

## Nº 33. RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano Solo.

Und nannten Bar-na-bas Ju-pi-ter, und Pau-lus Mer-cu-ri-us, der Priester a-ber  
*And they cal-led Bar-na-bas, Ju-pi-ter, and Paul Mer-cu-ri-us. Then the Priest of*

Violoncello e Basso. *p*

Ju-pi-ter's, der vor ih-rer Stadt war, brach-te Rin-der und Krän-ze vor das  
*Ju-pi-ter, which was be-fore the Ci-ty, brought Ox-en and gar-lands to the*

Thor, und woll-te o-pfern sammt dem Volk, und be-te-ten sie an:  
*gates, and would have sa-cri-fic'd with the Peo-ple, and a-dor'd them.*

Nº 34. CORO.

Andante. ♩ = 66.

Flauti.  
 Oboi.  
 Clarinetti in A.  
 Corni in E.  
 Violino I.  
 Violino II.  
 Viola.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 Violoncello e Basso.

Seid uns gnä - dig ho - he Göt - ter, seid uns gnädig ho - he Göt - ter, seid uns  
 O be gra - cious, Ye Im - mor - tals! O be gra - cious, Ye Im - mor - tals! O be

Seid uns gnä - dig ho - he  
 O be gra - cious, Ye Im -

Andante. Vel. Vel. I. Vel. II. Bassi

Clar.  
 Cor.  
 Viola.  
 Bassi

Seid uns gnä - dig, seid uns gnä - dig, seid uns gnä - dig ho - he  
 O be gra - cious, Ye Im - mor - tals! O be gra - cious, Ye Im -

gnä - dig ho - he Göt - ter, seid uns gnä - dig,  
 gra - cious, Ye Im - mor - tals! O be gra - cious,

Göt - ter, seid uns gnä - dig ho - he Göt - ter, seid uns gnä - dig ho - he -  
 mor - tals! O be gra - cious, Ye Im - mor - tals! O be gra - cious, Ye Im -

Vel. Bassi



**A**

Oboi. *mf*

*a 2.* *mf*

O - pfer,                      seht her - ab      auf un - ser O - pfer,  
*fa - vor!*    *Heed our sa - crifice with fa - vor,*

*cresc.*  
 seid uns gnä - dig,      seid uns gnä - dig,    seid uns gnä - dig ho - he

*cresc.*  
 O be gra - cious,      o be gra - cious,    o be gra - cious, Ye Im -

*arco*    *pizz.*    *arco*

**A**

tr

arco

p

seht her - ab auf un-ser O - pfer! Seid uns gnä - dig ho - he  
 Heed our sa-cri-fice with fa - vor, O be gra - cious, Ye Im -

seht her - ab! Seid uns gnä -  
 Heed with fa - vor, O be gra -

Göt - ter, seht her - ab auf un-ser O - pfer! Seid uns gnä - dig ho - he  
 mor - tals! Heed our sa-cri-fice with fa - vor! O be gra - cious, Ye Im -

Göt - ter, seht her - ab! Seid uns gnä - dig ho - he  
 mor - tals! Heed our fa - vor! O be gra - cious, Ye Im -

B

The musical score consists of a piano accompaniment and three vocal parts. The piano part includes a right-hand melody with various ornaments and a left-hand bass line with a steady eighth-note accompaniment. The vocal parts are arranged in three staves, with the top staff likely representing the soprano and the bottom two representing the alto and tenor/bass. The lyrics are in German and are printed below the vocal staves.

*mf*

*tr*

Göt - ter, seid uns gnä - dig ho - he Göt - ter, ho - he Göt -  
 mor - tals, o be gra - cious, Ye Im - mor - tals, Ye Im - mor -

- dig, seid uns gnä - dig ho - he Göt - ter, ho - he Göt -  
 - cious, o be gra - cious, Ye Im - mor - tals, Ye Im - mor -

Göt - ter, ho - he Göt - ter, ho - he Göt - ter, ho - he Göt -  
 mor - tals, Ye Im - mor - tals, Ye Im - mor - tals, Ye Im - mor -

The first system of the score consists of seven staves. The top staff features a complex, rapid melodic line with many sixteenth notes, marked with a forte (*f*) dynamic. The middle staves contain various accompaniment parts, including a bass line with a 'p' (piano) dynamic and a 'a 2.' marking. The bottom staff continues the complex rhythmic accompaniment.

The second system of the score includes four vocal staves and two piano accompaniment staves. The vocal parts are in bass clef and contain the following lyrics:

- Staff 1: *ter, tals!* *seid uns gnä - dig!* *seht her - O be gra - cious! Heed our*
- Staff 2: *ter, tals!* *seid uns gnä - dig!* *seht her - O be gra - cious! Heed our*
- Staff 3: *ter, tals!* *seid uns gnä - dig!* *seht her - O be gra - cious! Heed our*
- Staff 4: *ter, tals!* *seid uns gnä - dig!* *seht her - O be gra - cious! Heed our*

The piano accompaniment staves at the bottom of the system provide harmonic support for the vocal lines, with dynamic markings of *p* and *f*.

The musical score is arranged in two systems. The first system consists of seven staves: five for the piano and two for the vocalists. The piano part includes a complex melodic line in the upper register with many slurs and ties, and a more rhythmic bass line. The vocal parts are in a lower register, with lyrics written below the notes. The second system continues the piano and vocal parts. The piano part features several instances of 'pizz.' (pizzicato) and 'p' (piano) markings. The vocal parts continue with the same lyrics. The key signature is one sharp (F#) and the time signature is 4/4.

*dim.* *p*

*pizz.* *p*

*pizz.* *p*

*pizz.* *p*

*p*

ab auf un\_ser O - - - - - pfer!

sa\_ri\_fice with fa - - - - - vor!

ab auf un\_ser O - - - - - pfer!

sa\_ri\_fice with fa - - - - - vor!

*pizz.* *p*



Nº 35. RECITATIVO, ARIA e CORO.

Allegro molto.  $\text{♩} = 92$ .

Violino I.  
Violino II.  
Viola.  
Tenore Solo.  
Violoncello e Basso.

Da das die A - po - stel hör - ten, zer - ris - sen sie ih - re  
Now when the A - post - les heard the same, they rent their

Klei - der, und sprangen un - ter das Volk, schrie - en und sprachen:  
garments, and ran in a - mong the Peo - ple, cry - ing out, and say - ing:

Ihr Männer,  
O wherefore

Basso Solo. Recit.

was macht ihr da?  
do ye these things?

Wir sind auch sterb - li - che Men - schen gleich wie  
we al - so are men of like pas - sions with your -

ihr,  
selves,

und pre - digen euch das E - van - ge - li - um, dass ihr euch be - keh - ren sollt  
who preach un - to you, in peace and ear - nest - ness, that ye should turn a - way

Adagio. Recit.

von die sem fal - schen zu dem le - ben - di - gen Gott, wel - cher ge - macht hat Him - mel und  
 from all these van - i - ties un - to the e - ver - liv - ing God, who made the outstretch'd Hea - vens, the

a tempo  
 Ob. Adagio.

Ob.  
 Fag.  
 Cor. in F.  
 Trombe in D.  
 Timp. in D.A.

*p* *trem.* *f* *fpp* *f*

Er - de und das Meer. Wie der Pro - phet spricht: All' eu - re Götzen sind Trü - ge - rei,  
 Earth, and the Sea! As saith the Pro - phet: „All your i - dols are but falsehood,

Volles Werk (ohne Mixtur)

Organo

*p* *f* *f*

Adagio.

