - ob dei - ner Gna - - -

of thy sal - va - - - ob dei - ner Gna - - -

tion, - - - de, - - - of thy sal - va - - - ob dei - ner Gna - - -

6 5 4 6 7 6 5 4

tion,
de, of thy sal - va - tion, of thy sal - va - tion, of thy sal - va -
de, ob dei - ner Gna - de, ob dei - ner Gna - de, ob dei - ner Gna -
tion,
de, of thy sal - va - tion, of thy sal - va - tion, of thy sal - va -
de, ob dei - ner Gna - de, ob dei - ner Gna - de, ob dei - ner Gna -
tion,
de, of thy sal - va - tion, thy sal - va -
de, ob dei - ner Gna - de, dei - ner Gna -

tion;
de; ex - cee - ding und dank - bar; ex - cee - ding glad shall he be,
de; und dank - bar froh wird er sein,
tion;
de; ex - cee - ding und dank - bar glad shall he be,
de; und dank - bar froh wird er sein,
tion;
de; ex - cee - ding und dank - bar

glad shall he be, ex - cee - ding glad shall he be of thy sal -
 froh wird er sein, und dank - bar froh wird er sein ob dei - ner
 ex - cee - ding und dank - bar glad, froh, ex - cee - ding und dank - bar glad shall he be
 und dank - bar froh, froh, shall wird er sein
 ex - cee - ding und dank - bar glad, froh, glad, froh, shall he be
 froh wird er sein, und dank - bar froh wird er sein, sein,

va - - - - -
 Gna - - - - -
 of thy sal - va - - - - tion, of thy sal - va - - - -
 ob dei - ner Gna - - - - de, ob dei - ner Gna - - - -
 of thy sal - va - - - -
 ob dei - ner Gna - - - -
 ex - cee - ding und dank - bar glad, froh, ex - cee - ding und dank - bar froh of thy sal - va - - - -
 und dank - bar froh, und dank - bar froh ob dei - ner Gna - - - -

tion, de, of thy sal - va - - -
 ob dei - ner Gna - - -

tion, de, of thy sal - va - - -
 ob dei - ner Gna - - -

tion, de, of thy sal - va - - -
 ob dei - ner Gna - - -

tion, de, of thy sal - va - - -
 ob dei - ner Gna - - -

6 5 4 3 2 6 6

tion, of thy sal - va - - -
 de, ob dei - ner Gna - - -

tion, of thy sal - va - - -
 de, ob dei - ner Gna - - -

tion, of thy sal - va - - -
 de, ob dei - ner Gna - - -

tion, of thy sal - va - - -
 de, ob dei - ner Gna - - -

4 3 6 7 6 7 6 7 6

tion; ex_cee_ding glad
 de; und dank_bar froh
 tion; ex_cee_ding glad
 de; und dank_bar froh

7 6 7 6 6 7

shall he be, ex_cee_ding glad,
 und dank_bar froh,
 wird er sein of thy sal - va -
 ob dei - ner Gna -
 shall he be of thy sal - va -
 ob dei - ner Gna -
 wird er sein, ex_cee_ding glad,
 und dank_bar froh,

6 6 5

ex - cee - ding und dank - bar glad shall he be sein of thy
 tion, de, ex - cee - ding und dank - bar glad froh ob dei - - -
 - - - - - tion, de, of thy
 ex - cee - ding und dank - bar glad shall he be sein ob dei - - -

5 5 6 6

sal - - - va - - - tion, of thy sal - va - -
 ner Gna - - - de, ob dei - ner - Gna - -
 sal - - - va - - - tion, of thy sal - va - -
 ner Gna - - - de, ob dei - ner - Gna - -

6 4 3 7 5

tion.
de.
tion.
de.

6 6 6 6 6 6

This system contains the first system of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "tion.", "de.", "tion.", "de.". The piano part includes a bass line with six "6" figures and a grand staff with treble and bass clefs. The music is in a key with two sharps and a 3/4 time signature.

p *f* *p* *f* *p* *f*

This system contains the second system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "tion.", "de.", "tion.", "de.". The piano part includes a bass line with six "6" figures and a grand staff with treble and bass clefs. The music is in a key with two sharps and a 3/4 time signature. Dynamics markings include *p* and *f*.

A tempo giusto.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

SOPRANO.

Glo - - - - - ry and great wor - ship

ALTO I.

Eh - - - - - re, ho - her Siegs - ruhm

ALTO II.

Glo - - - - - ry and great wor - ship

TENORE.

Eh - - - - - re, ho - her Siegs - ruhm

BASSO I.

Glo - - - - - ry and great wor - ship

BASSO II.

Eh - - - - - re, ho - her Siegs - ruhm

Continuo.

A tempo giusto.

Adagio. Allegro.

Adagio.

hast thou laid up on him,
 ward durch dich sein Erb - theil.

Thou hast pre - vent - - - ed him with the bles - -
 Du ü - ber - schüt - - - test ihn mit dem Se - -

hast thou laid up on him. Thou hast pre - vent - - - ed him with the bles - -
 Du ü - ber - schüt - - - test ihn mit dem Se - -

hast thou laid up on him. Thou hast pre - vent - - - ed him,
 ward durch dich sein Erb - theil. Du ü - ber - schüt - - - test ihn,

6 6 7 6 # 6 5 4 # 6 6

Adagio. Allegro, non presto.

The musical score is arranged in a system of staves. At the top, there are four empty staves (two treble clefs and two bass clefs). Below these are two vocal staves (Soprano and Alto) with lyrics. The lyrics are:

- sings of good - ness, with the bles -

- gen der Herr - schaft, mit dem Se -

- sings of good - ness, with the bles -

- gen der Herr - schaft, mit dem Se -

Thou hast pre - vent - ed him with the bles -

Du ü - ber - schüt - test ihn mit dem Se -

Thou hast pre - vent - ed him,

Du ü - ber - schüt - test ihn,

Below the vocal staves is a section for Violoncelli e Fagotti senza Contrabassi, with a bass clef and figured bass notation. At the bottom of the page is a grand staff (piano accompaniment) with treble and bass clefs.

The musical score consists of multiple staves. The vocal parts include:

- Soprano:** - sings of good-ness, with the bles-sings of good-ness, Thou, Thou hast
- Alto:** - gen der Herr-schaft, mit dem Se-gen der Herr-schaft, Du, Du ü-
- Tenore:** - sings of good-ness, with the bles-sings of good-ness, Thou, Thou hast
- Bass:** - gen der Herr-schaft, mit dem Se-gen der Herr-schaft, Du, Du ü-

The lyrics continue with:

- Chorus:** - sings of good-ness, with the bles-sings of good-ness, Thou hast pre-vent-ed him
- Chorus:** - gen der Herr-schaft, mit dem Se-gen der Herr-schaft, Du hast ü-ber-schüt-test ihn

The score includes a **Tutti.** marking and a **H.W. 14.** signature at the bottom.

