

Felix Mendelssohn Bartholdy

Paulus · St. Paul

Oratorium nach Wort
der Heiligen Schrift

per Soli (SATB),
2 Flauti, 2 Oboen,
2 Fagotti, C
4 Corni
2 Violinen,
2 Violen, Timpani
Cont.

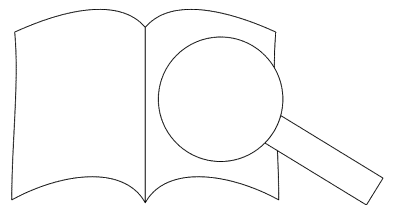
Critical Edition

1. odd

Stuttgarter Mendelssohn-Ausgaben · Urtext

Partitur / Full score

Carus 40.129



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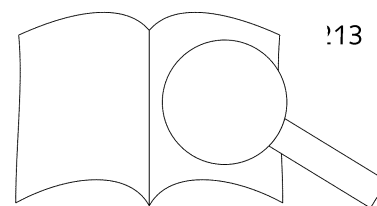
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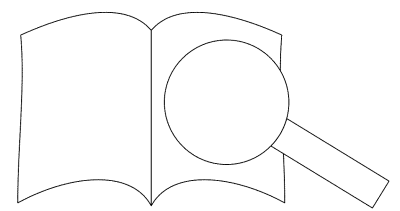
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Vorwort

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

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

Obwohl Mendelssohn bei der Uraufführung des *Paulus* erst siebenundzwanzig Jahre alt war, wurde er in einigen musikalischen Kreisen als ein Komponist gesehen, der traditionelle musikalische Werte gegen den Ansturm der Kommerzialisierung von Musik – ein Übel, das Robert Schumann zu dieser Zeit als Philistertum anprangerte – verteidigte und wiederbelebte. Mendelssohns Rolle Bewahrer musikalischer Werte entsprach dem konservativen Wertesystem des frühen Viktorianismus in England und Restaurationszeit im Deutschland der postnapoleonischen England wurde der *Paulus* als würdiger Nachfolger der Händel-Oratorien akzeptiert; in Deutschland, in der die gefeierte Wiederaufführung der hundertjährigen *Matthäuspassion* leitete und damit die Bach-Renaissance schien der *Paulus* eine Erneuerung der komplexen Kirchenmusik Bachs in angemessener Weise zu versprechen.⁴ Für einen Großteil der Zeit wurde ein fester Bestandteil im Repertoire, die sich wachsenden Zielen.

Nirgends drängte man einen Restaurator so sehr, wie man es bei der *Musik*, einem wärend in Leipzig gegründete Generalmusikdirektors antrat. Die gleichzeitig erschienenen *Les Huguenots* und des *Paulus* zur Veröffentlichung eines diametral entgegengesetzten. Dabei deckte Schumann in auf diejenigen Elemente auf, die ihm oberflächlich und mangelhaft erschienen. *Paulus* als dringend benötigtes Gegenstück bestand Meyerbeers Strategie in *Les Huguenots*, Opéra, die das Massaker der Bartholomäusnacht im 17. Jahrhundert zum Thema hat, darin, durch grelle Effekte und gekünstelte Effekte die Sinne zu erregen. Den Choral „Ein feste Burg ist unser Gott“ auf dem Theater zu sehen, war Schumann ein besonderer Dorn im Auge. „Ich bin kein Moralist“, bemerkte er, „aber einen guten Protestanten empört's, sein theuerstes Lied auf den Brettern abgeschrien zu hören.“ Im Gegensatz dazu biete *Paulus* „Reineres“:

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

Lobenswert fand Schumann Mendelssohns „unausgesprochener Colorit in der Instrumentation“ sowie sein „meistmaliges Gelingen mit allen Formen der Setzkunst.“ Schumann brach sich damit, daß er Mendelssohn die Aura eines A

und dann – laßt uns diesen Mendelssohn lieben, er ist die Vorrede zu einer schicklichen Künstler adelt, nicht der kleine Beif zum Glück, jener zum Uebel.⁶

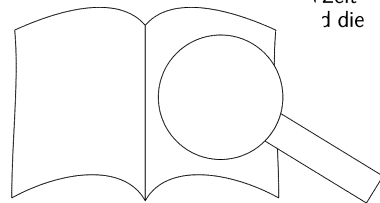
Zehn Jahre nach der Uraufführung der Premiere seines zweijährigen *Paulus* in Birmingham (England) und erfüllt mit dem Ehrgeiz, wie der Jüngling ein Oratorium zu vollenden wird.“ Wiederum für die künstlerische Erneuerung in London im Jahr 1844. Albert beiwohnten, überreichten den Musikern eine Widmung, die

von dem Baalsdienst einer falschen Kunst vertrieben hat, den Dienst der Wahrheit zu bewahren, und unser Ohr aus diesen Tönegetändels wieder an den reinen Klang und gesetzmässiger Harmonie zu lassen Meister, der alles sanfte Gesäusel, wie allen Elementen an dem ruhigen Faden seines Gedankens leitete...“⁷

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

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

¹ Henry Fothergill Chorley, *Modern German Music*, Hg. Hans Henning, London 1854; Repr. N.Y. 1973, Bd. 1, S. 22.
² „St. Paul, – An Oratorio, by Felix Mendelssohn Bartholdy“, in: *The Musical Times* (1. Juli 1844), S. 9.
³ Wilhelm Adolf Lampadius, *Felix Mendelssohn Bartholdy. Ein Gesamtbild seines Lebens und Wirkens*, Leipzig 1886, S. 247.
⁴ Vgl. z. B. Gottfried Wilhelm Finks Kritik in der *Allgemeinen musikalischen Zeitung* 39 (1837), Sp. 522: „Das Werk ist ein Bach-Mendelssohn'sches, das es scheint als wäre es die Empfänglichkeit für die Neigung für sie zu erleichtern.“
⁵ *Neue Zeitschrift für Musik* 7 (1837), S. 296.
⁶ Ebd.
⁷ August Reissmann, *Felix Mendelssohn Bartholdy*, Berlin 1872, S. 296.
⁸ Otto Jahn, „Ueber F. Mendelssohns meiste Aufsätze über Musik“, Leipzig 1842 in Kiel; und „Ueber F. Mendelssohns gemeine musikalische Zeitung 50 (1837), Sp. 113–114, 115–116, 117–118, 119–120, 121–122, 123–124, 125–126, 127–128, 129–130, 131–132, 133–134, 135–136, 137–138, 139–140, 141–142, 143–144.“



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

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

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

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

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

Als Mendelssohn 1847 im Alter von 38 Jahren starb, galt er als einer der herausragenden Komponisten Europas und stand in England und Deutschland an der Spitze seiner Kunst. Sein Angedenken nahm schon bald idealisierte und in einer Form von Heldenverehrung geradezu sentimentale Züge an. Doch sein Ruhm – fast als unterliege er einer unerbittlichen Pendelbewegung – rückt in der zweiten Hälfte des Jahrhunderts erheblich ab. Richard Wagner in seinem 1850 erschienenen Aufsatz „Das Jüden in der Musik“ eine antisemitische Attacke verfaßte, gehörte zu den wenigen, die Mendelssohns Stellung zu beeinträchtigen suchten. Wagners Anhänger argumentierten, daß die Zielsetzung der Musik im Musikdrama liege, und kritisierte die Opern, die er keine erfolgreiche Oper geschaffen habe. Er wurde ihm angelastet, er habe die Bach-Bilder zu sehr nachgeahmt, beschränkte sich schließlich regten sich gegen seine Reaktionen gegen den Vikar von Norwich. George Bernard Shaw 1886 in „*St. Paul*“, with its Sunday-school ornamentality“ bemerkt, was Mendelssohn nun „what Tenor“.¹²

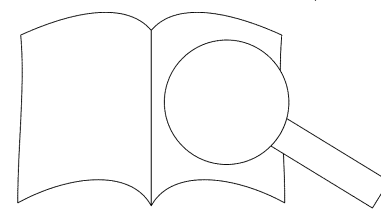
Die Idee – wurde 1831 von Johann Friedrich Schlegel an den Komponisten herangetragen. Zu Beginn des 19. Jahrhunderts wurde Mendelssohn Paulus zum Thema. Er erhielt die Hilfe mehrerer Freunde in Bonn, die an den Berliner Musiktheoretiker Wilhelm Friedrich Marx seine Unterstützung – jedoch unter der Bedingung – anbot. Marx sah Paulus als eine

Die Idee nahm Anfang und Abschluss. Er ist Lehrer und Schüler. Er ist der erste; Stephanus geht ihm als Märtyrer unmittelbar nach. Sein Ende ist nach der Legende das Schwert im fernen Osten. Der Höhepunkt seines Lebens für die künstlerische Darstellung. Er ist die Erscheinung Christi sein. Das ist eine Aufgabe für Maler und Dichter, was soll aber der Musiker mit den Worten: „Es wird dir schwer werden, wider den Stachel zu löcken“ anfangen?¹³

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

Die Arbeit am Libretto für den *Paulus* erstreckte sich über 1834; Mendelssohn erhielt dabei Unterstützung von dem Komponisten Eduard Devrient,¹⁶ dem Orientalisten Julius Schuberth, dem Pastor Julius Schubring,¹⁸ der bei der Ausarbeitung half. Im März 1834 begann Mendelssohn an der Komposition, die sich über fast zwei Jahre erstreckte. Mendelssohn suchte, war wahrscheinlich einer der ersten, die den Zusammenhang der Oratorien zu Gehör brachte. Mendelssohn als ausgesprochener Kritiker, kritischen Auge letzten Endes entfernt oder umgearbeitet. Die Oratorien wurden aus dem Oratorium herausgehoben. Mendelssohn revidierte die beiden Arien „Doch der Herr, der den Menschen läßt, daß er sich erhebe“ posthum als Mendelssohn-Oratorium. Im August 1834 war die Arbeit weit fortgeschritten, während er im September skizziert wurde. Der Entwurf nach Leipzig, wo er Ende 1835 die Arbeit an der Partitur. Im Dezember 1835 Mendelssohns Vater Abraham, der das Werk erwartet hatte, das „die Aufgaben in Sinns mit neuen Mitteln lösen wird“;²⁰ Mendelssohn jedoch einen weiteren Entwurf zu vollenden. Ende Februar 1836 war der Entwurf vierauszuges fertiggestellt; dieser wurde zum Verlag nach Bonn geschickt, der mit dem Stich der Choräle die Düsseldorfer Uraufführung begann. Die letzten Seiten

- ⁹ Jahn „Elias“, Sp. 115, 116.
¹⁰ Charles Edward Horsley, „Reminiscences of Mendelssohn by his English Pupil“, *Dwight's Journal of Music* 32 (1872), 345ff. Repr. in R. Larry Todd, Hg., *Mendelssohn and His World*, Princeton 1991, S. 245.
¹¹ Arnrud Kurzhals-Reuter, *Die Oratorien Felix Mendelssohn Bartholdys: Untersuchungen zur Quellenlage, Entstehung, Gestaltung und Überlieferung*, Tutzing 1978, S. 223, 226.
¹² *London Music in 1888–1889 as Heard by Corno die Bassetto (Later Known as Bernard Shaw) with Some Further Autobiographical Particulars*, London 1937, 3. Aufl. 1950, S. 68ff.
¹³ Adolf Bernhard Marx, *Erinnerungen aus meinem Leben*, Berlin 1865, Bd. 1, S. 140.
¹⁴ Ebd., Bd. 1, S. 142.
¹⁵ Siehe Edgar Kellenberger, „Felix Mendelssohn als Librettist eines Moses-Oratoriums“, *Musik und Kirche* 63 (1993), S. 126–39.
¹⁶ Vgl. Eduard Devrient, *Meine Erinnerungen an Felix Mendelssohn-Bartholdy und seine Briefe an mich*, Leipzig 1869, S. 136–7.
¹⁷ Vgl. Mendelssohns Brief vom 20. Juli 1834, in: Felix Mendelssohn Bartholdy, *Briefe aus den Jahren 1833–1847*, Hg. Paul Mendelssohn Bartholdy, Leipzig 1869, 8. Aufl., S. 45–47.
¹⁸ Vgl. Julius Schubring, Hg., *Briefwechsel zwischen Felix Mendelssohn Bartholdy und Julius Schubring, zugleich ein Beitrag zur Geschichte des Oratoriums*, Leipzig 1892, Repr. 1973.
¹⁹ Die verworfenen Stücke, bis heute unveröffentlicht, sind im Mendelssohn-Nachlasses in der Staatsbibliothek Bonn, Musikabteilung mit Mendelssohn-Beschreibung vgl. Kurzhals-Reuter, op. cit., S. 93–94.
²⁰ Brief vom 10. März 1835 von Abraham Mendelssohn an Felix Mendelssohn Bartholdy, in: *Briefe*, op. cit., S. 86.



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

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

Wie der *Elias* besteht der *Paulus* aus zwei Teilen, die drei dramatischen Elementen aufbauen. Teil I (Nr. 1–17) beschäftigt sich mit der Verfolgung und Steinigung des Stephanus, der Erscheinung Christi vor Saulus auf der Straße nach Damaskus, der Erscheinung des Sehvermögens und der Heilung des Sehvermögens und der Missionarsarbeit unter den Juden (17–22). Teil II (Nr. 23–45) behandelt die Abreise von Ephesus, die Missionarsarbeit unter den Juden, die Paulus während seiner Reise nach Rom durchführt, die Missionarsarbeit unter den Heiden, die Paulus während seiner Reise nach Rom durchführt, die Missionarsarbeit unter den Heiden, die Paulus während seiner Reise nach Rom durchführt.

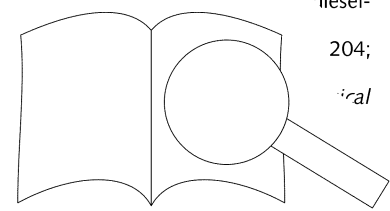
Der *Paulus* ist eine sorgfältig kalkulierte Komposition für Chor und Chören. Die Haupthandlung wird durch einen traditionellen Erzähler vermittelt, der in den Chor übernommen wird, dessen Rolle hier von den Tenor- und Sopran aufgeteilt ist. (Kurze Solos für Bass und Tenor finden sich ebenfalls in den Rezitativen.) Die Chöre sind überwiegend in geschlossener dreiteiliger Form (ABA'), die auf einem distanzierten und betrachtenden Ton gehalten. Besonders bemerkenswert ist die Vielfalt der Chöre. Wiederholt sind die Chöre aktiv an der Handlung beteiligt (z. B. Nr. 5, 6, 7, 28, 29 und 38) und erinnern an Bachs Turba- (= Massen-) Szenen in den Passionen. Einige Chöre sind als kontrapunktisch höchst

anspruchsvolle Fugen komponiert – unter ihnen eine Doppelfuge (Nr. 22) und eine kunstvolle fünfstimmige Fuge (Nr. 23) – oder enthalten fugierte Abschnitte (Nr. 2, 15, 20). Die fünf Choräle weisen die gleiche Variationsbreite auf. Sie fungieren als Ruhepunkte und – so Karl Klingemann – erinnern an „the chorus in the Greek tragedy, pointing like them from the individual occurrence to the general law, and diffusing a calmness through the whole“.²⁷ Die Choräle schreiten vom schlichten, homophonen Colla-pa- (Nr. 3) bis hin zu elaborierten (Nr. 9) über. Die Choräle Nummern 3 und 9 („Allein Gott in der Höh sei Ehr“ bis hin zu „dir will ich mich ergeben“) bis hin zu elaborierten (Nr. 9) über. Die Choräle auf“ mit Blechbläser-Fanfaren und „O Jerusalem“ mit ausschmückender Begleitung durch die Instrumente. Einzigartig in seiner Komplexität ist die Choralfuge Nr. 36, in der Luthers Kirchenlied „Ein feste Burg ist unser Gott“ (das Mendelssohn selbst aus dem 16. Jahrhundert) mit der Rechtfertigung durch Luther (1520) verbunden ist. Die Choralfuge eingearbeitet und für eine Choralfuge für eine Choralfuge.

Eine Instrumentalfuge (Nr. 36) ist ein Beispiel für die Zusammenführung von Instrumenten und Chören. Wie eine Fuge von Palestrina, die die Stimmen der Streicher und der Orgel zusammenführt, so führt Mendelssohn die Stimmen der Orgel und der Orgel zusammen. Die Choräle „Wachet auf“, „O Jerusalem“ und die Kantate (Nr. 140) schrieb Mendelssohn für die Orgel. Die Melodie (a-cis-e-fis) wandert von der a-Moll (a-h-c-d-e-f), das sich in der Orgel findet, nicht nur zu einer vollendeten Fuge, sondern auch zum Symbol für Paulus' Mission des Glaubens entwickelt.

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

²¹ Vgl. Mendelssohns Briefe von 27. Februar und vom 2. April 1836 an Simrock, in: *Briefe an deutsche Verleger*, Hg. Rudolf Elvers, Berlin 1968, S. 200, 202.
²² Mendelssohn-Nachlaß, Bd. 53 und 54, vormalig in der Deutschen Staatsbibliothek zu Berlin, heute in der Biblioteka Jagiellońska in Krakau.
²³ Kurzhals-Reuter, *op. cit.*, S. 146–147. Im *Autograph* befindet sich ein „Verzeichnis der Mitwirkenden bei den gezahlten Honorars“, Aktenko-
²⁴ Vgl. Mendelssohns Brief vom 2. Juli und Lampadius, *op. cit.*, S. 227.
²⁵ Vgl. F. G. Edwards, „Early Performances of Mendelssohn's *Paulus*“, *Times* 50 (1909), S. 95.
²⁶ Vgl. Lampadius, *op. cit.*, S. 231ff. für die Aufführung.
²⁷ Schubring, *op. cit.*, S. 227.
²⁸ „Account of the Musical Festival 1836“, S. 1.



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Foreword (abridged)

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

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

Nowhere was Mendelssohn's role more significant than in the pages of *Musik*, a weekly music journal where Mendelssohn arrived in 1834 as principal music director of the Gewandhausorchester. In 1837, Schumann used the occasion of performances of *St. Paul* to write a provocative essay that compared the two works and their paths of the two composers. He wrote exactly what Schumann needed as an antidote. According to Schumann, the grand opera that offered a retelling of the biblical story of Bartholomew's massacre) Meyerbeer's *Die Hugenotten* with garish orchestrations and conventionalizations bothersome to Schumann were Meyerbeer's borrowings of the Lutheran chorale "Ein feste Burg ist unser Gott," Schumann observed, "but it enrages a man to hear his most cherished hymn shouted upon a stage. In contrast, *St. Paul* offered "something nobler":

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

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

And then let us honour and love this Mendelssohn-Paul. Prophet of a glorious future, in which his works, and not the applause of his contemporaries, shall ennoble him. His piety, the other to evil.⁶

Musically *St. Paul* offers a carefully calculated structure of arias and choruses. The main action is directed by the traditional narrator, taken over from the beginning here divided between a soprano and a tenor. The appearances of a solo alto and bass are usually formally in a rounded three-part structure. The music is contemplative in tone. From the beginning is the chorales. At times, the music is more dramatic (e.g., Nos. 5, 6, 7, 28, 29). The music is more dramatic in his Passion scenes, especially the contrapuntal fugues – among them the "Agnus Dei" (No. 22) and an elaborate "Agnus Dei" (Nos. 23 and 24) which contain fugal passages as "Agnus Dei" (Nos. 23 and 24) according to Karl Klingemann, "Agnus Dei" (Nos. 23 and 24) pointing like them from the beginning. The music is more dramatic through the "Agnus Dei" (Nos. 23 and 24) progress from the simple, unadorned "Agnus Dei" (Nos. 23 and 24) to the enriched "Agnus Dei" (Nos. 16 and 29 ("Sleepers, wake," and "O Thou the true and only light," with emotional accompaniment in winds and strings). Standing quite prominently is the chorale treatment of No. 36, in which the hymn "Wir glauben all' an einen Gott" (Mendelssohn's setting for the Paulinian doctrine of justification by faith) is incorporated within a formal fugue, an example of the so-called chorale fugue.

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

¹ Henry Fothergill Chorley, *Modern German Music*, ed. Hans Lenneberg (London, 1854; reprint N.Y., 1973), vol. 1, p. 22.
² "St. Paul, – An Oratorio, by Felix Mendelssohn Bartholdy", in *The Musical Times* (July 1, 1844), p. 9.
³ Wilhelm Adolf Lampadius, *The Life of Felix Mendelssohn*, trans. W. L. Gage (Boston, 1887), p. 246.
⁴ See, for example, the review by Gotthard Frenzel in *Die Musikalische Zeitung* 39 (1837), col. 52: "Bach-Mendelssohn'sches, dass es unsern Zeitgenossen die Empfänglichkeit und die Neigung für sie zu erleichtern." *Neue Zeitschrift für Musik* 7 (1837), p. 199.
⁵ Schumann, *On Music and Musicians*, trans. John R. Lillie (New York, 1978), p. 199.
⁶ "Account of the Musical Festival at Düsseldorf," in *Musik* 1 (June 1837), p. 104.

Avant-propos (abrégé)

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

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

Mendelssohn ne fut nulle part plus vigoureux que dans son rôle de réformateur que dans le *Journal für Musik* de Schumann, revue musicale fondée en 1834 à Leipzig, où Mendelssohn fut nommé directeur musical en 1837, à l'occasion d'exécution de l'opéra *Les Huguenots* de Meyerbeer et de l'opéra *Les Huguenots* de Meyerbeer. *Saint-Paul* fut un essai provocateur qui exprime des idées empruntées par les romantiques à la somptueuse partition de Wagner. Elle était superficielle et insuffisante, mais elle servait à célébrer le besoin. D'après Schumann, elle est sur le thème du massacre de la Pâque (le), la démarche de Meyerbeer avec des orchestrations criardes et *Saint-Paul* offrait en revanche « quelque

œuvre le cœur à la foi et à l'espérance, qui réapparaît à nos pieds ; c'est là que nous nous reposons comme après nous être épuisés à chercher et qu'un paysage séduisant à nos pieds. *Saint-Paul* est une œuvre de la plus haute qualité, qui dégage de paix et de certitude. ⁴ Il loue « les couleurs indélébiles de son instrumentation » et « la manière magistrale dont il joue avec toutes les formes de l'écriture musicale ». Il termine son compte-rendu en revêtant Mendelssohn d'un manteau apostolique :

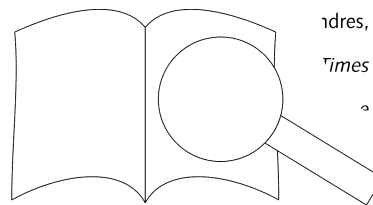
Enfin : vénérons et aimons ce *Saint-Paul* de Mendelssohn, il ouvre la voie à un avenir merveilleux, où l'artiste sera ennobli par l'œuvre, et non par les minces applaudissements des temps présents ; cette voie-ci conduit au bonheur, celle-là au malheur. ⁵

Musicalement, *Saint-Paul* propose un mélange soigné et dosé de récitatifs, d'airs et de chœurs. L'action principale se déroule dans les récitatifs par le narrateur traditionnel, remaniant la technique de Bach, mais ici répartie entre un soprano et une basse solo font également de brèves apparitions (par exemple dans les récitatifs). Les airs, généralement de forme tripartite, sont très souvent détachés et de ton méditatif. La direction est particulièrement remarquable. Parfois, l'œuvre revient à l'action (par exemple nos 5, 6, 7, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). Les cinq chorals sont « points de repos », qui nous offrent un moment individuel à la loi générale. Ceux-ci sont répartis dans les nos 3 et 9 (« Allein Gott in der Höh' sei Eh. ») et dans les nos 15 et 20 (« O Jesu Christe, dich zu uns wend' »). Les cinq chorals sont répartis dans les nos 16 et 29 (« O Jesu Christe, dich zu uns wend' »). Les cinq chorals sont répartis dans les nos 16 et 29 (« O Jesu Christe, dich zu uns wend' »).

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

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

¹ Henry Fothergill Chorley, *Modern C...* 1854 ; reprint N.Y., 1973, vol. 1, p. 2.
² « St. Paul – An Oratorio, by Felix Mer... » (1^{er} juillet 1844), p. 9.
³ Voir, par exemple, le compte rendu *musikalische Zeitung* 39 (1837), col. 1.
⁴ Händel-Bach-Mendelssohn qu'elle se... contemporains de prendre goût à ce :
⁵ *Neue Zeitschrift für Musik* 7 (1837), *Ibid.*
⁶ "Account of the Musical Festival at Düsse..." dans : *World* (1...), p.



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

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

Car une espèce de théologien – Fink – dans sa revue musicale – dans le sens où lui, que la *vox humana* soit entendue de vagues sons de tiquer les mots « Je suis celui » – re des phrases sur le Jésus n'est plus le Jésus de Nazareth, qui fait bien rire. Ce b... sa Bible à Actes IX, 5 et re... y figurent pas. Mais sa théologie prit pour lui faire oublier que, Paul raconte lui-même par delà... Paul raconte lui-même par delà... ch. XXII, v. ... pouvait donc pris en défaut. ... nement claire, ne fit qu'en ... it payer à Fink en cordiales

15 ; on notera encore le recours à « Wachet auf » (n° 16, maintenant re de Saül avec Ananias à Damas et la levée es points culminants, musicalement, sont les deux xpressif n° 18 (« Gott, sei mir gnädig »), qui forme un pe... au n° 12 (tous deux sont dans la tonalité de *si* mineur), et le n° 20 (« Ich danke dir, Herr, mein Gott »), dans lequel un chœur de style imitatif répond à Saül. Dans le n° 22, le chœur re-

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

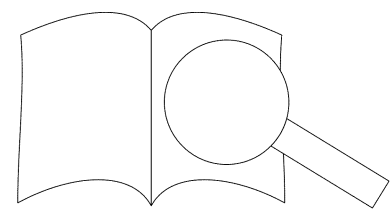
Les critiques ont généralement trouvé que la deuxième partie de *Saint-Paul*, manquant d'action dramatique, était inférieure à la première. Il est vrai qu'elle n'offre rien d'aussi convaincant, sur le plan dramatique, que la scène de la révélation dans la première partie. Les deux duos de Paul et de Barnabé (n°s 25 et 26) ont un caractère sentimental, moralisateur (surtout le n° 26, écrit dans un style pastoraux). Les triparties de la première partie (le n° 38) ont moins de force et d'éléments du n° 8). Mendelssohn a écrit de ses plus belles pages à la deuxième partie, impressionné par la nature synthétique de la musique ancienne, et notamment par la musique de Bach. Le chœur initial (n° 11) contient une fugue sur le motif dit « Jupiter » (le motif dit « Jupiter » de la Symphonie n° 41 de Beethoven et de compositeurs baroques).⁹ Les deux triparties (n°s 35), présentés dans un style ancien, selon Lampadius, le « plus ancien ».¹⁰ Et, bien sûr, il y a de nombreux motifs relativement évidents (par exemple « Ich glaube an », n° 36, qui rappelle l'emploi du style ancien dans la célèbre scène de « Die Zauberflöte » de Mozart, à l'acte II de *Die Zauberflöte* de Mozart dans des contextes plus modernes (par exemple la scène de son solo de violoncelle obligé).

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

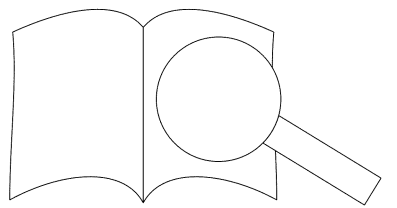
Durham, NC, septembre 1996
Traduction : Dennis Collins

R. Larry Todd

⁷ Julius Schubring, « Erinnerungen an Felix Mendelssohn », *Zeitung für die Kunst* (1866), p. 376.
⁸ *Ibid.* Pour le compte rendu de Fink, voir *Allg. musikalische Zeitung*, col. 515. Conrad Schleinitz, avocat de Leipzig.
⁹ Sur la réaction de Mendelssohn au motif « Jupiter », voir Peter Williams, éd., *Perspectives on Mendelssohn*, pp. 163–171.
¹⁰ Wilhelm Adolf Lampadius, *Felix Mendelssohn's Lebens und Wirkens*, Leipzig, 1886.
¹¹ Otto Jahn, « Ueber F. Mendelssohn Bartl », *meine musikalische Zeitung* 50 (1848), col. 100.



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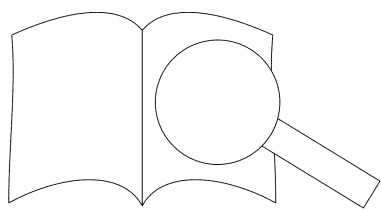


Felix Mendelssohn Bartholdy

Wien bei N. Simrock.

184 v. Dindl

Abk. eines Porträts Felix Mendelssohn Bartholdys von Theodor Hildebrandt (1804–1874), Komponisten. Der Maler aus Mendelssohns Düsseldorfer Kreis porträtierte 1834 den Komponisten. Aus der Erstausgabe der Partitur des *Paulus* op. 36 bei Simrock, Bonn 1837. Bild in der Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn (Quelle U im Kritischen Bericht).



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Paulus

Op. 9. n. 3

für Orchester

Flaut.

Oboi.

Clar. in A

Fag.

Serp.

Corn. in D

F. in D

F. in C

F. in B

Viola

Vcllo

Cello

Contra

... 2: Felix Mendelssohn Bartholdy, *Paulus*. Erste Notenseite der autographen Partitur, Bibliote Mendelssohn-Nachlaß Bd. 53 (Quelle K im Kritischen Bericht). Am oberen rechten Rand bef für „Hilf Du mir“, das Mendelssohn gewöhnlich seinen Manuskripten vorz

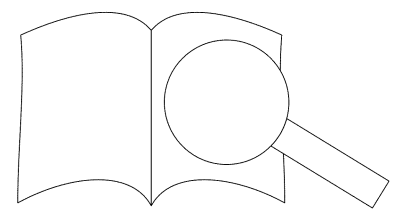
No. 1. OVERTURE,
Andante. (M. M. ♩ = 84)

Paulus, Oratorium . 3.
von Felix Mendelssohn Bartholdy.

Flauti.
Oboi.
Clarineti in A.
Fagotti.
Serpente.
Corni in D.
Trombe in D.
Trombone Alto.
Trombone Tenore.
Trombone Basso.
Timpani in A, E.
Violino 1^{mo}.
Violino 2^{do}.
Viola.
V:
Tromboni)

3320.

Abb. 3: Erste Notenseite (S. 3) des Paulus in der Erstaussgabe der Partitur (Quelle U im Krit.

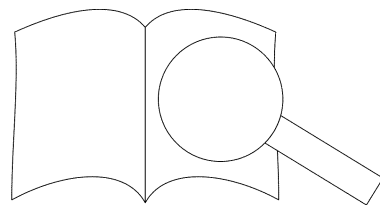


No. 1. Ouverture
Andante

Seconda.

The image shows a handwritten musical score for the second movement of the Overture. It consists of multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *p*, *dim.*, *pp.*, and *Con moto*. There are also performance markings like *Cres.* and *Dim.*. The score is heavily annotated with a large, diagonal watermark that reads "PROBENFÜR". Additionally, there are several large, hand-drawn 'X' marks over parts of the score, and a large, stylized 'R' watermark on the right side. The overall appearance is that of a working draft or a proof copy.

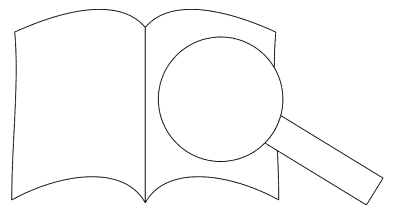
... 4 und 5: Beginn der Ouvertüre im autographen Klavierauszug, der eine frühere Fassung
...ohn begann im November 1834 mit dem Entwurf der Ouvertüre und arrangierte sie für die
...ende Februar 1836 beendete er den ersten Teil des Klavierauszugs. Im Zusammenhang mit
...die im April fertig wurde, überarbeitete er die Ouvertüre noch einmal:
(Quelle M im Kritischen Bericht), Biblioteka Jagiellońska, Krakau (P-Kj), Mendelssohn



No. 10 *Andante*

Primo

PROBENPAPIER
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Allegro.

bauete ihm ein Haus, a-ber der Al-ler-höchste wohnt nicht in Tempeln die mit Händen gema-

der Himmel ist sein Stuhl und die Erde
Col Organo
 ... die Hand das Al-les ge-
 sequ

All^o molto

Violino 1^{mo}

Violino 2^{do}

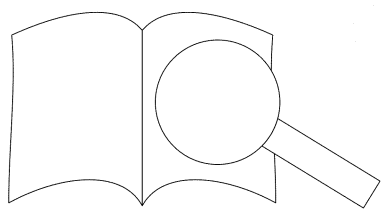
Viola.

TEN^{ore}

RECIT: *sempre con più di furco*
 Ihr Hals-starri-gen!

3920.

Ab. 6: Seite 67 (Nr. 6, T. 28-41) aus einem Korrektur-Abzug der Partitur der Erstausgabe be-
 schriftlichen Korrekturen Mendelssohns (Quelle T im Kritischen Bericht). Das Exemplar enthält
 Mendelssohn fügte bei diesem Korrekturgang u.a. noch fehlende Metronomangaben und Ar-
 Exemplar im Besitz der Musikverlage Anton J. Benjamin, Hamburg



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Col Organo

X

sempre f. dp.

*must also
 the first time
 V. G.*

PAULUS

Oratorium

nach Worten der heiligen Schrift

componirt von Carl Gottlieb Reißner

CHORAL

36.

NUMMELDES VERLEGERS.

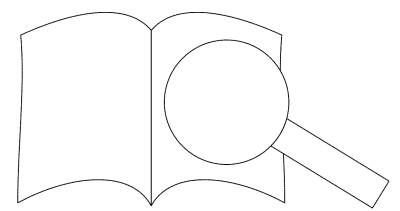
BONN. BEY N. SIMROCK.

LONDON. L. ALFRED NOVELLO.

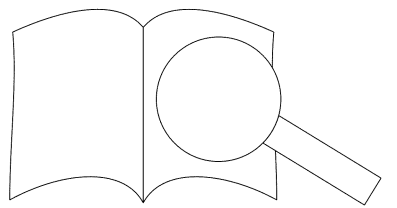
Lith. Anst. v. Dondorf. Frankfurt/M.

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Titel der Erstausgabe des *Paulus*, Simrock, Bonn 1837, mit drei Textstellen aus dem Oratorium „Welch eine Tiefe“, Nr. 22 (Röm. 11, 33); der Choral „Wachet auf“, Nr. 16, der auch instrumental „Der Herr denkt an uns“, Schlußchor Nr. 45 (2. Tim. 4, 8 und Ps. 103, 1, 2C)



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Paulus . St. Paul

op. 36

Erster Teil

1. Ouverture

Felix Mendelssohn Bartholdy

1809–1847

Andante ♩ = 84

Flauti

Oboi

Clarinetti in La/A

Fagotti

Serpente

Corni in Re/D

Trombe in Re/D

Trombone alto

Trombone tenore

Trombone basso

Timpani
in Mi-La/e-A

Violino I

Violino II

Viola

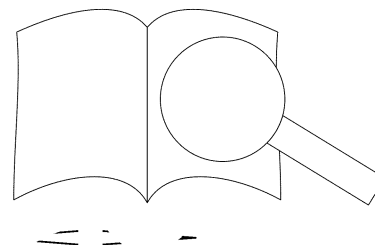
Contrabbasso

Aufführungsdauer / Duration: ca. 145 min.

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edited by R. Larry Todd
English version by William Ball



Musical score system 1, measures 1-8. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, then enters with a melodic phrase. The piano accompaniment provides harmonic support. Dynamics include *dim.* and *cresc.*. The marking *a 2* appears above the vocal line.

Musical score system 2, measures 9-16. This system shows the continuation of the vocal and piano parts. The piano accompaniment has a more active role with some arpeggiated figures. Dynamics include *dim.* and *cresc.*.

Musical score system 3, measures 17-24. The vocal line continues with a melodic line, and the piano accompaniment features a prominent arpeggiated pattern. Dynamics include *cresc.* and *tr* (trill) markings.

Musical score system 4, measures 25-32. The final system on the page, showing the vocal line and piano accompaniment. Dynamics include *dim.* and *cresc.*. A magnifying glass icon is present in the bottom right corner of this system.

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First system of musical notation, measures 1-4. Includes dynamics *p*, *cresc.*, and *sf*. A second ending bracket labeled "a 2" spans measures 2-3. A large watermark "PROBE" is overlaid diagonally across the system.

Second system of musical notation, measures 5-8. Includes dynamics *p* and *cresc.*. A large watermark "PROBE" is overlaid diagonally across the system.

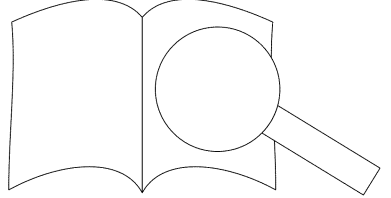
Third system of musical notation, measures 9-10. Includes dynamics *cresc.* and *f*. A large watermark "PROBE" is overlaid diagonally across the system.

Fourth system of musical notation, measures 11-14. Includes dynamics *p*, *cresc.*, and *f*. A large watermark "PROBE" is overlaid diagonally across the system.

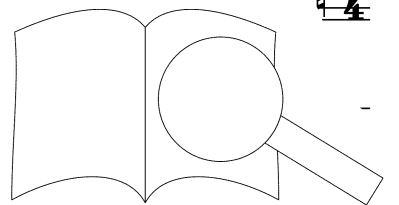
Fifth system of musical notation, measures 15-16. Includes dynamics *cresc.* and *f*. A large watermark "PROBE" is overlaid diagonally across the system.

Sixth system of musical notation, measures 17-18. Includes dynamics *cresc.* and *f*. A large watermark "PROBE" is overlaid diagonally across the system.

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Musical score for piano and voice, measures 33-42. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. Dynamics include forte (*f*), piano (*p*), and pianissimo (*pp*). A *dim.* (diminuendo) marking is present in measure 39. The piano part includes chords and arpeggiated figures. A large watermark "PROBE" is overlaid diagonally across the page.



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Con moto ♩ = 92
44

First system of musical notation, measures 44-48. It features a piano introduction with a bass line in 3/4 time. Dynamics include *pp* and *p*. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols like slurs and accents.

Second system of musical notation, measures 49-53. It continues the piano introduction with similar notation and dynamics.

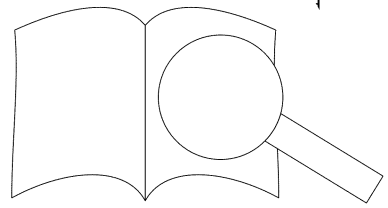
Third system of musical notation, measures 54-56. It continues the piano introduction.

Fourth system of musical notation, measures 57-61. It features a piano introduction with a bass line in 3/4 time. Dynamics include *pp* and *p*. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols like slurs and accents.

Fifth system of musical notation, measures 62-66. It continues the piano introduction.

Sixth system of musical notation, measures 67-71. It continues the piano introduction.

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First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes a melodic phrase with a sharp sign (#) and a slur. The piano accompaniment consists of chords and rhythmic patterns.

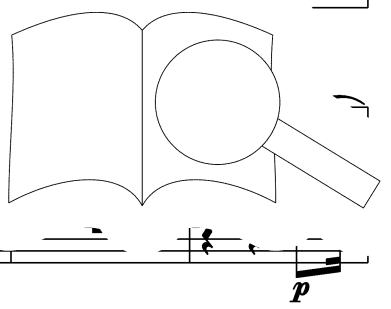
Second system of musical notation, primarily consisting of piano accompaniment with various chordal textures and rhythmic figures.

Third system of musical notation, featuring a vocal line with a melodic line and piano accompaniment. The vocal line includes a slur and a sharp sign (#). The piano accompaniment has a rhythmic accompaniment.

Fourth system of musical notation, primarily consisting of piano accompaniment with various chordal textures and rhythmic figures.

Fifth system of musical notation, primarily consisting of piano accompaniment with various chordal textures and rhythmic figures. A dynamic marking 'p' is visible at the end of the system.

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System 1: Treble and Bass clefs. Treble clef has a key signature of one flat and a 4/4 time signature. The system contains musical notation for the first system, including a melodic line in the treble and a bass line in the bass.

System 2: Treble and Bass clefs. This system contains musical notation for the second system, primarily consisting of rests in both staves.

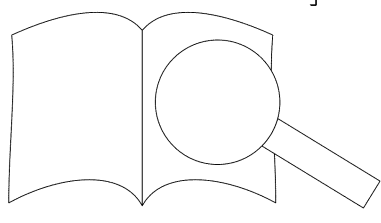
System 3: Bass clef. This system contains musical notation for the third system, primarily consisting of rests in the bass staff.

System 4: Treble and Bass clefs. This system contains musical notation for the fourth system, featuring a melodic line in the treble and a bass line in the bass.

System 5: Treble and Bass clefs. This system contains musical notation for the fifth system, primarily consisting of rests in both staves.

System 6: Treble and Bass clefs. This system contains musical notation for the sixth system, featuring a melodic line in the treble and a bass line in the bass.

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First system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. It contains several measures of music with notes, rests, and dynamic markings such as *sf*.

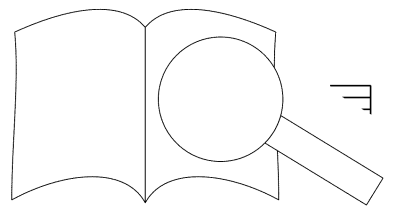
Second system of musical notation, consisting of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is mostly rests, indicating a section where the instruments are silent.

Third system of musical notation, consisting of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is mostly rests.

Fourth system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. It contains several measures of music with notes, rests, and dynamic markings such as *cresc.* and *sf*.

Fifth system of musical notation, consisting of two grand staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is mostly rests.

Sixth system of musical notation, featuring a grand staff with two treble clefs and two bass clefs. It contains several measures of music with notes, rests, and dynamic markings such as *mf* and *sf*. The system concludes with a double bar line.



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System 1: Treble and Bass clefs with empty staves.

System 2: Treble and Bass clefs with empty staves.