Ob.

Fag.

Cor.

*sp*

sind ei - tel Nichts und ha - ben kein Le - ben,  
and there is no breath in them: they are van - i - ty.

sie müs - sen fal - len, wenn sie  
and the work of er - rors: In the time of their

Ob.

Fag. *a2.*

Cor.

Trombe

Timp.

*ff*

heim - ge - su - chet wer - den.  
trou - ble they shall pe - rish.

Gott woh - net nicht in Tempeln mit Men - schen - hän - den ge - macht.  
God dwell - eth not in temples, in temp - les made with hands.

*ff*

*p*

*tr.*

*p*

Allegro assai moderato.  $\text{♩} = 60$ .

Fl.  
Ob.  
Fag.  
Cor. in D.

Organo(Pedale)  
*pp*  
*Ped.*

Wis - set ihr nicht, dass ihr Got - tes Tem - pel seid, und dass der  
 For - know ye not that ye are his Tem - ple, and that the

Allegro assai moderato.

Geist — — — — — Got — — — — — tes in euch woh — — — — — net?  
 Spi - rit of God — — — — — dwell. eth with - in you?

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

Wis set ihr nicht, dass ihr Gottes Tem - pel seid? So Je - mand den  
 For know ye not that ye are his Tem - ple, and who - so - e'er

Bassi

Tem - pel Got - tes ver - der - ben wird, den wird Gott ver - der - ben.  
 God's Tem - ple de - fi - leth, God shall sure de - stroy him.

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

The first system of the musical score consists of seven staves. The top two staves are vocal lines (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom two staves are additional piano accompaniment. The music is in G major and 4/4 time. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Denn der Tem - pel Gottes ist hei -  
 For the Tem - ple of God is ho -

The second system continues the musical score with seven staves. It includes vocal lines and piano accompaniment. Dynamics include *p* (piano).

The third system of the musical score consists of seven staves. It includes vocal lines and piano accompaniment. Dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). A section marked **B** begins in the middle of the system.

lig. der seid ihr, der seid ihr, denn der Tem-pel Got-tes ist hei -  
 ly, which Temple ye are, which Temple ye are, for the Tem-ple of God is ho -

The fourth system continues the musical score with seven staves. It includes vocal lines and piano accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte). A section marked **B** continues.



*sempre legato*

A - ber un - ser Gott ist im Him - mel, er schaf - fet Al - les was er will, er schaffet Al - les, erschaffet Al -  
 But our God a - bid - eth in Hea - ven, His will di - rect - eth all the world! is will di - rect - eth, his will di - rect -

*non legato*

**Soprano I.** *f* A - ber un - ser Gott ist im Him - mel, im Him -  
 But our God a - bid - eth in Hea - ven, in Hea -

**Soprano II.**

**Alto.** *f* A - ber un - ser Gott ist im Him - mel, im  
 But our God a - bid - eth in Hea - ven, in

**Tenore.** *f* A - ber un - ser Gott ist im Him - mel, im Him -  
 But our God a - bid - eth in Hea - ven, in Hea -

**Basso.** *p* les was er will. A - ber un - ser Gott ist im Him - mel, im Him - mel, a - ber -  
 eth all the world! But our God a - bid - eth in Hea - ven, in Hea - ven, but our



mel, ist im Him - mel, a - ber un - ser Gott ist im Him mel, \_\_\_\_\_  
 ven, high in Hea - ven, but our God a - bid - eth in Hea - ven, \_\_\_\_\_

Him - mel, ist im Him - mel, a - ber un - ser Gott ist im Him \_\_\_\_\_  
 Hea - ven, high in Hea - ven, but our God a - bid - eth in Hea - ven, \_\_\_\_\_

mel, a - ber un - ser Gott ist im Him - mel, a - ber un - ser Gott ist im Him - \_\_\_\_\_  
 ven, but our God a - bid - eth in Hea - ven, but our God a - bid - eth in Hea - ven, \_\_\_\_\_

un - ser Gott ist im Him - mel, a - ber un - ser Gott ist im \_\_\_\_\_  
 God a - bid - eth in Hea - ven, but our God a - bid - eth in \_\_\_\_\_

Ob.  
 Cor.  
 Tromb. Alto

ist im Him - mel, er schaf - fet Al - les was er will, was er will, er  
 high in Hea - ven! His will di - rect - eth all the world, all the world, his

Wir glau - ben All' an ei - nen Gott,  
 His will di - rect - eth all the world, \_\_\_\_\_

mel, er schaf - fet Al - les was er will, er schaf - fet Al - les, er schaf - fet  
 ven! His will di - rect - eth all the world, his will di - rect - eth, his will di -

mel, er schaf - fet Al - les was er will, was er will, er schaf - fet Al - les was er  
 ven! His will di - rect - eth all the world, all the world, his will di - rect - eth all the

Him - mel, er schaf - fet Al - les was er will, er schaf - fet Al - \_\_\_\_\_  
 Hea - ven! Vol. His will di - rect - eth all the world, his will di - rect -

A

schaffet Al - les was er will, was er will, er schaf - fet Al - les,  
will di - rect - eth all the world, his will di - rect - eth, his will di - rect - eth,

Schö - pfer Him - mels und der Er - den,  
we bow to ou - ly his de - cree,

Al - les was er will, er schaf - fet Al - les was er will, er schaf - fet Al -  
rect - eth all the world, his will di - rect - eth all the world, his will di - rect -  
eth, his will di - rect - eth, his will di - rect - eth all the world, his  
will, Al - les, er schaf - fet Al - les was er will, er schaf - fet Al -  
eth, his will di - rect - eth all the world, the world, di - rect - eth all the

er schaf - fet Al - les, a - ber un - ser  
his will di - rect - eth all the world. But our God a -

les, er schaf - fet Al - les, a - ber un - ser  
eth, his will di - rect - eth. But our God a -

- schaffet Al - les, Al - les, a - ber un - ser Gott, a - ber  
his will di - rect - eth. But our God a - bid - eth, our

les, a - ber un - ser Gott ist im Him - mel.  
world. But our God a - bid - eth in Hea - ven,

**B**

Ob.

Cor. in F.

Trombe in D.

Tromb. A.e.T.

Tromb. B.

Timp. in D.A.

Gott ist im Him - mel, ist  
 bid\_eth in Hea - ven, high

der sich zum Va - ter ge - ben hat,  
 Who made the skies, the earth and sea.

Gott ist im Him - mel, ist im Him - mel, a - ber un - ser Gott ist im Him -  
 bid\_eth in Hea - ven, high in Hea - ven. But our God a - bid\_eth in Hea -

un - ser Gott ist im Himmel, a - ber un - ser Gott, a - ber  
 God a - bid\_eth in Heaven, high in Hea - ven. But our

a - ber un - ser Gott ist im Him - mel, a - ber un - ser Gott ist im  
 but our God a - bid\_eth in Hea - ven, but our God a - bid\_eth in

Organo

**B**

**C**

*f*

im Him - mel, er schaf - fet Al - les, er schaf - fet Al - les,  
 in Hea - ven, his will di - rect - eth, his will di - rect - eth,

dass wir sei - ne Kin - der wer -  
*We bow to on - ly his de -*

mel, er schaf - fet Al - les was er will, er schaf -  
 ven, his will di - rect - eth all the world, his will

un - ser Gott ist im Him - mel. er schaf - fet Al - les was er will, er schaf - fet  
 God a - bid - eth in Hea - ven, his will di - rect - eth all the world, his will di -

Him - mel, un - ser Gott ist im Him - mel, er schaf - fet Al - les was er  
 Hea - ven he a - bid - eth in Hea - ven, his will di - rect - eth all the

**C**

er schaf fet Al les, a ber un ser Gott ist im Him mel, a ber un ser  
his will di rect eth. But our God a bid eth in Hea ven, but our God a

den. \_\_\_\_\_  
cree. \_\_\_\_\_

— fet Al les, er schaf fet, a ber un ser Gott ist im Him mel, a ber un ser  
— di rect eth, di rect eth all. But our God a bid eth in Hea ven.

