



Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as 'ff' and 'rit.'

Herrn, der Erd - - - kreis, der Erd - kreis  
 Lord's, the Na - - - tions, the Na - tions

Herrn, der Erd - - - kreis ist nun des Herrn,  
 Lord's, the Na - - - tions are now the Lord's,

Herrn, der Erd - - - kreis, der Erd - kreis ist nun des  
 Lord's, the Na - - - tions, the Na - tions, are now the

Herrn, der Erd - - - kreis ist nun des Herrn, ist nun des  
 Lord's, the Na - - - tions are now the Lord's, the Lord's, are now the

Herrn, der Erd - - - kreis ist nun des Herrn, des Herrn, ist nun des  
 Lord's, the Na - - - tions are now the Lord's, the Lord's, are now the

Musical score for piano accompaniment, including a grand staff with piano and bass clefs, and dynamic markings like 'ff'.

32.

ff

p

ist nun des Herrn und sei - nes Christ, der Erd - kreis ist nun des Herrn.  
 are now the Lord's, they are his Christ's, the Na - tions are now the Lord's.

ist nun des Herrn und sei - nes Christ, der Erd - kreis ist nun des Herrn.  
 are now the Lord's, they are his Christ's, the Na - tions are now the Lord's.

Herrn, des Herrn und sei - nes Christ, der Erd - kreis ist nun des Herrn.  
 Lord's, the Lord's, they are his Christ's, the Na - tions are now the Lord's..

Herrn, des Herrn - und sei - nes Christ, der Erd - kreis ist nun des Herrn.  
 Lord's, the Lord's, they are his Christ's, the Na - tions are now the Lord's.

Tacet



Ob.

Clar

Fag.  
a 2

Serp.

den, al - le Hei - den,  
*tilles, all the Gen - tiles*

wer - den kom - men, wer - den kom - men und an - be - ten,  
*come be - fore - - - - - Thee, come be - fore Thee and worship Thy - name*

Heiden werden kom - men,  
*Gentiles come be - fore - - - - - Thee,* denn al - le Hei - den, al - le  
*for all the Gen - tiles, all the*

vor dir, und an - be - ten vor dir, vor dir, und an - be -  
*Thy name, and shall wor - ship Thy name, Thy name, and shall wor -*

Denn al - le Hei - den, al - le Hei - den wer - den kom - men, denn al - le Hei - den wer - den kom -  
*For all the Gen - tiles, all the Gen - tiles come be - fore Thee, for all the Gen - tiles come be - fore*

Vcl

Basso

A

denn al - le Hei - den, al - le Hei - den wer - den kom - men, al - le Hei - den wer - den  
 for all the Gen - tiles, all the Gen - tiles come be - fore Thee, all the Gen - tiles come be -

denn al - le Hei - den, al - le Hei - den wer - den kom - men, al - - -  
 for all the Gen - tiles, all the Gen - tiles come be - fore Thee, all

Hei - den wer - den kom - - - men, al - le Hei - - - den, al - le  
 Gen - tiles come be - fore Thee, all the Gen - tiles, all the

- - - - - ten vor dir, al - le Hei - den, al - le Hei - den wer - den  
 - - - - - ship Thy name, all the Gen - tiles, all the Gen - tiles come be -

- men, denn al - - - le Hei - - - den,  
 - Thee, for all the Gen - - - tiles,

A



**B**

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics, a piano accompaniment line, and a bass line. The music is in a key with one flat and a common time signature.

- den kom - men. Denn dei - ne Herrlich - keit - ist of - fen - bar ge - wor -  
 - be - fore Thee. Now are made ma - ni - fest - Thy glo - rious law and Judge -

men und an - be - ten vor dir, vor dir.  
 Thee, and shall wor - ship Thy name, Thy name.

wer - den kom - men und an - be - ten vor dir. Denn dei - ne Herrlichkeit  
 come be - fore Thee, and shall wor - ship Thy name. Now are made ma - ni - fest

wer - den kom - men und an - be - ten vor dir.  
 come be - fore Thee, and shall wor - ship Thy name.

denn al - le Heiden wer - den kom - men, wer - den kom - men.  
 for all the Gentiles come be - fore Thee, come be - fore Thee.

Bassi

Musical score for the second system, featuring a Bassi line. The system includes a Bassi line with lyrics and a piano accompaniment line. The music continues in the same key and time signature.

**B**



The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). It features a melodic line with various note values and rests. The second staff is the piano accompaniment, starting with a bass clef and a key signature of one flat. It includes a bass line with chords and moving lines. The third and fourth staves are empty, likely for a second vocal part or another instrument. The fifth staff is the piano accompaniment, starting with a bass clef and a key signature of one flat, providing harmonic support with chords and bass notes.

den,  
ments,

denn dei. ne Herr - lich - keit ist of - fen - bar  
now are made ma - ni - fest Thy glo - rious law

Denn dei. ne  
Now are made

ist of fen - bar ge - wor - den, denn dei. ne Herr -  
Thy glorious law and Judge - ments now are made ma -

Denn dei. ne Herrlich. keit. ist of. fen. bar ge. wor. den,  
Now are made ma. ni. fest. Thy glo. rious law and Judge. ments.

Denn dei. ne Herrlich. keit. ist of. fen. bar ge.  
Now are made ma. ni. fest. Thy glo. rious law and

The first system of the musical score consists of six staves. The top two staves are vocal lines (Soprano and Alto), the next two are bass lines (Tenor and Bass), and the bottom two are piano accompaniment (Right and Left Hand). The music is in a minor key and 4/4 time.

ge - wor - den,  
and Judge - ments,

Herrlichkeit — ist of - fen - bar ge - wor - den, denn dei - ne Herr - lich -  
ma - ni - fest — Thy glo - rious law and Judge - ments, now are — made ma - ni -

lich - keit, denn dei - ne Herrlichkeit — ist of - fen - bar ge - wor -  
ni - fest, now are made ma - ni - fest — Thy glo - rious law, Thy law — and Judge -

denn dei - ne Herr - lich - keit  
now are made ma - ni - fest

wor - den, dei - ne Herr - lich - keit denn dei - ne Herrlichkeit — ist of - fen -  
Judge - ments, now are ma - ni - fest, now are made ma - ni - fest — Thy glo - rious

The second system of the musical score consists of two staves for piano accompaniment (Right and Left Hand). The music continues from the first system.

