

4820

# DAS WELTGERICHT

*Oratorium von August Apel*

*in Musik gesetzt*

von

## FRIEDRICH SCHNEIDER

*Herzogl. Anhalt-Dessauischem Kapellmeister.*



### Partitur.



*Mit unterlegtem lateinischem Texte von Herrn Carl Niemeyer in Halle.*

Auf Kosten des Componisten

*und in Commission*

*bey Breithopf & Härtel in Leipzig.*

A. 150.

Mus. 4686-D-513



DA S W E I T E R T H E I L

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Seiner Majestät  
Friedrich Wilhelm  
dem Dritten  
Könige von Preussen  
etc. etc. etc.  
in tiefster Unterthänigkeit gewidmet.





# SUBSCRIBENTEN-VERZEICHNISS.

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Ihro Kaiserl. Hoheit, die Erbprinzessin von Sachsen-Weimar.  
 S<sup>o</sup> Königl. Hoheit, der Kronprinz von Preussen.  
 S<sup>o</sup> Königl. Hoheit, Prinz Friedrich von Preussen.  
 Ihro Königl. Hoheit, Prinzessin Friedrich von Preussen.  
 S<sup>o</sup> Königl. Hoheit, Prinz Friedrich von Sachsen.  
 S<sup>o</sup> Königl. Hoheit, Prinz Clemens von Sachsen.  
 S<sup>o</sup> Königl. Hoheit, Prinz Johann von Sachsen.  
 S<sup>o</sup> Durchlaucht, der regierende Herzog von Sachsen-Gotha  
 und Altenburg. 2 Exemplare.

S<sup>o</sup> Durchlaucht, der regierende Herzog von Anhalt-Bernburg.  
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 S<sup>o</sup> Durchlaucht, Prinz Friedrich von Hessen-Cassel.  
 S<sup>o</sup> Durchlaucht, Prinz Friedrich von Sachsen-Gotha und  
 Altenburg.  
 Ihro Durchlaucht, die Herzogin von Curland und Sagan.  
 S<sup>o</sup> Durchlaucht, Fürst Reuss von Gera.  
 Ihro Durchlaucht, Fürstin Pauline von Lippe-Detmold.  
 S<sup>o</sup> Durchlaucht, Fürst Radzivil.

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 Die Singacademie 2 Exempl.  
 Herr Prof. Zelter.

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 - Simrock, Musikhändler. 2 Expl.  
 durch denselben für  
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 - C. F. Scheibler in Antwerpen.  
 Die Singakademie in Aachen.  
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 - Musikdir. Hoffmann, für die Di-  
 rection des Museums.  
 - Schelble, Vorsteher des Caeci-  
 lienvereins.

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 - Hans Georg Nägeli. 2 Ex.  
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 - J. G. Kunzsch, *Bacc. u. Organ.*

# Das Weltgericht.

## Oratorium

von

August Apel

in Musik gesetzt

von

Friedrich Schneider.

Augusti Apellii

# Iudicium extremum,

latine redditum, metro archetypi adjecti

a

Ioanne Carolo Guilielmo Niemeyero,

Gymnas. Halens. Collega.

### Personen.

Gabriel.  
Michael.  
Raphael.  
Uriel.  
Satan.  
Eva.  
Maria.  
Chor der Engel.  
Chor der Hölleengeister.  
Chor der Menschen.

### Personae.

Gabriel.  
Michael.  
Raphael.  
Uriel.  
Satanas.  
Eva.  
Maria.  
Chorus angelorum.  
Chorus genior. infern.  
Chorus hominum.

### Erster Theil.

Chor der Engel.

*Heilig, der da ist und der da war!  
In den Wolken wird er kommen,  
Bald vollendet ist die Zeit.*

*Selig die Entschlafnen in dem Herrn!  
Rufen wird er alle Frommen  
In das Reich der Herrlichkeit.*

Uriel, Raphael.

*Schon schwebt sein Bothe:  
Mit der Posaune Schall  
Ruft er zum Tode  
Die Menschen all.*

Gabriel, Michael, Raphael, Uriel.

*Doch, die auf ihn vertrauen,  
In frommem Glauben bewährt,  
Sie werden den Tod nicht schauen,  
Lebend zum Himmel verklärt.*

Chor der Engel.

*Er rollt den Himmel wie ein Gewand,  
Er stürzt die Sonnen in Nacht;  
Doch die Frommen hält er mit starker Hand,  
Sie beugt nicht des Todes Macht.*

### Pars prima.

Chorus angelorum.

*Sanctus is, qui est et fuit Rex!  
Est in nubibus venturus,  
Mox sunt plena tempora!*

*Divi sunt, qui Deo mortali  
Cunctis piis reclusurus  
Is est regna splendida!*

Uriel, Raphael.

*En jam volantem  
Ejus tubicinem,  
Gentes vocantem  
In pulverem!*

Gabriel, Michael, Raphael, Uriel.

*Sed tu, qui, Ipso fidens,  
Probasti integras spes,  
Coelestia, mortis ridens,  
Vivus visurus es!*

Chorus angelorum.

*Convolvit coelum ut pallium,  
Ut solem rapiat nox;  
Verum dextra forti fert integrum,  
Hunc nil quatit mortis vox.*

*Preis ihm, der da ist und war,  
Vollendet ist die Zeit.*

Die vier Erzengel.

*Ein Tag ist ihm, wie tausend Jahr,  
Ein Augenblick die Ewigkeit.*

Chor der Hölleengeister.

*Triumpf! Er hat es vollbracht,  
Unser ist die Macht!*

*Wonne der Zerstörung,  
Jubel der Verheerung,*

*Halle laut durch die Pforten der Nacht,  
Offen durch Satans mächtige Hand*

*Steht nun des Abgrunds Thor,  
Stürmend auf Menschen, Meer und Land  
Stürzt sich der siegende Chor.*

*Triumpf! Er hat es vollbracht!*

*Hallt laut, ihr Pforten der Nacht,  
Wonne der Verheerung,*

*Jauchzen der Zerstörung,  
Jubelnden Hohn*

*Ihm .....*

Satan.

*Verworfen, schweigt!*

*Was einst ich an der Schöpfung Morgen  
Zum Heil der Menschen kühn ersann,  
Was ich mit Schöpferkraft begann,  
Blieb euren blöden Sinn verborgen. —  
Entweicht!*

*Du Schöpferglut, die meine Brust durchflammt.*

*Laus sit Jehovae, et vis!  
Sunt plena tempora.*

*Gab. Mich. Raphael, Uriel.  
Sunt dies Ei saecula,  
Aeternitas momentum est.*

Chor. genior. infern.

*Io! jam perficit Is!  
Nobis jam est vis!  
Paeau diruentum,  
Jubilum delectum  
Sona vi per voraginem sis!  
Patens per Ditis numen jam  
Est os voraginis,  
Homines, terras, aequor jam  
Involat Tartari vis!*

*Io! jam perficit Is!*

*Io! dic, Erebe, sis!*

*Paeau diruentum,  
Jubilum delectum*

*Ridens Io!*

*Huic! ...*

Satanas.

*Scelesti, pax!  
Quae tunc, ut terrae emergere,  
Saluti fudi homini,  
Suscepi vi creatrici,  
Caecutientes latuere,  
Vae vos!  
O flamma heu! creatrix pectoris,*



Die aus des Ewig'n reinstem Wesen stammt,  
Warum wollt' ich im Menschen dich entzünden?  
Entbrannt in liebend eitler Lust,  
Haucht' ich ihm Freiheit in die schwache Brust.  
Was Geister nährt, ward ihm ein Quell der Sünden,  
Unselger Wahn, der mich zu Menschen zog,  
Und mich und sie um unser Heil betrog!  
In fremdem Licht, nur soll das Irdische glänzen,  
Mit eignen Stral das blöde Haupt nicht kränzen.

Wehe, sie sind verloren!  
An des Gerichtes Tage  
Zeugt mit gerechter Klage  
Gegen die Welt mein Spruch:  
Mir hatt' ich sie erkoren  
Zu seligen Genossen,  
Mit ihnen jetzt verstossen  
Harr ich des Richters Fluch.

Chor der Gläubigen,  
Verfolgt von Feindes Hass und Spott  
Plehn angstvoll wir, allmächtiger Gott,  
Zu dir in bangen Tagen.  
Du sendest Heil, du sendest Schmerz,  
Dich preist auch das gebrochne Herz,  
Nur lass uns nicht versagen,  
Hilf, näher tobt der Feinde Schwarm,  
Errett' uns mit allmächtigem Arm.

Chor der Eroberer,  
Dem Starken ward die Welt zur Beute,  
Die Ohnmacht zukt in Sklaverei,  
Wer Menschen nicht, nicht Götter scheute,  
Der stolze Held allein ist frei.

Chor der Gläubigen,  
Wenn uns des Feindes Macht bedrängt,  
Wenn Hass und Blutdurst uns umfängt,  
Lass nicht die Lieb' uns rauben!

Chor der Eroberer,  
Durch Kraft beherrscht den Wald der Tiger,  
Der Herde Jammer ist ihm Spott:  
Sein Schwert ist Herrscherstab dem Sieger,  
Sonn Will' ist Recht, er herrscht ein Gott!

Chor der Gläubigen,  
Stärk' uns in gläubigem Vertrauen:  
Lass bald in deinem Licht uns schauen,  
Was wir anbetend glauben!

Stimmen der Engel,  
Bald naht sein Bothe:  
Mit der Posaune Schall  
Ruft er zum Tode  
Die Menschen all!

Chor der Eroberer,  
Fort, Sklaven, tragt der Sieger Ketten,  
Lösch' unsern Zorn mit eurem Blut.

Chor der Gläubigen,  
Allmächtiger! Du wirst uns retten:  
Wir bau'n auf Dich mit festem Muth.

Chor der Eroberer,  
Dem Starken ward die Welt zur Beute,  
Der Völker Jammer ist ihm Spott.

Ex ipsa luce fluens Numinis,  
Quid te mortalem volui flammatum?  
Amoris flagrans vana vi,  
Inspiro libertatem debili,  
Frus mentium fit peccatorum satum.  
Infelix spes, quae ad hunc mihi dux,  
Per te et mi et huic rapta lux,  
Non clarent luce nisi aliena,  
Caecutiant, vult fatum, quae terrena.

Eheu! jam perit mundus!  
Judicialis dies,  
Nun falsum testem cies  
Ipsam in mundum me,  
Ipsis cum mi vocatis  
Consortibus beatis,  
Simul rejiciendus,  
Te tremo, iudex te.

Chorus piorum,  
Adorgens hostis odium  
Te deprecamur Dominum,  
Angentibus diebus!  
Faustorum dator, tristium,  
Te fert cor vel fractissimum,  
Fac, ne cadamus spebus,  
Fac! iustat turba hostium,  
Fac opem, numen maximum!

Chorus victorum,  
Est forti mundus praedae datus,  
Inermem mabel servitus,  
Cum natis Deos despiciatus,  
Est liber vir saevissimus.

Chorus piorum,  
Dum hostium adurgit vis,  
Cum saeva siti sanguinis,  
Ne amor auferatur.

Chorus victorum,  
Vi tigris sylvae dominator,  
Irridens gregum gemitus;  
Per ense victor imperator,  
Omnipotens, quod vult, est jus!

Chorus piorum,  
Fac, maesti sumus firma spe,  
Fac, clare mox nos cernere,  
Quod credimus devoti!

Gabriel. Mich. Raph. Uriel,  
En! advolantem  
Ejus tubicinem,  
Gentes vocantem  
In pulverem!

Chorus victorum,  
J, praeda, nobis catenata,  
Exstinctum iras sanguine!

Chorus piorum,  
Omnipotens! stas fide data;  
Confisi te nos firma spe!

Chorus victorum,  
Est forti mundus praedae datus,  
Balenti terrae gemitus,

#### Chor der Gläubigen.

Wir preisen Dich, Gott, unser Heil!  
Soll gleich des Todes bitter Pfaß  
Die Brust uns bald durchdringen.

Stimmen der Engel,

Treu' zum Tode  
Hat ew'ges Heil zum Lohn.

Chor der Eroberer.

Wer Menschen nicht, nicht Götter scheute,  
Der starke Held allein ist Gott!

Stimmen der Engel,

Schon naht sein Bothe  
Mit der Posaune Ton.

Chor der Gläubigen.

Bis wir am heiligern Altar  
Mit deiner Auserwählten Schaar  
Dir Hallelujah singen.

Stimmen der Engel,

Heil! Die auf Ihn vertrauen,  
In frommen Glauben bewährt,  
Sie werden den Tod nicht schauen,  
Lebend zum Licht verklärt.

Chor der Gläubigen.

Hallelujah!  
Tod, wo ist nun dein Stachel?  
Hölle, wo ist dein Sieg?

Chor der Engel und Menschen.

Hallelujah!  
Sein Wort ist Wahrheit,  
Und was er zusagt, das hält er gewiss.  
Hallelujah!

## Zweiter Theil.

Chor der Seligen.

Feierlich, voll ernster Wonne  
Steigt der junge Tag herauf.  
Erd' und Sterne, Mond und Sonne  
Hemmen ahnungsvoll den Lauf.

Raphael.

Der Posaune Hall wird tönen,  
Aus den Gräbern weicht die Nacht,  
Und es schallt den Grabes Söhnen  
Der willkommen Ruf: Erwacht!

Er rufet seiner Herde,  
Er öffnet ihr das Thor.  
Wacht auf im Schoos der Erde,  
Geht aus dem Grab hervor!

Chor der Engel.

Triumpf! Triumph! Sie erstehn  
Wie der Fluren fröhliche Saat,  
Wenn Lüfte des Frühlings wehn,  
Und weckend die Sonne naht.

Gabriel.

Auch die das Meer verborgen,  
Sie stehn in seiner Hat:  
Hervor zu Gottes Morgen.  
Ihr Schlummerer in der Flut!

Chorus piorum.

O sater, Te, te tollimus,  
Trux etiamsi gladius  
Jam pectus nostrum manet.

Gab. Mich. Raph. Uriel.

Fidem perstantem  
In diae palmae spem!

Chorus victorum.

Cum natis Deos despiratus,  
Est liber vir saevissimus.

Gab. Mich. Raph. Uriel.

En, propinquantem  
Ejus tubicinem!

Chorus piorum.

Jamjam pro ipso solio,  
Cum electorum populo,  
Os Alleluja! canet.

Gab. Mich. Raph. Uriel.

En! tu qui Ipso fidens  
Probasti integras spes,  
Coelestia, mortis ridens,  
Vivus visurus es.

Chorus piorum.

Alleluja!  
Mors, ubi nunc terrores,  
Orce, triumphus nunc?

Chorus angelorum et hominum.

Alleluja!  
Vox ejus vera,  
Quaeque promisit, certissima stant.  
Alleluja!

## Pars secunda.

Chorus batorum.

Sanctum jubar triumphando  
Novus dies extulit,  
Tellus, astra expectando,  
Sol cum luna institit.

Raphael.

Tubae sonus detonabit;  
Fugiet nox infera,  
Gregem tumultum vocabit  
Vox gratissima: te da!

Jam gregi convocato,  
Recludit januas,  
Jamjam evigilato,  
Exitu tenebras!

Chorus angelorum.

Jo! Jo! jam eccos!  
Qualis seges lactis est dis,  
Quum veris afflavit os  
Et suscitavit solis vis.

Gabriel.

Et mare quos subdaxit,  
Pro illis vigil Is:  
Exi jam, greg, — eluxit! —  
Aquarum tenebris!



Chor der Engel.

Jubel und Freude  
Rauscht von den Wogen her,  
Fröh gibt die Beute  
Das wallende Meer.

Chor der Erstandenen.

Heil uns, Heil, wir sehn euch wieder,  
Die wir scheidend einst beweint,  
Ewig schallen Jubellieder  
Ihm, der seelig uns vereint.

Gabriel. Michael. Raphael. Uriel.

Leicht ist das Grab dem Frommen,  
Schwer wie Gebirge dem Bösen,  
Weh! mit des Zornes Schrecken  
Wird des Cherubs Ruf sie wecken.

Chor der Erstandenen.

Furchtbar wie Donnersturm  
Hallt es umher,  
Bang zittert die Erde,  
Brausend stöhnet das Meer,  
Furchtbar rollt der Donner des Zorns.

Uriel.

Versamme dich Staub,  
Wie der Donner des Herrn geboten!

Michael.

Verwesung, gib die Todten!  
Hölle, gib deinen Raub!

Chor der Erstandenen.

Nicht der Posaune Triumphschall,  
Donner des Zornes ruft sie hervor,  
Gräßlich steigen die Todten empor:  
Im Blick Verzweiflung,  
Im Munde des Todes Qual.

Chor der Ungerechten.

Weh!  
Fallt über uns ihr Berge,  
Fluten des Meers, umhüllt uns!

Chor der Frommen.

Barmherzig ist der Herr und gnädig  
Langmüthig und von ewiger Huld!

Chor der Engel.

Gerecht sind deine Wege,  
Du König der Heiligen!

Dritter Theil.

Chor der Engel.

Er sammlet die Völker vor seinen Thron,  
Er hält des Gerichtes Wage,  
Er wägt den Thaten gerechten Lohn,  
Er hört die Stimme der Klage.

Raphael.

Des Kummers stille Thränen  
Ruft seine Macht aus Licht,

Gabriel.

Der Unschuld banges Sehnen  
Wird zeugen vor Gericht.

Chorus angelorum.

Jubilum sonat  
Maris e fluctibus,  
Volens quod donat  
Jam spoliâ jus.

Chorus redivivorum.

Di nos! Di! vos restituti,  
Quos migrantes flevimus.  
Sona usque laus saluti!  
O conventus uniculus!

Gabriel. Mich. Raph. Uriel.

Levis est terra piis,  
Montium moles scelestis,  
Vae! vocabuntur diris  
Jamjam tubae hujus iris,

Chorus redivivorum.

Mugiant tonitru  
Omnis heu!  
Expalluit terra,  
Aestus ululat vis,  
Fragor irae ultimus it.

Uriel.

Congredere os!  
Convocante te Deum rege!

Michael.

Tu tabes, ossa lege!  
Orce, jam redde hos.

Chorus redivivorum.

Non illa tuba triumphans,  
Tonitru tubae convocat vos,  
Ecce, foedi quam reduces! hos!  
Hunc vultum expsem,  
Hoc morte distortum os!

Chorus impiorum.

Vae!  
Obruite nos, montes!  
Pelagi vis, nos rape!

Chorus piorum.

Benignus Deus est et clemens,  
Parcens est, fons est gratiae.

Chorus angelorum.

Sunt justae tuae viae,  
O arbiter coelitum!

Pars tertia.

Chorus angelorum.

Coëgit ad sese terricolas,  
Jam libra de dextra pendet;  
Appendet sortes jam meritas,  
Querentium voci attendet.

Raphael.

Jam mutos aegrâum fletus  
In lucem proferet.

Gabriel.

Innoxiorum metus  
Jam testes audiet.

Uriel.

Mit lautem Schre'n wird rufen  
Zum Thron unschuld'ges Blut.

Michael.

Zorn blitzt von seinen Stufen  
Auf stolzen Uebermuth.

Chor der Engel.

Er sammlet die Völker etc. etc.

Chor der Menschen.

Herr! o Herr!  
Wer kann vor dir bestehn?  
In Sünden wurden wir geboren,  
Verführung raubt' uns deine Hold,  
Lass nicht um des Versuchers Schuld  
Uns ewig seyn verloren!

Satan.