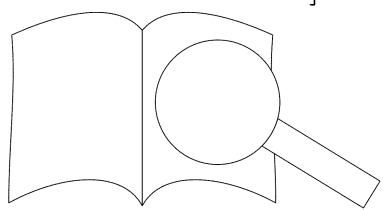
System 3: Treble and Bass clefs with empty staves.

System 4: Musical notation with lyrics: *a poco cre*

System 5: Treble and Bass clefs with empty staves.

System 6: Musical notation with lyrics: *p poco a poco cre*

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System 1: Treble and Bass staves with rests.

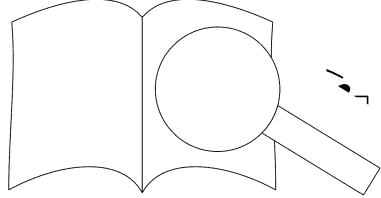
System 2: Treble and Bass staves with rests.

System 3: Bass staff with rests.

System 4: Treble and Bass staves with notes and lyrics. Includes markings: *scen*, *vivace*, *sf*, *più*.

System 5: Treble and Bass staves with rests.

System 6: Treble and Bass staves with notes and lyrics. Includes markings: *scen*, *do*, *e*, *più*, *vivace*.



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Musical score system 1, measures 1-5. The first four staves contain rests. The fifth staff has a dynamic marking of *mf*. The system concludes with a double bar line and a repeat sign.

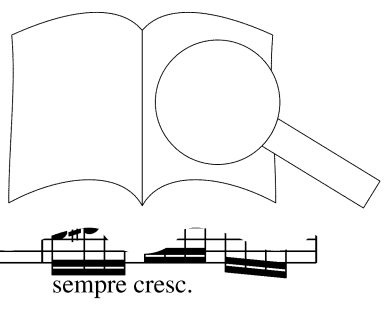
Musical score system 2, measures 6-10. The first four staves contain rests. The fifth staff has a dynamic marking of *mf*. The system concludes with a double bar line and a repeat sign.

Musical score system 3, measures 11-15. The staff contains rests.

Musical score system 4, measures 16-20. The first three staves have melodic lines with dynamic markings: *cresc.*, *cresc.*, and *cre*. The fourth staff has a melodic line with dynamic markings: *sf*, *sf*, and *sf*. The system concludes with a double bar line and a repeat sign.

Musical score system 5, measures 21-25. The staff contains rests.

Musical score system 6, measures 26-30. Both staves have melodic lines with dynamic markings: *cresc.* and *cresc.*. The system concludes with a double bar line and a repeat sign.



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91

The image shows a musical score for piano and violin/viola. It consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass clef staff. The second system has a grand staff and a single bass clef staff. The third system has a grand staff and a single bass clef staff. The fourth system has a grand staff and a single bass clef staff. The fifth system has a grand staff and a single bass clef staff. The sixth system has a grand staff and a single bass clef staff. The seventh system has a grand staff and a single bass clef staff. The eighth system has a grand staff and a single bass clef staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *sf*. A large watermark is overlaid diagonally across the page.

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Musical score system 1, measures 96-100. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *f* and *f* a 2. A large slur covers the first two staves across measures 97-100.

Musical score system 2, measures 101-105. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *f*. A large slur covers the first two staves across measures 101-105.

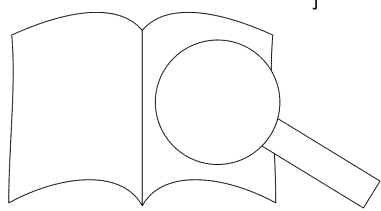
Musical score system 3, measures 106-110. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *f*.

Musical score system 4, measures 111-115. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *cresc.* and *f*. A large slur covers the first two staves across measures 111-115.

Musical score system 5, measures 116-120. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *f*.

Musical score system 6, measures 121-125. It features a grand staff with five staves. The first two staves are treble clef, and the last three are bass clef. Dynamics include *cresc.* and *f*. A large slur covers the first two staves across measures 121-125.

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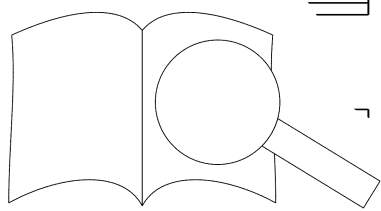
Musical score system 1, measures 1-4. It features a grand staff with five staves. The first four staves (treble clefs) contain melodic lines with long slurs. The fifth staff (bass clef) contains a simple accompaniment line.

Musical score system 2, measures 5-8. Similar to system 1, it features a grand staff with five staves. The first four staves have melodic lines with slurs, and the fifth staff has an accompaniment line.

Musical score system 3, measures 9-12. This system includes dynamic markings: *sempre* in measure 9, *f* in measures 10 and 11, and *cresc.* in measures 11 and 12. The notation is more complex, with many sixteenth notes and slurs.

Musical score system 4, measures 13-16. It features a grand staff with five staves. Dynamic markings include *cresc.* in measures 13 and 14, and *f* in measures 15 and 16. The notation continues with melodic and accompaniment lines.

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sempre accelerando - - - - -

Musical score system 1, measures 1-4. It features a grand staff with two treble clefs and two bass clefs. The bass clef parts contain rhythmic accompaniment with notes and rests. The treble clef parts are mostly empty, with some rests. Dynamics include *sf* (sforzando) in the bass clef parts.

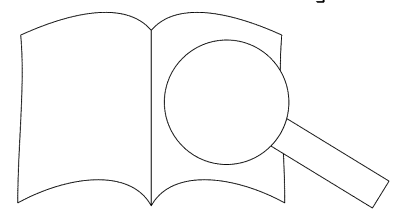
Musical score system 2, measures 5-8. Similar to system 1, it shows rhythmic accompaniment in the bass clef parts and rests in the treble clef parts. Dynamics include *f* (forte) in the bass clef parts.

Musical score system 3, measures 9-12. This system contains more active musical notation. The treble clef parts feature rapid sixteenth-note passages with accents. The bass clef parts continue with rhythmic accompaniment. Dynamics include *f* (forte) and *sf* (sforzando).

Musical score system 4, measures 13-16. This system is mostly empty, with rests in both the treble and bass clef parts.

Musical score system 5, measures 17-20. The bass clef parts contain rhythmic accompaniment with notes and rests. Dynamics include *sf* (sforzando) in the bass clef parts.

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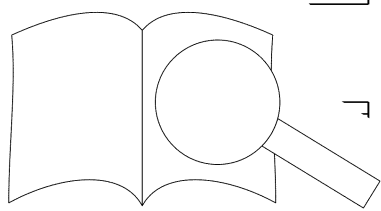
First system of musical notation, including staves for strings and woodwinds. Includes dynamic marking *f* and articulation *a 2*.

Second system of musical notation, including staves for strings and woodwinds.

Third system of musical notation, including staves for strings and woodwinds. Includes dynamic marking *sempre f* and articulation *sempre*.

Fourth system of musical notation, including staves for strings and woodwinds.

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First system of musical notation, including treble and bass staves with notes and rests. Includes dynamic markings 'f' and 'a 2'.

Second system of musical notation, including treble and bass staves with notes and rests.

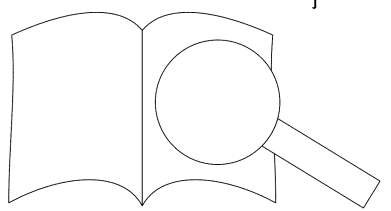
Third system of musical notation, including treble and bass staves with notes and rests.

Fourth system of musical notation, including treble and bass staves with notes and rests.

Fifth system of musical notation, including treble and bass staves with notes and rests.

Sixth system of musical notation, including treble and bass staves with notes and rests.

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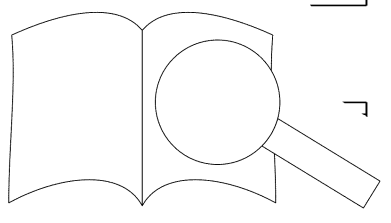
System 1: Treble and Bass clefs. Treble clef contains a melody with eighth and quarter notes. Bass clef contains a bass line with quarter notes. The system spans three measures.

System 2: Treble and Bass clefs. Both staves are empty, indicating a rest or a section where the music is not written.

System 3: Treble and Bass clefs. Treble clef contains a melody with eighth and quarter notes. Bass clef contains a bass line with quarter notes. The system spans three measures.

System 4: Treble and Bass clefs. Treble clef contains a melody with eighth and quarter notes. Bass clef contains a bass line with quarter notes. The system spans three measures.

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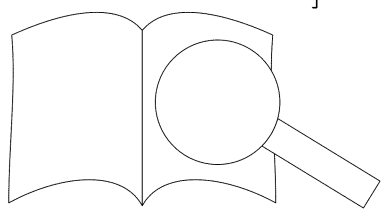
Musical score system 1, measures 1-5. It features a vocal line and a piano accompaniment. The piano part includes a bass line with a 'sf' (sforzando) marking in measure 4.

Musical score system 2, measures 6-10. This system contains empty staves for the vocal line and piano accompaniment.

Musical score system 3, measures 11-15. It features a vocal line and a piano accompaniment. The piano part includes a bass line with 'sf' markings in measures 12, 13, and 14.

Musical score system 4, measures 16-20. It features a vocal line and a piano accompaniment. The piano part includes a bass line with 'sf' markings in measures 17 and 18.

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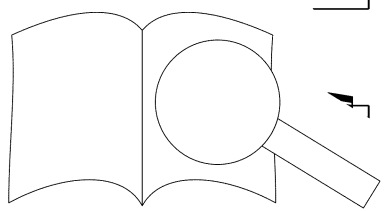
Musical score system 1, measures 1-5. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *sf* (sforzando).

Musical score system 2, measures 6-10. This system contains empty staves for the vocal line and piano accompaniment.

Musical score system 3, measures 11-15. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *sf* (sforzando).

Musical score system 4, measures 16-20. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes a right-hand staff with chords and a left-hand staff with a bass line. Dynamics include *sf* (sforzando).

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Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with chords and a treble part with chords. Dynamics include *f* (forte).

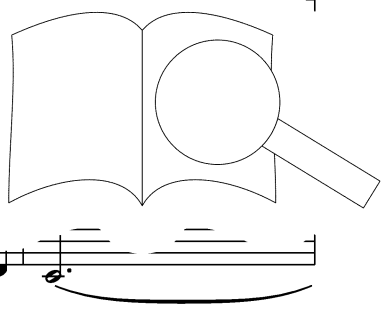
Musical score system 2, primarily consisting of piano accompaniment with rests in the vocal line. Dynamics include *f* (forte).

Musical score system 3, featuring a vocal line with a melodic line and piano accompaniment. Dynamics include *f* (forte).

Musical score system 4, primarily consisting of piano accompaniment with rests in the vocal line.

Musical score system 5, featuring a vocal line with a melodic line and piano accompaniment. Dynamics include *f* (forte).

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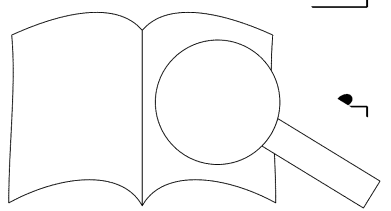
System 1: Treble clef with a whole rest. Bass clef with a whole rest. Grand staff with two staves. Treble staff: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Grand staff: Treble staff has a whole note chord G4-A4-B4-C5-D5-E5-F5-G5. Bass staff has a whole note chord G2-F2-E2-D2-C2-B1-A1-G1.

System 2: Treble clef with a whole rest. Bass clef with a whole rest. Grand staff with two staves. Treble staff: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Grand staff: Treble staff has a whole note chord G4-A4-B4-C5-D5-E5-F5-G5. Bass staff has a whole note chord G2-F2-E2-D2-C2-B1-A1-G1.

System 3: Treble clef with a whole rest. Bass clef with a whole rest. Grand staff with two staves. Treble staff: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Grand staff: Treble staff has a whole note chord G4-A4-B4-C5-D5-E5-F5-G5. Bass staff has a whole note chord G2-F2-E2-D2-C2-B1-A1-G1.

System 4: Treble clef with a whole rest. Bass clef with a whole rest. Grand staff with two staves. Treble staff: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Bass staff: quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Grand staff: Treble staff has a whole note chord G4-A4-B4-C5-D5-E5-F5-G5. Bass staff has a whole note chord G2-F2-E2-D2-C2-B1-A1-G1.

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Musical score system 1, consisting of two systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. The staves are mostly empty, with some faint markings.

Musical score system 2, consisting of two systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. The staves are mostly empty, with some faint markings.

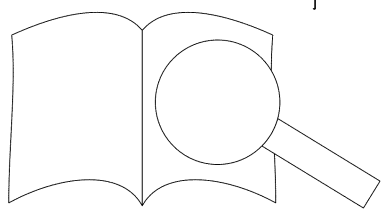
Musical score system 3, consisting of a single bass clef staff that is mostly empty.

Musical score system 4, consisting of two systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. This system contains musical notation, including notes, rests, and accidentals.

Musical score system 5, consisting of two systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. The staves are mostly empty.

Musical score system 6, consisting of two systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. This system contains musical notation, including notes, rests, and accidentals.

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System 1: Five staves (two treble clefs, two bass clefs, and a grand staff) containing rests.

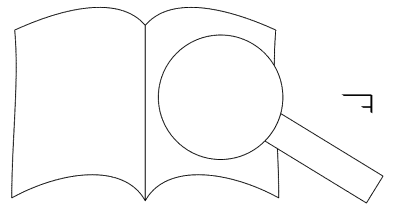
System 2: Five staves (two treble clefs, two bass clefs, and a grand staff) containing rests.

System 3: One bass staff containing rests.

System 4: Grand staff with musical notation. Treble clef: *sf* quarter notes, eighth notes, and a half note. Bass clef: eighth notes and quarter notes.

System 5: Grand staff containing rests.

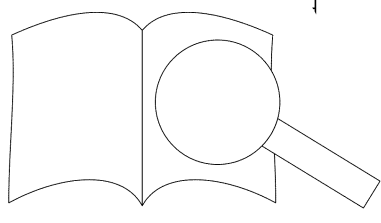
System 6: Grand staff with musical notation. Treble clef: *sf* quarter notes and half notes. Bass clef: quarter notes and half notes.



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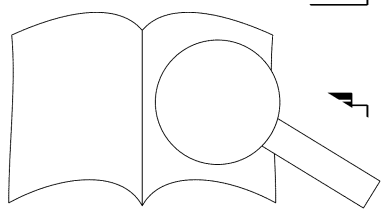
The musical score on page 155 consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves, all marked with a forte dynamic (*ff*). The second system continues with similar notation and dynamics. The third system features a grand staff with a tremolo marking (*trem*) in the bass line. The fourth system shows a grand staff with a melodic line in the treble clef and accompaniment in the bass clef. The fifth system includes a grand staff with a *ff* dynamic and a *Ped.* (pedal) marking. The sixth system concludes with a grand staff and two additional staves, also marked with *ff*.

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Musical score for a piano piece, measures 159-164. The score is written for a grand piano with five staves. Measures 159-161 feature long, sustained chords in the right hand and a simple bass line in the left hand. Measure 162 shows a more active bass line with a tremolo effect. Measures 163-164 feature a complex, rhythmic pattern in the right hand and a corresponding bass line. The score includes dynamic markings like 'f' and 'p', and articulation like 'acc'.

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First system of musical notation, measures 164-167. It consists of five staves: two treble clefs and three bass clefs. The music features a melodic line in the upper treble and a more active bass line. A large slur covers the first two measures of the first three staves.

Second system of musical notation, measures 168-171. It consists of five staves: two treble clefs and three bass clefs. The music continues with similar melodic and bass line patterns. A large slur covers the first two measures of the first three staves.

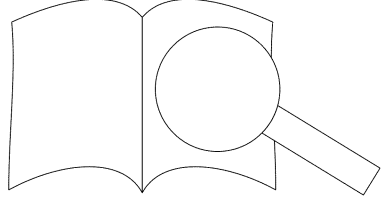
Third system of musical notation, measures 172-173. It consists of two staves: one treble and one bass clef. The treble staff contains a tremolo-like texture, while the bass staff has a few notes.

Fourth system of musical notation, measures 174-177. It consists of two staves: one treble and one bass clef. The music features a more complex melodic line in the treble staff with many sixteenth notes.

Fifth system of musical notation, measures 178-181. It consists of two staves: one treble and one bass clef. The music features a melodic line in the treble staff with a large slur over the first two measures.

Sixth system of musical notation, measures 182-185. It consists of two staves: one treble and one bass clef. The music features a melodic line in the treble staff with a large slur over the first two measures.

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First system of musical notation, measures 1-6. It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part includes a 'p' dynamic marking and an 'a 2' marking. The key signature has two sharps (F# and C#).

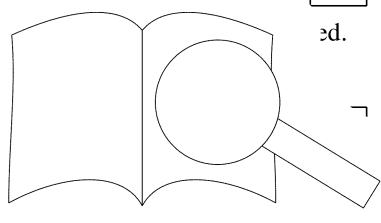
Second system of musical notation, measures 7-12. It features a vocal line and piano accompaniment. The piano part includes a 'p' dynamic marking. The key signature remains two sharps.

Third system of musical notation, measures 13-18. It features a vocal line and piano accompaniment. The piano part includes a 'p' dynamic marking. The key signature remains two sharps.

Fourth system of musical notation, measures 19-24. It features a vocal line and piano accompaniment. The piano part includes a 'p' dynamic marking. The key signature remains two sharps.

Fifth system of musical notation, measures 25-30. It features a vocal line and piano accompaniment. The piano part includes a 'p' dynamic marking. The key signature remains two sharps.

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First system of musical notation, measures 175-180. It consists of three staves: two treble clefs and one bass clef. The key signature has three sharps (F#, C#, G#). The music features a melody in the upper staves and a bass line in the lower staff.

Second system of musical notation, measures 181-186. It consists of three staves: two treble clefs and one bass clef. The key signature has three sharps. The music continues with a melody and bass line.

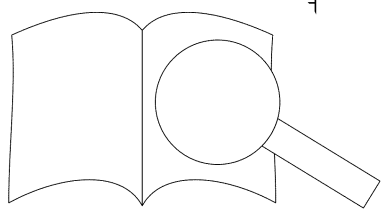
Third system of musical notation, measures 187-190. It consists of two staves: one treble clef and one bass clef. The key signature has three sharps. A *triumf* marking is present above the treble staff. The music features a melody and bass line.

Fourth system of musical notation, measures 191-196. It consists of two staves: one treble clef and one bass clef. The key signature has three sharps. The music features a melody and a bass line with a prominent eighth-note pattern.

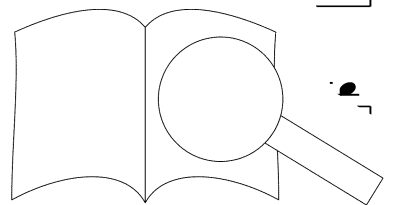
Fifth system of musical notation, measures 197-202. It consists of two staves: one treble clef and one bass clef. The key signature has three sharps. The music features a melody and bass line.

Sixth system of musical notation, measures 203-208. It consists of two staves: one treble clef and one bass clef. The key signature has three sharps. The music features a melody and bass line.

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First system of musical notation, measures 186-190. It consists of five staves: three treble clefs and two bass clefs. The music features a melody in the upper treble staves and accompaniment in the lower staves.

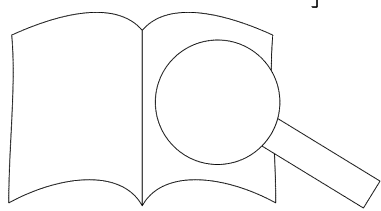
Second system of musical notation, measures 191-195. It consists of five staves: three treble clefs and two bass clefs. The music continues with similar melodic and accompanimental lines.

Third system of musical notation, measures 196-200. It consists of five staves: three treble clefs and two bass clefs. The music continues with similar melodic and accompanimental lines.

Fourth system of musical notation, measures 201-205. It consists of five staves: three treble clefs and two bass clefs. The music continues with similar melodic and accompanimental lines.

Fifth system of musical notation, measures 206-210. It consists of five staves: three treble clefs and two bass clefs. The music continues with similar melodic and accompanimental lines.

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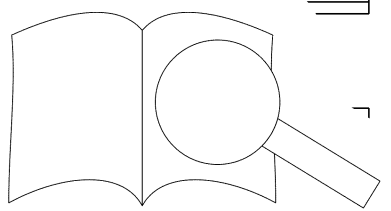
First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps (F#, C#, G#). The music features long, flowing melodic lines with many slurs and ties.

Second system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps. The music continues with melodic lines and some chordal textures.

Third system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps. This system features more rhythmic activity with eighth and sixteenth notes.

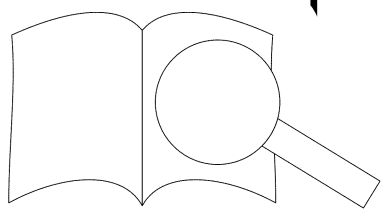
Fourth system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has three sharps. The music concludes with a series of chords and melodic fragments.

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The musical score is arranged in five systems. Each system contains two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and ornaments. A 'Ped.' marking is located in the fourth system. The fifth system features a complex rhythmic pattern in the bass line.

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2. Coro

Allegro maestoso ♩ = 120

Flauti

Oboi

Clarineti in La/A

Fagotti

Corni in Mi/E

Trombe in Re/D

Timpani in
Mi-La/e-A

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Organo
Organo conta

Violoncello e
Contrabbasso

The musical score is arranged in a standard orchestral format. The woodwind section (Flauti, Oboi, Clarineti in La/A, Fagotti, Corni in Mi/E, Trombe in Re/D) and Timpani (Mi-La/e-A) are in the upper staves, playing sustained notes with a *p* dynamic and a *cresc.* marking. The string section (Violino I, Violino II, Viola, Violoncello e Contrabbasso) is in the lower staves, playing a rhythmic pattern with a *p* dynamic and a *cresc.* marking. The Organ (Organo conta) is in the lower-middle staves, playing sustained notes. The vocal staves (Soprano, Alto, Tenore) are empty. The score is marked with a tempo of *Allegro maestoso* and a metronome marking of ♩ = 120. A large watermark 'PROBEPAPIER' is overlaid diagonally across the page.

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Herr!
Lord!

Herr!
Lord!

Herr!
Lord!

Herr!
Lord!

Herr!
Lord!

Herr!
Lord!

12

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

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

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

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

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Him - mel und Er - de
Thine are the Heav - ens, th

Him - mel und F
Thine are the

Him - Thine

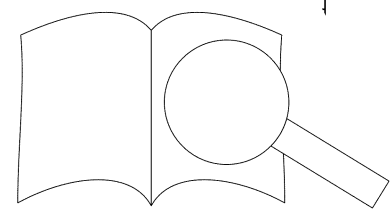
und das Meer ge - macht hat,
, the Earth, and might - y

der Him - mel und Er - de
and Thine are the Heav - ens, the Earth, and might - y

und das Meer ge -

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Gott, _____ der Him - mel und Er - de
 God, _____ and Thine are the Heav - ens, the

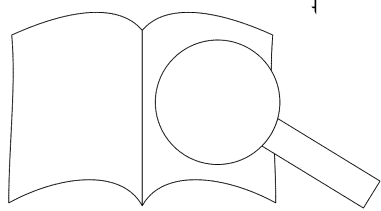
Gott, _____ der du bist der Gott, der Him - mel und Er - de
 God, _____ Thou a - lone art God, and Thine are the Heav - ens, the

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

Gott, _____ der art Gott, der Him - mel und Er - de
 God, _____ God, and Thine are the Heav - ens, the

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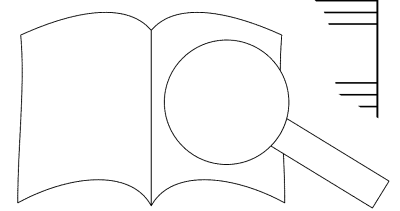
und das Meer ge-macht hat, der Him - mel und
Earth, and might - y wa - - - ters, the Heav - ens, the

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

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

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Musical score for the first system, measures 43-46. It includes vocal lines and piano accompaniment. Dynamics include 'a 2' and 'f'.

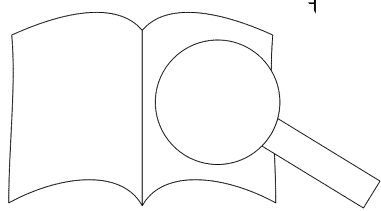
Musical score for the second system, measures 47-50. It includes vocal lines and piano accompaniment. A 'trium' marking is present.

Musical score for the third system, measures 51-54. It includes vocal lines and piano accompaniment. Triplet markings are present.

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

Musical score for the fourth system, measures 55-58. It includes vocal lines with lyrics and piano accompaniment.

Musical score for the fifth system, measures 59-62. It includes piano accompaniment with triplet markings and a bass line.



Bassi

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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

Musical score for the second system, continuing the vocal and piano parts. The vocal line has a rest, and the piano accompaniment continues with harmonic support.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with harmonic support.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with harmonic support.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with harmonic support.

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with harmonic support.

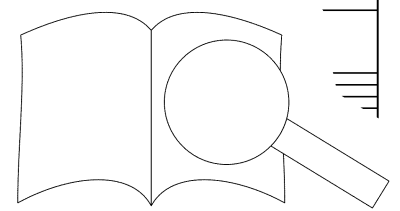
Musical score for the seventh system, featuring a vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with harmonic support.

Musical score for the eighth system, featuring a vocal line and piano accompaniment. The vocal line has a rest, and the piano accompaniment continues with harmonic support.

die Hei - den leh - nen sich
 the Hea - then fu - rious - ly

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

an auf, Herr, wi - der dich und dei - nen Christ, — die Hei - den
 -ly rage, Lord, a - gainst Thee and Thy Christ, — the Hea - then



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Musical notation for the first system, including vocal staves and piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Musical notation for the second system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and a supporting bass line.

Musical notation for the third system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and a supporting bass line.

Musical notation for the fourth system, including vocal staves with lyrics and piano accompaniment. The piano part continues with a melodic line and a supporting bass line.

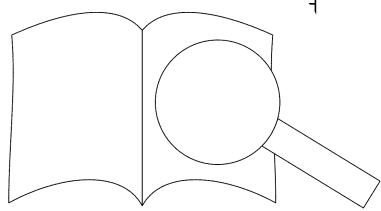
Lyrics: auf, rage, Herr, Lor; die Hei-den leh-nensich auf, Herr, wi-der the Hea-then fu-rious-ly rage, Lord, a -

Musical notation for the fifth system, including vocal staves with lyrics and piano accompaniment. The piano part continues with a melodic line and a supporting bass line.

Lyrics: auf, rage, Herr, Lor; leh - fu - wi - der dich, a - gainst Thee, die Hei - den leh - nensich the Hea - then fu - rious-ly

Lyrics: Herr, Lord, wi-der a - gainst dich Thee und and a - wi - der dei - - gainst

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

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

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

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

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

dich und dei - nen
gainst Thee and Thy

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

- nen .
fu

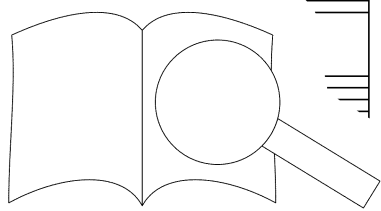
wi - der dich und dei - nen
a - gainst Thee and a - gainst Thy

ar
- der dich,
- gainst Thee,

die Hei - den leh - nen sich
the Hea - then fu - rious - ly

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

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

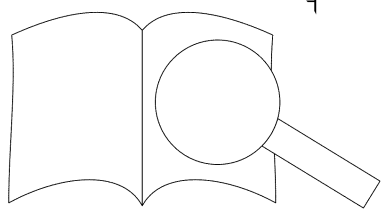
Musical notation for the second system, including vocal lines and piano accompaniment.

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

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

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

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

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

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

Musical notation for the fourth system, including vocal line with lyrics and piano accompaniment.

Herr,
Lord,

dich und
gainst The.

gc

dei - nen Christ,
a - gainst Thy Christ,

dei - nen Christ,
Thy Christ,

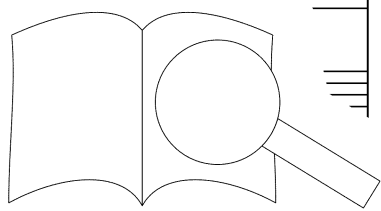
nen Thy Christ, und
Thy Christ, a - - dei - - nen
Thy

Herr,
Lord, wi - der
a - - gainst der

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

f

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Christ, und dei - ne .err, wi - der dich, die
 Christ, a - gainst .ru. a - gainst Thy Christ, the

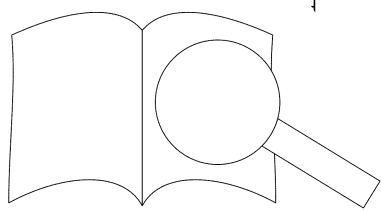
die Hei - den leh - nen sich auf, Herr, wi - der dich und
 the Hea - then fu - rious - ly rage, Lord, a - gainst Thee

Christ nen Christ, die Hei - den leh - nen sich
 Christ Thy Christ, the Hea - then fu - rious - ly

- den leh - nen sich auf, Herr, wi - der dich und
 a - then fu - rious - ly rage, a - - gainst Thee and a - -

Vc Bassi

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

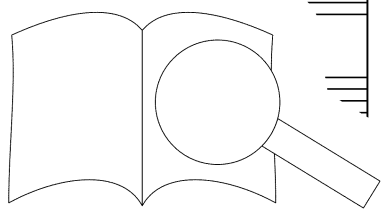
dei - nen Christ, Herr, wi - der dei - nen
 and Thy Christ, a - gainst Thee and Thy

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

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

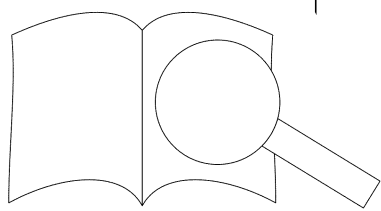
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Christ. Und r an ihr Droh'n,
 Christ. Now les an foes ihr pre - veil,
 Christ. est - he an foes ihr Droh'n, und nun,
 Christ. est our foes pre - veil, now be -
 Christ. Herr, sie - he an ihr Droh'n, und nun,
 Christ. hold, lest our foes pre - veil, now be -
 Und nun,
 Now be -

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89

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Ausgabequalität gegenüber

sie - he an ad gib dei-nen Knech - ten mit al - ler
 lest our fr vav and grant to Thy serv - ants all strength and
 Herr, sie n, und gib dei-nen Knech - ten mit al - ler
 hold, le ail, and grant to Thy serv - ants all strength and
 He' Droh'n, und gib dei-nen
 he vail, and grant to Thy
 oes ihr Droh'n,
 pre pre - vail,



Freu - dig - keit
joy - ful - ness,

Freu - dig - ke'
joy - ful - nes.

Knech -
serv - ants

dei - nen
t to Thy

Knech - ten
serv - ants

mit al - - ler
all strength and

Freu - dig - keit,
joy - ful - ness,

mit al - - ler
all strength and

Freu - dig - keit zu re
joy - ful - ness, that they - - may

zu
that

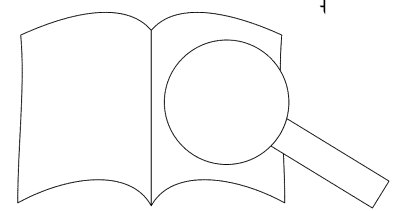
mit al - - ler
all strength and

mit al - - ler
all strength and

Freu - dig - keit zu re
joy - ful - ness, that they - - may

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al - - - - - *f*

al - - - - - *f*

al - - - - - *f*

al - - - - - *f*

cresc. *f*

cresc. *f*

p *f*

al - - - - - *f*

al - - - - - *f*

al - - - - - *f*

re - - - - - Herr!
they - - - - - Lord!

Freu - dig Herr!
joy - ful - Lord!

8 Fi - ne - - - - - Herr!
i - - - - - ach Thy word, Lord!

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

al - - - - - *f*

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Herr!
Lord!

Herr!
Lord!

Herr!
Lord!

Herr,
Lord,

Herr,
Lord,

rd,

gib
grant

dei-nen
to Thy

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

gib
grant

dei-nen
to Thy

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

gib
grant

dei-nen
to Thy

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

Herr,
Lord,

gib
grant

dei-nen
to Thy

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

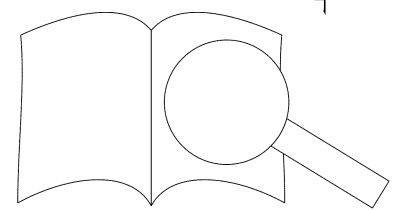
Herr,
Lord,

gib
grant

dei-nen
to Thy

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

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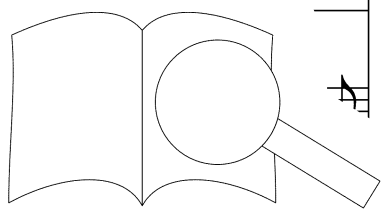


keit, mit al - ler Freu al - ler Freu - dig - keit zu re - den dein
 ness, all strength and joy - ful - ness, that they may preach Thy
 keit, mit al zu re - den dein Wort,
 ness, all str that they may preach Thy word,

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

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a 2

a 2

a 2

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Wort,
word,

die Hei -
the Hea

Wort,
word,

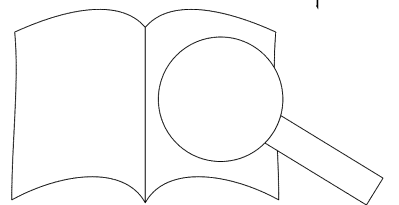
ngi.

strei - - - dig - keit zu
joy - - - ful - ness, that

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

ler Freu - - - dig - keit,
and joy - - - ful - ness,

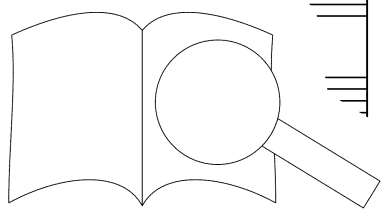
die Hei - den
the Hea - then



re - den dein Wort. they may preach Thy wor
 - nen sich auf, Herr, wi-der dich und dei - nen
 - rious-ly rage, Lord, a - gainst Thee and Thy
 Christ, Christ, - - - - - nen sich - rious - ly
 sich auf, die Hei - den leh - nen sich auf, Herr, wider dei - nen
 - rious-ly rage, the Hea - then fu - rious-ly rage, Lord, a - gainst Thy
 die Hei - - - - den leh - nen sich auf, Herr, wi-der
 the Hea - - - - then fu - rious-ly rage, Lord, a - gainst

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Christ, o Herr, gib dei Freu-dig-keit zu re - den dein Wort.
 Christ, O grant and joy - ful-ness, that they may preach Thy word.

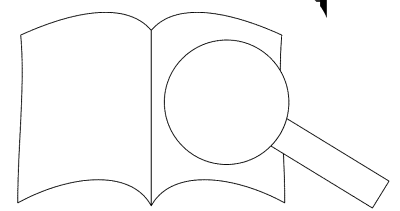
auf, o mit al - ler Freu-dig-keit zu re - den dein Wort.
 rage, O all strength and joy - ful-ness, that they may preach Thy word.

Christ, n - ten mit al - ler Freu-dig-keit zu re - den dein Wort.
 Christ, v - ants all strength and joy - ful-ness, that they may preach Thy word.

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

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3. Choral

$\text{♩} = 80$

Flauti

Clarinetti in La/A

Fagotti

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,
Contrabbasso e
Organo

p Organo coi voci

- Org + Org



4. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

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

Violoncello e Contrabbasso *p*

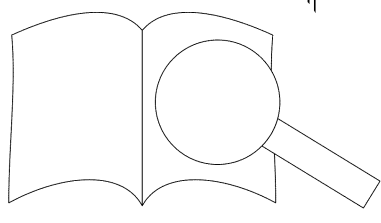
Ste - pha-nus a - ber, voll Glau - ben und Kräf - te, und die
 Ste - phen full of faith and full of pow - er, wo, ne; and

Schrift - ge 1... en nicht zu wi - der - stehn der Weis - heit und dem
 they of not a - ble to re - sist the wis - dom and the

cresc.

Geist, aus wel - chemer re - de - te, da rich - te - ten sie zu et - li - che Män -
 spir - it with which he spake. Then they sub - orn - ed men who were false wit - nes - s

mf *f* *mf*



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Andante $\text{♩} = 112$

Viola *mf sf*

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

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

Violoncello I *p sf p*

Violoncello II *p sf*

Organo Pedale *p*

Contrabbasso *p*

14 *sempre legato sf*

wor - te re - den wi - der die - se heil - gr
heard him blas - pheme a - gainst these ho - ly wi - der

wor - te re - den
heard him blas - pheme

as gainst Ge - setz,
law,

17

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

und das Ge - setz!
a - gainst the law,

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



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

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

attacca subito

24 Allegro di molto

Recit.

Violino I

Violino II

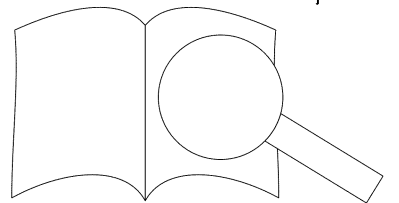
Viola

Soprano solo

Violoncello e Contrabbasso

olk peo-ple und die Äl-ten
 and the el-ders,

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



5. Coro

Allegro ♩ = 112

Oboi

Fagotti

Corni in Re/D

Corni in Si^b/B basso

Trombe in Re/D

Timpani in Re-La/d-A

Allegro ♩ = 112

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Contrabbasso

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

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

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

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

6

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

Mo-sen und wi - der Ha - ben
Mo - ses and al - so Did we

Mo-sen und Ha - ben wir euch nicht mit Ernst ge -
Mo - ses and a Did we not en - join and straight - ly com -

Mo-sen Ha - ben wir euch nicht mit Ernst ge - bo - ten, ha - ben
Mo - ses a Did we not en - join and straight - ly com - mand you, did we

f

f

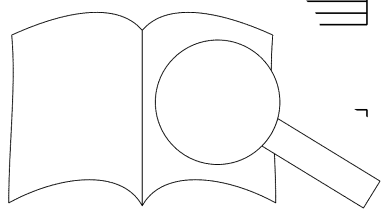
10

Ha - ben wir euch n' nicht mit Ernst ge - bo - -
 Did we not en - jo. „ did we not com - mand

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

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

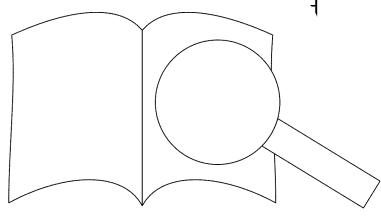
wir ast ge - bo - ten, nicht mit Ernst ge - bo - - ten,
 and com - mand you, did we not com - mand you,



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ten, ha - - ben wir euch nicht i do - ten,
 you, did we not straight - ly en n-mand you,
 nicht mit n, ha - ben wir euch nicht mit Ernst ge -
 did we - nd you, did we not en - join and straight - ly com -
 bo - ten, ha - ge - bo - ten, nicht mit
 mand you, did aight - - ly com - mand you, did we
 1 nicht mit Ernst ge - bo - ten,
 en - join and straight - - ly com - mand you,

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ha - ben wir euch nicht
did we not en - join

bo - ten, nicht mit
mand, did we not com

Ernst
not

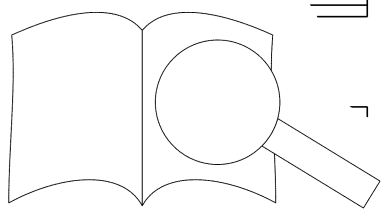
ten, daß ihr nicht soll - tet leh - ren in
you, that you should not — teach in the

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

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

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

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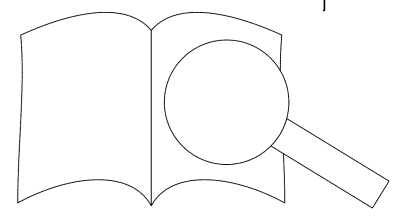


die - sem Na - men, leh - ren in die - sem Und se - het, ihr habt Je -
 name ye fol - low, teach in the name ye — fu And lo! — Ye have fill - ed Je -

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

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

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



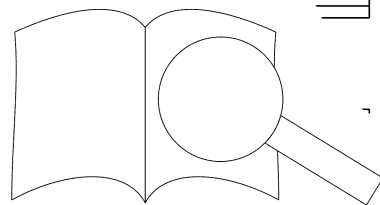
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ru - sa - lem, Je - ru mit eu - rer Leh - re,
 ru - sa - lem, Je - ru un - law - ful doc - trines,

lem er - füllt and se - het, ihr habt Je - ru - sa - lem er -
 lem with those a doc, and lo! Ye have fill - ed Je - ru - sa - lem, Je -

füllt those ru. re, ihr habt Je - - ru - sa - lem er -
 those w. trines, Je - ru - - sa - lem through-out with

Und se - - het, ihr habt Je -
 And lo! Ye have fill - - ed Je -



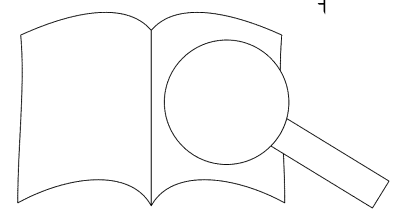
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und se - het, ihr habt J - rüfft, und se - het, ihr
 and lo! — Ye have fill - ed Je - r - gh-out, and lo! — Ye have

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

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

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



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Musical notation for the first system, including treble and bass clefs with notes and rests.

Musical notation for the second system, featuring a grand staff with piano and forte dynamics, and a 'a 2' marking.

Musical notation for the third system, including treble and bass clefs with notes and rests.

Musical notation for the fourth system with lyrics in German and English:
habt Je - ru - sa - lem, se er - füllt mit eu - rer Leh-re. Die-ser Mensch hört nicht
fill - ed Je - ru - sa - lem, Je sa with those un-law-ful doc-trines! Now this Man ceas-eth
ru - sa - lem, lem - füllt mit eu - rer Leh-re. Die-ser Mensch hört nicht
ru - sa - lem, with those un-law-ful doc-trines! Now this Man ceas-eth
se - het, ih lem er - füllt mit eu - rer Leh-re. Die-ser Mensch hört nicht
lo! Ye - - lem with those un-law-ful doc-trines! Now this Man ceas-eth
Le re. Die - ser Mensch hört nicht
trines! Now this Man ceas-eth

Musical notation for the fifth system, including a large graphic of an open book with a magnifying glass over it.