The musical score consists of ten staves. The top two staves are for the vocal line, and the bottom two are for the bass line. The middle six staves contain the lyrics in German and English. The score is marked with a 'C' time signature and a key signature of one flat (B-flat). The lyrics are as follows:

denn dei - ne Herr - lich - keit - ist of - fen - bar, ——— ist of - fen - bar ge - wor - den,  
*now are made ma - ni - fest - Thy glo - rious law, ——— Thy glo - rious law and Judge - ments,*

keit ist of - fen - bar, ist of - fen - bar, ist of - fen - bar ge - wor - den,  
*fest Thy glo - rious law, Thy glo - rious law, Thy glo - rious law and Judge - ments,*

den, ist of - fen - bar, ist of - fen - bar ge - wor - den, denn dei - ne Herr - lich - keit,  
*ments, Thy glo - rious law, Thy glo - rious law and Judge - ments, now are made ma - ni - fest,*

ist of - fen - bar, ist of - fen - bar, ist of - fen - bar, denn dei - ne Herr - lich - keit - ist of - fen -  
*Thy glo - rious law, Thy glo - rious law, Thy glo - rious law, now are made ma - ni - fest - Thy glo - rious*

bar ge - wor - den, ist of - fen - bar ge - wor - den, denn dei - ne  
*law and Judge - ments, glo - rious law and Judge - ments, now are made*

The first system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in treble clef. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a piano accompaniment in bass clef.

denn dei - ne Herr - lich - keit - ist of - fen - bar ge -  
 now are made ma - ni - fest Thy glo - rious law and

The second system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in treble clef. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a piano accompaniment in bass clef.

denn dei - ne Herr - lich - keit - ist of - fen - bar ge - wor -  
 now are made ma - ni - fest Thy glo - rious law, Thy law and Judge -

The third system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in treble clef. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a piano accompaniment in bass clef.

denn dei - ne Herr - lich - keit - ist of - fen - bar ge - wor - - - den, ist of - fen - bar ge -  
 now are made ma - ni - fest Thy glo - rious law and Judge - - - ments, Thy glo - rious law and

The fourth system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in treble clef. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a piano accompaniment in bass clef.

bar ge - wor - - - den, of - fen - bar, denn dei - ne Herr - lich - keit ist of - fen - bar, of - fen - bar,  
 law and Judge - - - ments, glo - rious law now are made ma - ni - fest Thy glo - rious law, glo - rious law,

The fifth system of the musical score consists of seven staves. The top staff is a vocal line in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef. The fifth staff is a piano accompaniment in treble clef. The sixth staff is a piano accompaniment in bass clef. The seventh staff is a piano accompaniment in bass clef.

Herr - lich - keit - ist of - fen - bar ge - wor - - - den, denn dei - - - ne Herr - lich - keit ist of - -  
 ma - ni - fest Thy glo - rious law and Judge - - - ments, now are made ma - ni - fest Thy glo -

D

Ob.  
Cl.  
Fag.  
Serp.  
Cor. in F.  
Cor. in B.  
Trombe in Es.  
Tromb. A. & T.  
Tromb. B.  
Timp.

wor - den, denn dei - ne Herrlichkeit ist of - fen - bar, ist of - fen - bar ge - wor - den.  
Judge - ments, now are made ma - ni - fest Thy glorious law, Thy glorious law and Judge - ments.

den, ist of - fen - bar, ist of - fen - bar ge - wor - den.  
ments, Thy glorious law, Thy glorious law and Judge - ments.

wor - den, denn dei - ne Herrlichkeit ist of - fen - bar, ist of - fen - bar ge - wor - den.  
Judge - ments, now are made ma - ni - fest Thy glorious law, Thy glorious law and Judge - ments.

ist of - fen - bar, denn dei - ne Herrlichkeit ist of - fen - bar. Denn al - le  
Thy glo - rious law, now are made ma - ni - fest Thy glorious law. For all the

fen - bar, denn dei - ne Herrlichkeit ist of - fen - bar, ist of - fen - bar ge - wor - den.  
rious law, now are made ma - ni - fest Thy glorious law, Thy glorious law and Judge - ments.

D

Musical score for the first system, featuring multiple staves with treble and bass clefs. It includes dynamic markings such as *a2.* and *f*.

Denn al - le Hei - den, al - le Hei - den wer - den kom - men,  
 For all the Gen - tiles, all the Gen - tiles come be - fore Thee,

Denn al - le Hei - den wer - den kommen,  
 For all the Gen - tiles come be - fore Thee,

Denn al - le Hei - den wer - den kom - men,  
 For all the Gen - tiles come be - fore Thee,

Hei - den, al - le Hei - den wer - den kom - men,  
 Gen - tiles, all the Gen - tiles come be - fore Thee, denn al - le  
 for all the

Denn al - le Hei - den, al - le  
 For all the Gen - tiles, all the

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

The image shows a page of a musical score, page 202. It features a complex arrangement of staves. The top section consists of ten staves of music, including vocal lines and piano accompaniment. Below this, there are four systems of staves, each containing a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. The music is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are in German and English. The German lyrics are: "denn alle Heiden werden kommen, denn alle Heiden werden kommen, denn alle Heiden werden kommen, denn alle Heiden werden kommen, denn alle Heiden werden kommen, denn alle Heiden werden kommen, denn alle Heiden werden kommen, denn alle Heiden werden kommen." The English lyrics are: "for all the Gentiles, for all the Gentiles, for all the Gentiles, for all the Gentiles, for all the Gentiles, for all the Gentiles, for all the Gentiles, for all the Gentiles." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

E

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next two staves are bass lines in bass clef. The remaining six staves are piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The music is in a key with one flat and a 3/4 time signature. The system concludes with a large 'E' time signature.

men, denn dei-ne Herr-lich-keit — ist of-fen-bar ge-wor-den, denn dei-ne  
*Thee,* now are made ma-ni-fest — Thy glo-ri-ous law, and Judge-ments, now are made

kom-men, — werden kom-men, denn dei-ne Herr-lich-keit, — dei-ne  
*fore Thee,* — come be-fore — — — — — *Thee,* now are made ma-ni-fest, — are made

— men und an-be-ten vor dir, denn dei-ne Herr-lich-keit — ist of-fen-bar ge-  
*Thee,* and shall wor-ship Thy name, now are made ma-ni-fest — Thy glo-ri-ous law and

kom-men und an-be-ten vor dir, denn dei-ne Herr-lich-keit ist of-fen-bar ge-wor-  
*fore Thee,* and shall worship Thy name, now are made ma-ni-fest Thy glo-ri-ous law, Thy law.

kom-men, wer-den kom-men und an-be-ten, — — — — —  
*fore Thee,* come-be-fore Thee, and shall wor-ship Thy name.

E



The first system of the musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto). The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom two staves are further piano accompaniment. The music is in a key with one flat and a 2/4 time signature.