Al les, Al les, er schaf fet Al les. a ber un ser Gott ist im Him mel, a ber un ser  
rect eth all the world, his will di rect eth. But our God a bid eth in Hea ven.

will. a ber un ser Gott ist im Him mel, a ber un ser Gott ist im Him  
world. But our God a bid eth in Hea ven, but our God a bid eth in Hea ven.

D

First system of musical notation, including vocal staves and piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'f' (forte). The music consists of several staves with notes and rests.

Second system of musical notation, primarily vocal lines. It continues the melodic and harmonic material from the first system.

Gott ist im Him - mel, er schaf - fet Al - les, er schaf - fet Al - les was  
 bid - eth in Hea - ven, his will di - rect - eth, his will di - rect - eth all

Wir glau - ben All' an ei -  
 Who made the skies, the earth

Third system of musical notation, primarily vocal lines. It continues the melodic and harmonic material from the first system.

mel, er schaf - fet Al - les, Al - les, er schaf - fet Al -  
 ven, his will di - rect - eth all, his will di - rect - eth

Fourth system of musical notation, primarily vocal lines. It continues the melodic and harmonic material from the first system.

mel, er schaf - fet Al - les, er schaf - fet Al - les was er will,  
 ven, his will di - rect - eth, his will di - rect - eth, his will di - rect - eth

Fifth system of musical notation, primarily vocal lines. It continues the melodic and harmonic material from the first system.

mel, er schaf - fet Al - les, er schaf - fet Al - les, Al - les was  
 ven, his will di - rect - eth all, his will di - rect - eth, di - rect - eth all

Sixth system of musical notation, primarily piano accompaniment. It continues the harmonic material from the first system.

Seventh system of musical notation, primarily piano accompaniment. It continues the harmonic material from the first system.

Eighth system of musical notation, primarily piano accompaniment. It continues the harmonic material from the first system.

D  
 M. B. 85.

er will, a - ber un - ser Gott ist im Him - mel, im Him - mel.  
 all the world. But our God a - bid - eth in Hea - ven, in Hea - ven.

nen Gott, a - ber un - ser Gott ist im Him - mel, im Him - mel.  
 and sea. But our God a - bid - eth in Hea - ven, in Hea - ven.

les, a - ber un - ser Gott ist im Him - mel, ist im Him - mel.  
 all the world. But our God a - bid - eth in Hea - ven, high in Hea - ven.

was er will, a - ber un - ser Gott ist im Him - mel, ist im Him - mel.  
 all the world. But our God a - bid - eth in Hea - ven, high in Hea - ven.

er the will, a - ber un - ser Gott ist im Him - mel, ist im Him - mel.  
 the world. But our God a - bid - eth in Hea - ven, high in Hea - ven.

Basso Bassi

**No 36. RECITATIVO.**

**Allegro.**

Violino I.  
 Violino II.  
 Viola.  
 Soprano Solo.  
 Violoncello e Basso.

Da ward das Volk er - re - get wi - der sie, und es er - hob sich ein  
 Then the mul - ti - tude was stir - red up, a - gainst them, and there was an as -

Sturm der Ju-den und der Hei-den, und wurden vol-ler Zorn, und rie-fen ge-gen ihn:  
 sault of the Jews and of the Gen-tiles, they were full of an-ger, and cri-ed out a- gainst them:

**Nº 37. CORO.**

*Allegro non troppo. ♩ = 92.*

- Flauti.
- Oboi.
- Clarineti in C.
- Fagotti.
- Corni in E.
- Trombe in C.
- Timpani in E. II.

**Violino I.**  
**Violino II.**  
**Viola.**  
**Soprano.**  
 Hier ist des Her-ren Tem-pel, hier ist des Her-ren Tem-pel,  
 This is Je-ho-vah's Tem-ple, this is Je-ho-vah's Tem-ple,  
**Alto.**  
 Hier ist des Her-ren Tem-pel, hier ist des Her-ren Tem-pel,  
 This is Je-ho-vah's Tem-ple, this is Je-ho-vah's Tem-ple,  
**Tenore.**  
 Hier ist des Her-ren Tem-pel, hier ist des Her-ren Tem-pel, hier ist des Her-ren Tem - pel,  
 This is Je-ho-vah's Tem-ple, this is Je-ho-vah's Tem-ple, this is Je-ho-vah's Tem - ple.  
**Basso.**  
 Hier ist des Her-ren Tem-pel, hier ist des Her-ren Tem-pel, hier ist des Her-ren  
 This is Je-ho-vah's Tem-ple, this is Je-ho-vah's Tem-ple. this is Je-ho-vah's  
**Violoncello e Basso.**  
 Vcl. *f*

*Allegro non troppo.*



hier ist des Herren Tem - pel, hier ist des Herrn, des Her - ren Tem - pel!  
 this is Je - hovah's Tem - ple, this is the Lord Je - ho - vah's Tem - ple.

hier ist des Herren Tem - pel, des Herren Tem - pel, des Her - ren Tem - pel!  
 this is Je - hovah's Tem - ple! Je - hovah's Tem - ple, Je - ho - vah's Tem - ple.

des Herren Tem - pel, hier ist des Herren Tem - pel! Ihr Männer von I - srael  
 Je - hovah's Tem - ple, this is Je - hovah's Tem - ple. Ye children of Is - rael

Tem - pel, des Herren Tem - pel, hier ist des Herrn, des Her - ren Tem - pel!  
 Tem - ple; Je - hovah's Tem - ple, this is the Lord Je - ho - vah's Tem - ple.

Bassi

*a 2. f*

Ihr Männer von I-sra-el hel - fet, dies ist der Mensch der al - le Men - schen  
*Ye children of Is - rael help us! This is the Man who teacheth all Men*

Ihr Män - ner von I - srael hel - - - fet, dies ist der Mensch,  
*Ye chil - dren of Is - rael help! For this is the Man,*

hel - fet! dies ist der Mensch der al - le Men - schen leh - ret wi - der dies Volk, der al - le  
*help us! This is the Man who teacheth all - Men a - gainst our ho - ly law, who teacheth*

Ihr Män - ner von I - srael hel - - - fet, dies ist der Mensch,  
*Ye chil - dren of - Is - rael help! For this is the Man,*

an al-len En-den, an al-len En-den leh-ret wi-der dies Volk,  
*a-against the Peo-ple, against this place and al-so our ho-ly law,*

der al-le Men-schen leh-ret, ihr Män-ner von I-srael hel-fet, er leh-ret wi-der dies Volk,  
*the Man who teach-eth all men, Ye chil-dren of Is-ra-el help us, up-hold our ho-ly law,*

Men-schen an allen En-den leh-ret, er leh-ret wi-der dies Volk, dies Volk,  
*all Men, al-so a-against the Peo-ple, against this place and our ho-ly law,*

der al-le Men-schen, an al-len En-den leh-ret wi-der dies Volk, dies Volk,  
*who teacheth all Men against this place and al-so our ho-ly, ho-ly law,*

**A**

wider das Ge-setz, wider das Ge-setz und wi-der die - se heil- - ge Stät - te, und wider die-se heilige  
 we have heard him speak, we have heard him speak against the law, a - gainst the Peo - ple, and also these our on-ly

wider das Ge-setz, wider das Ge-setz und wi-der die - se heil- - ge Stät - te, und wider die-se heilige  
 we have heard him speak, we have heard him speak against the law, a - gainst the Peo - ple, and also these our on-ly

wider das Ge-setz, wider das Ge-setz und wi- - der die - se heil- - ge Stät - te, und wider die-se heilige  
 we have heard him speak, we have heard him speak against the law, a - gainst the Peo - ple, and also these our on-ly

**A**

Musical score for the first system, featuring piano accompaniment with multiple staves. The score includes a section marker 'B' at the beginning of the second measure. The music is written in treble and bass clefs with various rhythmic patterns and dynamics.