Ja, Volk, du bist verloren!  
Du, die mit klarem Himmelslicht  
Des Tages Werk beschaut,  
Du, der mit blassem Angesicht  
Die stille Nacht bethaut,  
Ihr Himmelsaugen, die von fern  
Herschaun mit goldnem Stral,  
Zeug, Sonne mir, zeugt, Mond und Stern,  
Der Menschen eignen Fall!

Chor der Höllengeister.

Triumpf, Triumph! Sie zeugen;  
Sie verlöschen, sie erblichen:  
Sie wenden das strahlende Angesicht,  
Der Menschen Schuld verdunkelt ihr Licht.

Chor der Menschen.

Wehe, weh! wer kann uns retten!  
Wer wird uns vor Gott vertreten.

Chor der Apostel und heiligen Streiter.

Für Wahrheit haben wir gestritten,  
Wahrheit war unsers Duldens Lohn,  
Lass Wahrheit für die Sünder bitten,  
Wahrhafter Gott, vor deinem Thron!

Raphael.

Was naht die blut'ge Schaar  
In weissen Gewanden?  
Den Siegeskranz im Haar,  
Die Händ' in Banden.

Chor der Märtyrer.

Wir preisen dich, Gott unser Heil,  
Hat gleich des Todes bitter Pfeil  
Die Brust mit Qual durchdrungen.

Satan.

Um Wahrheit ist ihr Blut geflossen,  
Ihr Lied bereugt der Menschen Schuld;  
Die Wahrheit haben sie verstossen,  
Sie fleht umsonst des Richters Huld.

Chor der Menschen.

Weh! o weh!  
Ach, dass wir so gesündigt haben!

Eva.

Und muss die Wahrheit schweigen,  
Die Liebe zaget nicht:  
Sie blieb den Menschen eigen,  
Sie wendet das Gericht.

Uriel.

Ad sedem vi clamabit  
Indigne caesum grex.

Michael.

Jam ira fulminabit  
In impotentes rex.

Chorus angelorum.

Coëgit etc. etc.

Chorus hominum.

Rex! o rex!  
Quis est, qui tibi stet!  
Impuro genere proguatos  
Fefellit hostis gratia!  
Ob ejus noli crimina  
In aevum nos damnatos!

Satanas.

At vero periistis!  
O tu, diurnas lumine  
Qui puro lustras res,  
Tu pallida quae facie  
In mutam noctem fles,  
Vos, quae, coelorum lumina,  
Despicitis in nos,  
Testate mi, sol, sidera,  
Per se perisse hos!

Chorus geniar, infern.

Jo! Jo! testantur,  
Exstinguntur, nubilantur,  
Vertentia fulgens retrorsus os,  
Refugit lux ob noxios hos!

Chorus hominum.

Eheu! heu! quis nos servabit,  
Quis pro Deo vindicabit?

Chorus Apostolorum et Martyrum.

Pro vero nobis decertatum  
Verumque deportavimus,  
Per verum sine exoratum,  
Verissime, Te sontibus.

Raphael.

Quid tu, cruenta vis,  
Quae nive amicta  
Et laureata is,  
Manuque stricta?

Chorus Martyrum.

O soter, Te, te tollimus,  
Trux etiamsi gladius  
Jam pectus nostrum manet.

Satanas.

Pro vero sanguinem profuderunt;  
Er, haec est culpa hominum:  
Hi veritatem expulerunt,  
Exorat nil justissimum.

Chorus hominum.

Heu! heu!  
Vae! nos, in tantum nos peccasse!

Eva.

Cum veritas mutescit,  
Nil amor expavel,  
Humano inhaerescit,  
Vindictam inhibet.

Mit aller Kinder Lallen,  
Mit aller Mütter Schmerz  
Läset Lieb' ihr Flehn erschallen,  
Blickt glaubend himmelwärts.

Chor der Mütter und Kinder,

Mit unserm schwachen Lallen,  
Mit unserm Mütter Schmerz  
Läset Lieb' ihr Flehn erschallen,  
Blickt hoffend himmelwärts!

Satan.

Verfolgt von eurem Grimme  
Floh Liebe zur Geduld,  
Umsunst fleht ihre Stimme,  
Sie tilgt nicht eure Schuld.

Chor der Menschen,

Wehe! weh!  
Es schwindet die Hoffnung  
Es naht sich der Zorn.  
Weh! weh!

Raphael und Gabriel.

Geht ein, ihr Treuen,  
In's Reich der Herrlichkeit!  
Euch will erfreuen  
Himmelische Seligkeit.

Chor der Seligen.

Was sind die Leiden  
Der kurzen Erdenseit,  
Gegen die Freuden  
Seliger Ewigkeit!

Die vier Erzengel.

Ein Tag ist vor Ihm tausend Jahr,  
Ein Augenblick die Ewigkeit.

Michael.

Verbannt von seinem ewigen Licht,  
Fern von des Himmels Strahl,  
Unheil'ge, flieht sein Angesicht,  
Geht ein zur ewigen Qual.

Chor der Verdammten.

Gewähr uns Vernichtung,  
Furchtbarer Richter,  
Zermalmt uns, Sonnen,  
Begräbt uns, Trümmer der Welt.

Satan.

Ihr büsst durch mein Verschulden,  
Ihr theiltet meinen Fall,  
Mit euch den Fluch zu dulden,  
Folgt Satan euch zur Qual.

Chor der Verdammten.

Vernichtung! Vernichtung!  
Sonnen zermalmt uns,  
Begräbt uns, Trümmer der Welt.

Chor der Engel.

Erd' entflammen, Monde fallen,  
Düstre Feuermeere wallen,  
Donner der Vernichtung hallen.  
Die auf Himmelsäulen ruhten,  
Sonnen stürzen in die Fluthen,  
Sterne schmelzen in den Gluthen.  
Was der Zeiten Schoos geboren,  
Geht im Weltenarm verloren,  
Einzig bleibt, was Gott erkoren.

Per lalla puerorum,  
Per matrum gemitus,  
Suspiciens coelorum,  
Hic instat precibus.

Chorus matrum et puerorum.

Per lalla puerorum,  
Per matrum gemitus,  
Suspiciens coelorum  
Hic instat precibus.

Satanas.

At fugit prae furore  
Ad patientiam:  
Frustrando oral ore  
Pro culpa vestra jam!

Chorus hominum!

Eheu! eheu!  
Jam spes evanescit,  
Jam ira adest!  
Heu! heu!

Raphael. Gabriel.

Adi, gres fide,  
Ad res magnificas,  
Jamjam te vide  
Ferias superas.

Chorus beatorum.

Quid sunt labores  
Jam brevis saeculi?  
Ecce honores  
Dii, perpetui!

Gab. Mich. Raph. Uriel.

Sunt dies ei saecula,  
Aeternitas momentum est.

Michael.

Aeterno pulsi lumine  
Imas in noctes, vos,  
Torquendi usque fugite,  
Scelesti, Justi os!

Chorus impiorum.

Condone deleri,  
Attonans iudex!  
Tundatis, soles!  
Ruatis, fragmina, nos!

Satanas.

Vae vos, defectu meo  
Participatos vos!  
Jam execrato Deo  
Simul loemus nos!

Chorus impiorum.

Deleri! Deleri!  
Soles, tundatis,  
Ruatis, fragmina, nos!

Chorus angelorum.

Terrae ardent, lunae sidant,  
Pyriphlegontes stridunt,  
Dira fulgura concidunt,  
Qui coelam columnis fulli,  
Soles fluctibus sepulti,  
Astris ignes sunt adulti,  
Quidquid Die est prognatum,  
Orbis en! ruina stratum,  
Unum stat, quod Deo ratum.

Sinken Monde, fallen Sonnen,  
Sey das Weltenmeer zerronnen,  
Ewiges Leben wird gewonnen.

Raphael.

Schon naht von Engeln gehoben  
Die Mutter dem heiligen Thron.

Gabriel.

Still feiern die Himmel und loben,  
Sie mit dem ewigen Sohn.

Uriel.

Mit stehender anster Gabe  
Blickt sie zu dem Richter hinan.

Michael.

Sie fleht für die Sünder der Erde  
Um Gnade den Ewigen an.

Raphael.

Sie nennt in heiligen Bitten  
Der Mutter Schmerzen so bang.

Gabriel.

Sie nennt was einst sie gelitten,  
Als das Schwert ihr die Seele durchdrang.

Uriel.

Es ruht vor den himmlischen Worten  
Das tobende Flammenmeer.

Michael.

Von des Abgrunds nächtlichen Pforten  
Tönt Fei' der Göttlichen her.

Die vier Erzengel und Chor.

Maria, du Milde, du Süsse,  
Dir schallen der Himmlischen Grüsse,  
Dich feiert im Dunkel der Tod.

Maria.

Dein Blut, mein Sohn, mein Gott!  
Der Erzengel.

Der Erzengel.

Heilig!  
Stimmen der Apostel und Heiligen.  
Barmherzig!

Die Erzengel.

Heilig!  
Chor der Menschen.

Und gnädig!  
Chor der Engel und Menschen  
Heilig und gnädig ist Gott!

Die vier Erzengel.

Ein Tag ist vor Ihm tausend Jahr,  
Ein Augenblick die Ewigkeit.

Die Erzengel.

Es ist vollbracht!  
Chor der Engel,  
Vollbracht ist das Opfer der Ewigkeit!  
Er ruft sie Alle zu seiner Herrlichkeit,  
Neu Welten gehn aus Fluten,  
Geister gehn verklärt aus Gluthen,  
Herrlich prangt des Himmels Reich,  
Lobgesang schallt seiner Ehre,  
Welten jauchzen, Geisterheere  
Preisen ewig ihn zugleich.

Voller Chor aller Geister und Erstandenen,  
Sein ist das Reich,  
Und die Kraft  
Und die Macht

Und die Herrlichkeit in Ewigkeit. Amen.

Sidant lunae, cadant soles,  
Orbium liquescant moles!  
Nata ita diva proles!

Raphael.

En! jam ab angelis lata  
Maria ad solum it!

Gabriel.

Silentio coeli laudata  
Nato cum maximo fit.

Uriel.

En! supplice, placido ore  
Nunc suspicit iudicis os!

Michael.

Nunc deprecans est ab Amore  
Aeterno deperditos hos!

Raphael.

Refertque prece cum sancta,  
Quid matri anxiae sit.

Gabriel.

Additque pectora plancta,  
Ut per animam gladius it.

Uriel.

Flammaram et jam conticescit  
Fragosa dicenti vis.

Michael.

Ex abyssi nocte clarescit  
Vox: ave, sanctissima, sis!

Quatuor archangeli et Chorus

O mitis, o dulcis Maria,  
Te effervant carmina dia,  
Adorat in Erebo mors!

Maria.

En, Crux! o cor! o Rex!  
Archangeli.

Archangeli.

Sanctus!  
Voces Apostolorum et sanctorum.

Benignus!  
Archangeli.

Archangeli.

Sanctus!  
Chorus hominum.

Chorus hominum.

Et clemens!  
Chor. angelorum et hominum.

Sanctus et clemens est Rex!  
Archangeli.

Archangeli.

Sunt dies ei saecula,  
Aeternitas momentum est.

Archangeli.

Perfecit Is!  
Chorus angelorum.  
Perfectum est jam sacrificium,  
Rex vocat cunctos ad suum gaudium,  
Mundi novi emergentes,  
Flammis expurgatae mentes,  
Mira splendet regia,  
Hymni resonant honori.  
Mundi saltant, divum chori  
Cantant hunc in saecula!

Chorus plenus omnium angelorum et redivivorum.

Ejus est res,  
Atque vis  
Atque jus  
Atque gloria in saecula. Amen.



Das  
K. Schullehrer-  
Seminar  
zu Freiberg.

# Einleitung.

Maestoso.  $\text{♩} = 80.$

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarinettin B.

Fagotti.

Cornin Es.

Trombein B.

Timpani in B.

Trombone I.

— II.

— III.

— IV.

Bassi.

The musical score is written for a full orchestra. It begins with a tempo marking of 'Maestoso' and a metronome marking of 80 quarter notes per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into staves for Violino I, Violino II, Viola, Flauti, Oboi, Clarinet in B-flat, Fagotti, Corni in E-flat, Trombe in B-flat, Timpani in B-flat, Trombone I, II, III, IV, and Bassi. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments play sustained chords. Dynamics include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

*dolce.*

*p*

*v.*  
*Violoncello*

*legato*

*f*

This is a page of handwritten musical notation, page 3. It features a score for violin and piano. The top staff is the violin part, marked *dolce.* and *p*. The second staff is the piano accompaniment, starting with a piano (*p*) dynamic. The third staff is the cello part, labeled *v. Violoncello*. Below these are several empty staves for other instruments. The bottom staff is a bass line, marked *legato* and *f*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

A handwritten musical score for a string quartet, consisting of 14 staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. Key markings include:

- pizz.* (pizzicato) in the third staff.
- loco.* (loco) in the fourth staff.
- dolc. p* (dolce piano) in the fifth, sixth, and seventh staves.
- ten.* (tension) in the eleventh, twelfth, and thirteenth staves.
- p* (piano) in the eleventh, twelfth, and thirteenth staves.
- pizz.* (pizzicato) in the fourteenth staff.

The score shows a complex interplay of melodic lines and harmonic textures, with some staves featuring dense chordal passages and others featuring more active, rhythmic patterns.

Handwritten musical score for a string quartet, page 5. The score consists of four staves for violins, two for violas, and two for cellos/double basses. The music is in a minor key with a 3/4 time signature. The first system shows the beginning of the piece with various dynamics and articulations. The second system features a "c. Basso" marking and a "c. arco" marking. The third system includes "dolce", "dimin.", and "dim." markings. The fourth system has "ten." markings. The fifth system ends with "c. arco legato".

A handwritten musical score for a multi-instrument ensemble, consisting of 14 staves. The score is written in a single system and features a variety of musical notations. The top two staves are for vocal parts, with lyrics written below the notes. The third staff is for a woodwind instrument, likely a flute or clarinet, with slurs and accents. The fourth staff is for a string instrument, possibly a violin or viola, with slurs and accents. The fifth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The sixth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The seventh staff is for a string instrument, likely a cello or double bass, with slurs and accents. The eighth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The ninth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The tenth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The eleventh staff is for a string instrument, likely a cello or double bass, with slurs and accents. The twelfth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The thirteenth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The fourteenth staff is for a string instrument, likely a cello or double bass, with slurs and accents. The score is written in a clear, legible hand and includes various musical symbols such as notes, rests, slurs, and accents.



*dolce*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*

*ff* *mf* *p*



Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations, including notes, rests, and dynamic markings such as *ff* and *p*. The woodwind section includes parts for oboe (c. B.) and bassoon.

war!  
Rex!

In den Wöl-ken wird er kommen, bald vol-len-det, vol-len-det, bald vollendet ist die  
Est in nu-bi-bus ven-tu-rus, mox sunt ple-na sunt ple-na, mox sunt plena tempo-

Vocal and piano accompaniment staves. The vocal line is written in a single staff with lyrics. The piano accompaniment consists of multiple staves with notes and rests. Dynamic markings like *ff* and *p* are present throughout the section.

Zeit. ru! Se - - lig, Di - - ri. Se - - lig, di - - ri. Se - - lig, di - - ri die Entschlafnen in dem sunt, qui De-o mor - tu-





The first part of the musical score consists of approximately 12 measures. It features a complex texture with multiple staves. The top two staves (treble clef) contain melodic lines with frequent sixteenth-note patterns. The lower staves (bass clef) provide harmonic support with chords and rhythmic accompaniment. The notation includes various note values, rests, and dynamic markings.

*Raphaël.*

mit der Po-sau-ne Schall ruft er zum To-de, zum To-de die Men-schen  
 e-jus tu-bi-ci-nem, gentes ro-can-tem, ro-can-tem in pul-re-

*Uriel.*

Schon schwebt sein Bo-te:  
 En jam ro-lan-tem

The second part of the musical score features two vocal lines. The upper line is for Raphael, starting with the lyrics 'mit der Po-sau-ne Schall ruft er zum To-de, zum To-de die Men-schen e-jus tu-bi-ci-nem, gentes ro-can-tem, ro-can-tem in pul-re-'. The lower line is for Uriel, with lyrics 'Schon schwebt sein Bo-te: En jam ro-lan-tem'. The notation includes vocal clefs, note values, and rests, with a large slur under the final notes of the Uriel line.

The page contains a musical score with the following elements:

- Instrumental Section:** The top half of the page features several staves of instrumental music, including a piano part with a *p* dynamic marking.
- Vocal Section:**
  - Gabriel:** A vocal line with the lyrics: "Doch, die auf ihn vertrau-en, in frommen Glau-ben bewahrt, sie wer-den den Tod, den Tod nicht".
  - Michael:** A vocal line with the lyrics: "Sed tu, qui ip-so fi-dens pro-ba-sti in-te-gras spes, tu te-ne-bras mor-tis mor-tis".
- Performance Markings:** The bottom of the page includes the markings "all." and "rem.".



Musical score for piano accompaniment, featuring multiple staves with chords and melodic lines. The notation includes dynamic markings such as 'pp' and various rhythmic values.

schau — en, le — bend, le — bend zum Him — mel verklärt, le — bend, le — bend zum Him — mel verklärt!  
 ri — dus, vi — rus, vi — rus vi — su — — rus es, vi — rus, vi — rus vi — su — — rus es!

Musical score for vocal parts, showing several staves with lyrics written below the notes. The lyrics are in Latin and German.

The page contains a musical score with the following sections:

- Instrumental Section:** The top 10 staves are for instruments. The first staff is the right-hand piano part, followed by the left-hand piano part, and then five staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The tempo is marked "Allegro vivace" with a quarter note equal to 92 beats per minute.
- Chor der Engel:** A vocal choir section starting at the 11th staff. The lyrics are:
 

Er rollt den Himmel wie ein Ge-wand, er stürzt  
 Con-rolvit coelum ut pal-li-um ut so-lo
- Final Instrumental Section:** The bottom two staves continue the instrumental music, marked "All<sup>o</sup> vivace".

*Son - nen in Nacht;  
 ra - pi - at nox;*

*er stürzt die Son - nen in Nacht!  
 ut so - lem ra - pi - at nox,*

*er rollt den Himmel wie ein Ge - wand,  
 con - vol - rit coelum ut palli - um,*

*er stürzt die Son - nen in  
 ut so - lem ra - pi - at*

*er stürzt die Sonnen in  
 ut so - lem ra - pi - at*

The first system of the musical score consists of seven staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a forte dynamic marking and contains a series of eighth and sixteenth notes. Below the vocal line are six piano accompaniment staves. The first two are in treble clef, and the last two are in bass clef. They feature chords and arpeggiated figures, with some staves showing a 3/4 time signature.

The second system of the musical score includes a vocal line with lyrics and piano accompaniment. The vocal line is in treble clef and contains the following lyrics: "Nächt. Doch die Frommen hält er mit starker Hand, doch die Frommen hält er mit". Below the lyrics are two lines of musical notation: a treble clef staff with a 3/4 time signature and a bass clef staff. The piano accompaniment continues with chords and arpeggiated figures, maintaining the forte dynamic.

*noct. Pe- rum dex- tra for- titer in- te- grum. ve- rum dex- tra for- titer*

The first part of the musical score consists of approximately 12 staves. The top two staves feature rapid, repetitive melodic patterns. The lower staves contain more complex rhythmic accompaniment, including chords and single notes. The notation is dense and characteristic of 18th-century manuscript notation.