Herr - lich - keit — ist of - fen - bar, ————— of - fen - bar, ————— denn dei - ne Herr - lich - keit — ist of - fen -  
 ma - ni - fest — Thy glo - rious law, ————— glo - rious law, ————— now are made ma - ni - fest — Thy glo - rious

Herr - lich - keit — ist of - fen - bar, ————— denn  
 ma - ni - fest — Thy glo - rious law, ————— for

wor - — den, ————— of - fen - bar, ————— denn  
 Judge - — ments, ————— glorious law, ————— for

denn dei - ne Herr - lich - keit — ist of - fen - bar ge - wor - den, ————— denn  
 now are made ma - ni - fest — Thy glo - rious law and, Judge - ments, ————— for

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

denn dei - ne Herr - lich - keit — ist of - fen - bar, ————— denn al - le Hei - den, al - le Hei - den wer - den  
 now are made ma - ni - fest — Thy glo - rious law, ————— for all the Gen - tiles, all the Gen - tiles come be -

Musical score for piano and organ. The score consists of multiple staves. The piano part includes a melody with various rhythmic values and dynamics, marked with 'f' (forte) and 'a 2.'. The organ part provides harmonic support with chords and arpeggiated figures. The key signature has one flat (B-flat), and the time signature is 4/4. A dynamic marking 'F' is present at the top of the page.

bar, \_\_\_\_\_ denn al - le Hei - den wer - den an -  
 law, \_\_\_\_\_ for all the Gen - tiles wor - ship Thee,

al - - - le Hei - den, al - le Hei - den wer - den kommen, denn al - le Hei - den wer - den an -

all the Gen - tiles, all the Gen - tiles come be - fore Thee, for all the Gen - tiles wor - ship Thee,

al - - - le Hei - den, al - le Hei - den wer - den kommen, denn al - le Hei - den wer - den an -  
 all the Gen - tiles, all the Gen - tiles come be - fore Thee, for all the Gen - tiles wor - ship Thee,

kom - men; denn dei - ne Herr - lichkeit ist of - fen - bar, denn al - le Hei - den wer - den an -  
 fore Thee, now are made ma - ni - fest Thy glorious law, for all the Gen - tiles wor - ship Thee,

be - ten vor dir, denn dei - ne Herrlichkeit ist of - fen - bar ge - wor - den.  
 wor - ship Thy name, now are made ma - ni - fest Thy glorious law and Judge - ments.  
 be - ten vor dir, denn dei - ne Herrlichkeit ist of - fen - bar ge - wor - den.  
 wor - ship Thy name, now are made ma - ni - fest Thy glorious law and Judge - ments.  
 be - ten vor dir, denn dei - ne Herrlichkeit ist of - fen - bar ge - wor - den.

## Nº 23. RECITATIVO.

Clarinetto in C.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Und Pau\_lus kam zu der Ge\_mein\_de und pre\_dig\_te den Na\_men des Herrn Je\_su  
*And Paul came to the con\_gre\_ga\_tion and preached free\_ly the name of Je\_sus Christ, our*  
 Vel.

frei. Da sprach der heil'\_ge Geist: sen\_det mir aus Bar\_na\_bas und Pau\_lus zu dem Werk, da\_zu ich sie be\_ru\_fen habe.  
*Lord. Thenspake the Ho\_ly Ghost: set ye a\_part Bar\_na\_bas and Paul, for the work where un\_to I have cal\_led them.*  
 Bassi

Da fa\_ste\_ten sie und be\_te\_ten und leg\_ten die Hän\_de auf sie und lie\_ssen sie ge\_hen.  
*And when they had fast\_ed and pray\_ed, and laid their hands on them, they sent them a\_way.*

**Nº 24. DUETTINO.**

Andante. ♩ = 108.

Flauto.

Clarinetto in C.

Fagotti.

Violino I.

Violino II.

Viola.

Tenore Solo.

Basso Solo.

Violoncello e Basso.

So sind wir nun Bot - schaf - ter an  
 Now we are Am - bas - sa - dors in the

Andante.

Chri - sti Statt, so sind wir nun Bot - schaf - ter an Chri - sti - Statt, denh  
 name of Christ, now we are Am - bas - sa - dors in the name of - Christ, and

Chri - sti Statt, so sind wir nun Bot - schaf - ter an Chri - sti Statt, denn Gott ver - mah - net durch uns,  
 name of Christ, now we are Am - bas - sa - dors in the name of Christ, and God br - see - ches you by us,

Gott vermah - net durch uns,      denn Gott ver - mah - net durch uns.      So sind wir nun Bot - schaf - ter an  
*God be - see - ches you by us,      and God - be - see - ches you by us.      Now we are Am - bas - sa - dors in the*

denn Gott      ver - mah - net, ver - mah - net durch uns.      So sind wir nun Bot - schaf - ter an  
*and God      be - see - ches you, be - see - ches you by us.      Now we are Am - bas - sa - dors in the*

**A**

Chri - sti Statt,      denn Gott ver - mah - net durch uns,      ver - mah - net durch uns,      denn  
*name of Christ,      and God be - see - ches you by us,      be - see - ches you by us,      and*

Chri - sti - Statt,      denn Gott ver - mah - net durch uns,      denn  
*name of - Christ,      and God be - see - ches you by us,      and*

**A**

Gott — ver-mah - net, ver - mah - net durch uns, — denn Gott — ver - mah - net durch uns, an  
 God — be - see - ches, be - see\_ches you by us, — yea, God — be - see\_ches you by us, in the

Gott — ver-mah - net, ver - mah - net durch uns, — denn Gott — ver - mah - net durch uns,  
 God — be - see - ches, be - see\_ches you by us, — yea, God — be - see\_ches you by us,

Chri - sti - Statt, an Chri - - - sti - - - Statt.  
 name of - Christ, in the name, the name of Christ.

an Chri - sti - Statt, an Chri - - - sti - - - Statt.  
 in the name of - Christ, in the name, the name of Christ.

Nº 25. CORO.

Andante con moto.  $\text{♩} = 132.$

Flauti.

Clarineti in C.

Corni in G.

Tromboni Alto e Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo (Pedale.)

Violoncello e Basso.

Wie lieblich sind die Bo-ten, die den Frieden verkün - di - gen, die Bo-ten, die den Frie - den vor-  
How love-ly are the Mes-sengers that preach us the gospel of Peace, how love-ly are the Mes-sengers that

Andante con moto.



The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a melodic contour that is repeated in the lower systems. The lyrics are written in German and English, with the English text in italics. The score includes dynamic markings such as *p* and *pp*, and phrasing slurs. The key signature has one sharp (F#), and the time signature is 4/4.

