

G. F. Händel's Werke.

Lieferung XLIII.

Gelegenheits-Oratorium.

Ausgabe der Deutschen Händelgesellschaft.

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Georg Friedrich Händels
Werke.

Ausgabe der Deutschen Handelsgesellschaft.

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Gelegenheits-
Oratorium

Georg Friedrich Händel.

Ausgabe der Deutschen Händelgesellschaft.

THE OCCASIONAL ORATORIO.

Ein Gelegenheits-Oratorium.

Soprano I.

Soprano II.

Tenore.

Basso.

Chorus.

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VORWORT.

Das vorliegende Werk wurde GELEGENHEITS-ORATORIUM genannt, weil seine Entstehung und Aufführung durch besondere, vorübergehende Umstände veranlasst war. Das einzige Datum des Autographs steht auf der ersten Seite: »Overture the Occasional Oratorio Anno 1746.« Die erste Aufführung fand am 14. Februar 1746 statt, die Composition wird demnach zu Anfang jenes Jahres beendet sein.

Die beiden ersten Theile sind durchweg originale Composition; selbst das aus »Athalia« Entlehnte hat eine ganz neue Gestalt erhalten. Der Text zu diesen Theilen ist fast ausschliesslich MILTON'S Psalmen entnommen. Der dritte Theil dagegen wird zur Hälfte durch mehrere bedeutende Stücke aus »Israel in Aegypten« gefüllt; die für diesen letzten Theil neu componirten Sätze beziehen sich auf die kriegerische Gegenwart (die schottische Rebellion) und wurden wahrscheinlich von Dr. THOMAS MORELL gedichtet, von welchem nachweislich der Text »O Freiheit« (S. 98) herrührt.

I.

Seite 37—38 wird der vorige Chor in verkürzter Gestalt wiederholt und dabei auf incorrecte Weise auch der Text zusammen gezogen in die Worte »Him or his God we not fear,« welche zeigen, dass Händel kein Engländer war.

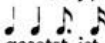
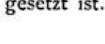
S. 39. Das durch Punkte eingeklammerte deutet hier, wie überall, Händel's Kürzungen an.

S. 48, T. 7 ist *trouble* bei Händel einsilbig gelassen; die zwei Noten sind in Klammer beigesezt. Takt 11 ist ein von späterer Hand eingefügter Text oben über gedruckt.

S. 80, T. 4. Singbass, letzte Note, ist *a* richtig.

S. 81 ff. Die eingeklammerten (*f*) und (*p*) hat ein Späterer in das Handexemplar eingetragen.

S. 88. Wo hier und sonstwo die Bogen theils über zwei, theils über drei Noten gesetzt sind, ist solches genau nach den Vorlagen geschehen. Letztere sind darin leider oft sehr unbestimmt, in welchen Fällen man aber den Bogen getrost über drei Noten setzen darf, wie es S. 211—213 geschehen ist.

S. 94 u. f. ist das Wort *rebellions* bei Händel viersilbig , wofür hier, wie in früheren Ausgaben, , gesetzt ist.

II.

S. 98. Die schöne Arie ist zuerst für dieses Oratorium in *B*dur componirt und später für Judas Makkabäus nach *A*dur versetzt.

S. 101, T. 13 und S. 102, T. 16 ist die Verbindung, wenn die gekürzten Takte ausfallen, folgende:



PREFACE.

The present work was called "OCCASIONAL ORATORIO" because its creation and performance were occasioned by peculiar passing circumstances. The only date in the autograph is found on the first page: "Overture the Occasional Oratorio Anno 1746." The first performance took place on the 14th of February; the composition must consequently have been completed at the beginning of that year.

The first two parts are original composition throughout; even what is borrowed from "Athalia" appears here in a completely new form. The words to these parts are almost entirely taken from MILTON'S Psalms. The third part, on the other hand, is half filled with several important pieces from "Israel in Egypt". The new pieces composed for this part refer to the military events of the time (the Scottish rebellion), and were probably written by Dr. THOMAS MORELL, who is proved to be the author of the words "O Liberty" (p. 98).

I.

On pp. 37—38 the preceding chorus is repeated in an abridged form, with the words incorrectly shortened into "Him or his God we not fear," which show that Handel was not an Englishman.

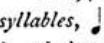
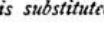
P. 39. The enclosing dots indicate here and elsewhere Handel's "cuts" or abridgments.

P. 48, bar 7. "Trouble" is made monosyllabic by Handel; the two notes are added in brackets. In bar 11 some words which are inserted by a later hand are printed above.

P. 80, bar 4. In the last note of the bass voice part a is correct.

P. 81 seqq. The *f* and *p* within brackets were put by a later hand in the conducting score.

P. 88. Here and elsewhere, where the bow is put over either two or three notes, this is done exactly in accordance with the manuscripts. But the latter are unfortunately often very indistinct, and in such cases we may unhesitatingly put it over three notes, as in pp. 211—213.

P. 94 seq. The word "rebellions" is in Handel four syllables, , for which here, as in previous editions, is substituted .


II.



P. 98. This beautiful air was first composed in *B* major for this oratorio, and subsequently transposed into *A* major for Judas Maccabæus.

P. 101, bar 13 and p. 102, bar 16. Where the bars that may be cut out are omitted, the connexion is as follows:

S. 109. Das Takt 4 beginnende Solo stand zuerst im Alt (wie in Athalia, woher es entlehnt ist); darauf schrieb Händel es im Handexemplar für Sopran aus. Hier sind beide Versionen neben einander gedruckt, nicht um als Duett zusammen gesungen zu werden, sondern um nach Belieben zu wechseln.


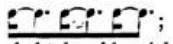
S. 137. Das Duett ist für zwei Soprane geschrieben. Bei der Aufführung hat Händel es aber (seiner eigenen Angabe im Handexemplar zufolge) von der Sopranistin Gambarini und dem Tenoristen Beard singen lassen.

S. 170, T. 2 stehen $d \frac{1}{4}$ Principal, $e \frac{1}{4}$ Viola und $dis \frac{1}{8}$ Alt neben einander. Der Misslaut entstand, indem Händel die vier Achtel des Halleluja aus der von Schmidt abgeschriebenen Figur  bildete, dabei aber Oboe II und Viola $eeee \frac{1}{8}$ unberührt liess.

S. 172, T. 3 sind *a gis* theils  theils  nach dem zumeist von Händel geschriebenen Original des Handexemplars gegeben. Derartige Widersprüche auszugleichen, ist Sache des Ausführenden, nicht des Herausgebers.

III.

S. 188—191. Die aus zwei Sätzen des ersten und sechsten der 12 *Concerti grossi* (Bd. 30) zusammengestellte »Sinfonia« ist hier lediglich durch einen buchstäblich genauen Abdruck desjenigen Auszugs wiedergegeben, nach welchem der Cembalist seine Begleitung spielte. Eine weitere Partitur davon ist im Handexemplar nicht vorhanden. Jener Auszug enthält im ganzen ersten Satze nichts von den zahlreichen Ziffern, welche sich in Händel's Partitur finden; Schmidt wusste also, dass sie dem geübten Cembalisten ihres Orchesters entbehlich waren. Man könnte vermuthen, dieser magere Auszug sei lediglich für Händel's Direktion bestimmt gewesen und der eigentliche Begleiter habe eine andere Vorlage erhalten; aber die noch vorhandenen zweiten Exemplare, welche jener Begleiter oft selber ausschrieb, zeigen das Irrige einer solchen Meinung, denn sie sind in keiner Hinsicht reicher ausgestattet.

Eine Abweichung von Händel's Partitur findet sich S. 190, T. 5—8; hier steht , in der Partitur dagegen ; der Cembalist spielte demnach einfache Achtel. Abweichungen von den geschriebenen Bässen standen den Cembalisten frei.


S. 192. Dieser grosse Chor aus »Israel in Aegypten« ist von Schmidt im Handexemplar auf 12 Linien zusammengedrängt, von denen die acht Singstimmen vier einnehmen. Trotz dieser Verkümmerung enthält seine Partitur doch mehr als die frühere, denn Händel hat den Principal, der im »Israel« fehlt, eigenhändig hinein geschrieben, was aber sicherlich nur geschah, weil die im »Israel« benutzten drei Trombonen hier wegblieben. Da die volle Partitur nach Händel's Israel-Vorlage mitgetheilt werden musste, so konnten allerdings auch die drei Trombonen nicht fehlen; wir haben dieselben aber in kleineren Noten gedruckt, womit gesagt sein soll, dass sie dem hier vorliegenden Ganzen nicht angehören. — Dasselbe gilt von dem Hagelchor S. 217—230.



S. 211—213. Schon oben wurde darauf hingewiesen, dass die Bogen hier regelmässig über drei Achtel stehen. In dem entsprechenden *Edur*-Satze des »Israel« sind sie nur über zwei Achtel gesetzt, was aber sachlich als eine unerhebliche Abweichung angesehen werden muss. Die Vorlagen lassen es unentschieden.

Der Chor S. 214—216 hat S. 216 einen Anhang von vier Takten bekommen (»Er gab Aegypten Sturm für Regen«)

P. 109. *The solo that begins in bar 4 was originally in the alto (as in Athaliah, from which it is borrowed); afterwards Handel wrote it out for soprano in the conducting score. Both versions are here printed together, not to be sung together as a duet, but to take one or the other according to pleasure.*

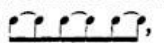
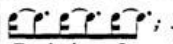
P. 137. *The duet is written for two soprani. But at the performance Handel (according to his own memorandum in the conducting score) had it sung by the soprano Gambarini and the tenor Beard.*

P. 170, bar 2. *The crotchet d in the principal, the crotchet e in the viola, and the quaver d[♯] in the alto part, are sounded together. The discord arose from Handel forming the four quavers of the "Allelujah" out of the figure  copied by Schmidt, and leaving untouched the four crotchets eeee in the second oboe and viola.*

P. 172, bar 3. *A, g[♯] are given sometimes as , sometimes as , according to the original in the conducting score, written mostly by Handel. To obviate such contradictions is the business rather of the conductor than the editor.*

III.

Pp. 188—191. *The "Sinfonia," put together from two movements of the first and sixth of the twelve Concerti grossi (vol. 30), is here given in the form of a literal repetition of that extract from which the Cembalist played his accompaniment. No further score of it is to be found in the conducting score. The extract contains in the whole first movement none of the copious figures which Handel puts in his score; Schmidt must have known, therefore, that the practised cembalist of Handel's orchestra did not require them. It might be conjectured that this meagre extract was intended solely for Handel to conduct from, and that the accompanist had a fuller copy given him; but the second copies that are still extant, which the accompanist often wrote out for himself, demonstrate the error of any such idea, as they are in no respect better filled up.*

A deviation from Handel's score is found on p. 190, bars 5—8; here we have , although the score has ; so that the cembalist played simple quavers. Deviations from the written basses were allowed to the cembalists.


P. 192. *This great chorus from Israel in Egypt is compressed by Schmidt in the conducting score into twelve lines, four of which are occupied by the eight voice-parts. Yet in spite of this compression his score contains more than the earlier one, for Handel with his own hands added the "principal"-tromba, which is wanting in Israel; this was undoubtedly done only because the three trombones used in Israel were left out here. As the full score after the model of Handel's Israel was to be given, the three trombones could not of course be omitted; but they are printed in smaller notes, to indicate that they do not belong to the score that is before us here. — The same applies to the Hailstone chorus, pp. 217—230.*

Pp. 211—213. *It was observed above that the bows are here generally put over three quavers. In the corresponding piece in E major in Israel they are put over two quavers only; but this may really be regarded as an unimportant variation. The manuscripts leave it undecided.*

The chorus at pp. 214—216 has received at p. 216 an addition, four bars long ("He gave the Egyptians storms for

welcher nicht in »Israel« steht, sondern hier als Ueberleitung zu dem Hagelchor angefügt wurde.

S. 239. Das Recitativ über den Text der folgenden Israel-Arie »So sagte der Feind« ist auch ein Zusatz, den Händel hier machte, um die Arie wirksam einzuleiten. In letzterer setzte er Seite 242, Takt 20 eine Fermate und liess dabei die Violinen pausiren, was ebenfalls eine Verbesserung ist.

S. 246, T. 11 sind auch bei *a* und *g* im dritten Viertel Kreuze vorgezeichnet () wofür schon frühere Drucke Quadrate setzten.

S. 248. Der Chor hat bei Händel keine ausgeschriebenen Oboen; dieselben finden sich aber in Arnold's Ausgabe und sind nicht zu beanstanden, wesshalb ich sie hier in kleinen Noten mitgetheilt habe. Den Principal benennt Schmidt stets so, Händel aber bezeichnet ihn bei diesem Chor als dritte Tromba, indem er schreibt »T. 1 et 2 et 3.«

S. 254—257. Diejenigen Stellen der Violinbegleitung, welche in dieser Arie mit kleinen Noten gedruckt sind, hat Händel im Handexemplar nachträglich gestrichen; sie wurden also bei der Aufführung nicht gespielt.

S. 261. Mit dieser Seite endet das Autograph; was noch fehlt, steht allein im Handexemplar.


S. 266—267. Mit dem Schluss des dritten Theils verhält es sich ähnlich wie mit dem Anfang desselben; von beiden theilt das Hand- oder Directionsexemplar nur das hier wieder abgedruckte Cembalo-Gerippe mit. So dürftig das letztere auch ist, ersieht man daraus doch, dass für den Abschluss des Werkes ein breiteres Chorstück in Anspruch genommen wurde, als der Satz »God save the King«, welchen Arnold aus der ersten Krönungshymne abgedruckt hat. Es wurde nämlich auch noch die feierliche Einleitung der ausserordentlich populär gewordenen ersten Krönungshymne hinzugenommen, und zwar nach Worten und Musik genau in derjenigen Gestalt, welche Händel bereits früher für Esther benutzt hatte. Alles was in unserer Ausgabe der zweiten Version der Esther Bd. 41, S. 90—110 gedruckt ist (natürlich mit Ausnahme der beigefügten Zeile »Gott, unser Hort«, S. 95—96), gilt daher auch für das Gelegenheits-Oratorium, so dass ein abermaliger Abdruck jener Musik bei der Eigenthümlichkeit dieses Werkes überflüssig war. Anders verhält es sich mit den aus »Israel« entlehnten Stücken, da diese sämtlich Zusätze oder Aenderungen von Händel's Hand erhalten haben.

Hinsichtlich der Uebersetzung und des Klavierauszuges sei auf das bei Esther (Bd. 41, S. VIII) Gesagte verwiesen.

Leipzig, 11. November 1884.

rain"), which is not in "Israel"; it is appended here to form a transition to the Hailstone chorus.

P. 239. The recitative on the words of the following air in Israel "The enemy said" is also an addition, which Handel made here as a fitting introduction to the air. In the latter, at p. 242, bar 20, he marked a \curvearrowright and made the violins rest, which is likewise an improvement.

P. 246, bar 11. Sharps are put before *a* and *g* at the third quarter () for which we, like earlier editions, gave flats.

P. 248. This chorus has in Handel's manuscript no separate hautbois parts; but they are given in Arnold's edition and need not be objected to; I have therefore put them in here in small notes. The Principal is always called by this name by Schmidt; but in this chorus Handel describes it as third tromba, writing "T. 1 et 2 et 3."

Pp. 254—257. Those passages of the violin accompaniment which are printed in small notes in this air, were afterwards struck out by Handel; they were evidently not played at the performance.

P. 261. On this page the autograph comes to an end; the rest is contained in the conducting score only.

Pp. 266—267. The conclusion of the third part is in a similar condition to the beginning; in both the conducting score gives only the skeleton used on the cembalo or organ, which is here printed again. Meagre as this is, it shows us that a grander choral piece than "God save the King" (which Arnold printed at the end, taken from the Coronation Anthems) was required for the conclusion of the work. And in fact the solemn introduction of the extraordinarily popular First Coronation Anthem was added at the end, with words and music in precisely the same form which Handel had previously used for Esther. Consequently all that is printed in our edition of the second version of Esther, vol. 41, pp. 90—110 (of course with the exception of the additional line "God our hope", pp. 95—96), belongs also to the Occasional Oratorio. Considering the peculiarity of this work, a reprint of that music appeared superfluous. The case is different with the pieces borrowed from Israel in Egypt, as all of these have received additions or alterations from Handel himself.

On the German translation and the pianoforte arrangement see the remarks in Esther (vol. 41, p. VIII).

Leipzig, Nov. 11. 1884.

THE OCCASIONAL ORATORIO.

DAS GELEGENHEITS-ORATORIUM.

I.

BASSO.

Why do the gentiles tumult, and the nations
Muse a vain thing? The Kings of the earth upstand
With power; the princes in their congregations
Lay deep their plots throughout each land
Against the Lord and his Anointed: —

*Was hat die Heiden empört? und was ist ihr
Eitler Rathschlag? Die Fürsten der Welt stehn auf
Mit Macht; die Mächtigen sind im Rath versammelt
Zu bösem Anschlag und Entwurf,
Zum Trotz dem Herrn und seinem Gesalbten: —*

CHORUS.

"Let us break off by strength of hand,
And cast from us, no more to wear
The twisted cord and iron band!
Him or his God we scorn to fear."

*»Auf und zerreisst mit starker Hand,
Und werft von euch mit kühnem Streich
Das schwere Joch, das Eisenband!
Er und sein Gott sind unser Spott.«*

TENORE.

O Lord, how many are my foes!
How many that in arms against me rise!
O Lord, how many
That of my life distrustfully thus say,
No help for him in God there lies.

*O Herr, wie sind der Feinde viel!
Wie viele, die mit Macht mir widerstehn!
O Herr, wie viele,
Die stets zu mir verwarnungsvoll gesagt:
Nicht Hülfe ist in Gott für ihn.*

CHORUS.

"Him or his God we not fear!
Let us break off by strength of hand,
And cast from us, no more to wear
The twisted cord and iron band!
Him or his God we scorn to fear."

*»Er und sein Gott unser Spott!
Auf und zerreisst mit starker Hand,
Und werft von euch mit kühnem Streich
Das schwere Joch, das Eisenband!
Er und sein Gott sind unser Spott,*

TENORE.

Jehovah, to my words give ear,
My meditations weigh!
The voice of my complaining hear,
To thee alone, my God and King, I pray.

*Jehova, o neige dein Ohr,
Hör' mich von deinen Höhn!
Mein Klageruf steigt zu dir empor,
Zu dir allein, mein Gott und Herr, ergeht mein Flehn.*

CHORUS.

"Him or his God we scorn to fear!
Let us break off" — *etc., ut supra.*

*»Er und sein Gott sind unser Spott!
Auf und zerreisst — u. s. w. wie oben.*

BASSO.

The Highest who in Heaven doth dwell shall laugh them
to scorn. The Lord shall speak to them in his wrath, and
in his fell and fierce ire trouble them: For I, saith he, have
anointed him my King (though ye rebel, on Sion's holy hill.

*Der höchste, der im Himmel wohnt, er lachet der Wuth.
Und Er, er spricht zu ihnen darcinst; in seinem Zorn und
Ingrim straft er sie. Denn Ich, spricht er, hab' ihn einge-
setzt zum König (den ihr bekämpft) auf Zion's heiligem Berg.*

VII

SOPRANO I.

O who shall pour into my swollen eyes
A sea of tears that never may be dried?
A brazen voice that may with shrilling cries
Pierce the dull heavens, and fill the air so wide!
An iron frame that sighing may endure,
To wail the misery of the world impure!

*Wer, o wer giesst mir in mein schwellend Aug'
Ein Thränenmeer, das nimmermehr versiegt?
Giebt mir den Ton, der wie mit ehernem Hauch
Laut himmelan mit meinen Klagen fliegt?
Ein Eisenherz, das allen Schmerz erträgt,
Vom Harm und Jammer dieser Welt bewegt!*

SOPRANO II.

Fly from the threatening vengeance, fly!
E'er 'tis to late, avoid your fate:
The bolt once launch'd, ye surely die.
Put not your trust
In the unjust
Who lift their hands so high.

*Fliehet vor der Rache, die euch droht!
Wer kann, entweich' vor ihrem Streich:
Entfliehet der Pfeil, trifft euch der Tod.
Niemals Vertrau'n
Zum Freveler hegt,
Wie stolz das Haupt er trägt.*

BASSO.

Humbled with fear and awful reverence,
Before the footstool of his Majesty
Throw thyself down with trembling innocence,
Nor dare to cast thy weak, thy dazzled eye
On the dread face of that great Deity:
For fear, lest if he chance to look on thee,
Thou turn to nought, and quite confounded be.

His sceptre is the rod of righteousness
With which he bruises all his foes to dust,
And the great Dragon strongly doth repress
Under the rigour of his judgment just.
His seat is truth, to which the faithful trust,
From whence proceed her beams so pure and bright
That all around him sheddeth glorious light.
His sceptre: *Da Capo.*

*Knieend in Scheu und Ehrerbietigkeit,
Hin vor den Schemel seiner Herrlichkeit
Wirf dich in Staub, in Herzensreinigkeit,
Und wage du mit schwachem Augenlicht
Nicht anzuschau'n der Gottheit Angesicht:
Aus Furcht, dass, wenn vielleicht dich trifft ihr Blick,
Vernichtet du versinkst in Nichts zurück.*

*Ein Pfahl des Rechts ist stets sein Herrscherstab,
Der da zermalmet allen Feind zu nichts,
Den grossen Drachen schleudert in das Grab
Unter der Strenge seines Strafgerichts.
Von seinem Thron, der Glänb'gen Hochaltar,
Geht aus der Wahrheit Strahl so rein und klar,
Dass rings das All erglüht im Glanz des Lichts.
Ein Pfahl des Rechts: *Da Capo.**

SOPRANO II.

Be wise, be wise at length, ye kings averse,
Be taught, ye judges of the earth,
With fear Jehovah serve.

*Hört Rath, hört endlich Rath, ihr Fürsten voll Trotz,
Und lernet, ihr Richter dieser Welt,
Mit Furcht Jehova's Dienst.*

CHORUS.

Be wise, be wise at length, ye kings averse,
Be taught, ye judges of the earth,
With fear Jehovah serve.
Or brought full low, with iron sceptre bruise'd, and then disperst,
Scatter'd like sheep, ye perish in jour way.

*Hört Rath, hört endlich Rath, ihr Fürsten voll Trotz,
Und lernet, ihr Richter dieser Welt,
Mit Furcht Jehova's Dienst.
Sonst beugt er euch mit seiner Eisenhand: und dann zerstreut,
Flüchtig wie Spreu, so wehet ihr dahin.*

TENORE.

Of many millions the populous rout,
I fear not, though encamping round about
They pitch their tents against me:
My God will rise; my help is in the Lord.

Jehovah is my shield, my glory,
Him through my story
The exalter of my head I count.
Jehovah is my shield, my glory:
Aloud I cried,
He soon replied,
And heard me from his holy mount.
I lay and slept, and wak'd again,
The Lord himself did me sustain.
Jehovah is my shield, my glory,
Him through my story
The exalter of my head I count.

*Zahllose Haufen in wildem Gedräng'
Veracht' ich, ob sie feindlich rings umher
Die Lagerzette stellen:
Denn Gott steht auf; mein Trost ist in dem Herrn.*

*Jehova ist mein Schild, mein Segen,
Auf allen Wegen
Erhöht er hülfreich mir das Haupt.
Jehova ist mein Schild, mein Segen;
Ich schrie empor,
Er lich sein Ohr
Dem Ruf von seiner heil'gen Höh.
Ich lag und schlief, und wenn erwacht,
War Er's, der mich beschirmt mit Macht.
Jehova ist mein Schild, mein Segen,
Auf allen Wegen
Erhöht er hülfreich mir das Haupt.*

VIII

BASSO.

Fools or madmen stand not within thy sight;
All workers of iniquity thou hat'st,
And them unblest
Thou wilt destroy; the bloody and guileful man
Thou dost detest.

*Thoren und Narren bestehen nicht vor dir;
Es trifft den Mann der Missethat dein Hass;
Von dir verflucht,
Wird er vertilgt; der arge, blutigier'ge Mensch
Ist dir ein Gräuel.*

CHORUS.

God found them guilty; let them fall,
By their own counsels quell'd;
Push'd them in their rebellions all,
For against him they had rebell'd.

*Gott fand sie schuldig, und ihr Loos ist der Fall,
Verdient durch eignen Rath;
Denn sie verdarb ihr Aufruhr ganz,
Da gegen ihn sie sich empört.*

II.

SOPRANO I.

Oh liberty, thou choicest treasure,
Seat of virtue, source of pleasure!
Life without thee knows no blessing,
No endearment worth caressing.

Who trusts in God, should ne'er despair.
The just are still the care of Heaven.
Rejoice, my soul, Jehovah hears.