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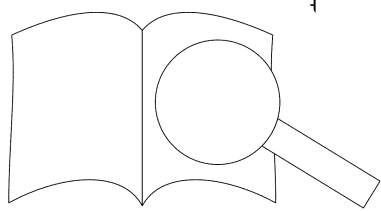
auf zu re-den Lä - ster - wor - te wi - Jott.
not to ut - ter blas - phe - mous words a - gainst the u. God.

auf zu re-den Lä - ster - of und wi - der Gott.
not to ut - ter blas - phe - mous and al - so God.

auf zu re-den Lä of Mo-sen und wi - der Gott.
not to ut - ter bla. of Mo-ses and al - so God.

auf zu wi - der Mo-sen und wi - der Gott.
a - gainst the law of Mo-ses and al - so God.

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Musical staff with bass clef, dynamic marking *ff*, and a melodic line.

Musical staff with treble clef, dynamic marking *ff*, and a melodic line.

Musical staff with bass clef, dynamic marking *ff*, and a melodic line.

Musical staff with treble clef, dynamic marking *ff*, and a melodic line.

Musical staff with treble clef, mostly empty.

Musical staff with treble clef, mostly empty.

Musical staff with treble clef, mostly empty.

Musical staff with treble clef and lyrics: *Denn wir ha - ben ihn hö - ren sa - -*
He hath said, and our ears have heard

Musical staff with bass clef and lyrics: *ir ha - ben ihn hö - ren sa - - gen, denn wir ha - ben ihn*
hath said, and our ears have heard him, he hath said, and our

Musical staff with bass clef and lyrics: *ir ha - ben ihn hö - ren sa - - gen, denn wir ha - ben ihn*
hath said, and our ears have heard him, he hath said, and our

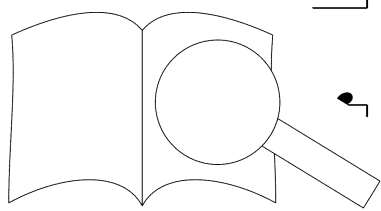
Musical staff with treble clef, mostly empty.

Musical staff with treble clef, mostly empty.

Musical staff with treble clef, mostly empty.

Musical staff with bass clef, dynamic marking *ff*, and a melodic line.

Musical staff with bass clef, dynamic marking *ff*, and a melodic line.



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49 Fag

Cor a 2

Cor *f*

Ten

Basso

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

54

f

mf

f

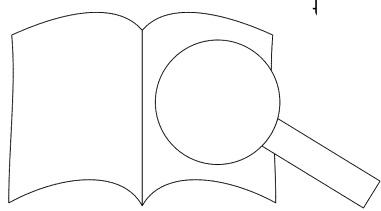
Je - sus von Na - za - reth
 Je - sus of Na - za - reth

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

wird die - se Stät - te, wird die - se Stät - te zer - stö - ren
 he shall de - stroy all, all these our ho - ly pla - ces,

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a 2

8

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

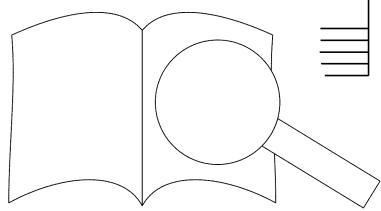
und ä n - dern die Sit-ten, die uns Mo - se ge - ge
and change all the laws and cus-toms Mo - ses de - liv

8

än - derr
change

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

cus - - - ten, die uns Mo - se ge - ge - ben
toms which Mo - ses de - liv - er'd



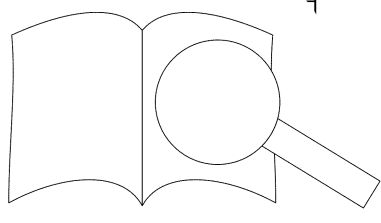
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Sopr

Alto

hat.
us.

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Two staves of piano accompaniment. The right staff is in treble clef and the left in bass clef. Both are in G major (one sharp). Dynamics include 'f' and 'a 2'.

Two staves of piano accompaniment. The right staff is in treble clef and the left in bass clef. Both are in G major (one sharp).

Two staves of piano accompaniment. The right staff is in treble clef and the left in bass clef. Both are in G major (one sharp). The right staff features a complex rhythmic pattern with sixteenth notes.

Vocal line with lyrics: wor - te wi - der Mo-sen / words a - gainst the law of Mo-ses / denn wir ha - ben ihn / He hath said, and our

Vocal line with lyrics: wor - te wi - der / words a - gainst the law / al - der Gott, / al - so God.

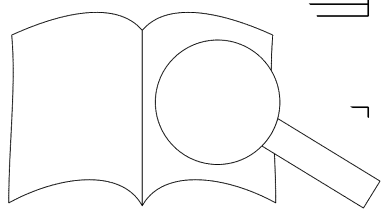
Vocal line with lyrics: wor - te / words a - ga / al - der Gott, / al - so God.

Vocal line with lyrics: wor - ten und wi - der / Mo-ses and al - so Gott, / He hath said, and our

Two staves of piano accompaniment. The right staff is in treble clef and the left in bass clef. Both are in G major (one sharp).

Two staves of piano accompaniment. The right staff is in treble clef and the left in bass clef. Both are in G major (one sharp). Dynamics include 'f'.

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Musical notation for the first system, including treble and bass clefs.

Musical notation for the second system, including treble and bass clefs.

Musical notation for the third system, including treble and bass clefs.

Musical notation for the fourth system, including treble and bass clefs.

Musical notation for the fifth system, including treble and bass clefs.

hö - - - ren sa
ears - - - have heard

Je - sus von Na - za -
Je - sus of Na - za -

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

ha - ben ihm hö - ren sa - gen: Je - sus von Na - za -
said, and our ears have heard him: Je - sus of Na - za -

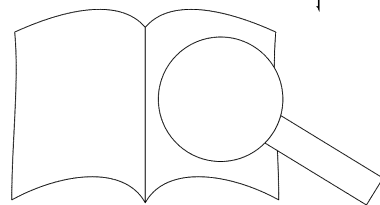
hö

gen:
him:

Je - sus von Na - za -
Je - sus of Na - za -

Musical notation for the sixth system, including treble and bass clefs.

Musical notation for the seventh system, including treble and bass clefs.

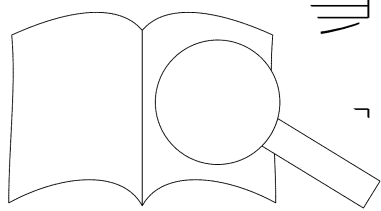


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reth wird die - se Stē an - dern, und än - dern die Sit - ten, die uns
 reth shall de - stroy these ho change, yea, and change all the cus - toms which
 reth wird zer - ren und än - dern die Sit - ten, die uns
 reth shall de - ces, and change all the cus - toms which
 reth zer - stö - ren und än - dern die Sit - ten, die uns
 reth pla - ces, and change all the cus - toms which
 reth wird än - dern die Sit - ten, die uns Mo - se ge - ge - ben hat, die uns
 shall change all the cus - toms which Mo - ses de - liv - er'd us, which

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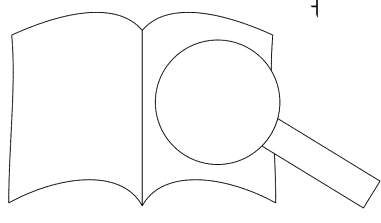


Mo - se ge - ge - ben hat,
 Mo - ses de - liv - er' d us,

Mo - se at,
 Mo - ses us Je - sus von Na - za -
 Je - sus of Na - za -

Mo - se Je - sus von Na - za - reth,
 Mo - ses us Je - sus of Na - za - reth,

Mo nat,
 d us,

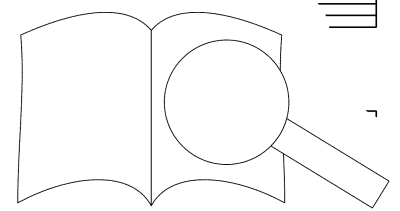


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reth,
 reth,
 die Mo-se ge - ge-ben hat, wird än - dern die
 which Mo-ses de - liv-er'd us, shall change all the
 die Mo-se ge - ge-ben hat, wird än - dern die
 which Mo-ses de - liv-er'd us, shall change all the
 jern die Sit - ten, die Mo-se ge -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

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99

ff

f

a 2

f

Sit - ten, die Mo - se ge - ge - ben hat.
 cus - toms which Mo - ses de - liv - er'd us.

Sit - ten, die Mo -
 cus - toms which

di,

ge - ben hat.
 - liv - er'd us.

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6. Recitativo e Coro

Fagotto

Violino I

Violino II

Viola

Soprano solo

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

Violoncello e Contrabbasso

4

An - ge - sicht wie ei - nes En - gel:
 face as it had been th

Da sprach der Ho - he - prie - ster: Ist dem al -
 Then said the High - Priest: Are these things

Bassi

8

Recit.

pp

so? Ste - pha - nus sprach:
 so? And Ste - phen said:

Tenore solo

Recit. (Dies Recit. muß anfangs s und vom Allegro molto an

Lie - be Brü - der und Vä - ter,
 Men, - breth - ren, and fa - thers!

1.)

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

Andante a tempo

Re

gab ih - nen Heil. A - ber si. cht. Er sand - te Mo - sen in Ä - gyp - ten,
 gave them fa - vour. But they un not. He sent Mo - ses in - to E - gypt,

a tempo

recit.

Bassi

Andante

Lei - den sah und hö - re - te ihr Seuf - zen. A - ber sie ver - leug - ne
 ie saw their af - flictions and heard their groan - ing. But they re - fus - ed

cresc.

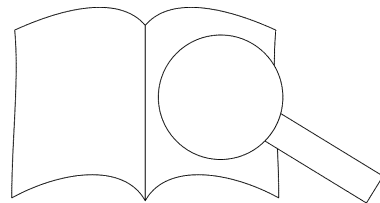
cresc.

cresc.

cresc.

a tempo poco cresc.

cresc.



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Andante

24

Musical score for measures 24-27. The piano accompaniment consists of three staves (treble, middle, and bass clefs). The vocal line is in the bass clef. Dynamics include *sf* and *cresc.* markings.

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

a tempo

Musical score for measures 28-32. The piano accompaniment consists of three staves. The vocal line is in the bass clef. Dynamics include *sf* and *cresc.* markings.

bau-te ihm ein Haus, wohnt nicht in Tem-peln, die mit Händen ge-macht sind;
 built him a house, dwell-eth not in tem-ples which are made with hands,

Allegro

28

Musical score for measures 28-32. The piano accompaniment consists of three staves. The vocal line is in the bass clef. Dynamics include *sf* markings.

33

Musical score for measures 33-36. The piano accompaniment consists of three staves. The vocal line is in the bass clef. Dynamics include *cresc.* and *ff* markings.

der Him-mel ist sein Stuhl und die Er-de sei-ner Fü-ße Sche-mel, hat nicht se
 for Heav-en is his throne, and Earth is but his foot-stool. Hath ne

p col Organo

cresc. *f* *ff*



Allegro molto $\text{♩} = 108$

Recit.

Violino I

Violino II

Viola

Tenore solo

Violoncello e Contrabbasso

38

ff

sf

ff

sf

ff

sf

ff

Recit

macht?
things?

42

a tempo

ff

ff

ff

Recit.

8

Ihr wi-der-strebt al-le-zeit dem heil-ge-geist,
Ye al-ways do re-sist the Ho-ly spi-rit,

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

47

a tempo

ff

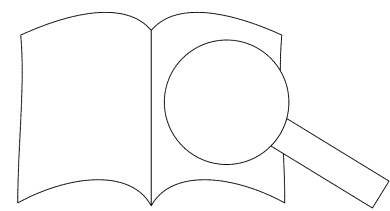
fp

fp

Recit.

Recit.

Wel-che Pro-pheten ha-
Which of the Pro-phets



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52 a tempo Recit. a tempo

folgt?
cut-ed?

die da zu - vor ver - kün - dig - ten d'
7 And they have slain them which shew - ed be - for

57 Recit. a tempo

of die - ses

des - sen Mör - der
with whose mur - der

62 a tempo

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

68 Presto

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

77

Timpani in Re-La/d-A

Violino I

Violino II

Viola

Soprano

Alto

Violoncello, Contrabbasso ed Organo

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

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

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

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



f

cresc. *f* *f*

cresc. *f*

cresc. *f*

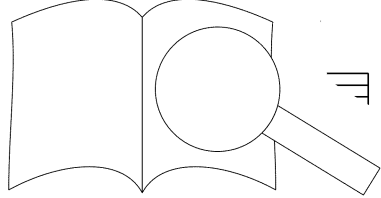
weg, weg mit dem, weg, weg, weg, weg mit
 take him a - way, a - way, a - way, a - way, mit
 dem, weg, weg mit dem, er lä - stert Gott
 way, a - way with him, for now the
 dem, weg, weg mit dem, weg, weg! lä -
 way, a - way with him, a - way!
 dem, weg, weg mit dem, weg, v
 way, a - way with him, a -

cresc. *f*

Gott
 ame

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

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



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

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

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

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

105

Flauto *pp*

Oboi *pp*

Corno in Fa/F *pp*

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

Violino I *pp*

Violi *pp*

molto Adagio

Recit.
 (wieder sehr langsam)

Sie - he, ich se - he den Him - mel of - fen und des Men - schen Sohn zur Rech - te
 Lo! I see the heav - ens op - en'd and the Son of Man sit - ting at th
 senza Organo

Violoncello e Contrabbasso *pp*

attaca

7. Aria

Adagio ♩ = 54

Flauto

Clarinetto
in Si^b/B

Fagotti

Corno in Fa/F

Violino I

Violino II

Viola

Soprano solo

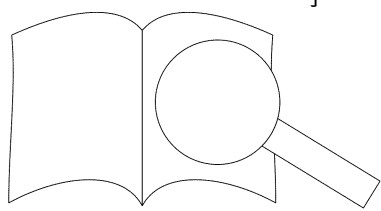
Organo Pedale

Violoncello e
Contrabbasso

6

Je - ru - sa - lem! Je - ru - sa - lem, die du t' the ten,
 Je - ru - sa - lem! Je - ru - sa - lem! thou that phets,

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



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stei - - ni - gest, die zu dir ge - .ir - ge -
 ston - - est - - them which are un - to

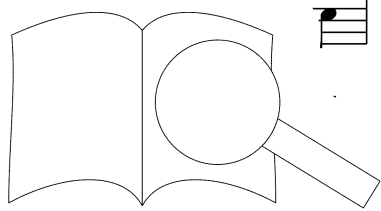
mf *cresc.* *f* *p*

mf *cresc.* *f* *p*

cresc. *f* *p*

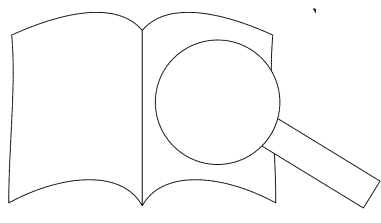
cresc. *f* *p*

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ich nicht dei-ne Kin - der ver-sam - meln wol - len, ur ich
 would I have gath - er'd un - to me thy chil - dren, uld

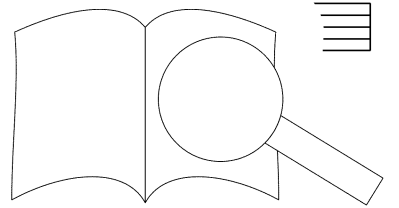
... habt nicht ge - wollt! Je - ru - sa - lem!
 ye would not! Je - ru - sa - lem!
 Ped. 16'



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

dir ge - sandt! Je - ru - -
 are sent un - to thee! Je - ru - -

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Musical score for page 52, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *cresc.* and *pp*. The vocal line includes the lyrics: "Je - ru - sa - lem! Je - ru - sa - lem!".

8. Recitativo e

Violino I

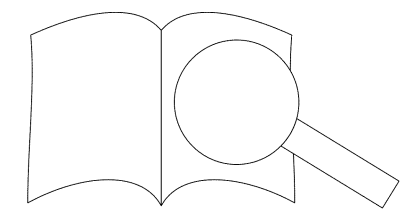
Violino II

Musical score for Violino I and Violino II parts, showing rhythmic patterns and melodic lines.

Vocal line with lyrics: "Sie a-ber stürm-ten auf ihn ein und stie-Ben ihn zur Stadt hin-aus und stei-nig-ten".
 Then they ran up-on him with one ac-cord, and cast him out of the ci - ty, and ston-

Violoncello e Contrabbasso

Musical score for Violoncello e Contrabbasso part, showing a rhythmic accompaniment.



segue

Coro

6 Allegro moderato ♩ = 104

Oboi

Corni in Do/C

Corni in Si^b/B alto

Trombe in Do/C

Trombone alto

Trombone tenore

Trombone basso

Timpani in Do-Sol/c-G

Allegro moderato ♩ = 104

Violino I

Violino II

Viola

Soprano

Alto

Violoncello e Contrabbasso

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

f *cresc.* Stei - ni-get ihn, stei - ni-get ihn,
Stone him to death, stone stone him to death,

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



9

ff

p cresc. ff

p cresc. ff

p cresc. ff

p cresc. ff

p ff

f ff

f ff

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

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

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

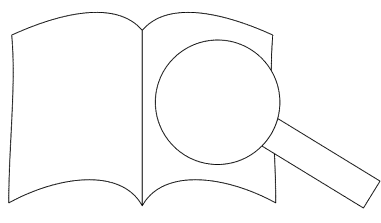
stei - ni-get ihn, / stone him to death, stei - ni-get ihn, / stone him to death, stei - ni-get ihn, / stone him to death,

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

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

f ff

cresc. ff



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

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

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

me ni get ihn,
him to death,

stein - ni
stone

Gott,
God,

er lä - stert Gott,
he blas - phemes God,

und wer Gott lä - stert, der soll
and who does so shall sure - ly

lä - stert Gott,
blas - phemes God,

er lä - stert Gott,
he blas - phemes God,

und wer Gott lä - stert, der soll
and who does so shall sure - ly

Er lä - stert Gott,
He blas - phemes God,

er lä - stert Gott,
he blas - phemes God,

und wer Gott lä - stert, der soll
and who

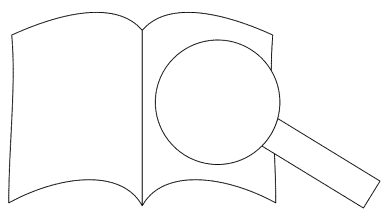
ni - get ihn!
him to death!

Er lä - stert Gott,
He blas - phemes God,

er lä - stert Gott,
he blas - phemes God,

und
and

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

er he lä - stert Gott, und wer Gott
 he blas - phemes God, and who does

er he lä - - stert Gott,
 he blas - - phemes God,

- stert Gott, und wer Gott lä
 as - phemes God, and who does so

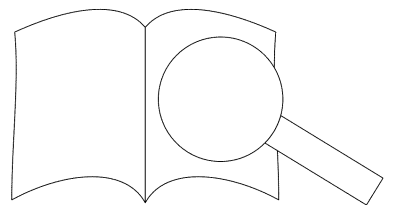
und
he

sure - ly per - ish, stei - - ni-get ihn,
stone him to death,

- - - - -
soll ster - - - ben, stei - - ni-get ihn,
ly per - - - ish, stone him to death,

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

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



Musical score for piano accompaniment, including treble and bass clefs with various notes and rests.

Musical score for piano accompaniment, including treble and bass clefs with various notes and rests.

stei
stone

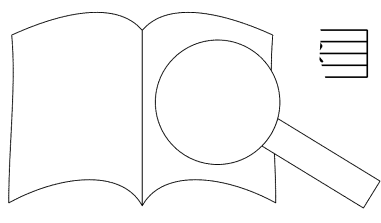
ni-get ihn, er lä - stert, lä - stert Gott, er lä - stert
him to death, for he hath blas - phem'd God, he blas - phemes

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

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

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

Musical score for piano accompaniment, including treble and bass clefs with various notes and rests.



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

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

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

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

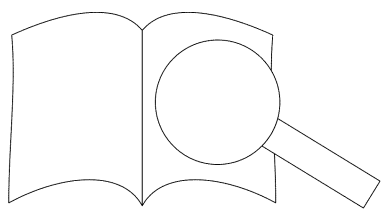


f *a 2*

ff

ihn, death,
 lä - stert Gott, und wer Gott lä - stert, der soll
 blas - phemes God! And who does so shall sure - ly

stert Gott, er lä - stert Gott, und wer Gott lä - stert, der soll
 as - phemes God! He blas - phemes God! And who does so
 er lä - stert Gott, er lä - stert Gott,
 he blas - phemes God! He blas - phemes God!



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ster per - ben, stei - ni - get ihm, stei - ni - get er - ish! Stone him to death! He blas - phemes Gott, stei - ni - get er - ish! Stone him to death! Stone him to

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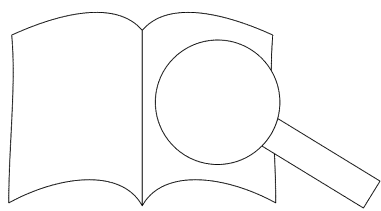
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ihn,
death!

ni-get ihm!
him to death!

stei - ni-get ihm!
Stone him to death!

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9. Recitativo e Choral

Adagio

Flauto

Clarineti in Si^b/B

Fagotti

Solo *p*

Violino I *p*

Violino II *p*

Viola *p*

Tenore solo

Und sie stei - nig - ten ihn; er knie - te nie und s - hal - te ih - nen die - se
 And they ston - ed him, and he k - cried a - Lay not this sin to their

Violoncello e Contrabbasso *p*

5

p *pp* *p* *pp*

pp *pp* *pp* *pp*

dim. **Recit.** *pp*

an - de nicht! Herr Je - su, nimm_ mei - nen Geist auf! Und als er das ge - sagt, ent -
 charge. Lord Je - sus! Re - ceive_ my Spir - it! And when he had said this he -

Bassi *pp* *pp*

Choral

♩ = 80

12

Violino I e II

Soprano ed Alto

Tenore

Basso

Vc

Cb

p Organo coi voci

Dir, Herr, dir will ich mich er - ge - ben, dir, des - sen Ei - gen - tum ich bin. Du r ist in
 To Thee, O Lord, I yield my Spir - it, who break'st, in love, this mor - tal chain! My

Dir, Herr, dir will ich mich er - ge - ben, dir, des - sen Ei - gen - tum ich au
 To Thee, O Lord, I yield my Spir - it, who break'st, in love, this mor - in
 Dir, Herr, dir will ich mich er - ge - ben, dir, des - sen Ei - ger 1. Du au
 To Thee, O Lord, I yield my Spir - it, who break'st, in love, i' My 1 bist mein Le - ben,
 in - he - rit,

19 Fag

je - Winn. Ich le - be dir, ich ster - be dir, sei du nur mein, so g'nügt es mir.
 - est gain. In Thee I live, in Thee I die, con - tent, for Thou art - ev - er nigh.

1 mir dann Ge - Winn. Ich le - be dir, ich ster - be dir, sei du nur mein, so g'nügt es mir.
 mes my chief - est gain. In Thee I live, in Thee I die, con - tent, for Thou art

- ben wird mir dann Ge - Winn. Ich le - be dir, ich ster - be dir, sei du nur me
 eath be - comes my chief - est gain. In Thee I live, in Thee I die, con - tent, for The

10. Recitativo

Violino I
Violino II
Viola
Soprano solo
Violoncello e Contrabbasso

Und die Zeu-gen leg - ten ab ih - re Klei - der zu den Fü - ßen ei -
And the wit - nes - ses had laid down their clothes - at the feet of

4

Sau-lus; der hat - te Wohl - ge - n de. Es be - schick - ten a - ber Ste - pha-num
Saul, who was con - sent his death. And de - vout men took Ste - phen, and

8

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

11. Coro

Andante con moto ♩ = 80

Flauto solo

Clarinetto solo
in Si^b/B

Fagotto solo

Corni in Mi^b/Es

Corni in Si^b/B basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

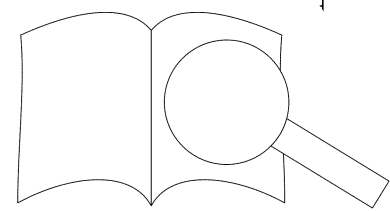
Violoncello

Contrabbasso

Coro

Andante con moto ♩ = 80

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7

11

he,
py

wir
and

he,
py

wir
and

prei
blest

sen
are

se
they

lig,
who

die
have

er
en

wir
and

114

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

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

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

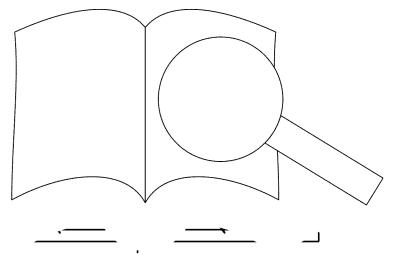
Musical notation for the fourth system, featuring vocal staves and piano accompaniment.

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

Musical notation for the sixth system, featuring vocal staves and piano accompaniment.

Musical notation for the seventh system, featuring vocal staves and piano accompaniment.

Musical notation for the eighth system, featuring vocal staves and piano accompaniment.



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hap - - he,
 py

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

se - tie - - - det, wir prei - -
 ed, yea, blest

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

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p

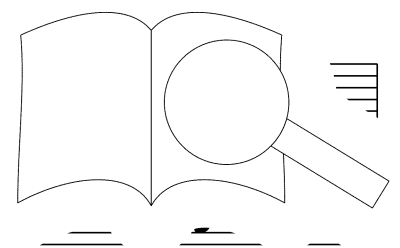
wi- se - lig, die er - dul - - det
they who have en - dur - - ed!

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

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

py,

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



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Musical notation for the first system, featuring treble and bass clefs with various notes and rests.

cresc. . . .

cresc. . . .

Musical notation for the second system, featuring treble and bass clefs with various notes and rests.

cresc. . . .

Musical notation for the third system, featuring treble and bass clefs with various notes and rests.

cresc. . . .

cresc. . . .

Musical notation for the fourth system, featuring treble and bass clefs with various notes and rests.

ha - - - ben,
Hap - - - py

wir ar - - - sen, die er -
ar tey who have en -

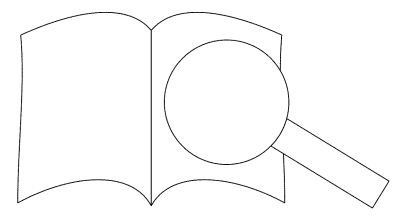
se - - - lig, die er -
they who have en -

wir oh! prei - - - sen and se - - -
oh! Blest and hap - - -

wir

Musical notation for the fifth system, featuring treble and bass clefs with various notes and rests.

cresc. . . .



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Musical score for the first system, featuring piano and violin parts. The piano part is in the bass clef, and the violin part is in the treble clef. Dynamic markings include *f* and *p*.

Musical score for the second system, featuring piano and violin parts. Dynamic markings include *f* and *p*.

Musical score for the third system, featuring piano and violin parts. A *cresc.* marking is present in the piano part. Dynamic markings include *f* and *p*.

Musical score for the fourth system, including vocal lines with German and English lyrics. Dynamic markings include *f* and *p*.

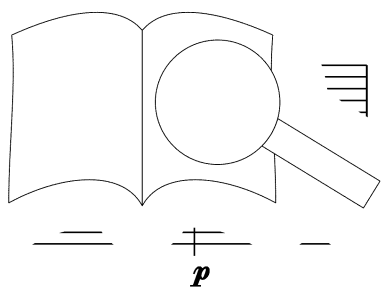
Musical score for the fifth system, including vocal lines with German and English lyrics. Dynamic markings include *f* and *p*.

Musical score for the sixth system, including vocal lines with German and English lyrics. Dynamic markings include *f* and *p*.

Musical score for the seventh system, including vocal lines with German and English lyrics. Dynamic markings include *f* and *p*.

Musical score for the eighth system, including piano and violin parts. Dynamic markings include *f* and *p*.

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31

mf

p

dul
dur

dul
dur

du1

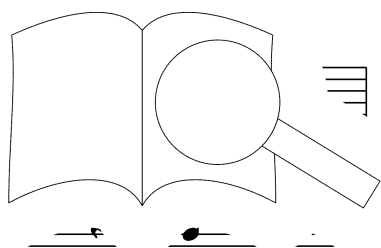
det.
ed!

mf

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The musical score consists of several systems. The first system includes piano accompaniment in the bass and treble clefs, with a forte (*sf*) dynamic marking. The second system continues the piano accompaniment. The third system features a piano part with a complex rhythmic pattern and a vocal line with the lyrics "Denn For". The fourth system shows the vocal line with the lyrics "Denn For" and a *sf* dynamic marking. The fifth system continues the vocal line with the lyrics "Denn For". The sixth system shows the vocal line with the lyrics "Denn". The seventh system includes a piano part with a complex rhythmic pattern and a vocal line with the lyrics "Denn". The eighth system shows the vocal line with the lyrics "Denn".

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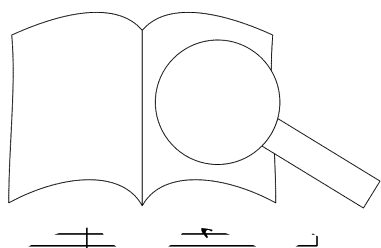


ob der Leib *g'* die See le
 though the bo - *oul* shall live - - - for

ob (*cresc.* doch wird die See le
 though th. *the* soul shall live - - - for

stirbt, doch wird die See le
 dies, *the* soul shall live - - - for

ib gleich stirbt, doch wird die See le
 bo - dy dies, *the* soul shall live - - - le



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le - ben, den
ev - er, fo

Leib gleich stirbt, doch wird die
ne bo - dy dies, the soul shall

le - bu - er.

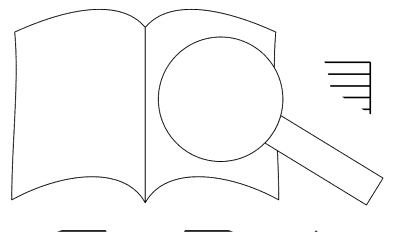
ob der Leib gleich stirbt, doch wird die
though the bo - dy dies, the soul shall

8

ob der Leib gleich stirbt, doch wird die
though the bo - dy dies, the soul shall

denn
for

ob der Leib gleich stirbt, doch wird die
though the bo - dy dies, the soul shall



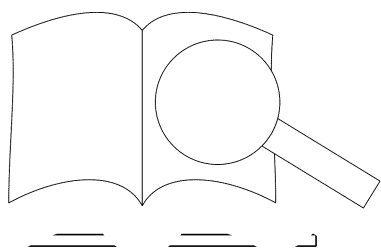
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See - - - le
live - - - for

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

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

le - ben,
ev - er.



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49

mf

p

p

See live - - le .e.
live e

See live - - .en.
live er.

le - - - ben.
er.

Wir Oh!

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

p *mf*

p

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

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

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

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

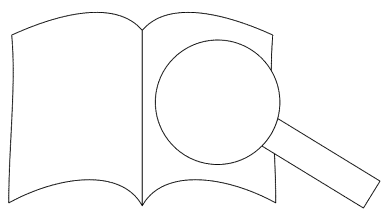
Fifth system of musical notation, featuring vocal lines and piano accompaniment.

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

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

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

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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a crescendo. The piano accompaniment includes a bass line and a treble line with a crescendo.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a crescendo. The piano accompaniment includes a bass line and a treble line with a crescendo.

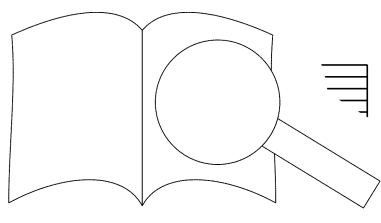
Musical notation for the third system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a crescendo. The piano accompaniment includes a bass line and a treble line with a crescendo.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a crescendo. The piano accompaniment includes a bass line and a treble line with a crescendo.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a crescendo. The piano accompaniment includes a bass line and a treble line with a crescendo.

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a crescendo. The piano accompaniment includes a bass line and a treble line with a crescendo.

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Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest, followed by notes with dynamics *f* and *dim.*. The piano accompaniment features chords and melodic lines with dynamics *sf*, *f*, and *dim.*.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with notes and dynamics *f* and *dim.*. The piano accompaniment includes chords and melodic lines with dynamics *f* and *dim.*.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line features a melodic line with dynamics *f* and *dim.*. The piano accompaniment includes a complex rhythmic pattern with dynamics *f* and *dim.*.

Musical score for the fourth system, including vocal line with lyrics and piano accompaniment. The vocal line includes lyrics in German and English. Dynamics include *f* and *dim.*.

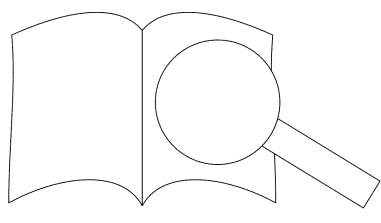
die, wir se
they, yea, they

se lig, die er
they, are they who have en

lig, se lig, die er
py they who have en

se lig, se lig, die er
hap py they who have en

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with notes and dynamics *f* and *dim.*. The piano accompaniment includes chords and melodic lines with dynamics *f* and *dim.*.



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64

cresc. *f*

cresc. *f*

cresc. *f* *sf*

cresc. *f*

cresc. *f*

cr

cr

dul - - - - - prei - - - - - sen se - - - - - lig,
dur - - - - - Hap - - - - - py they - - - - - who

cresc.

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

cresc.

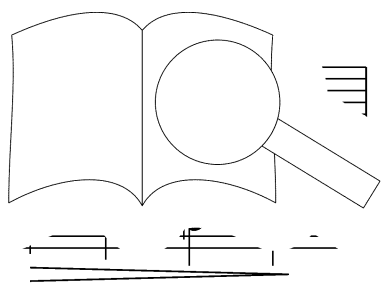
det, wir prei - - - - - sen se - - - - - lig,
ed! Oh! Hap - - - - - py they - - - - - who

cresc.

- - - - - det, wir prei - - - - - sen se - - - - - lig, se - - - - - lig,
- - - - - ed, yea, blest and hap - - - - - py th- - - - - who

cresc. *f*

cresc. *f*



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68

Musical score for measures 68-71. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a dashed line indicating a breath mark in the first staff.

Musical score for measures 72-75. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a slur over the first two staves.

Musical score for measures 76-81. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a slur over the first two staves.

die er aet. Denn ob der Leib gleich
have en ed. For though the bo - dy

Musical score for measures 82-85. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a slur over the first two staves.

die er aet. Denn ob der Leib gleich
have en ed. For though the bo - dy

Musical score for measures 86-89. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a slur over the first two staves.

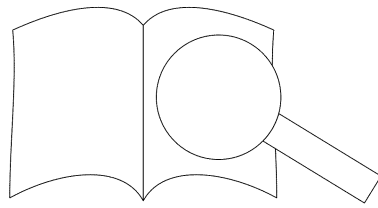
die er aet. Denn ob der Leib gleich
have en ed. For though the bo - dy

Musical score for measures 90-93. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a slur over the first two staves.

die er aet. Denn ob der Leib gleich
have en ed. For though the bo - dy

Musical score for measures 94-97. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a slur over the first two staves.

Musical score for measures 98-101. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The music is in a minor key. The first staff has a dynamic marking *p*. The second staff has a dynamic marking *p*. The third staff has a dynamic marking *p*. There are various notes, rests, and a slur over the first two staves.



73 Fl
Cl

stirbt, doch wird die See
dies, the soul shall live

stirbt, doch wird die See
dies, the soul shall live en.
er.

stirbt, doch wird die See
dies, the soul shall live. ben.
er.

stirbt, doch. le - - ben.
dies, the s. or ev - - er.

Tutti

79

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83 Fl
Cl
Fag

cresc.

sf

87

p

pp pizz.

pp pizz.

pp pizz.

Bassi

pp

12. Recitativo ed Aria

Oboi

Corni in Re/D

Trombe in Si/H

Timpani in Fa#-Si/fis-H

Violino I *sf*

Violino II *sf*

Viola *sf*

Tenore solo

Violoncello e Contrabbasso *sf*

Sau-lus a - ber-zer-stör-te die Ge - mein-de - te und Mor-den wi - der die
Now Saul made hav - oc of the Church; out and mur - der a - gainst the dis-

4

sf

f

f

f

f

f

f

f

Allegro molto $\text{♩} = 108$

f stacc.

f stacc.

f stacc.

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

Bassi

9

Ver - til - ge sie, Sie
 Con - sume them all, Sa
 wie
 Con -

15

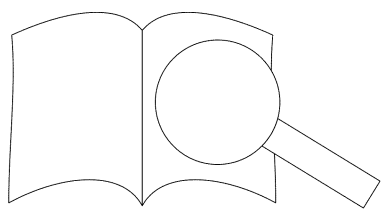
pein vor dem Feu - - - er! Sie wol - len nicht er - ken - nen,
 all these Thine en - - - e - mies! Be - hold, they will not know Thee,

Basso solo

p

sf

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

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

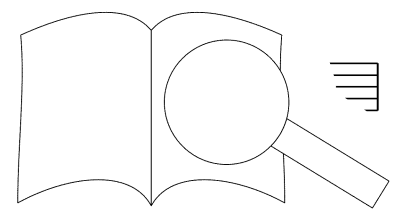
ken - nen, daß du mit dei - nem Na - men hei - best Herr ein, och - ste in
 know Thee, that Thou, our great Je - ho - vah, art the Lor ne, High - est o - ver

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

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

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

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a 2

p

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

Musical notation for the second system, including vocal line and piano accompaniment with lyrics.

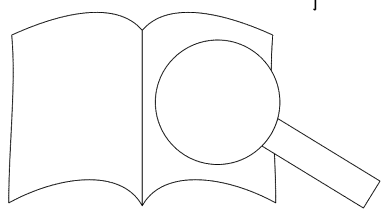
ver - til - ge sie, Herr Ze - ba - c
 con - sume them all, Lord Sa - ba - c
 on - Feu - -
 en - - e -

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

Musical notation for the fourth system, including vocal line and piano accompaniment with lyrics.

Li
 Pc

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sf dim.

p cresc. f sf

pp cresc. pp cresc. pp cresc. sf

tref - - fen, ver - stum - men müs - sen sie, ei - nen Zorn sie
na - - tion, and let them feel Thy pow'r! out Thine in - dig -

Vc pp

sf dim. pp

pp pp pp

f - - fen, ver - stum - men müs - sen sie! Ver - til
a - - tion, and let them feel Thy pow'r! Con - sum

Vc pp Bassi

62

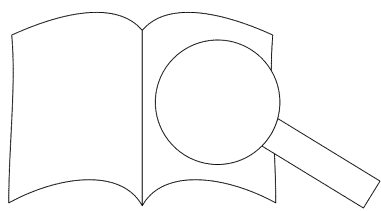
Musical notation for measures 62-67. The top staff shows a vocal line with a long note in measure 62. The piano accompaniment consists of two staves with chords and some melodic lines.

Ze - ba - oth, wie Stop
 Sa - ba - oth, con - sume them all,

68

Musical notation for measures 68-73. The vocal line has a long note in measure 68. The piano accompaniment continues with chords and melodic lines.

laß dei - nen Zorn sie tref - fen,
 Pour out Thine in - dig - na - tion,



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74

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

80

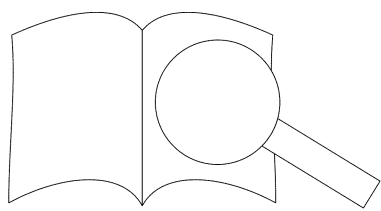
Ver - til - ge sie, Herr Ze - ba - ot
 Con - sume them all, Lord Sa - ba - ot

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vor dem Feu - - er! Sie wol - len nicht er - ken - ne - lei. - - nen, daß
 these Thine en - e - mies! Be - hold! They will not know ^They , ow Thee, that

mit dei - nem Na - men hei - ßest Herr al - lein, der
 our great Je - ho - vah, art the Lord a - lone, the



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99

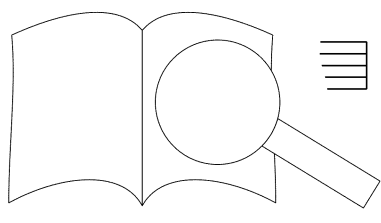
al - ler Welt, der Höch
 all the world, the Hi
 Welt!
 world!

105

Laß dein Zorn sie tref
 Pour out Thine indigna

Vc

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111

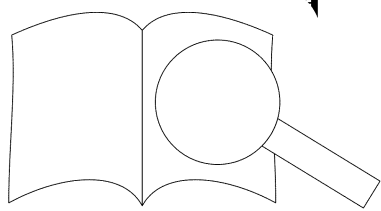
müs - sen sie, ver - stum - men.
 feel thy pow'r! Yea, let

Bassi

117

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13. Recitativo ed Arioso

Violino I
Violino II
Viola
Alto solo
Violoncello e Contrabbasso

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

3
fehl von den Ho-hen-prie-ster, Män-ner und Wei-ber ge gen Je-ru-sa-lem.
mand from the High Priest that he might bring them an-to Je-ru-sa-lem.

Arioso
Andantino ♩ = 66

6
Doch der F'er-ge-denkt sei-ner Kin-der, doch der
But the Lo.he-re-mem-bers his chil-dren. But the
Vc Bassi

10
a tempo
Herr ver-gißt der Sei-nen nicht, der Herr ge-denkt sei-ner Kin-der,
Lord is mind-ful of his own, the Lord re-mem-bers his chil-dren,
cresc. cresc. cresc.

15

kin - der. Falls vor ihm nie - der, ihr Stol -
chil - dren. Bow down be - fore Him, ye might

20

denn der Herr ist na - - he, fällt vor ihm r...
for the Lord is near us! Bow down be - ...
...nn der Herr ist is

25

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

30

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

Bassi

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14. Recitativo con Coro

Violino I *pp*

Violino II *pp*

Viola *pp*

Tenore solo

Violoncello e Contrabbasso *pp*

Und als er auf dem We - ge war und na - he zu Da - mas - kus kam, um -
And as he jour - ney - ed, he came near un - to Da - mas - cus when sud - den - l.