*p*

kün - di - gen, ver - kün - di - gen, die Bo - ten, die den Frie - den ver - kün - di - gen,  
*preach us the gos - pel of Peace, the gos - pel of Peace, the Mes - sengers that preach us the gos - pel of Peace!*

*pp*

Wie lieb - lich sind die Bo - ten, die den Frie - den ver - kün - di - gen, die  
*How love - ly are the Mes - sen - gers that preach us the gos - pel of Peace, how*

*cresc.*

**A**

The piano accompaniment consists of several staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and chords. Dynamics include *cresc.* (crescendo) and *f* (forte). The key signature has one sharp (F#).

In al - - - le  
To all - - - the

wie lieb - - - lich  
how love - - - ly

die ihm ver - kün - - - di - gen. In al - le  
are they that preach us the gos - pel of Peace! To all the

In al - - - le  
To all - - - the

Bo - ten, die den Frie - den ver - kün - - - di - gen,  
love - ly are the Mes - sen - gers that preach us the gos - pel of Peace,

ver - kün - - - di - gen. In al - le  
the gos - - pel of Peace! To all the

*cresc.*

**f**

Lan-de ist aus - ge - gan - gen ihr Schall, in al - - - le Lan - de ist aus - ge - gan - gen ihr  
 na - tions is gone forth the sound of their words, to all the na - tions is gone forth the sound of their

Lan - de ist aus - ge - gan - gen ihr Schall, ihr Schall, ist aus - - - - ge -  
 na - tions is gone forth the sound of their words, the sound, is gone, is

Lan - de ist aus - ge - gan - gen ihr Schall, in al - - - - le Lan - de ist  
 na - tions is gone forth the sound of their words, to all the na - tions is

Lan - de ist aus - ge - gan - gen ihr Schall, in al - - - le Lan - de ist aus - - - - ge -  
 na - tions is gone forth the sound of their words, to all the na - tions is gone, is

First system of musical notation. It features two vocal staves at the top, each with a treble clef and a key signature of one sharp (F#). Below them are two piano staves, one with a bass clef and one with a treble clef, both in the same key signature. The music includes various notes, rests, and dynamic markings such as *f* and *a 2.*

Schall, — ist aus - ge - gangen ihr Schall. —  
 words, — is gone forth the sound of their words. —

Wie  
 How

gan - - gen ihr Schall, — ihr Schall.  
 gone forth the sound — of — their words.

Wie lieb - lich  
 How love - ly

aus - ge - gan - gen ihr Schall, — ihr Schall. Wie lieb - lich sind die Bo - ten, die den Frie - den ver - kün - di -  
 gone forth the sound of their words, — their words. How love - ly are the Mes - sen - gers that preach us the gos - pel of

gan - - gen ihr Schall, — ihr Schall. — Wie lieb - lich sind die  
 gone forth the sound of their words, — the sound, — How love - ly are the

Bassi

**B**

*sf* *dim.* *p*

*sf* *dim.* *p*

*p*

*p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

lieb-lich sind die Bo-ten, die den Frie - - - den, die den Frieden ver - kün - di - gen. In  
*love-ly are the Mes-sengers that preach us the gospel of Peace, they that preach us the gos-pel of Peace. To*

sind die Bo-ten, die den Frie - den ver - kün - - di - gen, den Frieden ver - kün - di - gen.  
*are the Mes-sengers that preach us, that preach us the gospel of Peace, that preach us the gos-pel of Peace.*

gen, die Bo-ten, die den Frie - den ver - kün - - di - gen, die ihn ver - kün - di - gen.  
*Peace the Mes-sengers that preach us, that preach us the gospel, the gos-pel of Peace, that preach us the gos-pel of Peace.*

Bo-ten, die den Frie - den, den Frie - - - den ver - kün - - di - gen, ver - kün - di - gen.  
*Mes-sen-gers, the Mes-sengers that preach us, that preach us the gospel of Peace, the gos-pel of Peace.*

*dim.* *p*

**B**

The first system of the musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is spread across five staves, including a grand staff (treble and bass clefs) and three additional staves. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano) and *crec.* (crescendo). A first ending bracket labeled "1. 2." is present in the piano part.

al - - - le Lan - de ist aus - ge - gangen ihr Schall,  
 all - - - the na - tions is gone forth the sound of their words,

In al - - - le Lan - de ist aus - ge - gangen ihr  
 To all - - - the na - tions is gone forth the sound of their

In al - - - - - le Lan - de,  
 To all - - - - - the na - tions

In al - - - - - le  
 To all - - - - - the

Bassi

in al - - - le Lan - de ist aus - ge - gan - gen ihr Schall, ist aus - ge - gan - gen ihr  
 to all - - - the na - tions is gone forth the sound of their words, is gone forth the sound of their

Schall, in al - - - le Lan - de ist aus - ge - gan - gen ihr Schall, ist aus - ge - gan - gen ihr  
 words, to all - - - the na - tions is gone forth the sound of their words, is gone forth the sound of their

in al - - - le Lan - de ist aus - ge - gan - gen ihr Schall, ist aus - ge - gan - gen ihr  
 to all - - - the na - tions is gone forth the sound of their words, is gone forth the sound of their

Lan - de, ist aus - ge - gan - gen ihr Schall, ist  
 na - tions, is gone forth the sound of their words, is

Bassi

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'f' and 'mf', and articulation marks.

Schall, in al - le Lan - de ist aus - ge - gan - gen ihr Schall und in al - le Welt ih - re

words, to all the na - tions is gone forth the sound of their words, through - out all the lands their glad

Schall, in al - le Lan - de ist aus - ge - gan - gen ihr Schall und in al - le Welt ih - re  
 words, to all the na - tions is gone forth the sound of their words, throughout all the lands their glad

aus - ge - gan - gen ihr Schall, in al - le Lan - de ist aus - ge - gan - gen ihr Schall und in al - le Welt ih - re  
 gone forth the sound of their words, to all the na - tions is gone forth the sound of their words, throughout all the lands their glad

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'mf' and 'f'.



C

Musical score for the first system, featuring piano (*p*) dynamics and various musical notations including treble and bass clefs, notes, rests, and slurs.

Wor - - - te. Die Bo - - - ten, — die den  
 ti - - - dings. How love - ly — they that

Wor - - - te. Wie lieblich sind die Bo - ten, die den Frie - den ver - kün - di - gen, die Bo - ten, die den Frie -  
 ti - - - dings. How love - ly are the Mes - sengers that preach us the gos - pel of Peace. How love - ly are the Mes - sen -

Wor - - - te. Die Bo - - - ten, die den

ti - - - dings. How love - - - ly they that

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Dynamics include *p*.