The second part of the musical score includes a vocal line with lyrics and a basso continuo line. The lyrics are written in both German and Latin. The music is in a 3/4 time signature and features a simple harmonic structure with a clear bass line.

3  
 star - ker Hand, sie beugt nicht des To - des Macht, das To - des Macht.  
 in - te - gram, hunc nil qua - tit mor - tis, nil mor - tis, nil mor - tis, nil mor - tis, nil mor - tis.

Preis ihm, Preis ihm, der da ist und war,  
 Laus ihm, sit, Jeho- rae et vis.

The first system of the musical score consists of seven staves. The top staff features a complex, rapid melodic line with many sixteenth notes. The lower staves provide harmonic support with various rhythmic patterns, including dotted rhythms and sustained notes. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout the system to indicate volume changes.

The second system of the musical score includes vocal lines and piano accompaniment. The vocal parts are written on staves with lyrics in German and Latin. The piano accompaniment consists of several staves with rhythmic patterns. Dynamic markings *p* and *f* are present. The lyrics are as follows:

voll en det, voll en det, voll en det ist die Zeit, Preis ihm, Preis  
 sunt ple na, sunt ple na tem po ra, Laus sit, Laus

*p* vollen det ist die Zeit, *f*  
 sunt plena tem po ra.

*più moto.*  $\text{♩} = 126$

*c. Vcllo.*

*c. Cello.*

*in Fis.*

*in Fis. B.*

*ihm.*  
*sit.*

*più moto.*

*Preis ihm, der da ist und war, vollen- det ist die*  
*Laus sit Jeho- vae et vis, sunt ple- na tem- po-*

*Cello.*



Preis ihm, der da ist und war, vollendet ist die Zeit, — die  
 Laus sit Je-ho-vae et vis, sunt ple-na tem-po-ra, tem-po-

Zeit, — die Zeit —  
 ra, — — — — —  
 voll-en-det ist die Zeit —  
 sunt-ple-na-tem-po-ra —

Preis ihm, der da ist und war, vollendet ist die Zeit, voll-en-  
 Laus sit Jeho-*rae* et vis, sunt plena tem-po-ra, sunt ple-

Zeit. voll-en-  
 ra. sunt ple-

- voll-en-  
 - sunt ple-

- det ist die Zeit, vollen-  
 - na tem-po-ra, sunt ple-

Preis ihm, der da ist und war  
 Laus sit Jo-ho-*rae* et vis,

Bassi.

Musical score for the first system, featuring multiple staves with notes and rests.

— det ist die Zeit. — — — die Zeit,  
 — na ple-na tem — — — po-ra,

vollen- det ist die  
 sunt ple-na plena

— vollen- det ist die Zeit, — — — vollen- det ist die Zeit,  
 — sunt ple-na tem-po-ra, — — — sunt ple-na tempo-ra, voll-  
 sunt

— det ist die Zeit, Preis ihm, der da ist und war, vollendet ist die Zeit,  
 — na tem-po ra. Laus sit Je-ho- vae et vis, sunt plena tempo-ra,

en- det ist die Zeit, — — — die Zeit, voll- en — — — — det ist die Zeit,  
 ple-na, ple-na tem — — — po- ra, sunt ple — — — — na tem-po- ra,

Musical score for the second system, including lyrics in German and Latin.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is B-flat major, and the time signature is 3/4. The piano part includes chords and arpeggiated figures.

Musical score for the second system, including lyrics in Latin. The lyrics are: *Zeit die Zeit, Preis ihm, der da ist und war, vollendet ist die Zeit — die Zeit, tem-po-ra. Laus sit Je-ho-vae et vis, sunt plena, ple-na tem-po-ra.*

endet ist, vollendet ist die Zeit, vollendet ist die Zeit — — vollendet ist die Zeit  
 plena, ple-na tem-po-ra, sunt plena tempo-ra, sunt plena tempo-ra

vollendet ist die Zeit, vollendet ist die Zeit, vollendet ist die Zeit, vollendet ist die  
 sunt ple-na tempo-ra, sunt plena tempo-ra, sunt plena tempo-ra, sunt ple-na temp

vollendet ist die Zeit, vollendet ist die Zeit, vollendet ist die Zeit  
 sunt plena tempo-ra, Cello, sunt ple-na tempo-ra

B:

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef and contains several measures of music with lyrics. The piano accompaniment is written in a bass clef and includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'mp'.

Preis ihm, der da ist und war, vollendet ist die Zeit.  
 Laus sit Je-ho-uae et vis, sunt ple-na tem-po-ra.

voll-en-det, voll-en-det ist die Zeit, voll-en-det ist die  
 sunt ple-na, sunt ple-na tem-po-ra, sunt ple-na tem-po-

Zeit ra voll-en det ist die Zeit voll-  
 sunt ple na tem-po-ra sunt

die Zeit. Preis ihm, der da ist und war,  
 tem-po-ra. Laus sit Je-ho-uae et vis

die Zeit, voll-en-det ist die Zeit, Preis ihm, der da ist und war, voll-en-det ist die Zeit, Laus sit Je-ho-rae et vis, sunt ple-na, tem-po-ra, en-det ist die Zeit, na tem-po-ra, Preis ihm, der Laus sit Je-ho-rae

W. C. V. in 2/4

*p*

ihm, der da ist und war, voll-en-det ist die Zeit,  
 sit Jeho-rae et vis, sunt ple-na tem-po-ra,

Preis ihm, der da ist und war,  
 Lau sit Jeho-rae et vis.

ist rae und war, voll-en-det ist die Zeit, die Zeit, voll-  
 et vis, sunt ple-na, ple-na tem-po-ra, sunt

Preis ihm, der da ist und war, voll-endet  
 Lau sit Jeho-rae et vis, sunt plena

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of two flats. Below it are two more vocal staves, followed by a basso continuo line with a bass clef and a 'c. B.' marking. The remaining three staves are for other instruments, likely strings or woodwinds. The music is written in a style typical of 18th-century manuscript notation.

The second system of the musical score includes lyrics in German and Latin. The lyrics are written below the vocal staves. The German lyrics are: "vollendet ist die Zeit, Preis ihm, der Sicut plena tem-po-ra. Laus sit Je-". The Latin lyrics are: "vollendet ist die Zeit, die Zeit. Sicut plena, plena tem-po-ra. en-det ist vollendet ist die Zeit, die Zeit. Sicut plena, plena tem-po-ra. ist die Zeit, die Zeit, Sicut plena, plena tem-po-ra. Sicut plena, plena tem-po-ra. Sicut plena, plena tem-po-ra." The music continues with the same notation as the first system.



The first system of the musical score consists of ten staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with various rhythmic patterns, including dotted rhythms and rests. Dynamic markings such as 'p' (piano) and 'pp' (pianissimo) are used throughout. There are also some handwritten 'X' marks above the staves.

ist und war,  
vae et vis,

Preis ihm, der da ist  
Laus sit Jeho- vae

Preis ihm, der da ist und war, ihm,  
Laus sit Je- ho- vae et vis sit

Zeit.  
ra. Preis ihm, der da ist und war,  
Laus sit Je- ho- vae et vis.

Preis ihm  
Laus sit

Zeit.  
ra.

The bottom of the page features a single staff of music, likely a continuation of the melodic line from the first system. It begins with a treble clef and a key signature of two flats. The notation includes a series of eighth and sixteenth notes, with some rests and dynamic markings.

und war und war, der da ist und war, voll en - - - - -  
 et vis laus sit. Jeho - rae et vis sunt ple - - - - -  
 Preis ihm der da ist  
 Laus sit Jeho - rae  
 voll en - - - - -  
 sunt ple - - - - -

*cresc.* *ff* *p*

*in 8/16* *ff* *p*

*cresc.* *ff* *p*

*cresc.* *ff* *p*

det ist die Zeit, voll-en-det, voll-en-det ist die Zeit, *p* voll-en-det  
na tempo ra, sunt ple-na, sunt ple-na tempo ra, sunt ple-na

en-det ist die Zeit, voll-en-det ist, voll-en-det ist die Zeit, *p*  
ple-na tempo ra, sunt ple-na tempo ra tempo ra.

war, voll-en-det ist die Zeit, voll-en-det ist, voll-en-det ist die Zeit, *p*  
vis, sunt ple-na tempo ra, sunt ple-na ple-na sunt ple-na tempo ra.

det, vollendet ist die Zeit, voll-en-det ist die Zeit, *p*  
na sunt ple-na tempo ra, sunt ple-na tempo ra.

*cresc.* *ver* *p*

Handwritten musical score for voice and instruments. The score consists of approximately 12 staves. The top staff is a vocal line with lyrics. The lower staves are for instruments, including a piano (p), strings, and woodwinds. The music is in a minor key and 3/4 time. Dynamic markings include *dimin.* (diminuendo) and *pp* (pianissimo). The lyrics are in Latin: "ist die Zeit, voll-en-det ist die Zeit- tem-po-ra sunt ple-na tem-po-ra".

ist die Zeit, voll-en-det ist die Zeit-  
 tem-po-ra sunt ple-na tem-po-ra

No 2. Grave. ♩ = 58.

Stimmen der Engel.

*Gabriel.* *Solo.*  
*f* Ein Tag ist ihm, wie tau-send Jahr, ein Au-genblick die E-wigkeit.  
 Sunt di-as i-i-sae-cu-la, ae-ter-ni-tas mo-men-tum est.

*Michael.* *Solo.*  
*f* die E-wig-keit.

*Raphael.* *f Solo.*  
*f* mo-men-tum est.

*Uriel.* *f Solo.*  
*f*

*Violino I.* *pizz.*  
*p*

*Violino II.* *pizz.*  
*p*

*Viola.* *pizz.*  
*p*

*Flauti.* *Solo.*

*Oboi.*

*Clarinetti in B.* *Solo.*

*Fagotti.*

*Corni in E.*

*Bassi.* *pizz.*  
*p*

Più moto.  $\text{♩} = 84.$

Più moto.  $\text{♩} = 104.$

The musical score consists of multiple staves. The top section features a dense texture of sixteenth-note patterns, with the instruction *c. arco.* appearing above several staves. The middle section includes a cello part marked *Collo.* and *c. arco.*, and a double bass part. The bottom section contains complex chordal textures and melodic lines. Performance markings such as *Più moto.* are placed at the beginning and end of the piece. The score is written in a key signature of two flats and a common time signature.

This page contains a handwritten musical score for Violin and Viola. The score is arranged in two systems, each with five staves. The top staff of each system is for the Violin (Viol.), and the bottom staff is for the Viola (Viola). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score concludes with a double bar line and repeat signs.

# Chor der Hölle geister.

Allegro con fuoco.  $\text{♩} = 120.$

Violino I.

— II.

Viola.

Flauti.

Oboi.

Clarineti  
in A.

Fagotti.

Cormin E.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

The musical score consists of ten staves. The top two staves are for Violino I and II. The next three staves are for Viola, Flauti, and Oboi. The next three staves are for Clarineti in A, Fagotti, and Cormin E. The bottom three staves are for the vocal choir: Soprano, Alto, Tenore, Basso, and Bassi. The score includes various musical notations such as dynamics (p, cresc., f), articulation (accents), and phrasing slurs. The vocal parts have lyrics in German and Latin. The tempo is marked 'Allegro con fuoco' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#) and the time signature is 3/8.

*Triumpf!* Er hat es vollbracht, unser  
*J. o' i - - o!* jam per - fi - cit Is! no. bis

*p* All<sup>o</sup> con fuoco. *f*





*fl.* *cres.* *ff* *ff* *ff*  
*ob.* *cres.* *ff* *ff* *ff*  
*Viol. I* *fz* *cres.* *ff* *ff* *ff*  
*Viol. II* *fz* *cres.* *ff* *ff* *ff*  
*c. B.* *fz* *ff* *ff* *ff*  
*Organo* *fz* *ff* *ff* *ff*

*Ju- bel der Verhee- rung, hal- le laut durch die Pfor- ten der Nacht, hal- le laut, halle laut durch die*  
*ju- bi- lum de- len- tum so- na- vi per ro- ra- gi- nem sis! so- na- vi sona- vi per ro-*

Musical score for piano accompaniment, including treble and bass staves with various dynamics like *ff* and *mf*.

Pfor-ten der Nacht. — — halle laut, halle laut durch die Pfor-ten der Nacht. Wön nieder Zer-  
 ra-gi-nem sis! — — so-na vi, so-na vi pur vo-ra-gi-nem sis! Pac. an diru-

Vocal line musical score with lyrics and dynamics like *ff* and *mf*.

Flute (fl.)  
Clarinet (cl.)  
Bassoon (fag.)  
Trumpet (tr.)  
Trombone (tr.)  
Soprano (S.)  
Alto (A.)  
Tenor (T.)  
Bass (B.)  
Bassoon (fag.)

störung halle laut durch die Höfen der Nacht. Jubel der Verkörung! halle laut  
en-tum so-na ri! per vo-ra-ginem sis! Jubilum delon-tum, so-na ri

*cresc. poco a poco.* *mf* *f* *piu cresc.*

*c. V. l.* *mf* *f* *piu cresc.*

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

*mf* *fz* *fz* *f* *cresc.*

*Pfortender Nacht.*  
*ra-ginem sis!*

*Offen durch Satans mächte Hand steht nun des Ab-grünes*  
*Pa-tens per-Di-tis numen jam est os ro-ra-gi-*

*mf* *cresc. poco a poco.* *f* *piu cresc.*



Musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns and dynamic markings like "fz" and "c. 2. l.".

sich der sie - gende Chor! stürmend auf Menschen Meer - und Land, stürzt sich, stürzt sich der sie - gende Chor.  
 vo - lat Tar - ta - ri vis! ho - mi - nes ter - ras ae - quor jam in - vo - lat in - vo - lat Tar - tari vis!

Musical score for the second part of the page, including vocal lines with lyrics and piano accompaniment.

Handwritten musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts for strings and woodwinds. Dynamics like "cresc.", "p", and "f" are used throughout. The lyrics are in German: "Triumpf! J-o: i-o! er hat es vollbracht! jam per-fi-cit is!"



Handwritten musical score for a choral piece, page 47. The score includes vocal parts with lyrics in German and a piano accompaniment. The lyrics are:

laut, haltt laut ihr Pforten der Nacht! haltt laut, haltt laut ihr Pforten der Nacht. Wonne der Verherrlichung, Wonne der Verherrlichung, Paean diruen tum, Paean diruen tum.

The score features various musical notations, including dynamics like *fz* and *f*, and articulation marks like accents and slurs. The piano part includes a prominent bass line with a *fz* dynamic marking.

The musical score consists of several staves. The top staff is a vocal line with lyrics. Below it are several instrumental staves, including a piano part with a 3/8 time signature. Dynamic markings such as *cres.*, *ff*, and *f* are used throughout. The score concludes with a *Satan.* section marked *Mæstoso.* and *Recit.*

*heerung, Sauchzen der Zersto- rung, ju- belnden Hohn ihm! ihm! ihm! Verworfen, Schweigt!*  
*en- tum, ju- bi- tum de- len- tum ri- dens i- o! huic huic huic! See. lesti pax!*

Clarineti.  
Fagotti.

a tempo

einst ich an der Schöpfung Morgen zum Heil der Menschen kühn erkannt, was ich mit Schöpferkraft be-gann, blühe eurem Blöden sich verborgen. Ent-  
 hinc ut terra emer-se-re sa-lu-tis fu-di ho-mi-ni, Suscepi et crea-tri-ci, cas-cuti antes la-tu-e-re rae

Violoncello e B.

con moto.  
p cresc.

Maeftoso ♩ = 80. trem.

Viol. I.  
Viol. II.

weicht! entweicht! entweicht!  
 vos! va vos! va vos!

Maeftoso. trem.

Du Schöpfer: glut, die meine Brust durch  
 O flamma hei: ex a-trix pecto-

*a tempo.* *Rec.* *a tempo.*

flamt,  
ris,

die aus des Ew'gen reinsten Wesen stamt,  
ex i - psa lu - ce flu - ens Numi - nis,

*a tempo.* *trem.* *a tempo.*

warum wollt ich im Menschen da  
quid te mor - ta - tem ro - tu -

*p*

zünden,  
ma - tum.

Ent - brant in liebend eitler Lust,  
a - mo - ris flagrans vana ri,

haucht ich ihm Freiheit in die schwache Brust,  
in spiro li - berta - tem de - bi - li,

was Geister nährt, was  
frux mentium, frux

*cres.* *ff* *Rec.* *sp*

nächst ward ihm ein Quell ein Quell von Sün - den.  
 um fil hu - ic pec - ca - lo - rum su - tum.

Unselger Wahn, der mich zu Menschen zog, und mich und  
 In fe - lic spes quas adhuc mihi dux, per te et

*cres.* *ff* *Rec.* *sp*

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

sie am unser Heil betrog!  
 mi et huc rapta luce.  
 In fremdem Licht nur soll das Ir' sehe glänzen,  
 Non clarent lu - ce ni - si - a - li - e - na  
 mit eigenem Stral mit eigenem Stral das bloße Haupt nicht kränzen.  
 cas. cu - ti - ant cas. cu - ti - ant vult fatum, quae terrena.

*p*

N<sup>o</sup> 4. Aria.

Allegro agitato. ♩ = 138.

Violino I. *p* *cresc.* *f*

Violino II. *p* *cresc.* *f*

Viola. *p* *f*

Flauti. *p* *poco a poco cresc.* *f*

Oboi. *p* *poco a poco cresc.* *f*

Fagotti. *p* *f*

Corni in Es. *cresc.* *poco a poco* *f*

Satan. *f*

Bassi. *All<sup>o</sup> agitato.* *cresc. poco a poco* *f*

We-he, sie sind verlor - ren.  
E-heu! jam perit mun - dus.

*f* *p* *c. V. 2.* *c. V. 1. in 2da.* *p* *f* *f* *f*

An des Ge- rich- tes Tu- ge zeugt mit gerech- ter Tla- ge  
 Judi- ci- a- lis di- es, non fal- sum te- stem, ci- es

*f* *f*

ge - gen die Welt mein Spruch,  
i - pfum in mun - dum me,

ge - gen die Welt mein Spruch,  
i - pfum in mundum me,

an des Gerich - tes Fa - ge zeh  
ju - di - ci - a - tis di - es



Musical score for the first part of the page, featuring multiple staves with complex notation, including slurs, dynamics (*f*, *fz*), and articulation marks. The notation includes various rhythmic values and chordal structures.

mit gerech-ter-Tilgung ge- gen die Welt, ge- gen die Welt mein Spruch! Weh! sie sind ver- lo- ren!  
 sal- sum te- stem ei- es i- psum in mun- dum me in mun- dum me. Heu! jam pe- rit - mundus!

Musical score for the second part of the page, featuring a vocal line with lyrics and a piano accompaniment line. The lyrics are written in German and Latin.