Vocal score with lyrics in German, English, and French. The lyrics are:
   
Stät - - - - - te. Hier ist des Herren Tem - pel, hier ist des Herren Tempel, ihr
   
pla - - - - - ces! This is Je - hovah's Tym - ple, this is Je - hovah's Temple.
   
Stät - - - - - te. Hier ist des Herren Tem - pel, hier ist des Herren Tempel.
   
pla - - - - - ces! This is Je - hovah's Tem - ple, this is Je - hovah's Temple.
   
The score includes a section marker 'B' at the end of the system.

Män-ner von I - sra-el, hel - fet, dies ist der Mensch,  
*children of Is - ra-el, help us! this is the Man!*

ihr Män-ner von I - sra-el, hel - fet, ihr Män-ner von I - sra-  
*Ye chil-dren of Is - ra-el, help us! Ye chil-dren of Is - ra-*

ihr Män-ner von I - sra - el, ihr Män-ner von I - srael,  
*Ye chil-dren of Is - ra - el, ye chil-dren of Is - ra-el,*

ihr Män-ner von I - sra - el, hel - fet, ihr  
*Ye chil-dren of Is - ra - el, help us! Ye*

Ob. *a 2.*  
 Clar. *a 2.*  
 Fag. *a 2.*

dies ist der Mensch, ihr Män - ner von I - srael, ihr Män - ner von I - srael,  
*this is the Man! Ye chil - dren of Is - ra-el, Ye chil - dren of Is - rael,*

el, ihr Män-ner von I - srael, hel - fet, ihr Männer von Israel, hel - fet, ihr Män - ner von I - srael,  
*el, Ye chil-dren of Is - rael, help us! Ye children of Is-rael, help us! Ye chil - dren of Is - rael,*

hel - fet, ihr Män - ner von I - sra - el, ihr Män - ner von I - srael,  
*This is the Man! help, o Is - ra - el! Ye chil - dren of Is - rael,*

Männervon I - srael, hel - fet, ihr Männer von I - sra - el, ihr Män - ner von I - srael,  
*children of Is - ra-el, -help us! Ye children of Is - ra - el, Ye chil - dren of Is - rael,*

ihr Män - ner von I - srael!  
 Ye chil - dren of Is - rael.

ihr Män - ner von I - srael!  
 Ye chil - dren of Is - rael.

ihr Män - ner von I - srael!  
 Ye chil - dren of Is - rael.

ihr Män - ner von I - srael!  
 Ye chil - dren of Is - rael.

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

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

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





The musical score consists of ten staves. The first six staves are instrumental, featuring a complex texture with multiple voices and instruments. The last four staves contain vocal lines with lyrics in German and English. The lyrics are:
   
 1. *stei - ni - get ihn, stei - niget ihn, stei - niget ihn, stei - ni - get*
  
 2. *Stone him to death! Stone him to death! Stone him to death! Stone him to*
  
 3. *stei - ni - get ihn, stei - niget ihn, stei - niget ihn, stei - niget ihn, stei - ni - get*
  
 4. *Stone him to death! Stone him to death! Stone him to death! Stone him to*
  
 5. *stei - ni - get ihn, stei - niget ihn, stei - niget ihn, stei - ni - get ihn, er lä - stert*
  
 6. *Stone him to death! Stone him to death! Stone him to death! He blas - phemes -*

Musical score for piano accompaniment, featuring multiple staves with dynamic markings such as *mf*, *dim.*, and *p*. The score includes various musical notations like notes, rests, and slurs.

ihn, stei - ni-get ihn, stei - ni-get ihn!

death! Stone him to death! Stone him to death!

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

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

Vocal line musical notation with lyrics in German and English. The lyrics are: "ihn, stei - ni-get ihn, stei - ni-get ihn! death! Stone him to death! Stone him to death! ihn, stei - ni-get ihn, stei - ni-get ihn! death! Stone him to death! Stone him to death! Gott, stei - ni-get ihn, stei - ni-get ihn! God! Stone him to death! Stone him to death!"

No 38. RECITATIVO.

Flauti.

Clarineti in C.

Fagotti.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Und sie - al - le ver - folgten Pau - lus auf sei - nem We - ge, a - ber der Herr stand ihm  
 And they all per - se - cut - ed Paul on his way; but the Lord stood

bei und stärk - te ihn, auf dass durch ihn die Pre - digt be - stätigt wür - de, und al - le Hei - den hö - re - ten.  
 with him, and strength - ened him, that by him the word might be ful - ly known, and that all the Gen - tiles - - might hear.

**Nº 39. CAVATINA.**

Adagio. ♩ = 88.

Clarineti in C.

Fagotti.

Corni in C.

Viola.

Tenore Solo.

Violoncello.  
Solo.

Violoncello.

Basso.

Adagio.

Sei — ge-treu bis in den Tod,      so will ich dir die Kro-ne des Lebens — ge - ben,      sei — ge -  
 Be — thou faith-ful un - to death,      and I will give to thee a — crown of life;      Be — thou

treu bis in den Tod, \_\_\_\_\_ so will ich dir die Krone des Lebens geben, so will ich dir die  
 faith-ful un-to death, \_\_\_\_\_ and I will give to thee a crown, a crown of life. and I will give to

**A**

Kro - ne des Lebens geben. Fürchte dich nicht, fürchte dich  
 thee, to - thee a crown of life. Be not a-fraid: be not a-

**A**

nicht, ich bin bei dir, fürchte dich nicht, fürchte dich nicht, ich bin bei dir. fürchte dich nicht, ich bin bei  
 fraid, My help is nigh, Be not a-fraid, be not a - fraid, My help is nigh, be not a-fraid, My help is

Dynamics: *mf*, *p*, *crese.*

**B**

dir, fürchte dich nicht! Sei ge-treu bis in den Tod, so will ich dir die Kro - ne des  
 nigh: be not a-fraid, Be thou faith-ful un - to death, and I will give to thee, give to—

Dynamics: *f*, *dim.*, *pp*, *mf*, *p*, *crese.*

**B**

Lebens ge - ben. Fürchte dich nicht, ich bin bei dir, ich \_\_\_\_\_ bin bei dir, fürchte dich nicht, ich  
 thee a crown of life. Be not a-fraid! My help is nigh. My \_\_\_\_\_ help is nigh. Be not a-fraid! My

*crise.*

bin bei dir. Sei ge - treu \_\_\_\_\_ bis in den Tod!-  
 help is nigh. Be thou faith - - ful un - to death.