C

*p* *cresc.* *sf* *dim.* *pp*  
*p* *cresc.* *sf* *dim.* *pp*  
*p* *dim.* *pp*  
*sf* *dim.* *pp*  
*sf* *dim.* *pp*  
*p* *cresc.* *sf* *dim.* *pp*  
*p* *cresc.* *sf* *dim.* *pp*  
*p* *cresc.* *sf* *dim.* *pp*

*p*  
 Frie - - - den. die - - - den Frie\_den ver\_kün'\_ di\_gen.

preach us the gospel of Peace, they - - - that preach us the gospel of Peace.

*p*  
 - den ver\_kün'\_ li\_gen, den Frie\_den ver\_kün'\_ di\_gen.

- gers that preach us the gospel of Peace, that preach us the gospel of Peace.

*p*  
 Frie - - - den. den Frie\_den ver\_kün'\_ di\_gen.

preach, - - - that preach us the gospel of Peace, that preach us the gospel of Peace.

*p*  
 Frie - - - den ver\_kün'\_ di\_gen.

preach - - - us the gospel of Peace, the gospel of Peace.

*p* *cresc.* *sf* *dim.* *pp*

Nº 26. RECITATIVO ed ARIOSO.

Fagotti.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Und wie sie aus - ge - sandt von dem heil - gen Geist, so schiff - ten sie von dan - nen, und ver -  
 So they be - ing fill - ed with the Ho - ly Ghost, de - part - ing thence de - lay'd not, and

ARIOSO.  
Con moto. ♩ = 92.

kün - dig - ten das Wort Got - tes mit Freudig - keit. Lasst uns sin - gen von der Gna - de des Herrn, von der Gna - de des Herrn  
 preach'd the word of God with joy - ful - ness. I will sing of Thy great mercies, o Lord, of Thy mercies, o Lord, my

Con moto.

e - wig - lich! Lasst uns sin - gen von der Gna - de des Herrn, und sei - ne Wahr - heit ver -  
 Sa - viour! I will sing of Thy great mer - cies, o Lord, and of Thy fath - ful - ness

**A**

kün - di - gen! Lasst uns sin - gen von der Gna - de des Herrn, lasst uns sin - gen von der Gna - de des  
*e - ver - more, I will sing of Thy great mercies, o Lord! I will sing of Thy great mercies, o*

Herrn, und sei - ne Wahr - heit, und sei - ne Wahr - heit ver - kün - - - di - gen e - - wig -  
*Lord! and of Thy faith - ful - ness, and of Thy faith - ful - ness, and of Thy faith - ful - ness e - - ver -*

**B**

lich! Lasst uns sin - gen von der Gna - de des Herrn, und sei - ne Wahr - heit ver - kün - - di -  
*more, I will sing of Thy great mer - cies, o Lord! and of Thy faith - ful - ness e - - ver -*

gen, und sei - ne Wahr - heit ver - kün - di - gen  
 more and of Thy faith - ful - ness e - ver - more, e - - - - - wig -  
 e - - - - - ver -

lieh, e - - - - - wig - lich!  
 more, e - - - - - ver - more.

*ad lib.*

**№ 27. RECITATIVO col CORO.**

**Allegro.**

Violino I. *f*

Violino II. *f*

Viola. *f*

Tenore Solo. *f*

Violoncello e Basso. *f*

Da a - ber die Ju - den das Volk sahn, wie es zu - sam - men kam um  
 But when the Jews saw the mul - ti - tudes, how they as - sem - bled to hear what

**Allegro.**

Pau - - lus zu hö - - ren, wur - den sie voll Neid und wi - der -  
 Paul de - li - ver'd an - to them, they were fill - ed with en - vy, and spake a -

spra - chen dem das von Pau - lus ge - sagt ward, und lä - ster - ten und spra - chen;  
 gainst those things which were spo - ken by Paul, con - tra - dict - ing and blas - phem - ing.

Allegro. ♩=120.

**Soprano.**  
 So spricht der  
 Thus saith the

**Tenore.**  
 So spricht der Herr: ich bin der Herr, und ist  
 Thus saith the Lord, I am the Lord, and he -

**Basso.**  
 So spricht der Herr: ich bin der Herr, und ist aus - ser mir kein Hei - land, ist aus - ser mir kein  
 Thus saith the Lord, I am the Lord, and be - side me is no Sa - viour, be - side me none, he -

Allegro.

Herr: ich bin der Herr, und ist aus\_ser mir kein Hei\_land, kein Hei - - - land,  
*Lord, I am the Lord and be\_side me is no Sa\_vour, no Sa - - - viour.*

aus\_ser mir, und ist aus\_ser mir kein Hei\_land, kein Hei - - - land, so spricht der  
*side me none, and be\_side me is no Sa\_vour, no Sa - - - viour. Thus saith the*

Hei - - - land, und ist aus\_ser mir kein Hei\_land, kein Hei - - - land, so spricht der Herr: ich bin der  
*side me none, and be\_side me is no Sa\_vour, no Sa - - - viour. Thus saith the Lord, I am the*

Hei - - - land, und ist aus\_ser mir kein Hei\_land, so spricht der Herr: ich bin der Herr, der  
*side me none, and be\_side me is no Sa\_vour. Thus saith the Lord, I am the Lord, the*

so spricht der Herr, so spricht der Herr: ich bin der Herr, und ist aus\_ser mir kein Hei - - - land.  
*Thus saith the Lord, Thus saith the Lord, I am the Lord! and be\_side me is no Sa - - - viour.*

Herr, so spricht der Herr: ich bin der Herr, so spricht der Herr: ich bin der Herr, und ist aus\_ser mir kein Hei - - - land.  
*Lord, Thus saith the Lord, I am the Lord, Thus saith the Lord, I am the Lord! and be\_side me is no Sa - - - viour.*

Herr, ich bin der Herr, so spricht der Herr: ich bin der Herr, und ist aus\_ser mir kein Hei - - - land.  
*Lord, I am the Lord, Thus saith the Lord, I am the Lord! and be\_side me is no Sa - - - viour.*

Herr, ich bin der Herr, so spricht der Herr: ich bin der Herr, und ist aus\_ser mir kein Hei - - - land.  
*Lord, I am the Lord, Thus saith the Lord, I am the Lord! and be\_side me is no Sa - - - viour.*

**Tenore Solo.**

Und sie stell - ten Pau - lus nach, und hiel - ten ei - nen Rath zu - sam - men, dass  
*And they laid wait for Paul, and con - sult - ed to - ge - ther that*

sie ihn töd - te - ten, und spra - chen zu ein - an - der;  
*they might kill him, and spoke one to a - no - ther.*

**Nº 28. CORO.**

*Allegro molto.* ♩ = 84.