*fz* *sf sf sf sf* *sp* *sp* *sp* *sp* *sp* *sp* *sp*

*fz* *sf sf sf sf* *sp* *sp* *sp* *sp* *sp* *sp* *sp*

*fz* *sf sf sf sf* *sp* *sp* *sp* *sp* *sp* *sp* *sp*

*fz* *sf sf sf sf*

*fz* *sf sf sf sf*

*fz* *sf sf sf sf*

*Wöh! sie sind ver-lo-ren!*  
*heu! jam pe-rit mundus!*

*Mir hatt'ich sie er-ko-ren zu se-ligen Ge-nossen, mir hatt'ich*  
*Ip-sis cum mi-ro-ca-tis con-for-tibus be-a-tis, ip-sis cum*

*sf sf sf sf*

The first part of the musical score consists of seven staves. The top three staves feature a complex rhythmic pattern with frequent sixteenth and thirty-second notes. The first three measures of these staves are marked with *sp* (sforzando piano). The subsequent measures show a variety of dynamics including *f* (forte), *p* (piano), and *crac.* (crescendo). The bottom four staves provide harmonic support with chords and melodic lines, also marked with *f* and *crac.*

koron zu se- ligen Genossen      mir halt' ich sie er- koren      zu se- ligen Genossen,      mit ihnen nun ver- stossen harr- ick      des Rich- ters  
 catis con- for- ti- bus be- atis      ip- sis cum mi- ro- catis      con- for- ti- bus be- atis,      si- mul re- ji- ci- un- dus, te- tro- mo, Ju- dex,

The second part of the musical score is a single staff at the bottom of the page. It continues the melodic line from the text above, marked with dynamics *f*, *p*, *f*, *p*, and *crac.*

*Fluch. Mir hatt ich sie er. koren zu seligen Genossen, mit ihnen jetzt verstoß. sen harr ich des Richters Fluch, harr ich des Richters Fluch, he  
 Fe! Ipsts cum mi vocatis, confor. tibus beatis. simul re. ji. ci. un. dus te tre mo Judex te, te tremo Judex te.*

ich des Reich - ters des Reich - ters Fluch.  
 tre mo Ju - dex. te Ju - dex te.  
 Wehe! sie sind ver-  
 E. heu! jam pe - rit

lo- ren!  
mundus.

tu des-erich — tus Fa-ge zeugt mit gerech-ter Ma-ge  
Ju-di-ci-a — tis di-es, non fal-sum te-stam ci-es

ge- gegen die Welt mein Spruch, i- pfum in mundum me, ge- gegen die Welt mein Spruch, i- pfum in mundum me, an das gerichtes Tu — ge zucht mit gerech- ter Tu- de- ci- a- tis di — es, non fal- sum testam

*Kla-ge*                    *ge- gen die Welt,*    *ge- gen die Welt*    *mein Spruch*    *Weh, sie sind verlo- ren!*    *Weh, sie sind verlo- ren!*  
*et- as*                    *i- pfum in*    *mun- dum me,*    *in mun- dum me.*    *Heu! jam pe- rit mundus!*    *Heu, jam pe- rit mundus!*



*ff ff sp sp sp sp sp sp sp sp*  
*ff ff sp sp sp sp sp sp sp sp*  
*ff ff sp sp sp sp sp sp sp sp*  
*ff ff*  
*ff ff*  
*ff ff*

Mir hatt' ich sie er\_koren zu se\_ligen Ge\_nossen, mir hatt' ich sie er\_koren zu se\_ligen Ge-  
 Ipsis cum mi-ro-ca-tis, con\_sor\_tibus be-a-tis, ipsis cum mi-ro-ca-tis, con\_sor\_tibus be-

*ff ff sp*

nosen. *mir hatt' ich sie er-koren zu so-ligen Genossen, mit ihnen jetzt ver-sto-ßen harrich des Rich- ters Fluch.*  
*a-tis, ipsum cum mi vo-catis, con-fortibus be-ātis simul reji-ci-un-dus te tre-mo. Tu-dox Te!*

Musical score for the first part of the page, featuring multiple staves with various instruments and dynamics. The score includes a *dim.* marking and several *p* (piano) markings. The instruments are not explicitly named in this section but appear to be strings and woodwinds.

We-he! sie sind verlo-ren!  
 B-heu! jam perit mun-dus!

Violoncelli.

Musical score for the Violoncelli part, showing two staves with dynamics and a crescendo marking. The first staff is in the key of E-flat major (one flat) and the second staff is in the key of B-flat major (two flats). The score includes a *p* (piano) marking and a *cres.* (crescendo) marking.

Violino I.  
Violino II.  
Viola.  
Flauti.  
Oboi.  
Clarinetti in A.  
Fagotti.  
Violoncelli.  
Bassi.

Nº 5. Chord der Gläubigen.

Corale.  $\text{♩} = 72$

ad libitum.  
Flauti.  
Clarinetten A.  
Fagotti.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Bassi.

Ver-folgt von Feindes Hass und Spott, flehn angstvoll wir, allmächt' ger Gott, zu dir in ban-gen Ja-gen Du  
A-der-gens ho-stis o-di-um, Te-de-pre-ca-mur Do-mi-num, an-gen-ti-bus di-e-bus! Fau-

sen-dst Heil, du sen-dst Schmerz, dich preist auch das ge-brochne Herz, nur laß uns nicht ver-za-gen, verza-  
rum da-tor, tri-si-um, Te-jert cor vel fra-dis-si-mum, fac, ne ca-da-mus spe-bus, ne spe-

Andante maestoso. ♩ = 96.

Violino I.

II.

Viola.

Flauti.

Flautini

Oboi.

Clarineti.

Fagotti.

Corni in A.

Trombe in D.

Timpani in A.

Tenori I. II.

Basso.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Chor der Eroberer.

gen. bus. Chor der Gläubigen.

Musical score for orchestra and choir. The score includes staves for Violino I and II, Viola, Flauti, Flautini, Oboi, Clarineti, Fagotti, Corni in A, Trombe in D, Timpani in A, Tenori I. II, Basso, Soprano, Alto, Tenore, Basso, and Bassi. The tempo is Andante maestoso (♩ = 96). The score features dynamics such as *pp* and *poco cres.* and includes articulation marks like accents and slurs. The choir parts are labeled "Chor der Eroberer" and "Chor der Gläubigen" with the instruction "gen. bus." (general bass).

The musical score on page 69 consists of several staves. The top staff is a vocal line with lyrics. Below it are multiple piano accompaniment staves. The score includes various dynamic markings: *p*, *poco cres.*, *mf*, and *più cres.*. The lyrics "Hilf! Fac! hilf, fac. hilf, fac." are written in the lower right section of the page, corresponding to the vocal line. The bottom-most staff is a bass line with a *p* marking and *poco cres.* instruction.





Violin I: *f*  
 Flute: *f*  
 Oboe: *f*  
 Clarinet: *f*  
 Bassoon: *f*  
 Cello/Double Bass: *f*

Dem Star- ken ward die Welt zur Deute; die Ohnmacht sinkt in Klaverei, wer Men- schen nicht, nicht Götter scheute, der stolze  
 Est for- ti mundus praedas datus, in- er- mem manet fer- vilus, cum na- lis De- os de- spica- tus, est liber-

gem Arm.  
 xi- mum.

Vocal: *f*  
 Basso Continuo: *f*

Handwritten musical score for page 72. The score consists of multiple staves. The top section includes several staves of instrumental music, with some staves marked "c. Fl." and "c. V. l. 8<sup>te</sup>". The bottom section features a vocal line with lyrics in German and French. The lyrics are: "Held, der stolze Held allein ist frei, der stolze Held allein ist frei, der stolze Held allein ist vir est liber vir faeris - si - mus, est liber vir faeris - si - mus, est liber vir faeris - si -". The score is written in a historical style with various musical notations and dynamics.

This section of the score contains instrumental parts for various instruments, including strings and woodwinds. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The music is written on multiple staves, with some parts in treble clef and others in bass clef.

*frei.  
mus.*

This section contains the vocal and basso continuo parts. The vocal line is written in a single staff with lyrics in Latin. The basso continuo part is written in a single staff below the vocal line. The lyrics are:
   
*sollo voce*  
 Wenn uns des Feindes Macht bedrängt,  
 Dum ho-sti-um a-dur-gil ris.  
 wenn Hays und Blutdurst uns umfängt,  
 cum fac-ra ji-ti sanguinis,  
 lafs  
 ne
   
 The musical notation for the vocal part consists of quarter and eighth notes. The basso continuo part features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *p*.

*ff*  
c. fl.  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

*ff*  
c. fl.

*ff*  
c. cl.

Durch Kraft be- herrscht den Wald der Ti- ger, der Herde  
 Vi- ti- grus syl- vae do- mi- na- tor, ir- ridens

nicht die Lieb' uns rau- ben!  
 a- mor au fe- ra- tur.

Fl. c. Fl.  
 Viol. I. c. V. I.  
 Viol. II. c. V. II.  
 Cello/Double Bass c. Fl.

Sa-m-er ist ihm Spott: sein Schwert ist Herodesstab dem Sie-ger. sein Will', sein Will' ist Recht, er  
 gre-gum ge-mi-tus: per-en-sen vi-ctorim-pe-ra-tor. om-ni-po-tens est jus. quod

*c. Fl.*

*Flauti.*

*ad libitum*

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

*herrscht, er herrscht ein Gott, er herrscht ein Gott!  
vult, quod vult est jus, quod vult est jus!*

*Corale.*

*Stärk uns in gläubigem Vertrauen: laß bald in deinem Licht uns schauen, was wir anbe. tend  
Fac, macti sumus firma spe. fac clare nos cerue. re, quod credimus de.*

Tempo primo.

smorz.

Musical score for strings and woodwinds. The score consists of five staves. The first staff (Violin I) begins with a *p* dynamic and includes the marking *c. b.*. The second staff (Violin II) starts with *p* and features a *smorz.* marking. The third staff (Viola) starts with *foto p* and includes a *smorz.* marking. The fourth staff (Violoncello) starts with *p* and includes a *smorz.* marking. The fifth staff (Trombe) starts with *p* and includes a *smorz.* marking. The score concludes with a *pp* dynamic marking.

Timp. p

Musical score for timpani, consisting of a single staff with a *p* dynamic marking.

glau-ben!  
vo-ti!

Musical score for voices, consisting of three staves with lyrics: "glau-ben!" and "vo-ti!".

Tempo primo.

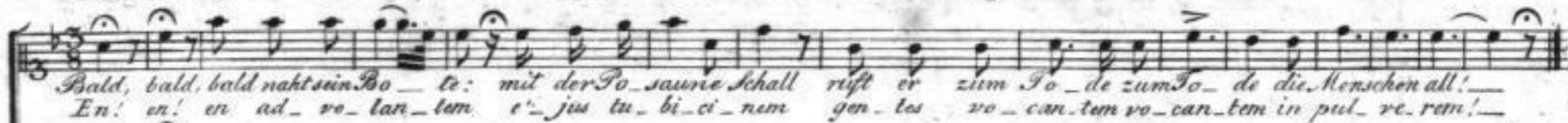
smorz.

Musical score for bass, consisting of a single staff with a *p* dynamic marking and a *smorz.* marking.

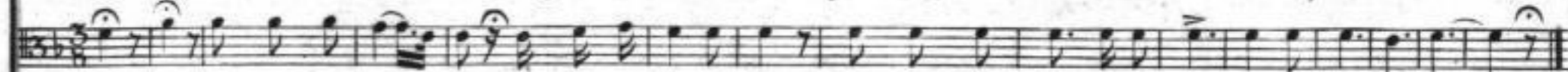
Andantino.

N<sup>o</sup> 6. ♩=96. Stimmen der Engel.

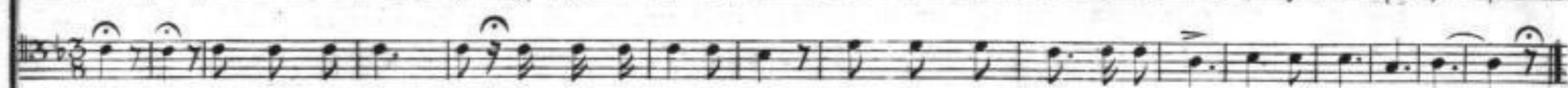
Gabriel.



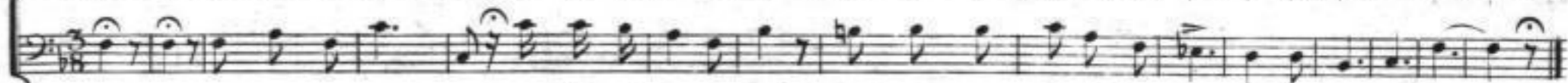
Michael.



Raphael.



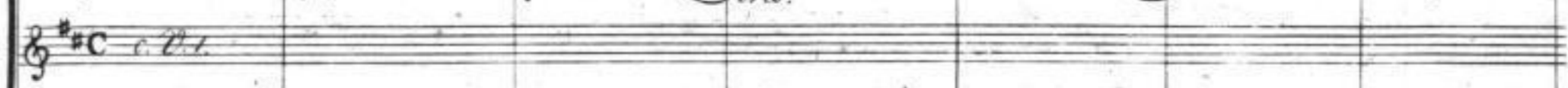
Uriel.

All<sup>o</sup> vivace.N<sup>o</sup> 7. ♩=138. Doppelchor.

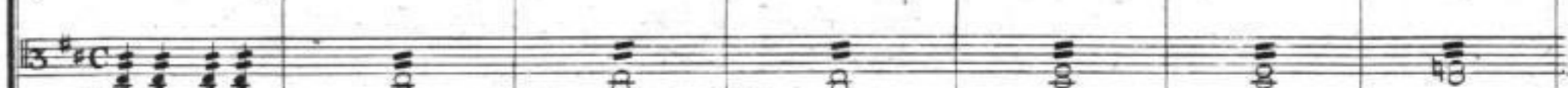
Violino I.



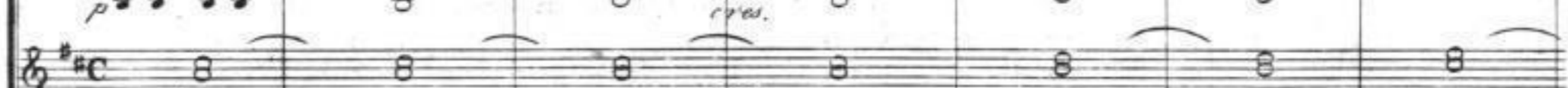
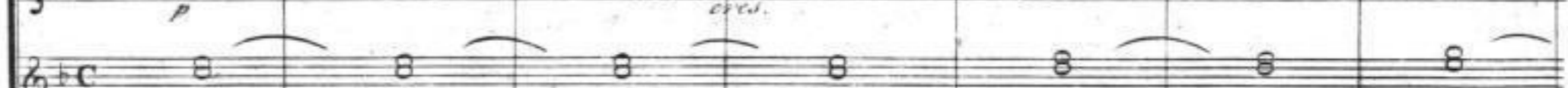
— II.



Viola.



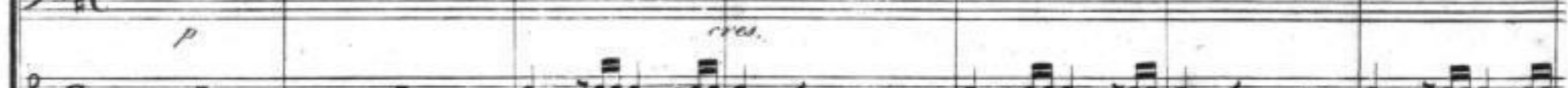
Oboi.

Clarineti  
in A.

Fagotti.



Corni in A.



Baffi.

All<sup>o</sup> vivace.



Violino I. *piu cres.*

Violino II. *cres.*

Viola. *su c. A.*

Flauti.

Oboi.

Clarinetti in A. *piu cres.*

Fagotti. *piu cres.*

Cornii in A.

Trombe in D.

Tiimpanti in D. A.

Stimmen der Engel.

Gabriel.

Michael.

Raphael.

Uriel.

Chor der Eroberer.

Tenor I. II.

*Fort.* Skla - von, tragt der Sieger Fletten, löscht unsern Zorn mit eu - rem Blut,  
 I, prae - da, no - bis cae - na - ta, ca - stinctum i - ras sangui - ne!

Basso.

Chor der Gläubigen.

Sopr. ed. Alto.

*ff* All - mäch - ti - ger!  
 Om - ni - po - tens,

Ten. e Basso. *piu cres.*

Bassi. *ff*



The first part of the musical score consists of several staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes. Below it are several other staves, including a bass clef staff and several grand staff systems (treble and bass clefs). The notation includes various dynamics such as *ff* (fortissimo) and *p* (piano), and performance instructions like *cres.* (crescendo). The music is dense and rhythmic.

Blut.  
ne!

mich -- ti -- ger! Du wirst uns ret -- ten: wir bauen auf dich. wir bauen auf dich. mit fe -- stem Muth mit  
 ne po -- tens! Das si -- de da -- ta: con -- sist te. con -- sist te nos fir -- ma ipe, te

The second part of the musical score features a vocal line with lyrics in German and Latin. The lyrics are: "Blut. ne! mich -- ti -- ger! Du wirst uns ret -- ten: wir bauen auf dich. wir bauen auf dich. mit fe -- stem Muth mit ne po -- tens! Das si -- de da -- ta: con -- sist te. con -- sist te nos fir -- ma ipe, te". The vocal line is written in a treble clef with a key signature of one sharp. The piano accompaniment is written in a bass clef. The music is in common time and features a steady, rhythmic accompaniment.

*fz* *fz* *fz*

*Viol. I.* *Viol. II.* *Viola* *Cello* *Bass*

Dem Star — ken ward die Welt zur Bei — te, der Völker Jam — mer ist ihm  
 Est for — ti mun — dus prolae da — tus, ri — denti tur — rae ge — mi —

*fz* *ff* *ff* *fz* *ff* *ff*

*fz* *ff* *ff* *fz* *ff* *ff*

Dem Star — ken ward die Welt zur Bei — te, der Völker Jam — mer ist ihm  
 Est for — ti mun — dus prolae da — tus, ri — denti tur — rae ge — mi —

*fz* — stem Muth.  
 fir — ma spe!

*dim.*

*cresc.*

*Cello*

*Viol. I*

*Viol. II*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

Spott, der Völ — ker Jammer ist ihm Spott.  
 tus, ri — den — ti ter — me ge — mi — tus.

*dim.*

*dolce.*

Wir prei-send dich, Gott, — unser Heil! soll gleich das To — des bitt- rer Heil die Brust uns bald durch — drin —  
*dolce*  
 O so — ter te, te tol — li — mus, trux e. ti — am — si gla — di — us jam pe ctus no — strum — ma —

Treu-e zum To- de hat ew'ges Heil- zum Lohn. Schon naht sein Pro-  
 Fi-dem per-stan- tem in di-ae pal-mae spon-! En, pro-pin- quan-

Wer Menschen nicht, nicht Göt-ter, scheu-te,  
 Cum na-tis De-os de-spi-ca-tus,

gen- net. Wir prei-sen dich, Gott- unser Heil! bis  
 O so-ter te, te- tolli- mus. jam-

*Cello*

Tromba in C.  
 Tutti Tromboni unis.

te  
 tem mit der Posau — no Ton.  
 Es jus tu bi — ci — nem!

der starke Held allein ist Gott!  
 est liber vir fac vis — si — mus,  
 der starke Held —  
 est liber vir —

wir am hei — li — gern Altar mit dei — ner aus — erwähl — ten Schaar. bis wir am hei — li — gern Altar mit dei — ner  
 jam pro ip — so jo — li — o cum e — le — do — rum po — pu — lo jam jam pro ip — so jo — li — o cum e — le —



Violin I

Violin II

Viola

Violoncello

Tromboni

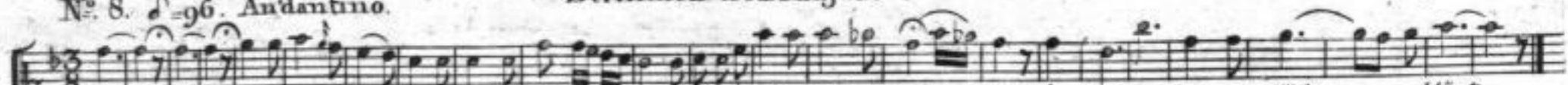
Timpani

Aus-er-wähl-ten Schaar der Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah sin-gen.  
 clo-rum po-pu-los Al-le-lu-ja, ca-net.