Prophetic visions strike my eye:
In vain our foes for help shall cry,
War shall cease, welcome peace,
And triumphs after victory.
The hostile band, by his right hand
Discomfited, forsakes the land.
Prophetic visions: *Da Capo.*

*O Freiheit du, du Lebenssonne,
Sitz der Tugend, Quell der Wonne!
Ohne dich kein Reiz des Lebens,
Keine Freude werth des Strebens.*

*Wer Gott vertraut, verzage nicht!
Der Fromme steht in seiner Hut.
Sei froh, mein Geist: Jehova hört.*

*Prophetenblicke strahlt mein Aug':
Nach Hilfe ruft umsonst der Feind;
Weiche Krieg! Fried' erscheint,
Triumphe bringet uns der Sieg.
Der stolze Feind, den Seine Hand
Geschlagen hat, verlässt das Land.
Prophetenblicke: *Da Capo.**

CHORUS & SOLO.

May God, from whom all mercies spring,
Bless the true church, and save the king!
With firm united hearts we all
Will conquer in his cause, or fall.

*Gib, Gott, aus gnadenreicher Hand
Glück diesem Volk, und Heil dem Land.
Wir stehn zu ihm voll Muth, wir all,
Zum Sieg im Kampfe, oder Fall.*

TENORE.

The Lord hath heard my pray'r,
Mine enemies shall all be blank, and dash'd
With much confusion.
Then, grown red with shame,
They shall return in haste the way they came,
And in a moment shall be quite abash'd.

Then will I Jehovah's praise
According to his justice raise,
And sing the name and Deity
Of Jehovah the most high.
Ever let my thanks endure,
Ever faithful, ever sure.

*Der Herr vernahm mein Flehn:
Die Feindesschaar muss bange vor uns flieh'n,
Verwirrt und eilig;
Und erfüllt von Schaam,
Geht sie zurück die Wege, die sie kam;
In kurzer Stunde sinkt sie ganz dahin.*

*Dann will ich Jehova's Ruhm
Erhöln in seinem Heiligthum,
Lobsingen dort in Glanz und Pracht
Gott Jehova's Recht und Macht.
Stets sei ihm mein Dank geweiht,
Aller Orten, alle Zeit.*

CHORUS.

All his mercies shall endure
Ever faithful, ever sure.

*Seine Hilfe ist bereit
Aller Orten, alle Zeit.*

SOPRANO II.

How great and many perils do unfold
The righteous man to make him daily fall,
Were not that heavenly grace doth him uphold,
And stedfast truth acquit him out of all.

*Wie gross ist die Gefahr, die stets unstürmt
Den edlen Mann und ihn mit Fall bedroht,
Wenn ihn des Himmels Gnade nicht beschirmt,
Nicht fest Vertrau'n ihn löst aus aller Noth.*

IX

DUETTO.

Soprano I II, o Soprano I & Tenore.)

After long storms and tempests overblown
The sun at length his joyful face doth clear.
Thus after fortune's rage is shown,
A blissful hour at last is known,
Else would afflicted man despair.
After long storms: *Da Capo*.

*Nach langer Nacht und wildem Sturmgetos
Erscheint zuletzt das frohe Sonnenlicht.
So, wenn des Schicksals Sturm sich bricht,
Kehrt heitres Glück zu uns zurück:
Sonst wär Verzweiflung unser Loos.
Nach langer Nacht: Da Capo.*

BASSO SOLO & CHORUS.

To God, our strength, sing loud and clear,
Sing loud to God our King!
To Jacob's God, that all may hear,
Loud acclamations ring!
Prepare the hymn, prepare the song,
The timbrel hither bring,
The cheerful psaltry bring along,
And harp with pleasant string.

*Dem Gott der Macht singt hell im Chor,
Singt laut dem Herrn im All!
Zu Jakob's Gott ruft all empor
Mit vollem Jubelschall!
Stimmt an den Psalm, erhebt den Sang,
Die Cymbel und Schalmei.
Die Laute mit dem frohen Klang,
Die Harfe bringt herbei.*

TENORE.

He has his mansion fix'd on high
Above the reach of mortal eye,
Who by his wisdom did create
The painted skies so full of state;
And did the solid earth ordain
To rise above the wat'ry plain,
Who, by his all-commanding might,
Did fill the new-made world with light,
Then cause the golden-tressed sun,
And the horn'd moon, their course to run.

*Er hat in Höhen sich erbaut
Den Thron, den noch kein Mensch erschaut;
Der dann durch seinen Schöpferruf
Den klaren Himmel voll Glanz erschuf;
Der dieser festen Erde Grund
Erhob aus tiefer Wasser Schlund;
Der dann mit allgewalt'ger Macht
Die Welt erfüllt mit Lichtespracht,
Und rief die goldne Sonne auf,
Und rief den Mond zu seinem Lauf.*

CHORUS.

Hallelujah, your voices raise,
Jehovah, Lord of Hosts, to praise,
Hallelujah.

*Halleluja, erhebt den Sang,
Jehova, Gott dem Herrn, zu Dank.
Halleluja.*

III.

CHORUS.

I will sing unto the Lord, for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea.

Ich will singen zu dem Herrn, denn er hat geholfen wunderbar, das Ross und den Reiter hat er gestürzt in das Meer.

SOPRANO II.

Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, oh Lord, which thou hast made for thee to dwell in, in the sanctuary, oh Lord, which thy hands have established.

Bringe sie hinein, und pflanze sie auf den Bergen in deinem Erbtheil, an den Ort, o Herr, den du erhöh't zu deiner Wohnung und zum Heiligthume, o Herr, das deine Hand bereitet hat.

CHORUS.

Who is like unto Thee, oh Lord, among the Gods?
Who is like Thee, glorious in holiness, fearful in praises,
doing wonders!
He gave the Egyptians storms for rain.

*Wer vergleicht sich Dir, o Herr, unter den Göttern?
Wer gleicht Dir, glanzvoll in Heiligkeit, schrecklich und herrlich, wunderthätig!
Er gab Aegypten Sturm für Regen.*

He gave them hailstones for rain; fire, mingled with the hail, ran along upon the ground.

*Er sandte Hagel herab; Feu'r in dem Hagelsturm
raucht im Donner auf das Land.*

SOPRANO I.

When warlike ensigns wave on high,
And trumpets pierce the vaulted sky,
The frightened peasant sees his field
For corn an iron harvest yield.

*Wenn hoch die Fahne wogend wallt
Und Hörnerklang die Luft durchschallt,
Sicht bang der Landmann all sein Feld
Bedeckt vom rauhen Kriegerzelt:*

X

No pasture now the plain affords,
And scythes are straighten'd into swords.
Be calm, and Heaven will soon dispose
To future good our present woes.

*Nicht Weide mehr die Flur gewährt,
Die Sense wird gestreck't zum Schwert.
Sei still, blick' auf, bald wird erstehn
Ein dauernd Glück aus diesem Leid.*

TENORE.

The enemy said: I will pursue, I'll overtake, I will divide the spoil: my lust shall be satisfied upon them. I will draw my sword: my hand shall destroy them.

*So sagte der Feind: Ich eile nach, bis ich sie erhascht,
bis ich getheilt den Raub, und stille die Rachelust an ihnen;
ich ziehe mein Schwert, mein Arm soll sie verderben.*

BASSO.

The sword that's drawn in virtue's cause
To guard our country and its laws;
Friend, parent, children dear,
To guide its edge we Heaven invoke;
Rebellion falls beneath the stroke,
And joy succeeds the fear.
Millions unborn shall bless the hand
That gave deliv'rance to the land.

*Das Schwert, geführt von tapfrer Hand
Zum Schutz für Recht und Vaterland,
Haus, Eltern, Kinder, Freund, —
Ihm folge Gottes Segen nach:
So fällt in Schmach vor seinem Schlag,
Es fällt der stolze Feind.
Segnen wird einst das Volk die Hand,
Die gab die Freiheit unserm Land.*

CHORUS.

Millions unborn shall bless the hand
That gave deliv'rance to the land.

*Segnen wird einst das Volk die Hand,
Die gab die Freiheit unserm Land.*

SOPRANO I.

When Israel, like the bounteous Nile,
For Egypt's Lords enrich'd the soil,
The tears our gushing eyes supplied
Increas'd the river's swelling tide.

*Wie Israel, ganz dem Nile gleich,
Befruchten half Aegypten's Reich,
Empfing auch unsern Thränenguss
In hochehob'ner Flut der Fluss.*

TENORE.

Tyrants whom no cov'nants bind,
Nor solemn oaths can awe,
Strove to enslave the freeborn mind,
Religion, liberty, and law.
Its own vicegerent Heaven ordains
To free the world, and break the oppressor's chains.
Tyrants: *Da Capo.*

*Zwingherrn, die nicht Bundespflicht,
Nicht heilger Eidschwur band,
Tilgten aus der Freiheit Licht
Und Glauben, Recht und Vaterland.
Da weckt den Retter Gottes Ruf,
Der Freiheit uns vom Joch der Dränger schluf.
Zwingherrn: Da Capo.*

SOPRANO I.

May balmy peace, and wreath'd renown,
The virtuous hero ever crown;
May bliss eternal be his share,
Whose God and people are his care.

*O kröne Sieg und Ruhmeskranz
Des Helden Haupt mit ew'gem Glanz!
Des Himmels Segen sei sein Theil,
Den Gott dem Volke gab zum Heil.*

CHORUS.

ANTHEM.

Blessed, blessed are all they
that fear the Lord.
God save the King, long live the King,
may the King live for ever!
Amen, Alleluja.

ANTHEM.

*Selig, selig ist die Schaar,
die fürchtet Gott den Herrn.
Gott sei dein Schild, Heil sei mit dir,
Heil dem König auf ewig!
Amen, Alleluja.*

FINIS.

OUVERTURE.

Tromba I.
Tromba II.
Principal.
Timpani.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Bassi.

Maestoso.

Pianoforte.

This page of musical score is arranged in two systems. The top system contains 11 staves: five for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), five for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), and a grand piano. The bottom system contains 10 staves: five for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), five for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), and a grand piano. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The woodwind parts feature complex rhythmic patterns, often with slurs and accents. The string parts provide harmonic support with sustained notes and rhythmic figures. The piano accompaniment includes chords and arpeggiated textures. A specific instruction 'e Viol. III.' is visible in the middle of the first system.

This musical score is arranged in three systems. The first system consists of two staves (treble and bass clef) for a piano, followed by two systems of four staves each (two for strings and two for piano). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The string parts provide harmonic support with various rhythmic figures. The piano part includes dynamic markings such as *ff* and *decresc.* (decrescendo). The score concludes with a double bar line and repeat dots.

Allegro.

Musical score for Tromba I, Tromba II, Principal, Timpani, Oboe I, Oboe II, Violino I, Violino II, Viola, Bassi, and Pianoforte. The score is in 2/4 time and features a key signature of two sharps (D major). The tempo is marked *Allegro*. The piano part is marked *Allegro, ma non presto*. The score includes staves for Tromba I, Tromba II, Principal, Timpani, Oboe I, Oboe II, Violino I, Violino II, Viola, Bassi, and Pianoforte. The piano part is marked *Pianof* and *f*.

Continuation of the musical score for Violino I, Violino II, Viola, Bassi, and Pianoforte. The score is in 2/4 time and features a key signature of two sharps (D major). The tempo is marked *Allegro, ma non presto*. The piano part is marked *Pianof* and *f*.

The first system of the musical score consists of two grand staves. The upper grand staff contains five staves: two treble clefs and three bass clefs. The lower grand staff contains two staves: one treble and one bass clef. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings.

The second system of the musical score continues the composition from the first system. It maintains the same multi-staff structure with two grand staves. The notation is dense, featuring complex rhythmic patterns and melodic lines across all staves. The key signature and time signature remain consistent with the first system.



The first system of the musical score consists of two systems of staves. The upper system contains three staves: a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff (treble and bass clefs) with a more complex texture. The lower system also contains three staves: a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff with a complex texture. The music is written in a key with two sharps (D major or F# minor) and a 4/4 time signature.



The second system of the musical score consists of two systems of staves. The upper system contains three staves: a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff with a complex texture. The lower system also contains three staves: a treble clef staff with a melodic line, a bass clef staff with a supporting line, and a grand staff with a complex texture. The music is written in a key with two sharps (D major or F# minor) and a 4/4 time signature.

The first system of the musical score consists of two systems of staves. The upper system contains five staves: a vocal line (soprano) with a treble clef and a key signature of two sharps (F# and C#), and four piano accompaniment staves (treble and bass clefs). The lower system contains two staves for the grand piano, with a treble clef and a key signature of two sharps. The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes, while the vocal line is more melodic and sparse.

The second system of the musical score is similar in structure to the first, consisting of two systems of staves. It features the same vocal line and piano accompaniment. The piano part continues with its intricate rhythmic patterns, and the vocal line maintains its melodic character. The overall texture is dense and detailed.

The musical score on page 8 is written in G major and 3/4 time. It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves above it. The second system includes a grand staff and four additional staves above it. The music is characterized by intricate patterns, including sixteenth-note runs and arpeggiated figures, particularly in the middle and lower sections. The piece concludes with a final cadence.

The first system of the musical score consists of two systems of staves. The upper system contains five staves: a vocal line (treble clef) with a long melodic line, and four piano accompaniment staves (treble and bass clefs). The lower system contains two grand piano staves (treble and bass clefs) with a more complex accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

The second system of the musical score also consists of two systems of staves. The upper system contains five staves: a vocal line (treble clef) with a long melodic line, and four piano accompaniment staves (treble and bass clefs). The lower system contains two grand piano staves (treble and bass clefs) with a more complex accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

The first system of the musical score consists of eight staves. The top two staves are vocal parts in treble clef. The next three staves are instrumental parts in treble clef, with the middle two featuring dense sixteenth-note passages. The bottom two staves are instrumental parts in bass clef.

The first system of the piano accompaniment, consisting of two staves. The right hand has a melodic line with slurs, and the left hand provides harmonic support with chords.

The second system of the musical score consists of eight staves, similar in structure to the first system, with vocal and instrumental parts.

The second system of the piano accompaniment, consisting of two staves, continuing the melodic and harmonic material from the first system.

The first system of the musical score consists of seven staves. The top two staves are vocal parts, with the upper staff in a soprano clef and the lower staff in an alto clef. The next three staves are for a string quartet, with the first two in treble clefs and the last two in bass clefs. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The music is in 4/4 time and the key signature has two sharps (F# and C#).

The second system of the musical score continues the composition with the same seven-staff structure as the first system. It features vocal lines, string quartet parts, and piano accompaniment. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature remains two sharps.

The first system of the musical score consists of two systems of staves. The upper system contains three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The lower system contains three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of two systems of staves. The upper system contains three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The lower system contains three staves: a treble clef staff, a treble clef staff, and a bass clef staff. The music continues in the same key signature and time signature as the first system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The first system of the musical score consists of two systems of staves. The upper system contains five staves: two treble clefs and three bass clefs. The lower system contains two staves: a grand staff (treble and bass clefs). The music is in 4/4 time and the key signature has two sharps (F# and C#). The first system features a steady bass line and a melody in the upper staves that begins to develop in the third measure.

The second system of the musical score consists of two systems of staves. The upper system contains five staves: two treble clefs and three bass clefs. The lower system contains two staves: a grand staff (treble and bass clefs). The music continues in 4/4 time and the key signature remains two sharps. This system is characterized by a more active and rhythmic melody in the upper staves, with frequent sixteenth-note patterns and slurs. The bass line provides a solid harmonic foundation.

Adagio.

Oboe solo.

Violino I.

Violino II.

Viola.

Bassi.

Adagio.

Pianoforte.

System 1: Four staves of music. The top two staves are vocal parts (Soprano and Alto). The bottom two staves are piano accompaniment (Right and Left Hand). The key signature has two sharps (F# and C#), and the time signature is 4/6. The system contains 12 measures.

System 2: Four staves of music. Similar to System 1, with vocal and piano parts. The system contains 12 measures. There are some markings below the piano part, including a '4' and a '2/6'.

System 3: Four staves of music. Similar to System 1, with vocal and piano parts. The system contains 12 measures. There are some markings below the piano part, including a '2/6'.

MARCHE.

Tromba I.

Tromba II.

Principal.

Timpani.

Violino I.
Oboe I. II.

Violino II.

Viola.

Bassi.

Pianoforte.

The first system of the musical score includes parts for Tromba I, Tromba II, Principal, Timpani, Violino I/Oboe I. II., Violino II., Viola, Bassi, and Pianoforte. The key signature is one sharp (F#) and the time signature is 2/4. The score shows the beginning of the piece with various rhythmic patterns and dynamics.

The second system of the musical score continues the orchestration. It features the same instruments as the first system. The score includes a double bar line and repeat signs, indicating a section of the piece. The Pianoforte part shows a dynamic change to *f* (forte) and includes a trill (*tr*) in the right hand.

The first system of the musical score consists of seven staves. The top two staves are vocal parts in treble clef, with a key signature of one sharp (F#) and a common time signature. The middle three staves are instrumental parts in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of the musical score is a piano accompaniment system, consisting of two staves. The right hand is in treble clef and the left hand is in bass clef. It features a dense texture of chords and arpeggiated figures, primarily in the right hand.

The second system of the musical score consists of seven staves, similar in layout to the first system. It continues the vocal and instrumental parts, with the piano accompaniment in the bottom two staves. The notation includes various rhythmic values and articulation marks.

The third system of the musical score is a piano accompaniment system, consisting of two staves. It continues the piano accompaniment from the previous system, showing a continuation of the complex rhythmic and harmonic patterns.

PARTE PRIMA.

Recitative accompanied.

Oboe I.
Oboe II.
Bassons.
Violino I.
Violino II.
Viola.
BASSO.
Tutti Bassi.
Pianoforte.

The first system of the musical score consists of seven staves. The top two staves are vocal parts (Soprano and Alto), followed by two staves for the Violin I and Violin II parts, and two staves for the Viola and Cello parts. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system of the musical score includes vocal parts and piano accompaniment. The vocal parts are on the top two staves, and the piano accompaniment is on the bottom two staves. The lyrics are written in both English and German. The music continues with similar notation to the first system, including rests and dynamic markings like 'p' (piano).

Why do the gentiles tu - mult, and the na - tions muse a vain thing?
 Was hat die Hei - den em - pört? und was ist ihr eit - ler Rath - schlag?

why do the gen-tiles tu - mult, why do the gen-tiles tu - mult, and the na-tions muse a
 was hat die Hei-den em - pürt, was hat die Hei-den em - pürt? und was ist ihr eit - ler

vain thing? The Kings of the earth up-stand with pow'r,— up-stand with
 Rath - schlag? Die Für - sten der Welt stehn auf mit Macht,— stehn auf mit

pow'r, with pow'r, — the Kings of the earth up-stand,
Macht, mit Macht, — die Für- sten der Welt stehn auf,

the Kings up-stand with pow'r; the Prin-ces
sie ste-hen auf mit Macht; die Mächtigen

in their con-gre-ga-tions lay deep their plots through-out each
 sind im Rath ver-sam-melt zu hü-rem An-schlag und Ent-

land a-gainst the Lord and his A-noon-ten,
 -wurf, zum Trotz dem Herrn und sei-nem Ge-salb-

mf *mp* *mf*

a - gainst the Lord, a - gainst the Lord and his A - noin -
 zum Trotz dem Herrn, zum Trotz dem Herrn und sei - nem Ge - salb -

- ted, a - gainst the Lord, the Lord and his — A - noin - ted,
 - ten, zum Trotz, zum Trotz dem Herrn und sei - nem Ge - salb - ten,

a - gainst the Lord.
 zum Trotz dem Herrn,

a - gainst the Lord
 zum Trotz dem Herrn

Adagio.
 and his A - noin - ted: -
 und sei - nem Ge - salb - ten: -

ritard.

a tempo. f

CHORUS.

Allegro.

Tromba I. II. Principal. Timpani. Violino I. II. Viola. CANTO. ALTO. TENORE. BASSO. Tutti Bassi.

e Hautb. I & II colla parte.

"Let us break off by strength of hand, by strength of hand, let us break off by strength of
Auf und zer-reisst mit star-ker Hand, mit star-ker Hand, auf, zer-reisst — mit star-ker

Allegro con fuoco, ma non presto.

Pianoforte.

hand, by strength of hand, let us break off by strength, by strength of
Hand, mit star-ker Hand, auf und zer-reisst mit star-ker, star-ker

hand, by strength of hand, let us break off by strength of hand, by strength of
Hand, mit star-ker Hand, auf und zer-reisst mit star-ker Hand, mit star-ker

"Let us break off by strength of hand,
Auf und zer-reisst mit star-ker Hand,

"Let us break off by strength, by strength of hand, let us break off by
Auf und zer-reisst mit star-ker, star-ker Hand, auf und zer-reisst mit

Hand, Hand, and cast from us, no more to wear the twist-ed cord and i-ron band, and
 Hand, und werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band, und
 let us break off, auf und zer-reisst, and cast from us, no more to wear the twist-ed cord and i-ron band, and
 strength of hand, star-ker Hand, und werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band, und

unis.

cast from us, no more to wear the twist-ed cord and i-ron band!
 werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band!
 cast from us, no more to wear the twist-ed cord and i-ron band!
 werft von euch mit küh-nem Streich das schwe-re Joch, das Ei-sen-band!

unis.

9/7 8/6 4/4 7/7

Him or his God we scorn to — fear, we scorn to fear, him or his God we
Er und sein Gott sind un - ser — Spott, sind un - ser Spott, er und sein Gott sind

Him or his God we scorn to — fear, we scorn to fear, we
Er und sein Gott sind un - ser — Spott, sind un - ser Spott, sind

Him or his God we scorn to — fear, we scorn to fear,
Er und sein Gott sind un - ser — Spott, sind un - ser Spott,

Him or his God we scorn to fear, we
Er und sein Gott sind un - ser Spott, sind

6 6

scorn to fear, him or his God we scorn to fear, him or his God we not fear!
un - ser Spott, er und sein Gott sind un - ser Spott, er und sein Gott un - ser Spott!

scorn to fear, him or his God we scorn to fear,
un - ser Spott, er und sein Gott sind un - ser Spott,

scorn to fear. him or his God we scorn to fear,
un - ser Spott, er und sein Gott sind un - ser Spott,

scorn to fear, him or his God we scorn to fear!
un - ser Spott, er und sein Gott sind un - ser Spott,

Let us break off thi - ron
Auf und zer - rei - sset das

Let us break off th'i-ron band, the i- - ron band, let us break off by
Auf und zer-rei-sset das Band, das Ei-sen-band, mit star-ker Hand zer-
 him or his God we not fear! Let us break off th'i-ron band, mit star-ker Hand zer-
er und sein Gott un-ser Spott! Auf und zer-rei-sset das Band, let us break off by
 him or his God we not fear! Let us break off th'i-ron band, mit star-ker Hand zer-
er und sein Gott un-ser Spott! Auf und zer-rei-sset das Band, let us break off by
 band, mit star-ker Hand zer-

piu f

strength of hand, and cast from us, and cast from us, no
-reisst das Band, und werft von euch, und werft von euch mit
 strength of hand, and cast from us, and cast from us, no
-reisst das Band, und werft von euch, und werft von euch mit

more to wear the twist - ed cord and i - ron band, the twist - ed cord and i - ron band!
 kü - nem Streich das schwe - re Joch, das Ei - sen - band, das schwe - re Joch, das Ei - sen - band!
 more to wear the twist - ed cord and i - ron band, the twist - ed cord and i - ron band!
 kü - nem Streich das schwe - re Joch, das Ei - sen - band, das schwe - re Joch, das Ei - sen - band!

e Oboe I. II.

Him or his God we scorn to fear,
 Er und sein Gott sind un - ser Spott,
 let us break off thi - ron band,
 auf und zer - rei - sset das Band,
 Him or his God we scorn, we scorn to fear,
 Er und sein Gott sind un - ser, un - ser Spott,
 Him or his God we scorn, we scorn to fear,
 Er und sein Gott sind un - ser, un - ser Spott,
 Let us break off thi - ron band by strength of hand,
 Auf und zer - rei - sset das Band mit star - ker Hand,
 him or his God we
 er und sein Gott sind

let us break off this iron band, him or his God we scorn to fear,
 auf und zer-reisset das Band, er und sein Gott sind un-ser Spott,

him or his God we scorn to fear,
 er und sein Gott sind un-ser Spott,

him or his God we scorn, we scorn to fear, we scorn to fear,
 er und sein Gott sind un-ser, un-ser Spott, un-ser Spott,

scorn to fear, we scorn to fear,
 un-ser Spott, sind un-ser Spott,

him, him or his God we scorn to fear,
 er, er und sein Gott sind un-ser Spott,

him or his God we scorn to fear, let us break off by strength of hand, let us break off by
 er und sein Gott sind un-ser Spott, auf und zer-reisst mit star-ker Hand, auf und zer-reisst mit

scorn to fear, we scorn to fear, let us break off, let us break off, let us break off by
 un-ser Spott, sind un-ser Spott, auf und zer-reisst, auf und zer-reisst, auf und zer-reisst

let us break off the iron band, let us break off, auf und zer-reisst mit
 auf und zer-reisst das Eisen-band, auf und zer-reisst,

Strength of hand, and cast from us, no more to wear the twisted cord and
 star-ker Hand, und werft von euch mit kühl-nem Streich das schwe-re Joch, das
 strength of hand, and cast from us, no more to wear the twist-ed cord and
 star-ker Hand, und werft von euch mit kühl-nem Streich das schwe-re Joch, das

e Oboe I.
e Oboe II.

più f

senza Oboe.

i-ron band: him or his God we scorn to fear."
 Ei-sen-band: er und sein Gott sind un-ser Spott."
 i-ron band: him or his God we scorn to fear."
 Ei-sen-band: er und sein Gott sind un-ser Spott."

ff

A. (o. pag. 35.)

Largo.