**Violino I.** *pp* *sempre staccato*

**Violino II.** *pp* *sempre staccato*

**Viola.** *pp* *sempre staccato*

**Soprano.**

**Alto.** *ppp*

**Tenore.** *pp*  
 Ist das nicht, ist das nicht der zu Je - ru - sa - lem ver - stör - te  
*Is this he, is this he who in Je - ru - sa - lem de - stroy - ed*

**Basso.**

**Violoncello e Basso.** *pp*

*Allegro molto.*



Ist das nicht, ist das nicht der zu Je-  
 Is this he, is this he who in Je-

nicht, ist das nicht der zu Je- ru - sa - lem ver - stör - te Al - le, die die - sen  
 he, is this he who in Je - ru - sa - lem de - stroy - ed all call - ing on that

Al - le, die die - sen Na - - - - - men an - ru - fen?  
 all call - ing on that name which here he preach - eth?

ru - sa - lem ver - stör - te Al - le, die die - sen Na - - - - - men an - -  
 ru - sa - lem de - stroy - ed all call - ing on that name which here he

Na - - - - - men an - ru - fen? Al - le, der zu Je-  
 name which here he preach - eth? that name, he in Je-

Al - le die die - sen Na - men an - - ru - - - - fen?  
 that name which here he preach - eth? he preach - - - - eth?

Ist das nicht, ist das nicht der zu Je - ru - sa - lem ver - stör - te  
 Is this he, is this he who in Je - ru - sa - lem de - stroy - ed



stum - men müs - sen al - le, al - le Lüg - ner, weg, weg mit  
*all de - cei - vers e - ver be con - found - ed! Force him a -*  
 stum - men müs - sen al - le, al - le Lüg - ner, weg, weg mit  
*all de - cei - vers e - ver be con - found - ed! Force him a -*

*tr*  
 ihm! weg, weg mit ihm! weg weg, weg,  
*way! Force him a - way! Hence! hence a -*  
 ihm! weg, weg mit ihm! weg weg,  
*way! Force him a - way! Hence! a -*  
 ihm! weg, weg mit ihm! weg, weg,  
*way! Force him a - way! Hence! a -*

a 2.

B

Musical score for piano accompaniment, including staves for right and left hand with various musical notations like dynamics (f, sf) and articulation (accents).

ihm! weg, weg mit ihm!  
 way! hence, hence a - way!

weg, weg mit ihm! weg, weg mit  
 Force him a - way! a - way! a -

weg, mit ihm!  
 way! a - way!

weg, weg mit ihm!  
 Force him a - way!

weg, weg mit ihm!  
 a - way, a - way!

weg, weg, weg mit ihm!  
 way! Force him a - way!

Ist das nicht, ist das nicht der zu Je - ru - sa - lem ver - stö - re - te  
 It is he, it is he who in Je - ru - sa - lem de - stroy - ed

weg mit ihm, weg, weg mit ihm!  
 way! a - way! Force him a - way!

Ist das nicht, ist das  
 It is he, it is

B



stör - - te Al - le,  
 self - - de - stroyd them.

- men an - ru - fen? Weg, weg mit ihm! weg, weg mit ihm! weg, weg mit ihm! weg,  
 - which here he preach - eth. Force him a - way. Force him a - way! Force him a - way! Hence!

stör - - te Al - le, der zu Je - ru - sa - lem ver - stör - te, zu Je - ru - sa - lem ver - stör - te  
 self - - de - stroyd them, he in Je - ru - sa - lem de - stroyd them, in Je - ru - sa - lem de - stroyd them

nicht, ist das nicht der zu Je - ru - sa - lem ver - stör - te, zu Je - ru - sa - lem ver - stör - te - - Al - le  
 he, it is he who in Je - ru - sa - lem de - stroy - ed, in Je - ru - sa - lem de - stroyd them - all, - -

C  
a 2.

nicht, ist das nicht der zu Je-ru-salem ver-stör-te, weg, weg mit ihm! weg, weg mit ihm, mit ihm, mit ihm, wegweg mit ihm, mit ihm! Ist das  
*he, it is he who in Je-ru-salem de-stry'd them. Hence! hence a-way! a-way! a-way! It is*

Al-le die die-sen Na-men an-ru-fen? Weg, weg mit ihm! Ist das  
*all-who de-clard that name-which-here he preach-eth. Force him a-way! It is*

Al- le? Ist das  
*all- who de-clard that name-which-here he preach-eth. Force him a-way! It is*

C

ihm! Ist das nicht der zu Je - ru - salem ver - stö - re Al - le, die die - sen Na - men an - ru - fen?  
 way! It is he who in Je - ru - salem de - stroy'd them all who de - clar'd that name he here preach - eth.

nicht, ist das nicht der zu Je - ru - salem ver - stö - re Al - le, die die - sen Na - men an - ru - fen?  
 he, it is he who in Je - ru - salem de - stroy'd them all who de - clar'd that name he here preach - eth.

nicht, ist das nicht der ver - stö - re Al - le, die die - sen Na - men an - ru - fen?  
 he, it is he who de - stroy'd them all who de - clar'd that name he here preach - eth.

nicht, ist das nicht der zu Je - ru - salem ver - stö - re Al - le, die die - sen Na - men an - ru - fen?  
 he, it is he who in Je - ru - salem de - stroy'd them all who de - clar'd that name he here preach - eth.



236 Adagio. ♩ = 72.

Clar. in B.  
a 2

Musical score for Clarinet in B (a 2) and Bassoon (Fag.). The Clarinet part features dynamic markings of *p*, *sf*, *f*, and *dim.*. The Bassoon part features *p*, *sf*, *f*, and *dim.*. The piano accompaniment consists of two staves with *p* dynamics.

SOLO.

O Je - su Chri - ste, wah - res Licht,

SOLO.

O Thou, the true and on - ly Light!

SOLO.

O Je - su Chri - ste, wah - res Licht,

SOLO.

O Thou, the true and on - ly Light!

Vel.

Basso.

Adagio. *p*

Musical score for vocal solo and piano accompaniment. The vocal part includes the lyrics: "er-leuchte die dich kennen nicht, und brin-ge sie zu dei-ner Di-rect the Souls that walk in night, and bring them 'neath thy shell'ring". The piano accompaniment features *p* dynamics.