N<sup>o</sup> 8.  $\text{♩} = 96$ . Andantino.

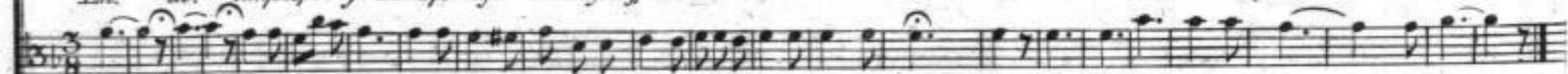
## Stimmen der Engel.

Gabriel.



Heil! Heil! die auf ihn vertrauen, in frommen Glauben bewähret sie werden den Tod nicht schau - en. le - bend. te - bend zum Licht - verklärt.  
 En! en! tu, qui pro fi - dens probasti in - te, grus spes, tu tenebras mortis mortis ri - dens, vi - rus vi - rus vi - si - rus es.

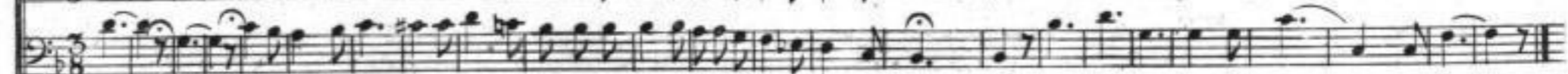
Michael.



Raphael.

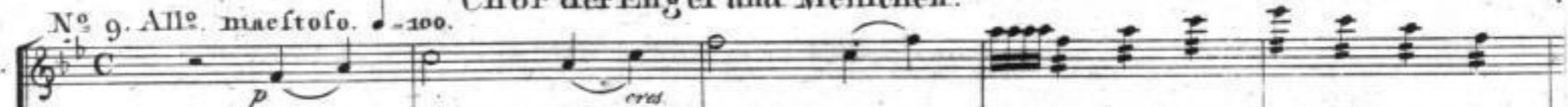


Uriel.

N<sup>o</sup> 9. All<sup>o</sup> maestoso.  $\text{♩} = 100$ .

## Chor der Engel und Menschen.

Violino I.



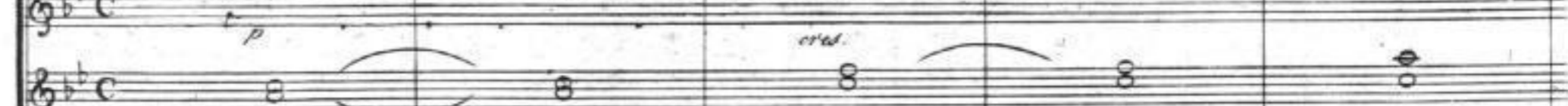
— II.



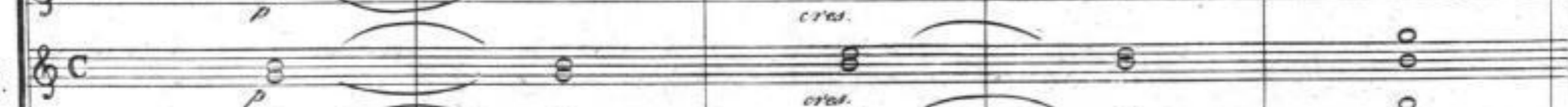
Viola.



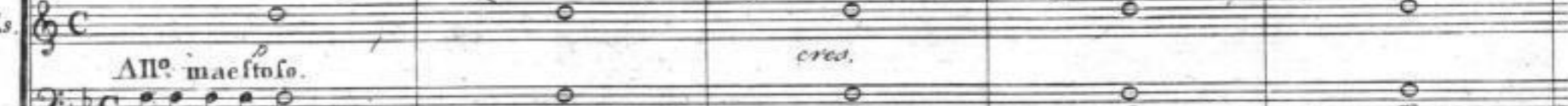
Flauti.



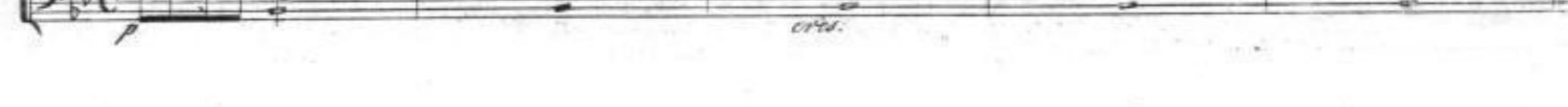
Oboi.

Clarinetti  
in B.

Fagotti.



Corni in Es.



Bassi.



Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarinetti in B.

Fagotti.

Corni in E.s.

Trombe in B.

Timpani in B.F.

Chor der Engel.

Sopran. ed Alta

Tenore e Basso.

Chor der Menschen.

Sopran. ed Alta

Ten. e Basso.

Bassi.

*Al-le-luja!*  
*Al-le-luja!*

*Hallelu-jah!*  
*Al-lelu-ja!*

Chor der Menschen.

*Höl-le, wo ist dein Sieg?  
Or-ce, trium-phus nunc?*

*Fed, wo ist nun dein Sta-cher Höl-le, Höl-le, wo ist dein  
morsu-bi nunc ter-ro-res, or-ce, or-ce trium-phus*

*cl. 1.*

*Beide Chöre.*

*Sieg?*  
*nunc?*

*Hölle weist dein Sieg?*  
*or. ce triumphus nunc?*

*God, wo ist nun dein Sta. chel?*  
*mors u. bi nunc ter. ro - res?*

*Halle - lu - jah!*  
*Alle - lu - ja!*

*Halle - lu - jah!*  
*Alle - lu - ja!*

*Viol. in 8<sup>a</sup>*

*1. e. V. l.*

*Sein Wort ist Wahrheit, Wahr*  
*Vox e - jus ve - ra, ve*

*und was er zusagt das hält er ge - wiß das hält er ge -*  
*quaeque promi - sit cer - tis - si - ma stant cer - tis - si - ma*

*und was er zusagt das hält er gewiß das hält er ge - wiß hält er gewiß*  
*quaeque promi - sit cer - tis - si - ma stant certis - si - ma stant om - ni - a stant*

*Sein Wort ist Wahrheit, Wahr*  
*Vox e - jus ve - ra, ve - ritas,*

*piu. moto.*

The musical score consists of several staves. The top staves contain instrumental parts for strings and woodwinds. The lower staves feature vocal lines with lyrics in German and Latin. The lyrics are:
   
 heit. und was er zusagt das hält er gewiß hält er ge-
   
 ra. quaeque pro-mi-sit cer-tis-si-ma stant om-nia
   
 wifs hält er ge-wiß. Sein Wort ist Wahrheit Wahr-
   
 stant omni-a stant. Vox e-jus ve-ra ve-
   
 Sein Wort ist Wahrheit Wahr- heit.
   
 Vox e-jus ve-ra ve- ra
   
 und was er zusagt das hält er gewiß das hält er ge-wiß hält er gewiß. Sein Wort ist
   
 quaeque promisit cer-tis-si-ma stant cer-tis-si-ma stant omni-a stant. Vox e-jus
   
 Cello. Cello.

The musical score consists of several staves. The top staves contain instrumental parts with various note values and rests. The lower staves contain vocal lines with lyrics in German and Latin. The lyrics are:
   
wifs hält er ge-wifs. Sein Wort ist Wahrheit Wahr
   
stant om ni-a stant. Vox e-jus ve-ra ve-
   
heit. ra. und waser zusagt das hält er gewifs hält er gewifs
   
quaeque promi-ssit cer-tis-si-ma stant omni-a stant.
   
und was er zusagt das hält er ge-wifs das hält er ge-wifs Sein Wort ist Wahrheit
   
quaeque promi-ssit cer-tis-si-ma stant cer-tis-si-ma stant Vox e-jus ve-ra
   
Wahrheit Wahr heit sein Wort ist Wahrheit Wahr-heit Wahr-heit
   
ve-ra ve-ra ra. vox e-jus ve-ra ve-ra ve-ra



Musical score for strings and woodwinds. The top system includes a Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cello (Cello). The bottom system includes a Violin (Vcl.) and Double Bass (Bass). The music is in a key with one flat and a common time signature.

*heit. ra.*  
 Sein Wort ist Wahrheit Wahr  
 Vox e - jus ve - ri - ta - tis

Sein Wort ist Wahrheit Wahr  
 Vox e - jus ve - ri - ta - tis *heit. ra.*

und was er zusagt das hält er ge - wiß das hält  
 quaeque promi - sit cer - tis - si - ma stant cer - tis - si - ma

*heit. ra.*  
 Sein Wort ist Wahrheit  
 Vox e - jus ve - ri - ta - tis

und was er zusagt das hält er ge - wiß das hält  
 quaeque promi - sit cer - tis - si - ma stant cer - tis - si - ma

Cello Basso

Musical score for the first system, featuring multiple staves with complex notation including notes, rests, and dynamic markings.

Musical score for the second system, including vocal lines with German and Latin lyrics and a cello part.

und was er zusagt das hält er gewiß das hält er gewiß hält er gewiß.  
 quaeque pro. mi. sit cer. tis. si. ma stant cer. tis. si. ma stant om. nia stant.

heit ra

Sin Wort ist Wahrheit Wahr  
 Vox e. jus ve. ra ve

er ge. wifs ni. a stant

Sin Wort ist Wahrheit Wahr  
 Vox e. jus ve. ra ve

er ge. wifs ge. wifs das hält er ge. wifs das hält er ge. wifs.  
 si. ma stant cer. tis. si. ma stant om. nia stant.

Cello

Fl. 1. *f* *c. v. l. in 8<sup>te</sup>*

Fl. 2.

*p*

*v. l.*

Sein Wort ist Wahr-heit,  
Vox e-jus ve-ra.

weis das hält — er ge-weis hält er gewifs das hält er ge-weis das hält — er ge-weis.  
stant certis — si-ma stant om-nia stant cer-tis — si-ma stant certis — si-ma stant.

heit, und was er zusagt das hält er gewifs das hält er gewifs. Sein Wort ist Wahr-heit, sein Wort ist.  
ra, quaeque promittit cer-tis — si-ma stant certis — si-ma stant. Vox e-jus ve-ra, vox e-jus.

Sein Wort ist Wahrheit Wahr-heit.  
Vox e-jus ve-ra ve-ra

Fl. *c. Clarinet*

sein Wort ist Wahr-heit.  
Vox e-jus ve-ra

sein Wort ist Wahr-heit.  
Vox e-jus ve-ra

Wahr-heit. sein Wort ist Wahr-heit.  
ve-ra vox e-jus ve-ra

sein Wort ist Wahr-heit.  
Vox e-jus ve-ra

Wahr-heit. sein Wort ist Wahr-heit.  
ve-ra

sein Wort ist Wahr-heit.  
Vox e-jus ve-ra

sein Wort ist Wahr-heit.  
Vox e-jus ve-ra

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes markings for the left hand (c. B.) and right hand (c. V.).

Second system of musical notation with lyrics in German and Latin. The lyrics are:
   
Wahrheit Wahr-heit und was er zusagt das hält er ge-wiss das hält
   
vera ve-ra quaeque promi-sit cer-tis si-ma stant cer-tis
   
und was er zu-sagt das hält er ge-wiss hält er ge-wiss
   
quaeque pro-mi-sit cer-tis si-ma stant em-ri-a stant
   
Wahr-heit sein Wort ist Wahrheit Wahr-heit und was er zusagt das hält er ge-
   
ve-ra ra, rex e-jus ve-ra quaeque promi-sit cer-tis si-ma
   
Wahr-heit Wahrheit Wahr-heit sein Wort ist Wahrheit Wahr-heit
   
ve-ra ra, rex e-jus ve-ra ve-ra

Un poco più moto. ♩ = 160.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings.

et ge-  
si-ma-  
wiss, sein Wort ist  
stant, vox e-  
jus

et ge-  
si-ma-  
wiss, sein Wort ist  
stant, vox e-  
jus

wiss das halt er gewiss, sein Wort ist  
stant certissimus stant, vox e-  
jus

heit, sein Wort ist  
ra, vox e-  
jus

heit.  
ra.  
Sein Wort ist Wahrheit, Wahr-  
Vox e-  
jus ve-ra, ve-

heit.  
ra.  
Sein Wort ist Wahrheit Wahr-  
Vox e-  
jus ve-ra ve-

heit.  
ra.  
Sein Wort ist Wahrheit Wahr-  
Vox e-  
jus ve-ra ve-

heit.  
ra.  
Sein Wort ist Wahrheit Wahr-  
Vox e-  
jus ve-ra ve-

Un poco più moto

und was er  
quaque par-

The musical score consists of several staves. The top staves are for instruments, with a 'Violino' (Violin) part clearly visible. The lower staves are for voices. The lyrics are written below the vocal staves in both German and Latin. The German lyrics are: "heit sein Wort ist Wahr-heit, sein Wort ist Wahrheit, und was er zu-sagt was er", "heit sein", "heit sein", "Sein Wort ist Wahr-heit sein", "zusagt das hält er gewiss", "hält er ge-wiss sein". The Latin lyrics are: "ra. vox e-jus ve-ra, vox e-jus ve-ra, quae-que pro-mi-sit quae pro-", "ra. vox", "ra. vox", "Vox e-jus ve-ra, vox", "mi-sit cer-tis si-ma stant", "certis si-ma stant, vox".

The musical score consists of several staves. The top staves are instrumental, likely for strings or woodwinds, with complex rhythmic patterns and dynamic markings such as *cres.* and *ff*. The lower staves feature vocal lines with lyrics in German and Latin. The lyrics are:
   
 zusagt das hält er ge-wiss. Sein Wort ist Wahrheit und was er zu-sagt das hält er ge-wiss
   
 mi-sit cer-tis si-ma stant. Vox e-jus ve-ra quaeque pro-mi-sit cer-tis-si-ma stant
   
 zu-sagt das hält mi-sit cer-tis-



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

- Soprano:** *6. 1.*
- Alto:** *c. B.*
- Tenor:** *c. B.*
- Bass:** *c. B.*

 The lyrics are:
 

das hält er ge-wiss. Hallelu-jah! Halle-lu-jah!  
 cer-tis-si-ma stant. Alle-lu-ja! Alle-lu-ja!

 The score concludes with the instruction: *Ende des I. Theils.*

Zweiter Theil.  
Chor der Seligen.

Nº 10. ♩ = 84. Andante sostenuto: con dolcezza e molto legato.

Violino I. *f* *p dolce.*

Violino II. *f*

Viola. *f*

Flauti. *f* *p dolce.*

Clarinetti in A. *f*

Fagotti. *f* *Solo.*

Corni in E. *f* *p*

Soprano. *p*  
Frei - er - lich voll  
San - ctum ju - bar

Alto. *p*

Tenore. *p*

Basso. *p*

Violoncello. *f* *p*

Contra - B. *f* *p*

*erster Wän. ne steigt der junge Tag herauf, Steigt der junge Tag her auf. Erd und Sterne, Mond und Son — ne hem — men*  
*tri — um phando no — rus di — us ex — tu — lit, no — rus di — us ex — tu — lit. Id. lus, a — stra ex — spectari — do sol — cum*

*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*  
*cres.* *f* *p* *cres.*

*c. Cello.*

ahn-dungs-voll den Lauf. Erd und Ster-ne, Mond und Son-ne hemmen ahn-dungs-voll den Lauf,  
 lu-na in-sti-tit. Tel-lus, a-stra ex-spectan-do sol cum lu-na in-sti-tit,

hem <sup>fz</sup> — men <sup>fz</sup> äh-n-dungs-voll den Lauf. hemmen ahndungs-voll ahndungsvoll den Lauf.  
 sol — cum lu-na in-sti-tit. ex-spectan-do sol lu-na in-sti-tit.

hemmen ahndungs-voll ahndungs-voll den Lauf.  
 ex-spe-ctan-do sol lu-na in-sti-tit.

hemmen ahndungs-voll, ahndungsvoll — den Lauf.  
 ex-spectan-do sol lu-na in-sti-tit.

*smorz.*

*pp*

N<sup>o</sup> II. All<sup>o</sup> maestoso. ♩ = 120. Aria.

Violino I. *rifoluto* *p dol.*

Violino II. *p*

Viola. *f* *p* *f*

Flauti. *f*

Oboi. *f* *Solo dolce* *f*

Fagotti. *f*

Cornini C. *f*

Trombe in C. *Solo mf* *f*

Tromboni I. II.

III. IV.

Kontrabaß. *f*

Bassj. *All<sup>o</sup> maestoso risoluto.* *f*

*Der Po- Tubae*

Musical score for page 109, featuring multiple staves of instrumental music and a vocal line with Latin lyrics. The score includes dynamic markings such as *p* (piano) and *f* (forte), and a *Solo* instruction. The lyrics are in Latin and describe the sound of trumpets and the rising of night from the tombs.

saunedKall wird tönen, der Posaune Kall wird tönen, aus den Gräften wacht die Nacht der Po-  
 so-nus de-to-nabit, tu-bae forus de-to-na-bit; fu-gi-et nox in-fe-ra tu-bae

The musical score consists of several staves. The top staff is a vocal line with lyrics. Below it are several instrumental staves, including a flute-like part with trills and a bass line. The score includes various musical notations such as notes, rests, and dynamics like *f* and *p*. There are also markings for *dot.* and *c. B.*.

*sau - ne Hall wird tö - nen, aus den Griften weicht die Nacht,  
so - nus de to - na - bit, fu - gi - et nox in - fe - ra,*

*und es schallt das Gra - bes Jöhnen der willköm - ne Ruf: Er -  
grem tu - nulum voca - bil voca - tis - si - ma: Te*



The first part of the musical score consists of ten staves. The top three staves (treble clef) likely represent the vocal parts, with dynamics such as *cres.*, *f*, *pp*, and *p*. The next three staves (treble clef) represent the upper woodwinds, with dynamics *p*, *f*, *pp*, and *p*. The fifth staff (bass clef) is marked *Solo.* and *p*, representing the tuba. The sixth staff (bass clef) is marked *tuba* and *f*. The remaining four staves (treble and bass clefs) represent the strings, with dynamics *pp* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

*wacht! und es schallt das Gribes Söhnen der willkommen Ruf: Erwacht!*  
*da! gregor tu - mulum ro. ca. bit vox gratis - si - ma: te da!*      *erwacht! der willkommen Ruf: erwacht!*  
*te da! vox gra. tis. si. ma te da!*

The tuba part consists of a single staff in bass clef. It features a melodic line with various dynamics including *f*, *pp*, and *p*, and includes a *be* marking.