The musical score consists of ten staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The bottom four staves are for piano accompaniment. The lyrics are written in German and English. The German lyrics are: "Thou hast pre-vent-ed him / Du ü-ber-schüt-test ihn / pre-vent-ed him / berschüt-test ihn / with the bles-sings of good-ness, / mit dem Se-gen der Herr-schaft, / Thou, Thou hast pre-vent-ed / Du, Du ü-ber-schüt-test". The English lyrics are: "pre-vent-ed him / berschüt-test ihn / with the bles-sings of good-ness, / mit dem Se-gen der Herr-schaft, / Thou, Thou hast pre-vent-ed / Du, Du ü-ber-schüt-test". The piano part includes figured bass notation at the bottom of the staves.

with the bles - sings of - good -
mit dem Se - gen der Herr -

with the bles_sings, with the bles_sings of good_ness,
mit dem Se - gen, mit dem Se - gen der Herr_schaft,

with the bles_sings, with the bles_sings of good_ness,
mit dem Se - gen, mit dem Se - gen der Herr_schaft,

him, Thou hast pre - vent - ed
ihn, Du ü - ber - schüttest

him, Thou hast pre - vent - ed
ihn, Du ü - ber - schüt - test

with the bles_sings of good - ness, Thou hast pre - vent - ed
mit dem Se - gen der Herr - schaft, Du ü - ber - schüt - test

6 6 7 6 4 # 7 6 6 # 6

H.W. 14.

ness,
schaft, and und hast set a crown of pure
rei - nen

with the bles - sings of good - - ness, and hast set a crown of pure
rei - nen
mit dem Se - gen der Herr - - schaft, und hast mit der Kron'

with the bles - sings of good - - ness, and hast set a crown of pure
rei - nen
mit dem Se - gen der Herr - - schaft, und hast mit der Kron'

him with the bles - sings of good - - ness, and hast set a crown of pure
rei - nen
ihn mit dem Se - gen der Herr - - schaft, und hast mit der Kron'

him with the bles - sings of good.ness, and und hast set a crown of pure
rei - nen
ihn mit dem Se - gen der Herrschaft, und hast mit der Kron'

him with the bles - sings of good.ness, and und hast set a crown of pure
rei - nen
ihn mit dem Se - gen der Herrschaft, und hast mit der Kron'

6 6 6 6 3 6 3

mf *ff*

gold up - on his head. and
 Gold's ge - krönt sein Haupt. and
 Thou, Thou hast pre - vent - ed him, and
 Du, Du ü - ber - schüt - test ihn, und
 Thou, Thou hast pre - vent - ed him, and
 Du, Du ü - ber - schüt - test ihn, und
 Thou, Thou hast pre - vent - ed him, and
 Du, Du ü - ber - schüt - test ihn, und
 Thou, Thou hast pre - vent - ed him, and
 Du, Du ü - ber - schüt - test ihn, und
 Thou, Thou hast pre - vent - ed him, and
 Du, Du ü - ber - schüt - test ihn, und

hast set a crown of pure gold up on his head. Thou hast pre-
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt. Du ü - ber-

hast set a crown of pure gold up on his head.
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

6 4 5 3 6 4 7 6

Ped. * Ped. * H.W. 14. * *

vent - - - ed him with the
 schüt - - - test ihn mit dem

Thou, Thou hast pre-vent - ed him with the bles - - - sings of
 Du, Du ü - ber.schüt-test ihn mit dem Se - - - - gen der

Thou, Thou hast pre-vent - ed him with the blessings of goodness,
 Du, Du ü - ber.schüt-test ihn mit dem Se - gen der Herrschaft,

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

H.W. 11.

ble - sings of good - ness, and hast set a crown of pure gold,
 Se - gen der Herr - schaft, und
 goodness, and hast mit der Kron' rei - nen Gold's,
 Herrschaft, und
 with the ble - sings of good - ness, and hast set a crown of pure gold,
 mit dem Se - gen der Herr - schaft, und
 and hast mit der Kron' rei - nen Gold's,
 and hast set a crown of pure gold,
 und hast mit der Kron' rei - nen Gold's,

5 6 7 6 7 6 8 6 5

and hast set a crown of pure gold up on his head.

und hast mit der Kron' rei_nen Gold's ge_krönt sein Haupt.

and hast set a crown of pure gold up on his head.

und hast mit der Kron' rei_nen Gold's ge_krönt sein Haupt.

and hast set a crown of pure gold up on his head.

und hast mit der Kron' rei_nen Gold's ge_krönt sein Haupt.

and hast set a crown of pure gold up on his head.

und hast mit der Kron' rei_nen Gold's ge_krönt sein Haupt.

dim.

6 6 6 6 4 6 6 4 6

3 2 3 2 3 2 3 2 3

ja, Al-le - lu - ja, — Al-le-lu-ja, — Al-le - lu - ja, — Al-le-lu-
ja, Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, — Al-le - lu - ja, — Al-le-lu-ja,
ja, Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, — Al-le - lu - ja, — Al-le-lu-ja,
ja, Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le - lu - ja, — Al-le-lu-ja,
— Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, — Al-le - lu - ja, — Al-le-lu-ja,
— Al-le - lu - ja, — Al-le-lu-ja, Al-le-lu-ja, — Al-le - lu - ja, — Al-le-lu-ja,
7 6 6 6 7 6 6

H.W. 11.

ja, — Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - lu - ja, — Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, — Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, — Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, — Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, — Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja!

Org.

H.W. 11.

Al-le-lu-ja,

Al-le-lu-ja,

Al-le-lu-ja,

Al-le-lu-ja,

Al-le-lu-ja,

Al-le-lu-ja,

Tutti.

f

Al - le - lu - ja! Al - le - lu - ja,

Al - le - lu - ja, — Al - le - lu - ja! Al - le - lu - ja, Alle - lu - ja, — Al - le - lu -

Al - le - lu - ja, — Al - le - lu - ja! Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

Al - le - lu - ja, Al - le - lu - ja! Al - le - lu - ja, Al - le - lu - ja, —

Al - le - lu - ja, Al - le - lu - ja! Al - le - lu - ja, —

6 7 7 6 5 2 6 2 # 7 7

Organo tasto solo.

fr
mf

ja, — Al-le-lu-ja, —
ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja,
ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja,
ja, — Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja,
ja, — Al-le-lu-ja, — Al-le-lu-ja, — Al-le-lu-ja,
ja, — Al-le-lu-ja, — Al-le-lu-ja, — Al-le-lu-ja,

Adagio.

The first system of the musical score consists of ten staves of instrumental music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written in a major key and 3/4 time. The tempo is marked 'Adagio'.

Adagio.

The second system of the musical score features vocal lines with lyrics and instrumental accompaniment. The lyrics are: "ja, Al-le-lu - ja, Al-le - lu - ja, Al-le-lu - ja, Al-le-lu - ja! Al-le-lu - ja, Al-le-lu - ja!". The vocal lines are written in a major key and 3/4 time. The tempo is marked 'Adagio'. The instrumental accompaniment includes piano and bass staves.

7 6 7 4 3

Adagio.

The third system of the musical score features piano accompaniment. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written in a major key and 3/4 time. The tempo is marked 'Adagio'.

ANTHEM 3.

MY HEART IS INDITING.

Mein Herz denkt und dichtet.

Andante.

Oboe I.II.

Violino I.II.

Viola.

SOPRANO.

ALTO I.II.

TENORE.

BASSO I.II.

Continuo.

Pianoforte.

The first system of the musical score consists of seven staves. The top two staves are vocal parts (Soprano and Alto), followed by three empty staves, and a piano accompaniment at the bottom. The piano part includes a bass line with figured bass notation (6, 5, 6) and a right-hand part with a 7th fret marking.