FL. A

*cresc.*

*cresc.*

*p*

**13** Heerd', dass ih-re Seel' auch se-lig werd. TUTTI. *p* Er -

*care,* *To find their blest Re-demption there.* TUTTI. *p* *Il -*

Heerd', dass ih-re Seel' auch se-lig werd. TUTTI. *p* Er -

*care.* *To find their blest Re-demption there.* TUTTI. *p* *Il -*

Org. *p*

*Ped.*

The first system of the score consists of six staves. The top two staves (treble and bass clef) contain the piano introduction, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The bottom four staves (treble and bass clef) contain the vocal accompaniment, which is mostly rests, indicating that the vocalists enter later in the piece.

The second system of the score consists of six staves. The top two staves (treble and bass clef) contain the vocal melody. The bottom four staves (treble and bass clef) contain the piano accompaniment. The lyrics are as follows:

leuch - te die da sind ver - blendt, bring' her' die sich von uns ge - trennt,  
 lu - mine those who blind - ly roam, Oh! call the wand - rer kind - ly home.

leuch - te die da sind ver - blendt, bring' her die sich von uns ge - trennt,  
 lu - mine those who blind - ly roam, Oh! call the wand - rer kind - ly home.

The third system of the score consists of six staves. The top two staves (treble and bass clef) contain the piano accompaniment, which continues the complex rhythmic pattern from the first system. The bottom four staves (treble and bass clef) contain the vocal accompaniment, which is mostly rests, indicating that the vocalists enter later in the piece.

**B**

The first system of the musical score, labeled 'B', consists of six staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for vocal parts, with the top two in treble clef and the bottom two in bass clef. The music is in a key with two flats and a 4/4 time signature.

ver - samm - le die zer - streu - et gehn, mach'

*The hearts ast - ray that u - nion crave, and*

ver - samm - le die zer - streu - et gehn, mach'

*The hearts ast - ray that u - nion crave, and*

The second system of the musical score contains vocal lines with lyrics and piano accompaniment. It features four vocal staves (two treble and two bass) and two piano staves. The lyrics are: "ver - samm - le die zer - streu - et gehn, mach'" and "*The hearts ast - ray that u - nion crave, and*".

The third system of the musical score, labeled 'B' at the bottom, consists of six staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for vocal parts, with the top two in treble clef and the bottom two in bass clef. The music continues in the same key and time signature as the previous systems.

The first system of the score consists of six staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. It begins with a series of chords in the right hand and a rhythmic pattern in the left hand. The second and third staves are for the right and left hands of the piano, featuring intricate sixteenth-note passages. The fourth and fifth staves are for the vocal line, which is mostly rests in this section. The sixth staff is the bass line, providing a steady accompaniment. Dynamics include *p* (piano) and *dim.* (diminuendo).

fe - ster die im Zwei - fel stehn!  
 those in doubt, con - firm and save!

fe - ster die im Zwei - fel stehn, im Zwei - fel stehn!  
 those in doubt, con - firm and save. con - firm and save!

fe - ster die im Zwei - fel stehn, im Zwei - fel stehn!  
 those in doubt, con - firm and save. con - firm and save!

fe - ster die im Zwei - fel stehn!  
 those in doubt, con - firm and save!

The second system of the score continues the piano accompaniment. It features similar rhythmic patterns and melodic lines as the first system, with the vocal line remaining silent.

The third system of the score concludes the piano accompaniment. It features similar rhythmic patterns and melodic lines as the previous systems, with the vocal line remaining silent.

### Nº 29. RECITATIVO.

Violino I. *f*

Violino II. *f*

Viola. *f*

Tenore Solo.

Paulus aber und Barnabas sprachen frei und öffentlich:  
*But Paul and Barnabas spake freely and publicly unto the People.*

Violoncello e Basso. *f*

*sp*

*sp*

*sp*

Basso Solo.

Euch mussete zuerst das Wort Gottes gepredigt werden; nun ihr es aber von euch  
*Ye were chosen first to have the word of the Lord set before you; but seeing that ye put it*

*f*

*f*

*f*

*f*

Adagio.

stosset, und achtet euch selbst nicht werth des ewigen Lebens, siehe, so wenden wir uns zu den Heiden.  
*from ye, and judge yourselves unworthy of the life everlasting; behold ye, we turn, even now, unto the Gentiles.*

Nº 30. DUETTO.

Allegro.  $\text{♩} = 69.$

Clarineti in A.

Fagotti.

Violino I.

Violino II.

Viola.

Tenore Solo.

Basso Solo.

Violoncello e Basso.

Ich ha-be dich den Hei-den zum  
 So hath the Lord com-mand-ed, Be-  
 Denn al-so hat uns der Herr ge-bo-ten: ich ha-be dich den Hei-den zum  
 For so hath the Lord himself com-mand-ed, so hath the Lord com-mand-ed, Be-

Allegro.

Licht ge-set-zet, zum Licht ge-set-zet, dass du das Heil seist bis an das  
 hold, I have made thee a light to the Gentiles, and for sal-va-tion un-to  
 Licht ge-set-zet, zum Licht ge-set-zet, dass du das Heil seist  
 hold, I have made thee a light to the Gentiles, and for sal-va-tion.

En - de, bis an das En - de, bis an das En - de der  
 all the Earth, un - to all the Earth, and for sal - va - tion to

bis an das En - de, bis an das En - de der Er - de, bis an das En - de der  
 and for sal - vation un - to all, un - to all the Earth, and for sal - va - tion to

*p* *cresc.* *f* *dim.*

Er - de, bis an das En - de der Er - de.  
 all the Earth, and for sal - va - tion to all the Earth.

Er - de, an - das En - de der Er - de.  
 all the Earth, and for sal - va - tion to all the Earth.

*p* *cresc.* *f* *dim.*



Denn wer den Na - men des Herrn wird an -  
 For those who call on the Lord, He will

Denn wer den Na - men des Herrn wird an -  
 For those who call on the Lord, He will

**B**

ru - fen, der soll se - lig wer - den, denn wer den Na - men des Herrn wird an - ru - fen, der soll  
 hear them, and they shall be bles - sed, For those who call on the Lord, He will hear them, and they

ru - fen, der soll se - lig wer - den, denn wer den Na - men des Herrn wird an - ru - fen, der soll  
 hear them, and they shall be bles - sed, For those who call on the Lord, He will hear them, and they

**B**

se - lig wer - den, soll se - lig wer - den, — se - lig wer - den.  
 shall be blessed, and they shall be bles - sed, yea, they shall be bles - sed.

se - lig wer - den, soll se - lig wer - den. *cresc.* Denn al - so hat uns der Herr ge -  
 shall be blessed, and they shall be bles - sed. For so hath the Lord himself com -