Handwritten musical score for a choir and orchestra, page 112. The score consists of 13 staves. The top six staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The next five staves are for the orchestra (Violins I, Violins II, Violas, Cellos, Double Basses). The bottom two staves are for the basso continuo and a keyboard instrument. The music is in G major and 3/4 time. Dynamics include *mf*, *ff*, *p*, and *dol.* There are also markings for *Solo* and *rit.*

Et rufet seinor Heer - de, er offnet ihr das Thor, er off - net. er  
 Jam greji convo - ca - to, re - dudit janu - as, re - clu - dit re -



*Schoos der Er-de geht aus dem Grab hervor,*  
*vi-gi-la-to ex-i-to te-ne-bras.*

*geht aus dem Grab hervor!*  
*ex-i-to te-ne-bras!*

*wacht auf im Schoos der Er-de,*  
*jam jam e-vi-gi-la-to*

*geht aus dem Grab hervor, wacht auf im Schoos der*  
*ex-i-to te-ne-bras jam jam e-vi-gi-*

Handwritten musical score for page 115, featuring multiple staves of music. The score includes various dynamics such as *cres.*, *p*, *mf*, *f*, and *ff*. The music is written in a system of staves, with some staves containing lyrics in German and Latin. The lyrics are:

Er-de geht aus dem Grabe hervor!  
 lato ex - i - to te - ne - bras!

geht aus dem Grabe hervor! wacht auf im Schoos der Erde, geht aus dem Grabe hervor!  
 ex - i - to te - ne - bras; jam jam e - ri - gi - lato, ex - i - to te - ne - bras!

Chor der Engel.

Nº 12. Allegretto.  $\text{♩} = 80$ .

Violino I.

II.

Viola.

Flauti.

Oboi.

Clarinetti  
in C.

Fagotti.

Corni in F.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

The musical score consists of ten staves. The top five staves are for the orchestra: Violino I & II, Viola, Flauti, Oboi, Clarinetti in C, Fagotti, and Corni in F. The bottom five staves are for the vocal choir: Soprano, Alto, Tenore, Basso, and Bassi. The score is in 6/8 time and begins with a *mf* dynamic. The vocal parts enter in the fourth measure with the lyrics: *Triumpf! - J-o!*, *Tri-umf! - J-o!*, and *Sie erstehn wie der jam eccos! qua-lis*. The *Allegretto* tempo marking appears at the bottom of the Bassi staff.

Flu- ren fröhliche Saat, wenn Luf- te des Früh- lings wehen und we- chend die Son- ne Inaht, und we- chend-  
 se- ges lactis est dis, quum ve- ris affla- rit os et su- sci- tat so- lis ris et su- sci- tat

*p* *cres.* *dot.* *Solo.* *dot.* *p dot.* *cres.* *p dot.* *cres.* *p dot.* *cres.* *p* *cres.*





Saat, wenn Lief-te wenn Lief-te des Früh- - lings wehn und weckend das son - ne die son - ne naht. Triumpf! Tri - umf! Tri -  
 dis quum veris affla - vit affla - - vit os et susci - tat su - scitat so - lis ris. J - o! i - o! i -

*con forza.*

The image shows a page of handwritten musical notation for a multi-voice setting. It consists of ten staves. The top five staves are for voices, and the bottom five are for instruments. The music is in a common time signature (C) and a key signature of one flat (B-flat). The tempo/mood is marked 'con forza.' at the top right. The lyrics are written below the vocal staves. The lyrics are in German and Latin. The German lyrics are: 'Sie erstehn wieder Fluren fröhliche Saat, sie er- Jam ec. eos' qualis seges lactis est dis, jam ec -'. The Latin lyrics are: 'Sie erstehn wieder Fluren fröhliche Saat, Jam eccos' qualis seges lactis est dis, sie erstehn wieder Fluren fröhliche Jam ec eos' qualis seges la-ctis est'. The bottom right of the page is marked 'Cello. B.'.

*umff! Tri - umff!*

Sie erstehn wieder Fluren fröhliche Saat, sie er-  
Jam ec. eos' qualis seges lactis est dis, jam ec -

Sie erstehn wieder Fluren fröhliche Saat,  
Jam ec. eos' qualis seges lactis est dis,

Sie erstehn wieder Fluren fröhliche Saat,  
Jam eccos' qualis seges lactis est dis,

sie erstehn wieder Fluren fröhliche  
jam ec eos' qualis seges lactis est

Sie erstehn wieder Fluren fröhliche Saat,  
Jam eccos' qualis seges lactis est dis,

sie erstehn wieder Fluren  
qualis seges lactis est

Cello. B.

The image shows a page of a musical score, likely for a choir and orchestra. It consists of multiple staves. The top staves contain instrumental parts with various notes and rests. The bottom staves contain vocal parts with lyrics in Latin and German. The lyrics are arranged in a way that suggests a multi-measure rest or a complex vocal line. The score includes dynamic markings such as 'cres.' (crescendo) and 'ff' (fortissimo). The page number '121' is visible in the top right corner.

stehn wieder Fluren fröhli- che fröhli- che Saat,  
 cos' qualis se- ges la- ctis est dis,

sie erstehn wie der Fluren fröhli- che Saat, - - - wie  
 jam ec. cos' qualis se- ges la- ctis est dis. - - - qua-

sie erstehn wieder Fluren fröhli- che Saat,  
 jam ec. cos' qualis se- ges la- ctis est dis,

sie erstehn wie der Fluren fröhli- che Saat, wie  
 jam ec. cos' qualis se- ges la- ctis est dis, qua-

Saat,  
 dis.

sie erstehn wieder Fluren fröhli- che Saat,  
 jam ec. cos' qualis se- ges la- ctis est dis.

sie - - - sie er-  
 jam - - - jam ec.

Saat, sie erstehn wieder Fluren fröhli- che Saat - - -  
 dis, jam ec. cos' qualis se- ges la- ctis est dis qua

wie der Fluren fröhli- che Saat, sie erstehn wieder Fluren  
 lis se- ges la- ctis est dis, jam ec. cos' qualis se- ges

ff ff ff

cres. ff ff

der Fluren fröh-liche Saat, sie erstehn wie der Flu- ren fröh-liche Saat.  
 lis se-ges la-ctis est dis, jam ec.cos! qualis se-ges la-ctis est dis.

der Fluren fröh-liche Saat, wieder Flu- ren fröh-liche Saat.  
 lis se-ges la-ctis est dis, qualis se-ges la-ctis est dis.

stehn wieder Fluren fröh-liche Saat, sie erstehn wie der Flu- ren fröh-liche Saat.  
 cos! qualis se-ges la-ctis est dis, jam ec.cos! qualis se-ges la-ctis est dis.

fröhliche Saat, wieder Fluren fröhliche Saat, sie erstehn wie der Flu- ren fröh-liche Saat.  
 la-ctis est dis, qualis se-ges lactis est dis, jam ec.cos qualis se-ges la-ctis est dis.



This musical score consists of ten staves. The top two staves are for a vocal line, with lyrics written below. The remaining eight staves are for instrumental accompaniment, likely for a piano or organ. The score includes various musical notations such as notes, rests, dynamics (p, dol.), and articulation marks. The lyrics are in Latin and German, describing the sunrise and the appearance of the Milky Way.

wehn und we-ckend die Son- ne naht und we-ckend die Son- ne naht, sie-er-stehn wie der Flu- ren fröhlich  
os et su- sci- tat so- lis ris et su- sci- tat so- lis ris, jam- ec- cos! qua- lis se- gas lactis cae-  
dol.

Saat. wenn Luf-te wenn Luf-te des Fröh- lings wehn u. weckend die Son- ne die Sonne fnaht weckend die Son-  
 dis, quum ve-ris af-fla-vil, af-fla-vit as et su-sci-tat so-lis so-lis vis, su-sci-tat so-

und et we-ckend die Sonne fnaht  
 et su-sci-tat so-lis vis

Musical score for a vocal and instrumental ensemble, page 125. The score includes staves for vocal line, strings, woodwinds (flute, oboe, bassoon), and brass. The vocal line features German and Latin lyrics. Dynamics include p, f, ff, and crescendos (cres.).

Handwritten musical score for a choir and orchestra. The score consists of 12 staves. The top two staves are for the vocal parts (Soprano and Alto/Tenors). The middle four staves are for the strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The bottom four staves are for the woodwinds (Flutes, Oboes, and Bassoons). The music is in a major key with a 3/4 time signature. The vocal parts have lyrics in German. The orchestration includes various dynamics such as 'f' (forte) and 'p' (piano).

ne naht. Triumpf! Triumpf! Triumpf! Triumpf!  
 lis ris. J-o! i-o! i-o! i-o!



Nº 13. Maestoso. ♩ = 120.

Recitativo.

Violino I. *p* *cres.* *ff* *p*

Violino II. *p* *cres.* *ff* *p*

Viola. *p* *cres.* *ff* *p*

Flauti. *dol.*

Oboi. *1<sup>mo</sup> dol.* *ff* *dol.*

Clarineti in C. *1<sup>mo</sup> dol.* *ff* *dol.*

Fagotti. *ff*

Cornia in C. *ff*

Trombe in C.

Tromboni.

Gabriel. *Recit.*

Bassi. *p* *cres.* *f* *p*

**Maestoso.**

*Auch die das Meer verborgen, sie stehn in seiner Hut:  
Et mare quos sub. ducit, pro il. lis vigil is:*





*cl. 1*  
*cl. 2*  
*tr. ten.*  
*tr. ten.*  
*tr. ten.*  
*tr. ten.*

*p* *cres.* *cres.* *cres.* *cres.* *cres.*

*p* *cres.* *cres.* *cres.* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*tr. ten.* *tr. ten.* *tr. ten.* *tr. ten.*

*p* *cres.*

*Tu - bel uno Freu - de rauscht von den Wo - gen her, Froh gibt die Ben - te das wal - lende Meer, froh gibt die Ben - te das wal - lende*  
*Tu - bilum so - nal ma - ris e stu - cti - bus, vo - lens quod do - nat jam spo - li - um jus. vo - lens quod do - nat jam spo - li - um*





The musical score consists of several staves. The top staff is a vocal line with lyrics in Dutch and Latin. The middle staves are piano accompaniment. The bottom staff is a bass line. The score includes dynamic markings such as *dim.* and *c. l'.*

froh giebt die Bey - te das wal - lende Meer. froh giebt die Bey - te das wal - lende Meer. —  
 ro - lens quod do - nat jam spo - li - um jus, ro - lens quod do - nat jam spo - li - um jus. —

Violino I. *dim.*

Violino II. *c. Vcl. in D<sup>3</sup>* *c. Vcl.*

Viola.

Flauti. *pp* *dim.* *pp*

Oboi. *pp* *dim.* *pp*

Clarineti. *pp* *dim.* *pp*

Fagotti. *c. Cello.*

Corni.

Bassi. *p* *pp*

Chor der Erstandenen.

N<sup>o</sup> 14. *Poco Adagio*  $\text{♩} = 52$

Flauti. *dot.*

Oboi. *dot.* *dot.*

Clarineti in C.

Fagotti.

Corni in G. *p*

Violoncelli. *Poco Adagio.* *dot. e legato*



Musical score for piano accompaniment, measures 1-12. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *mol.* (molto).

*mol.* *Heiluns!* *Di nos!* *Heil!* *Di!* *Heil!* *Di!* wirschnuch wieder, die wir schei. dend einst be. weint, die wir  
his re-sti-lu-tis, quos mi-gran-tos fle-ri-mus. quos mi-

Musical score for piano accompaniment, measures 13-20. The score consists of two staves in bass clef. The music continues with rhythmic patterns and rests. Dynamics include *mol.*

*mol.* *Heiluns!* *Di nos!* *Heil!* *Di!* *Heil!* *Di!* die wir scheidend einst be-  
quos mi-grantos fle-ri-

Musical score for piano accompaniment, measures 21-28. The score consists of two staves in bass clef. The music continues with rhythmic patterns and rests. Dynamics include *mol.*

Musical score for piano accompaniment, measures 29-36. The score consists of two staves in bass clef. The music continues with rhythmic patterns and rests. Dynamics include *p* and *mol.*

*scheiden' einst be- weint, wir sch'n auch wie - - der Heil uns! wir sch'n auch wie der, Heil uns! die wir schai- den' einst be-*  
*grantes fle- ri- mus. his re- sti- tu- - - tis, di nos! his re- sti- tu- tus, di nos! quos mi- gran- tes fle- ri-*

*weint, die wir beweint wir sch'n auch wie - - der! Heil uns! Heil uns! wir sch'n auch wie der! die wir*  
*mus, quos fle- ri- mus. his re- sti- tu- - - tis! di nos! di nos! his re- sti- tu- tus! quos mi-*

*dol.*  
*dol.*  
*dol.*  
*p*  
*pp*  
*pp*  
*pp*  
*Imo*  
*p*

weint, die wir scheidend einst be - weint, wir schneuch wie - - der. *Stol!* wir schneuch wieder *p* die wir scheidend einst be - weint.  
 mus, quos mi-grantes fle - ri - mus his re - sti - tu - - tis. *Di!* his re - sti - tu - tis, quos migrantes fle. vi - mus.

*p*  
*p*  
*p*  
*p*  
*p*

scheidend einst be. weint, die wir beweint, wir schneuch wie - - der.  
 gran. tes fle. ri - mus quos fle. rimus, his re - sti - tu - - tis.

*dol.*

All<sup>o</sup> vivace.  $\text{♩} = 92.$

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarineti.

Fagotti.

Corni.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

*Ewig schallen Jubellied ihm, der selig uns vereint. ihm, der selig uns vereint. Ewig schallen Jubellied ihm, der selig uns vereint.*  
*Usque so-na laus fa-lu-tis! o con-ventus u-ni-cus, o con-ventus u-ni-cus. Usque so-na laus fa-lu-tis so-*

The first system of the musical score consists of seven staves. The top two staves are vocal lines, and the bottom five staves are for piano accompaniment. The music is in a major key and 3/4 time. The piano part features a prominent bass line with a forte dynamic marking.

len Ju bellie der ihm, der se lig uns vor eint, ihm, der se lig uns vor eint, ihm, der se lig uns vor eint.  
 na laus fa lu tis, o con ventus u ni cus, o con ventus u ni cus, o con ventus u ni cus.

E wig schal len Ju bel lie der schal len Ju bel lie der ihm, der se lig uns vor eint, ihm, der se lig uns vor eint, ihm, der se lig uns vor eint.  
 Us que so na laus fa lu tis, so na laus fa lu tis, o con ventus u ni cus, o con ventus u ni cus, o con ventus u ni cus.

E wig schal len Ju bellie der schal len Ju bellie der ihm, der se lig uns vor eint, ihm, der se lig uns vor eint, ihm, der se lig uns vor eint.  
 Us que so na laus fa lu tis, so na laus fa lu tis, o con ventus u ni cus, o con ventus u ni cus, o con ventus u ni cus.

E wig schal len Ju bel lie der schal len Ju bel lie der ihm, der se lig uns vor eint, ihm, der se lig uns vor eint, ihm, der se lig uns vor eint.  
 Us que so na laus fa lu tis so na laus fa lu tis, o con ventus u ni cus, o con ventus u ni cus, o con ventus u ni cus.

Cello.

The second system of the musical score includes a Cello part. The Cello line is marked with a forte dynamic and a 'p' (piano) instruction. The rest of the system continues the vocal and piano accompaniment from the first system.

Ewig schallen Jubellieder schal- len schal- len schal- len e- wig schallen Jubellieder schal-  
 usque fo- na laus fa- lu- tis, fo- na fo- na us- que fo- na laus fa- lu- tis, fo- na

ant uns vereint, e- wig schal- len schal- len Ju- bel- lie- der  
 tus u- ni- cus, us- que fo- na fo- na laus fa- lu- tis,

eint ihm, der se- lig uns vereint, ihm, der se- lig uns vereint ihm, der se- lig uns ver- eint, uns ver- eint.  
 cus, o con- ventus u- ni- cus, o con- ventus u- ni- cus fo- na, o con- ven- tus u- ni- cus, u- ni- cus.

- len Ju- bel- lie- der ihm, der se- lig uns vereint. e- wig schallen Jubel- lie- der schal- len  
 - na laus fa- lu- tis, o con- ventus u- ni- cus. usque fo- na laus fa- lu- tis fo- na

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

Second system of musical notation, including lyrics for the vocal line and piano accompaniment. The lyrics are in Latin and German.

— — — — — *lon Ju-bellie — der ihm, — der se-lig uns — vereint, ihm,*  
 — — — — — *na laus ja lu-tis o — con-ventus u — ni-cus. o*

*e-wig schallen Jubel lie, der schal — — — — — len ihm, — der se-lig uns — — — — — vereint.*  
*us-que so-na laus ja lu-tis, so — — — — — na o — con-ventus u — ni-cus*

*e-wig schallen Jubel lie, der schal — — — — — lon Ju-bel lie — der*  
*us-que so-na laus ja lu-tis so — — — — — na laus ja-lu-tis*

*ihm, — der se-lig uns — — — — — vereint. ewig schallen Jubel —*  
*o — con-ventus u — — — — — ni-cus, Cello. us-que so-na laus ja-*

der se - lig uns vereint, der uns vereint, ewig schallen Jubel - lie - der schal -  
 con - ven - tus o con - ven - tus u - ni - cus, usque so - na laus fa - lu - tis so -

E - wig schallen Jubel - lie - der schal - len Ju - bel - lie - der,  
 Us - que so - na laus fa - lu - tis so - na laus fa - lu - tis,

ihm der se - lig uns ver - eint, ihm der se - lig uns ver - eint, ihm der se - lig  
 o con - ven - tus u - ni - cus, o con - ven - tus u - ni - cus, o con - ven - tus

lie der schal - len Ju - bel - lie - der ihm der se - lig uns vereint, ihm der se - lig uns ver -  
 tu - tis so - na laus fa - lu - tis, o con - ven - tus u - ni - cus, o con - ven - tus u - ni -



-len Jubel lie - der ihm, - der se - lig se - lig uns vereint, ewig schal - - - len  
 - na laus fa - tu - tis, o - - - - - con - ven - tus u - - - - - ni - cus, sona so - - - - - na

ihm, - der se - lig uns - - - - - ver - eint, ihm - der se - lig - - - - - uns - - - - - vereint, ihm, der  
 o - - - - - con - ven - tus u - - - - - ni - cus, o - - - - - con - ven - tus u - - - - - ni - cus, o con -

uns - - - - - vereint, e - wig schallen Jubel lie - der schal - - - - - len ihm, der se lig uns ver  
 u - - - - - ni - cus, usque so - na laus fa - lu - tis so - - - - - na o con - ven - tus u - ni -

eint, schallen e - wig Jubel lie - der schal - - - - - len Jubel lie - der e - wig schal - - - - - len.  
 cus, usque so - na laus fa - lu - tis so - - - - - na laus fa - lu - tis, se - na so - - - - - na.

ihm, der selig uns vereint,  
o con-ventus u-ni-cus

e-wig schal-ten,  
fo-na fo-na,

e-wig schallen. In bel-lie, der schal-  
usque fo-na laus fa-lu-tis, fo-

selig uns vereint schallen. In bel-lie-der,  
ventus u-ni-cus fo-na laus fa-lu-tis,

ihm, der selig uns vereint, o con-ventus u-ni-cus u-ni-cus,

ewig usque

ant schallen. In bel-lie-der,  
cus fo-na laus fa-lu-tis,

e-wig schal-ten,  
fo-na fo-na,

ihm, der se-lig uns vereint, der se-lig uns ver-eint-  
o con-ventus u-ni-cus, con-ventus u-ni-cus, us-que

e-wig schallen. In bel-lie, der schal-ten,  
usque fo-na laus fa-lu-tis, fo-na,

ihm, der se-lig uns vereint, e-wig  
o con-ventus u-ni-cus, usque

Ten ihm, der se lig uns vereint, vereint, ewig schallen Jubel lie der  
 na o con-ventus o con-ven tus, usque so-na laus fa lu tis

schallen Ju bel lie der ihm, der se lig uns ver-eint, vereint, e-wig schallen Jubel lie der, e-wig schal-len Ju bel-  
 so-na laus fa-lu-tis, o con-ventus u-ni-cus con-ven-tus, us-que so-na laus fa-lu-tis, us-que so-na laus fa-

ihm der se lig uns ver-eint, ihm, der se lig uns ver-eint, der uns vereint, e-wig schallen Jubel lie der, Ju bel-  
 so-na laus fa-lu-tis, so-na, o con-ven-tus, o con-ventus u-ni-cus, us-que so-na laus fa-lu-tis, laus fa-

schal-len Ju bel lie der schal-len, ewig schallen Jubel  
 so-na laus fa-lu-tis, so-na, us-que so-na laus fa-

ihm der se - lig uns ver - eint,  
 o con - ven - tus u - ni - cus  
 e - wig schal - len  
 usque so - na laus fa - lu - tis,

ihm der se - lig uns ver - eint  
 lu - tis, o con - ven - tus u - ni - cus  
 e - wig schal - len, e - wig schal - len, e - wig schal - len  
 usque so - na, us - que so - na, usque so - na

ihm der ihm, der se - lig uns ver - eint  
 lu - tis, o con - ven - tus u - ni - cus  
 e - wig schal - len, e - wig schal - len, e - wig schal - len  
 usque so - na, usque so - na, usque so - na laus fa - lu - tis, so - na laus fa - lu - tis, so - na laus fa - lu - tis

ihm der ihm, der se - lig uns ver - eint  
 lu - tis, o con - ven - tus u - ni - cus  
 e - wig schal - len, e - wig schal - len, e - wig schal - len  
 usque so - na, usque so - na, usque so - na laus fa - lu - tis, so - na laus fa - lu - tis, so - na laus fa - lu - tis

len na *Ju* bel lie der ihm, der se lig uns ver eint ihm, der se lig, der se lig uns ver eint ihm, der se lig  
 laus sa lu tis, o con ven tus u ni cus, o con ven tus, con ven tus u ni cus, o con ven tus

len na  
 bel lie der *Ju* bel lie der ihm, der se lig uns ver eint ihm, der se lig, der se lig uns ver eint ihm, der se lig  
 sa lu tis, laus sa lu tis, o con ven tus u ni cus, o con ven tus con ven tus u ni cus, o con ven tus

lie der ewig schallen, ewig schallen. *Ju* bel lie der ihm,  
 lu tis, usque so na, usque so na laus sa lu tis, o

*Andante*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

uns ver-eint, ihm, der se-lig uns ver-eint.  
 u-ni-cus, o con-ren-tus u-ni-cus.