The second system of the musical score features vocal entries for the Alto and Bass. The piano accompaniment includes *pp* markings and figured bass notation (p₆, 4 3 6, 6, 4 3 6). The vocal parts have the following lyrics:

Alto I. II. soli.
 My heart is in - di - ting, my
 Mein Herz denkt und dich - tet, mein

Basso I. II. soli.
 My heart is in - di - ting, my
 Mein Herz denkt und dich - tet, my
 mein

heart is in - di - ting of a good mat - ter; I speak of the
Herz denkt und dich - tet, er - sinnt ein fein Ding; ich sinn' auf ein

heart is in - di - ting of a good mat - ter; I speak
Herz denkt und dich - tet, er - sinnt ein fein Ding; ich sinn'

6 5 4 3 6 6 4 3 6 6

things which I have made un - to the King, which I have
Lied, das ich be - stimmt für meinen Herrn, das ich be -

of the things which I have made, which I have
auf ein Lied, das ich be - stimmt, das ich be -

6 7 7 #

made un - to the King, which I have made un - to the King.
 stimmt für meinen Herrn, das ich be - stimmt für mei - nen Herrn.

made un - to the King, which I have made un - to the King.
 stimmt für meinen Herrn, das ich be - stimmt für mei - nen Herrn.

6 4 5 3 6 4 3 6

Solo.
 My heart is in - di - ting, my heart is in -
 Mein Herz denkt und dich - tet, mein Herz denkt und

Solo.
 My heart is in - di - ting, my heart is in -
 Mein Herz denkt und dich - tet, mein Herz denkt und

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

di - ting of a good mat - ter; I speak of the
 dich . tet, er . sinnt ein fein Ding; ich sinn' auf ein

di - ting of a good mat - ter; I speak of the things
 dich . tet, er . sinnt ein fein Ding; ich sinn' auf ein Lied,

mf

things which I have made, which I have made un - to the
 Lied, das ich be - stimmt, das ich be - stimmt für meinen

which I have made un - to the King, which I have made un - to the
 das ich be - stimmt für meinen Herrn, das ich be - stimmt für meinen

King, which I have made un-to the King,
 Herrn, das ich be - stimmt für mei - - nen Herrn,
 I - speak of the things
 ich sinn' auf ein Lied,
 King, which I have made un-to the King,
 Herrn, das ich be - stimmt für mei - - nen Herrn,
 I ich speak of the
 sinn' auf ein

I speak of the things which I have
 ich sinn' auf ein Lied, das ich be -
 which I have made, which I have made un-to the King, which I have
 das ich be - stimmt, das ich be - stimmt für mei - - nen Herrn, - das ich be -
 I speak of the things which I have
 ich sinn' auf ein Lied, das ich be -
 things
 Lied, which I have made un-to the King.
 das ich be - stimmt für mei - - nen Herrn.

Tromba I.
Tromba II.
Tromba III.
Timpani.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.

SOPRANO. (Tutti)
 made un . to the King. My heart is in - di - ting, my heart is in - di - ting, my heart is in -
 stimmt für meinen Herrn.

ALTO I.
 made un.to the King. Mein Herz denkt und dich .tet, mein Herz denkt und dich .tet, mein Herz denkt und
 stimmt für meinen Herrn.

ALTO II.
 My heart is in - di - ting, my heart is in - di - ting, my heart is in -

TENORE.
 made un.to the King. Mein Herz denkt und dich .tet, mein Herz denkt und dich .tet, mein Herz denkt und
 stimmt für meinen Herrn.

BASSO I.
 My heart is in - di - ting, my heart is in - di - ting, my heart is in -

BASSO II.
 Mein Herz denkt und dich .tet, mein Herz denkt und dich .tet, mein Herz denkt und

Continuo.
 Tutti.

di - ting, in - di - ting, in - di - ting of a good mat - - ter;

dich - tet, und dich - tet, und dich - tet, er - sinnt ein fein Ding; I ich

di - ting, in - di - ting, in - di - ting of a good mat - - ter; I ich

dich - tet, und dich - tet, und dich - tet, er - sinnt ein fein Ding;

di - ting, in - di - ting, in - di - ting of a good mat - - ter;

dich - tet, und dich - tet, und dich - tet, er - sinnt ein fein Ding;

41 3 6 7 8 7 6 5 6 6 6

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are in German and are repeated across several systems. The piano accompaniment features a complex rhythmic pattern in the right hand, often with sixteenth and thirty-second notes, and a steady bass line in the left hand. The score includes various musical notations such as trills (tr), slurs, and dynamic markings.

I speak of the things, of the
ich sinn' auf ein Lied, auf ein

speak of the things, I speak of the
sinn' auf ein Lied, ich sinn' auf ein

speak of the things, I speak of the
sinn' auf ein Lied, ich sinn' auf ein

I speak of the things, I speak of the
ich sinn' auf ein Lied, ich sinn' auf ein

I speak of the things, of the
ich sinn' auf ein Lied, auf ein

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef with a key signature of two sharps (D major) and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are in German and English, describing a song made for the Lord.

things which I have made un - to the King,
 Lied, das ich be - stimmt für mei - - nen Herrn,

things which I have made un - to the King,
 Lied, das ich be - stimmt für mei - - nen Herrn,

things which I have made un - to the King,
 Lied, das ich be - stimmt für mei - - nen Herrn,

things which I have made un - to the King,
 Lied, das ich be - stimmt für mei - - nen Herrn,

Andante.
Violino I.
Oboe I. *tr*

Violino II.
Oboe II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Andante. *tr*
mf

(Solo.)
Kings' daugh.ters
Für - sten.tüch - ter

5 9 7 5 9 7 5 4 2 p 6 6 5 6 f 6 5 3

Oboe I. colla parte.
were a - mong thy ho - no - ra - ble women,
stehn im Frei - se dei - ner E - del - frauen,

(Solo.)
Kings' daughters were a - mong thy ho -
Für - sten.tüch - ter stehn im Frei - se dei -

were a - mong thy ho - no - ra - ble wo -
 stehn im Frei-se dei-ner E - del - frau -
 - no - ra - ble wo - men, were a -
 - ner E - del - frauen, stehn im

men.
 en. (Tutti.)
 mong thy ho - no - ra - ble wo - men. Kings' daugh - ters,
 Frei-se dei-ner E - del - frau - en. Die Töchter,
 (Tutti.)
 Tutti. Kings' daugh - ters,
 Für - sten - töch - ter, Für - sten - töch - ter,
 Kings' daugh - ters, Kings' daughters,
 Für - sten - töch - ter, die Töchter,
 tr. tr.