Oboe solo.

Violino I.

Violino II.

Viola.

TENORE.

Bassi.

Pianoforte.

Largo.

O Lord, how ma-ny are my foes! How ma-ny that in arms a-gainst me
 O Herr, wie sind der Feinde viel! wie vie-le die mit Macht mir wi-der-

rise! How ma-ny are my foes, how many that in arms a-gainst me rise! O Lord, how ma-ny that in arms a-gainst me
 -stehn! Wie sind der Feinde viel, wie vie-le, die mit Macht mir wi-der.stehn! O Herr, wie vie-le, die mit Macht mir wi-der.

rise!
-stehn!

O Lord,— how ma-ny, that of my
O Herr,— wie vie-le, die stets zu

6

life distrustful-ly thus say, no help for him in God there lies, distrust-ful-ly thus
mir verwarnungsvoll ge sagt: nicht Hül-fe ist in Gott für ihn, verwarnungsvoll ge-

say. no help for him in God there lies, distrust-ful-ly, no help in God there lies.
-sagt: nicht Hül-fe ist in Gott für ihn, verwarnungsvoll: nicht Hül-fe ist in Gott.

5 6

0 Lord, 0 Lord, how ma - ny are my foes,
 O Herr, o Herr, wie sind der Fein - de viel,

that of my life, that of my life thus say, no help for him in God, — no help for him — there
 die stets zu mir, die stets zu mir ge - sagt: nicht Hül - fe ist in Gott, — nicht ist in Gott — für

lies, no help for him in God — there lies.
 ihn, nicht Hül - fe ist in Gott — für ihn.

The first system of the score consists of six staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom two staves are for piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

B. (v. pag. 32.)
Accomp.

The second system includes vocal parts and piano accompaniment. The vocal parts are labeled: Violino I., Violino II., Viola., TENORE., Bassi., and Pianoforte. The Tenor part has the following lyrics: "O Lord, how ma - ny are my foes! How / O Herr, wie sind der Fein - de viel! Wie". The piano accompaniment consists of two staves with chords and melodic lines.

The third system continues the vocal and piano parts. The lyrics for the vocal parts are: "ma.ny that in arms a_gaiust me rise! how ma.ny, how ma.ny that in arms a_gaiust me rise! / vie.le die mit Macht mir wi - der stehn! wie vie.le, wie vie.le die mit Macht mir wi - der.stehn!". The piano accompaniment continues with similar musical notation.

Andante larghetto.

O Lord, how ma - ny, that of my life dis - trust - ful - ly thus say, no help for
 O Herr, wie vie - le, die stets zu mir ver - war - nungs - voll ge - sagt: nicht Hül - fe

him in God there lies, dis - trust - ful - ly thus say, no help for him in God there lies,
 ist in Gott für ihn, ver - war - nungs - voll ge - sagt: nicht Hül - fe ist in Gott für ihn,

no help for him in God there lies.
 nicht Hül - fe ist in Gott für ihn.

CHORUS.

Tromba I. II.
Principal.
Timpani.
Violino I. II.
Viola.
CANTO.
ALTO.
TENORE.
BASSO.
Tutti Bassi.
Pianoforte.

"Him or his God we not fear!
„Er und sein Gott un-ser Spott!

Let us break off th'i-ron
Auf und zer-rei-sset das

"Him or his God we not fear!
„Er und sein Gott un-ser Spott!

"Him or his God we not fear!
„Er und sein Gott un-ser Spott!

Let us break off th'i-ron band,
„Auf und zer-rei-sset das Band,

e Oboe I. II.

band, the i-ron band, let us break off by strength of hand, and cast from
Band, das Ei-sen-band, let us break off by strength of hand, and cast from

Let us break off th'i-ron band, mit star-ker Hand zer-reisst das Band, und werft von
Auf und zer-rei-sset das Band, mit star-ker Hand zer-reisst das Band, und werft von

Let us break off th'i-ron band, let us break off by strength of hand, and cast from
Auf und zer-rei-sset das Band, mit star-ker Hand zer-reisst das Band, und werft von

us, and cast from us, no more to wear the twist - ed cord and i - ron band, the
 euch, und werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band, das

us, and cast from us, no more to wear the twist - ed cord and i - ron band, the
 euch, und werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band, das

twist - ed cord and i - ron band! Him or his God we scorn to fear."
 schwe - re Joch, das Ei - sen - band! Er und sein Gott sind un - ser Spott."

twist - ed cord and i - ron band! Him or his God we scorn to fear."
 schwe - re Joch, das Ei - sen - band! Er und sein Gott sind un - ser Spott."

unis.

senza Oboe.

H. W. 43.

Larghetto.

Violino I.
Violino II.
Viola.
Violoncello solo.
TENORE.
Bassi.

Larghetto.

Pianoforte.

Je - ho - vah,
Je - ho - va,

Soli.

Soli.

Je - ho - vah, to my words give ear, to my words give ear,
Je - ho - va, o nei - ge dein Ohr, o nei - ge dein Ohr,

my me - di - ta - tions weigh! Je - ho - vah, Je - ho - vah,
hör mich von dei - nen Höhn! Je - ho - va, Je - ho - va,

Tutti.

my me - di - ta - - tions weigh!
 hör' mich von dei - - - nen Höhn!

The voice of my com - plain - ing hear, to thee a - lone, my.
 Mein Klag - ruf steigt zu dir - - em - por, zu dir al - lein, mein

God and King, to thee I pray, to thee a - lone, my God and King, I pray;
 Gott und Herr, er - geht mein Flöhn, zu dir al - lein, mein Gott, er - geht mein Flöhn;

the voice of my complain - ing
 mein Klag - ruf steigt zu dir - em -

hear, — to thee a lone, my God and
 - por, — zu dir al - lein, mein Gott und

King, to thee I pray, to thee a lone, my God and King, I pray,
 Herr, er - geht mein Flehn, zu dir al - lein, mein Gott, er - geht mein Flehn,

A. (v. pag. 22.)

to thee a - lone, — my God and King, I pray.
 zu dir al - lein, — mein Gott, er - geht mein Flehn.

V. s.

The first system of the musical score consists of five staves. The top two staves are for vocal parts, with a treble clef and a key signature of one sharp (F#). The middle two staves are for string parts, with a bass clef and a key signature of one sharp. The bottom staff is a grand staff for the piano accompaniment, with a treble clef and a key signature of one sharp. The music is in a common time signature (C) and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score continues with five staves. It includes performance instructions such as "Tutti." and "ad libitum." in the vocal parts, and "Cadenza ad libitum." in the piano accompaniment. The notation includes various musical symbols like slurs, accents, and dynamic markings. The system concludes with a double bar line and a repeat sign.

(p. pag. 43.) **B.**

The third system of the musical score, labeled "B.", consists of five staves. It includes performance instructions such as "Tutti." and "pray. Flehn." in the vocal parts. The notation includes various musical symbols like slurs, accents, and dynamic markings. The system concludes with a double bar line and a repeat sign.

CHORUS.

Tromba I. II. Principal. Timpani. Violino I. II. Viola. CANTO. *c. Oboe I. II.* ALTO. TENORE. BASSO. Tutti Bassi. Pianoforte.

"Him or his God we scorn to fear, let us break off thi_ ron
 „Er und sein Gott sind un - ser Spott, auf und zer - rei_sset das

"Him or his God we scorn, we scorn to
 „Er und sein Gott sind un - ser, un - ser

"Him or his God we scorn, we scorn to
 „Er und sein Gott sind un - ser, un - ser

Let us break off thi_ ron band by strength of hand,
 „Auf und zer - rei_sset das Band mit star - ker Hand,

band, Band, let us break off thi_ ron band, him or his
 auf und zer - rei_sset das Band, er und sein

fear, Spott, him or his God we scorn to fear, him or his God
 er und sein Gott sind un - ser Spott, er und sein Gott

fear, Spott, him or his God we scorn, we scorn to fear, we sind
 er und sein Gott sind un - ser, un - ser Spott, sind

him or his God we scorn to fear, we scorn to fear, him, him or his
 er und sein Gott sind un - ser Spott, er, er und sein

God we scorn to fear,
Gott sind un - - ser Spott,

— we scorn to fear,
sind un - - ser Spott,

scorn to fear,
un - - ser Spott,

God we scorn to fear,
Gott sind un - - ser Spott,

him or his God we scorn to fear,
er und sein Gott sind un - - ser Spott, sind

scorn to fear, we scorn to fear,
un - - ser Spott, sind un - - ser Spott,

let us break off the
auf und zer - reisst das

let us break off by strength of hand,
auf und zer - reisst mit star - ker Hand,

let us break off,
auf und zer - reisst,

i - - ron band,
Ei - - sen - band,

let us break off,
auf und zer - reisst,

let us break off by strength of hand, and
auf und zer - reisst mit star - ker Hand, und

let us break off by strength of hand, and
auf und zer - reisst mit star - ker Hand, und

e Ob. I.
e Ob. II.

cast from us, no more to wear the twist - ed cord and i - ron band:
 werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band:
 cast from us, no more to wear the twist - ed cord and i - ron band:
 werft von euch mit küh - nem Streich das schwe - re Joch, das Ei - sen - band:

più f

him or his God we scorn to fear."
 er und sein Gott sind un - ser Spott."
 him or his God we scorn to fear."
 er und sein Gott sind un - ser Spott."

senza Oboc.

ff

The High - est who in Heav'n doth dwell shall laugh them to scorn.
 Der Hüb - ste, der im Him - mel wohnt, er lu - chet der Wüth.

Pianof.

The Lord shall speak to them in his wrath, and in his fell and
 Und Er, er spricht zu ih - nen der - einst; in sei - nem Zorn und

fierce ire trou - ble them: For I, saith he, have a - noint - ed
 In - grimm straft er sie. Denn Ich, spricht er, hab' ihn ein - ge -

my cho - sen King, though ye re - bel, on Si - on's ho - ly hill.
 den ich er - wählt, den ihr be - kämpft, auf Zi - on's heil - gem Berg.

him my King, - setzt zum König,

A. (r. pag. 50.)
 Largo.

SOPRANO.

(Bassi.)

Pianoforte.

(Violoncello.)

0 — who shall pour in —
 Wer, — o wer gießt mir

Largo.

- to my swol - len eyes a sea of tears that ne - ver may be dried? O who shall pour in -
 in mein schwellend Aug' ein Thrü - nen - meer, das nim - mer mehr versiegt? Wer, o wer gießt mir

- to my swollen eyes a sea of tears that ne - ver, ne - ver, ne - ver, that ne - ver - may be dried?
 in mein schwellend Aug' ein Thrü - nen - meer, das nim - mer, nim - mer, nim - mer, das nim - mer - mehr versiegt?

A bra - zen voice that may with shrill - ing cries pierce the dull heav'n's, and fill the air so
 gibt mir den Ton, der wie mit ehr - nem Hauch laut him - mel an mit mei - nen Kila - gen

wide? an i - ron frame that sigh - ing may en - dure, to wail — the mi - sery of the world im -
 fliegt? ein Ei - sen - herz, das al - len Schmerz er - trägt, vom Harm — und Jam - mer die - ser Welt be -

- pure, to wail, — to wail the mi - sery of the world, of the world — im - pure!
 - wegt, vom Harm, — vom Harm und Jam - mer die - ser Welt, die - ser Welt — be - wegt!

B. (v. pag. 49.)

Largo.

SOPRANO.

(Bassi.)

Pianoforte.

(Violoncello.)

to my swol - len eyes a sea of tears that ne - ver may be dried? O
 in - mein schwel - lend Aug' ein Thrü - nen - meer, das nim - mer mehr ver - siegt? Wer,

— who shall pour in to my swol - len eyes a sea of — tears that ne - ver, ne - ver, ne - ver, that
 — o wer giesst mir in mein schwellend Aug' ein Thrü - nen - meer, das nim - mer, nim - mer, nim - mer, das

ne - ver may be dried! O — who shall pour in - to my swol - -
 nim - mer - mehr ver - siegt! wer, — o wer giesst mir - mir in mein schwel - -

- len eyes. O — who shall pour in - to my swol - len eyes a
 - lend Aug'; wer, — o wer giesst mir in mein schwel - lend Aug' ein

sea of tears that ne-ver may be dried, that ne-ver, ne-ver, ne-ver, that ne-ver, ne-ver
 Thrü-nen-meer, das nim-mer mehr ver-siegt, das nim-mer, nim-mer, nim-mer, das nim-mer, nim-mer-

6 7 6 4 2 6 6

may be dried, that ne-ver, ne-ver may be dried?
 mehr ver-siegt, das nim-mer, nim-mer mehr ver-siegt?

4 3 6 7 6 6 4 3 6

A bra-zen voice that
 gibt mir den Ton, der

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

may with shrilling cries pierce the dull heav'ns, and fill the air so wide? an i-ron frame that sighing may en-
 wie mit ehr-nem Hauch laut him-mel-an mit mei-nen Fla-gen fliegt? ein Ei-sen-herz, das al-len Schmerz er-

-dure, to wail the mi-se-ry, to wail the mi-se-ry of the world im-pure!
 -trägt, vom Harm und Jam-mer, vom Harm und Jam-mer die-ser Welt be-uegt!

Allegro.

(Violini.)

SOPRANO.

(Bassi.)

Allegro.

Pianoforte.

Fly from the threatenng vengeance, fly,
 Fliecht vor der Ra - che, di euch droht,

fly from the threatenng vengeance, fly, fly, fly,
 fliecht vor der Ra - che, die euch droht, fliecht, fliecht,

fly, fly, fly!
 fliecht, fliecht, fliecht!

E'er 'tis too late, a - void your fate, the bolt — once launch'd, ye
 Wer kann, ent - weich' vor ih - rem Streich: ent - fliegt — der Pfeil, ye (trifft)

sure - ly die, a - void — your fate, —
 euch der Tod, ent - weich' — dem Streich,

ye sure - ly die, the bolt once launch'd, ye sure - ly die, ye sure - ly
 euch trifft der Tod, ent - fliegt der Pfeil, trifft euch der Tod, trifft euch der

die, the bolt — once launch'd, ye sure - ly die.
 Tod, ent - fliegt — der Pfeil, — trifft euch der Tod.

4

sf

Fly from the threatening vengeance, fly, fly, fly,
Flücht vor der Ra - che, die euch droht, flieht, flieht,

p

fly, fly from the threatening vengeance, fly,
flieht, flieht vor der Ra - che, die euch droht, flieht,

fly from the threatening vengeance, fly!
flieht vor der Ra - che, die euch droht!

e'er 'tis too late, e'er 'tis too late, a -
wer kann, ent - weich', wer kann, ent - weich' vor

- void — your fate,
ih - rem Strich,

the bolt — once launch'd,
ent - fliegt — der Pfeil,

ye sure - ly die, fly, a - void your fate,
 trifft euch der Tod, flieht, flieht ih - rem Streich,

e'er 'tis too late, a - void your fate, ye sure - ly
 wer kann, ent - weich' vor ih - rem Streich, euch trifft der

die, ye die, the bolt once launch'd,
 Tod, der Tod, ent - fliegt der Pfeil,

ritard. a tempo.

Adagio.
 ye sure - ly die.
 trifft euch der Tod.

A. (c. pag. 57.)

Put not your trust, put not your trust in the un-just, put not your trust in the un-just who lift their hands so
 Nie-mals Ver-trau'n, nie-mals Ver-trau'n zum Frevler hegt, nie-mals Ver-trau'n zum Frevler hegt, wie stolz er trägt das

high, who lift, who lift — their hands so high; put not your trust, put not your trust in the un-
 Haupt, wie stolz, wie stolz — das Haupt er trägt; nie-mals Ver-trau'n, nie-mals Ver-trau'n zum Frevler

- just, put not your trust in the un-just, put not your trust in the un-just who lift their hands so
 hegt, nie-mals Ver-trau'n, nie-mals Ver-trau'n zum Frevler hegt, wie stolz er trägt das

high, who lift their hands, who lift their hands so high, who lift their hands so high.
 Haupt, wie stolz das Haupt, wie stolz er trägt das Haupt, wie stolz das Haupt er trägt.

Da Capo.

ritard.

B. (v. pag. 56.)

Put not your trust, put not your trust in the un - just, put not your trust in the un -
 Nie - mals Ver - trau'n, nie - mals Ver - trau'n zum Frev - ler hegt, nie - mals Ver - trau'n zum Frev - ler

- just who lift their hands so high. who lift their hands
 hegt, wie stolz er trägt das Haupt, wie stolz das Haupt,

so high, who
 wie stolz, wie

lift — their hands so high;
 stolz — das Haupt er trägt;

put not your trust in — the un-just who lift their hands so high, who lift their hands so
 nie-mals Ver-trau'n zum — Frevler hegt, wie stolz er trägt das Haupt, wie stolz er trägt das

high,
 Haupt,

who lift, who lift — their hands so high.
 wie stolz, wie stolz — das Haupt er trägt.

Adagio.

ritard.

Da Capo.

(Violino I.)

(Violino II.)

(Viola.)

BASSO.

(Bassi.)

Pianoforte.

Humb-led with fear and aw-ful re-ve-rence, be-fore the foot-stool of his
 Knie-end in Scheu und Ehr-er-bir-tig-keit, hin for den Schemel sei-ner

Ma - jes - ty throw thy - self down with trembling in - no - cence, nor dare to cast thy
Herr - lich - keit *wirf dich in Staub,* *in Her - zens - rei - nig - keit,* *und wa - ge du mit*

weak, thy daz - zed eye on the dread face of that great De - i - ty: for fear,
schwachem Au - gen - licht *nicht an - zu - schau'n.* *der Gott - heit An - ge - sicht:* *aus Furcht,*

lest if he chance to look on thee, thou turn to nought, and quite con - foun - ded be.
dass, wenn viel - leicht dich trifft ihr *Blick,* *ver - nich - tet* *du ver - sinkst in* *Nichts zu - rück.*

Pomposo.

(Violini.)

BASSO.

(Bassi.)

Pianoforte.

f

sceptre is the rod of righteousness, his sceptre is the rod of righteousness with which he bruiseth all — his

Pfahl des Rechts ist stets sein Herrscherstab, ein Pfahl des Rechts ist stets sein Herrscherstab, der da zer-mal-met al-len

mp

foes to dust,
Feind zu nichts,

all his — foes,
al — len — Feind,

all his — foes, with which he bruiseeth all — his
al — len — Feind, der da zer-mal-met al — len

foes to dust,
Feind zu nichts,

his scep-tre is the rod of righteous-ness with
ein Pfahl des Rechts ist stets sein Herrscher-stab, der

which he bruiseeth all — his foes to dust,
da zer-mal-met al — len Feind zu nichts,

all his foes, all his foes, his scep-tre is the
al — len Feind, al — len Feind, ein Pfahl des Rechts ist

rod of righteousness with which he bruiseeth all — his foes, with which he bruiseeth all his foes to dust,
stets sein Herrscherstab, der da zer-mal-met al — len Feind, der da zer-mal-met al — len Feind zu nichts,

H. W. 43.

and the great Dra -
den grossen Dra -

p

- gon strongly, strongly, strongly doth re - press
- chen schleu, dert, schleu, dert, schleudert in das Grab

mp *f*

under the rigour of his judgement just, and the great Dragon strongly doth re - press
unter der Strenge seines Straf - ge - richts, den grossen Drachenschleudert in das Grab

mp

just, under the rigour of his judgement just,
- richts, unter der Strenge seines Straf - ge - richts,

and the great Dra-gon strong-ly, strong-ly doth re-
den gros-sen Dra-chen schleu- dert, schleu- dert in das

- press Grab under the rigour of his judgement just, un- der the rigour of his judgement just, un- ter der Strenge seines Straf-ge- richts, un- ter der Strenge seines Straf-ge- richts,

and the great Dra-
den gros-sen Dra-

- gon, and the great Dra-gon strong-ly, strong-ly doth re-
- chen, den gros-sen Dra-chen schleu- dert, schleu- dert in das - press Grab

under the rigour of his judgement just.
 unter der Strenge sei - nes Straf - ge - richts.

Viol. I.
 Viol. II.
 Viola.

His seat is truth, to which the faith - ful trust, to which the faith - ful trust, from
 Von sei - nem Thron, der Gläub - gen Hoch - al - tar, der Gläub - gen Hoch - al - tar, geht

whence pro - ceed her beams so pure, so pure and bright that all a -
 aus der Wahr - heit Strahl so rein, so rein und klar, dass rings das

- bout him shed.deth glo - rious light; his seat is truth, to which the faith.ful
 All er - glüht im Glanz des Lichts; von sei - nem Thron, der Gläub'gen Hoch.al -

trust, from whence pro - ceed her beams so pure, so pure and
 - tar, geht aus der Wahr - heit Strahl so rein, so rein und

bright that all rings a - bout him sheddeth glo - rious light.
 klar, dass rings das All er - glüht im Glanz des Lichts.

His scep-tre is the rod of righteous-ness, his scep-tre is the rod of righteous-ness with
 Ein Pfahl des Rechts ist stets sein Herrscher-stab, ein Pfahl des Rechts ist stets sein Herrscher-stab, der

which he brui-seth all — his foes to dust,
 da zer-mal-met al - len Feind zu nichts,

all his — foes, all his — foes, with
 al - len — Feind, al - len — Feind, der

which he bruiseth all his foes to dust, with which he brui - seth all — his
 da zer-mal-met al - len Feind zu nichts, der da zer-mal - met al - - - - - len

foes to dust,
Feind zu nichts,

his sceptre is the rod of righteousness with
ein Pfahl des Rechts ist stets sein Herrscherstab, der

which he bruisseth all — his foes to dust,
da zer-mal-met al - len Feind zu nichts,

with which he bruisseth
der da zer-mal-met

all
al -

his foes to dust.
- len Feind zu nichts,

with which he bruisseth all his foes to dust.
der da zer-mal-met al - - len Feind zu nichts.

Adagio.

ritard.

This musical score is arranged in six systems, each containing two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The first system features a complex melodic line in the treble with many sixteenth notes and a steady eighth-note accompaniment in the bass. The second system includes a dynamic marking of *mp* (mezzo-piano) in the middle of the treble staff. The third system shows a more active treble part with frequent sixteenth-note runs. The fourth system has a treble staff with a similar active melody and a bass staff with a simple harmonic accompaniment. The fifth system continues the active treble melody. The sixth system concludes the piece with a final cadence in both staves.

Larghetto.

SOPRANO.

(Bassi.)

Pianoforte.

Musical notation for the first system, including Soprano, Basses, and Piano parts. The tempo is marked 'Larghetto'.

Be wise, be wise at length, ye kings a - verse, be
 Hört Rath, hört end - lich Rath, ihr Für - sten voll Trotz, und

taught, ye judg - es of the earth, with fear Je - ho - vah serve;
 lernt, ihr Rich - ter die - ser Welt, mit Furcht Je - ho - va's Dienst;

be wise, be wise at length, ye kings a - verse, be taught, ye judg - es
 hört Rath, hört end - lich Rath, ihr Für - sten voll Trotz, und lernt, ihr Rich - ter

of the earth, be taught, be taught, with fear Je - ho - vah serve,
 die - ser Welt, und lernt, und lernt mit Furcht Je - ho - va's Dienst,

with fear Je ho vah serve, be wise, ye
mit Furcht Je ho va's Dienst, hört Rath, ihr

kings, be taught, ye judg-es of the earth, ye kings a-verse, be wise at
Für-sten, lernt, ihr Rich-ter die-ser Welt, ihr Für-sten, hört, hört end-lich

length, be wise at length, ye kings a-verse, ye judg-es, be taught, with
Rath, hört end-lich Rath, ihr Für-sten voll Trotz, ihr Rich-ter, lernt mit

fear Je ho vah serve, be taught,
Furcht Je ho va's Dienst, o lernt

Adagio.
with fear, with fear Je ho vah
mit Furcht, mit Furcht Je ho va's

CHORUS.

Larghetto.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

Tutti Bassi.

P

Moderato.

Pianoforte.

un poco piano.