4

Flauti

Oboi

Clarineti in La/A

Fagotti

Corni in La/A

Corni in Re/D

Trombe in Mi^b/Es

Tromboni alto e tenore

Trombone basso

Timpani in Fa[#]-Re-La/fis-d-A

pp *cresc.* *ff*

Violino I *n.* *cresc.* *al* *ff*

Violino II *trem.* *cresc.* *al* *ff*

trem. *cresc.* *al* *ff*

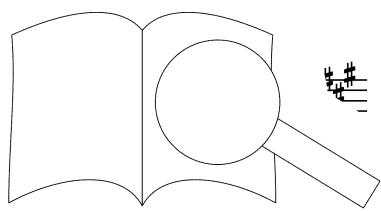
plötz-lich ein Licht vom Him-mel, und er fiel auf die Er-de und hörte ei - ne Stim-r
round him a light from Heav-en, and he fell to the Earth; and he heard a voice

Bassi *cresc.* *al* *ff*

Violoncello e Contrabbasso

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Adagio ♩ = 60

Recit.

First system of musical notation, including piano and string parts. Dynamics include *p* and *sf*. The piano part includes a *pa2* marking.

Second system of musical notation, including piano and string parts. Dynamics include *p*, *sf*, and *dim.*

Adagio ♩ = 60

Third system of musical notation, including piano and string parts. Dynamics include *p dim.* and *pp*. A *trem.* marking is present in the piano part.

Tenore solo

Recit.

Fourth system of musical notation, including Tenore solo and Basses. The Tenore solo part includes the lyrics: "Er a-ber And he".

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

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

Fifth system of musical notation, including piano and string parts. Dynamics include *p*. A large graphic of an open book is overlaid on the right side of the system.

Adagio

sprach
sa

sprach zu ihm:
rd said to him:

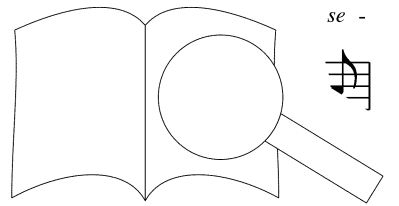
Ich bin Je - sus von Na ver -
I am Je - sus of N se -

Ich bin Je - sus von I
I am Je - sus of i

trem.

cresc.

f sf



dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

muta in Re/D

dim. *pp*

trem.

cresc.

cresc.

cresc.

f

ff

ff

ff

mit Zit-tern und Za-gen:
trem-bling and as-tonish'd:

Der Herr sprach zu ihm:
The Lord said to him:

f

Herr, was willst du, daß ich tun soll?
Lord! what wilt thou have me do?

c.

test.

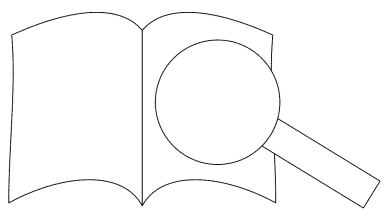
test.

p

cresc.

f

ff



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Adagio

29

in Re/D

Adagio

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

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



15. Coro

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

Flauti

Oboi

Clarineti in La/A

Fagotti

Serpente e
Contrafagotto

Corni in La/A

Corni in Re/D

Trombe in Re/D

Tromboni alto
e tenore

Trombone basso

Timpani
in Re-La/d-A

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

Violino I

Violino II

Viola

Soprano

Alto

Tenore

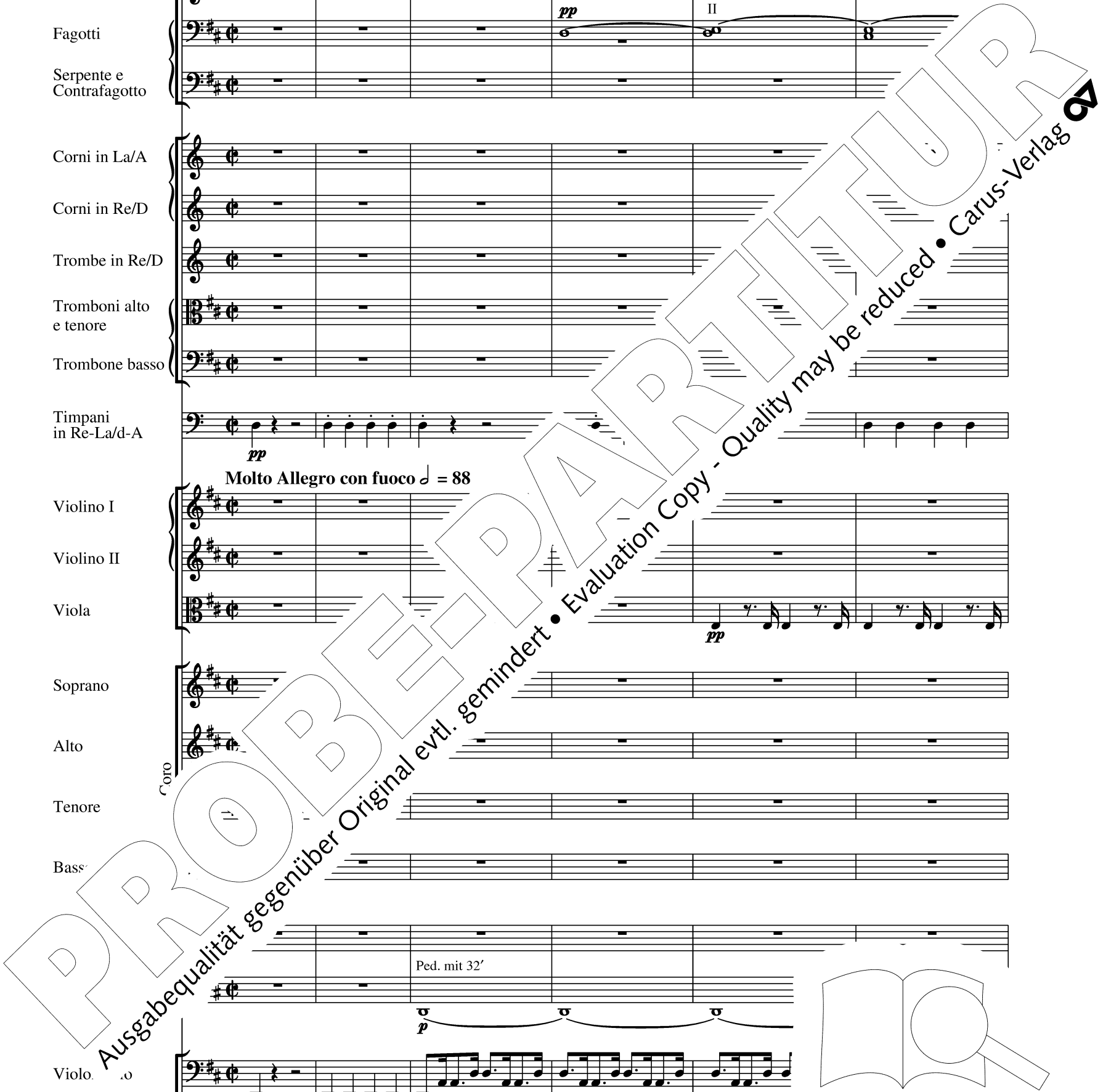
Basso

Coro

Ped. mit 32'

Viola

Contrabbasso



Musical score system 1, measures 7-12. It features a piano introduction with a *pp* dynamic. The right hand has a melodic line with a *cre* (crescendo) marking. The left hand has a bass line with a *pp* dynamic and a *cre* marking. The system concludes with a *p* dynamic and a *cre* marking.

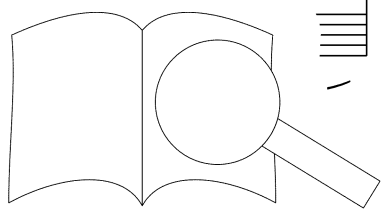
Musical score system 2, measures 13-18. This system contains mostly rests for the upper staves, with some activity in the lower staves.

Musical score system 3, measures 19-24. It features a piano introduction with a *pp* dynamic. The right hand has a melodic line with a *pp* dynamic and a *cre* marking. The left hand has a bass line with a *pp* dynamic and a *cre* marking.

Musical score system 4, measures 25-30. This system contains mostly rests for the upper staves, with some activity in the lower staves.

Musical score system 5, measures 31-36. It features a piano introduction with a *cresc.* (crescendo) marking. The right hand has a melodic line with a *cresc.* marking. The left hand has a bass line with a *cresc.* marking.

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scen - - - do

scen - - - do

scen - - - do

cre -

mf cre - - - scen -

scen - - - do

scen - - - do

scen - - - do

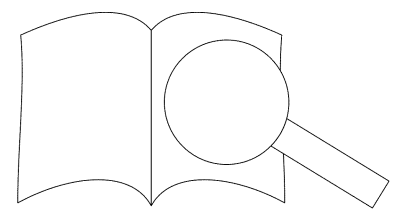
scen - - - do

scen - - - do

Cb

Vc - scen - - - do - - - cre - - -

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21

scen - - - do

f *ff* *p* *a 2* *ff*

p *ff*

p *più f* *ff*

scen - - - do

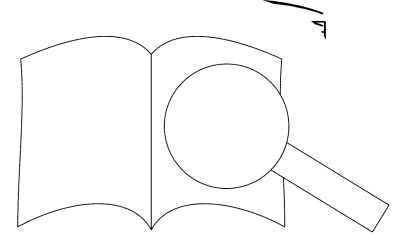
f *più f* *ff*

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

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

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

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



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Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the bass clef. The system contains several measures of music.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in the bass clef. The system contains several measures of music.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in the bass clef. The system contains several measures of music.

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in the bass clef. The system contains several measures of music.

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in the bass clef. The system contains several measures of music.

wer - de
rise

dich auf!
a - rise!

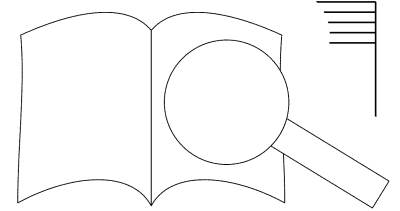
Ma - che dich auf, wer - de
Rise! up! a - rise! Rise and

ma - che dich auf!
Rise! up! a - rise!

ma - che dich auf!
Rise! up! a - rise!

cht,
shine!

ma - che dich auf!
Rise! up! a - rise!



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a 2

Musical score for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system contains four staves.

a 2

Musical score for the second system, including vocal line and piano accompaniment. The system contains four staves.

Musical score for the third system, including vocal line and piano accompaniment. The system contains four staves.

Musical score for the fourth system, including vocal line and piano accompaniment. The system contains four staves.

Licht,
shine,

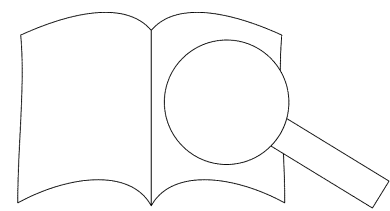
Ma-chr
Rise! 1

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

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

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

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



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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a forte (*sf*) dynamic marking.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a more active accompaniment with a forte (*sf*) dynamic marking.

dein Licht komr
thy light com.

nd die Herr - lich-keit des Herrn ge - het auf ü - ber
and the glo - ry of the Lord, and the glo - ry of the

dein
thy

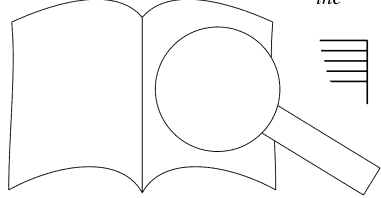
it comes, and the Herr - lich-keit des Herrn ge - het auf ü - ber
thy light comes, and the glo - ry of the Lord, and the glo - ry of the

Denn dein Licht kommt und die Herr - lich-keit des Herrn ge ber
For thy light comes, and the glo - ry of the Lord, ge ber

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part concludes with a forte (*sf*) dynamic marking.

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dir, und die
Lord, and the

dir,
Lord,

des
the

glo - lich - keit
ry of

net auf ü - ber dir, ü - ber
- eth bright up - on thee, up - on

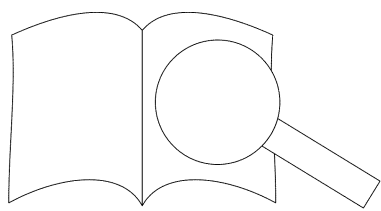
ge - het auf ü - ber dir. Ma - che dich auf, wer - de
ris - eth bright up - on thee. Rise! up! a - rise, rise and

des Herrn ge - het auf, ge - het auf ü - ber dir, ü - ber
the Lord ris - eth bright up - on thee, up - on thee, up - on

glo - lich - keit des Herrn ge - het auf ü - ber
ry of the Lord ris - eth bright up - - - her

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

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

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

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

dir, thee, Ma - che dich auf, wer - de licht,
 licht, shine, Rise! up! a - rise, rise and shine.
 dir. Ma h wer - de licht! Ma - che dich auf, wer - de licht,
 rise and shine. Rise! up! a - rise, rise and shine.

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

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

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69

ma - che dich auf,
Rise! up! a - rise,

ma - che
Rise! up!

licht,
shine,

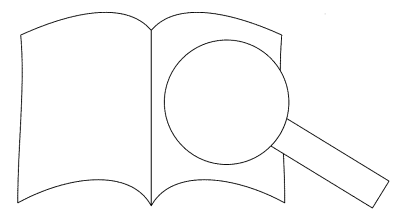
de, wer - de licht!
a rise and shine.

wer rise - - de licht!
rise and shine.

de licht, wer shine, de, wer - de licht!
and shine, a rise and shine.

wer rise - - de licht,
rise and shine,

wer rise - de licht!
rise and shine.

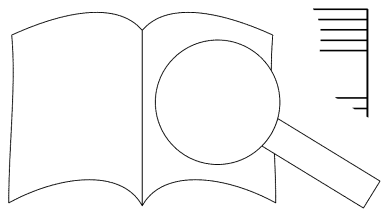


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he, Fin - ster-nis be - deckt das Erd - reich, Fin -
 now, to - tal dark-ness co - ver - eth the king - doms, dark -
 Denn sie - he,
 Be - hold, now,

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First system of musical notation, featuring a vocal line with a fermata and a piano accompaniment. The key signature has two sharps (F# and C#).

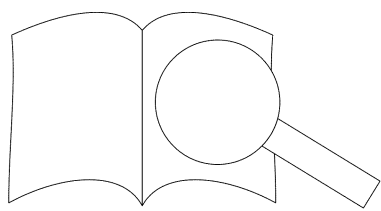
Second system of musical notation, continuing the vocal and piano parts.

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

Fourth system of musical notation, including lyrics for the vocal line. The lyrics are: "Denn sie - he, Fin - ster-nis be - deckt das / Be - hold, now, to - tal dark - ness co - ver - eth the".

Fifth system of musical notation, including lyrics for the vocal line. The lyrics are: "Fin - st / to - Erd - reich, sie - he, Fin - ster - nis / to - king - doms, be - hold, now, dark - - - - - ness co - be - deckt das Erd king - - - - - reich und Dun - kel die / ver - eth the king - - - - - doms, gross dark - ness the".

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

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

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

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

Erd - reich,
king - dom

ster - nis be - deckt,
tal dark - ness, dark - ness

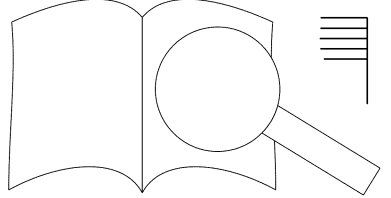
- reich und Dun - kel die Völ - ker,
doms, gross dark - ness the peo - ple.

ker,
ple.

denn sie - he,
Be - hold, now,

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

Bassi



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Ob

Clt

Fag

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

denn sie - he, Fin - ster - nis be - deckt das F
 Be - hold, now, to - tal dark - ness co - ver - eth the F da. ross

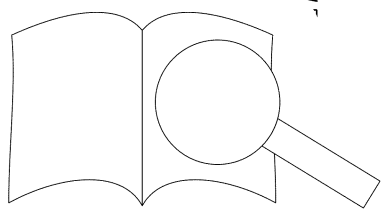
Fin - ster - nis be - deckt das Erd -
 to - tal dark - ness co - ver - eth the king -

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

ker, denn
 ness, be -

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

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



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

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

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

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

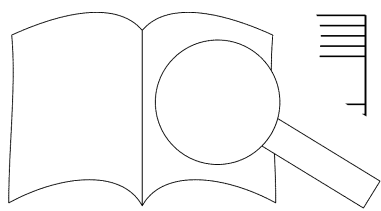
sie - he, das Erd - reich und Dun -
 hold, now, eth the king - doms, gross dark -
 reich, der rin - - ster - nis, denn sie - he, Fin - ster - nis be -
 ness, to - - tal dark - ness; be - hold, now, to - tal dark - ness
 ker, und Dun - kel die Völ - ker,
 ness, gross dark - ness the peo - ple.

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

denn sie - he, Fin - ster - nis be -
 be - hold, now, to - tal dark - ness

Musical score for the sixth system, including piano accompaniment for Vc and Bassi.

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- - kel die
- - ness the

die Völ - - - ker, denn sie - he,
the peo - - - ple, be - hold, now,

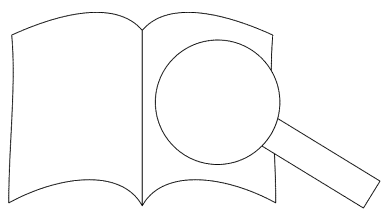
deckt
co -

ing - - - reich, denn sie - he, Fin - ster-nis be -
doms, be - hold, now, to - tal dark-ness

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

d - reich und Dun - kel die Völ - ker, und Dun - - - kel die
king - doms, gross dark - ness the peo - ple, gross dark - - - kel die

mf mit 16'



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

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

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

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

Fin - ster-nis be - d .
to - tal dark-ness

deckt das
co-ver - eth the

deck - s

reich,
ple,

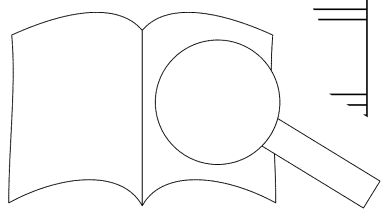
ker,
ple,

denn sie - he, Fin - ster-nis be - deckt
be - hold, now, to - tal dark-ness

denn sie - he, Fin - ster-nis be -
be - hold, now, to - tal dark-ness

Musical notation for the fifth system, including piano accompaniment and a Vc part.

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Ob

Cl

Fag

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

Erd - reich, Fin gross dark - ness the peo - ster - nis, ple
 king - doms, gross dark - ness the peo - ster - nis, ple

deckt - das - Erd - reich, das Erd dark - ness the peo
 co - ver - eth the king - doms, gross dark - ness the peo

denn sie - he, Fin - ster - dec.
 be - hold, now, to - tal dark-ness co - ver - eth the king - doms, gross

Cb

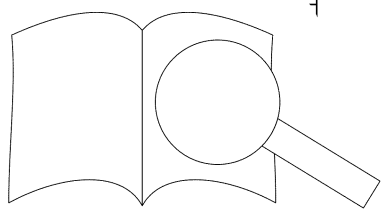
be - deckt, be - deckt - das - Erd - reich und Dun - kel die
 be - hold, now, co - ver - eth the king - doms, gross dark - ness the

eckt - das - Erd - reich, denn sie - he, Fin - ster -
 co - ver - eth the king - doms, be - hold, now, to - tal

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

das - Erd - reich,
 dark - ness the peo - ple,

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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the third system, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

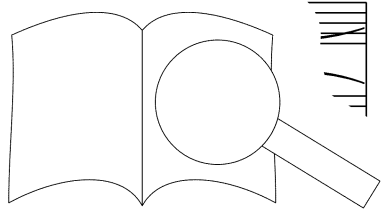
Musical score for the fourth system, featuring a vocal line and piano accompaniment with lyrics. The key signature has one sharp (F#) and the time signature is 4/4.

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

Musical score for the fifth system, featuring piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The dynamic marking is *mf* mit 16.

Musical score for the sixth system, featuring a Bassi line. The key signature has one sharp (F#) and the time signature is 4/4.

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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line continues with quarter notes D5, C5, B4, and A4, followed by a half note G4. The piano accompaniment continues with chords and a bass line.

Musical score for the third system, continuing the vocal line and piano accompaniment. The vocal line features a more active melody with eighth and sixteenth notes. The piano accompaniment provides harmonic support.

Musical score for the fourth system, including the vocal line and piano accompaniment. The vocal line has lyrics: "deckt das Er- / king - doms, g-". The piano accompaniment continues.

Musical score for the fifth system, including the vocal line and piano accompaniment. The vocal line has lyrics: "Fin - ster- / to - ta! g - reich und Dun - kel die Völ - ker, die Völ - / ness the peo - ple, gross dark - -". The piano accompaniment continues.

deckt das Er-

king - doms, g-

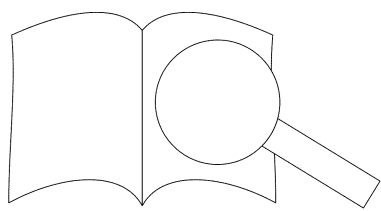
Fin - ster- / to - ta!

g - reich und Dun - kel die Völ - ker, die Völ - / ness the peo - ple, gross dark - -

ness the peo - ple, denn be -

ster tal - - nis dark - - ness - - deckt co - - ver -

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reich und
ness, gross

reich, denn sie he, Fin ster-nis be -
ness, gross dark - ness

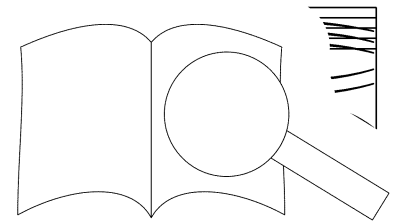
Völ ker, denn sie he, Fin ster-nis be -
peo ple, be - hold, now, to - tal dark - ness

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

ird reich, denn sie he,
king doms, gross dark - ness,

ff *tasto solo* *sf*

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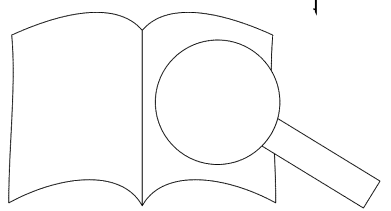
deckt o'er das the
 kel, ness Dun - kel die Völ - ker. A - ber ü - ber
 co - ver - eth the peo - ple. But up - on thee

deckt o'er
 Dun - kel, dark - ness, Dun - kel die Völ - ker.
 dark - ness the peo - ple.

reich doms, und gross Dun - kel die Völ - ker.
 dark - ness the peo - ple.

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

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dir ge - h
ris - eth

und sei - ne Herr - lich - keit er - schei - net
the glo - ry of the Lord ap - pear - eth

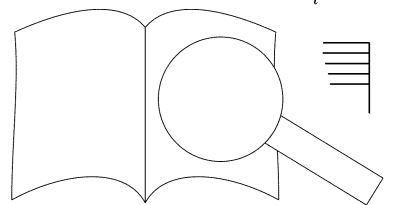
Und sei - ne Herr - lich - keit er - schei - net
The glo - ry of the Lord ap - pear - eth

Und sei - ne Herr - lich - keit er - schei - net
The glo - ry of the Lord ap - pear - eth

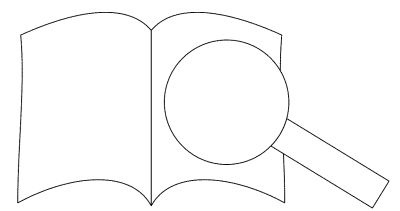
Und sei - ne Herr - lich - keit er - schei - net
The glo - ry of the Lord ap - pear - eth

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schei - net ü
pear - eth

schei -
pear

er
on

ber
on

dir.
thee.

dir.
thee.

Ma - che dich auf,
Rise! up! a - rise,

wer - de
rise and

licht,
shine.

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

ff Volles Werk ohne Mixtur

Ped.
Vc
Cb

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

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

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

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

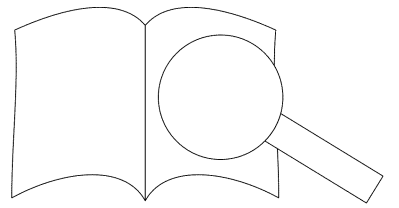
licht,
shine.

ma - che dich auf,
Rise! up! a - rise,

„I, wer - de licht,
rise, rise and shine,

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

Bassi



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ma - che dich auf, Rise! up! a - rise.

ma - che dich auf, Rise! up! a - rise.

ma - che dich auf, Rise! up! a - rise.

wer - de licht, rise and shine.

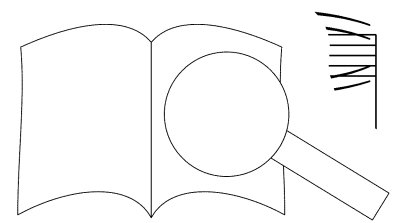
wer - de licht, rise and shine.

ma - che dich auf, Rise! up! a - rise.

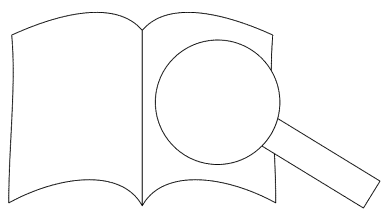
ma - che dich auf, Rise! up! a - rise.

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wer - de rise and lichte, shine, a - rise and lichte, shine,
 wer ri' x - de rise and lichte, shine, a - rise. ma - che dich auf, wer - de Rise! up! a - rise, rise and
 wer - de rise and lichte, shine, a - rise and lichte, shine,
 wer - de rise and lichte, shine. ma - che dich auf, wer - de Rise! up! a - rise, rise and lichte, shine, wer - rise



Vc
Cb

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Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in G major and 4/4 time. It includes a dynamic marking of *f* and a first ending bracket labeled 'a 2'.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. It includes a dynamic marking of *f* and a first ending bracket labeled 'a 2'.

Musical score for the third system, featuring piano accompaniment with treble and bass staves.

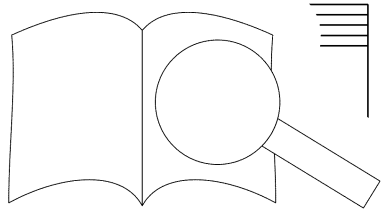
Musical score for the fourth system, featuring piano accompaniment with treble and bass staves.

Musical score for the fifth system, featuring vocal lines with lyrics. The lyrics are: "ma - che Rise! ur", "licht, shine.", "wer rise - - de and", "licht, shine.", "ma - che dich Rise! up! a -".

Musical score for the sixth system, featuring vocal lines with lyrics. The lyrics are: "licht, shine.", "wer rise - - de and", "licht, shine.", "ma - che dich auf, Rise! up! a - rise, wer - de rise and licht, shine, wer - - rise".

Musical score for the seventh system, featuring vocal lines with lyrics. The lyrics are: "licht, shine, wer rise - - de and licht, shine, ma - che dich auf, Rise! up! a - rise, wer - de rise and".

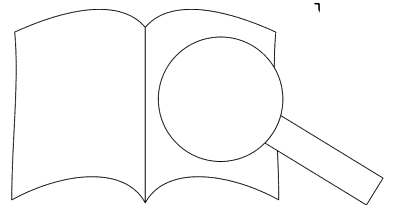
Musical score for the eighth system, featuring piano accompaniment with treble and bass staves. It includes a dynamic marking of *f* and a section labeled "Bassi".



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

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

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

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

geht ap - - - a' - - - ber dir. on thee.

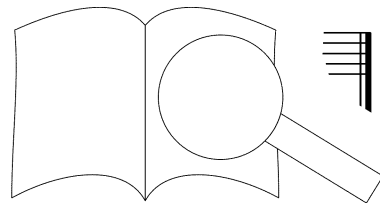
geht ap - - - ü - - - ber dir. up on thee.

eth ü - - - ber dir. up on thee.

eth ü - - - ber dir. up on thee.

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

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16. Choral

Con moto ♩ = 69

Oboi *a 2* *mf*

Clarineti La/A *a 2* *mf*

Fagotti *mf*

Corni in Re/D

Corni in La/A

Trombe in Re/D

Tromboni alto e tenore

Trombone basso

Violino I *mf*

Violino II *mf*

Viola *mf*

Soprano

Alto

Violoncello e Contrabbasso *mf*

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aus die Stim - - me
voice is call - - ing,

auf, ruft uns die Stim - - me
wake! A voice is call - - ing,

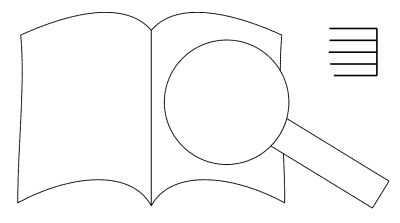
Wa - chet auf, ruft uns die Stim - - me
Sleep - ers, wake! A voice is call - - ing,

Wa - chet auf, ruft uns die Stim - - me
Sleep - ers, wake! A voice is call - - ing,



7

der auf der Zin - - ne,
 on the walls, the walls:
 sehr hoch auf der Zin - - ne,
 watch - man on the walls, the walls:
 an - ter sehr hoch auf der Zin - - ne,
 is the watch - man on the walls, the walls:
 der Wäch - ter sehr hoch auf der Zin - - ne,
 it is the watch - man on the walls, the walls:



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

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

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

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

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

wach
Thou

Wacht
For

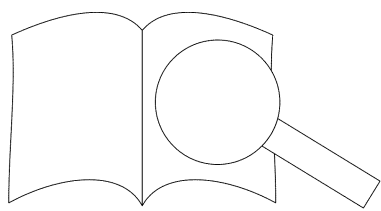
du Stadt Je - ru - sa - lem!
ty of Je - ru - sa - lem!

Wacht
For

du Stadt Je - ru - sa - lem!
ci - ty of Je - ru - sa - lem!

Wacht

wach auf, du Stadt Je - ru - sa - lem!
Thou ci - ty of Je - ru - sa - lem!



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Musical notation for the first system, including vocal lines and piano accompaniment. The system consists of three staves: two vocal staves (treble clef) and one piano staff (bass clef). The key signature has two sharps (F# and C#). The music features a melodic line in the vocal staves and a supporting bass line in the piano staff. The system ends with a *cresc.* marking.

Musical notation for the second system, including vocal lines and piano accompaniment. The system consists of three staves: two vocal staves (treble clef) and one piano staff (bass clef). The key signature has two sharps (F# and C#). The music features a melodic line in the vocal staves and a supporting bass line in the piano staff. The system ends with a *cresc.* marking.

Musical notation for the third system, including vocal lines and piano accompaniment. The system consists of three staves: two vocal staves (treble clef) and one piano staff (bass clef). The key signature has two sharps (F# and C#). The music features a melodic line in the vocal staves and a supporting bass line in the piano staff. The system ends with a *cresc.* marking.

Musical notation for the fourth system, including vocal lines and piano accompaniment. The system consists of three staves: two vocal staves (treble clef) and one piano staff (bass clef). The key signature has two sharps (F# and C#). The music features a melodic line in the vocal staves and a supporting bass line in the piano staff. The system ends with a *cresc.* marking.

Musical notation for the fifth system, including vocal lines and piano accompaniment. The system consists of three staves: two vocal staves (treble clef) and one piano staff (bass clef). The key signature has two sharps (F# and C#). The music features a melodic line in the vocal staves and a supporting bass line in the piano staff. The system ends with a *cresc.* marking.

Musical notation for the sixth system, including vocal lines and piano accompaniment. The system consists of three staves: two vocal staves (treble clef) and one piano staff (bass clef). The key signature has two sharps (F# and C#). The music features a melodic line in the vocal staves and a supporting bass line in the piano staff. The system ends with a *cresc.* marking.

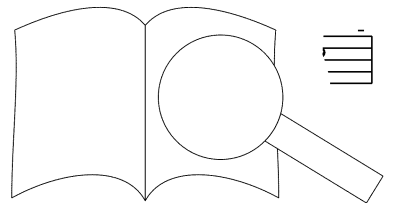
auf! Der
lo! The

... die Lam - pen nehmt. Hal - le - lu - ja! Macht euch be -
rise, and take your lamps! Hal - le - lu - jah! A - wake! His

... kommt, steht auf, die Lam - pen nehmt. Hal - le - lu - ja! Macht euch be -
comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! His

... at - gam kommt, steht auf, die Lam - pen nehmt. Hal - le - lu - ja! Macht euch be -
Bride - groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! His

! Der Bräut - gam kommt, steht auf, die Lam - pen nehmt. Hal - le - lu - ja! Macht euch be -
The Bride - groom comes! A - rise, and take your lamps! Hal - le - lu - jah! A - wake! His



Musical score for the first system, featuring three staves with treble and bass clefs. Dynamics include 'f'.

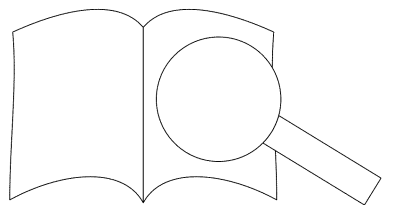
Musical score for the second system, featuring four staves with treble and bass clefs. Dynamics include 'f' and 'a 2'.

Musical score for the third system, featuring three staves with treble and bass clefs. Dynamics include 'f'.

Musical score for the fourth system, featuring two staves with treble clefs. Includes lyrics: "reit zur E ihr müs - set / king - dom Go forth, go".

Musical score for the fifth system, featuring two staves with treble clefs. Includes lyrics: "ig - keit, ihr müs - set / at hand! Go".

Musical score for the sixth system, featuring two staves with treble and bass clefs. Includes lyrics: "om E - wig - keit, ihr / is at hand! Go".



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Musical score system 1, measures 1-4. Treble clef, bass clef, key signature of one sharp (F#).

Musical score system 2, measures 5-8. Treble clef, bass clef, key signature of one sharp (F#).

Musical score system 3, measures 9-12. Treble clef, bass clef, key signature of one sharp (F#).

Musical score system 4, measures 13-16. Treble clef, bass clef, key signature of one sharp (F#). Lyrics: ihm ent / forth

Musical score system 5, measures 17-20. Treble clef, bass clef, key signature of one sharp (F#). Lyrics: ih - gehn, / our Lord!

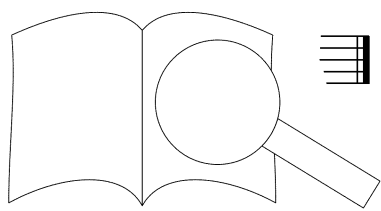
Musical score system 6, measures 21-24. Treble clef, bass clef, key signature of one sharp (F#). Lyrics: ihm ent / Go forth

Musical score system 7, measures 25-28. Treble clef, bass clef, key signature of one sharp (F#). Lyrics: ent - ge - gen - gehn. / Lord!

Musical score system 8, measures 29-32. Treble clef, bass clef, key signature of one sharp (F#). Lyrics: ihm ent / Go forth

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17. Recitativo

Violino I

Violino II

Viola

Tenore solo

Violoncello e Contrabbasso

Die Män-ner a - ber, die sei - ne Ge - fähr - ten wa - ren, stan - den
And his com - pan - ions which jour - ney - ed with him, stood,

4

starrt, denn sie hör - ten ei - ne Stim - me und sa - h
fraid, hear - ing a voice and but se -

...lus a - ber rich - te - te sich
And Saul a -

8

auf von sei - ne Au - gen auf - tat, sah er nie - mand. Sie nah - men ihn a - ber bei der
rose for eyes were o - pened, he saw no man; but they led him by the

12

Hand und führ - ten ihn gen Da - mas - kus, und war drei Ta - ge nicht se - hend, und
hand, and brought him in - to Da - mas - cus, and he was three days with - out sight; and did nei - ther eat nor drink.

18. Aria

Adagio ♩ = 88

Oboe

Fagotto

Violino I

Violino II

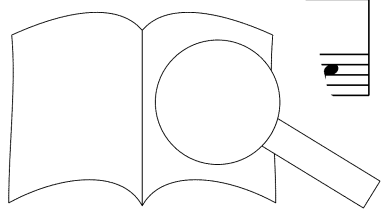
Viola

Basso solo

Violoncello e
Contrabbasso

gnä - dig nach dei- .and til - ge mei - ne Sün - den nach dei-ner
mer - cy, have mer blot out my trans - gres - sions ac - cord - ing

gro - ßen Barm-her - zig - keit, nach dei-ner gro - ßen Barm-her - z
to Thy lov - ing kind - - ness, yea, e - ven for Thy mer - cy sake!



14

nicht, ver - wirf mich nicht von dei - nem An - ge - sicht und nim
 not, O cast me not a - way from Thy pres - ence and

17

Geist nicht von mir, nicht von mir, und nimm
 me, O Lord, O Lord, O take

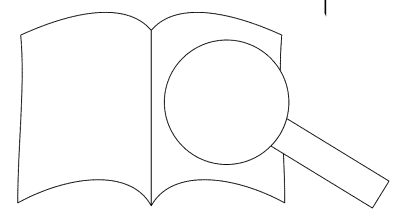
Bassi

20

dei - nen hei - li - gen Geist nicht von mir.
 not Thy spir - it from me, O Lord.

espress.

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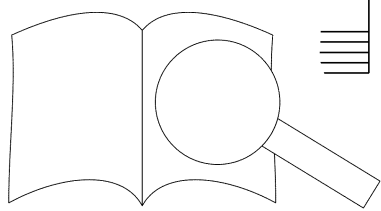


äng - ste - tes und zer - schla - ge - nes Herz wirst du, Gott, nicht ver - ach - ten,
bro - ken heart, and a con - trite heart is of - fer'd be - fore Thee,

und zer - schla - ge - nes Herz - ach - ten. Gott, sei mir gnä - dig nach dei - ner
and a con - trite he - fore Thee. O God, have mer - cy, have mer - cy up -

Gü - te, nach dei - ner gro - ßen Barm - her - zig - keit, nach de
on me, ac - cord - ing to Thy lov - ing kind - - - ness, yea, e

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36

Allegro maestoso ♩ = 100

Musical score for measures 36-37. The top system shows a vocal line with dynamics *sf*, *p*, and *dim.*. The bottom system shows piano accompaniment with dynamics *sf*, *p*, and *dim.*.

Allegro maestoso ♩ = 100

Musical score for measures 38-41. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *sf*, *p*, *dim.*, and *f*. The lyrics are: "keit. sake!" and "er - sal -".

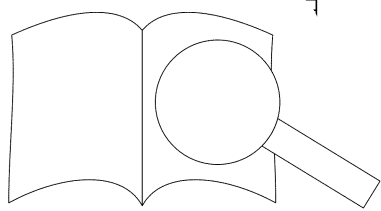
42

Musical score for measures 42-45. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *fp* and *f*. The lyrics are: "tre - ter dei - ne We - ge", "va - tion, I will teach trans -", "an", "an - der zu dir be - keh - ren, daß sich die", "shall be con - vert - ed un - to Thee, shall be con -".

46

Musical score for measures 46-49. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *fp* and *f*. The lyrics are: "rt - der zu dir be - keh - ren. Denn ich will die Ü -", "ed, con - vert - ed un - to Thee. I will speak of Thy".

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51

Trombe in Re/D

Trb alto e tenore

Trb basso

leh - ren, daß sich die Sün - der zu dir be - keh - ren, d^{er} on be - keh -
 gres - sors that all the sin - ners shall be con - vert - ed, ert - ed un - to

57

! Herr, tu - e mei - ne Lip - pen auf! F
 .ee. Then o - pen Thou my lips, O Lord! 1

Vc

Bassi



63 ritard.

auf, daß mein Mund dei-nen Ruhm ver - kün - di - ge, daß mein N^r she. - di -
 Lord! And my mouth shall shew forth Thy glo - rious praise, and my - rious

71 Adagio come 1^{mo}

Ob

Fag

Trombe

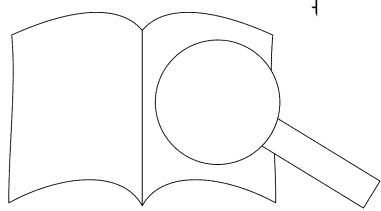
Trb alto e tenore

Trb basso

aise!

Und til - ge mei - ne Sün - den nach dei-ner
 O blot out my trans - gres - sions, ac - cord-ing

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76 Ob

Fag

p

keit, nach dei-ner gro - ßen Barm-her - zig - keit, wirf mich
 ness, yea, e - ven for Thy mer - cy's sake, Thy mer - cy's

80

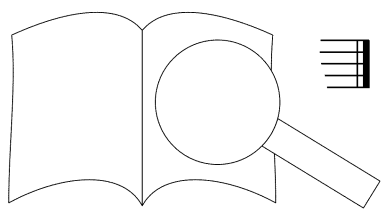
pp

pp

it, Herr! Ver - wirf mich nicht!
 ,ke, Lord! For Thy mer - cy's sake!

pp

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19. Recitativo

Flauti

Clarineti in Do/C

Fagotti

Corni in Do/C

Violino I

Violino II

Viola

Tenore solo

Violoncello e Contrabbasso

Es war a-ber ein Jün-ger zu Da-mas-kus a-ni sprach der Herr:
 And there was a dis-ci-ple at Da-mas-cus -ni - c m said the Lord:

4 Andante ♩ = 72

A-na - ni - as! Ste - he auf, und fra - ge nach Saul von Tar - s
 A - na - ni - as, a - rise! And en - quire Thou for Saul of Tar - s

Poco animato ♩ = 84

10

be - tet. Die-ser ist mir ein aus - er-wähl-tes P ug,
 pray - eth! He is a chos - en ves - sel un - to And I will ihm zei -
 jassi

18

„wie-viel er lei - den muß um mei-nes Na - mens wil - len.
 un - to him how great things he must suf - fer for my name's sake.

cresc. cresc. cresc. p

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20. Aria con Coro

Allegretto ♩ = 56

Clarinetti in Do/C

Corni in Do/C

Violino I

Violino II

Viola

Basso solo

Organo

Violoncello e
Contrabbasso

Ich dan - ke dir, Herr, — mein Gott, von gar
I praise thee, O Lord, — my God! With

pizz.