(Tutti)
Kings' daughters were a - mong thy ho - no - ra - ble wo -
Die Töch - ter, Für - sten - töch - ter stehn im Krei - se dei -

(Tutti) Kings' daugh - ters were a - mong thy ho - no - ra - ble wo -
Für - - sten - töch - ter, Für - sten - töch - ter stehn im Krei - se dei -

Kings' daugh - ters were a - mong thy ho - no - ra - ble wo -
Für - - sten - töch - ter stehn im Krei - se dei - ner E - del - frau -

Kings' daughters were a - mong thy ho - no - ra - ble wo -
die Töch - ter stehn im Krei - se dei - ner E - del - frau -

Kings' daughters, Kings' daughters were a - mong thy ho - no - ra - ble
die Töch - ter der Für - sten stehn im Krei - se dei - - ner E - del -

6 6 7 6 6

- - - men, were a - mong thy ho - no - ra -
ner E - del - frau - en, dei - ner E -

- - - men, were a - mong thy ho - no - ra -
ner E - del - frau - en, dei - ner E -

men, were a - mong thy ho - no - ra -
en, stehn im Krei - se dei - ner E -

men, were a - mong thy ho - no - ra -
en, stehn im Krei - se dei - ner E -

wo - men, were a - mong thy ho - no - ra -
frau - en, stehn im Krei - se dei - ner E -

6 3 6 7 6 4 3 7 6 6 6

ble wo - men, Kings' daughters, Kings' daughters were a - -
 del - frau - en, die Töch - ter der Für - sten stehn im

ble wo - men, Kings' daughters, Kings' daughters were a - mong, a - -
 del - frau - en, die Töch - ter der Für - sten stehn im Krei - se

ble wo - men, Kings' daughters, Kings' daughters were a - mong, a - -
 del - frau - en, die Töch - ter der Für - sten stehn im Krei - se

ble wo - men, Kings' daughters, Kings' daughters were a - mong, a - -
 del - frau - en, die Töch - ter der Für - sten stehn im Krei - se

ble wo - men, Kings' daughters, Kings' daughters were a - -
 del - frau - en, die Töch - ter der Für - sten stehn im

7 7 6 6 6 6 2 2 6

mong thy ho - - - no - ra - ble wo - - - men, Kings' daugh - ters, Kings' daughters,
 Krei - se dei - - - ner E - del - frau - en, die Töch - ter der Für - sten,

mong thy ho - no - ra - ble wo - - - men, Kings' daughters, Kings' daughters,
 dei - ner, dei - ner E - del - frau - - - en, die Töch - ter der Für - sten,

mong thy ho - no - ra - ble wo - - - men, Kings' daugh - ters,
 dei - - - ner, dei - ner E - del - frau - - - en, Für - - - sten - töch - ter,

mong thy ho - - - no - ra - ble wo - men, Kings' daugh - ters,
 dei - ner, dei - - - ner E - del - frau - en, Für - - - sten - töch - ter,

mong thy ho - - - no - ra - ble wo - men, Kings' daughters, Kings' daughters,
 Krei - se dei - - - ner E - del - frau - en, die Töch - ter der Für - sten,

6 4 3 7 4 4 6 6 6 6

Kings' daughters, Kings' daughters, Kings' daughters were a - mong thy ho -
 die Töch-ter der Für-sten, der Für-sten stehn im Frei-se dei -
 Kings' daughters, Kings' daugh - ters were a -
 die Töch-ter, Für - - sten-töch - ter stehn im
 Kings' daughters, Kings' daugh - ters
 die Töch-ter, Für - - sten-töch - ter
 Kings' daughters, Kings' daughters, Kings' daughters, Kings' daughters
 die Töch-ter der Für-sten, die Töch-ter der Für-sten
 Kings' daugh - ters, Kings' daughters
 Für - - sten-töch - ter, die Töch-ter der Für-sten

- no - ra - ble wo - - men, a - mong thy ho - - no - ra - ble women, were a -
 - ner E - del - frau - - en, im Frei-se dei - - ner E - del - frauen, stehn im
 mong thy ho - - no - ra - ble wo - men, a - mong thy ho - no - ra - - ble women, were a -
 Frei-se dei - - ner E - del - frau - en, im Frei-se dei - ner E - - del - frauen, stehn im
 were a - mong thy ho - - no - ra - ble wo - men, were a -
 stehn im Frei-se dei - - ner E - del - frau - en, stehn im
 were a - mong thy ho - no - ra - - ble wo - men, were a -
 stehn im Frei-se dei - ner E - - del - frau - en, stehn im
 were a - mong thy ho - - no - ra - ble wo - men, were a -
 stehn im Frei-se dei - - ner E - del - frau - en, stehn im

mong, were a - mong thy ho - - no - ra - ble wo - - - men.
 Freise, stehn im Frei - se dei - - ner E - del - frau - - en.

mong thy ho - no - ra - ble wo - - - men.
 Frei - - - se dei - ner E - del - frau - - en.

mong thy ho - no - ra - ble wo - - - men.
 Frei - - - se dei - ner E - del - frau - - en.

mong thy ho - no - ra - ble wo - - - men.
 Frei - - - se dei - ner E - del - frau - - en.

3 9 7 5 6 5 4 3

Oboe I.

Oboe II.

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

Andante.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Andante.

mp

mf

p *tr* *p* *p*

Oboe I.II. colla parte.

Up - on thy right hand
Zu dei - ner Rech - ten

7 6 5 # 4 3

did stand the Queen in ves - ture of gold,
er - scheint die Kön' - gin in Gold - ge - wand,

6 6 6 6 7 # 6 4 3

mf

up - on thy right hand did stand the Queen in ves - ture of gold,
 zu dei - ner Rech - ten er - scheint die Kön - gin im Gold - ge - wand,
 Up - on thy right hand did stand the Queen in ves - ture of gold,
 Zu dei - ner Rech - ten er - scheint die Kön - gin im Gold - ge - wand,
 Up - on thy right hand did stand the Queen in ves - ture of gold,

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

Tutti.
 and the King shall have plea - sure, plea - sure, plea - sure,
 und der Kö - nig er - freut sich, freut sich, freut sich,
 and the King shall have plea - sure, the King shall have plea - - -
 und der Kö - nig er - freut sich, der Kö - nig er - freut
 and the King shall have plea - sure, plea - sure, plea - sure, the
 und der Kö - nig er - freut sich, freut sich, freut sich, der
 and the King shall have plea - - - - - sure, plea - sure, the
 und der Kö - nig er - freut - - - - - sich, freut sich, der
 and the King shall have plea - - - - - sure, - - - - -
 und der Kö - nig er - freut - - - - - sich,

4 5 7 5 6 7 6 7 6 7

and the King shall have plea - - - - - sure,
 und der Kö - nig er - freut sich,

- - - - - sure, plea - sure, pleasure, plea - sure, shall have plea - sure,
 sich, freut sich, freut sich, freut sich, er er - freut sich,

King shall have plea - - - - - sure, plea - sure, shall have plea - sure,
 Kö - nig er - freut sich, freut sich, freut sich, er er - freut sich,

King shall have plea - sure, plea - sure, pleasure, plea - sure, shall have plea - sure,
 Kö - nig er - freut sich, freut sich, freut sich, freut sich, er er - freut sich,

shall have plea - - - - - sure,
 er er - freut sich,

7 6 7 6 7 8 5 6 7 6 7 6 7 3

plea - sure, the King shall have plea - sure in thy beau - - ty.
 freut sich, der Kö - nig er - freut sich ih - rer Schön - heit.

plea - sure, the King shall have plea - sure in thy beau - - ty.
 freut sich, der Kö - nig er - freut sich ih - rer Schön - heit.

plea - sure, the King shall have plea - sure in thy beau - - ty.