Be wise, be wise at length, ye
Hört Rath, hört end - lich Rath, ihr -

Be wise, be wise, be
Hört Rath, hört Rath, hört

Be wise,
Hört Rath,

mp

kings a - verse, be taught, ye judg - es of the earth, with fear Je - ho - -
Für - sten voll Trotz, und lernt, ihr Rich - ter die - ser Welt, mit Furcht Je - ho - -

Be wise, be wise at length, ye
Hört Rath, hört end - lich Rath, ihr

wise at length, ye kings a - verse, be taught, ye judg - es of the earth,
end - lich Rath, ihr Für - sten voll Trotz, und lernt, ihr Rich - ter die - ser Welt,

be wise, ye kings a - verse, be taught, ye
hört Rath, ihr Für - sten voll Trotz, und lernt, ihr

- vah, Je - ho - vah serve! be wise,
 - ra's Dienst! hört Rath,
 kings a - verse, with fear Je - ho - vah serve!
 Für - sten voll Trotz, und lernt Je - ho - va's Dienst!
 - with fear, with fear Je - ho - vah serve!
 - mit Furcht, mit Furcht Je - ho - va's Dienst!
 judg - es, be taught, with fear Je - ho - vah serve! be wise at
 Rich - ter, und lernt mit Furcht Je - ho - va's Dienst! hört end - lich

be hört wise - at length, ye kings a - verse, be taught, ye
 end - lich Rath, ihr Für - sten voll Trotz, und lernt, ihr
 be hört wise - at length, ye kings a - verse, be
 hört end - lich Rath, ihr Für - sten voll
 length, ye kings a - verse, be taught, ye judg. es, be wise - at length, ye kings a -
 Rath, ihr Für - sten voll Trotz, und lernt, ihr Rich - ter, hört end - lich Rath, ihr Für - sten voll

judg- es — of the — earth, with fear Je- ho- vah serve, with fear
 Rich- ter — die- ser — Welt, mit Furcht Je- ho- va's Dienst, mit Furcht

be wise at length, ye kings, with fear Je- ho- vah serve,
 hört end- lich Rath, ihr Für- sten, und lernt Je- ho- va's Dienst,

- verse, be taught, ye judg- es, ye judg- es, with fear Je- ho- vah serve, with fear
 Trotz, und lernt, ihr Rich- ter, ihr Rich- ter, mit Furcht Je- ho- va's Dienst, mit Furcht Je-

- verse, be taught, ye judg- es
 Trotz, und lernt, ihr Rich- ter of the earth, with fear Je- ho-

— Je- ho- vah serve, be wise — at length, ye kings a - verse, be —
 Je- ho- va's Dienst, hört end- lich Rath, ihr Für- sten voll Trotz, und —

be wise, be wise at length, ye kings a - verse, be taught, ye judg- es, be
 hört Rath, hört end- lich Rath, ihr Für- sten voll Trotz, und lernt, ihr Rich- ter, und

- ho - vah serve, be wise — at length, ye
 - ho - va's Dienst, hört end- lich Rath, ihr

- vah, Je- ho- vah serve, be wise,
 - va's, Je- ho- va's Dienst, hört Rath,

taught, ye *lernt, ihr* judg-es *Rich-ter* of the *die-ser* earth, with *Welt, mit* fear, with *Furcht, mit* fear Je- *ho - vah, Je -* ho - *ra's, Je -*

taught, ye *lernt, ihr* judg-es *Rich-ter* of the *die-ser* earth, with *Welt,* with fear Je- *ho - vah* serve, with *Je - ho - ra's* *Dienst, mit*

kings a-verse, be *Für-sten voll* wise at *Trotz, hört* length, be *end-lich* taught, ye *Rath, und* judg-es, ye *lernt, ihr* judg-es, ye *Rich-ter, ihr* of the *Rich-ter die-ser*

be *hört* wise at *end-lich* length, with *Rath, und* fear Je- *ho - vah, Je -* ho - *ra's, Je -*

- ho - vah *serve,* be *hört* wise!
- ho - va's *Dienst,* *hört* *Rath!*

fear Je- *ho - vah, Je -* ho - vah *serve!*
Furcht Je - ho - va's, Je - ho - va's *Dienst!*

earth, with *Welt, mit* fear Je- *ho - vah, Je -* ho - vah *serve!*
Furcht Je - ho - va's, Je - ho - va's *Dienst!*

- ho - vah *serve, with* fear, with *lernt mit* fear Je- *ho - vah* *serve!*
- ho - va's *Dienst, und* *lernt mit* *Furcht Je - ho - va's* *Dienst!*

Grave.

Or brought full low, with i - ron scep - tre bruis'd, and then dis - pers'd,
 Sonst beugt er euch mit sei - ner Ei - sen - hand: und dann zer - streut,
 Or brought full low, with i - ron scep - tre bruis'd, and then dis - pers'd,
 Sonst beugt er euch mit sei - ner Ei - sen - hand: und dann zer - streut,

6 6 8 7 6

Grave.

Allegro.

and then dis - pers'd, and then dis -
 und dann zer - streut, und dann zer -
 and then dis - pers'd,
 und dann zer - streut,
 scat - terd like sheep, ye pe - rish in your way,
 flüch - tig wie Spreu, so we - het ihr da - hin,
 scat - terd like sheep, ye
 flüch - tig wie Spreu, so

Allegro.

- pers'd, like sheep, ye pe- rish in your way, like sheep,
 - streut, wie Spreu, so we- het ihr da- hin, wie Spreu,
 scattered like sheep, ye perish in your way, or brought, or
 flüchtig wie Spreu, so wehet ihr da- hin, er beugt, er
 pe- rish in your way, and then dispers'd, and then dis- pers'd, like sheep, and then dispers'd, like sheep,
 we- het ihr da- hin, und dann zerstreut, und dann zer- streut, wie Spreu, und dann zerstreut, wie Spreu,
 like sheep, ye perish in your way, ye pe- rish in your way, and then dispers'd, ye
 wie Spreu, so wehet ihr da- hin, so wehet ihr da- hin, und dann zerstreut, so

scat-ter'd like sheep, ye pe- rish in your way, and then dis- pers'd,
 flüchtig wie Spreu, so wehet ihr da- hin, und dann zer- streut,
 brought full low, scat-ter'd like
 beu- - get euch, flüchtig wie
 and then dis- pers'd, scat-ter'd like sheep, ye pe- rish in your way,
 und dann zer- streut, flüchtig wie Spreu, so wehet ihr da- hin,
 pe- rish in your way, and then dis- pers'd, scat-ter'd like sheep, ye
 wehet ihr da- hin, und dann zer- streut, flüchtig wie Spreu, so

and then dis-pers'd, ye pe-rish in your way, ye pe-rish in your
 und dann zer-streut, so we-het ihr da-hin, so we-het ihr da-

sheep, ye pe-rish in your way, like sheep,
 Spreu, so we-het ihr da-hin, wie Spreu,

scat-terd like sheep, ye pe-rish in your way, ye pe-rish in your way, ye
 flüchtig wie Spreu, so we-het ihr da-hin, so we-het ihr da-hin, so

pe-rish in your way, ye pe-rish in your way,
 we-het ihr da-hin, so we-het ihr da-hin,

way, and then dis-pers'd, and then dis-pers'd, or brought full low, and then dispers'd, and then dis-
 -hin, und dann zer-streut, und dann zerstreut, er beu-get euch, und dann zerstreut, und dann zer-

and then dis-pers'd, and then dis-pers'd, like sheep,
 und dann zer-streut, und dann zer-streut, wie Spreu,

pe-rish in your way, and then dispers'd,
 we-het ihr da-hin, und dann zerstreut,

scat-terd like sheep, ye pe-rish in your way, scat-terd like sheep, ye
 flüchtig wie Spreu, so we-het ihr da-hin, flüchtig wie Spreu, so

-pers'd, like sheep, ye pe-rish in your way, in your way, with i-ron scerp-ter bruis'd,
 -streut wie Spreu, so we-het ihr da-hin, weht da-hin, mit sei-ner Ei-sen-hand,
 or brought full low, ye pe-rish in your way, with i-ron scerp-ter bruis'd, with
 er beu-get euch, so we-het ihr da-hin, mit sei-ner Ei-sen-hand, mit
 or brought full low, ye pe-rish in your way, with
 er beu-get euch, so we-het ihr da-hin, mit
 pe-rish in your way, with i-ron scerp-ter bruis'd, with i-ron scerp-ter
 we-het ihr da-hin, mit sei-ner Ei-sen-hand, mit sei-ner Ei-sen-

scat-ter'd like sheep, ye pe-rish in your way, ye pe-rish in your way, in-
 flüch-tig wie Spreu, so we-het ihr da-hin, so we-het ihr da-hin, weht
 i-ron scerp-ter bruis'd, and then dis-pers'd, and then dis-pers'd,
 sei-ner Ei-sen-hand, und dann zer-streut, und dann zer-streut,
 i-ron scerp-ter bruis'd, and then dis-pers'd, ye pe-rish in your way, ye pe-rish
 sei-ner Ei-sen-hand, und dann zer-streut, so we-het ihr da-hin, so we-het
 bruis'd, and then, and then dis-pers'd, or brought full low, or brought
 -hand, und dann, und dann zer-streut, er beu-get euch, er beu-

— your way, or brought full low,
 — da - hin, er beu - get, beu -

and then dis - pers'd, and then dis - pers'd, and then dis - pers'd,
 und dann zer - streut, und dann zer - streut, und dann zer - streut,

in your way, and then dis - pers'd, or brought, or brought full
 ihr da - hin, und dann zer - streut, er beugt, er beu - get

— full low, scat - ter'd like sheep, ye pe - rish in your way, ye
 — get euch, flüch - tig wie Spreu, so we - het ihr da - hin, so

— or brought full low, — full low, and then dis - pers'd, ye pe - rish in your way.
 — get euch, er beu - get euch, und dann wie Spreu, so we - het ihr da - hin.

— or brought full low, full low, and then dis - pers'd, ye pe - rish in your way.
 — er beu - get, beu - get euch, und dann wie Spreu, so we - het ihr da - hin.

low, or brought full low, or brought full low, and then dis - pers'd, ye pe - rish in your way.
 euch, er beu - get euch, er beu - get euch, und dann wie Spreu, so we - het ihr da - hin.

pe - rish in your way, or brought full low, and then dis - pers'd, ye pe - rish in your way.
 we - het ihr da - hin, er beu - get euch, und dann wie Spreu, so we - het ihr da - hin.

TENORE.

Of ma - ny mil - lions the po - pu - lous rout, I fear not, though en - camp - ing round a -
 Zahl - lo - se Hau - fen in wil - dem Ge - dräng' ver - acht' ich, ob sie feind - lich rings um -

Pianof.

- bout they pitch their tents a - gainst me: my God will rise, my help is in the Lord.
 - her die La - ger - zel - te stel - len: denn Gott steht auf; mein Trost ist in dem Herrn.

Andante larghetto.

Violino I.

Violino II.

Viola.

TENORE.

Bassi.

Andante larghetto.

Pianoforte.

Je ho - vah
Je ho - va

cresc.

is - my shield, my glo - ry,
ist - mein Schild, mein Se - gen,
Je ho - vah is - my shield, my
Je ho - va ist - mein Schild, mein

p pp

glo - ry, him through my sto - ry
Se - gen, auf al - len We - gen
th'ex - al - ter of my head I count,
er - höht er hilf - reich mir das Haupt,

p cresc.

him through my sto - ry, him through my sto - ry th'exal -
auf al - len We - gen, auf al - len We - gen er - höht

(p)

- ter of my head - I count, him through my sto ry th'exal -
er hilf - reich mir - das Haupt, auf al - len We gen er - höht

cresc.

- ter of my head I count.
er hilf - reich mir das Haupt.

(f)

Je -
Je -

- ho - vah is - my shield, my glo - ry: A -
- ho - va ist - mein Schild, mein Se - gen; ich

- loud I eried, he soon re - plied, a - loud I eried,
schrie em - por, er lich sein Ohr, ich schrie em - por,

he soon re-plied, and heard me from his ho-ly
 er lieb sein Ohr dem Ruf von sei-ner heil'-gen

8

mount, and heard me from his ho-ly
 Hök, dem Ruf von sei-ner heil'-

-ly, ho-ly mount.
 -gen, heil'-gen Hök.

pp

I lay and slept,
 Ich lag und schlief,

I lay and
 ich lag und

slept, and wak'd a gain, and wak'd a gain, the Lord him self did me sus -
 schlief, und wenn er wacht, und wenn er wacht, war Er's, der mich be - schirmt mit

cresc.

tain, the Lord him self did -
 Macht, war Er's, der mich be -

cresc.

me sus - tain; I lay and slept, and wak'd a -
 -schirmt mit Macht; ich lag und schlief, und wenn er -

pp

- gain, and wak'd a - gain, the Lord him self did me sus tain,
 - wacht, und wenn er - wacht, war Er's, der mich be - schirmt mit Macht,

cresc.

the Lord him self did me - sus tain.
 war Er's, der mich be - schirmt mit Macht.

Je - ho - vah is — my shield, my glo - ry,
 Je - ho - va ist — mein Schild, mein Se - gen,

p *cresc.* *f*

him through my sto - ry th'exal - ter,
 auf al - len We - gen er - höht er,

p

th'exal - ter of — my head I count, — him through my
 er - höht er hül - f - reich mir das Haupt, — auf al - len

cresc. *p*

sto - ry th'ex al - ter of my head I count,
 We - gen er - höht er hül - reich mir das Haupt,

This system shows the first vocal entry. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "sto - ry th'ex al - ter of my head I count, We - gen er - höht er hül - reich mir das Haupt,".

th'ex al - ter of my head I count.
 er - höht er hül - reich mir das Haupt.

This system continues the vocal line. The lyrics are: "th'ex al - ter of my head I count. er - höht er hül - reich mir das Haupt.".

This system contains the piano accompaniment for the third system, featuring intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

Fools or madmen stand not within thy sight; all workers of i - ni - qui - ty thou hat'st, and them un -
 Thoren und Nar - ren be - ste - hen nicht vor dir; es trifft den Mann der Mis - se - that dein Hass; von dir ver -

Pianof.

- blest thou wilt de - stroy; the bloo - dy and guile - ful man thou dost de - test.
 - flucht, wird er ver - tilgt; der ar - ge, blut - gier' - ge Mensch ist dir ein Gräuel.

CHORUS.

Andante.

Corno I. II.

Oboe I. II.

Violino I. II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO. *Solo.*

Tutti Bassi.

Andante.

Pianoforte.

God found them guil - ty, God found them guil - ty, let them fall, let them
 Gott fand sie schuldig, Gott fand sie schuldig, und ihr Loos ist der

Let them fall, let them
Und ihr Loss ist der

Let them fall, let them
Und ihr Loss ist der

Let them fall, let them
Und ihr Loss ist der

fall, let them fall, God found them guil - ty, let them fall,
Fall, ist der Fall, Gott fand sie schul - dig, und ihr Loss,

fall, let them fall, fall, by their own coun - sels quell'd,
Fall, ist der Fall, ver - dient durch eig - - nen Rath,

fall, let them fall, fall, by their own coun - sels quell'd, God found them
Fall, ist der Fall, ver - dient durch eig - - nen Rath, Gott fand sie

fall, let them fall, fall, by their own coun - sels quell'd,
Fall, ist der Fall, ver - dient durch eig - - nen Rath,

let them fall, let them fall, by their own coun - sels quell'd,
ist der Fall, ist der Fall, ver - dient durch eig - - nen Rath,

cresc. *f*

3 2 6

God found them guil-ty, let them fall, let them fall, let them fall, by their own
 Gott fand sie schuldig, und ihr Loos ist der Fall, ist der Fall, ver - dient durch
 guil-ty, let them fall, let them fall, by their own counsels quell'd, let them fall, God found them
 schuldig, und ihr Loos ist der Fall, verdient durch eig-nen Rath, ist der Fall, Gott fand sie
 by their own coun- sels quell'd, let them fall, let them fall, by their
 ver - dient durch eig - nen Rath, ist der Fall, ver - dient durch

6 4 6 4 6

counsels, let them fall, let them fall, God found them guil-ty, let them fall, let them
 eig-nen Rath, ihr Loos ist der Fall, Gott fand sie schuldig, und ihr Loos ist der
 guil - ty, by their own coun - sels quell'd, let them fall, let them fall, by their
 schul - dig, ver - dient durch eig - nen Rath, und ihr Loos ist der Fall, ver - dient
 fall, by their own coun - sels quell'd, let them fall, let them fall, by their
 Fall, ver - dient durch eig - nen Rath, ist der Fall, ver - dient durch
 let them fall, let them fall, Fall,
 und ihr Loos ist der Fall,

4 6 6

fall, by their own coun-sels quell'd, by their
 Fall, ver- - dient durch eig-nen Rath, ver- - dient

by their own coun-sels quell'd, God found them
 ver- dient durch eig-nen Rath, Gott fand sie

own coun-sels quell'd, by their own coun-sels quell'd, God found them
 durch eig-nen Rath, verdient durch eig-nen Rath, Gott fand sie

guil-ty, let them fall, let them
 schul-dig, und ihr Loos ist der

let them fall, let them fall, by their own coun-sels quell'd, God found them
 und ihr Loos ist der Fall, verdient durch eig-nen Rath, Gott fand sie

guil-ty, let them fall, let them
 schul-dig, und ihr Loos ist der

own coun-sels quell'd, God found them
 durch eig-nen Rath, Gott fand sie

guil-ty, let them fall, let them
 schul-dig, und ihr Loos ist der

fall, by their own coun-sels
 Fall, verdient durch eig-nen

guil-ty, let them fall, let them
 schul-dig, und ihr Loos ist der

fall, by their own coun-sels
 Fall, verdient durch eig-nen

guil-ty, let them fall, let them
 schul-dig, und ihr Loos ist der

fall, by their own coun-sels
 Fall, verdient durch eig-nen

guil-ty, let them fall, let them
 schul-dig, und ihr Loos ist der

fall, by their own coun-sels
 Fall, verdient durch eig-nen

guil-ty, let them fall, let them
 schul-dig, und ihr Loos ist der

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, push'd them in
Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, denn sie ver -

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, push'd them in
Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, denn sie ver -

quell'd, push'd them in their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
Rath, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

him they had re - bell'd, push'd them in their re - bel - lions all, for a - gainst him they had re -
ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em -

their re - bel - lions all, push'd them in their re - bel - lions all, for a - gainst him they had re -
- darb ihr Auf - ruhr ganz, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em -

their re - bel - lions all, for a - gainst him they had re - bell'd, push'd them in their re - bel - lions
- darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr

him they had re - bell'd, for a - gainst him they had re - bell'd, push'd them in their re - bel - lions
ihn sie sich em - pört, da ge - gen ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr

-bell'd, push'd them in their re - bel - lions all, push'd them in their re - bel - lions
 -pört, denn sie ver - darb ihr Auf - ruhr ganz, denn sie ver - darb ihr Auf - ruhr

-bell'd, push'd them in their re - bel - lions all, for a - gainst him, for a - gainst
 -pört, denn sie ver - darb ihr Auf - ruhr ganz, da ge - gen ihn, da ge - gen

all, for a - gainst him they had re - bell'd, push'd them in their re - bel - lions
 ganz, da ge - gen ihn sie sich em - pört, denn sie ver - darb ihr Auf - ruhr

all, for a - gainst him they had re - bell'd, for a - gainst him, for a - gainst
 ganz, da ge - gen ihn sie sich em - pört, da ge - gen ihn, da ge - gen

all; God found them guil - ty, let them fall, God found them guil - ty, let them
 ganz; Gott fand sie schul - dig, und ihr Loos, ihr Loos ist der Fall, ihr Loos ist der

him, for a - gainst him — they had re - bell'd, for a - gainst him they had re -
 ihn, da ge - gen ihn — sie sich em - pört, da ge - gen ihn sie sich em -

all, for a - gainst him they had re - bell'd, for a - gainst him they had re -
 ganz, da ge - gen ihn sie sich em - pört, da ge - gen ihn sie sich em -

him, for a - gainst him they had re - bell'd, for a - gainst him they had re -
 ihn, da ge - gen ihn sie sich em - pört, da ge - gen ihn sie sich em -

fall, God found them guil - ty, let them fall, let them fall, for a - gainst
 Fall, Gott fand sie schul - dig, und ihr Loos ist der Fall, da ge - gen

- bell'd, God found them guil - ty, let them fall, God found them
 - pört, Gott fand sie schul - dig, und ihr Loos, Gott fand sie

- bell'd, God found them guil - ty, let them fall, let them fall, let them
 - pört, Gott fand sie schul - dig, und ihr Loos, und ihr Loos ist der Fall, ist der

him they had re - bell'd, let them fall, let them fall, push'd them in
 ihn sie sich em - pört, und ihr Loos ist der Fall, denn sie ver -

guil - ty, let them fall, let them fall, let them fall, push'd them in
 schul - dig, ist der Fall, und ihr Loos ist der Fall, denn sie ver -

let them fall, let them fall, let them fall, let them fall, push'd them in
 und ihr Loos ist der Fall, und ihr Loos ist der Fall, denn sie ver -

fall, let them fall, let them fall, let them fall, push'd them in
 Fall, und ihr Loos ist der Fall, denn sie ver -

their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

their re - bel - lions all, for a - gainst him they had re - bell'd, for a - gainst
 - darb ihr Auf - ruhr ganz, da ge - gen ihn sie sich em - pört, da ge - gen

him they had re - bell'd.
 ihn sie sich em - pört.

him they had re - bell'd.
 ihn sie sich em - pört.

him they had re - bell'd.
 ihn sie sich em - pört.

Fine della prima parte.

PARTE SECONDA.

Largo.

(c. JUDAS MACCAB., vol. XXII, pp. 46-47.)

SOPRANO.

(Bassi.)

Oh li - ber - ty, thou choi - cest trea - sure, seat of vir - tue, source of plea - sure! life with -
 O Frei - heit du, du Le - bens - son - ne, Sitz der Tu - gend, Quell der Won - ne! oh - ne

- out thee knows no blessing, no en - dearment worth ca - ressing, no en - dearment worth ca - ressing, no en -
 dich kein Reiz des Le - bens, keine Freude werth des Strebens, keine Freude werth des Stre - bens, keine

- dear - ment worth ca - ressing; seat of vir - tue, source of pleasure,
 Freu - de werth des Stre - bens; Sitz der Tu - gend, Quell der Won - ne,

oh, oh li-ber-ty, thou choicest trea-sure, seat of vir-tue, source of plea-sure! life without thee knows no
o, o Freiheit du, du Le-bens-son-ne, Sitz der Tu-gend, Quell der Won-ne! oh-ne dich kein Reiz des

bles-sing, no en-dearment worth ca-ress-ing, no en-dearment, no endearment worth ca-ress-ing, no en-dearment, no en-
Le-bens, kei-ne Freude werth des Stre-bens, kei-ne Freude, kei-ne Freude werth des Stre-bens, kei-ne Freude, kei-ne

(Viol. I.) Tutti.
(Viol. II.)
(Viola.)
-dearment worth ca-ress-ing.
Freude werth des Stre-bens.

SOP.
Who trusts in God, should ne'er des-pair. The just are still
Wer Gott ver-traut, ver-za-ge nicht! Der From-me steht

Pianof.

the care of Heaven. Re-joice, my soul, Je-ho-vah hears.
in sei-ner Hut. Sei froh, mein Geist: Je-ho-va hört.

Allegro.
tr.

(Violini.)

(SOPRANO.)

(Bassi.)

Allegro.
tr.

Pianoforte.

Pro - phe - tic vi - sions strike my eye, pro - phe - tic
Pro - phe - ten - bli - cke strahlt mein Aug; Pro - phe - ten -

vi - sions strike my eye: in vain our foes for help shall cry, war shall cease, — wel - come
- bli - cke strahlt mein Aug; nach Hül - fe ruft um - sonst der Feind; wei - che Krieg! — Fried' er -

p

pp

peace, wel - - come peace! war,
- scheint, Fried' er - scheint! weich,

war shall cease, wel - - come peace, and tri - -
wei - che, Krieg, Fried' er - scheint, Tri - um -

- umphs, and tri - - umphs, and tri - - umphs af - ter vic - - to - ry.
- phe, Tri - um - - phe, Tri - um - - phe brin - get uns der Sieg.

Pro - phe - tic vi - sions strike my eye:
Pro - phe - ten - bli - cke strahlt mein Aug:

in vain our foes for help shall cry, in vain our foes for help shall cry, war,
 nach Hül - fe ruft um_sonst der Feind, nach Hül - fe ruft um_sonst der Feind, weich!

war shall cease, wel - come
 wei - che, Krieg, Fried' er -

peace, and tri - umphs, and tri - umphs, and tri - umphs af - ter vic - to - ry,
 - scheint, Tri - um - phe, Tri - um - phe, Tri - um - phe bringet uns der Sieg,

war shall cease, wel - come peace, wel - come peace,
 wei - che, Krieg, Fried' er - scheint, Fried' er - scheint,

war, weick! war shall wei-che,

cease, war shall cease, wel - come peace, war shall cease, wel - come peace, and tri -
 Krieg, wei - che, Krieg, Fried' er - scheint, wei - che, Krieg, Fried' er - scheint, Tri - um -
 tr tr

- umphs, and tri - - umphs, and tri - - umphs af - ter vic - - to - ry, in vain our
 - phe, Tri - um - - phe, Tri - um - - phe bringet uns - - der Sieg, nach Hül - fe

foes for help shall cry, in vain our foes for help shall cry, war shall cease,
 ruft um - sonst der Feind, nach Hül - fe ruft um - sonst der Feind, wei - che, Krieg,

p wel - come peace, and tri - - - umphs af - ter vic - - to - ry.
Fried' er - scheint, Tri - um - - - phe brin - get uns - der Sieg.