## Nº 40. RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano Solo.

Paulus sandte hin, und liess for-dern die Äl-ten von der Ge-mein-de zu E-phenus.  
 And Paul sent and call-ed the El-ders of the Church at E-phenus.

Violoncello e Basso. *p*

Basso Solo.

und sprach zu ih-nen: Ihr wis-set, wie ich al-le-zeit bin bei euch ge-we-sen, und dem  
 and said to them: Ye know how at all seasons I have been with you, serving the

Herrn ge-dient mit al-ler De-muth und mit vie-len Thrä-nen, und ha-be be-  
 Lord with all hu-mi-li-ty, and with ma-ny tears— te-sti-

*crese.*

*crese.*

*crese.*

*crese.*



tempo Andante.

Recit.

zeu - get den Glau - ben an un - sern Herrn Je - sum Chri - stum. Und nun sie - he, ich, im  
 fy - ing the faith to - wards our Lord Je - sus Christ; and now be - hold ye! I,

Geist ge - bün - den, fah - re hin gen Je - ru - sa - lem, Trüb - sal und Ban - de har - ren mein da - selbst, ihr wer - det  
 bound - in spi - rit, now go forth to Je - ru - sa - lem. Bonds and af - fli - ction a - bide me there, and

Adagio.

Recit.  
 Soprano Solo.

nie mein An - ge - sicht wie - der se - hen. Sie wei - ne - ten und spra - chen  
 ye shall see my face no - more. And they all wept sore, and pray - ed.

Vel.

# Nº 41. CORO e RECITATIVO.

*Allegro moderato.* ♩ = 100.

Violino I.

Violino II.

Viola.

Soprano. SOLO.  
Scho-ne doch dei - ner selbst!  
*Für be it from thy path.*

Alto. SOLO.  
Das wi - der - fah - re dir nur nicht!  
*These things shall not be un - to thee.*

Tenore. SOLO.  
Scho-ne doch dei - ner selbst!  
*Für be it from thy path.*

Basso.

Organo.

Violoncello e Basso.

*Allegro moderato.*

*cresc. - - -*

*cresc. - - -*

*cresc. - - -*

selbst!  
*path.*

Das wi - der - fah - re dir nur nicht!  
*These things shall not be un - to thee.*

Das wi - der - fah - re dir nur  
*These things shall not be un - to*

BASSO II. SOLO.  
Das wi - der - fah - re dir nur nicht!  
*These things shall not be un - to thee,*

Scho-ne doch dei - ner selbst!  
*für — be it from thy path.*

*cresc. - - -*

Fl. a 2.

Ob.

Clar. in C.

Fag.

TUTTI.

Schöne doch dei - ner selbst! Scho - ne doch dei - ner selbst! Das .. wi - der - fah -

Far be it from thy path. Far be it from thy path. These things shall not

TUTTI.

Das wi - der - fah - re dir nur nicht! Scho - ne doch dei - ner selbst, das

These things shall not be un - to thee. Far be it from thy path, These

TUTTI.

nicht! Das wi - der - fah - re dir nur nicht!

thee. These things shall not be un - to thee.

TUTTI.

Das wi - der - fah - re dir nur nicht! das wi - der -

These things shall not be un - to thee, These things shall

B

The musical score consists of several systems. The top system features a vocal line and piano accompaniment. The piano part includes a section marked 'sempre cresce...' in the left hand. The vocal line has lyrics in German and English. The second system continues the vocal and piano parts. The third system shows the vocal line with lyrics: 're, wi - der - fah - re dir nur nicht, das wi - der - fah - re dir nur nicht! / — be un - to thee, be un - to thee, These things shall not be un - to thee.' The piano accompaniment continues. The fourth system has lyrics: 'wi - der - fah - re dir nur nicht, das wi - der - fah - re dir nur nicht! / things shall not be un - to thee, These things shall not be un - to thee.' The fifth system has lyrics: 'Das wi - der - fah - re, — das wi - der - fah - re dir nur nicht! / These things shall not be, — These things shall not be un - to thee.' The sixth system has lyrics: 'fah - re dir nur nicht, das wi - der - fah - re dir nur nicht! / not be un - to thee, These things shall not be un - to thee.' The seventh system has lyrics: 'das wi - der - fah - re dir nur / These things shall not be un - to'. The piano accompaniment continues throughout. The score ends with a section marked 'sempre cresce...' and a final 'B' section marker.

First system of musical notation. It features a vocal line in the upper part and piano accompaniment in the lower part. The key signature has one sharp (F#) and the time signature is common time (C). The piano part includes dynamic markings such as *dim.*, *p*, and *f*.

re dir nur nicht! das wi - der - fah - re dir nur nicht!  
 be un - to thee. These things shall not be un - to thee.

re dir nur nicht! Schone doch dei - ner selbst! das wi - der - fah - re dir nur nicht!  
 be un - to thee. Far be it from thy path. These things shall not be un - to thee.

re dir nur nicht! das wi - der - fah - re dir nur nicht!  
 be un - to thee. These things shall not be un - to thee.

nicht, wi - der - fah - re dir nur nicht! das wi - der - fah - re dir nur nicht!  
 thee, they shall not be un - to thee. These things shall not be un - to thee.

Second system of piano accompaniment. It includes a *rit.* marking and a *dim.* marking.

Third system of piano accompaniment. It includes a *dim.* and *p* marking.

*p* *cresc.*

**Recit.  
Basso Solo.**

Was ma - chet ihr, dass ihr wei - net und bre - chet mir mein Herz? denn ich bin be - reit, nicht allein mich bin - den zu  
*What mean ye thus to weep, and thus to break my heart? For I am pre - par'd not on - ly to be*

*p* *cresc.*

**tempo Adagio.**

las - sen, son - dern auch zu ster - ben zu Je - ru - sa - lem. um des Na - mens wil - len des Her - ren  
*bound, but at - so to die at Je - ru - sa - lem for the name of the Lord - our Sa - viour*

*p cresc.* *f*

*dim.* *p*

*dim.* *pp*

*dim.* *p*

**Recit.  
Tenore Solo.**

Je - - su. Und als er Das ge - sagt knie - te er nie - der und be - te - te -  
*Je - sus Christ! And when he had thus spo - ken, Vcl. he knee - led down and pray -*

*dim.* *p*

- mit ih - nen Al - len, und sie ge - lei - te - ten ihn in das Schiff und sa - hen sein An - gesicht nicht mehr.  
*- ed with them all, and they ac - com - pa - nied him un - to the ship, and saw his face no more.*

Nº 42. CORO.

Andante sostenuto. ♩ = 112.

Flauto.

Clarinetto I in B.

Clarinetto II in B.

Fagotto I.

Fagotto II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

The musical score consists of ten staves. The top five staves are for woodwinds and strings: Flauto, Clarinetto I in B, Clarinetto II in B, Fagotto I, and Fagotto II. The next three staves are for strings: Violino I, Violino II, and Viola. The bottom three staves are for voices: Soprano, Alto, and Tenore. The Bass part is indicated by the label 'Basso' but has no musical notation. The Cello and Bass part is indicated by the label 'Violoncello e Basso' and has musical notation. The score includes dynamic markings such as *pp* and *p*, and performance instructions like *sempre stacc.* and *Andante sostenuto.* The lyrics are provided in German and English for the vocal parts.

Andante sostenuto.