6 6 7 3

H. W. 11.

Up - on thy right hand did stand the Queen in
 Zu dei - ner Rech - ten er - scheint die Kön - gin
 Up - on thy right hand did stand the Queen in
 Zu dei - ner Rech - ten er - scheint die Kön - gin
 Up - on thy right hand did stand the Queen in

6 6 7 4 2 6 6 6 5 6

ves - ture of gold; the King shall have plea - sure, the King shall have plea -
 der Kö - nig er - freut sich, der Kö - nig er - freut
 im Gold - ge - wand; the King shall have plea - - - - - sure, plea - sure,
 der Kö - nig er - freut - - - - - sich, freut sich,
 ves - ture of gold; the King shall have plea - - - - - sure,
 der Kö - nig er - freut - - - - - sich,
 im Gold - ge - wand; the King shall have plea - - - - - sure,
 der Kö - nig er - freut - - - - - sich,
 ves - ture of gold; the der

7 7 5 6 6 7 6 7 6 7 3

sure, ple - sure, ple - sure, the King shall have ple - sure,
 sich, freut sich, freut sich, der Kö - nig er - freut sich,
 shall have ple - sure, the King shall have ple - - - - - sure,
 er er - freut sich, der Kö - nig er - freut
 sich,
 shall have ple - sure, ple - sure, ple - - - - -
 er er - freut sich, freut sich, freut
 shall have ple - sure, ple - sure, ple - sure, the King shall have ple - sure,
 er er - freut sich, freut sich, freut sich, der Kö - nig er - freut sich,
 King shall have ple - - - - - sure, ple - sure, ple - sure,
 Kö - nig er - freut - - - - - sich, freut sich, freut sich,
 7 6 7 6 7 6 6 7 7 7 7

ple - sure, the King shall have ple - sure in thy beau - ty, the King shall have
 freut sich, der Kö - nig er - freut sich ih - rer Schön - heit, der Kö - nig er -
 - - sure, the King shall have ple - sure in thy beau - ty, the King shall have
 - - - sich, the King shall have ple - sure in thy beau - ty, the King shall have
 ple - sure, der Kö - nig er - freut sich ih - rer Schön - heit, der Kö - nig er -
 freut sich, der Kö - nig er - freut sich ih - rer Schön - heit, der Kö - nig er -
 ple - sure, the King shall have ple - sure in thy beau - ty, the King shall have
 freut sich, the King shall have ple - sure in thy beau - ty, the King shall have
 7 3 7 6 6 (7) 6 6 4 3 6

plea - sure, plea - sure, the King shall have plea - sure in thy beau -
frent sich, frent sich, der Kö - nig er - frent sich ih - rer Schön -
 plea - sure, plea - sure, the King shall have plea - sure in thy beau -
frent sich, frent sich, der Kö - nig er - frent sich ih - rer Schön -
 plea - sure, plea - sure, the King shall have plea - sure in thy beau -

6 6 7 4 3
 3

ty.
 heit.
 ty.
 heit.
 ty.

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

mf

Allegro.
Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Violino I.II.

Violino III.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Allegro, e staccato.

The musical score is arranged in a system of staves. The top section includes three Tromba parts (I, II, III), Timpani, Oboe I and II, Violino I.II, Violino III, Viola, and vocal parts for Soprano, Alto I, Alto II, Tenore, and Basso. The Continuo part is in the bass clef. The bottom section is a piano accompaniment with the tempo marking 'Allegro, e staccato.' The score is in 2/4 time and features various instrumental parts with notes and rests.

This musical score is for a piece titled "H.W. 14". It consists of 14 staves. The top four staves are empty. The fifth staff is a treble clef with a melodic line. The sixth staff is a treble clef with a melodic line. The seventh staff is a treble clef with a complex, fast-moving melodic line. The eighth staff is a treble clef with a melodic line. The ninth staff is a bass clef with a melodic line. The tenth, eleventh, and twelfth staves are empty. The thirteenth staff is a bass clef with a melodic line. The fourteenth staff is a piano accompaniment, consisting of a treble and bass clef with chords and arpeggios. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a final cadence in the piano part.

The musical score is arranged in a system of 14 staves. The top five staves are vocal parts, and the bottom nine staves are piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line with figured bass notation. The lyrics 'Kings, Ja!' are written in the vocal staves. The piano part features complex rhythmic patterns and trills.

Musical score for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is written in G major and 4/4 time. It features a chorale texture with a simple harmonic progression.

The lyrics are in German and Latin, with the following text appearing in the vocal parts:

- - - - - thers, thy nur - sing fa -
 - - - - - ter, dir Pfl - ge - vä - - -

- - - - - thers, thy nur - sing fa - thers, thy
 - - - - - ter, dir Pfl - ge - vä - ter, dir

nur - sing fa - - - - - thers, thy nur - sing fa -
 Pfl - ge - vä - - - - - ter, dir Pfl - ge - vä - - -

thy nur - sing fa -
 dir Pfl - ge - vä - - - - -

thy nur - sing fa -
 dir Pfl - ge - vä - - - - -

Fingerings: 6, 6, 5, 4, 6, 6, 6, 6, 6, 5, 6, 6

- - - - - thers, thy nur - sing fa - - - - thers, and Queens, and Queens thy nur - -
 - - - - - ter, dir Pfle - ge - vä - - - - ter, und Kö - ni - gin - nen dir Pfle - -
 nur - sing fa - - - - thers,
 Pfle - ge - vä - - - - ter,
 - - - - - thers, thy nur - sing fa - - - - thers, and Queens thy nur - sing mo - - - - thers, thy
 - - - - - ter, dir Pfle - ge - vä - - - - ter, und Kö - ni - gin - nen Pfle - gemütter, dir
 - - - - - thers, thy nur - sing fa - - - - thers,
 - - - - - ter, dir Pfle - ge - vä - - - - ter,
 - - - - - thers, thy nur - sing fa - - - - thers.
 - - - - - ter, dir Pfle - ge - vä - - - - ter.

6 7 7 7 7 7 3 6 6 7 6

mf

- sing mo - thers, and Queens thy nursing mo - thers, thy nur - sing mo -
 - ge - müt - ter, und Kö - ni - gin - nen Pfle - ge - müt - ter; dir Pfle - ge - müt -
 and Queens thy nur - - sing mo - - ge - müt - -
 und Kö - - ni - gin - nen Pfle - - ge - müt -
 nur - sing mo - - thers.
 Pfle - ge - müt - - ter.
 and Queens, and Queens thy nur - sing mothers, and Queens thy nur. sing
 und Kö - - ni - gin - nen dir Pfle - ge - müt - ter, sind dei - ne Pfle - ge -

thers.
ter.

Kings shall be thy nur-sing fa- - - - -thers, and
Kön-ge sind dir Pfle-ge-vä - - - - -ter, und

thers.
ter.

Kings shall be thy nur-sing fa- - - - -thers, and
Kön-ge sind dir Pfle-ge-vä - - - - -ter, und

Kings,
Ja,

Kings shall be thy nur-sing fa- - - - -thers, and
Kön-ge sind dir Pfle-ge-vä - - - - -ter, und

mothers.
müt-ter.

Kings shall be thy nur-sing fa- - - - -thers,
Kön-ge sind dir Pfle-ge-vä - - - - -ter,

Kings,
Ja,

Kings shall be thy nur-sing fa- - - - -thers, and
Kön-ge sind dir Pfle-ge-vä - - - - -ter, und

Tutti.