*p*ritard.

Detailed description: This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and includes trills (*tr*) over the words "er - scheint," and "Sieg." The piano accompaniment starts with a piano (*p*) dynamic and includes a ritardando (*ritard.*) marking. The key signature has one flat, and the time signature is 3/4. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a trill (*tr*) and a piano (*p*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic. The fifth measure is marked with a forte (*f*) dynamic and a trill (*tr*).

Detailed description: This system contains the next five measures of the piece. The vocal line continues with trills (*tr*) and a piano (*p*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic and includes trills (*tr*) and a piano (*p*) dynamic. The key signature has one flat, and the time signature is 3/4. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a trill (*tr*) and a piano (*p*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic. The fifth measure is marked with a forte (*f*) dynamic and a trill (*tr*).

Detailed description: This system contains the next five measures of the piece. The vocal line continues with trills (*tr*) and a piano (*p*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic and includes trills (*tr*) and a piano (*p*) dynamic. The key signature has one flat, and the time signature is 3/4. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a trill (*tr*) and a piano (*p*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic. The fifth measure is marked with a forte (*f*) dynamic and a trill (*tr*).

Detailed description: This system contains the final five measures of the piece. The vocal line continues with trills (*tr*) and a piano (*p*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic and includes trills (*tr*) and a piano (*p*) dynamic. The key signature has one flat, and the time signature is 3/4. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a trill (*tr*) and a piano (*p*) dynamic. The third measure is marked with a forte (*f*) dynamic. The fourth measure is marked with a forte (*f*) dynamic. The fifth measure is marked with a forte (*f*) dynamic and a trill (*tr*).

The host-ile band, by his right hand dis-com-fit-ed, for-sakes the land, for sa-
 Der stol-ze Feind, den Sei-ne Hand ge-schla-gen hat, ver-lässt das Land, ver-lässt,

kes, dis-com-fit-ed, dis-com-fit-ed, for-sakes the land;
 den Sei-ne Hand ge-schla-gen hat, ver-lässt das Land;

the host-ile band, by his right hand dis-com-fit-ed, for-sakes the land, dis-com-fit-ed, for-
 der stol-ze Feind, den Sei-ne Hand ge-schla-gen hat, ver-lässt das Land, ge-schla-gen hat, ver-

-sakes the land, dis-com-fit-ed, for-sakes the land,
 -lässt das Land,

dis-com-fit-ed, dis-com-fit-ed, for-sakes the land, dis-com-fit-ed, for-sakes the land.
 den Sei-ne Hand ge-schla-gen hat, ver-lässt das Land, ge-schla-gen hat, ver-lässt das Land.

Da Capo.

CHORUS.

A tempo ordinario.

Tromba I.
 Tromba II.
 Principal.
 Timpani.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 CANTO I.
 CANTO II.
 ALTO I.
 ALTO II.
 TENORE I.
 TENORE II.
 BASSO I. II.
 Organo, e
 Tutti Bassi.
 Pianoforte.

May God, from whom all mer - cies spring, may God, from whom all mer - cies
 Gib, Gott, aus gna - den - rei - cher Hand, gib, Gott, aus gna - den - rei - cher
 May God, from whom all mer - cies spring, may God, from whom all mer - cies
 Gib, Gott, aus gna - den - rei - cher Hand, gib, Gott, aus gna - den - rei - cher
 May God, from whom all mer - cies spring, may God, from whom all mer - cies
 Gib, Gott, aus gna - den - rei - cher Hand, gib, Gott, aus gna - den - rei - cher
 May God, from whom all mer - cies spring, may God, from whom all mer - cies
 Gib, Gott, aus gna - den - rei - cher Hand, gib, Gott, aus gna - den - rei - cher

A tempo ordinario.

spring, bless the true church, bless the true church, bless the true church, bless the true
Hand Glück die-sem Volk, Glück die-sem Volk, Glück die-sem Volk, Glück die-sem

spring, bless the true church, bless the true church, bless the true church, bless the true
Hand Glück die-sem Volk, Glück die-sem Volk, Glück die-sem Volk, Glück die-sem

spring, bless the true church, bless the true church, bless the true church, bless the true
Hand Glück die-sem Volk, Glück die-sem Volk, Glück die-sem Volk, Glück die-sem

spring, bless the true church, bless the true church, bless the true church, bless the true

church, the true church, bless, bless, bless, bless the true church, and save the
 Volk, die sem Volk, Glück, Glück, Glück, Glück die sem Volk, und Heil dem

church, the true church, bless, bless, bless, bless the true church, and save the
 Volk, die sem Volk, Glück, Glück, Glück, Glück die sem Volk, und Heil dem

church, the true church, bless, bless, bless, bless the true church, and save the
 Volk, die sem Volk, Glück, Glück, Glück, Glück die sem Volk, und Heil dem

church, the true church, bless, bless, bless, bless the true church, and save the

6 5

king, and save the king, bless the true church, and save the king! SOLO^{*)}(Soprano, o Alto.)

Land, und Heil dem Land, Glück die-sem Volk, und Heil dem Land! With firm u -
Wir stehn zu SOLO^{*)}(Alto, o Soprano.)

king, and save the king, bless the true church, and save the king! With firm u -
Wir stehn zu

Land, und Heil dem Land, Glück die-sem Volk, und Heil dem Land!

king, and save the king, bless the true church, and save the king!

Land, und Heil dem Land, Glück die-sem Volk, und Heil dem Land!

king, and save the king, bless the true church, and save the king!

6 6 6 6 6 6 6 5 3 Solo.

p

*) s. Preface.

- ni - ted hearts we all will con - quer in his cause, or fall, with firm u - ni - ted hearts — we
 ihm voll Muth, wir all, zum Sieg in Kampfe, o - der Fall, wir stehn zu ihm voll Muth, — wir
 - ni - ted hearts we all will con - quer in his cause, or fall, with firm u - ni - ted hearts — we
 ihm voll Muth, wir all, zum Sieg in Kampfe, o - der Fall, wir stehn zu ihm voll Muth, — wir

6

fp *p*

all will con - quer in his cause, or fall. May God, from whom all mer - cies spring, bless the true
 all, zum Sieg in Kampfe, o - der Fall. Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem
 all will con - quer in his cause, or fall. May God, from whom all mer - cies spring, bless the true
 all, zum Sieg in Kampfe, o - der Fall. Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem

Bless the true church, bless the true church, the true church,
 church, and — save the king! Glück die sem Volk, Glück die sem Volk, die sem Volk,
 Volk, und — Heil dem Land! (TUTTI.)
 church, and — save the king! Bless the true church, bless the true church, the true church,
 Volk, und — Heil dem Land! Glück die sem Volk, Glück die sem Volk, die sem Volk,
 Bless the true church, bless the true church, the true church,
 Glück die sem Volk, Glück die sem Volk, die sem Volk,
 Bless the true church, bless the true church, the true church,
 Glück die sem Volk, Glück die sem Volk, die sem Volk,
 Bless the true church, bless the true church, the true church,
 Tutti.

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

and save the king, and save the king, and save the king, und Heil dem Land, Glück die - sem

und Heil dem Land, und Heil dem Land, und Heil dem Land, Glück die - sem

church, and save the king!

SOLO. (Soprano, o Alto.)

Volk, und Heil dem Land! May God, from whom all mer - cies spring, bless the true
Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem

SOLO. (Alto, o Soprano.)

church, and save the king! May God, from whom all — mer - cies spring, bless the true
 Gib, Gott, aus gna - den - rei - cher Hand Glück die - sem

Volk, und Heil dem Land!

church, and save the king!

Volk, und Heil dem Land!

church, and save the king!

Solo, p 4 2 6

The musical score consists of multiple staves. The vocal line includes the following lyrics:

church, bless the true church, and save, and save the king. With firm u -
 Volk, Glück die - sem Volk, und Heil, und Heil dem Land. Wir stehn zu

church, bless the true church, and save, and save the king. With firm u -
 Volk, Glück die - sem Volk, und Heil, und Heil dem Land. Wir stehn zu

With firm u -
 Wir stehn zu

With firm u -
 Wir stehn zu

With firm u -
 Wir stehn zu

With firm u -
 Wir stehn zu

With firm u -
 Wir stehn zu

6 5
4 3

ff

- ni - ted hearts we all will con - quer, will con - quer, will con - quer,
 ihm voll Muth, wir all, im Kam - pfe, im Kam - pfe, im Kam - pfe,
 - ni - ted hearts we all will con - quer, will con - quer, will con - quer,
 ihm voll Muth, wir all, im Kam - pfe, im Kam - pfe, im Kam - pfe,
 - ni - ted hearts we all, with firm u - ni - ted hearts we
 ihm voll Muth, wir all, wir stehn zu ihm voll Muth, wir
 - ni - ted hearts we all, with firm u - ni - ted hearts we
 ihm voll Muth, wir all, wir stehn zu ihm voll Muth, wir
 - ni - ted hearts we all will con - quer, will con - quer, will con - quer,
 ihm voll Muth, wir all, im Kam - pfe, im Kam - pfe, im Kam - pfe,
 - ni - ted hearts we all will con - quer, will con - quer, will con - quer,
 ihm voll Muth, wir all, im Kam - pfe, im Kam - pfe, im Kam - pfe,
 - ni - ted hearts we all will con - quer, will con - quer, will con - quer,
 ihm voll Muth, wir all, im Kam - pfe, im Kam - pfe, im Kam - pfe,

The musical score consists of multiple staves for voices and piano accompaniment. The lyrics are in German and are repeated across several parts of the score.

Lyrics 1:
 con-quer, con-quer, will con-quer in his cause, or fall, will con-quer, will con-quer, con-quer, will
 Kampfe, Kampfe, zum Sieg im Kampfe, o - der Fall, in Kampfe, in Kampfe, Kampfe, in

Lyrics 2:
 all will con-quer in his cause, or fall, will con-quer, will con-quer, con-quer, will
 all, zum Sieg im Kampfe, o - der Fall, in Kampfe, in Kampfe, Kampfe, in

Lyrics 3:
 con-quer, con-quer, will con-quer in his cause, or fall, with firm u - ni - ted hearts we
 Kampfe, Kampfe, zum Sieg im Kampfe, o - der Fall, wir stehn zu ihm voll Muth, wir

Lyrics 4:
 con-quer, con-quer, will con-quer in his cause, or fall, will con-quer, will con-quer, con-quer, will
 Kampfe, Kampfe, zum Sieg im Kampfe, o - der Fall, in Kampfe, in Kampfe, Kampfe, in

The musical score consists of multiple staves for voices and instruments. The lyrics are as follows:

con - quer, will con - quer, with <i>Kam-pfe, im Kam-pfe, wir</i>	firm u - ni - ted <i>stehn zu ihm voll</i>	hearts we all will <i>Muth, wir all', im</i>	con - quer, will con - quer, will <i>Kam-pfe, im Kam-pfe, zum</i>	
con - quer, will con - quer, with <i>Kam-pfe, im Kam-pfe, wir</i>	firm u - ni - ted <i>stehn zu ihm voll</i>	hearts we all will <i>Muth, wir all', im</i>	con - quer, will con - quer, will <i>Kam-pfe, im Kam-pfe, zum</i>	
con - quer, will con - quer, with <i>Kam-pfe, im Kam-pfe, wir</i>	firm u - ni - ted <i>stehn zu ihm voll</i>	hearts we all will <i>Muth, wir all', im</i>	con - quer, will con - quer, will <i>Kam-pfe, im Kam-pfe, zum</i>	
con - quer, will con - quer, with <i>Kam-pfe, im Kam-pfe, wir</i>	firm u - ni - ted <i>stehn zu ihm voll</i>	hearts we all will <i>Muth, wir all', im</i>	con - quer, will con - quer, will <i>Kam-pfe, im Kam-pfe, zum</i>	
all, <i>all',</i>	with <i>wir</i>	firm u - ni - ted <i>stehn zu ihm voll</i>	hearts we all, we <i>Muth, wir all', wir</i>	all _____ will <i>all', _____ zum</i>
all, <i>all',</i>	with <i>wir</i>	firm u - ni - ted <i>stehn zu ihm voll</i>	hearts we all, we <i>Muth, wir all', wir</i>	all _____ will <i>all', _____ zum</i>
con - quer, will con - quer, with <i>Kam-pfe, im Kam-pfe, wir</i>	firm u - ni - ted <i>stehn zu ihm voll</i>	hearts we all will <i>Muth, wir all', im</i>	con - quer, will con - quer, will <i>Kam-pfe, im Kam-pfe, zum</i>	

The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and dynamic markings like *ff*.

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

con-quer in his cause, will con-quer, will con-quer, will con-quer in his cause, or fall. May God, from
Sie-ge o-der Fall, im Kam-pfe, im Kam-pfe, zum Sieg in Kampfe, o-der Fall. Gib, Gott, aus

whom all mer - cies spring, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem

whom all mer - cies spring, bless the true church, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem Volk, Glück die - sem

whom all mer - cies spring, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem

whom all mer - cies spring, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem

whom all mer - cies spring, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem

whom all mer - cies spring, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem

whom all mer - cies spring, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem

whom all mer - cies spring, bless the true church, bless the true
 gna - den - rei - cher Hand Glück die - sem Volk, Glück die - sem

church, bless the true church, bless the true church, and save the king,
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land,

church, bless the true church, bless the true church, and save the king, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

church, bless the true church, bless the true church, and save the king, and save the
Volk, Glück die - sem Volk, Glück die - sem Volk, und Heil dem Land, und Heil dem

and save the king, and save the king, bless the true church, bless the true church, and save the
king, und Heil dem Land, und Heil dem Land, Glück die sem Volk, Glück die sem Volk, und Heil dem
Land, king, and save the king, and save the king, bless the true church, bless the true church, and save the
Land, king, und Heil dem Land, und Heil dem Land, Glück die sem Volk, Glück die sem Volk, und Heil dem
and save the king, and save the king, bless the true church, bless the true church, and save the
und Heil dem Land, und Heil dem Land, Glück die sem Volk, Glück die sem Volk, und Heil dem
and save the king, and save the king, bless the true church, bless the true church, and save the

ff
♩ 87 ad libit.

king, save, save, save the king, bless the true church, and save the
Land, Heil, Heil, Heil dem Land, Glück die sem Volk, und Heil dem
 king, save, save, save the king, bless the true church, and save the
Land, Heil, Heil, Heil dem Land, Glück die sem Volk, und Heil dem
 king, save, save, save the king, bless the true church, and save the
Land, Heil, Heil, Heil dem Land, Glück die sem Volk, und Heil dem
 king, save, save, save the king, bless the true church, and save the

6 6
5

king, and save the king, bless the true church, and save the king.

Land, und Heil dem Land, Glück die-sem Volk, und Heil dem Land.

king, and save the king, bless the true church, and save the king.

Land, und Heil dem Land, Glück die-sem Volk, und Heil dem Land.

king, and save the king, bless the true church, and save the king.

Land, und Heil dem Land, Glück die-sem Volk, und Heil dem Land.

king, and save the king, bless the true church, and save the king.

6 6 6 6 6 6 5 3

A A A

TEN.

Pianof.

A tempo giusto.

Violino I.

Violino II.

Viola.

TENORE.

Bassi.

Andante con moto.

Pianoforte.

Then will I Je - ho - vah's praise,
Dann will ich Je - ho - va's Ruhm,
then will I Je -
dann will ich Je -

p *pp*

ho - vah's praise ac - cord - ing to his ju - stice raise, and sing the name and De - i - ty, and
ho - va's Ruhm er - höhn in sei - nem Hei - lig - thum, lob - sin - gen dort in Glanz und Pracht, lob -

sing the name and De - i - ty of Je - ho - vah the most high, of Je - ho - vah,
sin - gen dort in Glanz und Pracht Gott Je - ho - va's Recht und Macht, Gott Je - ho - va's,

and sing the name and De - i - ty of Je - ho - vah the most high.
 lob - sin - gen dort in Glanz und Pracht Gott Je - ho - va's Recht und Macht.

E - ver let my thanks en - dure,
 Stets sei ihm mein Dank ge - weihet,

e - ver faith - ful, e - ver sure, e - ver faith - ful,
 al - ler Or - ten, al - le Zeit, al - ler Or - ten,

e - - ver sure, e - ver let my thanks en - dure, e - ver faith - ful, e - ver faith - ful.
 al - le Zeit, stets sei ihm mein Dank ge - weiht, al - ler Or - ten, al - ler Or - ten,

let my faith - ful thanks en - dure, e - ver faith - ful, e - ver sure,
 stets sei ihm — mein Dank ge - weiht, al - ler Or - ten, al - le Zeit,

Adagio.
 e - ver faith - ful, e - ver sure.
 al - ler Or - ten, al - le Zeit.

CHORUS.

Oboe I. II.
 Violino I.
 Violino II.
 Viola.
 CANTO.
 ALTO.
 TENORE.
 BASSO.
 Tutti Bassi.
 Pianoforte.

All his mer_cies shall en_dure, all his
 Sei_ne Hül_fe ist be_reit, sei_ne

All his mer_cies shall en_dure, all his
 Sei_ne Hül_fe ist be_reit, sei_ne

All his mer_cies shall en_dure, all his
 Sei_ne Hül_fe ist be_reit, sei_ne

All his mer_cies shall en_dure, all his
 Sei_ne Hül_fe ist be_reit, sei_ne

Allabreve.

mer_cies shall en_dure e_ver faith_ful, e_ver sure, e_ver faith
 Hül_fe ist be_reit al_ler Or_ten, al_le Zeit, al_ler Or

mer_cies shall en_dure e_ver faith_ful, e_ver sure, all his mer_cies shall en
 Hül_fe ist be_reit al_ler Or_ten, al_le Zeit, sei_ne Hül_fe ist be

mer_cies shall en_dure e_ver faith_ful, e_ver sure, e_ver faith
 Hül_fe ist be_reit al_ler Or_ten, al_le Zeit, al_ler Or

-dure, shall en_dure e_ver faith_ful, e_ver sure, all his mer_cies shall en
 -reit, ist be_reit al_ler Or_ten, al_le Zeit, sei_ne Hül_fe ist be

ful, e - ver faith - ful, e - ver faith - ful, e - ver sure, e - ver
 - ten, al - ler Or - ten, al - ler Or - ten, al - le Zeit, al - ler

- dure, all his mer - cies shall en - dure e - ver faith - ful, e - ver sure, e - ver
 - reit, sei - ne Hül - fe ist be - reit al - ler Or - ten, al - le Zeit, al - ler

- ful, e - ver faith - ful, e - ver faith - ful, e - ver sure, e - ver,
 - ten, al - ler Or - ten, al - ler Or - ten, al - le Zeit, al - ler,

- dure, all his mer - cies shall en - dure e - ver faith - ful, e - ver sure, e - ver
 - reit, sei - ne Hül - fe ist be - reit al - ler Or - ten, al - le Zeit, al - ler

faith - ful, e - ver faith - ful, e - ver faith - ful, e - ver sure,
 Or - ten, al - ler Or - ten, al - ler Or - ten, al - le Zeit,

faith - ful, e - ver faith - ful, e - ver sure,
 Or - ten, al - ler Or - ten, al - le Zeit,

e - ver faith - ful, e - ver faith - ful, e - ver sure,
 al - ler Or - ten, al - ler Or - ten, al - le Zeit,

faith - ful, e - ver faith - ful, e - ver sure,
 Or - ten, al - ler Or - ten, al - le Zeit,

all his sei-ne mer-cies shall en-dure e-ver reit al-ler
 all his sei-ne mer-cies shall en-dure e-ver reit al-ler
 all his sei-ne mer-cies shall en-dure e-ver reit al-ler
 all his sei-ne mer-cies shall en-dure e-ver reit al-ler

all his sei-ne mer-cies shall en-dure e-ver reit al-ler
 all his sei-ne mer-cies shall en-dure e-ver reit al-ler
 all his sei-ne mer-cies shall en-dure e-ver reit al-ler
 all his sei-ne mer-cies shall en-dure e-ver reit al-ler

faith-ful, e-ver sure, e-ver faith-ful, e-ver sure, all his mer-cies shall en-
 Or-ten, al-le Zeit, al-ler Or-ten, al-le Zeit, sei-ne Hül-fe ist be-
 faith-ful, e-ver sure, all his mer-cies shall en-
 Or-ten, al-le Zeit, sei-ne Hül-fe ist be-
 faith-ful, e-ver sure, all his mer-cies shall en-
 Or-ten, al-le Zeit, sei-ne Hül-fe ist be-

faith-ful, e-ver sure, e-ver faith-ful, e-ver sure, all his mer-cies shall en-
 Or-ten, al-le Zeit, al-ler Or-ten, al-le Zeit, sei-ne Hül-fe ist be-

- dure e - ver faith - ful, e - ver, e - ver, e - ver sure, e - ver
 - reit al - ler Or - ten, al - le, al - le, al - le Zeit, al - ler
 - dure e - ver faith - ful, e - ver, e - ver, e - ver sure,
 - reit al - ler Or - ten, al - le, al - le, al - le Zeit,
 - dure e - ver faith - ful, e - ver sure,
 - reit al - ler Or - ten, al - le, al - le Zeit,
 - dure e - ver faith - ful, e - ver sure, e - ver,
 - reit al - ler Or - ten, al - le, al - le, al - le Zeit, al - ler,

faith - ful, e - ver
 Or - ten, al - le
 e - ver faith - ful, e - ver
 al - ler Or - ten, al - le
 e - ver faith - ful, e - ver
 al - ler Or - ten, al - le
 e - ver, e - ver faith - ful, e - ver
 al - ler, al - ler Or - ten, al - le

sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver,
Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le,

sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver,
Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le,

sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver,
Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le,

sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver,
Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le,

e - ver, e - ver sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver
al - le, al - le Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le

e - ver, e - ver sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver
al - le, al - le Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le

e - ver, e - ver sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver
al - le, al - le Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le

e - ver, e - ver sure, e - ver faith - ful, e - ver sure, e - ver faith - ful, e - ver
al - le, al - le Zeit, al - ler Or - ten, al - le Zeit, al - ler Or - ten, al - le

The musical score is arranged in systems. The first system contains four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines feature the lyrics "sure. Zeit." repeated across the measures. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal and piano parts. The third system shows the vocal lines with rests, while the piano accompaniment continues. The fourth system concludes the piece with a final cadence in the piano part.

Larghetto.

Violini unisoni.

SOPRANO.

Bassi.

Larghetto.

Pianoforte.

How great and ma - ny pe - rils do en -
 Wie gross ist die Ge - fahr, die stets um -

- fold the right - eous man to make him dai - ly fall! how
 - stürmt den ed - len Mann und ihn mit Fall be - droht! wie

great and ma - ny pe - rils do en - fold - the right - eous man to make him dai - ly fall, were
 gross ist die Ge - fahr, die stets um - stürmt den ed - len Mann und ihn mit Fall be - droht, wenn

pp

not that heav'nly grace doth him up-hold, and sted-fast truth ac-quit him out- of all, were not that heav'nly
 ihn des Himmels Gna- de nicht beschirmt und fest Ver- traun ihn löst aus al- ler Noth, wenn ihn des Him- mels

grace,
 Gnad, were not that heav'n- ly grace- doth him up-
 wenn ihn des Him- mels Gna- de nicht be-

-hold!
 -schirmt! How great and ma- ny pe- rils do en-
 Wie gross ist die Ge- fahr, die stets um-

-fold the right-eous man, the right-eous man to- make him dai- ly, dai- ly fall,
 -stürmt den ed- len Mann, den ed- len Mann und ihn mit Fall, mit Fall be- droht,

were not that heav'nly grace doth him up - hold, and sted-fast truth ac-quit, ac - quit him out - of all,
wenn ihn des Himmels Gna - de nicht be - schirmt und fest Ver - traun ihn löst, ihn löst aus al - ler Noth,

and sted-fast truth ac - quit - him out - of all, were not that
und fest Ver - traun ihn löst - aus al - ler Noth, wenn nicht be -

heav'nly, heav'n - ly grace, that heav'n - ly grace, that heav'n - ly
- schirmt des Him - mels Gnad', des Him - mels Gnad', des Him - mels

grace, were not that heav'nly grace doth him up - hold, and sted-fast truth, and sted-fast truth ac-
Gnad', wenn ihn des Himmels Gna - de nicht be - schirmt und fest Ver - traun, und fest Ver - traun ihn

Adagio.

- quit him out — of all.
löst aus al- — ler Noth.

ritard.

Andante.

(Violino I.)

(Violino II.)

SOPRANO. *f*

SOPRANO.
(o Tenore.)

(Bassi.)

Andante con moto.