A

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*stacc.*

*cresc.*

*p*

Sehet, welche ei - ne Lie - be hat uns der Va - - - ter er - zei - get, dass wir sol - len Got - tes  
 See what love hath the Fa - ther bestow'd on us \_\_\_\_\_ in his good - ness, that we should be call - ed

*cresc.*

Va - - - ter er - zei - - - get, hat er er - zei - - - get, dass wir sol - len Got - tes  
 us \_\_\_\_\_ in his good - - - ness, us in his good - - - ness, that we should be - call - ed

*cresc.*

hat uns der Va - ter er - zei - - - get, hat er er - zei - - - get, dass wir sol - len Got - tes -  
 bestow'd on us in his good - - - ness, us in his good - - - ness, that we should be call - ed -

*p*

Sehet, welche ei - ne Lie - be hat uns der Va - - - ter er - zei - get, dass wir sol - len Got - tes  
 See what love hath the Fa - ther bestow'd on us \_\_\_\_\_ in his good - ness, that we should be - call - ed

A



**B**

Musical score for the first system, featuring piano accompaniment with various dynamics like *p*, *stacc.*, and *cresc.* across multiple staves.

Kin - der, Got - tes Kin - der hei - ssen, se - het, welch ei - ne Lie - - - be hat  
 God's own chil - dren, God's own chil - dren. See what love hath the Fa - - - ther be

Kin - der, Got - tes Kin - der hei - ssen, se - het, welch ei - ne Lie - be, se - - het,  
 God's own chil - dren, God's own chil - dren. See what love hath the Fa - ther, see, see,

Kin - der, Got - tes Kinder hei - ssen, se - het, welch ei - ne Lie - - be, wel - che Lie - - be,  
 God's own chil - dren, God's own chil - dren. See what love hath the Fa - - ther in his good - - ness,

Kin - - der, Gottes Kinder hei - ssen, se - het, welch ei - ne Lie - -  
 God's own children, God's own chil - dren. See what love hath the Fa - -

**B**

The musical score consists of ten staves. The first six staves are instrumental accompaniment for piano, with dynamics markings of *f* and *sempre f*. The seventh staff is the vocal line with German and English lyrics. The eighth staff is a second vocal line with German and English lyrics. The ninth and tenth staves are instrumental accompaniment for piano, with dynamics markings of *f* and *sempre f*.

**Staff 7 (Vocal 1):**  
 uns der Va - - - ter er - zei - get, welch ei - ne Lie - be, dass wir sol - len Got - tes  
 stow - ed on us - - - in his good - - - ness, what he be - stow - ed, that we should be call - ed

**Staff 8 (Vocal 2):**  
 welch ei - ne Lie - be hat uns der Va - - - ter, der Va - ter er - zei - get, dass wir sollen Got - - - tes  
 what love the Fa - - - ther be - stow - ed on - - - us, on us in his good - ness, that we should be call - - - ed

**Staff 9 (Vocal 3):**  
 se - het, welch ei - ne Lie - - be hat uns der Va - - - ter. er - zei - get, dass wir sol - len  
 see what love hath the Fa - - - ther bestow'd on us in his good - ness, that we should be

**Staff 10 (Vocal 4):**  
 be hat uns der Va - - - ter er - zei - get, hat uns der Va - ter er - zei - get, dass wir  
 ther be - stow'd on us - - - in his good - ness, he hath be - stow'd in his good - ness, that we

13 Kin-der hei - ssen, dass wir sol-len Got-tes Kin-der hei - ssen,  
 God's own chil - dren, that we should be call-ed God's own chil - dren.

14 Kin-der hei - ssen, dass wir sol-len Got-tes Kin - der, Got-tes Kinder hei - ssen,  
 God's own chil - dren, that we should be call-ed God's own children, God's own chil - dren.

15 Got-tes Kin-der hei - ssen, dass wir sol-len Got-tes Kin-der, Got-tes Kinder hei - ssen, se-het, welch ei-ne Lie -  
 call-ed God's own chil - dren, that we should be call-ed God's own chil-dren, God's own chil - dren. See what love hath the Fa -

16 sol - - - len Got-tes Kin-der hei - ssen, Got-tes Kin - der, Got-tes Kinder hei - ssen,  
 should - - - be called that we should be call-ed God's own chil - dren, God's own chil - dren.

*p*

se - het, welch ei - ne Lie - be, se - het, welch ei - ne Lie - - be, se - het, welch ei - ne Lie - -  
*See what love hath the Fa - ther, see what love hath the Fa - - ther, see what love hath the Fa - -*

*p*

se - het, welch ei - ne Lie - - - be, se - - het, welch ei - ne Lie - - be, se - - -  
*See what love hath the Fa - - - ther, see what love hath the Fa - - - - -*

- he, welch ei - ne Lie - be, se - - het, welch ei - ne Lie -  
*- her us be - stow - ed, see what love hath the Fa - -*

*p*

welch ei - ne Lie be, se - het, welch ei - ne Lie - - be, welch ei - ne Lie -  
*He in his good - ness, see what love hath the Fa - - ther, hath now the Fa - -*

*Vcl.* *Basso* *Bassi*

*cresc.* *dim.*

The first system of the score consists of eight staves of piano accompaniment. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first staff begins with a piano (*p*) dynamic. The second and third staves also begin with *p*. The fourth, fifth, sixth, and seventh staves have *p* markings at the beginning and *dim.* (diminuendo) markings later in the system. The eighth staff has *p* at the beginning and *dim.* later. The system concludes with a *pp* (pianissimo) dynamic marking.

be hat uns der Va-ter er-zei - get!

het,  
ther bestow'd on us in his good - ness.

be hat uns der Va-ter er-zei - get!

ther bestow'd on us in his good - ness.

The second system of the score consists of one staff of piano accompaniment in bass clef. It continues the accompaniment from the first system, starting with a piano (*p*) dynamic and ending with *dim.* and *pp* markings.

## Nº 43. RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano Solo.

Und wenn er gleich ge\_o\_pfert wird ü\_ber dem O\_pfer un\_sers Glaubens, so hat er ei\_nen  
 And though he be of\_fer-ed up\_on the sac\_ri\_fice of our faith, yet he hath

Violoncello e Basso. *p*

*sf* *p*

*sf* *p*

*sf* *p*

gu\_ten Kampf gekämpft, er hat den Lauf voll\_en-det, er hat Glau\_ben ge\_hal-ten; hin\_fort ist ihm  
 fought a good fight; he hath fi\_nish-ed his course, he hath kept well the faith: hence forth there is laid

tempo Andante.

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

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

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

bei\_gelegt die Kro-ne der Ge\_rech\_tig-keit, die ihm der Herr an je\_nem Ta\_ge, der ge\_rech-te Rich-ter, ge\_ben  
 up for him a crown of righteous\_ness, which the Lord, the righteous Judge, shall give him at the last\_great

Allegro maestoso. ♩ = 96.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Serpente e.  
Contrafagotto.

4 Corni in D.

Trombe in D.

Tromboni  
Alto e Tenore.

Trombone Basso.

Timpani in D. A. Fis.

Violino I.

Violino II.

Viola.

Soprano.

TUTTI

wird. Nicht aber ihm allein, sondern Al - len, die sei - ne Erscheinung lie - - - - ben,  
day. Not only un - to him but to all them that love tru - ly His ap - pear - - - - ing.

Alto.

Sondern Al - len, die sei - ne Erscheinung lie - - - - ben,  
But to all them that love tru - ly His ap - pear - - - - ing.

Tenore.