8

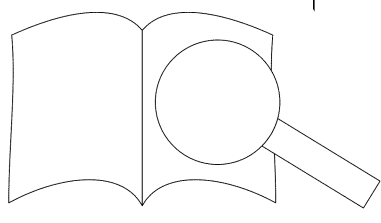
e - wig - lich, Herr, — mein Gott, von gan - zem Her - zen
ev - er - more, Lord, — my God! With all — my heart — for

16

cresc. p p p

e - - wig - lich, von gan - - - - - zem Her - zen e - - wig - lich,
ev - - er - more, with all — — — — — my heart for ev - - er - more.

arco pizz.



Gü - te ist groß ü - ber mich, und hast mei - ne See - le er - ret - tet a -
 mer - cy to - wards me, and Thou hast de - liv - er - ed my soul fr

pp *arco*

Höl - le, au - st, Ich dan - ke dir,
 hell, est hell! I praise Thee, O

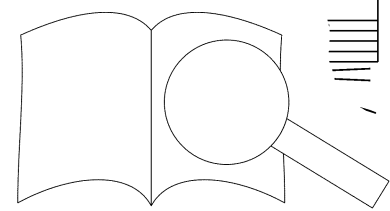
p *cresc.*

Herr, mein Gott, von gan - zem Her - zen e - -
 Lord, my God! With all my heart, for ev - -

sf *pizz.*

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sf *p*

Soprano

Alto

Tenore

Basso solo

Coro

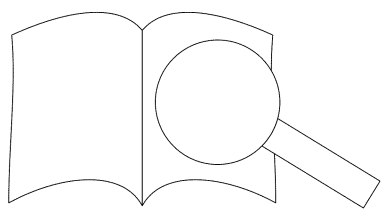
Der Herr wird die Trä
The Lord, he is good vo. halt

— mein Gott, ich dan - - ke dir.
— my God, I praise — — — thee!

p

ird die Trä - nen von al - len An - ge - sich - tern ab - wi - schen, von
he is good: He shall dry your tears and heal all — your sor - rows, your

wi - schen, von al - len An - - ge - sich - tern
sor - rows, shall dry — your tears, — — — and heal — — — al



57

al sor - - - - - len, von al - len An
sor - - - - - rows, shall dry your tears, —

von al - len, von al - len he. sich
your sor - - - - - rows, shall dry — your

Tutti p
Der Herr wird die Trä - nen von al
The Lord, he is good: He shall ge - and he. ab - wi - wird die
- your sor - - - - - rows, shall dry — your he. - - - - - ad, he die is

63

- - - - - len An ge - sich - tern.
- - - - - rows, and heal all your sor - rows,

von al - len An
shall heal — len An

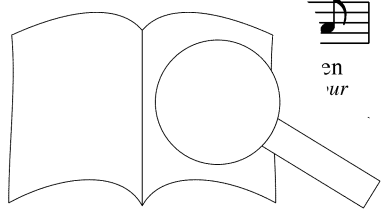
Trä - nen von al - len An - ge - sich he - tern ab - wi - schen, en
He shall dry your tears and heal all — your sor - rows, ur

len, von al - len An ge - sich - tern,
rows, shall heal — len An — your sor - - - - - tern, rows,

cresc.

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68 *mf* *cresc.*

mf *cresc.* *cresc.* *cresc.*

Der Herr wird die Tränen von
the Lord, he is good: He
ge-sich-tern,
your sor-rows,
An-ge-sich-tern
tears and heal your sor-rows
len your An-tears and all
your tears and all
your tears and
your tears and
cresc.

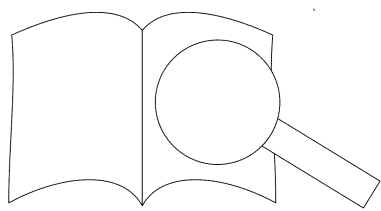
73 *a 2*

mf *f*

mf *f*

f

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f *dim.*

len An ge - sich tern, al
 your tears and heal your sor - rows.

f *dim.*

len An ge - sich tern,
 your tears and heal your sor -

f

An ge - sich tern, von al tern, von
 tears, shall dry your tears, or tern, von

Herr wird die Trä - nen von al An
 Lord, he is good: He shall dry ers, die Trä tears, and

dim.

p

tern.
 rows.

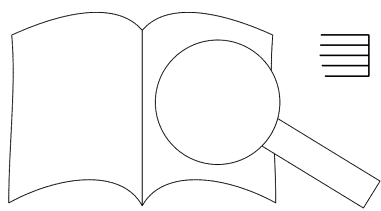
ge - sich tern.
 your sor rows.

en An ge - sich tern.
 yea, all your sor rows.

p Solo

nen ab - wi - - - schen. Ich dan - ke dir, Herr,
 heal your sor - - - rows. I praise thee, O Lord,

p *p*



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p *cresc.*

Denn der Herr hat es
For his word shall no

Denn der Herr hat es ge - sagt, denn der Herr, hat es ge -
For his word shall not de - cay, for his word, his word, shall no

p *Tutti* *p* *f*

dir. more! Denn der Herr sagt, hat es ge -
For his word shall not de - cay, shall

cresc.

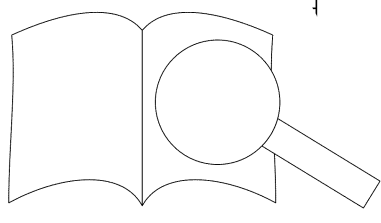
der es ge - sagt, denn der Herr hat es ge - sagt, hat es ge -
shall not de - cay, for his word shall not de - cay, shall not de -

hat es ge - sagt, denn der Herr hat es ge - sagt,
shall not de - cay, for his word shall not de - cay.

gt, - hat es ge - sagt, denn der Herr
shall not de - cay, for his word

not der Herr, denn der Herr hat es
de - cay, for his word shall not

f



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Org
mf mit 16'

sagt, denn der Herr hat es ge- sagt,
cay, for his word shall not de- cay.

denn der Herr, der Herr hat es ge- sagt,
for his word, his word shall not de- cay,

sagt, denn der Herr hat es ge-
cay, for his word shall not de-

sagt, denn der Herr hat es ge-
cay, for his word shall not de- cay. Herr wird die
Lord, he is

cresc..

cresc..

cresc..

cresc..

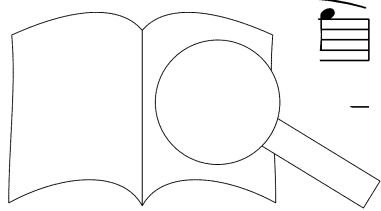
denn der Herr hat es ge-
for his word shall not de-

Der Herr wird die Trä - nen von al - len An
The Lord, he is good: He shall dry your tears

Trä - nen von al - len An - ge - sich - tern ab - wi -
good: He shall dry your tears and heal all your sor -

cresc..

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111 *f*

f *molto cresc.* *molto cresc.* *molto cresc.*

denn der Herr hat es ge - sagt, denn der Herr
 For his word shall not de - cay, shall not de - cay

sagt, der Herr, der Herr wird die Trä - nen
 say, shall not de - cay. The Lord, he is good: He

- - tern ab - wi - schen, die Trä -
 all - your sor - rows, shall dry

schen, denn der his Herr word hat es ge - sag
 rows, for his word shall not de - cay

f *molto*

116

sf *sf* *sf* *sf*

Herr Lord wird he die
 your sor - rows, for der his Herr word hat es ge -

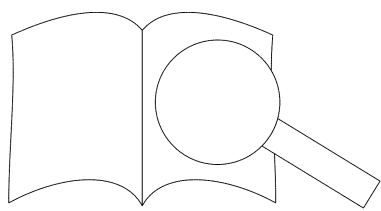
sich heal
 all - your sor - rows, tern ab - wi - schen, denn der his Herr hat es ge -

... n, der Herr wird die Trä - nen ab - wi - schen,
 ... rows, the Lord he shall heal all your sor - rows,

der Herr wird die Trä - nen von
 The Lord, he shall heal all your sor - rows,

Vc Bassi *sf*

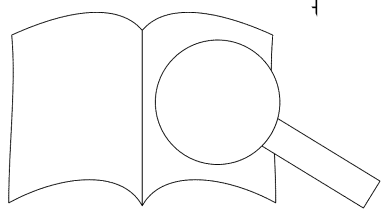
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sagt, _____ der Herr wi. _____ von al
 cay, _____ the Lord he shall heal _____
 denn der Herr hat es ge - sagt, _____
 for his word shall not de - cay, _____
 denn der ge - _____ denn der Herr hat es ge - sagt, _____
 for his word shall not de - cay, _____
 al - ab - wi - schen, denn der Herr hat es ge - sagt, er
 dry your sor - rows, for his word shall not de - cay, shall

- - len ab - wi - schen, denn der Herr ge - sagt,
 all your sor - rows. For his de - cay,
 der Herr; denn hat es ge - sagt,
 shall not de - cay, for not de - cay,
 denn hat es ge - sagt,
 for shall not de - cay,
 hat es ge - sagt,
 not de - cay, der his Herr hat es ge - sagt,
 shall not de - cay,

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dim. . .

der Herr wird die Trä - nen ab - wi - - - - - der
 the Lord, he shall heal all your sor - - - - - his

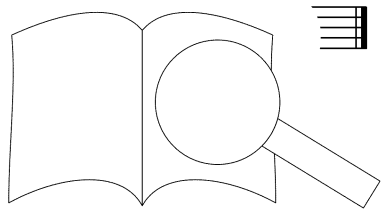
for
 der
 his
 der
 his

All es not ge - - - sagt.
 de - - - cay.

hat es ge - - - sagt.
 shall not de - - - cay.

hat es ge - - - sagt.
 shall not de - - - cay.

der hat es ge - - - sagt.
 word shall not de - - - cay.



21. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Und A - na - ni - as ging hin und kam in das Haus, und leg - te die Hän - de auf ih
 And A - na - ni - as went his way and enter'd in - to the house, and lay - ing his hands

Violoncello e Contrabbasso *p*

5

Tenore solo

Lie - ber Bru - der Saul, der Herr hat mich
 Hear thou Bro - ther Saul, the Lord hath sent

Bassi

nen ist auf dem We - ge, da du
 sus that appear'd un - to thee as thou

8

Fl I *p*

Clt in Do/C *p*

Cor in Do/C a 2 *p*

amst, daß du wie - der se - hend und mit dem heil - gen Geist er - fül - let
 cam - est, that thou might'st re - ceive thy sight, and be like - wise fill - ed with the

Allegro di molto $\text{♩} = 96$

12

Fl

Ob

Cl_t in Do/C

Fag

Cor in Do/C

Tr in Do/C

Timp in Mi-Do-Sol/e-c-G

Allegro di molto $\text{♩} = 96$

Soprano solo

19

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25

31

solo

Und als - bald fiel es wie Schup - pen von sei - nen Au
 And there fell from his eyes like as though it were scates,

Recit.

Moderato

38

Musical score for measures 38-42. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for the first system. The vocal parts are mostly rests, while the piano accompaniment provides harmonic support.

Musical score for measures 38-42, continuing from the first system. It shows the vocal staves and piano accompaniment for the second system.

Musical score for measures 38-42, continuing from the second system. It shows the vocal staves and piano accompaniment for the third system.

Recit.

und er ward wie-der
 And he re - ceiv - ed sight forth

nd

und ließ sich tau - fen,
 and was bap - tiz - ed.

f

43

Recit.

und als - bald pre - dig - te er Chri - stum in den Schu - len und be - wahr - te es, daß
 And straight-way he preach-ed Je - sus in the sy - na - gogues, and said, "I thank God who h

fp

f

f

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22. Coro

Allegro moderato ♩ = 92

Flauti

Oboi

Clarinetti in Do/C

Fagotti

Serpente

Corni in Fa/F

Corni in Mi^b/Es

Trombe in Fa/F

Tromboni
alto e tenore

Trombone basso

Timpani
in Do-Fa/f-c

Allegro moderato ♩ = 92

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,
rich - es of wis - dom and know - ledge of the Fa - ther!

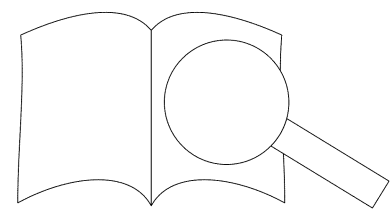
fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,
of the rich - es of wis - dom and know - ledge of the Fa - ther!

- ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,
is the depth of the rich - es of wis - dom and know - ledge of the Fa - ther!

welch ei - ne Tie - fe des Reich - tums, der Weis - heit und Er - kennt - nis Got - tes,
great is the depth of the rich - es of wis - dom and know - ledge of

mf mit 16'

Violoncello e
Contrabbasso



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7

o welch ei - ne Tie - fe des Reich - tums, der Weis -
 O great is the depth of the rich - es of wis -

o welch ei - ne Tie - fe der Weis -
 O great is the depth of the ric,

o welch ei - ne Tie - fe des Reich - tums, der Weis -
 O great is the depth of the rich - es of wis -

12

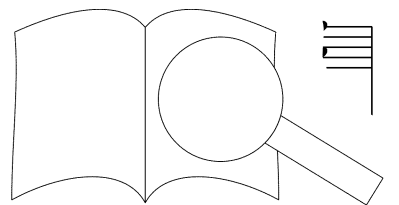
- heit und F
 dom and of

our - tes, God! o welch great

Got - tes, o welch ei - ne Tie -
 know - ledge of our God! O great is - ne the wis -

nis Got - tes, o welch ei - ne Tie -
 the Fa - ther! O great is - ne the wis -

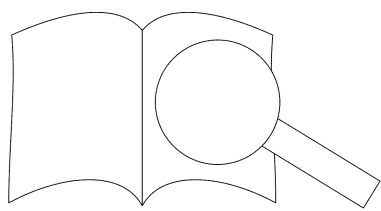
der Er - kennt - nis Got - tes, o welch ei - ne
 know - ledge of the Fa - ther! O great is - ne



ei - ne Tie - - fe, o welch ei - ne Tie
 is the wis - - dom, o great is the know - fe,
 fe, o welch ei - ne Tie
 dom, o great is the wis - - fe, o welch ei
 - - fe, o welch ei - ne Tie
 dom, o great is the wis - - fe, -
 Tie - - fe, o welch ei - ne Tie
 wis - - dom, o great is the know - - fe, -
 led

o welch ei - ne der Weis - heit, des Reich - tums Got
 o great is the the wis - dom, the know - ledge of our
 Tie der Weis - heit, und Er - kennt - - nis Got
 depth of the wis - dom, and of the know - ledge of our
 dom, der Weis - heit Got
 the know - ledge of the Fa -
 is - - ne Tie - fe der Weis - heit und Er - kennt - nis Got
 the depth of the wis - dom and know - ledge of it

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Ob *a 2*

Cl^t in Do/C *a 2*

Fag *a 2*

Serp

Cor in Fa/F

Cor in Mi^b/Es

Tr in Fa/F

Trb alto e tenore

Trb basso

Timp in Do-Fa/f-c

f

f

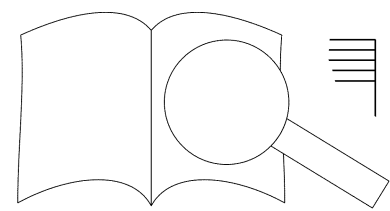
f

tes!
God!

tes!
God!

und un - er - forsch - lich sei - ne
His ways are past our un - der -

un - be - greif - lich sind sei - ne Ge - rich - te,
and un - err - ing is He in His judg - ments!

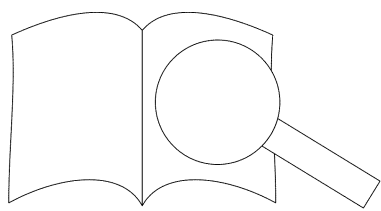


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...ng sind sei - ne Ge - rich - te,
is He in His judg - ments!

und un - er -forsch-lich sei - ne
His ways are past our un - der -

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Wie stand gar un-be-greif-lich sind sei-ne Ge-richte,
 How deep and un-err-ing is He in His judg-ments,

wie gar un-be-greif-lich sind sei-ne Ge-richte
 How deep and un-err-ing is He in His judg-ments,

wie gar un-be-greif-lich sind sei-ne Ge-richte
 How deep and un-err-ing is He in His judg-ments,

First system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

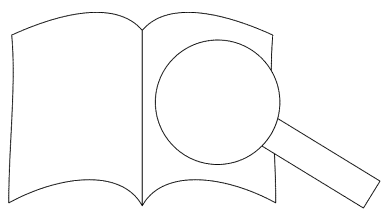
Second system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Third system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Fourth system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. It includes vocal staves with lyrics and piano accompaniment. Dynamics include *cresc.* and *f*.

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mf

mf

forsch-1'
past

gar un-be-greif - lich sind sei - ne Ge - rich - te und un - er -
 deep and un - err - ing is He in His judg - ments, His ways are

-rich - te, wie gar un-be-greif - lich sind sei - ne Ge - rich - te und un - er -
 His judg - ments, how deep and un - err - ing is He in His judg - ments are

cresc.

cresc.

cresc.

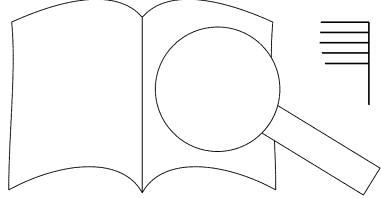
cresc.

cresc.

cresc.

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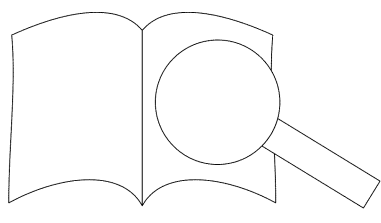


First system of musical notation, including vocal lines and piano accompaniment. It features treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and dynamic markings like 'a 2' and 'f'.

Second system of musical notation, including vocal lines and piano accompaniment. It continues the musical piece with similar notation and includes dynamic markings like 'cresc.' and 'al'.

Third system of musical notation, including vocal lines with lyrics and piano accompaniment. The lyrics are in German and English. The German lyrics are: "Welch ei - ne Tie - fe des Reich - tums, der", "ag, sei - ne We - ge! un - der - stand - ing!". The English lyrics are: "Great is the depth of the rich - es of", "O great is the depth of the rich - es of", "O great is the depth of the rich - es of".

Fourth system of musical notation, including vocal lines and piano accompaniment. It includes dynamic markings like 'f' and 'al'. At the bottom, there are labels for 'Vc' (Violoncello) and 'Cb' (Contrabasso). A large watermark 'PROBE' is overlaid on the page.



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Poco a poco più animato *

64

in r

animato *

Weis - heit
wis - dom

our - tes! Ihm sei Eh - re in E - wig-keit, sei
our God! Sing his glo - ry for ev - er - more, his

Weis -
wis -

God of our God!

ge - kennt - nis Got - - tes, der Weis - - heit
dge of the Fa - - ther, the wis - dom of the

und Er - kennt - nis Got - - tes, o welch ei - - ne
know - ledge of the Fa - - ther, o great is - - ne the

* Von hier muß das Tempo nach und nach schneller werden bis T. 93

Eh - re in E
 glo - ry for ev
 Ihm sei
 Sing I

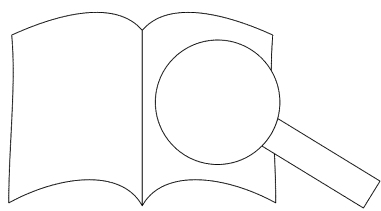
sei Eh - re in E
 his glo - ry for ev

Ihm sei Eh - re in E - wig-keit, sei Eh - re in E
 Sing his glo - ry for ev - er-more, his glo - ry for ev

fe!
 dom!

Ihm sei Eh - re in
 for

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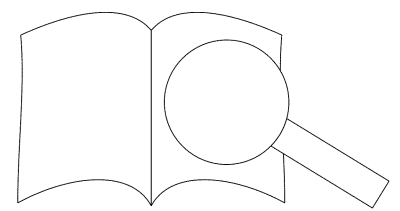
Ausgabequalität gegenüber

sei ihm sei Eh re in E wig-keit, in E wig-keit, in
 his glo-ry for ev-er-more, for ev-er-more, for
 re, sing his glo-ry for ev-er-more, for
 sei ihm sei Eh re in E wig-keit, in E wig-keit, in
 his glo-ry for ev-er-more, for ev-er-more, for

ihm sei Eh - re ; wig - keit,
 sing his glo - ry er - more,
 keit, ihm re in E - wig - keit, ihm sei Eh - re in
 more, sing - ry for ev - er - more, sing his glo - ry for
 wig - keit, ihm sei Eh - re in E - wig - keit, ihm
 er - more, sing his glo - ry for ev - er - more, sing

ihm sei Eh - re,
 sing his glo

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ff

ff

ff

ff a2

ff

ff

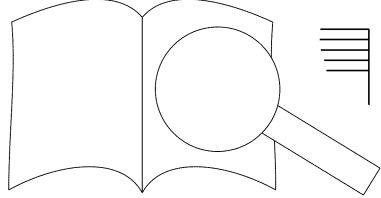
ihm sei Eh - re in E - wig-keit, ihm sei Eh - re in E - wig-keit, ihm sei Eh - re in
 sing his glo - ry for ev - er-more, sing his glo - ry for ev - er-more, sing his glo - ry for

ev eh - re in E - wig-keit, in E - wig-keit, ihm sei Eh - re in
 sing his glo - ry for ev - er-more, for ev - er more, sing his glo - ry for

ev - wig-keit, sei Eh - re in E - wig-keit, ihm sei Eh - re in
 er - more, his glo - ry for ev - er-more, sing his glo - ry for

re in E - wig-keit, sei Eh - re in E - wig-keit, ihm sei Eh - re in
 ry for ev - er - more, his glo - ry for ev - er-more, ry for

ff



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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes chords and arpeggiated figures.

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

Musical score for the third system, including a piano solo section with a trill-like figure.

Musical score for the fourth system, featuring vocal entries and piano accompaniment.

E - wig - keit,
ev - er - more,

E - wig - !
ev - er - !

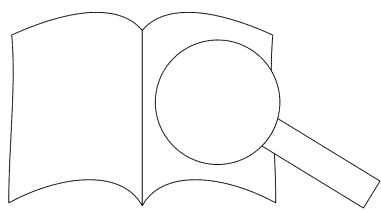
or E - wig - keit!
ev - er - more!

A - - men,
A - - men,

A - - men, a - - - -
A - - men, a - - - -

sei Eh - re in E - wig - keit!
his glo - ry for ev - er - more!

ihm sei Eh - re in E - wig - keit!
sing his glo - ry for ev - er - more!



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

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

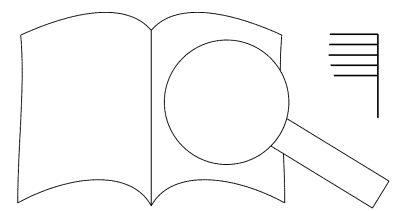
Third system of musical notation, including vocal line and piano accompaniment.

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

a - - - a - - - men,
 a - - - men,
 men, men, a - - - men, a - - - men,
 men, men, a - - - men, a - - - men,
 men, a - - - men,
 men, a - - - men,
 A - - - men, a - - -
 A - - - men, a - - -

in F

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a 2

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

a 2

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

a 2

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

a 2

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

Musical score for the fifth system, featuring vocal staves and piano accompaniment.

Musical score for the sixth system, featuring vocal staves and piano accompaniment.

Musical score for the seventh system, featuring vocal staves and piano accompaniment.

Musical score for the eighth system, featuring vocal staves and piano accompaniment.

ihm s
sing

wig - keit.
er - more.

men,
men,

ihm sei Eh - re in E
sing his glo - ry for ev

wig - keit,
er - more,

a - - -
a - - -

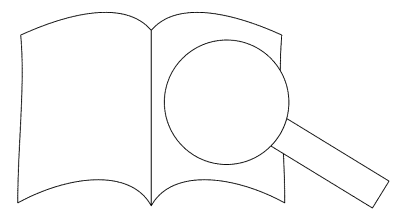
men,
men,

a - - -
a - - -

men,
men,

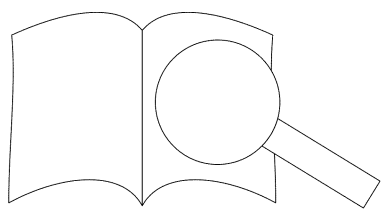
a men ihm sei

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wig - keit, ihm sei Eh - re in
 er - more, sing his glo - ry for
 wig - er - keit, in E - wig - er - keit!
 er - more, A - men, A - men,
 glo - re in E - wig - er - keit,

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

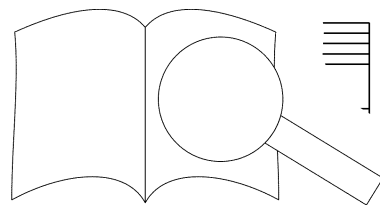
Musical score for the second system, featuring vocal lines and piano accompaniment.

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

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

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

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men, _____ wig-keit, _____ ihm sei Eh - re in
 men, _____ er - more, _____ sing his glo - ry for

ihm sei _____ as Eh - re re in
 sing h _____ glo - - - - - ry in
 for

men, ihm sei Eh - re in
 men, sing his glo - ry in
 for

a - - - - - men, ihm sei Eh - re in
 a - - - - - men, men, for

Bassi

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

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

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

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

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

E - wig-keit,
ev - er- more

E - wig-keit,
ev - er- more,

ihm sei Eh - re in E - wig-keit!
sing his glo - ry for ev - er- more,

E -
ev

- re in E - wig-keit,
- ry for ev - er- more,

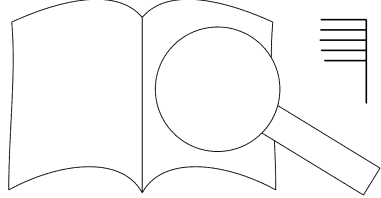
sei Eh - re in E - wig-keit!
his glo - ry for ev - er- more,

sei Eh - re in E - wig-keit,
his glo - ry for ev - er- more,

sei Eh - re in E - wig-keit!
his glo - ry for ev - er- more,

sei Eh - re in E - wig-keit,
his glo - ry for ev - er- more,

sei Eh - re in E - wig-keit!
his glo - ry for ev - er- more,



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

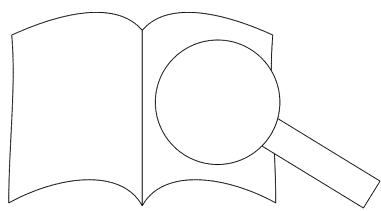
Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, including vocal staves with lyrics: "A - men, a - men, a - men, a - men, a - -".

Fifth system of musical notation, primarily piano accompaniment.

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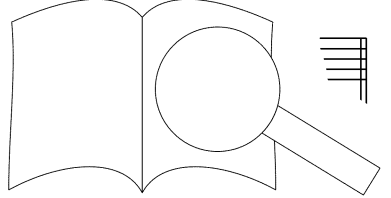
men, in E - wig - keit! A - men, a - - - men!
 men, for ev - er - more, A - men, a - - - men!

- re in E - wig - keit! A - men, a - - - men!
 - ry for ev - er - more, A - men, a - - - men!

is Eh - - re in E - wig - keit! A - men, a - - - men!
 glo - - ry for ev - er - more, A - men, a - - - men!

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Moderato come I

146

O welch ei-ne Tie
great is the de

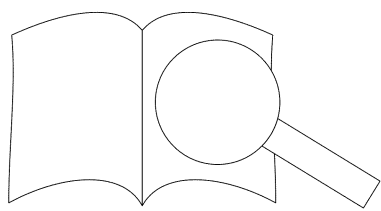
O welch
grea

Reich - tums, der Weis - heit und Er-kennt-nis Got - - - tes!
rich - es of wis - dom and of the know-ledge of our God!

fe des Reich - tums, der Weis - heit und Er-kennt-nis Got - - - tes!
of the rich - es of wis - dom and of the know-ledge of our God!

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Zweiter Teil

23. Coro

Grave ♩ = 66

Flauti

Oboi

Clarineti in Si^b/B

Fagotti

Serpente

Corni in Fa/F

Corni in Si^b/B basso

Trombe in Mi^b/Es

Trombone alto e tenore

Trombone basso

Timpani in Re-Si^b-Fa/d-B-F

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Violoncello e Contrabbasso

Ped.

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

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

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

Der Erd - kreis ist nun des He der
The Na - tions are now the Lor the

7

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Erd - kreis Na - tions ist der Erd the Na - - - -

Erd - kreis Na - tions der Erd the Na - - - -

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

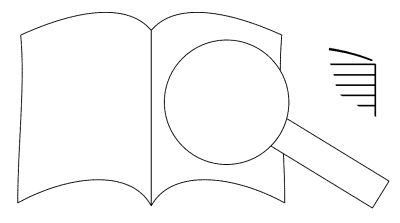
ist nun des Herrn, Lord's, der Erd the Na - - - -

are now the Lord's, der Erd the Na - - - -

Pec



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



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

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

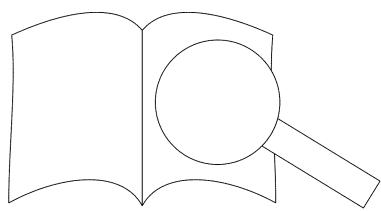
Herrn
 Lord's,
 Christ, Christ's,
 der Erd - kreis ist nun des Herrn.
 the Na - tions are now the Lord's.
 dim.

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

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

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24 Allegro vivace ♩ = 132

Clt

Fag a 2

f

Vc

f

Denn al - le Hei - den, al - le Hei - den wer - den kom - me:
 For all the Gen - tles, all the Gen - tles come be - fore — The

si - c tile. ... wer - den
 tiles come be -

wer - den
 come be -

32

Ob

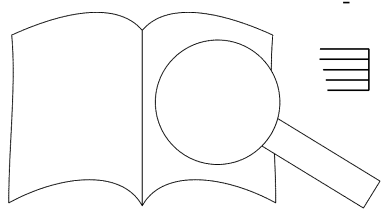
Clt

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

Denn al - le the
 For all the

al - le Hei - den wer - den
 all the Gen - tles come be -

men und an - be - ten vor dir, al - le
 Thee, and shall wor - ship Thy name, all the



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39 Ob

Clt

Fag

a 2

Serp

denn al - le Hei -
for all the Gen

den, al - le
tiles, all the

Hei - den, al - le Hei - d'
Gen - tiles, all the Gen

er - den kom -
come be - - fore

men,
Thee,

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

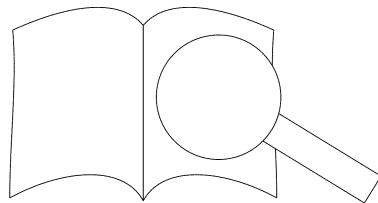
all - be - ten vor
wor - ship Thy

dir, und an - be -
name, and shall wor -

Denn al - le Hei - d'
For all the Gen - t

Vc

f Cb



Hei - - - - den,
Gen - - - - tiles,

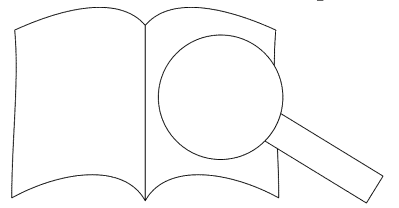
- - - - men, wer - a - - - - ur - - - - be - - - - ten,
Thee, cor - - - - ship Thy - - - - name,

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

vor
Thy dir,
name,

und an - be - - - -
and shall wor - - - -

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



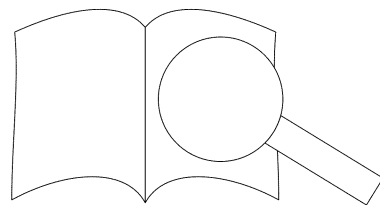
denn for al all - le the al - le Hei - den wer - den kom - men, al - le Hei - den wer - den
 for all the a - tiles come be - fore Thee, all the Gen - tiles come be -

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

men, al Thee, al - - - - - den, tiles, al - le all the

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

le the Hei - den, Gen - tiles,



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Musical score for the first system, featuring a vocal line and piano accompaniment.

Musical score for the second system, featuring a vocal line and piano accompaniment.

Musical score for the third system, featuring a vocal line and piano accompaniment.

kom - - - - - men, kom - - - - - men,
fore *Thee,* *je - fore* *Thee,*

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

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

Musical score for the fifth system, featuring a vocal line and piano accompaniment.

Hei - Ger al - le Hei - den, al - le Hei - den wer - den
all the Gen - tiles, all the Gen - tiles come be -

Musical score for the sixth system, featuring a vocal line and piano accompaniment.

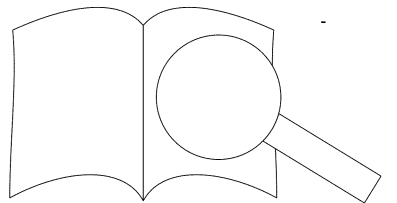
al - le Hei - den wer - den
all the Gen - tiles come be -

Musical score for the seventh system, featuring a vocal line and piano accompaniment.

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

Musical score for the eighth system, featuring a vocal line and piano accompaniment.

Bassi



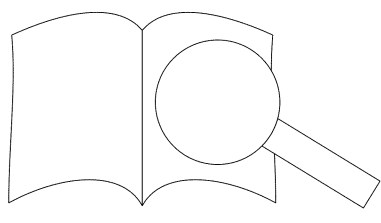
Musical notation for the first system, including vocal line and piano accompaniment.

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

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

al - le Hei - den wer - den kom - men, und an - be - ten vor
 all the Gen - tiles come fore Thee, and shall wor - ship Thy
 kom fore - tiles come be - fore Thee, and shall wor - -
 al - le Hei - den wer - den kom - men, und an - be - -
 all the Gen - tiles come be - fore Thee, and shall wor - -
 be wor - ship thy name, denn al - le Hei - den wer - den kor

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



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

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

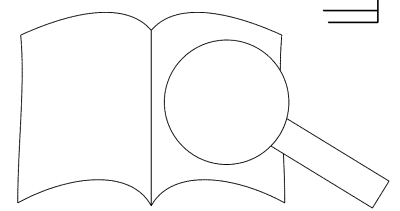
Musical score for the third system, including vocal line and piano accompaniment.

Denn dei - ne rr - lic' en - bar ge - wor - - den,
 Now are ma - ri - ous law and judge - - ments,

dir, vor
 name, Thy

ter Denn dei - ne Herr - lich - keit ist of - fen -
 shi Now are made ma - ni - fest Thy glo - rious

men.
 Thee.



Musical score for the first system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte).

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

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

denn dei - ne Herr - lich - keit
 now are made man - i

bar
 law

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

bar
 law

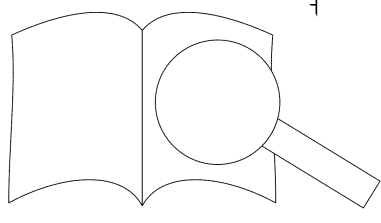
ge - wor - - den,
 and judge - - ments,

denn dei - ne Herr - -
 now are made man - -

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

Denn dei - ne Herr - lich - keit ist of - fen - bar ge - wor - -
 Now are made man - i - fest Thy glo - rious law and judge - -

Der
 No



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

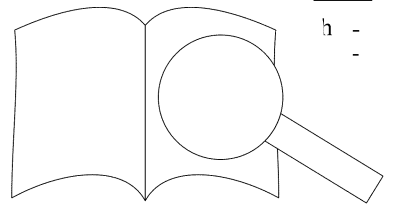
Second system of musical notation, including vocal line and piano accompaniment.

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

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

- - - - - den,
 ge - - - - - ments,
 ch - keit ist of - fen - bar ge - wor - -
 i - fest Thy glo - rious law and judge - -
 - - - - - lich - - - - - keit, denn dei - ne Herr - lich - keit -
 - - - - - i - - - - - fest, now are made man - i - fest -

glo - fen - bar law ge - wor - - - - - den,
 rious law and judge - - - - - ments,



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

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

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

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

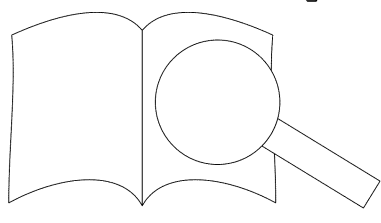
Musical notation for the fifth system, including vocal line and piano accompaniment.

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

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

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

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

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

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

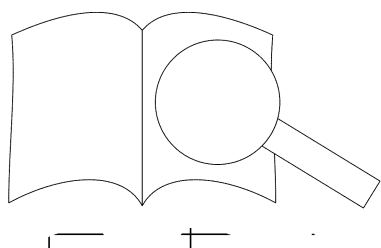
Herr - lich-keit ist of - fen - ist of - fen - bar ge - wor - den,
 ma - ni - fest Thy glo - rious Thy glo - rious law and judge - ments,

ist of - fen - ist of - fen - bar, ist of - fen - bar ge - wor - den,
 Thy glo - rious Thy glo - rious law, Thy glo - rious law and judge - ments,

bar, ist of - fen - bar ge - wor - den,
 law, Thy glo - rious law and judge - ments,

of - fen - bar, ist of - fen - bar, denn dei - ne
 glo - rious law, Thy glo - rious law, now are made

- - - - den, of - fen - bar ge -
 - - - - ments, glo - rious law and



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

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

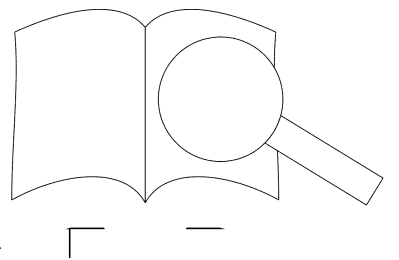
Musical notation for the third system, including vocal line and piano accompaniment.

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

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

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

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

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

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

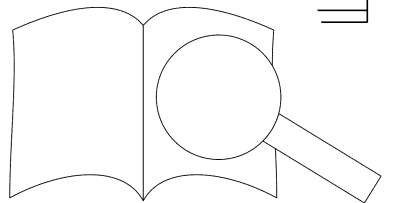
denn dei - ne H. - fen - bar ge -
 now are made man - io - rious law and

Herr - lich - keit - ge - wor - - - - and - judge - - -
 man - i - fest Thy law

bar den, ist of - fen - bar ge -
 law lav ments, Thy glo - rious law and

lich - keit ist of - fen - bar, of - - - fen - bar,
 i - fest Thy glo - rious law, glo - - - rious law,

denn dei - - - - ne Herr - lich - keit
 now are - - - - made man - i - fest



Ob
Cl
Fag
Serp
Cor
Cor
Trombe
Trb alto e tenore
Trb basso
Timp

wor judge
den, ments,
Th

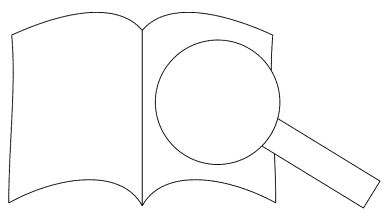
fen - bar, law, denn dei - ne Herr - lich-keit ist of - fen - bar, ist of - fen -
rious law, now are made man - i - fest Thy glo - rious law, Thy glo - rious

ist of - fen - bar, ist of - fen -
Thy glo - rious law, Thy glo - rious

ist of - fen - bar, ist of - fen -
Thy glo - rious law, Thy glo - rious

ist of - fen - bar, ist of - fen -
Thy glo - rious law, Thy glo - rious

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

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

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

Musical score for the fourth system, featuring vocal lines with lyrics and piano accompaniment.

al - le the ver - den kom - men,
all the come be - fore Thee,

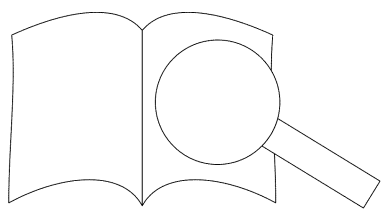
al - le Hei - den wer - den kom - men, denn
all the Gen - tiles come be - fore Thee, for

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

Musical score for the fifth system, featuring vocal lines with lyrics and piano accompaniment.

denn for al - le
for all

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



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le Hei - den wer - den kom - -
 the Gen - tiles come be - fore

denn for al - le the Hei - den tiles

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

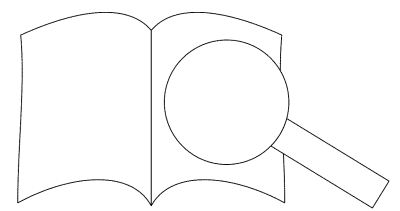
en kom - - - men, denn for al - le
 be - fore Thee, for all the

men, denn for al
 fore Thee, for all

denn dei - ne Herr - lich - keit ist of - fen -
 now are made man - i - fest Thy glo - rious -
 wer - den kom -
 come be - fore - - - - -

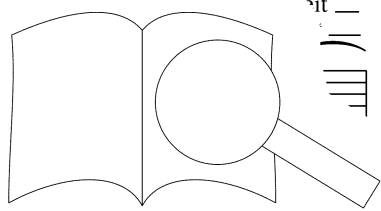
men und an - be - ten vor dir,
 Thee, and shall wor - ship Thy name,
 en kom - men und an - be - ten vor dir,
 be - fore Thee, and shall wor - ship Thy name,

en wer - den kom - men, wer - den kom - men und
 - tiles come be - fore Thee, come be - fore Thee, and



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bar law, den, denn dei - ne Herr - lich-keit ist of - fen -
 ments, now are made ma - ni - fest Thy glo - rious
 mer e Herr - lich-keit, dei - ne Herr - lich-keit ist of - fen -
 The ade ma - ni - fest, are made ma - ni - fest Thy glo - rious
 r - lich-keit ist of - fen - bar law ge - wor den,
 ma - ni - fest Thy glo - rious law and judge - - ments,
 -keit ist of - fen - bar law ge - wor den, it
 ai - fest Thy glo - rious Thy law, Thy law, now



Musical score for the first system, featuring a vocal line and piano accompaniment.

Musical score for the second system, featuring a vocal line and piano accompaniment. Includes the marking 'a 2'.

Musical score for the third system, featuring a vocal line and piano accompaniment.