Pianoforte. *f*

Af.ter long storms, af.ter long storms and tem.pest — o - ver - blown the sun at length his joy -
 Nachlan-ger Nacht, nachlan-ger Nacht und wil. dem — Sturm-ge - tos er.scheint zu letzt das fro -

Af.ter long storms, af.ter long storms and tem.pest —
 Nachlan-ger Nacht, nachlan-ger Nacht und wil. dem —
 - - - - - ful face — doth clear,
 - - - - - he Son - - - - - nen - licht,

o - ver - blown the sun at length his joy - - - - - ful face — doth clear, at
 Sturm-ge - tos er.scheint zu - letzt das fro - - - - - he Son - - - - - nen - licht, er -

length, at length doth clear, af - ter long storms at length doth clear,
 - scheint zu - letzt das Licht, nach lan - ger Nacht er - scheint das Licht,
 af - ter long storms, af - ter long storms at length, at length doth clear,
 nach lan - ger Nacht, nach lan - ger Nacht er - scheint zu - letzt das Licht,

af - ter long storms at length doth clear,
 nach lan - ger Nacht er - scheint das Licht,
 at length, at length doth clear,
 er - scheint zu - letzt das Licht,

af - ter long storms, af - ter long storms and tem - pest o - ver - blown
 nach lan - ger Nacht, nach lan - ger Nacht und wil - dem Sturm - ge - tos
 af - ter long storms, af - ter long storms and tem - pest o - ver - blown
 nach lan - ger Nacht, nach lan - ger Nacht und wil - dem Sturm - ge - tos

the sun at length his joy -
er.scheint zu letzt das fro -

the sun at length his joy -
er.scheint zu letzt das fro -

p

- ful face, his joy - - ful face doth clear,
- he Licht, das fro - - he Son - - nen licht,

- ful face, his joy - - ful face doth clear,
- he Licht, das fro - - he Son - - nen licht,

af - ter long storms and tem - pest o - - ver - blown,
nach lan - ger Nacht und wil - dem Sturm - ge - tos,

af - ter long storms and tem - pest o - - ver - blown,
nach lan - ger Nacht und wil - dem Sturm - ge - tos,

mf

af - ter long storms and tem - pest - o - ver - blown
 nach lan - ger Nacht und wil - dem Sturm - ge - tos

af - ter long storms and tem - pest - o - ver - blown the sun at
 nach lan - ger Nacht und wil - dem Sturm - ge - tos er - scheint zu -

the sun at length his joy - ful face, his joy -
 er - scheint zu - letzt das fro - he Licht, das fro -

length his joy - ful face, his joy -
 - letzt das fro - he Licht, das fro -

- ful face doth clear, af - ter long storms the sun at length his joy - ful,
 - he Son - nen - licht, nach lan - ger Nacht er - scheint zu - letzt das fro - he,

- ful face doth clear, af - ter long storms the sun at length his joy - ful,
 - he Son - nen - licht, nach lan - ger Nacht er - scheint zu - letzt das fro - he,

joy - ful, joy - ful face, his joy - - - ful face,
 fro - he, fro - he Licht, das fro - - - he Licht,

joy - ful, joy - ful face, his joy - - - ful face,
 fro - he, fro - he Licht, das fro - - - he Licht,

the sun at length his joy - - - ful face doth clear.
 er - scheint zu - letzt das fro - - - he Son - nen - licht.

the sun at length his joy - - - ful face doth clear.
 er - scheint zu - letzt das fro - - - he Son - nen - licht.

ritard.

Thus af - ter for - tune's
So, wenn des Schick - sals

Fin.

rage — is shown,
Sturm sich bricht,
a bliss - ful hour — at last — is
kehrt hei - tres Glück — zu uns — zu —

Thus af - ter for - tune's rage is shown,
So, wenn des Schicksals Sturm sich bricht,

known, — a bliss - ful hour — at last is known,
— rück, — kehrt hei - tres Glück — zu uns zu - rück,
a bliss - ful hour — at last — is
kehrt hei - tres Glück — zu uns — zu —

else would af - flic - ted man de -
sonst wär' Jer - zweif - lung un - ser

known, — a bliss - ful hour — at last — is known,
— rück, — kehrt hei - tres Glück — zu uns — zu - rück,

- spair, else would, else would af - flic - ted man, af - flic - ted man de - spair;
 Loos, sonst wär' Ver - zweif - lung un - ser Loos, Ver - zweif - lung un - - - ser Loos;

else would af - flic - ted man de - spair, else would af - flic - ted man de - spair;
 sonst wär' Ver - zweif - lung un - ser Loos, sonst wär' Ver - zweif - lung un - - - ser Loos;

thus af - ter for - tune's rage is shown, a bliss - ful hour at last is known,
 so, wenn des Schick - sals Sturm sich bricht, kehrt hei - tres Glück zu uns zu - rück,

thus af - ter for - tune's rage is shown, a bliss - ful hour at last is known, else
 so, wenn des Schick - sals Sturm sich bricht, kehrt hei - tres Glück zu uns zu - rück, sonst

else would af - flic - ted man de - spair,
 sonst wär' Ver - zweif - lung un - - - ser Loos,

would af - flic - ted man de - spair, else would af - flic - ted man de - spair,
 wär' Ver - zweif - lung un - ser Loos, sonst wär' Ver - zweif - lung un - - - ser Loos,

else would de - spair, else would af - flic - ted man de - spair.
 wär' un - ser Loos, sonst wär' Ver - zweif - lung un - - - ser Loos.

else would de - spair, else would af - flic - ted man de - spair.
 wär' un - ser Loos, sonst wär' Ver - zweif - lung un - - - ser Loos.

Da Capo.

Largo.

Tromba.

Oboe solo.

Violino I.

Violino II.

Viola.

BASSO.

Bassi.

Largo, ma non adagio.

Pianoforte.

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are grand staff notation. The music is in 2/4 time and D major. The first two staves feature a complex, rhythmic melody with many sixteenth notes. The grand staff provides harmonic support with chords and single notes. The bottom two staves have a simpler bass line. Dynamics markings include *p* and *mf*.

The second system of the musical score consists of six staves, similar in layout to the first system. The top two staves continue the complex melodic line. The grand staff and bottom two staves provide harmonic and bass support. The music maintains the same 2/4 time and D major key signature. Dynamics markings include *p* and *mf*.

To God, our strength, sing loud and clear,
 Dem Gott der Macht singt hell im Chor,

sing loud _____ to God our King, sing loud _____ to
 singt laut _____ dem Herrn im All, singt laut _____ dem

God our King, sing loud _____
 Herrn im All, singt laut _____

to God our King, sing loud, _____ sing loud to
 dem Herrn im All, singt laut, _____ singt laut dem

God our King!
 Herrn im All!

To Ja_cob's God, that all may hear,
 Zu Ja_kob's Gott ruft all' em_por,

to
 zu

Ja - -cob's God, that all may hear, loud ac - cla - ma - tions ring, loud ac - cla -
 Ja - -kob's Gott ruft all' em - por mit vol - lem Ju - -bel - schall, mit vol - lem -

- ma - tions, loud ac - cla - ma -
 Ju - bel - schall ruft em - por, - - - - - tions ring,

that all may hear, loud ac - cla -
 ruft all' em - por mit vol - lem

- ma - tions ring, loud ac - cla - ma -
 Ju - bel - schall, ruft all' em - por,

- - - - - tions ring, loud ac - cla ma - - - tions
 em - por mit vol - lem Ju - - - bel -

ritard.

ring!
-schall!

a tempo.

A tempo giusto.

(Tromba, Oboe, e Viol. I.) Oboe e Viol. I. senza Oboe.

(Viol. II.) Oboe e Viol. II. senza Oboe.

Pre - pare the hymn, pre - pare, pre - pare the song, the tim - brel hith - er
 Stimmt an den Psalm, er - hebt, er - hebt den Sang, die Cym - bel und Schal -

Un poco più allegro.

Tutti (Violini e Oboe.)

bring, the tim - brel hith - er bring, the cheerful psaltry bring a - long, the cheerful psal - try
 - mei, die Cym - bel und Schal - mei, die Lau - te mit dem fro - hen Klang, die Lau - te mit dem

cresc. *p* *cresc.* *p*

bring a - long, the cheerful psaltry bring a - long, and harp with pleasant string, and harp with pleasant
 fro - hen Klang, die Lau - te mit dem fro - hen Klang, die Har - se bringt her - bei, die Har - se bringt her -

cresc. *p*

Viol. I. (s. Ob.)
Viol. II. (s. Ob.)

string, with pleasant string, the tim_brel hith.er bring, the tim_brel hith.er
- bei, die Har-fe bringt, die Cym.bel und Schal.mei, die Cym.bel und Schal.

bring!
- mei!

Pre - pare the hymn, pre - pare, pre - pare the
Stimmt an den Psalm, er - hebt, er - hebt den

bring, the cheerul psal.try bring a - long.
Sang, die Cym.bel und Schal.mei, die Cym.bel und Schal.mei, die Lau.te mit dem fro - hen Klang,

the cheer-ful psal-try bring a-long, and harp with plea-sant, plea-
 die Lau-te mit dem fro-hen Klang, die Har-fe bringt, die Har-

- sant string, and harp with plea-sant string, the tim-brel hith-er
 - fe bringt, die Har-fe bringt— her bei, die Cym-bel und Schal-

bring, the tim-brel hith-er bring!
 - mei, die Cym-bel und Schal mei!

Oboe I.

Oboe II.

Viol. I.

Viol. II.

Viola.

CHORUS.
The tim.brel hith.er bring,
Die Cym.bel und Schal.mei,

CHORUS.
The cheer.ful psal.try bring a - long, and harp with plea.sant
Die Lau.te mit dem fro - hen Klang, die Har.fe bringt her -

TUTTI.
Pre - pare an - den hymn, the tim - brel hith.er bring, the tim - brel hith.er
Stimmt an - den Psalm, die Cym - bel und Schal.mei, die Cym - bel und Schal.

Pre - pare an - den hymn, pre - pare, pre - pare the
Stimmt an - den Psalm, er - hebt, er - hebt den

the timbrel hither bring, and harp with pleasant string, and harp with pleasant string, and harp with pleasant string, and harp with pleasant string,
die Cymbel und Schal.mei, die Har - fe bringt her.bei, die Har - fe bringt her.bei, die Har - fe bringt her.bei, die Har - fe bringt her.

string, and harp, and harp, and harp with pleasant string, the cheerful psaltry bring a - long,
- bei, her.bei, die Harf, die Har - fe bringt her.bei, die Lau.te mit dem fro.hen Klang,

bring, the cheerful psaltry bring a - long, and harp with pleasant string, the cheerful psaltry bring a - long, and harp with plea.sant
- mei, die Lau.te mit dem fro - hen Klang, die Har - fe bringt her.bei, die Lau.te mit dem fro.hen Klang, die Har - fe bringt her.

song.
Sang, the cheerful psal.try
die Lau.te mit dem

string, the cheerful psaltry bring a - long, and harp with pleasant string, the timbrel hith.er bring, the cheerful psaltry
 - bei, die Lau-te mit dem fro - hen Klang, die Har - fe bringt her bei, die Cym-bel und Schal-mei, die Lau-te mit dem

pre - pare the hymn, pre -
 - stimmt an den den Psalm, er -

string, - bei, bring a - long, and harp with pleasant string, fro - hen Klang, die Har - fe bringt her - bei,

bring a - long, and harp with pleasant string and harp with pleasant string, the cheerful psaltry bring a - long, pre -
 fro - hen Klang, die Har - fe bringt her bei, die Harf,' die Har - fe bringt, die Lau-te mit dem fro - hen Klang, stimmt

- pare, pre - pare the song, the timbrel hith.er bring, the cheerful psaltry
 - hebt, er - hebt den Sang, die Cym-bel und Schal-mei, die Lau-te mit dem

the cheerful psaltry bring a - long,
 die Lau-te mit dem fro - hen Klang,

the timbrel hith.er bring, the timbrel hith.er bring,
 die Lau-te bringt her bei, die Cym-bel und Schal-mei,

- pare the hymn, pre - pare, pre - pare the song,
 an den den Psalm, er - hebt, er - hebt den Sang,
 bring a - long, and harp with pleasant string, the cheerful psaltry bring a - long, and harp with pleasant
 fro - hen Klang, die Har - fe bringt her bei, die Lau - te mit dem fro - hen Klang, die Har - fe bringt her - bei.
 the cheerful psaltry bring a - long, and harp with pleasant string, and harp with pleasant
 die Lau - te mit dem fro - hen Klang, die Har - fe bringt her bei, die Har - fe bringt her - bei.

the tim - brel hith - er bring, the tim - brel hith - er bring!
 die Cym - bel bringt her bei, die Cym - bel bringt her bei!
 string, the tim - brel hith - er bring, the tim - brel hith - er bring!
 - bei, die Cym - bel bringt her bei, die Cym - bel bringt her bei!
 the tim - brel hith - er bring, the tim - brel hith - er bring!
 die Cym - bel bringt her bei, die Cym - bel bringt her bei!
 string, the tim - brel hith - er bring, the tim - brel hith - er bring!
 - bei, die Cym - bel bringt her bei, die Cym - bel bringt her bei!

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

the tim_brel hith_er bring,
die Cym_bel und Schal_mei,

the cheer_ful psal_try bring a_long, and harp with plea_sant
die Lau_te mit dem fro_hen Klang, die Har_fe bringt her

pre_stimmt pare the hymn, the tim_brel hith_er bring, the tim_brel hith_er
an den Psalm, die Cym_bel und Schal_mei, die Cym_bel und Schal

bring! pre_stimmt pare the hymn, pre_ pare, pre_ pare the
bei! stimmt an den Psalm, er hebt, er_ hebt den

7 8 4 6 7 6

the cheer-ful psal-try bring a - long, the cheer-ful psal-try
 die Lau-te mit dem fro - hen Klang, die Lau-te mit dem

string, the tim-brel hith-er bring, the cheer-ful psal-try
 -bei, die Cym-bel und Schal mei, die Lau-te mit dem

bring, the cheer-ful psal-try bring a - long, the tim-brel hith-er bring, the cheer-ful psal-try
 -mei, die Lau-te mit dem fro - hen Klang, die Cym-bel und Schal mei, die Lau-te mit dem

song, the tim-brel hith-er bring, the cheer-ful psal-try bring a - long, the cheer-ful psal-try
 Sang, die Cym-bel und Schal mei, die Lau-te mit dem fro - hen Klang, die Lau-te mit dem

bring a - long, the cheerful psaltry fro - hen Klang, die Lau - te mit dem
bring a - long, and harp, fro - hen Klang, die Harf',
and harp with plea - sant die Har - fe bringt her -

bring a - long, the cheerful psaltry fro - hen Klang, die Lau - te mit dem
bring a - long, and harp, fro - hen Klang, die Harf',
and harp with plea - sant die Har - fe bringt her -

bring a - long, the cheerful psaltry fro - hen Klang, die Lau - te mit dem
bring a - long, and harp with plea - sant string, and harp with plea - sant
fro - hen Klang, die Har - fe bringt her - bei, die Har - fe bringt her -

bring a - long, and harp, fro - hen Klang her - bei, and die Har - fe bringt her - bei, die Har - fe bringt her -

plea - sant string, and Harf' her - bei, die Har - fe bringt her -

plea - sant string, and harp with plea - sant Har - fe bringt her -

string, the timbrel hither bring, the timbrel hither bring, the cheerful psaltry bring a - long,
 - bei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Lau.te mit dem fro - hen Klang,

string, the timbrel hither bring, the timbrel hither bring, the timbrel hither
 - bei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Cymbel und Schalmei,

string, the timbrel hither bring, the timbrel hither bring, the cheerful psaltry bring a - long, the timbrel hither
 - bei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Lau.te mit dem fro - hen Klang, die Cymbel und Schalmei,

string, the timbrel hither bring, the timbrel hither bring, the timbrel hither bring, the cheerful psaltry
 - bei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Cymbel und Schalmei, die Lau.te mit dem

mp *f*

the cheerful psaltry bring a - long, the cheerful psaltry bring a - long, and harp,
 die Lau-te mit dem fro - hen Klang, die Lau-te mit dem fro - hen Klang, die Harf,

bring, the cheerful psaltry bring a - long, the cheerful psaltry bring a - long, and harp,
 - mei, die Lau-te mit dem fro - hen Klang, die Lau-te mit dem fro - hen Klang, die Harf,

bring, the cheerful psaltry bring a - long, the cheerful psaltry bring a - long, and harp with
 - mei, die Lau-te mit dem fro - hen Klang, die Lau-te mit dem fro - hen Klang, die Har - fe

bring a - long, the cheerful psaltry bring a - long, and harp, and harp with plea - sant string, with
 fro - hen Klang, die Lau-te mit dem fro - hen Klang her - bei, die die Har - fe bringt her - bei, die

and harp with plea - sant string.
 die Har - fe bringt her - bei.

and harp — with plea - sant string.
 die Har - fe bringt her bei.

plea - sant string, and harp — with plea - sant string.
 bringt her - bei, die Har - fe bringt her bei.

plea - sant string, and harp — with plea - sant string.
 Harf' her - bei, die Har - fe bringt her bei.

ff ritard. *mp*

Larghetto.

(Violini.)

TENORE.

(Bassi.)

Pianoforte.

He has his man - sion fix'd on high a - bove the reach of
 Er hat in Höl - len sich er - baut den Thron, den noch kein

mor - tal eye, he has his man - sion fix'd on high a - bove the
 Mensch er - schaut, er hat in Höl - len sich er - baut den Thron, den

H. W. 43.

reach of mor - tal eye, who by his wis - dom did cre - ate
 noch kein Mensch er - schaut, der dann durch sei - nen Schö - pfer - ruf

the pain - ted, pain -
 den kla - ren, kla -

ted skies so full of state;
 ren Him - mel voll Glanz er - schuf,

and did the so - lid earth or - dain to rise a - bove the wa - t'ry plain,
 der die - ser Er - de fe - sten Grund er - hob aus tie - fer Wäs - ser Schlund,

who, by his all - com - man - ding might, did fill the new - made world with
 der dann mit all - ge - walt' - ger Macht die Wölt er - füllt mit Lich - tes -

light, then cause the gol - den - tres - sed sun, and the horn'd
 - pracht, und rief die gold - ne Son - ne auf, und rief den

moon, and the horn'd moon, their course to run, their course to
 Mond, und rief den Mond zu sei - nem Lauf, zu sei - nem

run, who, by his all - com -
 Lauf, der dann mit all - ge -

- man - ding - might, did fill the new - made world with light, then cause the
 - walt'ger - Macht die Welt er - füllt mit Lich - tes - pracht, und rief die

gol - den - tres - sed sun, and the horn'd moon, their course to run,
 gold - ne Son - ne auf, und rief den Mond zu sei - nem Lauf,

and the horn'd moon, their course to run.
 und rief den Mond zu sei - nem Lauf.

Adagio. **f**

CHORUS.

Andante.

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

CANTO.
Hal-le-lu-jah, Hal-le-lu-jah,

ALTO.
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-

TENORE.
Hal-le-lu-jah, Hal-le-lu-jah,

BASSO.
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

(Organo, e Tutti Bassi.)

Andante con moto.

Pianoforte.

The musical score is arranged in two systems. The first system contains vocal staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are: *Hal-le-lu-jah, your voi.ces raise, er- hebt den Sang, your voi.ces raise, your voi.ces er- hebt den Sang, er- hebt den*. The second system continues the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

Hal-le-lu-jah, your voi ces raise, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
er-hebt den Sang,
raise, your voi ces raise, Hal-le-lu-jah, Hal-le-lu-jah, your voi ces
Sang, er-hebt den Sang, er-hebt den Sang, er-hebt den

-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal - le - lu - jah, your voi - ces raise, your voi - ces er - hebt den Sang, er - hebt den

raise, Sang, your voi - ces er - hebt den raise, Sang, Hal - le - lu -

your voi - ces raise, er - hebt den Sang, Hal - le - lu - jah, Hal - le - lu - jah,

your voi - ces raise, er - hebt den Sang, your voi - ces raise, er - hebt den Sang,

raise, your voi - ces raise, your voi - ces raise, Hal - le - lu - jah, Hal - le - lu - jah,
 Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,
 - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah,
 Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,
 your voi - ces raise, your voi - ces raise, Hal - le - lu - jah,
 Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,
 your voi - ces raise, Hal - le - lu - jah,
 Sang, er - hebt den Sang, er - hebt den Sang, er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah!
er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah!
er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah!
er - hebt den Sang,

Hal - le - lu - jah, Hal - le - lu - jah, your voi - ces raise, Hal - le - lu - jah! Je - ho - vah, Lord of Hosts, to
er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu

f *mp*

Je - ho - vah, Lord of Hosts, to praise, ——— Hal - le - lu -
 Je - ho - va, Gott dem Herrn, zu Dank, ——— jah,

praise, ——— Hal - le - lu - jah,
 Dank, ———

3 2 6 7 7 7 6 #

- jah, Hal - le - lu - jah, your voi - ces raise,
 er - hebt den Sang,

Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu -
 Je - ho - va, Gott dem Herrn, zu Dank,

Hal - le - lu - jah, your voi - ces raise, Je - ho - vah, Lord of Hosts, to
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu

Hal - le - lu - jah, Hal - le - lu - jah,

6 4 3 6 6

Hal-le-lu-jah, Hal-le-lu-jah,

-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

praise, Dank, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-

Je-ho-vah,
Je-ho-va,

3 2 6

Hal-le-lu-jah, Hal-le-lu-jah, your voi - ces raise, Je - ho - vah, Lord of Hosts, to
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu
 Hal-le-lu-jah, — Hal-le-lu-jah, — Hal-le-lu-jah, — Hal-le-lu-jah, —

Lord of Hosts, to praise, — Hal - le - lu - jah, your voi - ces, your
 Gott dem Herrn, zu Dank, — er - hebt, er -

8 6 # 4/2 6 4/2 6 7 (8)

praise,
Dank, Hal-le-lu-jah,

Hal-le-lu-jah,

Je-ho-vah, Lord of Hosts, to praise, your
Je-ho-va, Gott dem Herrn, zu Dank, er-

voi-ces raise, Hal-le-lu-jah, Hal-le-lu-jah, Je-ho-vah, Lord of Hosts, to
-hebt den Sang, Je-ho-va, Gott dem Herrn, zu

6 7 5

— Hal-le-lu-jah. — Je - ho - vah, Lord of Hosts, to praise, Je - ho - vah.
 Je - ho - va, Gott dem Herrn, zu Dank, Je - ho - va,
 Je - ho - vah, Lord of Hosts, Je - ho - vah, Lord of Hosts, to praise,
 Je - ho - va, Gott dem Herrn, Je - ho - va, Gott dem Herrn, zu Dank,
 voi - ces raise, your voi - ces raise,
 - hebt den Sang, er - hebt den Sang,
 praise, Je - ho - vah, Lord of Hosts, to praise,
 Dank, Je - ho - va, Gott dem Herrn, zu Dank,

6

Lord of Hosts, to praise, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-
 Gott dem Herrn, zu Dank, jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Je-ho-vah, Lord of Hosts, to praise, Hal-le-lu-jah, Hal-le-lu-
 Je-ho-va, Gott dem Herrn, zu Dank, jah, Hal-le-lu-jah, Hal-le-lu-

- jah, Halle-lu-jah, Halle-lu-jah, Hal-

Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-

Halle-lu-jah, Halle-lu-jah, Halle-lu-jah, Halle-lu-

- jah, Halle-lu-jah, Halle-lu-jah, Hal-

13

7 8

- jah, Hal - le - lu - jah, ——— your voi - ces raise, Halle - lu - jah, ———
er - hebt den Sang,

- jah, your voi - ces raise, Hal - le - lu - jah, ——— Hal - le - lu -
er - hebt den Sang,

- jah, your voi - ces raise, your voi - ces raise, Hal - le - lu - jah, ———
er - hebt den Sang, er - hebt den Sang,

- jah, Hal - le - lu - jah, ——— Halle - lu - jah, ———

— Hal - le - lu jah, Je - ho - vah, Lord of Hosts, to praise,
 Je - ho - va, Gott dem Herrn, zu Dank,

- jah, Hal - le - lu - jah, Je - ho - vah, Lord of Hosts, to
 Je - ho - va, Gott dem Herrn, zu

— Hal - le - lu - jah, Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu -
 Je - ho - va, Gott dem Herrn, zu Dank, Dank,

— Hal - le - lu - jah, Je - ho - vah,
 Je - ho - va,

Hal-le-lu-jah, — Je-ho-vah, Lord of Hosts, to praise, Hal-le-lu-jah, your voices
 Je-ho-va, Gott dem Herrn, zu Dank, er- hebt den

praise, — Je-ho-vah, Lord of Hosts, to praise, Hal-le-lu-jah, your voices raise,
 Dank, — Je-ho-va, Gott dem Herrn, zu Dank, er- hebt den Sang,

- jah, Hal-le-lu-jah, — Hal-le-lu-jah, Hal-le-lu-

Lord of Hosts, to praise, — Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, —
 Gott dem Herrn, zu Dank, —

raise,
Sang, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

-jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

The musical score consists of 16 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The middle six staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional parts. The bottom two staves are a grand staff for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'Hallelujah' repeated in various parts.

your voi - ces raise, Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu - jah.
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu Dank, Hal - le - lu - jah.

your voi - ces raise, Je - ho - vah, Lord of Hosts, to praise, — Hal - le - lu - jah.
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu Dank, — Hal - le - lu - jah.

your voi - ces raise, Je - ho - vah, Lord of Hosts, to praise, Hal - le - lu - jah.
 er - hebt den Sang, Je - ho - va, Gott dem Herrn, zu Dank, Hal - le - lu - jah.

cresc.