H. W. 14.

Queens, and Queens thy nur - sing, nur - sing mo - - thers, and
 K \ddot{u} - - ni - gin - nen dir Pfl \ddot{e} - ge, Pfl \ddot{e} - ge - m \ddot{u} t - - ter, und

Queens, and Queens thy nur - - - sing mo - thers, and Queens thy nur - sing mo - thers, and
 K \ddot{u} - - ni - gin - nen dir Pfl \ddot{e} - - - ge - m \ddot{u} t - ter, sind dei - ne Pfl \ddot{e} - ge - m \ddot{u} t - ter, sie

Queens, and Queens thy nur - - - sing mo - thers, and Queens thy nur - sing mo - thers, and
 K \ddot{u} - - ni - gin - nen dir Pfl \ddot{e} - - - ge - m \ddot{u} t - ter, sind dei - ne Pfl \ddot{e} - ge - m \ddot{u} t - ter, sie

and Queens thy nur - - - sing mo - -
 und K \ddot{u} - - - ni - gin - nen Pfl \ddot{e} - ge -

Queens thy nur - sing mo - - - thers, thy nur - sing mo - - thers, and Queens, and Queens, and
 K \ddot{u} - ni - gin - nen Pfl \ddot{e} - ge m \ddot{u} tt \ddot{e} r, dir Pfl \ddot{e} - ge - m \ddot{u} t - - ter, und K \ddot{u} - - ni - gin - nen, und

7 3 7 3 7 6 7 6 7 6 6 2 6 2 6

Queens, and Queens thy nur - - - sing mo - - thers, and Queens - thy nur - - sing
 Kü - - ni - gin - nen dir Pfle - - - ge - mü - - ter, sind dei - - - ne Pfle - - ge -

Queens thy nur - sing mo - thers, thy nursing mo - - thers, and Queens thy nursing mo - -
 sind dir Pfle - ge - mü - ter, dir Pfl - ge - mü - - ter, sind dei - - ne Pfl - ge - mü - -

Queens thy nur - sing mothers, thy nur - sing mo - - thers, and Queens thy nur - sing
 sind dir Pfle - ge - mü - ter, dir Pfl - ge - mü - - ter, sind dei - - ne Pfl - ge - -

- - - thers, and Queens thy nur - sing mo - - thers, and Queens thy nur - sing
 mü - - - ter, sie sind dir Pfl - ge - mü - - ter, sind dei - - ne Pfl - ge - -

Queens thy nur - sing mo - - thers, thy nur - sing mo - - thers, and Queens thy nur - sing
 Kü - ni - gin - nen Pfl - ge - mü - ter, dir Pfl - ge - mü - - ter, sind dei - - ne Pfl - ge - -

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

The image shows a page of a musical score, page 106, featuring a choral setting. The score is written in G major and 4/4 time. It consists of a piano introduction at the bottom, followed by a large choral section with multiple vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are in Latin and German. The piano introduction is marked 'H.W. 14.' and features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Lyrics:

mo - - - thers, and Queens thy nursing mo - - - thers, and Queens thy nursing
 müt - - - ter, sind dei - - ne Pflege - müt - - ter, sind dei - - ne Pflege -

thers, and Queens thy nursing mo - - - thers, and Queens thy nursing
 ter, sind dei - - ne Pflege - müt - - ter, sind dei - - ne Pflege -

mo - - - thers, and Queens thy nursing mothers, and Queens, and Queens, and Queens thy nursing
 müt - - - ter, sind dei - - ne Pflege - mütter, und Kö - - ni - gin - nen dei - - ne Pflege -

mo - - - thers, and Queens thy nursing mothers, and Queens thy nursing mo - thers, and Queens thy nursing
 müt - - - ter, sind dei - - ne Pflege - mütter, sind dei - - ne Pflege - müt - ter, sind dei - - ne Pflege -

mo - - - thers, and Queens thy nursing mothers, thy nur - - sing mo - thers, thy nur - -
 müt - - - ter, sind dei - - ne Pflege - mütter, dir Pfl e - - ge müt - ter, dir Pfl e - -

7 6 4 3 6 7 #

H.W. 14.

mo - - - - - thers, and Queens, and Queens thy nur - sing mo - -
 müt - - - - - ter, und Kö - ni - gin - nen dir Pfle - ge - müt - -

mo - thers, thy nur - sing mo - - thers, and Queens, and Queens thy nur - sing mo - -
 müt - ter, dir Pfle - ge - müt - - ter, und Kö - ni - gin - nen dir Pfle - ge - müt - -

mo - thers, thy nur - sing mo - - thers, and Queens, and Queens thy nur - sing mo - -
 müt - ter, dir Pfle - ge - müt - - ter, und Kö - ni - gin - nen dir Pfle - ge - müt - -

mo - thers, thy nur - sing mo - - thers, and Queens, and Queens thy nur - sing mo - -
 müt - ter, dir Pfle - ge - müt - - ter, und Kö - ni - gin - nen dir Pfle - ge - müt - -

- - - - - sing mo - , - thers, and Queens thy nur - - sing mo - - - -
 - - - - - ge - müt - - ter, und Kö - ni - gin - nen Pfle - ge - müt - - - -

mf

thers. Kings, Kings, Kings, Kings, Kings shall be thy nur - sing
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir Pfle - ge -

thers. Kings, Kings, Kings, Kings, Kings shall be thy
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir

thers. Kings, Kings, Kings, Kings, Kings shall be thy
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir

thers. Kings, Kings, Kings, Kings, Kings shall be thy
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir

thers. Kings, Kings, Kings, Kings, Kings shall be thy
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir

6 6 6 5

fa - - - - - thers, shall be thy nur - - sing fa - - - thers; and
 vä - - - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - thers, shall be thy nur - - sing fa - - - thers; and
 Pfle - ge - vä - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - thers, shall be thy nur - - sing fa - - - thers; and
 Pfle - ge - vä - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - thers, shall be thy nur - - sing fa - - - thers; and
 Pfle - ge - vä - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - thers, shall be thy nur - - sing fa - - - thers; and
 Pfle - ge - vä - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - thers, shall be thy nur - - sing fa - - - thers; and
 Pfle - ge - vä - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

Queens, and Queens thy nur - - - sing mo - - - thers. Kings, Kings shall be thy
 Kö - - ni - gin - nen dir Pfle - - - ge - mütt - - ter. Ja, Kö - - ni - ge sind dir

Queens, and Queens thy nur - - sing mo - - - thers. Kings, Kings shall be thy
 Kö - - ni - gin - nen dir Pfle - - ge - mütt - - ter. Ja, Kö - - ni - ge sind dir

Queens, and Queens thy nur - - - sing mo - - - thers. Kings, Kings shall be thy
 Kö - - ni - gin - nen dir Pfle - - - ge - mütt - - ter. Ja, Kö - - ni - ge sind dir

Queens, and Queens thy nur - - - sing mo - - - thers. Kings, Kings shall be thy
 Kö - - ni - gin - nen dir Pfle - - - ge - mütt - - ter. Ja, Kö - - ni - ge sind dir

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

H.W. 14.

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

nur - - sing fa_thers, thy nur - sing fa - - - - - thers; and Queens thy nur - sing
 Pfle - - ge - vä - ter, dir Pfle - ge - - vä - - - - - ter, und sieh die Kö - ni -

nur - - sing fa_thers, thy nur - sing fa - - - - - thers; and Queens thy nur - sing
 Pfle - - ge - vä - ter, dir Pfle - ge - - vä - - - - - ter, und sieh die Kö - ni -

nur - - sing fa_thers, thy nur - sing fa - - - - - thers; and Queens thy nur - sing
 Pfla - - ge - vä - ter, dir Pfle - ge - - vä - - - - - ter, und sieh die Kö - ni -

nur - - sing fa_thers, thy nur - sing fa - - - - - thers; and Queens thy nur - sing
 Pfle - - ge - vä - ter, dir Pfle - ge - - vä - - - - - ter, und sieh die Kö - ni -

nur - - sing fa_thers, thy nur - sing fa - - - - - thers; and Queens thy nur - sing
 Pfle - - ge - vä - ter, dir Pfle - ge - - vä - - - - - ter, und sieh die Kö - ni -

nur - - sing fa_thers, thy nur - sing fa - - - - - thers; and Queens thy nur - sing
 Pfle - - ge - vä - ter, dir Pfle - ge - - vä - - - - - ter, und sieh die Kö - ni -

6

The second system of the musical score consists of two staves, a treble and a bass clef. It features piano accompaniment with chords and arpeggiated figures, continuing the harmonic and rhythmic themes established in the first system.