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

bar,
law,

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

bar,
law,

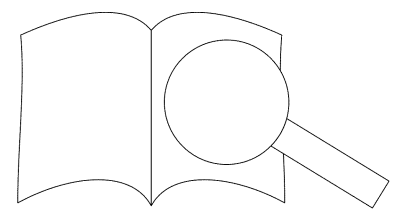
denn
for

denn
for

as - bar ge - wor - den,
law and judge - ments,

of - fen - bar,
Thy glo - rious law,

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



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

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

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

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

bar,
law,

denn
for al - le
the

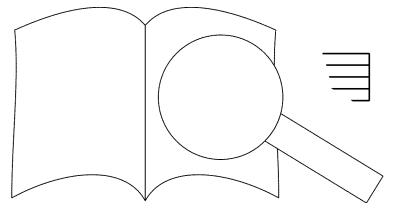
al
al.

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

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

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

men, denn dei - ne Herr - lich - keit ist of - fen - bar,
fore Thee, now are made man - i - fest Thy glo - rious law,



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

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

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

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

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

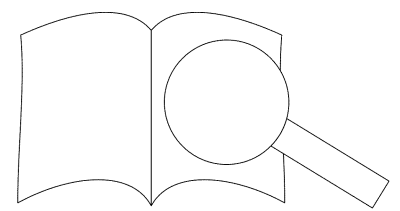
Hei - - - - - be - - - - - ten vor
 Gen - - - - - wor - - - - - ship Thy

Hei - - - - - an - - - - - be - - - - - ten vor
 Gen - - - - - Thee, - - - - - wor - - - - - ship Thy

- - - - - den - - - - - be - - - - - ten vor
 ship an - - - - - wor - - - - - ship Thy

Gen - - - - - wer - - - - - an - - - - - be - - - - -
 wor - - - - - ship Thee, - - - - - wor - - - - -

- - - - - den - - - - - an - - - - - be - - - - -
 tiles wor - - - - - ship Thee, - - - - - wor - - - - -



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dir,
name,

ist
Thy

of - fen - bar
glo - rious

ge
and

wor - - den.
judge - - ments.

dir
nam.

Herr - lich - keit
man - i - fest

ist
Thy

of - fen - bar
glo - rious

ge
and

wor - - den.
judge - - ments.

dei - ne
we are made

Herr - lich - keit
man - i - fest

ist
Thy

of - fen - bar
glo - rious

ge
and

wor - - den.
judge - - ments.

denn
now

dei - ne
are made

Herr - lich - keit
man - i - fest

ist
Thy

of - fen - bar
glo - rious

ge
and

dei - ne
name,

denn
now

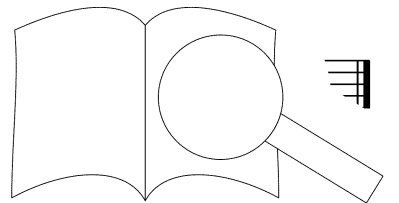
dei - ne
are made

Herr - lich - keit
man - i - fest

ist
Thy

of - fen - bar
glo - rious

ge
and



24. Recitativo

Clarinetto in Do/C

Violino I

Violino II

Viola

Soprano solo

Violoncello e Contrabbasso

Und Pau-lus kam zu der Ge-mein-de und pre-dig-te den
And Paul came to the con-gre-ga-tion and preach-ed free-ly the

4

frei. Da sprach der heil-ge Geist: Se
Lord. Then spake the Ho-ly Ghost: "Se"

... bu ... us zu dem Werk, da-zu ich sie be-ru-fen ha-be.
... at, for the work where un-to I have call-ed them.

Da fa-ste-ten sie und be-te-ten und leg-ten die Hän-de auf sie und lie-ßen
And when they had fast-ed and pray-ed and laid their hands on them, they sent then

25. Duetto

Andante ♩ = 108

Flauto

Clarinetto in Do/C

Fagotti

Violino I

Violino II

Viola

Tenore solo

Basso solo

Violoncello e Contrabbasso

pp

p

vir - schaf-ter an
- sa - dors in the

- wir nun Bot - schaf-ter an
- are Am - bas - sa - dors in the

4

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

8

Gott ver-mah - net durch uns, denn Gott ver - mah - net durch uns. 'd \ er an
God be-seech-es you by us, and God be - seech-es you by ur are in the

denn Gott ver-mah - net, ver - mah - s. sir Bot - schaf-ter an
and God be-seech-es you, be - seech- s. sm - bas - sa - dors in the

12

denn Gott ver - mah - net durch uns, ver - mah - net enn
and God be - seech-es you by us, be - seech - es you

sti Statt, denn Gott ver - mah
of Christ, and God be - seech

Musical score for measures 15-18, featuring vocal lines and piano accompaniment.

Musical score for measures 19-22, featuring vocal lines and piano accompaniment.

Gott ver-mah - net, ver - mah - net durch uns, denn Gott an
 God be-seech - es, be - seech-es you by us, yea, God in the

Gott ver-mah - net, ver - mah - net durch uns, denn Gott
 God be-seech - es, be - seech-es you by us, yea, God. you by us,

Musical score for measures 23-26, featuring vocal lines and piano accompaniment.

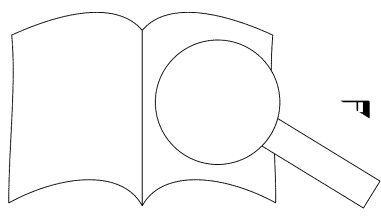
Musical score for measures 27-30, featuring vocal lines and piano accompaniment.

Musical score for measures 31-34, featuring vocal lines and piano accompaniment.

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

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

Musical score for measures 35-38, featuring vocal lines and piano accompaniment.



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attacca

26. Coro

Andante con moto ♩ = 132

Flauti

Clarineti in Do/C

Corni in Sol/G

Tromboni
alto e tenore

Trombone basso

Andante con moto ♩ = 132

Violino I

Violino II

Viola

Soprano

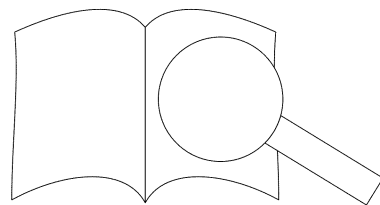
Alto

Tenore

Violoncello e
Contrabbasso

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes, Clarinets in C, Horns in G, and Trombones (alto/tenor and bass). The string section includes Violins I and II, Viola, Cello, and Double Bass. The vocal section includes Soprano, Alto, and Tenor. The score is in 6/8 time with a key signature of one sharp (F#). The tempo is marked 'Andante con moto' with a metronome marking of 132. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts have lyrics in both German and English. The German lyrics are: 'und die Bo-ten, die den Frie-den-ver-kün-di-gen, die Bo-ten, die den'. The English lyrics are: 'are the mes-sen-gers that preach us the gos-pel of peace, how love-ly are the'. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). There are also some performance instructions like 'Original evtl. gemindert' and 'Evaluation Copy - Quality may be reduced'. A large watermark 'PROBE' is overlaid diagonally across the page.

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7

p.

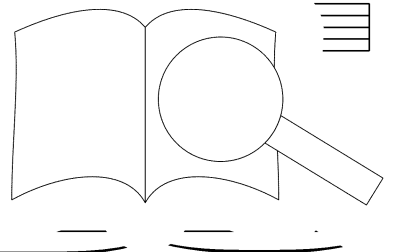
Frie - den
mes - sen-ger.

ver - kün - - di - gen,
the gos - pel of peace,

die Bo - ten, die den
the mes - sen-gers that

p

Wie lieb - lich sind die Bo - ten, die den
How love - ly are the mes - sen-gers that

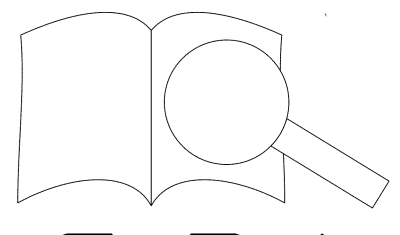


13 *cresc.*

Frie - - den
preach - - - v

wie lieb - - - lich
How love - - - ly

ace, die Bo - ten, die den Frie - den ver - kün - - di -
how love - ly are the mes - sen - gers that preach us the gos - pel of



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18

cresc. . .

cresc. . .

cresc. . .

cresc. . .

cresc. . .

fo - le Lan - de ist aus - ge - gan - gen ihr
 the na - tions is gone forth the sound of their

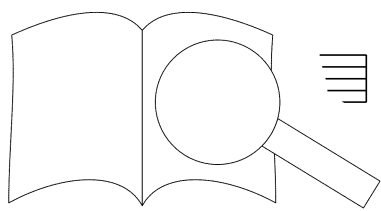
die : at - gen. In al - le Lan - de ist aus - ge - gan - gen ihr
 are the of peace! To all the na - tions is gone forth the sound of their

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

ver - kün - di - gen. In al - le Lan - de ist aus - ge - gan - gen ihr
 the gos - pel of peace! To all the na - tions is gone forth the sound of their

cresc. . .

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Schall, in al
words, to all

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

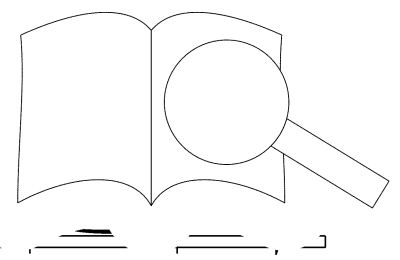
Schall,
words,

ist aus - ge - gan - gen, ihr
is gone, is gone forth the

Schall,
words

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

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



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Musical notation for two vocal parts, Treble clef, G major key signature. The first part has a melodic line with eighth and sixteenth notes. The second part has a similar line with some rests.

Musical notation for piano accompaniment, Treble and Bass clefs, G major key signature. The right hand has a simple harmonic accompaniment, and the left hand has a bass line.

Musical notation for piano accompaniment, Treble and Bass clefs, G major key signature. The right hand has a more active melodic line with slurs and ties. The left hand continues with a bass line.

Musical notation for a vocal part with lyrics: *aus - ge - gan - gen ihr Sch*
gone forth the sound of their

Musical notation for a vocal part with lyrics: *Schall, sound*
Wie lieb - lich
How love - ly

Musical notation for a vocal part with lyrics: *Sc*
Wie lieb - lich sind die Bo - ten, die den Frie - den ver - kün - di -
How love - ly are the mes - sen - gers that preach us the gos - pel of

Musical notation for a vocal part with lyrics: *ihr Schall.*
the sound.
Wie lieb - lich sind die
How love - ly are the

Musical notation for Basses (Bassi) and a magnifying glass icon. The notation shows a bass line with a long note. The magnifying glass icon is positioned over the bottom right of the page.

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dim.

dim.

dim.

dim.

dim.

lieb - lich sind die Bo - ten, den
 love - ly are the mes - ser -

of - peace, den, die den
 they den that

sind
 are

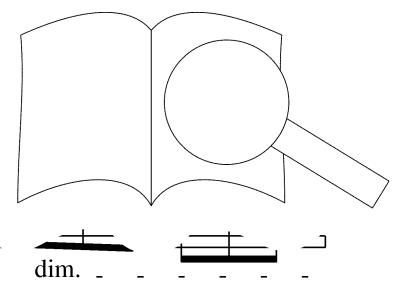
den ver - kün - di - gen, den
 us, that preach us the gos - pel of peace, that

gen,
 peace,

den Frie - den ver - kün - di - gen,
 that preach us, that preach us the gos - pel, the gos - pel of peace, that

rie - den, den Frie - den ver - kün - di -
 mes - sen - gers that preach us, that preach us the gos - pel of

dim.



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Musical notation for the first system, including vocal lines and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano).

Musical notation for the second system, including piano accompaniment. Dynamics include *p* (piano).

Musical notation for the third system, including piano accompaniment. Dynamics include *p* (piano).

Musical notation for the fourth system, including vocal lines and piano accompaniment. Dynamics include *p* (piano).

Frie - den ver - kün - den.
 preach us the gos - pel.

Frie - den ver
 preach us th

die
 preac

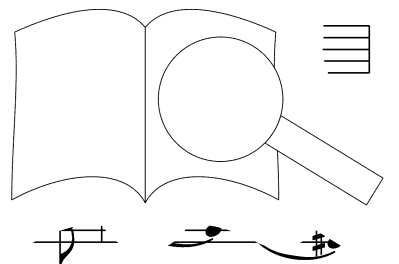
en.
 eace.

In
 To

al - - - le
 all - - - the

Musical notation for the fifth system, including piano accompaniment. Dynamics include *p* (piano).

s - pel of peace.



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Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a fermata on a whole note. The piano accompaniment features a melodic line with a *cresc.* marking.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line has a fermata. The piano accompaniment continues with a melodic line.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line has a fermata. The piano accompaniment features a melodic line with a *cr.* marking.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line has a fermata. The piano accompaniment features a melodic line with a *cresc.* marking.

Schall,
words,

in al - - le
to all the

In
T

ns ist aus - ge-gan-gen ihr Schall,
is gone forth the sound of their words,

in al - - le
to all the

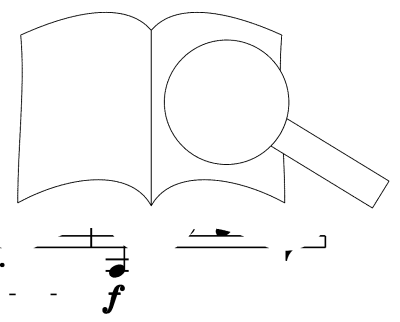
Lan -
na -

in al - - le
to all the

cresc.

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

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Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line has a fermata. The piano accompaniment features a melodic line with a *cresc.* marking.

50

sf *più f*

a 2

più f

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

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

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

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

più f

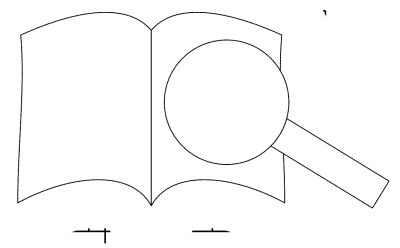
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al - - le Lan - de nus und in al - le Welt ih - re
 all the na - tions „ through-out all the lands their glad

al - - le J - gen ihr Schall und in al - le Welt ih - re
 all the the und of their words, through - out all the lands their glad

al - - ge - gan - gen ihr Schall und in al - le Welt ih - re
 all the the one forth the sound of their words, through-out all the lands their glad

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



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61

p

p

Wor - - te. Die
ti - - dings. How

Wor - - ch sind die Bo - ten, die den Frie - denver - kün - di - gen, die
ti - - ly are the mes - sen - gers that preach us the gos - pel of peace. How

Wor - - Die
ti - - How

Die
How

p

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67

Bo - ten, die die F
 love - ly ly t'

den, den, die den
 peace, they they that

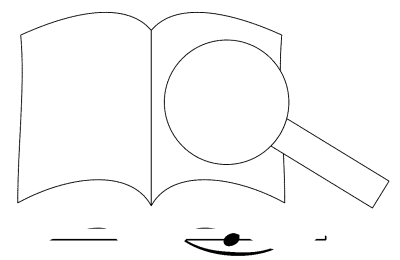
Bo - ten, die de
 love - ly are

den ver - kün - di - gen, den
 gers that preach us the gos - pel of peace, that

Bo love

that Frie
 preach, that preach us the gos - pel of peace, den den
 that

ly, die den Frie
 they they that preach us the gos - pel of



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72

cresc. sf dim. pp

cresc. sf dim. pp

dim. sf pp

cresc. dim. pp

dim. pp

dim. pp

Frie - den ver - kün - d'
 preach us the gos - pel

Frie - den ver
 preach us the

Frie
 peace.

di - gen.
 - pel of peace.

p cresc. sf dim. pp

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27. Recitativo *ed Arioso*

Fagotti

Violino I

Violino II

Viola

Soprano solo

Violoncello e Contrabbasso

Und wie sie aus - ge - sandt von dem heil - gen Geist, so schiff - ten
 So they be - ing fill - ed with the Ho - ly Ghost, de - part - ing

Arioso
 Con moto ♩ = 92

4

kün - dig - ten das Wort Got - tes mit F
 preach - ed the word of God w
 it. sin - gen von der Gna - de des Herrn, von der
 - sing of Thy great mer - cies, O Lord, of Thy

9

a - de des Herrn e - wig - lich! Laßt uns sin -
 mer - cies, O Lord, my Sav - iour! I will - sing

cresc.

cresc.

cresc.

16

Herrn, und sei-ne Wahr - - heit ver - kün - di - gen! Laßt
 Lord, and of Thy faith - - ful - ness ev - er - more. I

23

Gna - dedes Herrn, laßt I der Gna - de des Herrn, und sei - ne
 mer - cies, O Lord! ny great mer - cies, O Lord, and of Thy

30

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

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37

Laßt uns sin - gen von der Gna - de des Herrn, und sei - ne Wahr - heit
 I will sing of Thy great mer - cies, O Lord! and of Thy faith - ful

44

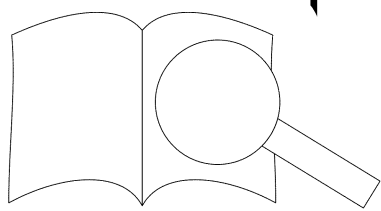
gen, und sei - ne Wah - it ver - e - - - wig -
 more, and of Thy f - - - - - ev - - - - - er -

52

re, e - - - - wig - lich!
 ev - - - - er - more.

ad lib.

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28. Recitativo con Coro

Allegro

Violino I

Violino II

Viola

Tenore solo

Violoncello e Contrabbasso

Da a - ber die Ju - den das Volk sah'n, wie
 But when the Jews saw the mul - ti - tudes, how

3

8

Pau - lus zu r'n
 Paul de - liv - er'd

en sie voll Neid und wi - der -
 they were fill - ed with en - vy, and spake a -

5

7

a - chen dem, das von Pau - lus ge - sagt ward, und lä - ster - ter
 gainst those things which were spo - ken by Paul, con - tra - dict - ing an

Piano accompaniment for measures 8-13, featuring a right-hand melody and a left-hand bass line.

Soprano

Alto

Tenore

Basso

So sprich'
Thus s

So spricht der Herr: ich bin der Herr, und ist au - ßer mir kein Hei - la'
 Thus saith the Lord, I am the Lord, and be - side me is no Sav -

So spricht der Herr: ich bin der Herr, und ist au - ßer mir is, .de - ßer
 Thus saith the Lord, I am the Lord, and be - side me is v - t me

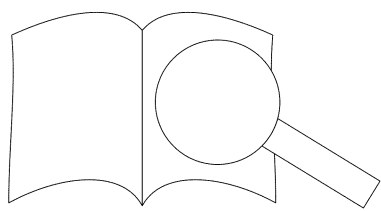
Piano accompaniment for measures 14-19, continuing the right-hand melody and left-hand bass line.

der Herr, und ist au - ßer mir kein Hei - land, kein Hei -
 am the Lord, and be - side me is no Sav - iour, no Sav -

- ßer mir, und ist au - ßer mir kein Hei - land, kein Hei -
 me none, and be - side me is no Sav - iour, no Sav -

Hei - land, und ist au - ßer mir kein Hei - lan'
 side me none, and be - side me is no Sav - iou

kein Hei - land, und ist au - ßer mir kein Hei - la'
 be - side me none, and be - side me is no Sav - io



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Piano accompaniment for measures 20-24, featuring treble and bass staves with chords and melodic lines.

land, iour. so spricht der Herr, so spricht der Herr: Ich bin der Herr, ich
 Thus saith the Lord, thus saith the Lord, I am the Lord, I

Herr: Ich bin der Herr, der Herr, Herr, so spricht der
 Lord, I am the Lord, the Lord, Lord, thus saith the

Vocal staves for measures 20-24, including lyrics in German and English for Soprano, Alto, Tenor, and Bass parts.

Piano accompaniment for measures 25-29, featuring treble and bass staves with chords and melodic lines.

Herr: ist au - ßer mir kein Hei - land.
 Lord be - side me is no Sav - iour.

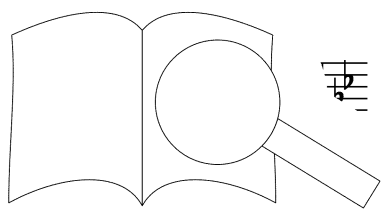
und ist au - ßer mir kein Hei - land.
 And be - side me is no Sav - iour.

ein der Herr, und ist au - ßer mir kein Hei -
 am the Lord! And be - side me is no Sav -

Ich bin der Herr, und ist au - ßer mir kein Hei -
 Lord, I am the Lord! And be - side me is no Sav -

Vocal staves for measures 25-29, including lyrics in German and English for Soprano, Alto, Tenor, and Bass parts.

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31 Recit.

Tenore solo

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

34

sie ihn tö - te - ten und spra - chen zu - eir
 they might kill him, and spoke one to

29. Coro

Allegro molto ♩. = 84

Oboi

Corni in Mi^b/Es

Corni in Si^b/B basso

Timpani in Re-Sol/d-G

Violino I *sempre staccato*

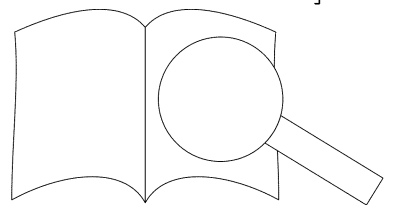
Violino II *sempre staccato*

Viola *sempre staccato*

Bass

Violoncello e Contrabbasso *pp*

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



5

pp

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

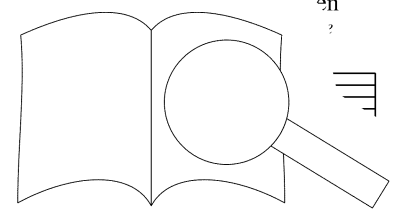
stör - te al - - le, die die
 stroy - ed all - - call - ing on - - name

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

all - le, die die die Na - men an -
 call - ing on that name which here he

en an - ru - fen? Al - le, en
 here he preach - eth, that name en

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14 Ob

cresc.

stacc.

stacc.

stacc.

al - le, die die on - sen that Na - - - men an - ru
 all call - ing on sen that name which here he pre
 ru - fen? Al - le, der
 preach - eth? that name, he
 Na - men an - ru fen, zu Je -
 preach - eth? He preach - - - eth? in Je -
 nicht, ist das nicht der zu Je - ru - sa - lem le, die
 he, is this he who in Je - ru - sa - lem in Je - call - ing

cresc.

19 Timp

cresc.

cresc.

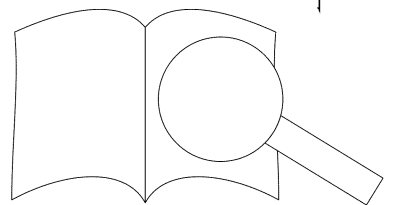
cresc.

men an - ru - - - fen?
 name he preach - - - eth?

ru - a ver - stö - te?
 n - m de - stroy - ed?

ne - sen that Na - men an - ru fen?
 on that name which here he preach - - - eth?

cresc.



24 Ob
 a 2
 Cor
 Cor
 Timp. *f*

Ver - stum - men de - - müs - - - sen al - le
 May all de - - ceiv - - - ers ev - - - co. ver - may

Ver - stum - men de - - müs - - - sen
 May all de - - ceiv - - - ers a. be ner, ver - may

Ver - stum - men de - - müs - - - sen Lüg - ner, ver - may
 May all de - - ceiv - - - ers er found - ed, may

Ver - stum - men de - - müs - - - sen
 May all de - - ceiv - - - ers oe con - found - ed, ver - may

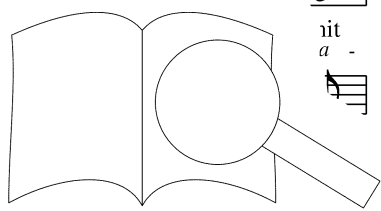
29

müs - - - sen al - le, al - le Lüg - ner, weg, weg mit
 ceiv - - - ers ev - er be - con - found - ed! Force him a -

men de - - müs - - - sen al - le, al - le Lüg - ner mit
 de - - ceiv - - - ers ev - er be - con - found - ed. a -

men de - - müs - - - sen al - le, al - le Lüg - ner
 de - - ceiv - - - ers ev - er be - con - found - ed

stum - men de - - müs - - - sen al - le, al - le Lüg - ner, w. Force w. a -
 all de - - ceiv - - - ers ev - er be - con - found - ed! Force him a -



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34 a 2

39 a 2

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

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

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

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

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

mit ihm! weg, we
 a - way! Force l

weg, weg mit ihm! Ist das nicht, i
 Force him a - way! It is he,

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

f



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

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

ru - sa - lem ver - stör - te al - le? da. ist das
 ru - sa - lem de - stroy - ed all, all. is it is

Ist das nicht, ist das nicht sa der - stör - te
 it is he, it is he de - stroy - ed

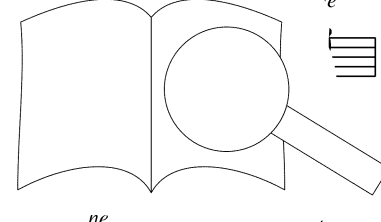
der zu Je - ru - sa - - lem ver - stör - - - te
 who in Je - ru - sa - - lem him - self - - - de -

zu Je - ru - sa - lem ver - stör - te al - le, die die - sen Na - an -
 in Je - ru - sa - lem de - stroy - ed them who de - clar'd that name 'e

der zu Je - ru - - - sa - lem
 who in Je - ru - - - sa - lem

te? Weg, weg mit ihm!
 them, force him a - way!

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al - le, le, them.
 stroy'd them.
 ru - fen? Weg, weg mit ihm! weg, mit
 preach - eth. Force him a - way! Force v! n a -

al - le, der zu Je - ru - sa - lem ver - stör
 stroy'd them, he in Je - ru - sa - lem de - s' u re u - lem ver -
 sa - lem ver -
 de -

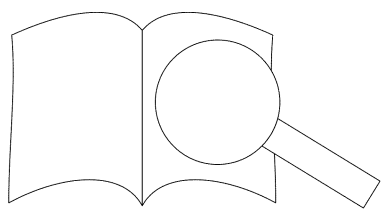
nicht der zu Je - ru - sa - lem ver - stör - te, zu
 he who in Je - ru - sa - lem de - stroy - ed, in stör - te
 stroy'd them

ist das nicht der zu Je - ru - sa - lem ver - stör - te,
 it is he who in Je - ru - sa - lem de - stroy'd them.

mit ihm, mit
 a - way, a

al - le, die die - sen Na - men
 all who de - clar'd that name which

al - le, al - le,
 all, all,



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

ihm, mit ihm! Ist das nicht
way! a-way! It is hr das

ru fen? Weg, weg mit ihm! Ist d
preach eth. Force him a-way! It

le?
all.

nich.
he

er zu Je -
who in Je -

is nicht der zu Je -
he who in Je -

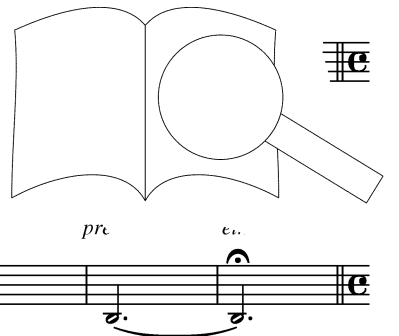
ver - stör - te al - le, die die - sen Na - men an - ru - fen?
- stroy'd them all who de - clar'd that name he here preach - eth.

em ver - stör - te al - le, die die - sen Na - men ar
lem de - stroy'd them all who de - clar'd that name he h

der ver - stör - te al - le, die die - sen Na - men a
who de - stroy'd them all who de - clar'd that name he h

ru - sa - lem ver - stör - te al - le, die die - sen Na - men a
ru - sa - lem de - stroy'd them all who de - clar'd that name he he.

pre et.



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76 Adagio ♩ = 72

Fl

Cl^t in Si^b/B a²

Fag a²

Vc

Cb

Solo

dim.

dim.

dim.

dim.

79

ly^s Licht,
Light!

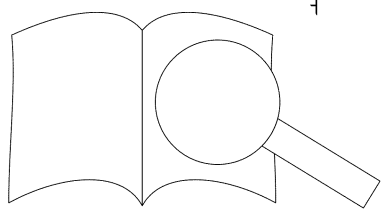
er - leuch - te,
Di - rect the

wah - res - Licht,
on - ly - Light!

er - leuch - te,
Di - rect the

Je - su Chri - ste, wah - res Licht,
Tho - ue and on - ly - Light!

Je - su Chri - ste, wah - res Licht,
the true and on - ly - Light!



die dich ken - nen nicht, und brin - ge
 Souls that walk in night, and bring them

die dich ken - nen nicht, und brin - ge
 Souls that walk in night, and bring them

die dich ken - nen nicht, und
 Souls that walk in night, a' zu dei - ner
 shelt' - ring

die dich ken - nen nicht, zu dei - ner
 Souls that walk in night, .th thy shelt' - ring

p

cresc.

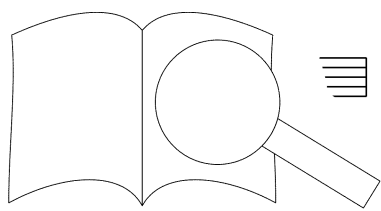
ih - re Seel' auch se - lig werd'.
 find their blest Re - demp - tion there.

daß ih - re Seel' auch se - lig werd'.
 to find their blest Re - demp - tion there.

1. co.
 daß ih - re Seel' auch se - lig werd'.
 to find their blest Re - demp - tion there.

daß ih - re Seel' auch se - lig werd'.
 to find their blest Re - demp - tion there.

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p

Tutti *p*

Er - leuch - te, die - blendt,
 Il - lu - mine those roam.

Tutti *p*

Er - leuch sind ver - blendt,
 Il - lu blind - ly roam.

Tutti *p*

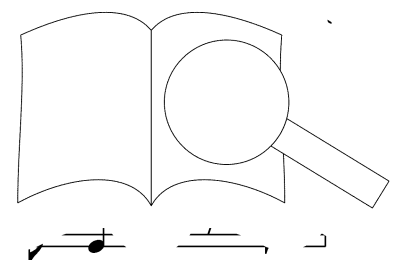
da sind ver - blendt,
 mi ose who blind - ly roam.

te, die da sind ver - blendt,
 - mine those who blind - ly roam.

Or.

Ped.

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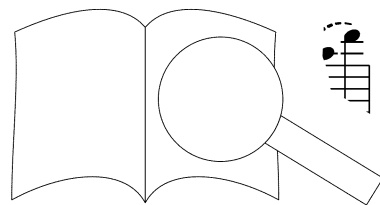


bring her, die sich vor ver -
Oh! Call the wand' - r *The*

bring her, die rennt, ver -
Oh! Call th. *home.* *The*

bring aus ge - trennt, ver -
Oh! *nd'* *kind - ly home.* *The*

von uns ge - trennt, ver -
wand' - rer kind - ly home. *The*



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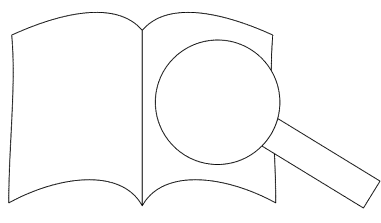
samm - le, die zer - streu - et geh'n, fe - ster, die im
 hearts a - stray, that u - nion crave, those in doubt, con -

samm - le, die zer - streu - et mach fe - ster, die im
 hearts a - stray, that u - nion and those in doubt, con -

samm - le, die zer - mach fe - ster, die im
 hearts a - stray, that and those in doubt, con -

samm - le, di mach fe - ster, die im
 hearts a - stray, and those in doubt, con -

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102

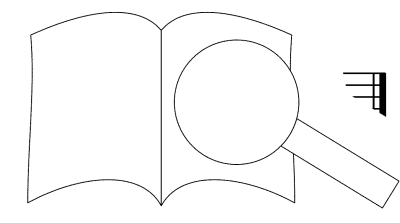
Zwei - fel steh'n!
firm and save!

Zwei - fel steh'n, im - fel steh'n!
firm and save, con save!

Zwei - fel steh'n, - fel steh'n!
firm and save, and save!

Zwei - fel
firm ar'

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30. Recitativo

Violino I
Violino II
Viola
Tenore solo
Violoncello e Contrabbasso

Pau - lus a - ber und Bar - na - bas spra - chen frei und öf - fer
 7 But Paul and Bar - na - bas spake free - ly and pub - lic - ly un - to the peop -

4
fp
fp
fp
Basso solo
fp

Euch muß - te zu - erst das Wort -pr nun ihr es a - ber von euch
 Ye were cho - sen first 7 to have the 7 but see - ing that ye put it

8
Adagio
p
p
p
p

, und ach - - tet euch selbst nicht wert des e - wi - gen Lebens, sie - he, so wen - den wir
 7 e, and judge your - selves un - wor - thy of the life ev - er - last - ing; be - hold ye, we turn, e - ven

attacca

31. Duetto

Allegro $\text{♩} = 69$

Clarinetten in La/A

Fagotti

Violino I

Violino II

Viola

Tenore solo

Basso solo

Violoncello e Contrabbasso

8

Ich So

Hei ed

jen ed:

zum Be -

Denn al - so hat uns der Herr ge - bo den Hei - den zum
 For so hath the Lord him-self com-m com - mand - ed: Be -

6

cresc.

cresc.

7

ge - set - zet, zum Licht to ge - set - zet, daß
 I have made thee a light to the Gen-tiles, an

Licht ge - set - zet, zum Licht to ge - set - zet,
 hold, I have made thee a light to the Gen-tiles,

11

seist bis an das En - - de,
tion un - to all the Earth,

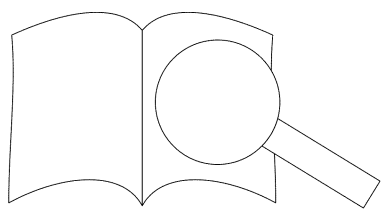
Heil seist bis an das En - de, bis an das
va - tion, and for sal - va - tion un -

16

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

- - de, the Earth, and for sal - va - tion to all

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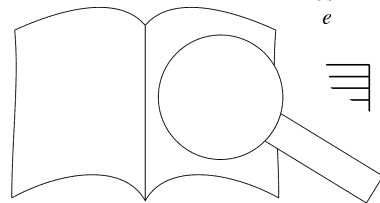
21

En - - - de der Er - - - de.
va - - - tion to all the Earth.

— das En - de der Er - - - de.
for sal - va - tion to all the Earth

27

De- des
e



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Herrn _____ wird an - ru - fen, der soll se - lig _____ den, _____ den
 Lord, _____ He will hear them, and they shall _____ se who

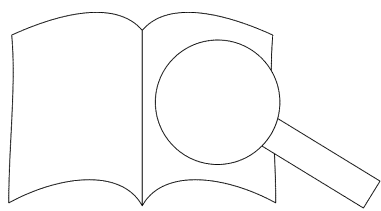
Herrn _____ wird an - ru - fen, der soll _____ be _____ denn wer den
 Lord, _____ He will hear them, and _____ be _____ for those who

Herrn _____ wird an - ru - fen, der _____
 Lord, _____ He will hear them, _____

_____ men des Herrn _____ wird an - ru - fen, der _____
 .all on the Lord, _____ He will hear them, _____

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8

wer - den, soll se - - lig wer - den, se
 bless - ed, and they shall be bless - ed, they shall

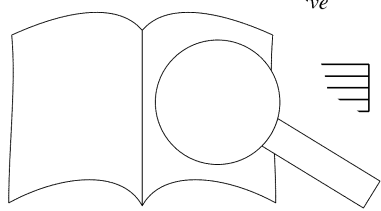
wer - den, soll se - - lig wer - den.
 bless - ed, and they shall be bless - ed.

Denn al - so hat
 For so hath the

d.
 cresc.

Denn al - so hat uns der Herr ge - bo - ten:
 For so hath the Lord him-self com - mand - ed:

uns der Herr ge - bo - ten, al - - so hat er ge - bo -
 Lord him-self com - man - ded, so hath the Lord com - mand -



Hei - den zum Licht to ge - set - zet, daß
made thee a light to the Gen - tiles, and

Hei - den zum Licht to ge - set - zet, daß du
made thee a light to the Gen - tiles, and

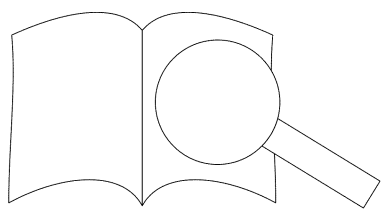
st bis an das
tion un - to

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

at the earth, bis an d

un - to

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63

bis an das En - de der Er - - de, denn wer den
 earth, to all the earth, un - to all the earth, for those who

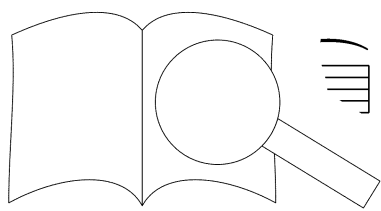
de, bis an das En - de der Er - - de, den
 earth, to all the earth, un - to all the earth, Lord.

69

wird an - ru - fen, der soll se - lig, se - lig wer
 He will hear them, and they shall, they shall be

wird an - ru - fen, der soll se - lig, se - lig
 He will hear them, and they shall, they shall be

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75

Musical notation for measures 75-76, piano part. Treble and bass clefs, key signature of three sharps (F#, C#, G#). Measure 75 has a piano (*p*) dynamic marking.

Musical notation for measures 75-76, vocal part. Treble and bass clefs, key signature of three sharps. Measure 75 has a piano (*p*) dynamic marking.

8 *dim.*
 der soll se - lig wer - - - den.
 yea, they shall be bless - - - ed.

dim.
 — soll se - lig — wer - - - den.
 — they shall be — bless - - - ed.

Musical notation for measures 77-80, vocal line with lyrics and accompaniment. Treble and bass clefs, key signature of three sharps. Dynamics include *dim.*

81

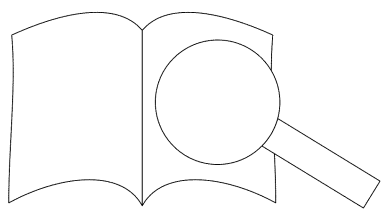
Musical notation for measures 81-82, piano part. Treble and bass clefs, key signature of three sharps.

Musical notation for measures 81-82, vocal part. Treble and bass clefs, key signature of three sharps.

Musical notation for measures 81-82, piano part. Treble and bass clefs, key signature of three sharps.

Musical notation for measures 81-82, vocal part. Treble and bass clefs, key signature of three sharps.

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32. Recitativo

Violino I

Violino II

Viola

Soprano solo

Organo

Violoncello e Contrabbasso

p

Und es war ein Mann zu Ly-stra, der war lahm und er ge
 And there was a man at Lys-tra im-po-tent in his feet, and er wa... the

4

als er ihn an - sah, sprach er mit lau - ter Stim - me: Ste - he auf, auf dei - ne
 who stead-fast-ly be - hold - ing him, said with a loud voice: Stand up - right, up - on thy

f

8 Adagio Recit.

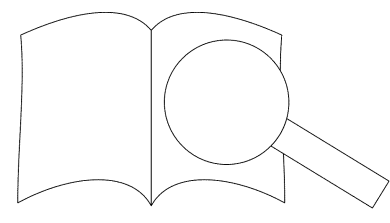
Fü - ße! Und er sprang auf und wan-del - te und lo - be - te Got
feet, and he leap-ed up and walk - ed, and prais - ed

13

e - tan, ho - ben sie ih - re Stim - men auf und spra - chen zu - ein - an - der:
had done, ¶ they lift - ed up their voi - ces, ¶ say - ing one to an - o - ther:

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33. Coro

Presto $\text{♩} = 88$

Flauti

Oboi

Clarineti in Do/C

Fagotti

Corni in Do/C

Trombe in Do/C

Timpani in Do-Sol/c-G

p cresc.

Presto $\text{♩} = 88$

Violino I

Violino II

Viola

Soprano

Alto

Violoncello e Contrabbasso

f

Die
The



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wor - den, scend - ed! .or - tals, as mor - tals have de - scend - ed. die The

wor - scend - - selves as mor - tals, as mor - tals have de - scend - ed. die The

die Göt - ter sind den Men - schen, den Men - schen gleich ge - wor - den, die The
The Gods them - selves as mor - tals, as mor - tals have de - scend - ed.

wor - scend - ed! die Göt - ter sind den Men - schen, den Men - schen gleich ge - wor - den, die The
The Gods them - selves as mor - tals, as mor - tals have de - scend - ed.

Bassi

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#). The system concludes with a fermata and a dynamic marking of *f*.

Second system of musical notation, continuing the vocal line and piano accompaniment. It includes a dynamic marking of *f* and a fermata.

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

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

Göt - ter s
 Gods them-sei.

Göt - sin ei
 God- mor

den Men - - schen
 as mor - - tals

ter sind
 them-selves

den Men - - schen
 as mor - - tals

- - - - - schen
 - - - - - tals

- - - - - schen
 - - - - - tals

gleich
 have

gleich
 have

ge - wor - den
 de - scend - ed!

ge - - - wor - den
 de - - - scend - ed!

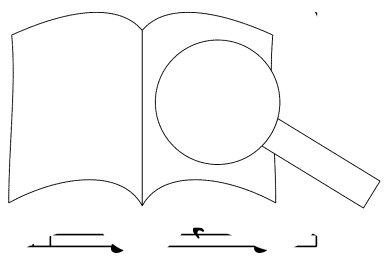
ge - wor - den
 de - scend - ed!

ge
 de

und
 Be -

und
 Be -

und
 Be -



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17

sind zu
hold them

ie - kom - men,
a - dore them!

zu uns her - nie - der - ge - kom - -
Be - hold them here, and a - dore

sind

ie - der - ge - kom - men,
- hold and a - dore them!

zu uns her - nie - der - ge - kom - -
Be - hold them here, and a - dore

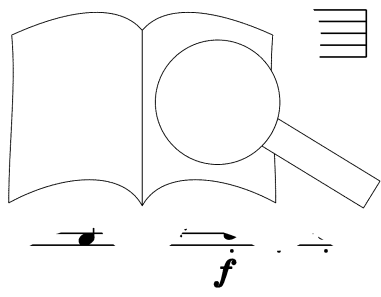
her - nie - der - ge - kom - men,
Be - hold and a - dore them!

zu uns her - nie - der - ge - kom - -
Be - hold them here, and a - dore

zu uns her - nie
them here!

her - nie - der - ge - kom - men,
Be - hold and a - dore them!

zu uns her - nie
Be - hold them here



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men,
them,

- nie - der, zu uns.
- dore them, be - hold!