Fine della seconda parte.

PARTE TERZA.

SINFONIA.

(c. CONCERTI, vol. XXX, pp. 1 - 2. 6.)

(Cembalo.)

Musical score for Cembalo (Piano) in G major, 3/4 time. The score consists of two staves, treble and bass clef. It begins with a series of eighth-note chords in the right hand and a simple bass line in the left hand. The piece concludes with a trill in the right hand.

Musical score for Violone in G major, 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The word "Solo." is written above the first staff.

Musical score for Violone in G major, 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The word "tutti." is written below the first staff, and "Sol." is written above the second staff.

Musical score for Violone in G major, 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The word "tutti." is written below the second staff.

Musical score for Violone and Violin in G major, 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The word "Solo." is written above the first staff, and "tutti." is written below the second staff. The word "Viol." is written below the first staff, and "Violone." is written below the second staff. The word "piano" is written above the first staff, and "piano" is written below the second staff.

Musical score for Violone in G major, 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

Musical score for Violone in G major, 3/4 time. The score consists of two staves, treble and bass clef. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The word "Adagio." is written above the second staff.

Musette.

Larghetto.

(v. CONCERTI, vol. XXX, pp. 81 - 88.)

The musical score is written for Violone and consists of eight systems of music. Each system contains a treble clef staff and a bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The piece begins with a *Larghetto* tempo marking. The first system shows the initial melodic line in the treble and a supporting bass line. The second system includes a *Solo.* marking above the treble staff and a *Violone.* marking below the bass staff. The third system features a *S.* marking above the treble staff and *tutti.* markings above and below the bass staff, with the number '6' appearing below the bass staff. The fourth system has a *S.* marking above the treble staff and *tutti.* below the bass staff. The fifth system includes a *p* (piano) marking below the bass staff and various fingering numbers (6, 7, 5, 5, 4, 5, 6, 7, 5, 6, 6, 6, 5) above the bass staff. The sixth system has a *forte* marking above the treble staff and various fingering numbers (6, 4, 6, 5, 6, 4) above the bass staff. The seventh system continues the melodic and bass lines. The eighth system begins with a *piano* marking above the treble staff and various fingering numbers (5, 5, 9, 8, 3, 6, 3, 6, 5, 5, 9, 8, 3, 6, 3) above the bass staff.

First system of musical notation, consisting of a treble and bass staff. The bass staff contains several figured bass notations: 6, 5 3 2, 6 5 3, 9 7 5 3 2, 6, 7 6, 7 6.

Second system of musical notation. The bass staff includes dynamic markings: *for:* and *piano*. Figured bass notations include: 7 6, 5 3 4, 5 3, 6 4, 5 3, 6, 6.

Third system of musical notation. The treble staff begins with the dynamic marking *forte*. The bass staff contains a figured bass notation: 6.

Fourth system of musical notation. The bass staff contains figured bass notations: 6, 6, 6 5, 6.

Fifth system of musical notation. The bass staff contains figured bass notations: 6, 6, 6, 6 5, 6, 6.

Sixth system of musical notation. The bass staff contains figured bass notations: 6, 6, 6, 6.

Seventh system of musical notation. The bass staff contains figured bass notations: 6, 6.

Eighth system of musical notation. The bass staff contains figured bass notations: 6, 6, 6, 6, 6.

First system of musical notation, featuring a treble and bass clef. The bass line includes a '6' fingering in the second measure.

Second system of musical notation, featuring a treble and bass clef. The bass line includes a '6' fingering in the second measure.

Third system of musical notation, featuring a treble and bass clef. The bass line includes fingerings '7 8', '7 6', and '6'.

Fourth system of musical notation, featuring a treble and bass clef. The bass line includes fingerings '6 4b', '5 3', '6 4b', and '5 3'.

Fifth system of musical notation, featuring a treble and bass clef. The bass line includes a 'p' dynamic marking.

Sixth system of musical notation, featuring a treble and bass clef. The bass line includes fingerings '5 3', '6', '9 8 3', '6 3', and '6'.

Seventh system of musical notation, featuring a treble and bass clef. The bass line includes fingerings '5 b', '7 9', '5 3', and '6'.

Eighth system of musical notation, featuring a treble and bass clef. The bass line includes a 'forte' dynamic marking and fingerings '5', '6', '6', and '6'.

CHORUS.

(c. ISRAEL in EGYPT, vol. XVI, pp. 119-137.)

A tempo giusto.

Trombone I. II.
Trombone III.
Tromba I. II.
Principal.
Timpani.
Oboe I.
Oboe II.
Fagotti.
Violino I.
Violino II.
Viola.
CANTO I.
ALTO I.
TENORE I.
BASSO I.
CANTO II.
ALTO II.
TENORE II.
BASSO II.
Bassi, e Cembalo.
Organo.
Pianoforte.

TUTTI.

I will sing un - to the Lord, for he hath tri.umphed
 Ich will sin - - - - gen zu dem Herrn, for he denn er hat ge.hol.fen
 I will sing un - to the Lord, for he hath tri.umphed
 Ich will sin - - - - gen zu dem Herrn, for he denn er hat ge.hol.fen

Tasto solo.

A tempo giusto.

- riously,
 - der.bar,
 gloriously,
 wunder.bar,
 gloriously,
 wunder.bar,
 - riously,
 - der.bar,
 for he hath triumphed denn er hat geholfen gloriously, wunder.bar, glo - riously, wun - der.bar, glo - riously, glo - riously, glo - riously, glo - riously, glo - riously, gloriously, he wun - der.bar, er

for he hath triumphed gloriously,
denn er hat geholfen wunderbar,

for he hath triumphed gloriously,
denn er hat geholfen wunderbar,

gloriously,
der-bar,

hath triumphed gloriously,
hat geholfen wunderbar,

hath triumphed gloriously,
hat geholfen wunderbar,

gloriously,
der-bar,

gloriously,
wunderbar,

the horse and his rider
das Ross und den Reiter

the horse and his rider hath he
das Ross und den Reiter hat ge-

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, treble and bass clef. The music is in a 4/4 time signature and features a key signature of one sharp (F#). The lyrics are in German and English. The German lyrics are: "Ich will singen, das Ross und den Reiter, das Ross und den Reiter, hat gestürzt er in das Meer;". The English lyrics are: "I will sing, the horse and his rider, the horse and his rider, hath he thrown in to the sea;". The piano accompaniment includes a bass line with fingerings (6, 6, 6, 5, 4, 3, 2) and a treble line with chords and melodic fragments.

Lord, un - - - to the Lord,
 Herrn, zu dem - Herrn,
 sea, in - to the sea,
 Meer, ge - stürzt in's Meer,
 sea, in - to the sea,
 Meer, ge - stürzt in's Meer,

I will sing
 ich will sin -

the horse, the horse and his ri - der, the horse and his ri - der
 das Ross, das Ross und den Rei - ter, das Ross und den Rei - ter

the horse and his ri - der, the horse and his ri - der
 das Ross und den Rei - ter, das Ross und den Rei - ter

I will sing
 ich will sin -

7 6 4 # 6 6 5 6

he hath triumphed glo - riously,
er hat ge.hol.fen wun - der.bar,

he hath triumphed glo - riously,
er hat ge.hol.fen wun - der.bar,

he hath triumphed glo - riously,
er hat ge.hol.fen wun - der.bar,

un - to the Lord,
- gen zu dem Herrn,

hath he thrown in - to the sea,
hat ge.stürzt er in das Meer,

hath he thrown in - to the sea,
hat ge.stürzt er in das Meer,

un - to the Lord,
- gen zu dem Herrn,

he er
he hath triumphed er hat ge.hol.fen
he hath triumphed er hat ge.hol.fen
he er

6 7 8

the horse and his ri - der
 das Ross und den Rei - ter

the horse and his ri - der hath he
 das Ross und den Rei - ter hat ge -

the horse and his ri - der
 das Ross und den Rei - ter

the horse and his ri - der hath he
 das Ross und den Rei - ter hat ge -

hath tri - umphed glo - riously, he
 hat ge - hol - fen wun - der - bar, er

hath tri - umphed gloriously,
 hat ge - hol - fen wunder - bar,

glo - riously,
 wun - der - bar,

glo - riously,
 wun - der - bar,

hath tri - umphed glo - riously,
 hat ge - hol - fen wun - der - bar,

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in English and German. The middle systems feature piano accompaniment with various rhythmic patterns and melodic lines. The bottom system shows the continuation of the piano accompaniment.

Vocal Lyrics:

I will sing
 ich will sin -

the horse and his ri - der, the horse and his ri - der, the horse and his ri - der hath
 das Ross und den Rei - ter, das Ross und den Rei - ter, das Ross und den Rei - ter hat

the horse and his ri - der, the horse and his ri - der
 das Ross und den Rei - ter, das Ross und den Rei - ter

I will sing
 ich will sin -

sea, in - to the sea,
 Meer, ge - stürzt in's Meer,

Lord, un - to the Lord,
 Her - ren, zu dem Herrn,

Lord, un - to the Lord,
 Her - ren, zu dem Herrn,

sea, in - to the sea,
 Meer, ge - stürzt in's Meer,

un - to the Lord, un - to the Lord, he
 - gen zu dem Her - ren, zu dem Herrn, er
 he thrown in to the sea, hath he thrown in - to the sea, he
 er gestürzt in das Meer, hat ge - stürzt er in das Meer, er
 hath he thrown in to the sea, in - to the sea, he
 hat ge - stürzt er in das Meer, ge - stürzt in's Meer, er
 un - to the Lord,
 - gen zu dem Herrn,
 he hath triumphed glo -
 er hat ge - hol - fen wun -
 he hath triumph.ed glo - riously, glo - riously,
 er hat ge - hol - fen wun - der.bar, wun - der.bar,
 he' hath triumphed glo - riously, glo - riously,
 er hat ge - hol - fen wun - der.bar, wun - der.bar,
 he hath triumph.ed glo -
 er hat ge - hol - fen wun -

hath triumphed glo - riously, the horse and his ri - der, the horse
 hat ge - hol - fen wun - der - bar,

he hath triumphed glo - riously, glo - riously, gloriously, das Ross und den Rei - ter, das Ross
 er hat ge - hol - fen wun - der - bar, wun - der - bar, wunder - bar,

hath triumphed glo - riously, glo - riously, gloriously, the horse and his ri - der, the horse
 hat ge - hol - fen wun - der - bar, wun - der - bar, wunder - bar,

he hath triumphed glo - riously, das Ross und den Rei - ter, das Ross
 er hat ge - hol - fen wun - der - bar,

- riously, the horse and his ri - der, the horse and his
 - der bar,

gloriously, das Ross und den Rei - ter, das Ross und den
 wunder - bar,

gloriously, the horse and his ri - der, the horse and his
 wunder - bar,

- riously, das Ross und den Rei - ter, das Ross und den
 - der bar,

and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the
 und den Rei - ter hat ge - stürzt er in das Meer, das Ross und den Rei - ter, das
 and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the
 und den Rei - ter hat ge - stürzt er in das Meer, das Ross und den Rei - ter, das
 ri - der hath he thrown, hath he thrown in - to the sea, the horse and his ri - der, the
 Rei - ter hat ge - stürzt, hat ge - stürzt er in das Meer, das Ross und den Rei - ter, das
 ri - der hath he thrown, hath he thrown in - to the sea, the horse and his ri - der, the
 Rei - ter hat ge - stürzt, hat ge - stürzt er in das Meer, das Ross und den Rei - ter, das

ff

horse and his ri - der, the horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea, the
 Ross und den Rei - ter, das Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer, das
 horse and his ri - der, the horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea, the
 Ross und den Rei - ter, das Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer, das
 horse and his ri - der, the horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea, the
 Ross und den Rei - ter, das Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer, das

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;
Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;
Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;
Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

horse and his ri - der, the horse and his ri - der hath he thrown in - to the sea;
Ross und den Rei - ter, das Ross und den Rei - ter hat er ge - stürzt in das Meer;

I will
 ich will

I will
 ich will

4

mf

I will sing un - to the Lord, for he
 ich will sin - - - - - gen zu dem Herrn, denn er

I will sing un - to the Lord, for he hath triumphed
 ich will sin - - - - - gen zu dem Herrn, denn er hat ge.hol-fen

sing un - to the Lord, for he
 sin - - - - - gen zu dem Herrn, denn er

I will sing un - to the Lord, for he
 ich will sin - gen zu dem Herrn, denn er

sing un - to the Lord, for he
 sin - - - - - gen zu dem Herrn, denn er

6[♯] 6 4₂ 6 7 6 6[♯] 6[♯]

hath tri-umphed glo-riously, he hath triumphed glo-riously, the
 hat ge-hol-fen wun-der-bar, er hat ge-hol-fen wun-der-bar, das

for he hath tri-umphed glo-riously, glo-riously, he hath triumphed glo-riously, the
 denn er hat ge-hol-fen wun-der-bar, wun-der-bar, er hat ge-hol-fen wun-der-bar, das

hath tri-umphed glo-riously, er hat ge-hol-fen wun-der-bar, das

hath tri-umphed glo-riously, he hath triumphed glo-riously, the
 hat ge-hol-fen wun-der-bar, er hat ge-hol-fen wun-der-bar, das

for he hath tri-umphed glo-riously, glo-riously, he hath triumphed glo-riously, the
 denn er hat ge-hol-fen wun-der-bar, wun-der-bar, er hat ge-hol-fen wun-der-bar, das

hath tri-umphed glo-riously, er hat ge-hol-fen wun-der-bar, das

hath tri-umphed glo-riously, er hat ge-hol-fen wun-der-bar, das

horse and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath
 Ross und den Rei - ter hat er ge - stürzt in das Meer, das Ross und den Rei - ter, das Ross und den Rei - ter hat
 horse and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath
 Ross und den Rei - ter hat er ge - stürzt in das Meer, das Ross und den Rei - ter, das Ross und den Rei - ter hat
 horse and his ri - der hath he thrown in - to the sea, the horse and his ri - der, the horse and his ri - der hath
 Ross und den Rei - ter hat er ge - stürzt in das Meer, das Ross und den Rei - ter, das Ross und den Rei - ter hat

6 6 6 6 5

he thrown in - to the sea, hath he thrown in - to the sea.
 er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

he thrown in - to the sea, hath he thrown in - to the sea.
 er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

he thrown in - to the sea, hath he thrown in - to the sea.
 er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

he thrown in - to the sea, hath he thrown in - to the sea.
 er ge - stürzt in das Meer, hat er ge - stürzt in das Meer.

6 4 3

mp

Largo, e mezzo piano.

(c. ISRAEL IN EGYPT, vol. XVI, pp. 250 - 253.)

Violino I.

Violino II.

SOPRANO.

Bassi.

Pianoforte.

Largo, e mezzo piano.

mp

Thou shalt bring them in,
Brin - ge sie hin - ein,

p

thou shalt bring them in, and plant them in the moun -
brin - ge sie hin - ein, und pflan - ze sie auf den Ber -

- tain of thine in - he - ri - tance, in the place, oh Lord, which thou hast
- gen in dei - nem Erb - theil, an den Ort, o Herr, den du er -

made, - höht, which thou hast made for thee to dwell in, for thee to dwell in, -
den du er - höht zu dei - ner Woh - nung, zu dei - ner Woh - nung,

to dwell in, -
zur Woh - nung

in the sanc - tu - a - - - - ry, oh Lord,
und zum Hei - lig - thu - - - - me, o Herr,

p dolce. *mp*

which thy hands have e - sta - - - - blish -
das dei - ne Hand - be - rei - - - - tet

ed, hat, in the sanc- tu a -
zum - Hei - lig - thu -

mf *mp*

ry, me, which thy hands have e - sta -
das dei - ne Hand be - rei -

- blish ed, which thy hands have e - sta - blish ed.
- tet hat, das dei - ne Hand be - rei - tet hat.

ritard.

f

CHORUS.

(v. ISRAEL IN EGYPT, vol. XVI, pp. 214-216.)

Grave.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Oboe I.
- Oboe II.
- Fagotto I.
- Fagotto II.
- Violino I.
- Violino II.
- Viola.
- CANTO I. (Lyrics: Who is like un - to Thee, oh Lord, a - mong the Gods?)
- ALTO I. (Lyrics: Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?)
- TENORE I. (Lyrics: Who is like un - to Thee, oh Lord, a - mong the Gods?)
- BASSO I. (Lyrics: Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?)
- CANTO II. (Lyrics: Who is like un - to Thee, oh Lord, a - mong the Gods?)
- ALTO II. (Lyrics: Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?)
- TENORE II. (Lyrics: Who is like un - to Thee, oh Lord, a - mong the Gods?)
- BASSO II. (Lyrics: Wer ver-glei - chet sich Dir, o Herr, un - ter den Göt - tern?)
- Organo, e Tutti Bassi.
- Pianoforte.

The score includes dynamic markings such as *f* and *Grave, ma non adagio.* at the bottom. The piano part features figured bass notation with figures like 6, 4, 6, 8, 4, 5.

Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,
 Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,
 Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,
 Who is like Thee, glo - rious in ho - li - ness, fear - ful in prai - ses,
 Wer glei - chet Dir, glanz - voll in Hei - lig - keit, schreck - lich und herr - lich,

6 6 6 6 7
 4 4 4 4 5
 2

The musical score consists of ten vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano accompaniment at the bottom. The lyrics are in German and English. The piano part includes chord symbols and a dynamic marking of *f*.

Lyrics:

do - ing	won - ders!	He	gave the E -	gyp - tians	storms	for	rain.
wun - der -	thä - tig!	Er	gab Ae -	gyp - ten	Sturm	für	Regen.

Chord Symbols:

- 7 5
- 6 4
- 5

Piano Part: *f*

CHORUS.

(c. ISRAEL IN EGYPT, vol. XVI, pp. 51-54.)

Allegro.

Oboe I. II.

Fagotti.

Violino I. II.

Viola.

Tutti Bassi,
e Organo.

Org. solo. Tutti.

Allegro.

Pianoforte.

Trombone I.
Trombone II.
Trombone III.
Tromba I.
Tromba II.
 Principal.
 Timpani.
 Oboe I.
 Oboe II.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 CANTO I.
 ALTO I. He gave them hail - stones for rain;
 TENORE I. *Er sand - te Ha - gel her - ab;*
 BASSO I. He gave them hail - stones for rain;
 CANTO II.
 ALTO II. He gave them hail - stones for
 TENORE II. *Er sand - te Ha - gel her -*
 BASSO II. He gave them hail - stones for
 Tutti Bassi, e Organo. *Er sand - te Ha - gel her -*
 org.

The musical score is arranged in a standard orchestral format. The top section includes three trombones, two trumpets, and a principal trumpet. Below these are the timpani, oboes, and bassoons. The string section consists of two violins, one viola, and a basso continuo. The vocal section includes two sets of alto, tenor, and bass voices, along with an organ part. The lyrics are written below the vocal staves, with some parts in italics. The organ part is marked 'org.' and 'ff'.

fire, mingled with the hail, fire, mingled with the hail, ran a - rauscht' im

Feur in dem Ha-gel - sturm, Feur in dem Ha-gel - sturm rauscht' im

fire, mingled with the hail, fire, mingled with the hail, ran a -

Feur in dem Ha-gel - sturm, Feur in dem Ha-gel - sturm ran a rauscht' im

rain; fire, mingled with the hail, fire, mingled with the hail,

- ab; Feur in dem Ha-gel - sturm, Feur in dem Ha-gel - sturm

rain; fire, mingled with the hail, fire, mingled with the hail,

- ab; Feur in dem Ha-gel - sturm, Feur in dem Ha-gel - sturm

unisoni.

-long — up - on the ground.
 Don - ner auf das Land.

He gave them hail - stones,
 Er sand - te Ha - gel,

-long up - on the ground.
 Don - ner auf das Land.

He gave them hail - stones,
 Er sand - te Ha - gel,

ran a - long — up - on the ground.
 rauscht' im Don - ner auf das Land.

He gave them
 Er sand - te

ran a - long up - on the ground.
 rauscht' im Don - ner auf das Land.

He gave them
 Er sand - te

He gave them hail - stones for rain, fire,
Er sand - te Ha - gel her - ab, Feu'r,

He gave them hail - stones for rain, fire,
Er sand - te Ha - gel her - ab, Feu'r,

hail - stones, hail - stones for rain, fire,
Ha - gel, Ha - gel her - ab, Feu'r,

hail - stones, hail - stones for rain, fire,
Ha - gel, Ha - gel her - ab, Feu'r,

fire, mingled with the hail, ran a long up on the ground,
 Feur, in dem Ha - gelsturm rauscht' im Don - ner auf das Land,
 fire, mingled with the hail, ran a long up on the ground,
 Feur, Feur, mingled with in dem Ha -

mingled with the hail, ran a long up on the ground, mingled with in dem Ha -
 in dem Ha - gelsturm rauscht' im Don - ner auf das Land,
 mingled with the hail, ran a long up on the ground,
 fire, Feur mingled with in dem Ha -

Organo solo. Tutti.

ran a - long — up - on the ground, mingled with — the hail, ran a -
 in dem Ha - - gel - sturm rauscht' im Don - - ner auf das Land, in dem Ha - - gelsturm rauscht' im
 ming - led with — the hail, ran a - long — up - on the ground, mingled with — the hail, ran a -
 — the hail,
 - gel - sturm, in dem Ha - - gelsturm rauscht' im
 the hail, mingled with the hail, ran a - long — up - on the ground, mingled with — the hail, ran a -
 - gel - sturm, in dem Ha - - gel - sturm, in dem Ha - - gelsturm rauscht' im
 ming - led with — the hail, ran a - long — up - on the ground, mingled with — the hail, ran a -
 — the hail,
 - gel - sturm, in dem Ha - - gelsturm rauscht' im

Org. solo. Tutti.

- long — up — on the ground. He gave them hail — stones for rain;
 Don — ner auf das Land. Er sand — te Ha — gel her — ab;

- long — up — on the ground. He gave them hail — stones for rain;
 Don — ner auf das Land. Er sand — te Ha — gel her — ab;

- long — up — on the ground. He gave them hail — stones for rain;
 Don — ner auf das Land. Er sand — te Ha — gel her — ab;

- long — up — on the ground. He gave them hail — stones for rain;
 Don — ner auf das Land. Er sand — te Ha — gel her — ab;

fire, mingled with the hail, mingled with the hail,
Feu'r in dem Ha- -gel.sturm, with the hail, in dem Ha- -gel.sturm,
 fire, mingled with the hail, mingled with the hail,
Feu'r in dem Ha- -gel.sturm in dem Ha- -gel.sturm ran rauscht'

Org. solo. *Tutti.*

Alc * *H. W. 43.* * *Alc* *

hail, fire, fire, hail - stones ran a - long up - on the
Feu'r, Feu'r, Feu'r, Ha - gel rauscht' im Don - ner auf das
hail, fire, fire, hail - stones ran a - long up - on the
im Don - ner auf das
hail, fire, fire, hail - stones ran a - long up - on the
Feu'r, Feu'r, Feu'r, Ha - gel rauscht' im Don - ner auf das
hail, fire, fire, hail - stones ran a - long up - on the
im Don - ner auf das

ground, fire, ming.led with the hail, — ming.led with the hail,
 Land, Feu'r in dem Ha - gel - sturm, — in dem Ha - gel - sturm
 ground, fire, ming.led with the hail, — ming.led with the hail,
 Land, Feu'r in dem Ha - gel - sturm, — in dem Ha - gel - sturm
 ground, fire, ming.led with the hail, — ming.led with the hail,
 Land, Feu'r in dem Ha - gel - sturm, — in dem Ha - gel - sturm
 ground, fire, ming.led with the hail, — ming.led with the hail,
 Land, Feu'r in dem Ha - gel - sturm, — in dem Ha - gel - sturm

6

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

ran a - long up - on the ground, fire, mingled with the hail, mingled with
 rauscht' im Don - ner auf das Land, Feu'r in dem Ha - gel sturm, in dem Ha -

— the hail, ran a - long - up - on the ground, ran a - long up - on the ground.
 - gel - sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

— the hail, ran a - long up - on the ground, ran a - long up - on the ground.
 - gel - sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

— the hail, ran a - long - up - on the ground, ran a - long up - on the ground.
 - gel - sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

— the hail, ran a - long - up - on the ground, ran a - long up - on the ground.
 - gel - sturm rauscht' im Don - ner auf das Land, rauscht' im Don - ner auf das Land.

ff *mf*

Allegro.