Adagio.

The first system of the musical score consists of eight staves. The top two staves are vocal parts with lyrics. The middle four staves are instrumental parts, likely for strings or woodwinds, featuring intricate rhythmic patterns and melodic lines. The bottom two staves are piano accompaniment. The tempo is marked 'Adagio'.

Adagio.

The second system of the musical score consists of eight staves. The top two staves are vocal parts with lyrics in German and English. The middle four staves are instrumental parts. The bottom two staves are piano accompaniment. The tempo is marked 'Adagio'. The lyrics are:

mo - - thers, and Queens thy nur - - sing mo - - - thers, and Queens thy nur.sing mo - - - thers.

gin - - nen sind dir die Pfle - - ge müt - - - ter, sind dei - ne Pfle.ge müt - - - ter.

Adagio.

The third system of the musical score consists of two staves, primarily instrumental with piano accompaniment. The tempo is marked 'Adagio'.

ANTHEM 4.

LET THY HAND BE STRENGTHENED.

Deine Hand erstarke.

Violino I.
Oboe I.II.
Violino II.
Viola.
SOPRANO.
ALTO I.
ALTO II.
TENORE.
BASSO.
Continuo.

Allegro moderato.
Pianoforte.

First system of musical notation, featuring a grand staff with treble and bass clefs, and a piano accompaniment. The piano part includes dynamic markings such as *tr*, *p*, and *f*.

Second system of musical notation, continuing the piece with dynamic markings including *tr*, *p*, *pp*, and *f*.

Third system of musical notation, concluding the page with dynamic markings such as *tr*, *p*, *pp*, and *f*.

senza Oboi.

Let thy hand be streng -
 Dei - ne Hand er - star -

Let thy hand be streng -
 Dei - ne Hand er - star -

Let thy hand be
 Dei - ne Hand er -

Let thy hand be
 Dei - ne Hand er -

Let thy hand be streng - then ed, and thy
 Dei - ne Hand er - star - - ke, dei - ne

- then ed, and thy right hand be ex - al - ted,
 - - ke, dei - ne Rech - te sei er - ha - - ben,

- then ed, let thy hand be streng - then d, and thy right hand be ex - al - ted,
 - - ke, dei - ne Hand er - star - - ke, dei - ne Rech - te sei er - ha - ben,

streng - then ed, let thy hand be streng - then ed, and thy right hand be ex - al - ted,
 star - - ke, dei - ne Hand er - star - - ke, dei - ne Rech - te sei er - ha - ben,

streng - then ed, let thy hand be streng - then ed,
 star - - ke, dei - ne Hand er - star - - ke,

right hand be ex - al - ted, be ex - al -
Rech - te sei er - ha - ben, sei er - ha -

and thy right hand be ex - al - ted, be ex - al -
dei - ne Rech - te sei er - ha - ben, sei er - ha -

and thy right hand be ex - al - ted, be ex - al -
dei - ne Rech - te sei er - ha - ben, sei er - ha -

and thy right hand be ex - al - ted, be ex - al -
dei - ne Rech - te sei er - ha - ben, sei er - ha -

ted, let thy right hand be ex - al - ted, be ex - al -
ben, dei - ne Rech - te sei er - ha - ben, sei er - ha -

ted, let thy right hand be ex - al - ted, be ex - al -
ben, dei - ne Rech - te sei er - ha - ben, sei er - ha -

ted, let thy right hand be ex - al - ted, be ex - al -
ben, dei - ne Rech - te sei er - ha - ben, sei er - ha -

ted, let thy right hand be ex - al - ted, be ex - al -
ben, dei - ne Rech - te sei er - ha - ben, sei er - ha -

H.W. 11.

con Oboi. con Oboe I. con Oboe II. Ob. I. II.

ted, let thy right hand be ex - al - ted. Let thy
 - ben, dei - ne Rech - te sei er - ha - ben. Dei - ne
 - ted, let thy right hand be ex - al - ted. Let thy
 - ben, dei - ne Rech - te sei er - ha - ben. Dei - ne
 - ted, let thy right hand be ex - al - ted. Let thy

6 7 6 4 6 4 3 6 4 3 4 2

hand be streng - then'd, and thy right hand be ex - al - ted, ex - al - ted, ex -
 er - ha - ben, er - ha - ben, er -
 Hand er - star - ke, dei - ne Rech - te sei ex - al - ted, ex - al - ted, ex -
 er - ha - ben, er - ha - ben, er -
 hand be streng - then'd, and thy right hand be ex - al - ted, ex - al - ted, ex -
 er - ha - ben, er - ha - ben, er -
 Hand er - star - ke, dei - ne Rech - te sei ex - al - ted, ex - al - ted, ex -
 er - ha - ben, er - ha - ben, er -
 hand be streng - then'd, and thy right hand be ex - al - ted, ex - al - ted, ex -
 er - ha - ben, er - ha - ben, er -

6 6 6 6 6 6

Oboi colla voce.

con Oboi. Oboi coi Violini.

al - ted, let thy hand be streng - then'd, and thy right hand
 ha - ben, dei - ne Hand er - star - ke, dei - ne Rech - te

al - ted, let thy hand be streng - then'd, and thy
 ha - ben, dei - ne Hand er - star - ke, dei - ne

al - ted, let thy hand be streng - then'd, and thy
 ha - ben, dei - ne Hand er - star - ke, dei - ne

al - ted, let thy hand be streng - then'd,
 ha - ben, dei - ne Hand er - star - ke,

6 6 7 6 6 6

let thy right hand be ex - al - ted, ex - al - ted, let thy
 dei - ne Rech - te sei er - ha - ben, er - ha - ben, dei - ne

be ex - al - ted, ex - al - ted, let thy
 sei er - ha - ben, er - ha - ben, dei - ne

right hand be ex - al - ted, be ex - al - ted, let thy
 Rech - te sei er - ha - ben, sei er - ha - ben, dei - ne

right hand be ex - al - ted, let thy hand, let thy
 Rech - te sei er - ha - ben, dei - ne Hand, dei - ne

let thy right hand be ex - al - ted, let thy hand, thy
 dei - ne Rech - te sei er - ha - ben, dei - ne, dei - ne

6 6 7 6 4

hand be streng - then'd, and thy right hand be ex - al - ted, let thy right hand be ex -

Hand er - star - ke, dei - ne Rech - te sei er - ha - ben, dei - ne Rech - te sei er -

hand be streng - then'd, and thy right hand be ex - al - ted, let thy right hand be ex -

Hand er - star - ke, dei - ne Rech - te sei er - ha - ben, dei - ne Rech - te sei er -

hand be streng - then'd, and thy right hand be ex - al - ted, let thy right hand be ex -

6 6

al - ted, be ex - al - ted, let thy right hand be ex -

ha - ben, sei er - ha - ben, dei - ne Rech - te sei er -

al - ted, be ex - al - ted, let thy right hand be ex -

ha - ben, sei er - ha - ben, dei - ne Rech - te sei er -

al - ted, be ex - al - ted, let thy right hand be ex -

2 2 2 5 7 5 6 4 6 6

al - - - ted.
ha - - - ben.
al - - - ted.
ha - - - ben.
al - - - ted.