Die
The

men,
them,

her - nie - der, zu uns.
a - dore them, be - hold!

Die
The

Die Göt - ter sind den Men
The Gods them-selves as mor

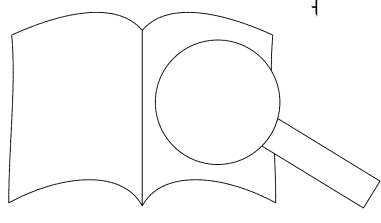
men,
them,

uns
hold,

her - nie - der,
a - dore them,

zu uns
be - hold!

f
A



Vc

Cb

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28

ff

a 2

ff

ff

ff

ff

ff

ff

Göt - ter sind
Gods them-selves

de - wor - den,
de - scend - ed,

die
the

Göt - ter
1

gleich ge - wor - den,
have de - scend - ed,

den Men - schen gleich ge -
as mor - tals have de -

men - schen gleich ge - wor - den,
mor - tals have de - scend - ed.

Göt - ter sind den Men - schen gleich ge - wor - den,
them-selves as mor - tals have de - scend - ed.

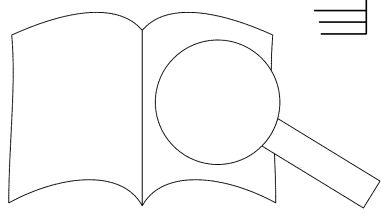
Bassi

ff

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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *f* and a section marked *a 2*.

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

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a dynamic marking of *più f*.

Göt - ter sind
 Gods them-selves

schen gleich,
 are here.

wor
 scer

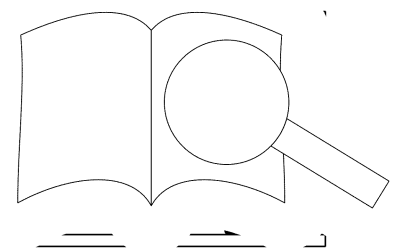
den,
 ed.

und zu uns her -
 Let us all a -

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

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

Musical score for the final system, including vocal line and piano accompaniment.



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First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs, showing chords and melodic lines.

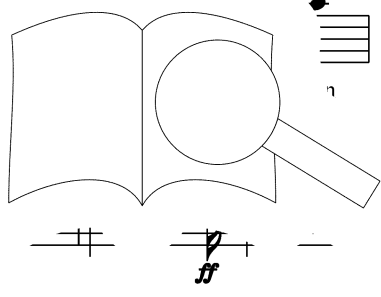
Second system of musical notation, including a vocal line with the marking 'a 2' and piano accompaniment. The piano part continues with chords and melodic fragments.

Third system of musical notation, featuring a vocal line with a melodic line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment. The lyrics are: "nie - zu uns, die Göt - ter sind den / Be - hold! The Gods them - selves as / zu uns all ge - kom - men, die Göt - ter sind den / us all a - dore them. The Gods them - selves as".

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

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Men - schen gl
mor - tals hav.

und zu uns her - nie - der - ge - kom - men!
they have de - scend - ed! Let us a - dore them!

Men - sc
mor

und sind zu uns her - nie - der - ge - kom - men!
- ed, they have de - scend - ed! Let us a - dore them!

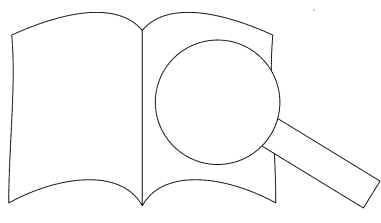
ge - wor - den und sind zu uns her - nie - der - ge - kom - men!
de - scend - ed, they have de - scend - ed! Let us a - dore them!

als gleich ge - wor - den und sind zu uns her - nie - der - ge - kom
have de - scend - ed, they have de - scend - ed! Let us a - dore

attaca

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34. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Und nann-ten Bar - na - bas Ju - pi-ter und Pau - lus Mer - cu-ri-
 And they call - ed Bar - na - bas Ju - pi-ter, and Paul Mer - cu -

Violoncello e Contrabbasso *p*

4

Ju - pi - ters, der v -
 Ju - pi - ter, which was

brach - te Rin - der und Krän - ze vor das
 brought ox - en and gar - lands to the

6

und woll - te op - fern samt dem Volk, und
 and would have sac - ri - fic'd with the peo - ple, and



35. Coro

Andante ♩ = 66

Flauti

Oboi

Clarineti in La/A

Corni in Mi/E

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello e
Contrabbasso

Coro

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

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

Bassi

8 Clt

Cor

Va

gn' e' cious,

ho - he Göt - ter, seid uns gnä - dig, ho-he

st - ter, seid uns gnä - dig, ho-he Göt - ter, seid uns gnä - dig, ho-he

gn' e' cious,

st - ter, seid uns gnä - dig, ho-he Göt - ter, seid uns gnä - dig, ho-he

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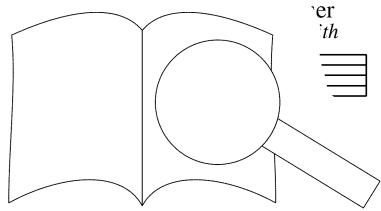


15 Fl
 a 2
 Clt
 Cor cresc.
 VI I pizz.
 VI II pizz.
 Va

Seid uns gnä - dig, seid uns gnä - dig, s
 O be gra - cious, ye Im - mor - tals! a
 Göt - - - ter, seid uns gnä - he
 mor - - - tals! O be gra - Im -
 seid uns gnä - dig, seid uns uns
 O be gra - cious, O be us, be
 Göt - - - ter, uns gnä
 mor - - - tals! oe gra - - -

20
 sempre pizz.
 sempre pizz.
 divisi
 f
 - - - ter, tals! seht her - ab auf un - ser
 mor - - - tals! Heed our sac - - - ri - fice with
 ho - he Göt - ter, seht r
 ye Im - mor - tals! Heed er
 - - dig, ho - he Göt - ter, th
 - - cious, ye Im - mor - tals!

dig, ho - he Göt - ter, seht r
 cious, ye Im - mor - tals! Heed er
 - - dig, ho - he Göt - ter, th
 - - cious, ye Im - mor - tals!



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Ob
Clt

Op - fer, seht her - ab ar - fer, vor!
 ja - vor! Heed our sac - - - vor!

Op - fer, seht her - ab
 ja - vor! Heed our sac

cresc.

seid uns gnä - dig, seid uns gnä - dig, seid uns
 O be gra - cious, O be gra - cious, O be
 cresc. O be

seid uns gnä - dig, seid uns gnä - dig. seid uns
 O be gra - cious, O be gra - cio' arco
 cresc. arco

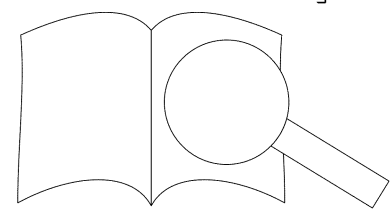
seht her - ab auf un - ser Op - fer!
 Heed our sac - ri - fice with fa - vor!

seht her - ab!
 Heed with fa - - - vor!

dig, ho - he Göt - ter,
 cious, ye Im - mor - tals!

gnä - dig, ho - he Göt - ter,
 gra - cious, ye Im - mor - tals!

Heed with - - - Ja



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

Seid uns gnä - dig, ho - he Göt - ter, ho - he
 O be gra - cious, ye Im - mor - tals, sus, ye Im -

Op - fer! Seid uns gnä - dig, ho - he Göt - ter, ho - he
 jä - vor! O be gra - cious, ye Im - mor - tals, mor - tals, ye Im -

Seid uns gnä - dig, ho - he Göt - ter, ho - he
 O be gra - cious, ye Im - mor - tals, n - mor - tals, ye Im -

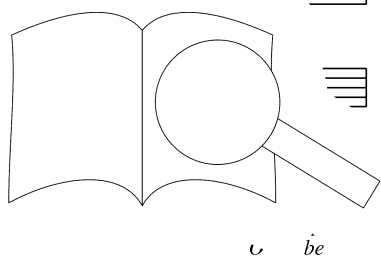
ho - he Göt - - ter,
 ye Im - mor - - tals!

ter,
 tals, ho - he Göt - - ter,
 ye Im - mor - - tals!

at - - ter,
 mor - - tals, ho - he Göt - - ter,
 ye Im - mor - - tals!

Göt - - ter,
 mor - - tals, ho - he Göt - - ter,
 ye Im - mor - - tals!

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tr

a 2

p seid uns gnä - dig!
O be gra - cious!

p er - un - ser
- fice with

p Seh. auf un - ser
- ac - ri - fice with

p gnä - dig!
gra - cious!

p her - ab auf un - ser
d our sac - ri - fice with

dim.

p

pizz.

pizz.

p

p

fer!
vor!

fer!
vor!

p

fer!
vor!

p

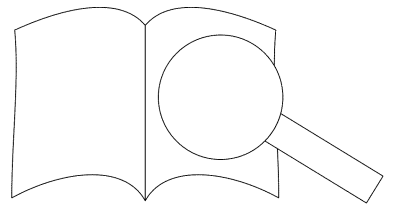
ja

fer!
vor!

pizz.

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36. Recitativo, Aria e Coro

Allegro molto $\text{♩} = 92$

Violino I

Violino II

Viola

Tenore solo

Violoncello e
Contrabbasso

Da das die A-po-stel hör - ten,
Now when the A-post-les heard the same,

Tempo

Klei - der und spran-gen un - ter das Volk, sch
gar-ments, and ran in a-mong the peo - ple,

Basso solo

acht ihr da?
ye these things?

Wir sind
We al - so are

auch sterb - li - che Men-schen gleich wie ihr,
men of like pas - sions with your - selves,

each

15 Adagio Recit.

euch das E - van - ge - li - um, daß ihr euch be - keh - ren sollt von die - sem fal - schen zu dem le - ben
 you, in peace and ear - nest - ness, 7 that ye should turn a - way from all these van - i - ties un - to the ev

19

Adagio
a tempo

Gott, wel - cher ge - macht hat Him - mel und Er - de und
 God, who made the out - stretch'd heav - ens, the earth, and
 Wie der Pro - phet spricht:
 As saith the Pro - phet:

24 Ob

All eu - re Göt - zen sind Trü - ge - rei, tel
 "All your i - dols are but false - hood,

Cor in Fa/F
 Fag
 oblc
 Mixtur

Nichts und ha - ben kein Le - ben, sie müs - sen fal - len, hei - ße ... et
 them: 7 they are van - i - ty, and the work of er - rors' trou - ... et shall

Gott woh - net nicht in Tem - peln mit Men - schen - hän - den ge - macht.
 God dwell - eth not in tem - ples, in tem - ples made

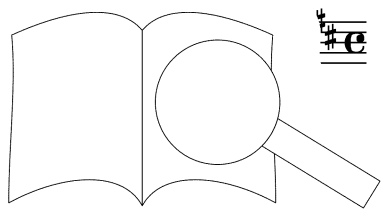
Cor *ff*
 Trombe in Re/D *ff*
 Timp* *ff*

trem.

* Timp in Re/d
332

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

Fl
Ob
Fag

Cor in Re/D

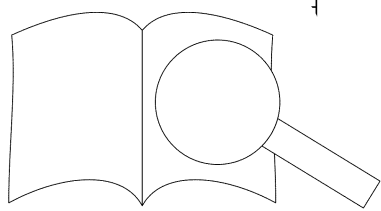
Organo Pedale
Ped.

Wis - set ihr nicht,
For - know ye not

...el seid,
...ple,

...at the Spir - it of God - - - tes dwell -

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51

net?
you?

is
ot,
daß
that

57

Got - tes Tem - pel seid? So je - mand den Tem -
are his Tem - ple, and who - so - e'er God's

Bassi

cresc.

cresc.

cresc.

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63

Musical score for measures 63-65. It includes vocal staves and piano accompaniment. Dynamics include *f* and *fz*.

Musical score for measures 66-68. It includes piano accompaniment. Dynamics include *cresc.*, *fz*, and *f*.

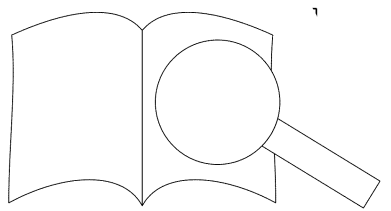
der - ben wird, den wird Gott
fil - - - eth, God shall sure

69

Musical score for measures 69-71. It includes vocal staves and piano accompaniment. Dynamics include *p*.

Musical score for measures 72-75. It includes piano accompaniment. Dynamics include *p*.

Denn der Tem - -
 For the Tem - - *p*



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hei - - - lig, der seid he - - - lig, ly, which ye seid ye

denn der Tem - pel of Got - tes ist hei - - - lig, for the Tem - ple of God is ist ho - - - lig,

87

mf cresc. *f* *dim.*

mf cresc. *f* *dim.*

mf cresc. *f* *dim.*

ihr.
are.

mf cresc. *f* *dim.*

Bassi

93 **Con molto di moto** $\text{♩} = 112$

93

Ob

Fag

p

Trombe in Re/D

Timp in Re-La/d-A

ser - Gott ist im Him - - mel, er schaf - fet al
a - bid - eth in Heav - - en, His will - di -

ff Ped.

a 2

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f* *sempre legato*

p *cresc.* *f*

p *cresc.*

will. _____
world! _____

God - ser Gott ist im
a - bid - eth in

mel, er schaf - fet al - les, was er will, er schaf - fet al - les,
en, His will di - rect - eth all the world! His will di - rect - eth,



Soprano I
 Soprano II
 Alto
 Tenore
 Basso solo

sf *f* *p* *f* *p* *f* *pp* *f*

non legato

er schaf - fet al - les, was er the will. A - ber un
 His will di - rect - eth all the world! But our God

Tutti
 A - ber
 But our

non legato

f

A - ber ur
 But our

im mel, ist im Him
 Heav en, high in Heav

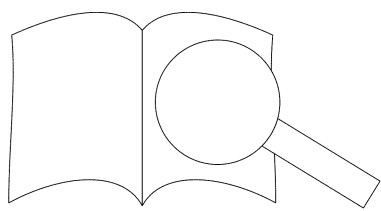
im mel, im Him mel, ist im
 Heav en, in Heav en, high in

im in Him mel, a - ber un ser Gott ist im
 in Heav en, but our God a - bid - eth in

im in Him mel, a - ber un ser Gott
 in Heav en, but our God a - bid -

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mel, a - ber un - ser Gott ist im Him - - - - - mel, -
 en, but our God a - bid - eth in Heav - - - - - en, -

Him - - - mel, a - ber un - ser Gott ist im Him - - -
 Heav - - - en, but our God a - bid - eth in Heav - - -

Him - - - mel, a - ber un - ser
 Heav - - - en, but our God a

mel, - - - - - ist im
 en, - - - - - eth in

Ob

Cor in Fa/F a 2

Trb alto

er schaf - fet al - les,
 His will - di - rect - eth

glau - ben all an ei -
 will di - rect eth all

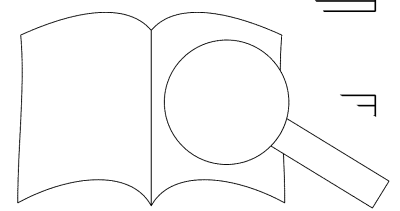
- mel, er schaf - fet al - les, was er
 en! His will - di - rect - eth all the

er schaf - fet al - les,
 His will - di - rect - eth

Him - - - - - mel,
 Heav - - - - - en!

Vc

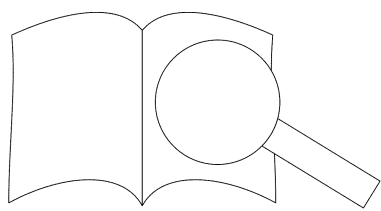
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was er the will, was er the will, er schaf - fet
 all the world, all the world, His will - fet
 nen the Gott, world,
 the
 will, er schaf - fet al - - les, er schaf - fet
 world, His will di - rect - - eth, His will di - les, eth
 was er the will, er schaf - fet al - les, will di -
 all the world, His will di - rect, eth
 al - les, was er the will, er schaf - fet - les, eth,
 rect - eth

will di - rect - - er will, er schaf - fet
 eth, His will di -
 fer bow Him to - - mels on - - und ly der His
 will, er schaf - fet al -
 world, His will di - rect -
 - - les, er schaf - fet al -
 eth, His will di - rect - -
 er schaf - fet al - les, al - - les, was
 His will di - rect - eth all the world, wori.

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al - - - les, er schaf
 rect - - - eth, His wil'

Er - - - den,
 de - - - cree,

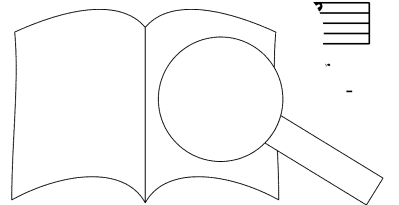
will, er schaf - fet - al
 world, His will - di - rect - - - les, schaf - fet -
 - - - eth - - - was er will, er schaf
 - - - eth - - - all the world, His, - - -

er di - - - schaf - fet al - -
 di - - - rect - - - eth all the

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

- - - les, a - ber un - ser Gott ist im
 eth. But our God ser Gott ist im
 - - - les, a - ber un - ser
 eth. But our God a -

a - ber un - ser a - Gott ist im Him - - - mel,
 But our God a - bid - eth in Heav - - - en,



Ob

f

Cor in Fa/F

f

Trombe in Re/D

Trb alto e tenore

a 2

Trb basso

f

Timp in Re-La/d-A

f

Him
Heav

der
Who

sich
made

ies.

ter
the

ge
earth

ben
and

hat,
sea,

Him - mel,
Heav - en,

- mel,
en.

a - ber un - ser Gott ist im
But our God a - bid - eth in

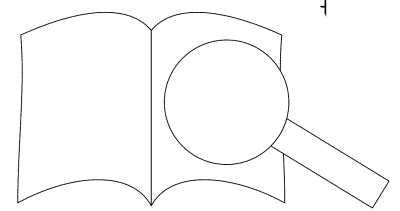
Gott ist
bid - eth

a - ber un - ser Gott,
high in Heav - - - en.

un - ser Gott ist im Him - mel,
God a - bid - eth in Heav - en,

a - ber un - ser
but our God a -

ganc



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mel, ist
en, high

Him
Heav

Gott ist im
oid - eth in Him

- mel, un - ser
en, he a - bid - eth in Him

mel, er schaf - fet
en, His will di -

daß wir
We wir
bow

mel, er schaf - fet
en, His will di -

mel, er
en, His

mel,
en,

P

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

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

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

al - - les, er schaf - er schaf - fet -
 rect - - eth, His will - His will - di -

sei - - ne wer - - den.
 to - - on h de - - cree.

al - - eth schaf fet - al -
 rect - eth will di - rect -

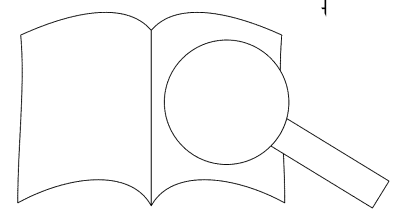
schaf - as er will, er schaf - fet - al - les, al - -
 will - all the world, His will - di - rect - eth all the -

er schaf - fet al - les, was er will,
 His will di - rect - eth all the world.

Musical notation for the ninth system, including piano accompaniment.

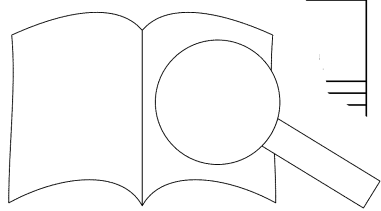
Musical notation for the tenth system, including piano accompaniment.

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al - - les, a - ber un Him - - mel,
 rect - - eth. But our God in Heav - - en,
 les, eth, th - - fet, a - ber un - ser Gott ist im Him - -
 eth, all. But our God a - bid - eth in Heav - -
 8 les, world .ect - les, a - ber un - ser Gott ist im
 ser Gott ist im Him - - mel, a - ber un - ser Gott ist im
 a - bid - eth in Heav - - en, but our God a - bid - eth in

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First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics include *f* (forte).

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

Third system of musical notation, including the first line of lyrics.

a - ber un - ser Gott ist im schaf - fet al - les,
 but our God a - bid - eth in will di - rect - eth,

Fourth system of musical notation, including the second line of lyrics.

Wir
 Who

er schaf - fet al - les, al - les,
 His will di - rect - eth all,

Fifth system of musical notation, including the third line of lyrics.

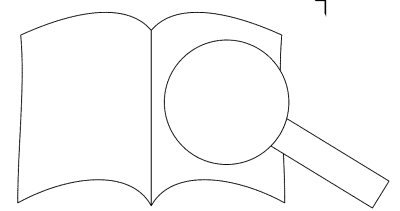
Him
 Heav

- mel, er schaf - fet al - les, er
 en, His will di - rect - eth, His

Sixth system of musical notation, including the fourth line of lyrics.

- mel, er schaf - fet al - les, er schaf - fet
 en, His will di - rect - eth all, His will di -

Seventh system of musical notation, concluding the page.



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

Piano accompaniment line with a tremolo effect.

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

er sch was er will, a - ber
His w all, all the world. But our

glau - - - ben ei - - - nen Gott, a - ber
made the earth and sea. But our

er - - - - - eth - all the world. But our
His

sch was er will, was er will,
w eth, His will di - rect - eth all the world.

al - - - les, was er will,
di - - - rect - eth all the world.

Empty musical staves.

Final system of musical notation, featuring piano accompaniment.

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un - ser Gott ist im Him - mel.
 God a - bid - eth in Heav - en.

un - ser Gott ist im Hi - mel, in Him - mel.
 God a - bid - eth in Heav - en, high in Heav - en.

un - ser Gott : - - - mel, ist im Him - mel.
 God a - bid - - - en, high in Heav - en.

a - But in Heav - mel, ist im Him - mel.
 But in Heav - en, high in Heav - en.

Gott ist im Him - mel, ist im Him - mel.
 - bid - eth in Heav - en, high in Heav - en.

Bassi

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37. Recitativo

Allegro

Violino I
Violino II
Viola
Soprano solo
Violoncello e Contrabbasso

Da ward das Volk er - re - get wi - dr
Then the mul - ti - tude was stir - red up

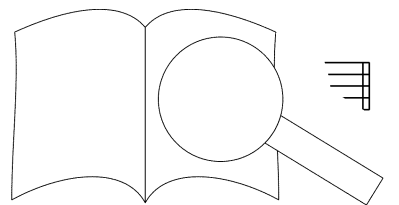
3

und es er -
and there
der of the Ju - den and und der
of the Jews and of the

5

7

ei - den, und wur - den vol - ler Zorn, und rie - fen ge
Gen - tiles, and they were full of an - ger, and cri - ed o



38. Coro

Allegro non troppo ♩ = 92

Flauti

Oboi

Clarineti in Do/C

Fagotti

Corni in Mi/E

Trombe in Do/C

Timpani in Mi-Si/e-H

Allegro non troppo ♩ = 92

Violino I

Violino II

Viola

Soprano

Alto

T

Violoncello e
Contrabbasso

PROBEKOPPIERUNG

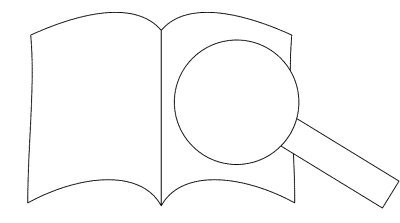
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hier ist des Her-ren Tem - pel,
this is Je - ho-vah's Tem - ple,

en Tem - pel, hier ist des Her-ren Tem - pel,
-vah's Tem - ple, this is Je - ho-vah's Tem - ple,

hier ist des Her-ren Tem - pel, hier ist des Her-ren Tem - pel, hier ist des Her-ren Tem - pel,
This is Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple,

Hier ist des Her-ren Tem - pel, hier ist des Her-ren Tem - pel,
This is Je - ho-vah's Tem - ple, this is Je - ho-vah's Tem - ple,



4

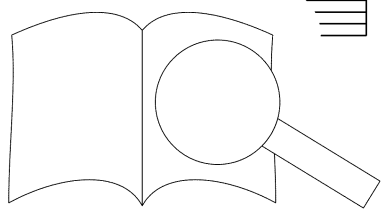
pel, hier ist des Herrn, des Her - ren
 ple, this is the Lord Je - ho - vah's

hier des Her - ren Tem - - - pel, des Her - ren
 this Je - ho - vah's Tem - - - ple, Je - ho - vah's

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

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

Bassi



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7

Tem - pel!
Tem - ple.

Ihr Män - ner von Is - ra - el
Ye chil - dren of Is - ra - el

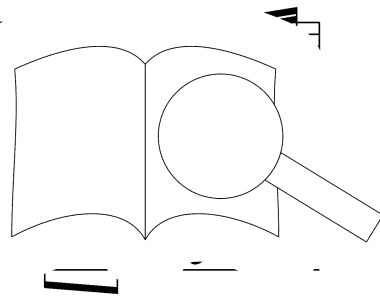
Tem - p
Tem - i

Ihr Män - ner von
Ye chil - dren of

Is - ra - el, hel - fet!
Is - ra - el, help us!

Dies ist der Mensch, der al - le Men - schen
This is the man who teach - eth all men

Ter



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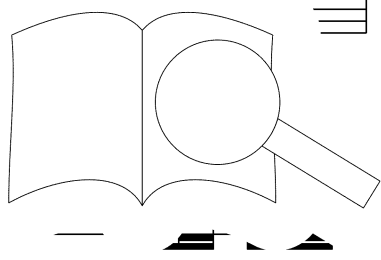
10

hel - fet, al - le Men - schen an al - len En - den,
help us! teach - eth all men a - gainst the peo - ple,

Is fet, dies ist der Mensch, der al - le Men - schen
Is For this is the man, the man who teach - eth

ret wi - der dies Volk, der al - le Men - schen an al - len
gainst our ho - ly law, who teach - eth all men, al - so a -

ra - el hel - - fet, dies ist der Mensch, der
ra - el - help! For this is the man, whc



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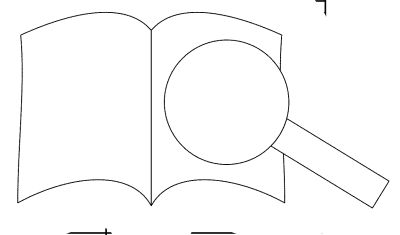
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an al - len *F* der dies Volk,
a - gainst this so our ho - ly law,

leh - fet, er leh - ret wi - der dies Volk,
all help us, up - hold our ho - ly law,

ret, er leh - ret wi - der dies Volk, dies Volk,
ple, a - gainst this - place and our ho - ly law,

len En - - den leh - - ret wi - der dies Volk,
...st this place and al - - so our ho - ly, ho -



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16

wi - der das
we have heard

das Ge - setz
heard him speak

und wi - der die - - se Heil -
a - gainst the law, a - gainst

wi
we

wi - der das Ge - setz
we have heard him speak

und wi - der die - - se Heil -
a - gainst the law, a - gainst

z,
eak,

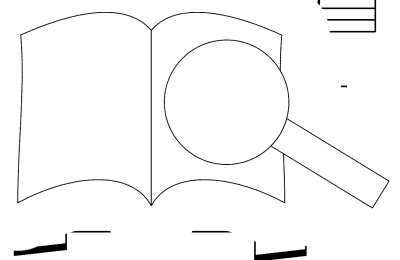
wi - der das Ge - setz
we have heard him speak

und wi - der die - - se Heil -
a - gainst the law, a - gainst

das Ge - setz,
we heard him speak,

wi - der das Ge - setz
we have heard him speak

und wi -
a - gainst



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19

ge
the

und wi - der die - se Heil - ge Stät
and al - so these our on - ly pla

te,
ple,

und wi - der die - se Heil - ge Stät
and al - so these our on - ly pla

Heil
the

ge Stät - te,
peo - ple,

und wi - der die - se Heil - ge Stät
and al - so these our on - ly pla

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Musical score for the first system, measures 22-24. It includes a vocal line and piano accompaniment with dynamic markings like *sf*.

Musical score for the second system, measures 25-27. It includes a vocal line and piano accompaniment with dynamic markings like *sf*.

Musical score for the third system, measures 28-30. It includes a vocal line and piano accompaniment with dynamic markings like *sf*.

Musical score for the fourth system, measures 31-32. It includes a vocal line and piano accompaniment.

te. ces! des Her - ren Tem - pel,
 s Je - ho - vah's Tem - ple,

Musical score for the fifth system, measures 33-34. It includes a vocal line and piano accompaniment.

Hier ist des Her - ren Tem - pel,
 This is Je - ho - vah's Tem - ple,

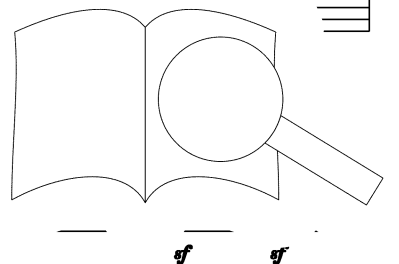
Musical score for the sixth system, measures 35-36. It includes a vocal line and piano accompaniment.

Hier ist des Her - ren Tem - pel,
 This is Je - ho - vah's Tem - ple,

Musical score for the seventh system, measures 37-38. It includes a vocal line and piano accompaniment.

Hier ist des Her - ren Tem - pel,
 This is Je - ho - vah's Tem - ple,

Musical score for the eighth system, measures 39-40. It includes a vocal line and piano accompaniment with dynamic markings like *sf*.



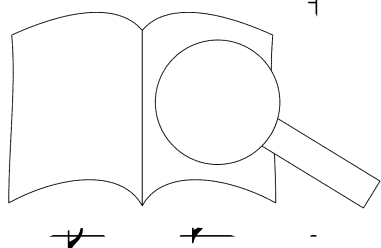
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hier ist des Her - ren ra - el, hel - - - fet,
 this is Je - ho - vah' - ra - el, help us!

hier ist ihr Män - ner von Is - ra - el, hel - -
 this is Ye chil - dren of Is - ra - el, help

pel, ihr Män - nern von Is - ra - el, ihr
 ple. Ye chil - dren of Is - ra - el, ye

hier - ren Tem - pel,
 - ho - vah's Tem - ple.



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First system of musical notation. It consists of a vocal line (treble clef, G-clef) and a piano accompaniment (treble and bass clefs). The key signature has one sharp (F#). The piano part features a melodic line with 'a2' markings and a bass line with 'f' (forte) dynamics.

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

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

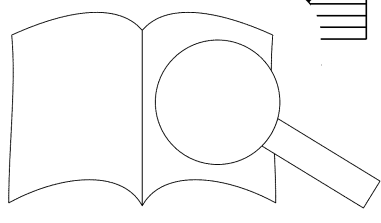
Fourth system of musical notation, continuing the vocal and piano parts.

dies ist d' es ist der Mensch, ihr Män - - - ner von Is -
 This is This is the man! Ye chil - - - dren of Is -

- ra - el, ihr Män-ner von Is - ra-el, hel - fet, ihr Män-ner von Is - ra-el,
 - s - ra - el, ye chil - dren of Is - ra-el, help us! Ye chil - dren of Is - ra-el,

hel - - - fet, ihr Män - - - ner von
 This is the man! Help, O

hel - - - fet, ihr Män-nervon Is - ra-el, hel
 help us! Ye chil - dren of Is - ra-el, help



 p cresc.
 a 2
 #
 p cresc.

p cresc.

sf
 sf
 sf
 p

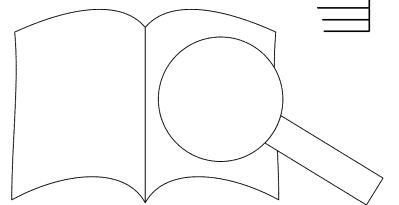
Män - ner v'
 chil - dren

Män
 chil (re.)

s - ra-el!
 Is - ra-el.
 f
 Stei - ni-get ihn,
 Stone him to death!

ner von Is - ra-el!
 - dren of Is - ra-el.
 sf
 p
 Stei - ni-get ihn,
 Stone him to death!
 stei - ni-g
 Stone him t

sf
 sf
 p
 cresc.



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

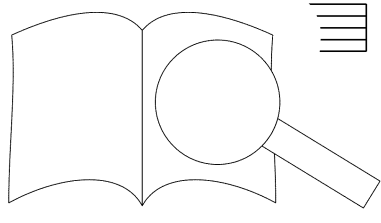
stei - ni-get ihn, stei - ni-get ihn, stei - ni-get ihn,
 Stone - him to death! Stone him to death! Stone him to death!

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

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

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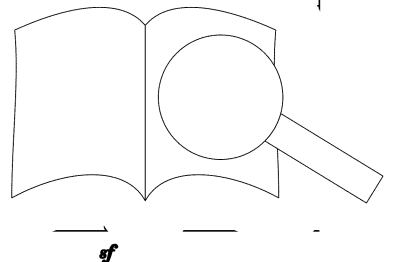


stei - - - - - ni - get ihm, stei - ni-get
 Stone - - - - - him to ihh, death! Stone him to

stei - - - - - ni - get ihm, stei - ni-get
 Stone - - - - - him to ihh, death! Stone him to

- get ihm, stei - - - - - ni - get ihm, stei - ni-get
 um to death! Stone him to death! Stone him to

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



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46

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

a 2

dim. *dim.*

f *dim*

dim.

p

ihn,
death!

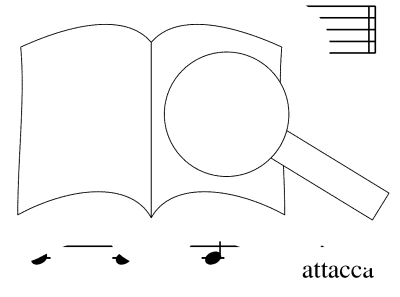
ihn,
death.

h. ...!

ni-get ihn!
him to death!

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

dim. *p*



39. Recitativo

Flauti

Clarineti in Do/C

Fagotti

Violino I

Violino II

Viola

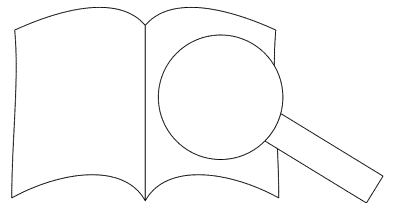
Soprano solo

Violoncello e Contrabbasso

Und sie al - le ver - folg - ten Pau - lus auf sei - r der Herr stand ihm
And they all per - se - cut - ed Paul on the Lord stood

4

er stärk - te ihn, auf daß durch ihn die Pre - digt be - stä - tigt wür - de, und al - le
...m, and streng - then'd him, that by him the word might be ful - ly known, and that all the



attacca

40. Cavatina

Adagio ♩ = 88

Clarinetti in Do/C

Fagotti

Corni in Do/C

Viola

Tenore solo

Violoncello solo

Violoncello

Contrabbasso

4

Sei ge - treu bis in den Tod, so
Be thou faith - ful un - to death, and

7

will ich dir die Kro - ne des Le - bens ge - ben, sei ge - treu bis i -
 I will give to thee a - crown of life. Be thou faith - ful

10

ro - ne des Le - bens ge - ben, so will ich dir die Kro - ne des Le - bens ge -
 thee a - crown, a crown of life, and I will give to thee, to - thee a - crown of

14

ben. life. Fürch-te dich nicht, fürc' nt, is

Be not a - fraid, fürc' nt, is

18

fürch-te dich nicht, ich bin bei dir, fürch-te dich nicht, ich bin bei

id, be not a - fraid. My help is nigh, be not a - fraid. My help is

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21

dir, fürch-te dich nicht! Sei ge - treu bis in den Tod,
 nigh, be not a - fraid. Be thou faith - ful un - to death,

cresc. *f* *dim.*

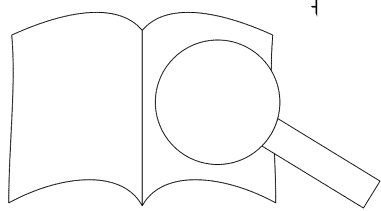
24

- ne des Le-bens ge - ben. Fürch - te dich nicht, ich bin bei dir, ich
 e to thee a crown of life. Be not a - fraid! My help is nigh, my

pp *p*

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p

sf

pp

p *sf*

pp

8 bin bei dir, fürch - te dich nicht, ich dir.
 help is nigh. Be not a - fraid! My oh.

pp

pp

pp

pp

Sei ge - treu bis in den Tod!
 Be thou faith - - - ful un - to death.

41. Recitativo

Violino I
Violino II
Viola
Soprano solo
Violoncello e Contrabbasso

Pau-lus sand-te hin und ließ for - dern die Äl - te - sten von der Ge - m'
And Paul sent and call - ed the El - ders of the

5
Basso solo

und sprach zu ih - nen: r' is. s-zeit bin bei euch ge-we - sen und dem
and said to them: sea - sons I have been with you, serv - ing the

8
cresc.
cresc.
cresc.
cresc.

ge - dient mit al - ler De - mut und mit vie - len Trä - nen,
with all hu - mil - i - ty, and with man - y tears

11 **tempo Andante** **Recit.**

zeu - get den Glau - ben an un-tern Herrn Je - sum Chri - stum. Und nun sie -
 fy - ing the faith to-wards our Lord Je - sus Christ: And now be-hold

14

Geist ge-bun - den, fah-re hin in der Je - su - sal und Ban - de har-ren mein da-selbst, ihr wer-det
 bound in spir - it, now go forth in Je - su - as and af - flic - tion a - bide me there, and

17 **Adagio** **Recit.**

mein An - - ge - sicht wie - der se - hen. Sie wei - ne
 shall see my face no more. And they all wept

Soprano solo

42. Coro e Recitativo

Allegro moderato ♩ = 100

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Organo

Violoncello e
Contrabbasso

Solo

Scho - ne doch dei - ner selbst!
Far be it from thy path.

Scho - ne
Far

Solo

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

Solo

Scho - ne
Far

6

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

L
Thee. rah - re dir nur nicht!
not be un - to thee, Scho - ne doch dei
far be it fro

cresc.

cresc.

cresc.

cresc.



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Fl a 2

12

p *mf*

Ob

Clt in C

Fag

p *mf*

a 2

Tutti *p*

Scho - ne doch dei - ner selbst!
Far be it from thy path.

Tutti *p*

ne doch dei - ner selbst!
be it from thy path.

nicht!
thee.

nur nicht!
un - to thee.

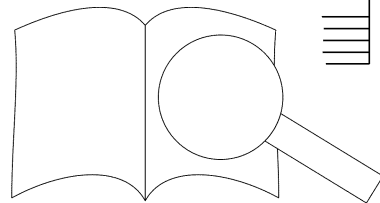
Scho -
Far

nicht!
thee.

fah - re dir nur nicht!
not be un - to thee.

Tutti *p* *cresc.*

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



17

mf *cresc.*

sempre cresc. *cresc.*

cresc.

Das wi - - der - fah - re dir nur nicht, das wi - der -
 These things shall not be un - to thee, these things shall

cresc.

- ne doch dei - ner selbst, das der - fah - re dir nur nicht, das wi - der -
 be it from thy path, shall not be un - to thee, these things shall

cresc.

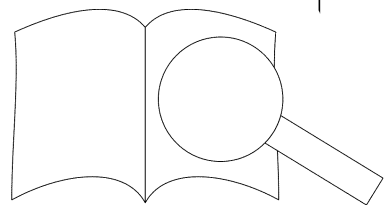
Das wi - der - fah - re, das wi - der -
 These things shall not be, these things shall

cresc.

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

sempre cresc.

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fah - re dir nur nicht!
not be un - to thee.

fah - re dir nur nicht!
not be un - to thee.

8 fah - re dir nur
not be un

fah not

st!
path.

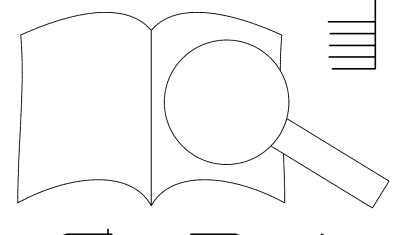
dei - ner selbst!
it from thy path.

Scho - ne doch dei - ner selbst!
Far be it from thy path.

Das wi - der - fah -
These things shall not

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

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re dir nur
be un to

re dir
be un

Scho - ne doch dei - ner selbst!
Far be it from thy path.

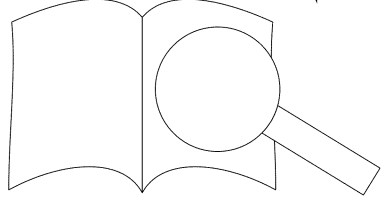
re
be

nicht,
thee, -

ic.
-ll

ur nicht!
- to thee.

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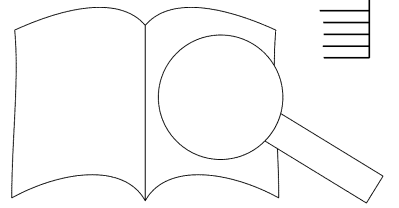


Das wi - der - fah - re dir nur
 These things shall not be un -

Das wi - der - fah -
 These things shall not ee.

Das wi -
 These things .t!
 mee.

h dir nur nicht!
 ee un - to thee.



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Recit.

38.

Basso solo

Was ma - chet ihr, daß ihr wei - net und bre - chet mir mein Herz? Denn ich bin be -
What mean ye thus to weep, and thus to break my heart? For I am

42

Tempo

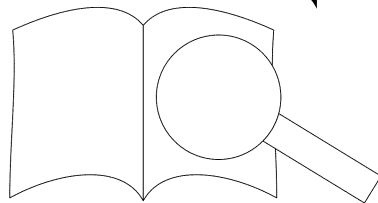
las - sen, son - dern auch zu ster - ben zu Je - sus wil - len des Her - ren
bound, but al - so to die at Je - sus ne Lord our Sav - iour

46

R

Je - sus das ge - sagt, knie - te er nie - der und be - te - te
Je - sus he had thus spo - ken, he kneel - ed down and pray -

mit ih - nen al - len, und sie ge - lei - te - ten ihn in das Schiff und sa - hen sein An - ge -
ed with them all, and they ac - com - pa - nied him un - to the ship, and saw his face



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43. Coro

Andante sostenuto ♩ = 112

Flauto

Clarinetto I in B

Clarinetto II in B

Fagotto I

Fagotto II

Andante sostenuto ♩ = 112

Violino I

Violino II

Viola

Soprano

Alto

p

Se - het, welch ei - ne
See what love hath the

p

Se - het, welch ei - ne Lie - be hat uns der Va - ter er - zei -
See what love hath the Fa - ther be - stow'd on us in his good -

Violoncello e
Contrabbasso

pp

sempre stacc.