Sondern Al - len, die sei - ne Erscheinung lie - - - - ben,

Basso.

But to all them that love tru - ly His ap - pear - - - - ing.

Organo.

Violoncello e  
Basso.

Allegro maestoso.

A

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano (right and left hand) and orchestra (strings and woodwinds). Dynamics include 'a2.' and 'f'.

nicht a\_ber ihm al\_lein, sondern Al - len, die sei\_ne Er-  
 not on\_ly un\_to him, but to all them that love tru\_ly

nicht a\_ber ihm al\_lein, nicht ihm al\_lein, sondern Al - len, die sei\_ne Er-  
 not on\_ly un\_to him, but un\_to all, un\_to all them that love tru\_ly

nicht a\_ber ihm al\_lein, nicht a\_ber ihm al\_lein, sondern Al - len, die sei\_ne Er-  
 not on\_ly un\_to him, but al\_so un\_to all, un\_to all them that love tru\_ly

nicht a\_ber ihm al\_lein, ihm al\_lein, sondern Al - len, die sei\_ne Er-  
 not on\_ly un\_to him, but to all, but to all them that love tru\_ly

Vel. Bassi

A



The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with dynamics marked *p*. The second system continues the piano accompaniment. The third system introduces vocal parts with lyrics in German and English. The lyrics are: "scheinung lie - - ben. Der Herr den - ket an uns, der Herr den - ket an His ap - pear - - ing. The Lord ca - reth for us, the Lord ca - reth for". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with dynamics *p* and *mf mit 16'*. The final system shows the piano accompaniment concluding with a *p* dynamic.





Allegro vivace.  $\text{♩} = 88.$

Lo - be den Herrn, mei - ne See - le, und was in \_\_\_ mir ist, sei - nen hei - li - gen Na - men, \_\_\_ sei - nen  
 Bless thou the Lord, o my soul, and all with - in \_\_\_ me bless his most ho - ly name, bless \_\_\_ thou and

Lo - be den Herrn, mei - ne See - le, und was in \_\_\_ mir  
 Bless thou the Lord, o my soul, and all with - in \_\_\_ me

Allegro vivace.

hei - li - gen Na - - - - men, lo - be den Herrn, lo - be den  
*praise his most ho - - - - ly name e - ver more. Bless thou the*  
 ist, sei - nen hei - li - gen Na - men, sei - nen hei - li - gen Na - - - - men, sei - nen  
*bless his most ho - ly name, bless him for e - ver and e - - - - ver, praise his*  
 Lo - be den Herrn, mei - ne See - le, und was in - - - - mir ist, sei - nen hei - li - gen Na - men, sei - nen  
*Bless thou the Lord, o my soul, and all with - in - - - - me bless his most ho - - - - ly name, bless - - - - thou and*  
 Lo - be den Herrn, mei - ne See - le, und was in - - - - mir  
*Bless thou the Lord, o my soul, and all with - in - - - - me*

Herrn, lo-be den Herrn, meine See-le, und was in mir ist, sei-nen hei-li-gen Na-men,  
*Lord, bless thou the Lord, o my soul, and all with-in me bless him for e-ver and e-ver.*

hei-li-gen Na-men, sei-nen hei-li-gen Na-men, lo-be den Herrn, mei-ne  
*name for e-ver, praise his ho-ly name for e-ver, bless thou the Lord, o my*

hei-li-gen Na-men, lo-be den Herrn, mei-ne See-le, und was in mir  
*praise him for e-ver. Bless thou the Lord, o my soul, and all with-in me*

ist, sei-nen Na-men, lo-be den Herrn, mei-ne See-le, und was in mir ist, sei-nen hei-li-gen  
*bless him e-ver. Bless thou the Lord, o my soul, and all with-in me bless him for e-ver and*

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English. The middle systems show instrumental accompaniment for strings and woodwinds. The bottom system features a bass line with the instruction 'Bassi' and a dynamic marking 'Vel.'.

**Vocal Lyrics:**

und was in mir ist, lo - be den Herrn, lo - be den Herrn  
 Praise his ho - ly name, bless thou the Lord, bless thou and praise

See-le, und was in mir ist sei-nen Na - men, lo - be den  
 soul, and all with-in me praise him for e - ver, praise his most

ist, sei-nen hei - li - gen, hei - li - gen Na - men, und sei-nen  
 praise him for e - ver, for e - ver and e - ver, o praise his

Na - men. lo - be den Herrn, mei-ne See-le, lo - be den Herrn  
 e - ver. Bless thou the Lord, o my soul, and praise his most ho -

**Instrumental Markings:**

Vel. Bassi

**B** <sup>a 2.</sup>

The first system of the musical score consists of seven staves. The top two staves are vocal lines in G major, with the second staff starting with a dynamic marking of *f*. The bottom five staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The music features a variety of rhythmic patterns and melodic lines.

— und sei - nen hei - ligen Na - - men. Ihr sei - ne En - gel, lo - bet den Herrn, lo - bet den Herrn,  
 — his name for e - ver and e - - ver. All ye his An - gels, bless ye the Lord, bless ye the Lord,

Herrn, den Herrn, meine See - - le. Ihr sei - ne En - - gel,  
 ho - ly name — for e - - ver. All ye his An - - gels,

hei - li - gen, hei - ligen Na - - men.  
 most ho - ly name — for e - - ver.

— und sei - nen hei - ligen Na - - men.  
 — ly name for e - ver and e - - ver.

The second system of the musical score consists of two staves. The top staff is a grand staff (treble and bass clefs) with a dynamic marking of *Vel.* and a tempo marking of *Bassi*. The bottom staff is a bass clef staff. The music continues with piano accompaniment.

**B**



The first system of the musical score consists of eight staves. The top two staves are vocal parts (Soprano and Alto). The next four staves are piano accompaniment (Right and Left Hand). The bottom two staves are additional vocal parts (Tenor and Bass). The music is in a key with two sharps (D major) and a common time signature. It features various note values, rests, and dynamic markings such as *f* (forte).

lo - bet den Herrn, ihr seine En - - - - gel, lo - bet den Herrn, lo - bet, lo - -  
 bless ye the Lord, all ye his An - - - - gels, bless ye the Lord, bless and praise

lo - bet den Herrn, lo - bet den Herrn. lo - bet den Herrn, ihr sei - ne En - gel, lo - bet, lo - -  
 bless ye the Lord, bless ye the Lord, praise ye his name, all ye his An - gels, bless and praise

Ihr sei - ne En - gel, lo - bet den  
 All ye his An - gels, bless ye the

Ihr sei - ne En - gel, lo - bet den Herrn, lo - bet den Herrn. ihr seine  
 All ye his An - gels, bless ye the Lord, bless ye the Lord, all ye his

The second system of the musical score continues the composition with eight staves, following the same layout as the first system. It includes vocal parts and piano accompaniment, maintaining the key signature and time signature.

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 a separate bass line. The bottom two staves are additional piano accompaniment. The music is in a key with one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

bet, ihr sei - ne En - gel, lo - bet den Herrn, ihr En - gel, lo - bet den Herrn.  
 him, all ye his An - gels, bless ye the Lord, ye An - gels, bless ye the Lord.

bet, ihr sei - ne En - gel, lo - bet den Herrn, ihr sei - ne En - gel, lo - bet den Herrn.  
 him, all ye his An - gels, bless ye the Lord, all ye his An - gels, bless ye the Lord.