Nº 15. Poco Adagio  $\text{♩} = 72.$

Quartetto.

Violino I. *dol.* *f* *f*

Violino II. *sp* *sp*

Viola. *sp* *sp*

Flauti. *dol.*

Clarinett in B. *dol.* *p*

Fagotti. *dol.* *p*

Corni in Es

Gabriel. *3*  
 Leicht ist das Grab dem Frommen,  
 Le-ris est ter-ra pi-is.

Michael.

Raphael.

Uriel.

Bassi. *Poco Adagio.* *Cello* *dol.* *f* *f* *f*  
 Leicht ist das  
 Le-ris est  
 pi-is.  
 B.

leicht ist das Grab dem Frommen, Le-ris est ter-ra pi-is, leicht ist das Grab dem Frommen, le-ris est ter-ra pi-is, leicht ist das Grab dem Frommen, le-ris est ter-ra pi-is, schwer, wie Gebirge montium moles

leicht ist das Grab, das Grab dem Frommen, le-ris est ter-ra, ter-ra pi-is, leicht ist das Grab, das Grab dem Frommen, le-ris est ter-ra, ter-ra pi-is, leicht ist das Grab, das Grab dem Frommen, le-ris est ter-ra, ter-ra pi-is, schwer, wie Gebirge montium moles

Grab dem Frommen, ter-ra pi-is, leicht ist das Grab dem Frommen, le-ris est ter-ra pi-is, leicht ist das Grab, das Grab, das Grab dem Frommen, le-ris est ter-ra ter-ra ter-ra pi-is, schwer, wie Gebirge montium moles



Musical score for strings and woodwinds. The score consists of eight staves. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon) and the bottom four are for strings (violin I, violin II, viola, cello/double bass). The music is in a minor key and features dynamic markings such as *sp* (sforzando), *fz* (forzando), and *f* (forte). There are also slurs and accents throughout the passage.

*schwer, wie Gebirge, wiege dir ge dem Bösen.*  
*mon-tium mo-les est fe-le-stis fe-lestis.*

*Weh! mit des Zornes Schrecken.*      *weh! mit des*  
*Vae! vae-buntur di-ris,*                      *vae! vae-*

Vocal lines for the lyrics. The score consists of three staves. The top staff is for the soprano, the middle for the alto, and the bottom for the tenor/bass. The lyrics are written below the notes. The music is in a minor key and features dynamic markings such as *arco*, *p* (piano), and *fp* (forzando piano).

*sp*  
*sp*  
*sp*  
*f* *mf* *p*  
*f* *mf* *p*  
*sp*

Zor-naschrecken wird des Cherubs Ruf sie we-ken.  
 bun-tur di-ris janyam tu-bae hu-jus i-ris.

Presto.  $\text{♩} = 120$ .

# Chor der Erfindenen.

Violino I.  
II.  
Viola.  
Flauti.  
Oboi.  
Clarinetti in B.  
Fagotti.  
Serpentono o ContraFagott.  
Corni in Es.  
Trombe in C.  
Trombe in Es.  
Timpani C.F.  
Soprano.  
Alto.  
Tenore.  
Basso.  
Bassi.

*pp cresc.*  
*p cresc.*  
*ff*  
*ff*  
*ff*  
*pp cresc.*  
*p*  
*cresc.*  
*f*  
*ff*

*Furcht-bar wie Don-ner-sturm hallt  
Mu-gi-ant lo-ni-tru om-*

— es umher,  
 — nia heu!

Furchtbar wie Don-ner-sturm hallt — es umher.  
 Mu-giunt to-ni-tru om — nia heu!

Bang-  
 Ex-

The musical score consists of several staves. The top staves feature complex rhythmic patterns with frequent accents and dynamic markings such as *sp* (sforzando) and *ff* (fortissimo). The lower staves include vocal lines with lyrics in German and Latin. The German lyrics are: "zu - tert die Er - de, brau - send stöh - net das Meer. Furcht - bar rollt der pal - lu - it ter - ra, ae - tus u - lu - lat vis. Fra - gor i - ra". The Latin lyrics are: "ae - tus u - lu - lat vis. Fra - gor i - ra". The score also includes a section with a wavy line and the word "tr" (trill) above it, and another section with a wavy line and the word "tr" (trill) above it.

Don-ner des Zorns. ul-timus it. Furcht-bar rollt der Don-ner rollt der Don-ner des Zorns. Fra-gor i-rae i-rae i-rae ul-timus it.

Furchtbar wie Donnersturm hallt es um — her, bang zit. tert die Er — de.  
 Mu — gi. unt to — ni. tru om — ni — a heu! ex — pal. lu. it ter — ra.

brau-send stöh-ret das Meer,  
ae-stus u-lu-lat vis.

Furchtbar rollt der Don-ner des  
Fra-gor i-me ul-timus

ten. ten. ten. ten. ten. ten.

*sf sf sf sf sf sf*



The musical score consists of ten staves. The top two staves are for the vocal line, with lyrics written below. The remaining eight staves are for the instrumental accompaniment, including strings and woodwinds. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *ff*, *f*, *p*, and *loc*. There are also performance instructions like *c. V. 1.*, *c. V. 2.*, and *c. B.* scattered throughout the score.

Zorns.                    fürcht- bar,                   fürcht- bar    rollt- der   Don- ner des Zorns,                   fürcht-  
 it,                        fra- gor,                    fra- gor    i- rae    ul- ti- mus it,                   fra-

Handwritten musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts for strings and woodwinds. The lyrics are in Latin: "bar gor / fra gor i rae ul ti mus it." The music features various dynamics like "p" (piano) and "ff" (fortissimo), and performance instructions like "loco" and "cillo".

V  
 V  
 C  
 C  
 Fa  
 Se  
 U  
 B  
 V  
 O  
 Cl  
 Fa  
 Se  
 Ti  
 A

Maestoso. ♩ = 80. Recitativo.

Violino I.  
Violino II.  
Viola.  
Oboi.  
Clarinetti.  
Fagotti.  
Serpentono.  
Uriel.  
Bassi.  
Violini.  
Oboi.  
Clarinetti.  
Fagotti.  
Serpentono.  
Timpani C.G.  
Michael.

*ff* *Recit. con gravità.* *ff* *a tempo.*

Versamle dich Staub,  
Congre-de-re os,  
versamle dich Staub!  
congre-de-re os!  
wie der Donner das Herrin-ge-boten!  
con-ro-cante te De-rum rege!

*ff* *tr* *ff* *tr*

*ff* *Recit. con gravità.* *ff* *p*

Verwe-sung gib die Tod-ten!  
Tu, ta-bes, os-sa le-ge!  
Höl-le gib deinen  
Or-ce-jam redde

## Chor der Erstandenen.

All<sup>o</sup> molto.  $\text{♩} = 66$ .

Violino I.

Violino II.

Viola.

Oboi.

Clarinett in B.

Fagotti.

Timpani C.G.

Soprano.

Michael.

Alto.

Tenore.

Basso.

Serpentono.

Bassi.

*pp*

*c. l. t.*

*pp*

*pp*

*pp*

*pp*

*tr*

*pp*

*sotto v.*

*pp* Nicht der Po-  
Non il-la

*tutti*

*pp* *Aub. hos!*

*pp*

*pp*

*pp*

*pp*

*All<sup>o</sup> molto.*

*pp*

Don-  
to-  
nes  
rif-  
sie  
her-  
to-  
ni-  
tru-  
tu-  
bae  
con-  
ro-  
cat

vor. gräss-lich stei-gen die Tod-ten em-por, gräss-lich stei-gen die Tod-ten em-por;  
 ves. ec-ce foe-di quam re-du-ces! hos! ec-ce foe-di quam re-du-ces! hos!

The first system of the musical score consists of seven staves. The top staff is a vocal line with a complex, rapid melodic line. Below it are two more staves with similar rhythmic patterns. The bottom three staves are piano accompaniment, featuring a steady bass line and chords. Dynamic markings like *mf* and *f* are present throughout.

im Blick Verzweiflung, im Blick Verzweiflung, im Munde des Todes Qual.  
 hunc cultum exspem, hunc cultum exspem, hoc morte distortum os!

The second system continues the musical score. It features a vocal line with lyrics, piano accompaniment, and a cello part. The cello part is marked *Cello* and *p.* (piano). The piano accompaniment includes dynamic markings such as *mf*, *f*, and *pp.* The vocal line has a more melodic and expressive character compared to the first system.

*accelerando poco a poco.*

*cres.*

*rit.*

*accelerando poco a poco.*

*cres.*

*cres.*

*cres.*

*ff*

*im Mun-de des To-des Qual.*  
*hoc mor-te dis-tor-tum os!*

*ff*

*ff*

*ff*

*accelerando poco a poco.*

*cres.*

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment. The third system features a vocal line with lyrics and piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes a vocal line and piano accompaniment. The sixth system continues the piano accompaniment. The seventh system features a vocal line and piano accompaniment. The eighth system continues the piano accompaniment. The score includes various performance markings such as 'accelerando', 'poco a poco', 'cres.', 'rit.', and 'ff'.

# Chor der Ungerechten.

*Più All. Presto. 104*

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Flauti. *ff*

Oboi. *ff*

Clarinetten in B. *ff*

Fagotti. *ff*

Serpentono o Contra-Fagott. *ff*

Corni in E. s. *ff*

Trombè in C. *ff*

Timpani C. G. *ff*

Soprano. *ff*  
*Wèh! ——— fällt ü-ber uns, ihr Ber-*  
*Vae! ——— ob-ru-i-te nos, mon-*  
*te nos, montes! pe-lagi vis, nos ra- — pe!*  
*te nos, mon-*

Alto. *ff*

Tenore. *ff*

Basso. *ff*  
*fällt ü-ber uns, ihr Ber-*  
*ob-ru-i-te nos, mon-*

Bassi. *ff*  
*Più All. Presto.*



ü-ber uns, ihr Ber-ge:  
 ru-i-te nos, mon-tes!  
 Flu-ten des Meers, um- hüllt uns!  
 pe- la- gi vis, nos ra- pe!  
 fällt ü-ber uns,  
 ob- ru- i- te, fällt ü-ber uns, ihr  
 nos,

ge!  
 tes!  
 Flu-ten des Meers, um- hüllt uns!  
 pe- la- gi vis, nos ra- pe!

fällt ü-ber uns, ihr Ber-ge!  
 ob-ru-i-te nos, mon-tes!

fällt ü-ber uns, ihr Ber-ge!  
 ob-ru-i-te nos, mon-tes!

Ber-ge!  
 mon-tes!

Flu-ten des Meers, um-hüllt uns!  
 pe-la-gi vis, nos ra-pe!

Flu-ten des Meers, um-hüllt uns!  
 pe-la-gi vis, nos ra-pe!

fällt ü-ber uns, ihr Ber-ge!  
 ob-ru-i-te nos, mon-tes!

Flu-ten des Meers, um-hüllt uns!  
 pe-la-gi vis, nos ra-pe!

The first system of the musical score consists of ten staves. The top staff is a vocal line with notes and rests. The second staff is a piano accompaniment with chords and moving lines. The third staff is a cello part, marked 'c. ll. 2.'. The fourth and fifth staves are for the first and second violins, respectively. The sixth and seventh staves are for the first and second violas. The eighth and ninth staves are for the first and second cellos. The tenth staff is a double bass part. Dynamic markings such as 'fz' and 'ff' are placed throughout the system.

Flu-ten des Meers, um- hüllt uns! fällt ü-ber uns, ihr Ber-ge!  
 pe-la-gi vis-nos, ra-pe! ob-ru-i-te nos, mon-tes!

The second system continues the musical score with ten staves. It features vocal lines and piano accompaniment. The lyrics are printed below the staves. Dynamic markings like 'ff' are present.

uns, ihr Ber-ge!  
 te-nos, mon-tes!  
 Flu-ten um- hüllt uns!  
 pe-la-gi vis-nos!

The third system of the musical score consists of ten staves, continuing the vocal and instrumental parts. It includes dynamic markings like 'fz' and 'ff'.



The musical score on page 171 consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and chords, marked with dynamics such as *p*, *pp*, and *mf*. The vocal line is marked *ben tenuto.* and *mf*. The lower systems show a vocal line with lyrics: "Weh! Vac!" repeated four times, with dynamics *mf*, *p*, and *pp* indicated. The piano accompaniment continues with similar rhythmic patterns and dynamics.

Meno All<sup>o</sup>  $\text{♩} = 72$

Violino I.

II.

Viola.

Flauti.

Oboi.

Clarineti  
in A.

Bassi.

The musical score consists of two systems of staves. The first system includes Violino I, Violino II, Viola, Flauti, Oboi, Clarineti in A, and Bassi. The second system continues the parts for Violino I, Violino II, Viola, Flauti, Oboi, Clarineti in A, and Bassi. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *pp*, *p dol.*, and *in A.*

dir dir dir dir dir dir dir dir dir dir dir dir dir dir dir dir

# Chor der Frommen und Engel.

Nº 16. Andante espressivo. ♩ = 63.

Violino I.

Musical staff for Violino I, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes a series of eighth notes, followed by a dynamic marking of *sp* (sforzando), and later markings for *dol.* (dolce) and *cres.* (crescendo).

II

Musical staff for Violino II, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *sp*, and later markings for *dol.* and *cres.*

Viola.

Musical staff for Viola, featuring an alto clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *sp*, and later markings for *dol.* and *cres.*

Flauti.

Musical staff for Flauti, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f* (forte), and later markings for *dol.* and *cres.*

Oboi.

Musical staff for Oboi, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Clarinettin A.

Musical staff for Clarinet A, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Fagotti.

Musical staff for Fagotti, featuring a bass clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Corni in E.

Musical staff for Corni in E, featuring a treble clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Soprano.

Musical staff for Soprano, featuring a soprano clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Barmherzig, barmherzig, barmherzigist der Herr: gnä — dig und gnä —  
 Be-nignus, be-nignus, be-nignus deus est et de — mens et de —

Alto.

Musical staff for Alto, featuring an alto clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Tenore.

Musical staff for Tenore, featuring a tenor clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Basso.

Musical staff for Basso, featuring a bass clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Bassi.

Musical staff for Bassi, featuring a bass clef, a key signature of two sharps, and a common time signature. The notation includes a series of eighth notes, followed by a dynamic marking of *f*, and later markings for *dol.* and *cres.*

Andante espressivo.



dig, barm-herzigist der Herr und gnä-dig langmüthig u: voll ew-ger Huld. und voll ew-ger Huld  
 mens, be-nignus Deus est et cle-mens, par-cens est fons est gra-ti-ae fons est gra-ti-ae

langmüthig und voll ew-ger Huld, langmüthig  
 parcens est, fons est gra-ti-ae, parcens est,

*und voll ewiger Huld, und voll ewiger Huld!*  
*sonset grati-ae, sonset grati-ae!*

*barmherzig,*  
*be-nignus,*

*barmherzig,*  
*be-nignus,*

*barmherzigist der*  
*be-nignus Deus*

*dol.*  
*p*  
*cres.*  
*p*  
*p*  
*p dol.*  
*mo*  
*dol.*  
*dol.*  
*p dol.*  
*cres.*

Herru: gnädig ist der Herr, barmherzig ist der Herr, und gnädig ist... der Herr; barmherzig ist der Herr und gnä- dig, barmherzig  
 est et clemens De-us est, benignus De-us est, et cle-mens De-us est, benignus De-us est et de- mens, benignus

Herr und gnädig ist der Herr, barmherzig ist barmherzig ist der Herr, ... der Herr,  
 est et clemens De.us est, be-nignus est be-nignus De.us De-us est.

Herr. barmherzig ist der Herr, und gnädig ist der Herr und gnä- dig,  
 est, be-nignus Deus est, et clemens De.us est, et de- mens.

Herr und gnä- dig, barmherzig ist der Herr,  
 est et de- mens, be-nignus Deus est.

*p*  
*cres.*

Vivace ♩ = 132.

ist der Herr: gnä — dig!  
De-us at et — de — mens!

*f* Ge-  
Sunt

*f* Ge-recht sind deine We-ge, du König der Heili-gen, du Kö-  
Sunt justae tuae vi-ae, o ar-bitro coeli-tum, o ar-

Vivace.

*f* Gerecht sind deine We-ge, du König der Heiligen, du Kö-nig der Heiligen, der Hei-  
Sunt justae tuae vi-ae, o ar-bitro coeli-tum o ar-bitro coeli-tum o coe-

1. Cello.  
2. B.

Gerecht sind deine Wege, du König der Heiligen, der Heiligen!  
 Sicut iustae viae, o arbiter caelorum, o coelestium!

recht sind deine Wege, du König der Heiligen, der Heiligen, der Heiligen, gerecht sind deine Wege, du König der Heiligen,  
 sicut iustae viae, o arbiter caelorum, o coelestium, o coelestium, sicut iustae viae, o arbiter caeli-

— nig der Heiligen, du König der Heiligen — li-gen!  
 — biter caelorum, o arbiter caelestium! — li-tum! —  
 — gerecht sind deine Wege, deine Wege, du König, du König der Heiligen, li-  
 — sunt iustae viae, tuae viae, tuae viae, o arbiter, o arbiter caeli-

li-gen! du König der Heiligen li-gen!  
 li-tum! o arbiter caelestium! li-tum!  
 Cello. B.