*cresc.* *f* *p*

*p cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

*f* *p*

Denn al - so hat uns der Herr ge - bo - ten: ich ha - be dich den Hei - den zum Licht ge - setzet,  
 For so hath the Lord himself command - ed: Be - hold, I have made thee a light to the Gentiles,

bo - ten, al - so hat er ge - bo - ten: ich ha - be dich den Hei - den zum Licht ge - setzet, dass du das  
 manded, so hath the Lord com - mand - ed: Be - hold, I have made thee a light to the Gentiles, and for sal -

*cresc.* *f* *p*

**C**

dass du das Heil seist,      dass du das Heil seist bis an das En - de der Er - de,  
 and for sal - va - tion,      and for sal - va - tion un - to all the earth, to all the

Heil      seist bis an das En - de,      bis an das En -  
 va -      - tion un - to all the earth,      un - to all the

**C**

**D**

bis an das En - de der Er - de, denn wer den Na - men des Herrn wird an -  
 earth, to all the earth, un - to all the earth, for those who call on the Lord. He will

de, bis an das En - de der Er - de, denn wer den Na - men des Herrn wird an -  
 earth, to all the earth, un - to all the earth, for those who call on the Lord. He will

**D**

*p*

*p*

*p*

*p*

*p*

*p*

*dim.*

ru - fen, der soll se - lig, se - lig wer - den, der soll se - lig wer - den.

hear them, and they shall, they shall be bles - sed, yea, they shall be bles - sed.

*dim.*

ru - fen, der soll se - lig, se - lig wer - den, der soll se - lig wer - den.

hear them, and they shall, they shall be bles - sed, yea, they shall be bles - sed.

*p*

*p*

## Nº 31. RECITATIVO.

Violino I.

Violino II.

Viola.

Soprano Solo.

Organo.

Violoncello e Basso.

Und es war ein Mann zu Lystra, der war lahm und hat-te noch nie gewandelt, der hörte  
*And there was a Man at Lystra im-potent in his feet, and who had ne-ver walk-ed; and the*

Pau - lus re - den, und als er ihn an - sah, sprach er mit lau - ter, Stim - me: ste - he auf, - auf dei - ne  
*same heard Paul speak, who stedfast - ly be - holding him, said with a loud voice: Stand up - right - up - on thy*

Fü - ße! Und er sprang auf und wandel - te und lo - be - te Gott. Da a - ber die  
*feet. and he lea - ped up and walk - ed, and prais - ed God. But when the*

Adagio. Recit.

Hei - den sah'n was Pau - lus ge - than, ho - ben sie ih - re Stimmen auf und sprachen zu ein - an - der:  
 Gen - tiles saw what Paul hat done, they lift - ed up their voi - ces, say - ing one to a - no - ther:

**Nº 32. CORO.**

*Presto.*  $\text{♩} = 88$ :

Flauti.  
 Oboi.  
 Clarinetti in C.  
 Fagotti.  
 Corni in C.  
 Trombe in C.  
 Timpani in C.G. *p cresc.*  
 Violino I.  
 Violino II.  
 Viola.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 Violoncello e Basso.

*Die Göt - ter sind den Men -  
 The Gods themselves as Mor -*

*Die  
 The  
 Die  
 The*

*Presto.*



**A**

Menschen gleich ge - wor - den, die Göt - - ter sind den Men - - schen gleich ge -

*Mortals have de - scend - ed, The Gods themselves as Mor - - tals have de -*

Menschen gleich ge - wor - den, die Göt - - ter sind den Men - - schen gleich ge -

*Mortals have de - scend - ed, The Gods themselves as Mor - - tals have de -*

Bassi  
**A**



Musical score for the first system, featuring piano accompaniment and vocal staves. The piano part includes treble and bass clefs with various chords and melodic lines. The vocal staves are mostly empty, indicating a rest or the beginning of a phrase.

13 worden und sind zu uns her - nie - der ge - kom - men, zu uns hier - nie - der ge - kom -

13 scended! Be - hold them here! be - hold and a - dore them! be - hold them here, and a - dore

13 worden und sind zu uns her - nie - der ge - kom - men, zu uns her - nie - der ge - kom -

13 scended! Be - hold them here! be - hold and a - dore them! be - hold them here, and a - dore

B

The first system of the musical score consists of ten staves. The top four staves are vocal parts, and the bottom six staves are instrumental parts, including a piano and a cello/bass line. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *ff* (fortissimo) are indicated throughout the system.

men, zu uns her - nie - der, zu uns. Die Göt - ter sind den  
 them, be - hold, a - dore them, be - hold! The Gods themselves as  
 men. Die Göt - ter sind den Men - - - - - sehen, den  
 them. The Gods themselves as Mor - - - - - tals, as  
 men, zu uns her - nie - der, zu uns her - nie - der. Die Göt - ter sind den  
 them, be - hold, a - dore them, be - hold! and wor - ship. The Gods themselves as

The second system continues the instrumental parts from the first system. It features similar complex rhythmic patterns and dynamics like *ff*. A section marker **B** is located at the end of the system.

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, various musical notations including chords, melodic lines, and dynamic markings like 'f' and 'a 2.'

Menschen gleich ge - wor - den. die Göt - ter sind den Men - - - - - schen  
*Mor-tals have de - scend - ed, The Gods themselves as Men are*

Menschen gleich ge - wor - den, den Men - schen gleich ge - wor - - - - - den,  
*Mor-tals have de - scend - ed, as Mor - tals have de - scend - - - - - ed,*

Menschen gleich ge - wor - den, und zu  
*Mor-tals have de - scend - ed, Let us*

Menschen gleich ge - wor - den, und zu uns her -  
*Mor-tals have de - scend - ed, Let us all a -*

Bassi

a 2.  
 f  
 a 2.  
*trium*  
 più f  
 più f  
 più f

gleich,  
 here,

und zu uns her - nie - der,  
 Let us all a - dore them,

zu uns, die  
 Be - hold! The

uns her - nie - der,  
 all a - dore them,

und zu uns ge - kom - men,  
 Let us all a - dore them,

die  
 The

nie - der,  
 dore them,

die  
 The

f  
 f  
 f  
 f  
 f

Göt - ter sind den Men - schen gleich ge - wor - den und sind zu uns her - nie - der ge - kom - - - men!

Gods themselves as Mor - tals have de - scend - ed, They have de - scended! Let us a - dore - - - them!

Göt - ter sind den Men - schen gleich ge - wor - den und sind zu uns her - nie - der ge - kom - - - men!

Gods themselves as Mor - tals have de - scend - ed, They have de - scended! Let us a - dore - - - them!