Herrn, lo - bet den Herrn, lo - bet den Herrn, ihr sei - ne En - gel lo - bet den Herrn.  
 Lord, bless ye the Lord, bless ye the Lord, all ye his An - gels, bless ye the Lord.

En - gel, lo - bet, ihr sei - ne En - gel lo - bet den Herrn. Lo - be den Herrn, meine  
 An - gels, bless him, all ye his An - gels, bless ye the Lord. Bless thou the Lord, o my

The second system of the musical score consists of two staves. The top staff is labeled 'Vcl.' (Violins) and the bottom staff is labeled 'Bassi.' (Basses). The music continues from the first system, featuring piano accompaniment with various musical notations and dynamic markings.

The first system of the musical score consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom six staves are piano accompaniment, including a grand staff (treble and bass clefs) and a cello/bass line. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

ihr sei-ne En-gel, lo-bet den Herrn.  
*All ye his Angels bless ye the Lord,*

Lo-be den  
*Bless thou the*

ihr sei-ne En-gel, lo-bet den Herrn,  
*All ye his Angels bless ye the Lord.*

ihr sei-ne Engel, lo-bet den Herrn.  
*All ye his Angels, bless ye the Lord.*

Lo-be den Herrn, mei-ne See-le, und was in mir ist.  
*Bless ye the Lord, o my soul, and praise his ho-ly name.*

See-le, und was in mir ist,  
*soul, and praise his ho-ly name,*

ihr sei-ne Engel, lo-bet den Herrn.  
*All ye his Angels, bless ye the Lord.*

The second system of the musical score consists of four staves. The top two staves are piano accompaniment (grand staff). The bottom two staves are vocal parts (Tenor and Bass). The piano part continues with the rhythmic accompaniment from the first system. The vocal parts have rests in the first two measures, followed by a melodic line in the third and fourth measures.

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 piano accompaniment in bass clef. The following four staves are piano accompaniment in treble and bass clefs. The system concludes with a double bar line.

Herrn, mei - ne See - le, und was in mir ist, sei - nen hei - li - gen Na - men, — und sei - nen hei -  
 Lord, o my soul, and all with in me bless his most ho - - ly name, — praise him for e - -

Lo - be den Herrn, mei - ne See - le, und was in mir ist, sei - nen Na - men. Ihr  
 Bless thou the Lord, o my soul, and all with in me bless him for e - ver, all

Lo - be den Herrn, mei - ne See - le, und was in mir ist. Ihr  
 Bless thou the Lord, o my soul, and praise his ho - ly name, all

Lo - be den Herrn, mei - ne See - le, und was in mir ist,  
 Bless thou the Lord, o my soul, and praise his ho - ly name.

The second system of the musical score consists of six staves. The top two staves are piano accompaniment in treble and bass clefs. The next two staves are piano accompaniment in bass clef. The system concludes with a double bar line.

D

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one sharp. The bottom eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the piano part.

li - gen Na - men, lo - be den Herrn, mei - ne See - le, mei - - - - ne See - -  
 - - ver and e - ver, bless thou the Lord, o my soul, for e - - - - ver, bless - -

sei - ne En - gel, lo - bet den Herrn. Lo - be den Herrn, meine  
 ye his An - gels, bless ye the Lord. Bless thou the Lord, o my

sei - ne En - gel, lo - bet den Herrn, lo - be den Herrn, meine See - - - - le, lo - be den  
 ye his An - gels, bless ye the Lord, bless thou and praise him for e - - - - ver, bless thou the

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

lo - be den Herrn, meine See - - - - le, lo - be den Herrn, meine See - le, lo - be den Herrn,  
 Bless him for e - ver and e - - - - ver, bless him for e - ver and e - ver, bless ye the Lord,

The first system of the musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto). The next two staves are vocal parts (Tenor and Bass). The remaining six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves for different instruments or voices. The music is in G major and 4/4 time, featuring various rhythmic patterns and melodic lines.

— le, und — was in mir ist. lo - be den Herrn, mei - ne See - le. Ihr sei - ne  
 — and praise — his ho - ly name, bless him for e - ver and e - ver. All ye his

See - le, und was in mir ist. lo - be den Herrn, mei - ne See - le, lo - be den Herrn, mei - ne See - le. — Ihr  
 soul and praise his ho - ly name, bless him for e - ver and e - ver, bless him for e - ver — and e - ver. — Ye

Herrn, lo - be den Herrn, lo - be den Herrn, mei - ne See - le, lo - be den Herrn, mei - ne See - le. — Ihr  
 Lord, bless thou the Lord, bless him for e - ver and e - ver, bless him for e - ver and e - ver. — Ye

den Herrn, — lo - be den Herrn. Ihr sei - ne  
 the Lord, — bless thou the Lord, all ye his

The second system of the musical score continues the vocal and instrumental parts from the first system. It features the same ten-staff structure, with vocal parts and piano accompaniment. The music concludes with a final cadence in G major.

E

The instrumental introduction consists of several staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. Below it are two more treble clef staves, followed by two bass clef staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *f*, and articulation marks like *tr* (trills) and *acc.* (accents). The score is divided into measures by vertical bar lines.

En - gel, lo - bet den Herrn, lo - bet den Herrn, lo - bet den Herrn, ihr sei - ne En - gel,

An - gels, bless ye the Lord, bless ye the Lord, bless ye the Lord, all ye his An - gels,

En - gel, lo - bet den Herrn, lo - bet den Herrn, lo - bet den Herrn, ihr sei - ne En - gel,  
 An - gels, bless ye the Lord, bless ye the Lord, bless ye the Lord, all ye his An - gels,

En - gel, lo - bet den Herrn, lo - bet den Herrn, lo - bet den Herrn, ihr sei - ne En - gel,  
 An - gels, bless ye the Lord, bless ye the Lord, bless ye the Lord, all ye his An - gels,

The vocal parts are shown in the lower section of the page. There are four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are written below the vocal staves. The piano accompaniment consists of a treble and bass clef staff. The music continues with the same key signature and time signature as the instrumental introduction.

E

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with the upper voice in treble clef and the lower voice in bass clef. The piano accompaniment is spread across the remaining eight staves, including a grand staff (treble and bass clefs) and two additional staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. A first ending bracket labeled 'a. 2.' is present in the lower voice part.

lo - bet den Herrn, \_\_\_\_\_ ihr sei - ne En - - gel, ihr sei - ne En - - gel, lo - bet den Herrn!  
 bless ye the Lord, \_\_\_\_\_ all ye his An - - gels, all ye his An - - gels, bless ye the Lord.

lo - bet den Herrn, lo - bet den Herrn, lo - bet den Herrn, ihr sei - - - ne En - - gel, lo - bet den Herrn!  
 bless ye the Lord, bless ye the Lord. bless ye the Lord, all ye all - his An - - gels, bless ye the Lord.

lo - bet den Herrn, ihr sei - ne - En - - gel, ihr sei - - - ne En - - gel, lo - bet den Herrn!  
 bless ye the Lord, all ye his An - - gels, all ye all - his An - - gels, bless ye the Lord.

lo - bet den Herrn, \_\_\_\_\_ ihr sei - ne En - - gel, lo - bet den Herrn!  
 bless ye the Lord, \_\_\_\_\_ all ye his An - - gels, bless ye the Lord.

The second system of the musical score consists of four staves, primarily piano accompaniment. It includes a grand staff (treble and bass clefs) and two additional staves. The music continues with complex harmonic textures and rhythmic patterns. A dynamic marking of 'ff' (fortissimo) is visible in the lower voice part.