Violini unisoni.

SOPRANO.

Bassi.

Allegro moderato.

Pianoforte.



When
Wenn

war - like en - signs wave on high, when
hoch die Fah - ne wo - gend wallt, wenn

war - like en - signs wave
hoch die Fah - ne wo -

on high, and trum - pets pierce the vaul - ted
- gend wallt, und Hör - ner - klang die Luft durch -

sky, and trum - pets pierce the vaul - ted sky, the vaul - ted sky,
 - schallt, und Hör - ner - klang die Luft durchschallt, durchschallt die Luft,

mp

when war - like en - signs wave on
 wenn hoch die Fah - ne wo - gend

high. and trum - pets pierce the vaul - ted
 waltt und Hör - ner - klang durch

f

mf *mp*

sky, and trumpets pierce the vaul - ted, vaul - ted sky,
 - schallt, und Hör - ner - klang die Luft, — die Luft durchschallt,

f

the
sicht

Viol. I.
Viol. II.

frigh - ted pea_sant sees his field for corn an i - ron har - vest yield, the frigh - ted pea_sant
 bang der Landmann all sein Feld be - deckt vom rau - hen Krie - ger - zelt, sieht bang der Landmann

sees his field for corn an i - ron — har - vest yield.
 all sein Feld be - deckt vom rau - hen — Krie - ger - zelt;

unis. *tr*

tr unis.

Viol. I.

Viol. II.

No pas - ture now the plain af - fords, no pas - ture now the plain af - fords, no
 nicht Wei - de mehr die Flur ge - wührt, nicht Wei - de mehr die Flur ge - wührt, nicht

pas - ture now the plain af - fords, and
 Wei - de mehr die Flur ge - wührt, die

scythes are straight end in - to swords, and scythes are
 Sen - se wird ge - streckt zum Schwert, die Sen - se ge -

straight end in - to swords, and scythes are straight end in - to swords.
 - streckt zum Schwert, die Sen - se wird ge - streckt zum Schwert.

Be
Sei

calm,
still, be
sei

p *mp* *p*

calm, and Heav'n will soon dis- pose to fu- _ture good our pre- _sent woes, our
still, blick' auf, bald wird er- stehn ein dau- _ernd Glück aus die- _sem Leid, aus

pre- _sent woes, and Heav'n will soon dis- pose to good our pre- sent woes;
die- _sem Leid, and blick' auf, bald wird er- stehn ein Glück aus die- sem Leid;

be calm, and Heav'n will soon, will
sei still, blick' auf, o bald, bald

soon dis- pose to fu- -ture good our pre- -sent woes, and Heav'n will soon, will
wird er- stehn ein dau- -ernd Glück aus die- -sem Leid, blick' auf, o bald, bald

soon dis- pose to fu- -ture good, to fu- -ture good our pre- -sent woes, and
wird er- stehn ein dau- -ernd Glück, ein dau- -ernd Glück aus die- -sem Leid, blick'

Adagio.

Heav'n will soon dis- pose to fu- -ture good our pre- -sent woes.
auf, bald wird er- stehn ein dau- -ernd Glück aus die- -sem Leid.

ritard. a tempo.

This musical score is arranged in six systems, each containing two staves. The upper staff of each system is in treble clef with a key signature of one sharp (F#), and the lower staff is in bass clef with the same key signature. The music is written in a 2/4 time signature. The first system features a complex, fast-moving melody in the upper staff, while the lower staff provides a steady bass line. The second system continues this pattern, with some dynamics markings such as *tr* (trill) and *mf* (mezzo-forte). The third system shows a change in the upper staff's texture, with more sustained notes and some *mf* markings. The fourth system features a more rhythmic and melodic upper staff with *mf* and *tr* markings. The fifth system continues with a similar texture, including *mf* and *tr* markings. The sixth system concludes the piece with a final cadence in both staves.

TEN. *The e - ne - my said: I will pur - sue, I'll o - ver take, I will di - vide the spoil: my So sag - te der Feind: Ich ei - le nach, bis ich sie er - hascht, bis ich ge - theilt den Raub, und*

Pianof. *lust shall be sa - ti - fied up - on them. I will draw my sword: my hand shall de - stroy them. stil - le die Ra - che - lust an ih - nen; ich zie - he mein Schwert, mein Arm soll sie ver - der - ben.*

lust shall be sa - ti - fied up - on them. I will draw my sword: my hand shall de - stroy them. stil - le die Ra - che - lust an ih - nen; ich zie - he mein Schwert, mein Arm soll sie ver - der - ben.

Andante.

(c. ISRAEL IN EGYPT, vol. XVI, pp. 205 - 209)

Violino I.

Violino II.

Viola.

TENORE.

Tutti Bassi.

Andante con moto.

Pianoforte.

The e - ne - my said: I will pur - sue, I will o - ver - take, I will o - ver - take,
So sag - te der Feind: ich ei - le nach, bis ich sie er - hascht, bis ich sie er - hascht,

I will pur - sue, I'll o - ver - take, I will di - vide,
ich ei - le nach, bis ich er - hascht, bis ich ge - thei -

I'll di - vide, I will pur - sue, I will o - ver -
- let den Raub, ich ei - le nach, bis ich sie er -

- take, I will di - vide the spoil;
 - hascht, bis ich ge - theilt den Raub;

the e - ne - my said: I will pur - sue, I will o - ver - take,
 so sag - te der Feind: ich ei - le nach, bis ich sie er - hascht,

I will pur - sue, I'll o - ver - take, I will di - vide the
 ich ei - le nach, bis ich er - hascht, bis ich ge - theilt den

spoil, my lust shall be sa-tis-fied up-on them:
 Raub, und stil-le die Ra-che-lust an-ih-nen:

I will draw my sword: my hand shall de-stroy them, I will draw my
 ich will ziehn mein Schwert, mein Arm soll sie ver-der-ben, ich will ziehn mein

sword: my hand shall de-destroy them, my hand shall de-destroy—
 Schwert, mein Arm soll sie ver-der-ben, mein Arm soll sie ver-der-

them; I will pur - sue, I'll o - ver - take, I will di - vide, I'll draw my sword: my hand shall de -
 - ben; ich ei - le nach, bis ich er - hascht, bis ich ge - theilt, ich zieh' mein Schwert: mein Arm soll sie ver -

f *p*

- stroy - der - them, my hand, my hand shall de - stroy them.
 - der - - ben, mein Arm, mein Arm soll sie ver - der - - ben.

ritard. *a tempo.*

un poco ritard.

Allegro ma non troppo.

(Violini.)

Basso.

(Bassi.)

Musical notation for Violini, Basso, and Bassi parts, measures 1-4. The Violini part is in the treble clef, and the Basso and Bassi parts are in the bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C).

Allegro moderato.

Pianoforte.

Musical notation for Pianoforte part, measures 1-4. The notation is in grand staff (treble and bass clefs). The key signature has two sharps, and the time signature is common time.

Musical notation for Violini, Basso, and Bassi parts, measures 5-8. This section includes trills (tr) in the Violini and Bassi parts. The key signature and time signature remain the same.

Musical notation for Violini, Basso, and Bassi parts, measures 9-12. This section includes the vocal entry with lyrics in English and German. The key signature and time signature remain the same.

The sword that's drawn in vir. tue's cause, the sword that's
 Das Schwert, ge-führt von tapf- rer Hand, das Schwert, ge-

Musical notation for Violini, Basso, and Bassi parts, measures 13-16. This section includes the vocal entry with lyrics in English and German. The key signature and time signature remain the same.

drawn in vir. tue's cause to guard our coun. try and its laws, to guard our country and its laws;
 -führt von tapf- rer Hand zum Schutz für Recht und Va- ter- land, zum Schutz für Recht und Va- ter- land,

the sword that's drawn — in vir - tue's cause, to guide — its edge — we Heav'n in - voke, we
 das Schwert, ge - führt — von tapf - rer Hand, ihm fol - - ge Got - - tes Se - gen nach, der

Heav'n in - voke, re - bel - - lion falls be - neath — the stroke, and
 Se - gen nach, so fällt — in Schmach vor sei - - nem Schlag, es

joy, and joy suc - ceeds the fear.
 fällt, es fällt der stol - ze Feind.

Mil - lions un - born — shall bless — the hand — that gave — de - liv' - rance to the land,
 Seg - nen wird einst — das Volk — die Hand, — die gab — die Frei - heit un - serm Land,

mil - lions un - born shall bless, shall bless — the hand — that gave
 seg - nen wird einst das Volk, das Volk — die Hand, die gab

de - liv'rance to the land, mil - lions un - born shall bless — the hand
 die Frei - heit un - serm Land, seg - nen wird einst — das Volk — die Hand,

that gave de - liv' - rance to the land, that gave de - liv' - rance to the land,
 die gab die Frei - heit un - serm Land, die gab die Frei - heit un - serm Land.

ritard.

CHORUS.

Tromba I.
 Tromba II.
 Principal.
 Timpani.
 Oboe I.
 Oboe II.
 Bassons.
 Violino I.
 Violino II.
 Viola.
 CANTO.
 ALTO.
 TENORE.
 BASSO.
 (Tutti Bassi).
 Pianoforte.

Millions un - born - shall bless - the hand that gave, - that gave - de - liv'rance to the land,
 Segnen wird einst - das Volk - die Hand, die gab, - die gab - die Freiheit unserm Land,

Mil - lions un - born - shall bless - the hand that gave - de - liv'rance to the land,
 Seg - nen wird einst - das Volk - die Hand, die gab - die Freiheit unserm Land,

Allegro moderato.

millions un-born shall bless the hand, the hand that gave, that gave de-liv'-rance to the land,
 seg-nen wird einst - das Volk - die Hand, die Hand, die gab, - die gab - die Frei-heit un-serm Land,

mil-lions un-born shall bless the hand that gave de-liv'-rance to the land,
 seg-nen wird einst - das Volk - die Hand, die gab die Frei-heit un-serm Land,

mil-lions un-born shall bless the hand, the hand that gave de-liv'-rance to the land,
 seg-nen wird einst - das Volk - die Hand, - die Hand, die gab die Frei-heit un-serm Land,

mil-lions un-born shall bless, that gave de-liv'-rance to the land,
 seg-nen das Volk - die Hand, die gab - die Frei-heit un-serm Land,

mil-lions un-born shall bless the hand that gave de-liv'-rance to the land,
seg-nen wird einst das Volk die Hand, die gab die Frei-heit un-serm Land,

mil-lions un-born shall bless the hand that gave de-liv'-rance to the land,
seg-nen wird einst das Volk die Hand, die gab die Frei-heit un-serm Land,

mil-lions un-born shall bless the hand that gave de-liv'-rance to the land,
seg-nen wird einst das Volk die Hand, die gab die Frei-heit un-serm Land,

mil-lions un-born shall bless the hand that gave de-liv'-rance to the land,
seg-nen wird einst das Volk die Hand, die gab die Frei-heit un-serm Land,

mil - lions un - born - shall bless - the hand - that gave de - liv' - rance to the land, shall bless the hand that gave de -
 seg - nen wird einst - das Volk - die Hand, die gab die Freiheit un - serm Land, das Volk die Hand, die gab die

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land, shall bless the hand that gave de -
 'seg - nen wird einst das Volk die Hand, die gab die Freiheit un - serm Land, das Volk die Hand, die gab die

mil - lions un - born shall bless the hand that gave de - liv' - rance to the land, shall bless the hand that gave de -
 seg - nen wird einst das Volk die Hand, die gab die Freiheit un - serm Land, das Volk die Hand, die gab die

millions un - born - shall bless - the hand that gave - de - liv' - rance to the land, shall bless the hand that gave de -
 segnen wird einst - das Volk - die Hand, die gab - die Frei - heit un - serm Land, das Volk die Hand, die gab die

- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das

- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das

- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the hand,
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das Volk,

- liv'rance to the land, un - born shall bless the hand, un - born shall bless the hand, millions shall bless the hand,
Freiheit unserm Land, wird seg - nen einst die Hand, wird seg - nen einst die Hand, segnen wird einst das Volk,

hand, millions shall bless the hand, shall bless the hand that gave de - liv'rance to the land.
 Volk, seg - nen wird einst das Volk die Hand, die gab die Frei - heit unserm Land.

hand, millions shall bless the hand, shall bless the hand that gave de - liv'rance to the land.
 Volk, seg - nen wird einst das Volk die Hand, die gab die Frei - heit unserm Land.

millions shall bless the hand, mil - lions shall bless the hand that gave de - liv'rance to the land.
 seg - nen wird einst das Volk, seg - nen das Volk die Hand, die gab die Freiheit unserm Land.

millions shall bless the hand, mil - lions shall bless the hand that gave de - liv'rance to the land.
 seg - nen wird einst das Volk, seg - nen das Volk die Hand, die gab die Freiheit unserm Land.

f *ff* ritard.

SOP.
 When Is - ra - el, like the boun - teous Nile, for E - gypt's Lords en - rich'd the soil,
 Wie Is - ra - el, ganz dem Ni - le gleich, be - fruch - ten half Ae - gyp - ten's Reich,

Pianof.

the tears our gush - ing eyes sup - plied in - creas'd the ri - ver's swel - ling tide.
 em - pfing auch un - sern Thrä - nen - guss in hoch er - hob' - ner Flut der Fluss.

Violini.
 SOPRANO.
 Bassi.
 Pianoforte.

pp
 When Is - ra - el, like the boun - teous Nile, for E - gypt's Lords en -
 Wie Is - ra - el, ganz dem Ni - le gleich, be - fruch - ten half Ae -

- rich'd the soil, the tears our gush - ing eyes sup - plied
 - gyp - - ten's Reich, em - pfing auch un - sern Thrä - - nen - guss

in - creas'd the ri - ver's swel - ling tide.
 in hoch er - hob' - - - - - ner Flut der Fluss.

When Is - ra - el, like the boun - teous Nile,
 Wie Is - ra - el, ganz dem Ni - le gleich,

for E - gypt's Lords en - rich'd the soil, the tears our gush - ing
 be - fruch - ten half Ae - gyp - ten's Reich, em - pfind auch un - sern

eyes sup - plied in - creas'd the ri - ver's swel - ling tide.
 Thrä - nen - guss in hoch er - hob' - - - - - ner Flut der Fluss.

When Is - rael, like the
 Wie Is - rael, ganz dem

boun - teous Nile, for E - gypt's Lords en - rich'd the soil,
 Ni - le gleich, be - fruch - ten half Ae - gyp - ten's Reich,

the tears our gush - ing eyes sup - plied in - crea'd the ri - ver's
 em - pfing auch un - sern Thrä - nen guss in - hoch er - hob' - ner

swel - ling, swel -
 Flut

ling tide, in - creas'd the ri - ver's swel - ling tide,
 der. Fluss, in hoch er - hob' - ner Flut der Fluss,

the tears our gush - ing eyes sup - plied in - creas'd the ri - ver's
 em - pfing auch un - sern Thrä - nen guss in hoch er - hob' - ner

Adagio.
 swel - ling tide, in - creas'd the ri - ver's swel - ling tide.
 Flut - der Fluss, in hoch er - hob' - ner Flut der Fluss.

Pomposo.

(Violini.)

TENORE.

(Bassi.)

Pianoforte.

Ty - rants, ty - rants whom no cov'nants bind, nor so - lemn oaths can awe,
 Zwingherrn, Zwingherrn, die nicht Bun.des - pflicht, nicht heil'ger Eid.schwur band,

ty - rants whom no cov'nants bind, nor so - lemn oaths can awe, strove to en -
 Zwingherrn, die nicht Bun.des - pflicht, nicht heil'ger Eid.schwur band, tilg - ten

- slave the free - born mind, strove to en - slave the free - born
 aus - der Frei - heit Licht, tilg - ten aus - der Frei - heit

p

mp

mind, re - li - gion, li - ber - ty, and law, re - li - gion, li - ber - ty, and
 Licht, und Glauben, Va - ter - land und Recht, und Glauben, Va - ter - land und

cresc.

A

law, ty - rants, ty - rants strove to en - slave the free - born
 Recht, Zwingherrn, Zwingherrn tilg - ten aus - der Frei - heit

A

A

mp

mind, strove to en - slave the free - born mind, re - li - gion,
 Licht, tilg - ten aus - der Frei - heit Licht, und Glauben,

mf

mf

li - ber - ty, re - li - gion, and law, re - li - gion, li - ber - ty, law, strove to en
 Va - ter - land, und Glau - ben und Recht, und Glau - ben, Va - ter - land, Recht, tilg - ten

- slave the free - born mind, re - li - gion,
 aus der Frei - heit Licht, und Glau - ben,

li - ber - ty, and law. Its own vice -
 Va - ter - land und Recht. Da weckt den

- ge - rent Heav'n or - dains to free the world, and break, and break - the oppres - sor's chains,
 Ret - ter Got - tes Ruf, der Frei - heit uns vom Joch, vom Joch - der Drän - ger schuf, and break the op -
 der Frei - heit

- pres - sor's chains, the oppres.sor's chains, its own vice.
 uns vom Joch der Drän.ger schuf, da weckt den

- ge - rent Heav'n or - dains to free the world, to free the world, and break the op pres - sor's chains,
 Ret.ter Got - tes Ruf, der Frei.heit uns, der Frei.heit uns, der Frei.heit uns vom Joch,

and break the op-pres - sor's
 vom Joch der Drän - ger

chains, its own vice ge - rent Heav'n or - dains to free the world, and break the op pres - sor's chains.
 schuf, da weckt den Ret.ter Got - tes Ruf, der Frei.heit uns vom Joch' der Drän - ger schuf.

Adagio.

ritard.

Piano accompaniment for the first system, consisting of two systems of treble and bass staves. The first system includes triplets and slurs. The second system continues the accompaniment with various rhythmic patterns and dynamics.

(Violino I.)

(Violino II.)

(Viola.)

SOPRANO.

(Bassi.)

Pianoforte.

May bal - my peace, and wreath'd re - nown, the vir - tuous he - ro e - ver crown,
 O krö - ne Sieg und Ruh - mes - kranz des Hel - den Haupt mit ew' - gem Glanz;

may bliss e - ter - nal be - his share, whose God and peo - ple are his care.
 des Him - mels Se - gen sei - sein Theil, den Gott dem Vol - ke gab zum Heil.

7 6

Piano accompaniment for the second system, consisting of two systems of treble and bass staves. The first system includes slurs and dynamics. The second system continues the accompaniment with various rhythmic patterns and dynamics.

Andante larghetto.

Violino I.

Violino II.

Viola.

SOPRANO.

Bassi.

Pianoforte.

May bal - my
O krö - ne

peace, and wreath'd re - nown, the vir - tuous he - ro e - ver crown, the vir - tuous he - ro e - ver
Sieg, und Ruh - mes - kranz, des Hel - den Haupt mit ew' - gem Glanz, des Hel - den Haupt mit ew' - gem

crown!
Glanz!

May bliss e - ter - nal be his - share whose God and peo - ple
Des Him - mels Se - gen sei sein - Theil, den Gott dem Vol - ke

are his care, may bliss e - ter - nal be his share, whose God and peo - ple are his
 gab zum Heil, des Him - mels Se - gen sei sein Theil, den Gott dem Vol - ke gab zum

care, may bliss e - ter - nal be his share, whose God and peo - ple are his care.
 Heil, des Him - mels Se - gen sei sein Theil, den Gott dem Vol - ke gab zum Heil.

May bal - my peace, and wreath re - nown, the vir - tuous
 O krö - ne Sieg und Ruh - mes - kranz des Hel - den

he - ro e - ver crown; may bliss e - ter - nal, may bliss e - ter - nal be - his share,
 Haupt mit ew' - gem Glanz; des Him - mels Se - gen, des Him - mels Se - gen sei - sein Theil,

7 6

whose God and peo - ple are his - care.
 den Gott dem Vol - ke gab zum - Heil.

4 2 6 8

7 6 4 6 8 4

ANTHEM. CHORUS.

Blessed, blessed are all they that fear the Lord. *Selig, selig ist die Schaar, die fürchtet Gott den Herrn.*
 God save the King, long live the King, *Gott sei dein Schild, Heil sei mit dir,*
 may the King live for ever! *Heil dem König auf ewig!*
 Amen, Alleluja. *Amen, Alleluja.*

(c. ESTHER II, vol. XLI, pp. 90 - 110.)

(c. CORONATION ANTHEMS, vol XIV, pp. 1 - 8, & 13 - 26.)

Soft.

Loud, Blessed &c.

A tempo ordinario.

SOLO TUTTI

God save the King May the King live for e - ver a - men

a - - - - - men

Violone: 4/2 6 4/2 6 7 7

SOL:

God save the King May the King live for

tutti forte Organo tasto solo

e - ver a - men
tutti

Viol:
a -
6 6 6 6 6 6 6 6

V.V.
6 6 6 6 6 5 4 5

4 7 6 6

6 a -

- - - - - men
Adagio

FINIS.

G. F. Händel's Werke,

Ausgabe der Deutschen Händelgesellschaft.

Bis zum Jahr 1882 sind folgende 75 Bände in 22 Jahrgängen erschienen:

Jahrgang	Oratorien, etc.	Band	N.	Jahrgang	Instrumentalmusik.	Band	N.
I.	Acis und Galatea	3	9	I.	Sämmtliche Clavierstücke	2	12
	<small>Chorstimmen, Clavierauszug und Text sind bei J. Nieter-Biedermann in Leipzig und Winterthur erschienen.</small>			VII.	Concerte für Orchester	21	12
XI.	Alexander Balus	33	15	IX.	12 Orgelconcerte	28	12
IV.	Alexandersfest, Cäcilienode	12	12	X.	12 große Concerte für Streichinstrumente	30	15
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>				<small>Die Orchesterstimmen hierzu bei Nieter-Biedermann.</small>		
II.	Allegro (Froh Sinn und Schwermuth)	6	12	XIX.	Kammermusik. 37 Sonaten und Trios für Violinen, Flöten oder Oboen, mit Bass	27	15
	<small>Clavierausz. u. Text bei Nieter-Biedermann.</small>				<small>Dieser Band enthält in dem 6 Sonaten für 2 Oboen und Bass Händel's früheste Compositionen, aus seinem 11. Lebensjahre.</small>		
II.	Athalia	5	15		Kammermusik für Gesang.		
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XX.	Sämmtliche 22 italienische Duette und 2 Trios. Zweite, vervollständigte Ausgabe	32	12
VII.	Belsazar	19	15		Opern.		
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>				<small>(In chronologischer Folge herausgegeben.)</small>		
VIII.	Cäcilienode, kleine	23	9	XVII.	Admeto	73	9
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XIV.	Agrippina	57	9
X.	Debora	29	15	IX.	Alcina	86	12
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XVII.	Alessandro	72	10
XXII.	Esther. Erste Bearbeitung (1720)	40	12	XIII.	Almira	55	10
XXII.	Esther. Zweite Bearbeitung (1732)	41	12	XIV.	Amadigi	62	9
XXIV.	Gelegenheits-Oratorium	43	18	XXI.	Arianna	83	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XXI.	Ariodante	85	12
II.	Herakles	4	15	XXII.	Arminio	89	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XXII.	Atalanta	87	10
VI.	Herakles' Wehl	18	9	XXIII.	Berenice	90	10
XXIII.	Joseph	42	18	XX.	Czio	80	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XXIV.	Faramondo	91	10
VI.	Josua	17	15	XV.	Flavio	67	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XVI.	Floridante	65	10
VI.	Israel in Egypten	16	15	XV.	Giulio Cesare	68	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann. Desgleichen die gedruckten Orchesterstimmen.</small>			XXIII.	Giustino	58	10
VIII.	Judas Macchabäus	22	15	XIX.	Colario	77	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XIV.	Muzio Scvola	64	9
XVIII.	Parnasso in Iscla. Serenata	54	12	XXI.	Orlando	82	10
III.	Passion nach Johannes	9	9	XXI.	Ottone	66	12
V.	Passion nach Brokes	15	12	XIX.	Partenope	78	10
XVIII.	Resurrezione	39	9	XVI.	Pastor Fido	59	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XX.	Poro	79	10
IX.	Salomo	26	15	XV.	Radamisso	63	12
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XVII.	Riccardo	74	10
IV.	Samson	10	15	XIV.	Rinaldo	58	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XVI.	Rodelinda	70	10
V.	Saul	13	15	XIII.	Rodrigo	56	9
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XVII.	Scipione	71	10
III.	Semele	7	15	XXIV.	Serse	92	10
	<small>Clavierausz. u. Text bei Nieter-Biedermann.</small>			XV.	Silla	61	10
I.	Susanna	1	15	XVIII.	Siroe	75	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XX.	Sofarme	81	10
III.	Theodora	8	15	XVI.	Tamerlano	69	10
	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>			XIV.	Teseo	60	9
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	<small>Chorstimmen, Clavierausz. u. Text bei Nieter-Biedermann.</small>						
X.	Utrecht Te Deum und Jubilate	31	9				
XIII.	3 Te Deum (in D, B and A dur)	37	12				
XIII.	Lateinische Kirchenmusik	38	12				

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