5

p

Se - het, welch ei - ne Lie - - be hat uns der
 See what love hath the Fa - - ther be-stow'd on

Lie - - ter er - ze - - get,
 Fa - - in his good - - ness,

hat uns der Va - ter er - ze - - get,
 be-stow'd on us in his good - - ness,

p

Se - het, welch ei - ne
 See what love hath the

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9

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Va - - - - -
 us

wir sol - len Got - tes Kin - der, Got - tes
 we should be call - ed God's own chil - dren,

cresc.

get, daß wir sol - len Got - tes Kin - der, Got - tes
 - ness, that we should be call - ed God's own chil - dren,

cresc.

get, daß wir sol - len Got - tes Kin - der, Got - tes
 - ness, that we should be call - ed God's own chil - dren,

cresc.

ter er - zei - get, daß wir sol - len Got - tes
 in his good - ness, that we should be call - ed

tes
 dren,

cresc.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f* *pre.*

cresc. *f* *sempre*

cresc. *f* *sempre*

cresc.

Lie - - - ter er - zei - - get, welch ei - ne
 Fa - - - us in his good - - ness, what he be -

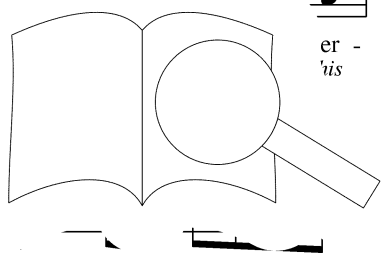
cresc.

ei - ne Lie - be hat uns der Va - - - ter, der Va - ter er -
 at love the Fa - ther be - stow - ed on us, on us in his

se - het, welch ei - ne Lie - - be hat uns der Va - - ter er -
 see what love hath the Fa - - ther be - stow'd on us in his

ei - ne Lie - - be hat uns der Va - - ter in er - zei - get,
 hath the Fa - - ther be - stow'd on us in his good - ness,

cresc. *f*



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Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a forte dynamic marking.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a steady accompaniment.

Lie - - be,
stow - - ed,

sol - len Got - tes Kin - der hei - -
should be call - ed God's own chil - -

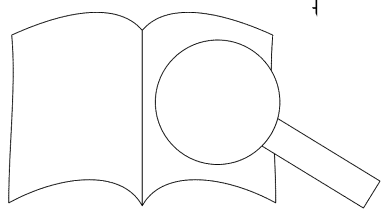
zei
good

ve sol - len Got - tes Kin - der hei - -
should be call - ed God's own chil - -

daß wir sol - len Got - tes Kin - der
that we should be call - ed God's own

get,
ness,

daß wir
that we



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p

p sf

p sf

p sf

p sf

p

f

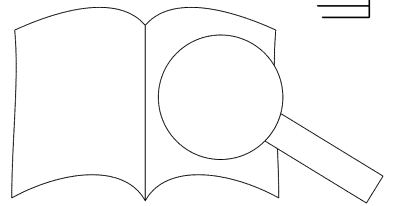
Ben, dren, wir sol - len Got - tes Kin - der hei -
we should be call - ed God's own chil -

Be - ad - len Got - tes Kin - der, Got - tes Kin - der hei -
d be call - ed God's own chil - dren, God's own chil -

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

Got - tes Kin - der hei - ßen, Got - tes Kin - der, Got - te
we call - ed, that we should be call - ed God's own chil - d.

p



First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff. Dynamics include *p* (piano).

Second system of musical notation, primarily piano accompaniment. It consists of three staves (treble, middle, and bass clef). Dynamics include *p* (piano).

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff. Dynamics include *p* (piano).

Ben,
dren.

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

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff. Dynamics include *p* (piano).

Ben,
dren.

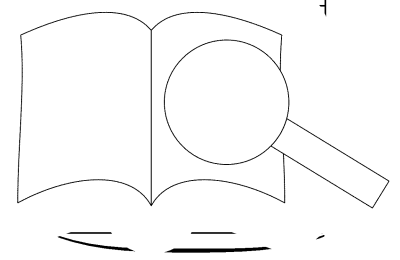
se - het, welch ei - ne Lie - - - be,
See what love hath the Fa - - - ther,

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff. Dynamics include *p* (piano).

ich ei - ne Lie - - - be, welch ei - ne Lie - be,
love hath the Fa - - - ther on us - be - stow - ed,

Sixth system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is in a single staff. Dynamics include *p* (piano).

welch ei - ne - Lie
He in his - good



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Musical score for the first system, featuring five staves. The first three staves are in treble clef, and the last two are in bass clef. Dynamic markings include *cresc.*, *f*, *dim.*, and *p*.

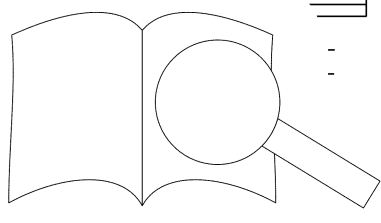
Musical score for the second system, featuring three staves. The first two are in treble clef, and the third is in bass clef. Dynamic markings include *cresc.*, *f*, and *p*.

welch ei - ne Lie welch ei - ne Lie - - be hat uns der Va - ter er - zei -
 love hath the Fa love hath the Fa - - ther be - stow'd on us in his good -
 se ae Lie - - be, se het, hat uns der Va - ter er - zei -
 s n the Fa - - - ther be - stow'd on us in his good -
 se - het, welch ei - ne Lie - - be hat uns der Va - ter er - zei -
 see what love - hath the Fa - - ther be - stow'd on us in his good -

Musical score for the third system, featuring two staves labeled *Vc* and *Bassi*. Dynamic markings include *cresc.*, *dim.*, and *p*.

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dim. pp

dim. pp

dim. pp

dim.

p

p

pp

p

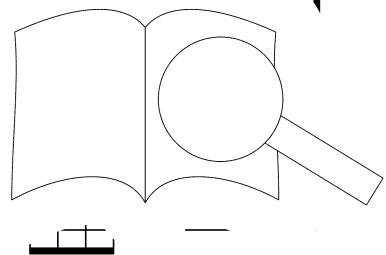
get!
ness.

get!
ness.

pp

dim.

pp



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44. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Soprano solo

Und wenn er gleich ge-op - fert wird ü - berdem Op - fer un - sers Gla'

And though he be of - fer - ed up - on the sac - ri - fice of our f

Violoncello e Contrabbasso *p*

4

gu - ten Kampf ge - kämpft, hat der

fought a good fight; he hath

er hat Glau - ben ge - hal - ten; hin - fort ist ihm

he hath kept well the faith; hence - forth there is laid

8

tempo Andante

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.*

12

ei - ge - legt die Kro - ne der Ge - rech - tig - keit, die ihm der Herr an je - nem Ta - ge, der ;

up for him a crown of right - eous - ness, which the Lord, the right - eous judge, shall

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

45. Coro

Allegro maestoso ♩ = 96

Flauti

Oboi

Clarineti in La/A

Fagotti

Serpente e
Contrafagotto

4 Corni in Re/D

Trombe in Re/D

Tromboni alto e
tenore

Trombone basso

Timpani in fis-d-A

Allegro maestoso ♩ = 96

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Violoncello e
Contrabbasso



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7

lie pear - - - - - nicht a - ber ihm al -
 Not on - ly un - to

lie pear nicht a - ber ihm al - lein, nicht ihm al -
 Not on - ly un - to him, but un - to

nicht a - ber ihm al - lein, nicht a - ber ihm al -
 Not on - ly un - to him, but al - so un - to

nicht a - ber ihm al - lein, ihm al -
 Not on - ly un - to him, but to

Vc Bassi

f

lein, son - dern sei - ne Er - schei - nung lie - - - ben.
 him, but to love tru - ly His ap - pear - - - ing.

lein, die sei - ne Er - schei - nung lie - - - ben.
 him, that love tru - ly His ap - pear - - - ing.

lein, die sei - ne Er - schei - nung lie - - - ben.
 them that love tru - ly His ap - pear - - - ing.

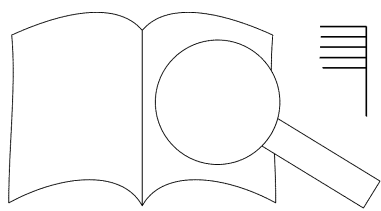
all - len, die sei - ne Er - schei - nung lie - - - ben.
 them that love tru - ly His ap - pear - - - ing.

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Der Herr an uns, der Herr
 The Lo for us. The Lord
 ket an uns, der Herr
 eth for us. The Lord
 den ket an uns, der Herr
 car eth for us. The Lord
 den ket an uns, der Herr
 car eth for us. The Lord

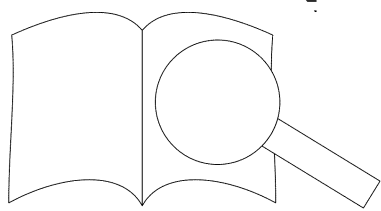
mf mit 16'



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The musical score consists of piano accompaniment and vocal lines. The piano part includes a grand staff with treble and bass clefs. The vocal part features four staves with lyrics in German and English. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *triumf. form* and *Ped.*. The lyrics are: "uns, und and uns, uns. d uns. g - net us. iess - ed uns. Lo - be den Herr! Bless thou the Lord! Lo - be den Herr! Bless thou the Lord! Lo - be den Herr! Bless thou the Lord! Lo - be den Herr! Bless thou the Lord!"

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Allegro vivace $\text{♩} = 88$

44

a 2

f

a 2

f

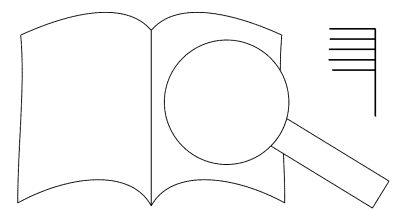
Allegro vivace $\text{♩} = 88$

Lc
Bles.

le, und was in mir ist, sei - nen hei - li - gen
..., and all with - in me bless his most ho - - ly

Lo - be den Herrn, mei - ne
Bless thou the Lord, O my

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

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

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

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

Na - men, _____
 name, _____
 bless _____

See - le, ur _____
 soul, and _____

Lo - be den Herrn, _____
 Bless thou the Lord, _____

sei - nen _____
 his _____
 most _____

hei - li - gen _____
 ho - - - - - ly _____

Na - men, _____
 name, _____
 bless _____

Lo - be den Herrn, _____
 Bless thou the Lord, _____

mei - ne _____
 O my _____

See - le, und was _____
 soul, and all with - in _____

in _____ mir _____
 - - - - - me

lo - be den _____
 name _____
 ev - er -

sei - nen _____
 him _____
 for _____

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

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Ausgabequalität gegenüber

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

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

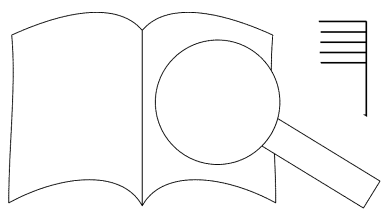
Musical notation for the third system, including vocal line and piano accompaniment.

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

Herrn, *more.* lo - be den Herrn, lo - be den Herrn, mei - ne
 Bless thou the Lord, bless thou the Lord, O my
 hei - er, sei - nen hei - li - gen Na - men,
 er, praise his name for ev - er,
 u - gen Na - men, sei - nen hei - li - gen Na -
 - ly name, bless thou and praise him for ev -

Herrn, mei - ne See - le, und was in mir ist, sei - nen Na -
 e Lord, O my soul, and all with in me bless him ev -

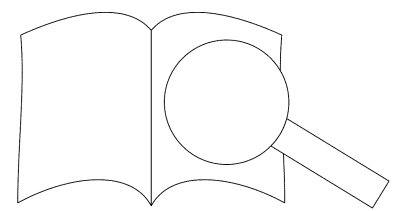
Musical notation for the fifth system, including vocal line and piano accompaniment.



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See - le, und was i
soul, and all with -
sei - nen hei -
praise his er,
lo - be den Herrn, mei - ne
bless thou the Lord, O my
lo - be den Herrn, mei - ne See - le, und was in mir
Bless thou the Lord, O my soul, and all with - in me
rd., mei - ne See - le, und was in mir ist, sei - nen hei - li - gen
O my soul, and all with - in me bless him for ev - er and

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

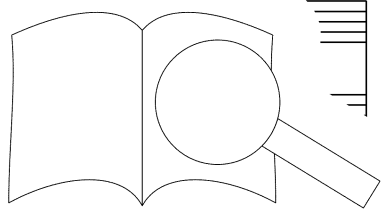
Musical notation for the second system, including vocal line and piano accompaniment.

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

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

und was Praise his — lo - be den Herrn, lo - be den
 — bless thou the Lord, — bless thou and
 See - le, sei - nen Na
 soul, ar him for ev - - - -
 - - li - gen, hei - li - gen Na - men,
 er, for ev - er and ev - er,
 lo - be den Herrn, mei - ne See - le, lo - be den
 Bless thou the Lord, O my soul, and praise his most

Musical notation for the fifth system, including Vc and Bassi parts.



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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part includes a bass line and a treble line.

Musical score for the second system, continuing the vocal line and piano accompaniment from the first system.

Musical score for the third system, continuing the vocal line and piano accompaniment.

Musical score for the fourth system, continuing the vocal line and piano accompaniment.

Herrn
praise

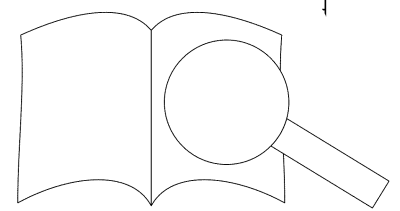
men,
er,

gen Na - - men. Ihr sei - ne
and ev - - er. All ye - his

ern, mei - ne See - - le.
name for ev - - er.

o - gen, hei - li - gen Na - - men.
ly name for ev - - er.

und sei - nen hei - li - gen Na - - men.
ly name for ev - - er and ev - - er.



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

Second system of musical notation, including a vocal line with a dynamic marking 'f' and a section labeled 'a 2'.

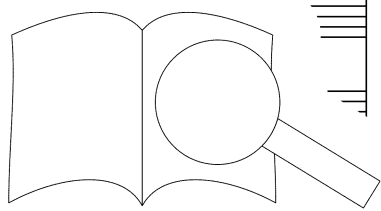
Third system of musical notation, showing vocal lines and piano accompaniment.

Fourth system of musical notation, featuring vocal lines with lyrics and piano accompaniment.

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

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

Bassi



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

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

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

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

Herrn, ihr sei - ne
 Lord, all ye his

lo - bet den Herrn,
 bless ye the Lord,

Herrn,
 Lord,

Herrn,
 Lord,

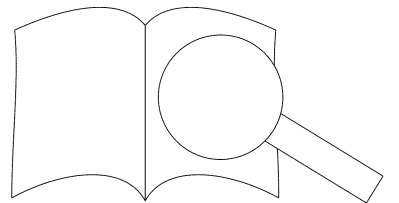
lo - bet den Herrn, ihr sei - ne En - gel,
 praise ye his name, all ye his an - gels,

Ihr sei - ne
 All ye his

- ne En - gel, lo - bet den Herrn,
 his an - gels, bless ye the Lord,

lo - bet den
 bless ye the

Empty musical staves for the fifth system.



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

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Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#).

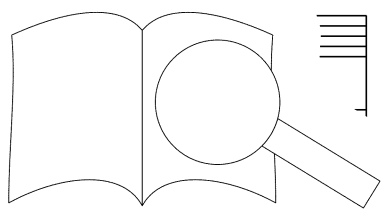
Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#).

Musical score for the third system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#).

Musical score for the fourth system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#).

lo - bet, and
 bless - and
 lo - bet, and
 bless - and
 ye den Herrn, the Lord,
 ihr sei - ne En - gel,
 all ye his an - gel,
 gel, lo - bet den the
 bless ye den the
 bless ye den the
 ihr sei - ne En - gel, lo - bet, him,
 all ye his an - gel, bless - bet, him,

Musical score for the fifth system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). Labels 'Vc' and 'Bassi' are present.



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Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#).

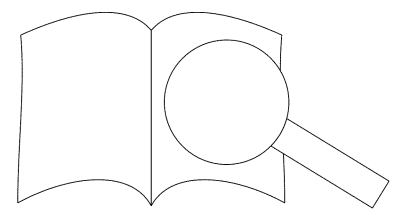
Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#).

Musical score for the third system, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#).

Musical score for the fourth system, featuring vocal lines and piano accompaniment with lyrics. The key signature has two sharps (F# and C#).

Musical score for the fifth system, featuring vocal lines and piano accompaniment with lyrics. The key signature has two sharps (F# and C#).

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

Second system of musical notation, including a vocal line with a 'a 2' marking and piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, including vocal lines with German and English lyrics.

Lo - be den *r'*
Bless thou the

Herrn.
Lord.

ist.
nr

und was in mir ist, sei - nen
all with in me bless his most

Lo - be den Herrn, mei - ne See - le, und was
Bless thou the Lord, O my soul, and all with -

Lo - be den Herrn, mei - ne
Bless thou the Lord, O my

Fifth system of musical notation, including piano accompaniment and a graphic of an open book.

Lo - be den
Bless thou the

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

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

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

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

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

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

lo - be den Herr
bless thou the Lord

lo - bet
bless ye

lo
bless

den Herrn,
and praise

mei - ne
ev - er

See
ev - er

le,
er,

Lo - be den
Bless thou the

lo - be den Herrn,
bless him for

mei - ne
ev - er

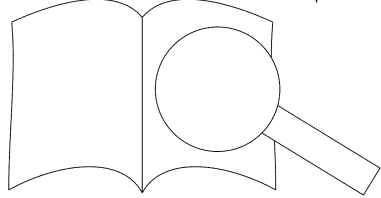
and
ev - er

See
er,

le, lo - be den
bless ye the

Herrn,
Lord,

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

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

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

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

Musical score for the fifth system, featuring vocal staves and piano accompaniment.

See - - - - - mir ist, lo - be den Herrn, mei - ne See - le.
 bless - - - - - ly name, bless him for ev - er and ev - er.

Herrn, mei - - - - - mir ist, lo - be den Herrn, mei - ne See - le, lo - be den
 Lord, - - - - - ly name, bless him for ev - er and ev - er, bless him for

lo - be den Herrn, lo - be den Herrn, mei - ne See - le, lo - be den
 bless - thou the Lord, bless him for ev - er and ev - er, bless him for

den the Herrn,
 the Lord,

Musical score for the sixth system, featuring vocal staves and piano accompaniment.

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

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

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

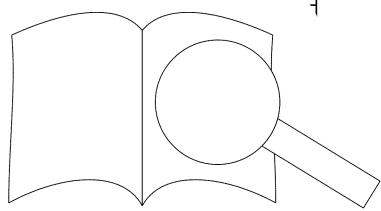
Fourth system of musical notation, featuring vocal staves and piano accompaniment.

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

ne his En - gel, lo - bet den
 his an - gels, bless - ye the
 Ihr En - gel, lo - bet den
 Ye an - gels, bless - ye the
 Ihr En - gel, lo - bet den
 Ye an - gels, bless - ye the
 arn. Ihr sei - ne his En - gel, lo - bet den
 rd, all ye his an - gels, bless - ye the

Herr, mei -
 ev -
 Herr,
 ev -

Ped.



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

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

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

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

Herrn,
Lord,

den,
Lord,

lo - bet - den Herrn, ihr
bless - ye the Lord, all

Herrn,
Lord,

den Herrn,
the Lord,

lo - bet - den Herrn, ihr
bless - ye the Lord, all

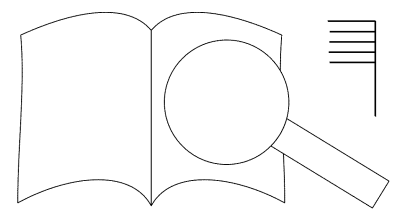
lo - bet den Herrn,
bless ye the Lord,

ihr
all

lo - bet - den Herrn,
bless - ye the Lord,

lo - bet - den Herrn, ihr
bless - ye the Lord, all

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sei - ne his den Herrn, ihr
ye his the Lord, all

sei - lo - bet den Herrn, lo - bet den Herrn,
ye bless ye the Lord, bless ye the Lord,

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

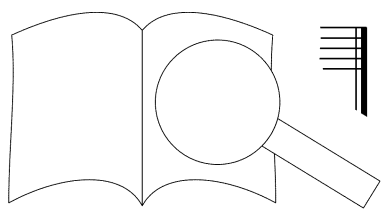
an - gel, lo - bet den Herrn,
gels, bless ye the Lord,

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

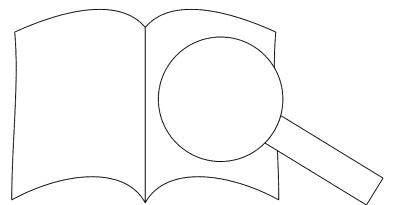
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Kritischer Bericht

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(235–43); Recit. „Schnell aber war ein großes Erdbeben“ (244–47); Choral „O treuer Heiland“ (247–48); Recit. „Paulus sandte hin u. ließ“ [= No. 41] (248–50); Nr. 28 Recit. „Die unter euch Gott“ und eine Vertonung des Chorals „Ein feste Burg“ („Mit unser Macht“) (251–60). Für eine ausführliche Besprechung siehe Kurzhals-Reuter, *op. cit.*, S. 103ff. und 112. Dieser Band 28, der 324 Seiten stark ist, enthält viele andere Werke von Mendelssohn aus den 1830er Jahren, darunter die revidierte Version der *Italienischen Sinfonie* (letzte drei Sätze), *Rondo brillante* op. 29, die erste Version der *Konzertarie* op. 94, mehrstimmige Lieder, Sololieder und Klavierstücke.

Autographe und Abschriften

K: Autographe Partitur des *Paulus*, 1. Teil, Krakau, Biblioteka Jagiellońska (P-Kj), *Mendelssohn-Nachlaß Band 53*, früher Berlin, Deutsche Staatsbibliothek. 211 Seiten, Hochformat, 16- und 12systemiges Notenpapier. Das 12systemige Papier trägt den Aufdruck *Bonn bei N. Simrock*. Im Manuskript befindet sich eine dreifache Seitenzählung: die eine zählt die einzelnen Seiten von 1 bis 211 durch, die andere die Folios von Fol. 1 bis 102, und eine dritte stellt eine unregelmäßige Reihe von Seitenzahlen dar. Auf der Titelseite, S. 1, Mendelssohns Titelschrift: *Paulus / Ein Oratorium / für / Chor und Orchester* und – darunter – der Stempel *Ex. / Bibl. regia / Berlin*. Die Ouvertüre beginnt auf S. 3 und trägt in der oberen rechten Ecke die Abkürzung *H.D.m* (für „Hilf Du mir“). Das Manuskript, das sehr stark von der endgültigen, gedruckten Version abweicht, gibt vermutlich die Version wieder, die im Juni 1836 bei der Uraufführung in Düsseldorf musiziert wurde. Die umfangreichen Überarbeitungen, die das Autograph erkennen läßt, geben vielleicht einige von Mendelssohns zahlreichen Änderungen nach der Uraufführung wieder. Im *Mendelssohn-Nachlaß Band 53* ist Teil I in 25 aufeinanderfolgende Sätze aufgeteilt, die gedruckte Version (Quelle **U**) hingegen enthält nur 21 Sätze. Die folgende Aufzählung nennt die 25 Sätze und gibt in Klammern die entsprechenden Sätze oder Teile von Sätzen aus der Carus-Ausgabe an: 1 (Ouvertüre), 2 [2], 3 [3], 4 [4], 5 Recit. [5], 6 Chor [5], 7 [6], 8 Arie [7], 9 Recit. [8], 10 [10], 11 (Aria, „Der du die Menschen lässest“) [p. 112, Nr. 2], 12 Recit. [10], 13 Chor [10], 14 [14], 15 Recit. [13], 16 Arioso [13], 17 Recit. [15], 18 [15], 19 Choral [16], 20 [17], 21 Arie [17], 22 [22], 23 [22], 24 Recit. [21], and 25 Chor [22]. Die Partitur enthält keine Metronomangaben, unterscheidet sich häufig von der späteren Carus-Ausgabe. Auf der letzten Seite der Partitur steht: *Ende des ersten Theils*.

L: Autographe Partitur des *Paulus*, 2. Teil, Krakau, Biblioteka Jagiellońska (P-Kj), *Mendelssohn-Nachlaß Band 53*, früher Berlin, Deutsche Staatsbibliothek. 211 Seiten, Hochformat, 16- und 12systemiges Notenpapier. Das 12systemige Papier trägt den Aufdruck *Bonn bei N. Simrock*. Keine Titelseite; Fol. 1r, die erste Seite des 2. Teils, trägt die Aufschrift *Paulus / Zweiter Theil*. Die Sätze sind in einer nicht identifizierbaren Reihenfolge angeordnet. Metronomangaben sind keine vorhanden, unterscheiden sich häufig von der späteren Carus-Ausgabe. Die folgende Aufzählung nennt in Klammern die entsprechenden Sätze oder Teile von Sätzen aus der Carus-Ausgabe: Nr. 1 [1], 2 [2], 3 [3], 4 [4], 5 [5], 6 [6], 7 [7], 8 [8], 9 [9], 10 [10], 11 [11], 12 [12], 13 [13], 14 [14], 15 [15], 16 [16], 17 [17], 18 [18], 19 [19], 20 [20], 21 [21], 22 [22], 23 [23], 24 [24], 25 [25], 26 [26], 27 [27], 28 [28], 29 [29], 30 [30], 31 [31], 32 [32], 33 [33], 34 [34], 35 [35], 36 [36], 37 [37], 38 [38], 39 [39], 40 [40], 41 [41], 42 [42], 43 [43], 44 [44], 45 [45], 46 [46].

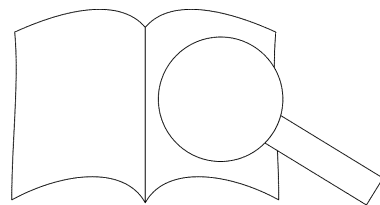
40], 42 Choral „Erhebe dich, O meine Seele“ [nicht in der gedruckten Version], 43 Recit. und Chor [41], 44 Chor [43], 45 Recit. und Schluß-Chor [44–45]. Die letzte Seite, Fol. 138, weist als Vermerk Mendelssohns auf: *Leipzig den 18ten April / 1836*.

M: Autographe Klavierauszug, Krakau, Biblioteka Jagiellońska, *Mendelssohn-Nachlaß Band 55*, früher Berlin, Deutsche Staatsbibliothek. Folios, fortlaufend foliiert, Hochformat, 12- und 16systemiges Notenpapier. Das 12systemige Papier mit Aufdruck *Bonn bei N. Simrock*. Der Aufdruck wurde im Januar 1837 an Conrad Schleinitz nach Leipzig übertragen. Auf Fol. 1r, der Titelseite, steht: *Paulus / Oratorium / für / Chor und Orchester / Clavierauszug* und darunter der Stempel *Ex. / Bibl. regia / Berlin*. Unten auf der Seite: *19669*. Das Manuskript zeigt Überarbeitungen und erinnert mehr an ein Kompositionsskizzenbuch als an eine Reinschrift. Die Ouvertüre beispielsweise für Klavier zu vier Händen arrangiert wurde. Der Unterschied besteht wohl darin, daß der Beginn eines Chorsatzes beginnt, der aber nach 18 Takten endet sich der Beginn des Chorsatzes. Der Entwurf des gleichen Chorsatzes ist weiter unten auf Fol. 1v zu sehen. Die Musik von „Die Nacht ist vergangen“ (Nr. 7 in D-Dur) ist in der Carus-Ausgabe als Chor Nr. 7 in D-Dur abgedruckt. In Quelle **M** ist die Ouvertüre gezählt: Nr. 1 [1], 2 [2], 3 [3], 4 [4], 5 [5], 6 [6], 7 [7], 8 [8], 9 [9], 10 [10], 11 [11], 12 [12], 13 [13], 14 [14], 15 [15], 16 [16], 17 [17], 18 [18], 19 [19], 20 [20], 21 [21], 22 [22], 23 [23], 24 [24], 25 [25], 26 [26], 27 [27], 28 [28], 29 [29], 30 [30], 31 [31], 32 [32], 33 [33], 34 [34], 35 [35], 36 [36], 37 [37], 38 [38], 39 [39], 40 [40], 41 [41], 42 [42], 43 [43], 44 [44], 45 [45], 46 [46].

Lieber Schleinitz / Hiebei der Clavierauszug meines Paulus, der lang verspätet ist aber den Sie auch jetzt noch freundlich von mir annehmen, u. unter ihm Noten legen müssen. Und da ich gewöhnlich vergesse, was ich Ihnen gerade sagen wollte, so muß ich schreiben daß ich Sie schon seit 3 Tagen bitten wollte mir aus meinem geschriebenen Clavier-Auszug die Sopran Arie „der du die Menschen lässest sterben“ auf einige Zeit zu leihen, da sie meine Schwester in Berlin gern haben will, u. ich sie nicht besitze. Sie erhalten sie gewiß gleich nach ihrer dortigen Aufführung wieder, u. thäten mir einen Gefallen, wenn Sie mir sie durch den Unterbringer zuschickten. Ihr/ Felix MB.

N: Abschrift des Klavierauszuges, einst im Besitz von Julius Rietz, Mendelssohns Assistent und Nachfolger in Düsseldorf, New York Public Library, New York (US-NYp), *Drexel Collection #4779*. Die erste Seite des Manuskripts trägt den Vermerk: „Dieser Klavierauszug ist nach der ersten Bearbeitung des Paulus, im Jahre 1836, in Düsseldorf aufgeführt. Es ist das einzige in dieser Art existierende Exemplar. Vormalige Besitzer Julius Rietz“. Leider stand für die vorliegende Edition keine Kopie dieser Quelle zur Verfügung.

O: Autographes Folio mit dreizehn Takt Version des Chores „Steiniget ihn“ (Thèque du Conservatoire Royal de Musique, Paris). Unten auf der Seite steht: „Dieses Blatt ist einer der Skizzenbuch meines Bruders Felix entnommen.“ Es ist ursprünglich zu Quelle **K** gehört hat, wo es gefunden haben muß.



II. Zur Edition

Die vorliegende Ausgabe des *Paulus* basiert auf der Erstausgabe der Partitur, die Mendelssohn selbst sorgfältig überarbeitet hat und die von Simrock in Bonn 1837 herausgegeben wurde (Quelle U). Die Orgelstimme basiert auf Quelle V.

Wir sind der Erstausgabe weitestgehend gefolgt. Änderungen des Herausgebers gegenüber der Erstausgabe wurden in der Partitur diakritisch gekennzeichnet: Bögen durch Strichelung, dynamische Zeichen und Akzidenzien durch Kleinstich, hinzugefügte Beischriften durch Kursivsatz. Vom Erstdruck abweichende Lesarten sind unter den Einzelanmerkungen aufgelistet.

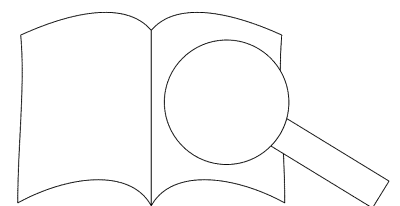
Einzelne Notationspraktiken wurden dem modernen Editionsgebrauch angepaßt, so beispielsweise die Richtung der Notenhälfen, die Balkung und die Schreibweise der Dynamik. Die Orthographie des deutschen und englischen Textes wurde behutsam modernisiert. Besondere Aufmerksamkeit galt den Phrasierungsbögen in den Singstimmen der Hauptquelle. Um die Textverteilung so übersichtlich wie möglich zu halten, haben wir uns an die folgenden Prinzipien gehalten:

1. Alle Abweichungen, die sich durch die englische Übersetzung ergeben, werden wie auch in der Hauptquelle im Kleinstich dargestellt. Vereinzelt konnte auf Kleinstich für das Englische verzichtet werden; nämlich, wenn der deutsche Text bei gleicher Tonhöhe mehr Silben aufweist als der englische. Der Silbenverlängerungsstrich ersetzt hier den Bogen.
3. Alle originalen Silbenverteilungsbögen, die für den deutschen Text gelten, werden aus der Quelle übernommen, auch wenn sie inkonsequent gesetzt sein mögen. Originale Bögen, die nur für den englischen Text gelten, werden hingegen gestrichen, um das Notenbild übersichtlicher zu halten.
4. Es wurden grundsätzlich keine Silbenverteilungsbögen in der Hauptquelle stehen, ergänzt.

Die Orgelstimme erfordert einen gesonderten Hinweis, da sie keine autographe Quelle überliefert. A. Gesar (Quelle U) 1837 gedruckt wurde, entschloß sich in der Partitur keine Orgelstimme auszuweisen. Die Einsätze der Orgel durch Beischriften „za Organo“ zu markieren, was ebenfalls im Sinne der traditionellen Aufführung steht. Der Organist seine Stimme bei der Aufführung für die erste Leipziger Aufführung, wurde eine seiner Quellen, wie wir aus einem Brief Mendelssohns vom 5. August 1837 erfahren. In den Vorbereitungen zur englischsprachigen Ausgabe in Birmingham wünschte nämlich Mendelssohn, daß meine Orgelstimme meines Oratoriums *Paulus* im nächsten Jahr zur Aufführung in Leipzig veröffentlicht werden sollte. Sie muß sich bei den übrigen Stimmen befinden und ist an vielen Stellen verändert worden. (Felix Mendelssohn Bartholdy, Hrsg. R. Elvers, Berlin, 1968, p. 100.) Die korrigierte Stimme identisch mit einer autographen Stimme, die im 20. Jh. bei einer Auktion von Noel Clarke versteigert und dort beschrieben wurde als „Extensive numerous additions and corrections in the Autograph of Mendelssohn ...“ Der Verbleib der Stimme ist unbekannt. (Der Herausgeber dankt Herrn Dr. Ralf Wehner und Herrn Dr. Christoph Hellmundt für diese Auskunft.) Mendelssohns Orgelstimme wurde erst nach seinem Tod, im Jahre 1852, erstmals ver-

öffentlicht durch Simrock in Bonn (Quelle V) und dann in die Partitur übernommen, die Julius Rietz im Rahmen der Gesamtausgabe zwischen 1874 und 1877 herausgab (*Mendelssohn, Werke: kritisch durchgesehene Ausgabe*, hg. v. J. Rietz, Serie xiii, Band 1). 1879 hat der englische Theoretiker Ebenezer Prout die gedruckte Stimme analysiert, um Beweis zu führen, daß Mendelssohn derjenige war, der die Orgel so außerordentlich geschicklich verwendet hat („The Employment of the Organ in the Orchestra, Especially as Illustrated by Mendelssohn“ *Prout's Musical Times* 20 [1879], 130). Seltsamerweise stimmt die geschriebene Orgelstimme nicht immer mit der Orgelstimme der Simrock'schen Erstausgabe der Gesamtausgabe überein. Die Orgel nach der ausgeschriebenen Orgelstimme in den Passagen, die in der Simrock-Ausgabe nicht vorhanden sind. In Nr. 6, T. 77 bei der Simrock-Ausgabe den Eintrag „C“ in T. 105 – „senza Organo“ nicht ausgeschrieben. Vermutlich auf Revisionen zurückzuführen, indem die Simrock-Erstausgabe die Orgelstimme haben wir die Orgelstimme gedruckt, aber zugleich auch die Orgelstimme der Orgelstimme-Edition mitgeteilt, um dem Leser ein Maß an Freiheit zu lassen.

In den Nummern 15, 22, 23 und 45 setzt Mendelssohn die Baßstimme zu verstärken. In den Nummern 15, 22, 23 und 45 wird er gewöhnlich durch eine Tuba



III. Einzelanmerkungen

Im folgenden werden alle Lesarten der Hauptquelle (Quelle **U**) aufgelistet, die nicht in die Carus-Ausgabe übernommen wurden.

Folgende Abkürzungen wurden verwendet: A = Alto, B = Basso, Cb = Contrabbasso, Clt = Clarinetto, Cor = Corno, Fg = Fagotto, Fl = Flauto, Ob = Oboe, Org = Organo, S = Soprano, Serp = Serpent, T = Tenore, Timp = Timpani, Tr = Tromba, Trb = Trombone, Va = Viola, Vc = Violoncello, VI = Violino.

Zitiert wird wie folgt: Takt, Instrument/Stimme, Zählzeit im Takt (zum Beispiel, 1–3 für Dreivierteltakt, 1–4 für Viervierteltakt), Lesart von Quelle **U**.

Erster Teil

Nr. 1 Ouverture

| | |
|-----------------|-----------------------------------|
| 1 Vc, Cb | Organo coi Tromboni |
| 17 Va | Bogen 1–4 |
| 18 Clt, Va | Bogen von 1 bis T. 19, 1 |
| 18 VI II 2–4 | Bogen |
| 27 Va | Bogen von 2 bis T. 28, 1 |
| 28 Va | Bogen über den ganzen Takt |
| 29 Va | Bogen bis T. 30, 1 |
| 30 Clt 3 | Bogen bis T. 31, 4 |
| 31 Fg 2 | Bogen bis T. 32, 2 |
| 31 VI I 3–4 | Bogen |
| 31 VI II 2–4 | Bogen |
| 31 Vc 2 | Bogen bis T. 32, 1 |
| 32 Clt | Bogen über den ganzen Takt |
| 32 Vc 3–4 | Bogen |
| 36 VI I | Bogen bis T. 39, 1 |
| 36 Va | Bogen bis T. 37, 4 |
| 36 Vc | Bogen bis T. 38, 3 |
| 36 Cb | Bogen bis T. 38, 1 |
| 36–7 Va, Vc, Cb | Bögen |
| 36–9 VI I | ein Bogen |
| 37 Clt | Bogen bis T. 38, 3 |
| 37 Va | Bogen bis T. 39, 1 |
| 38 Vc 2–4 | Bogen |
| 40 Va | Bogen von 3 bis T. 41, 1 |
| 89 Vc, Cb | Bogen von Halbe <i>H</i> zu T. 90 |
| 91 Vc | sempre legato |
| 161 Timp 1 | Trillerschlange bis |

Nr. 2 Chor

| | |
|--------------------|--------|
| 32 Timp | Tr bis |
| 62 S 3–4 | Bo |
| 88 T | r |
| 96 | |
| 99 Vc, Cb | |
| 103 Fl, Ob, Clt, F | |
| 120 VI I 1 | |

Nr. 3 Chora

| | |
|------|-----------------------------------|
| In C | eben. Sie folgt exakt dem Vo |
| V | . 13, 1–3, wo die Orgel schweigt. |
| | Organo in der Baßstimme. |

| |
|--------------------|
| kein Akzent |
| keine Keile |
| keine Akzente |
| keine staccati |
| Bogen bis T. 16, 2 |
| keine staccati |

| | |
|----------------------|----------------|
| 35–38 Fl | keine staccati |
| 36–38 VI I | keine staccati |
| 37–38 Va | keine staccati |
| 38 Fg, VI II, Vc, Cb | keine staccati |
| 102–3 VI I, II, Va | keine staccati |

Nr. 6 Recitativo e Coro

| | |
|--------------|------------------------|
| 10 T | „Liebe“ statt „Lieben“ |
| 23 Va 1 | Bogen |
| 23 VI II | Bogen es'-d' |
| 26 Va 3–4 | Bindebogen |
| 27 Va 1 | Bogen nur a'-gis' |
| 39–40 Vc, Cb | keine staccati |

Nr. 7 Aria

| | |
|-----------|----|
| 46 VI I 1 | sf |
|-----------|----|

Nr. 8 Recitativo e Coro

| | |
|------------------------|----|
| 8 A 1 | r |
| 18 Vc, Cb | ti |
| 22 Fl, VI II, Va, Vc 3 | |
| 37 Ob I, II, VI I, II | |

Nr. 9 Recitativo

| | |
|--------|---------------------------------------|
| 7 T 1- | Orgelstimme ausgeschrieben. Sie |
| 12 | Vokalsatz mit Ausnahme von |
| | mus im Tenor: punkt. 8tel und 16tel). |

| |
|---------------------------------------|
| sc., statt erst in T. 20 |
| Textunterlegung ,blest' statt -dured' |
| f erst auf 3 |
| f erst auf 2 |
| Bögen |
| kein Akzent |
| cresc. |
| f auf 2. Viertel |
| Bogen 1–2 |
| dimin. erst T. 64, 1 |
| Bogen bis T. 69, 2 |
| p |

Nr. 12 Recitativo ed Aria

| | |
|-------------|---|
| 26 Vc, Cb 2 | f |
|-------------|---|

Nr. 14 Recitativo con Coro

| | |
|--------|----------------|
| 13 Cor | Bogen zu T. 14 |
|--------|----------------|

Nr. 15 Coro

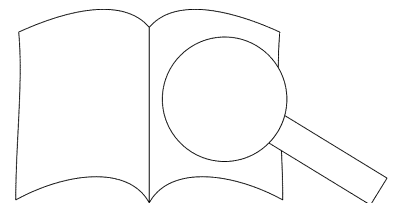
| | |
|--------------|---------------------------------------|
| 1–17 Cb | Oktave tiefer notiert |
| 53 VI II | letzte Note <i>gis'</i> |
| 89 Clt 4 | Kreuzakzidenz statt Auflösungszeichen |
| 91 Clt 3 | Kreuzakzidenz statt Auflösungszeichen |
| 92 Clt 2 | Kreuzakzidenz statt Auflösungszeichen |
| 135 Ob | Bogen 1–3 |
| 145 Va 3, 4 | staccati |
| 152 Fg I 1–3 | Bogen |

Nr. 18 Aria

| | |
|---------|----------|
| 28 Va 4 | Bogen zu |
|---------|----------|

Nr. 20 Aria con Coro

| | |
|-------|----------|
| 37 Cb | arco |
| 47 Va | Bogen 4– |



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