6 5 4 3 6 6 6 6 5 7 2

f *tr* *tr*

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

Larghetto.
Violino I. Oboe I. II.

Violino II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

6 6 6 6 6 6 7 6 4 *tasto solo.*

Larghetto.

Let jus - tice and
Und Weis - heit und

Let jus - tice and judg - ment be - the pre - pa - ra - -
Und Weis - heit und Wahr - heit sei - die für - be - rei - -

Let jus - tice and judg - ment be - the pre - pa - ra - -
Und Weis - heit und Wahr - heit sei - die für - be - rei - -

Let jus - tice and judg - ment be - the pre - pa -
Und Weis - heit und Wahr - heit sei - die für - be -

4 3 6 6 4

mf

Let jus - tice and judg - ment, let jus - tice and judg - ment,
 Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit,
 judg - ment be - the pre - pa - ra - tion of thy seat, let jus - tice and judg - ment, let
 Wahr - heit sei - die Vor - be - rei - tung dei - nes Throns, und Weis - heit und Wahr - heit, und
 - - tion of thy seat, let jus - tice and judg - ment,
 - - tung dei - nes Throns, und Weis - heit und Wahr - heit,
 - - tion of thy seat, let jus - tice and judg - ment,
 rei - tung dei - nes Throns, und Weis - heit und Wahr - heit,
 ra - tion of thy seat, let jus - tice and judg - ment,
 rei - tung dei - nes Throns, und Weis - heit und Wahr - heit,

6 4 5 7 6 4 # 6 6 6 6

and judg - ment be the pre - pa - ra - - - tion of thy seat!
 und Wahr - heit sei die Vor - be - rei - - - tung dei - nes Throns!
 jus - tice and judg - ment be the pre - pa - ra - - - tion of thy seat!
 Weis - heit und Wahr - heit sei die Vor - be - rei - - - tung dei - nes Throns!
 and judg - ment and be the pre - pa - ra - tion of thy seat!
 und Wahr - heit sei die Vor - be - rei - tung dei - nes Throns!
 and judg - ment and be the pre - pa - ra - tion of thy seat!
 und Wahr - heit sei die Vor - be - rei - tung dei - nes Throns,
 and judg - ment and be the pre - pa - ra - tion of thy seat,
 und Wahr - heit sei die Vor - be - rei - tung dei - nes Throns,

6 6 # 6 6 4 5 7 6 # 4

let mer - cy and truth go, go be -
 und Gna - de und Recht steh, steh vor

let mer - cy and truth go, go be -
 und Gna - de und Recht steh, steh vor

let mer - cy and truth go, go be -
 und Gna - de und Recht steh, steh vor

let mer - cy and truth go, go be -
 und Gna - de und Recht steh, steh vor

of thy seat! let mer - cy and truth go, go be -
 dei - nes Thron! und Gna - de und Recht steh, steh vor

9 8 9 9 8 9 9 8 6 6 5 6 6 5 6 6 5 5 5 5

4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4

fore thy face, let mer - cy, let mer - cy and truth go, be - fore
 dei - nem Aug, und Gna - de, und Gna - de und Recht steh vor dei - -

fore thy face, let mer - cy and truth go, be - fore
 dei - nem Aug, und Gna - de and und Recht steh vor dei - -

fore thy face, let mer - cy, let mer - cy and truth go, be - fore, go be -
 dei - nem Aug, und Gna - de, und Gna - de und Recht steh vor dei - nem, vor

fore thy face, let mer - cy and truth, and truth go, be - fore
 dei - nem Aug, und Gna - de und Recht, und Recht steh vor dei - -

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

5 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4 4 # 4

thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment let jus - tice and
 - - - - - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

fore thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment be the
 dei - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

fore thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment be the
 dei - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment be the
 - - - - - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

4 5 7 6 7 6

judg - ment be - the pre - pa - ra - tion of thy seat! let
 Wahr - heit sei die Vor - be - rei - tung dei - nes Throns!

pre - pa - ra - - - - - tion of thy seat! und
 Vor - be - rei - - - - - tung dei - nes Throns!

pre - pa - ra - - - - - tion of thy seat! let
 Vor - be - rei - - - - - tung dei - nes Throns!

pre - pa - ra - - - - - tion of thy seat! und
 Vor - be - rei - - - - - tung dei - nes Throns!

pre - pa - ra - - - - - tion of thy seat! let
 Vor - be - rei - - - - - tung dei - nes Throns!

7 6 7 6 7 6 7 6 2

mf

(con Oboi.)

mer - cy, judg - ment, mer - cy, truth go - be - fore thy face!

Gna - de, Wahr - heit, Gna - de, Recht steh vor dei - nem Aug!

mer - cy, judg - ment, mer - cy, truth go be - fore thy face!

Gna - de, Wahr - heit, Gna - de, Recht steh vor dei - nem Aug!

mer - cy, judg - ment, mer - cy, truth go be - fore thy face!

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

6 6 7 6 6 5 7 6 5 4 3

dim.

Violino I. Oboe I.

Violino II. Oboe II.

Viola.

SOPRANO.
Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ALTO I.
Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ALTO II.
Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

TENORE.
Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

BASSO.
Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

Continuo.
Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

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

f

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

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

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

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

ja! Al - le - lu - ja! Al - le - lu - ja!

ja! Al - le - lu - ja! Al -

ja! Al - le - lu - ja! Al - le - lu - ja! Al -

ja! Al - le - lu - ja! Al - le - lu - ja! Al -

ja! Al - le - lu - ja! Al - le - lu - ja! Al -

Organo. Org.

7 5 4/2 7 4/2 6 7 2

Al - le - lu - ja! Al - le - lu - ja!

le - lu - ja! Al - le - lu - ja!

le - lu - ja! Al - le - lu - ja!

le - lu - ja! Al - le - lu - ja!

le - lu - ja! Al - le - lu - ja!

le - lu - ja! Al - le - lu - ja!

6 6 2 5 7 4 7 7 6

senza senza

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!

Oboe I. con Oboe I.
Oboe II. con Oboe II.

Al - le - lu - ja! Al - le - lu - ja!
le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!
lu - ja! Al - le - lu - ja! Al - le - lu - ja!
lu - ja! Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!
Al - le - lu - ja! Al - le - lu - ja!

H.W. 14.

Al-le-lu-ja! Al-le-lu-ja! Al-le-lu-ja!

Al-le-lu-ja! Al-le-lu-ja! Al-le-lu-ja!

Al-le-lu-ja! Al-le-lu-ja! Al-le-lu-ja!

Al-le-lu-ja! Al-le-lu-ja! Al-le-lu-ja!

Al-le-lu-ja! Al-le-lu-ja! Al-le-lu-ja!

Al-le-lu-ja! Al-le-lu-ja! Al-le-lu-ja!

Oboe I. colla parte. Adagio.

con Oboe I. Adagio.

lu-ja! Al-le-lu-ja! Al-le-lu-ja!

ja! Al-le-lu-ja! Al-le-lu-ja!

ja! Al-le-lu-ja! Al-le-lu-ja!

Al-le-lu-ja! Al-le-lu-ja!

Al-le-lu-ja! Al-le-lu-ja!

Adagio.