Violin I  
Violin II  
Viola  
Cello/Bass

König der Heili- gen,  
ar- bi- ter coe- li- tum,

du König der Heili- gen,  
o ar- bi- ter coe- li- tum,

der Hei- li- gen!  
o coe- li- tum!

gen, tum, du König der Heili- gen,  
o ar- bi- ter coe- li- tum,

du König der Heili- gen,  
o ar- bi- ter coe- li- tum,

der Hei- li- gen!  
o coe- li- tum!

du  
o

gen, tum, du König der Heili- gen,  
o ar- bi- ter coe- li- tum,

du König der Hei- li- gen!  
o ar- bi- ter coe- li- tum!

gerecht sind deine Wei- ge, du König der Hei-  
sint justae tu- ae ri- ae, o ar- bi- ter coe-

gen,  
tum,

du König der Heili- gen,  
o ar- bi- ter coe- li- tum,

du Kö- nig der Heili- gen, der Hei-  
o ar- bi- ter coe- li- tum, o coe-

li- gen, du Kö- nig der Hei-  
li- tum, o ar- bi- ter coe-

Cello.

B.

*c. 2<sup>da</sup>*

du König der Hei - gen!  
o ar - biter coeli - tum!

Kö - nig der Hei - gen!  
ar - biter coe - li - tum!

du König der Hei - gen!  
o ar - biter coeli - tum!

ge - recht sind deine We - ge, du Kö - nig der Hei - gen, der Hei -  
sunt ju - stae tuae vi - ae, o ar - biter coe - li - tum, o coe -

li - gen,  
li - tum

du König der Hei - gen!  
o ar - biter coe - li - tum!

ge - recht sind deine We - ge, du Kö - nig der Hei -  
sunt justae tuae vi - ae, o ar - bi - ter coe -

li - gen,  
li - tum,

du König der Hei -  
o ar - bi - ter coe -

li - gen!  
li - tum!

ge -  
sunt

Cello.

B.

gerecht sind deine We — ge, du König der Hei — gen!      ge recht sind deine  
 sunt ju — stae tuae vi — ae, o ar — biter coe — li — tum!      sunt justae tuae

li — gen, du König der Hei — li — gen!      du König der Hei — gen, der Hei —  
 li — tum, o ar — bi — ter coe — li — tum!      o ar — biter coeli — tum, o coe —

ligen!      ge — recht sind deine We — ge, du König der Hei — gen, der Hei — gen,      du  
 litum!      sunt ju — stae tu — ae vi — ae, o ar — bi — ter coe — li — tum, o coe — li — tum,      o

recht sind deine We — ge, du König der Hei — gen, der Hei — li — gen,      du Kö — nig,      du König der Hei —  
 justae tuae vi — ae, o ar — biter coe — li — tum, o coe — li — tum,      o ar — bi — ter,      o ar — biter coeli —



*We-ge, du Kö-nig, du König der Heili-gen!*  
*ri-ae, o ar-bi-ter ar-biter coe-li-tum!*

*ge-rechts sind deine We-ge, du*  
*sunt justae tuae ri-ae, o*

*li-gen!* *ge-rechts sind deine We-ge, du König der Hei-li-gen!*  
*li-tum!* *sunt ju-stae tuae ri-ae, o ar-bi-ter coe-li-tum!*

*König der Hei-* *li-gen, der Heili-gen!* *gerechts sind deine*  
*ar-biter coe-* *li-tum o coe-li-tum!* *sunt justae tuae*

*gen, du König der Heili-gen der Heili-gen!* *gerechts sind deine We-ge, du König der Hei-* *li-gen,*  
*tum, o ar-biter coe-li-tum o coe-li-tum!* *sunt ju-stae tuae ri-ae, o ar-bi-ter coe-* *li-tum,*



gerecht sind deine We—ge,  
sunt justae tuae vi—ae,

gerecht sind deine We—ge, du  
sunt justae tuae vi—ae, o

gerecht sind deine We—ge, du König der Hei—gen, der Hei—gen!  
sunt justae tuae vi—ae, o ar—bi—ter coe—li—tum, o coe—li—tum!

gerecht sind deine We—ge,  
sunt justae tuae vi—ae,

gerecht sind deine We—ge, du  
sunt justae tuae vi—ae, o

König der Hei—  
ar—bi—ter coe—

ligen, du König der Hei—  
litum, o ar—bi—ter coe—

ligen!  
litum!

li—gen!  
li—tum!

gerecht sind deine We—ge,  
sunt justae tuae vi—ae,

gerecht sind deine We—ge, du  
sunt justae tuae vi—ae, o

Cello. B.

*c. V. l.* *c. V. l.*

*c. B.*

*König der Heiligen, der Heiligen, du König der Heiligen, du König*  
*ar. bi. ter coeli. tum, o coe litum, o ar. bi. ter coeli tum, o ar*

*gen, der Heiligen!* *du Kö nig.* *du König der Hei- gen,* *du König der Hei. li*  
*tum, o coe li- tum!* *o ar- bi- ter.* *o ar. bi. ter coeli- tum,* *o ar. bi. ter coe li*

*gerecht sind deine We- ge, du König der Hei- gen.* *du König der Hei- gen,* *du König der Hei- gen,* *du*  
*sunt justae tuae vi- ae, o ar. bi. ter coeli- tum.* *o ar. bi. ter coeli- tum,* *o ar. bi. ter coeli- tum,* *o*

*Kö nig der Hei- li- gen, du König der Hei- li- gen,* *du König der Hei- li- gen,* *du*  
*ar. bi. ter coe- li- tum, o ar. bi. ter coe- li- tum,* *o ar. bi. ter coe- li- tum,* *o*

nig der Hei- li- gen! gerechtsinddine We- ge, du Hö-  
 bi- ter coe- li- tum! sunt justactuae vi- ae, o ar-

gen- tum, du König der Heili- gen, der Heili- gen, der Hei- li- gen! ff  
 o ar- bi- ter coeli- tum, o coe- li- tum, o coe- li- tum!

König der Heili- gen, du Hö- nig der Hei- li- gen! gerechtsinddine We- ge, du Hö-  
 ar- bi- ter coeli- tum, o ar- biter coe- li- tum! sunt justactuae vi- ae, o ar-

König der Heili- gen, du König der Heili- gen, der Hei- li- gen! gerechtsinddine We- ge, du Hö-  
 ar- bi- ter coeli- tum, o ar- bi- ter coeli- tum, o coe- li- tum! sunt justactuae vi- ae, o ar- bi- ter ar-



III<sup>r</sup> Theil. Chor der Engel.

N<sup>o</sup> 17. Maestoso.  $\text{♩} = 84.$

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarinetto in A.

Fagotti.

Corni in D.

Tromboni.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Maestoso.

*Er samlet die Coe-gitad*

*Völker vor seinen Thron,*  
*je se terri-co-las,*

*er hält das Gerich-tes Wa-ge;*  
*jam li-brä de dex-tra pen-det;*

*er wägt den Tha-ten ge-rech-ten*  
*ap-pen-det for-tis-jam me-ri-tes, que-rentum*

*Lohn, er hört die*

*Cello.*



The first system of the musical score consists of ten staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). There are also some performance instructions like *rit.* (ritardando) and *dim.* (diminuendo).

The second system features a vocal line with German lyrics and piano accompaniment. The lyrics are:
   
Stim-me der Klä-ge, die Stim-me der Klä-ge, er hört die Stim-me der Klä-ge.
   
ro-ci at-ten-det, que-ren-tum at-ten-det, que-ren-tum ro-ci at-ten-det.
   
er hört die Stim-me, die Stim-me der Klä-ge
   
que-ren-tum ro-ci, que-ren-tum at-ten-det.
   
The music is in a major key and features a steady rhythmic accompaniment. Dynamic markings include *mf* and *p*.

*Gabriel Solo.*

Der Unschuld banges Sehnen wird zu-gen vor Ge-richt.  
 In-no-ci-o-rum me-tus jam te-stos au-di-et.

*Raphael Solo.*

Des Kummers stille Thränen ruft sei-ne Macht ans Licht.  
 Jam mu-tos ae-grumfle-tus in lu-cem pro-fe-ret.

des Kummers stille  
 jam mu-tos aegros

Musical score for the first system, consisting of multiple staves. The notation includes various note values, rests, and dynamic markings such as *f* and *p*. The music is written in a key with one sharp (F#) and a 3/4 time signature.

Musical score for the second system, including vocal lines with lyrics. The lyrics are in German and Latin.

der Unschuld bangen Söhnen  
in no-xi-o-rum metus

wird zeugen vor Gericht, der Unschuld bangen Söh-  
nen wird zeugen vor Gericht, wird zeugen vor Ge-  
richt.  
jam testes audi-et, in no-xi-orum me-tu jam te-  
stes audi-et, jam testes te-  
stes audi-et.

Musical score for the third system, including vocal lines with lyrics. The lyrics are in German and Latin.

Thräne  
fletus

ruft seine Macht ans Licht,  
in lucem pro-fe-ret.

des Hümers stille Thra-ne ruft sei-ne Macht  
ans Licht, ruft sei-ne Macht ans Licht.  
jam multos aegrumfle-tus in lu-cem pro-fe-  
ret, in lu-cem pro-feret.

Musical score for the fourth system, including a bass line and performance instructions.

Viel Solo. Mit Ad

*Michael Solo.*  
 Lora blüzt von sei-nen Stu-fen auf stolzen Ueber-muth,  
 Jam i-ra fulmi-na bit in im-potentis rex,  
 lau-tem Schrei'n wird ru-fen zum Thron unschuld'ges Blut,  
 se-dem vi-cla-ma-bit in-di-gne caesum grex,  
 mit lau-tem Schrei'n wird  
 ad se-dem vi-cla-

The first system of the musical score consists of ten staves. The top three staves contain rhythmic accompaniment with eighth and sixteenth notes. The middle staves feature vocal lines with various note values and rests. The bottom staves provide harmonic support with chords and single notes. Dynamic markings such as 'cres.' (crescendo) and 'p' (piano) are placed throughout the system.

The second system continues the musical composition. It features similar notation to the first system, with vocal lines and instrumental accompaniment. The dynamics and phrasing continue across the staves.

*Lornblitz von seinen Stufen auf stolzen Uebermuth. Lornblitz von seinen Stufen auf stolze übermuth.*  
*jam i-ra fulmi-nabit in im-poten-tes rex. jam i-ra ful-mi-nabit in im-po-ten-tes rex.*

The third system begins with a vocal line in the lower staves. The lyrics are written below the notes. The music continues with instrumental accompaniment in the upper staves.

*rufen zum Thron unschuld'ges Blut, mit lautem Schre'n mit lautem Schre'n wird ru-fen zum Thron unschuld'ges Blut.*  
*mabit in-di-gne caesum grae, ad sedem vi, ad sedem vi clar-ma-bit in-di-gne caesum grae.*

The fourth system concludes the page. It features a vocal line and instrumental accompaniment. A 'cres.' marking is visible at the end of the system.

*Tutti.*

Er sãmlt die Vølker vor seinen Thron, er hålt das Ge- rich- tes Wã- ge, er wãgt- den  
 Co- e- git ad se- so ter- ri- co- las, jam li- brãde dex- tra pen- det, ap- pen- det

X

The first system of the musical score consists of ten staves. The notation is dense, with many beamed notes and slurs. Dynamics such as *dol.*, *p*, and *pp* are used throughout. The key signature has two sharps (F# and C#), and the time signature is 4/4.

*Tha-ten ge-rech-ten Lohn, er hört die Stim-me der Fil-a-ge, er hört die Stim-me der Fil-a-ge, er hört die Stim-me der Fil-a-ge.*  
*for-tis-jam-me ri-tas, que rentum ro-ci at-ten- det, que rentum ro-ci at-ten- det, que rentum ro-ci at-ten- det.*

The second system continues the musical score with the same ten-staff layout. It includes the vocal line with lyrics and continues the instrumental accompaniment. Dynamics like *f* and *p* are present. The notation remains complex with many beamed notes.

Violino I.

Violino II.

Viola.

Flauti

Oboi.

Clarineti.

Fagotti.

Corni.

Bassi.

Soprano.

Alto.

Tenore.

Basso.

Timpani in D. A.

Basso e Violoncell  
solo.

Violino I. *smorz.*

Violino II. *smorz.*

Viola. *smorz.*

Flauti *smorz.*

Oboi. *smorz.*

Clarineti. *smorz.*

Fagotti. *c. B.*

Corni. *smorz.*

Bassi. *smorz.*

## Chor der Menschen.

N<sup>o</sup> 18. Grave.

♩ = 60.

Soprano. *mf*

Alto. *f* *f* *mf*

Tenore. *f* *f* *mf*

Basso. *f* *f* *mf*

Timpani in D. A.

Basso e Violoncell solo. *Grave.* *f* *f* *mf*

Herr! o Herr! wer kan vor dir be.stehn! in sin.den wurden wir ge.bo.ren, Fei.führung raubt uns deine Huld,  
 Rex! o Rex! quis est, qui ti.bi stel! im.pu.ro ge.ne.re pro.gna.tos, se.fellit ho.stis gra.ti.a.



*cras.*  
*p* laß nicht um des Ver- su- chers Schuld uns e- wig seyn ver- lo- ren, laß nicht uns e- wig seyn ver- lo- ren, uns  
 ob e- jus no- li cri- mi- na in ae- rum nos dam- na- tos, no- li in ae- rum nos dam- na- tos, in

*p* *cras.* *f* *p*  
 uns ewig seyn ver- lo- ren, *p*  
 in ae- rum nos dam- na- tos.

*p* *cras.* *ff* *p*  
*p* *cras.* *ff* *p*

ewig seyn ver- lo- ren! Herr! o Herr! wer kann vor dir, vor dir be- stehn!  
 ae- rum nos damna- tos! Rex! o Rex! quis est, qui ti- bi, ti- bi stel-!

Herr! o Herr! wer kann vor dir be- stehn!  
 Rex! o Rex! quis est, qui ti- bi stel-!

Nº19. Risoluto.  $\text{♩} = 69.$

Recitativo.

*a tempo.*

*a tempo.*

Violino I *con sordini. trem. Rec. f Rec. p*

Violino II *f*

Viola *f*

Fagotti *f*

Corn in D

Satan *Recit.*  
*Ja Volk, du bist verloren!  
 At ve-ro pe-ri-istis!*  
*Ja Volk, du bist verloren!  
 At ve-ro pe-ri-istis!*  
*du, die mit klarem  
 tu diurnas*

Violoncelli *f*

Bassi *f*

*Himmellicht des Tageswerk beschaut,  
 lu-mine qui puro lu-stras res.*  
*di, tu, der mit blassem An-ge-sicht die  
 palli-da quae fa-ci-e in mutam noctem fles,*  
*stille Nacht be-thaut,  
 ihr Himmels-äu-gen  
 vos, quas coelo-rum*

die von fern her - schau'n mit goldnem Stral,  
 lu - mi - na de - spi - ci - tis in nos, zeug, Sonne mir,  
 te - ste mi, zeugt, Mond und Stern,  
 sol, si - de - ra, zeug Son - ne  
 te - ste

zeugt Mond und Stern,  
 sol, si - de - ra,  
 der Men - schen eignen Fall:  
 se - pe - tis - se hos!

*cres.* *f* *dim.* *p* *poco ritard.* *tando*  
*cres.* *f* *dim.* *p* *poco ritardando*  
*cres.* *f* *dim.* *p* *poco rall.*  
*f* *dim.* *p* *poco rall.*  
*cres.* *f* *dim.* *p* *poco ritardando*

# Chor der Höllengeister.

All<sup>o</sup> moderato.  $\text{♩} = 69.$

Violino I. *pp con sfordorni.*

Violino II. *c. l. s.*

Viola

Oboi. *p*

Clarineti in B. *p*

Fagotti. *c. contr. B.*

Corni in D.

Soprano. *mf*  
*Tri-umf!* *Tri-umf!* *sie*  
*te*

Alto. *mf*

Tenore. *mf*

Basso. *mf*

Cello. *pp* *All<sup>o</sup> moderato.* *f*

Contrabasso e Serpent. *p*

Detailed description of the musical score: The score is for a chorus of evil spirits. It features a full orchestra and a vocal ensemble. The instruments include Violins I and II, Viola, Oboes, Clarinets in B-flat, Bassoons, Horns in D, Cello, and Double Bass/Contra Bass/Serpent. The vocal parts are Soprano, Alto, Tenor, and Bass. The tempo is 'All<sup>o</sup> moderato' with a quarter note equal to 69 beats. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score includes dynamic markings such as *pp*, *p*, *mf*, and *f*. The vocal parts have lyrics in German: 'Tri-umf!' and 'sie te'. The string parts have various articulations and dynamics.

The musical score consists of several staves. At the top, there are instrumental parts for strings and woodwinds. The woodwinds are labeled 'c. Clar.' and 'Fag. Contr. B.'. The vocal line is in the center, with lyrics in German. The lyrics are: 'zeu - gen; stan - tur; sie verlö - schen, exstin - guuntur, sie er - blei - chen: rubi - lan - tur, sie ver lö - schen, exstinguuntur.' The bottom part of the score features a bass line with various musical notations such as accents and slurs.

zeu - gen;  
stan - tur;

sie verlö - schen,  
exstin - guuntur,

sie er - blei - chen:  
rubi - lan - tur,

sie ver lö - schen,  
exstinguuntur,

sie er-blei-chen,  
 ni-bi-lan-tur,  
 sie wen-den das stra-len-de An-ge-sicht,  
 ver-ten-ti-a ful-gens re-tror-sus os,

*cras. poco a poco*

*dim.*

Musical staff with chords and dynamics: *f*, *f*, *rf*, *rf*, *dim.*

Musical staff with notes and dynamics: *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

sie wen—den das stra—len—de An—gesicht, der Men—schen Schuld ver—dun—  
 ver—ten—ti— a ful—gens retror—sus os, re—fu—git lux ob no—

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

Musical staff with notes and dynamics: *f*, *f*, *dim.*

kelt ihr Licht, den Men-schen Schuld ver-dun-kelt ihr Licht. Sie verlö-schen,  
 xi-os hos, re-fi-git lux ob no-xi-os hos. Ex-stin-guntur.



*smorzando poco a poco.*

Handwritten musical score for voice and piano, page 207. The score consists of 14 staves. The top two staves are for the piano accompaniment, and the middle staves are for the voice. The bottom two staves are for the piano accompaniment. The tempo is marked *smorzando poco a poco.* The lyrics are "sie er-blei-nu-bi-lan-chen-tur." The score includes various musical notations such as notes, rests, and dynamics like *pp*.

sie er-blei-  
 nu-bi-lan-chen-tur.

*smorzando poco a poco.*



Nº 21. Tempo di Marcia. 84. Chor der Apostel und heiligen Streiter.

Violino I *moderato*

Violino II

Viola.

Flauti.

Clarinetti in B.

Fagotti.

Corni in F.

Tromboni I. II.

Tromboni III.

Soprano.

Alto.

Tenore.

Basso.

Bassi. *moderato*.

*für Wahr-heit, für Wahr-heit  
Pro ve-ro, pro ve-ro*

The image shows a page of a musical score for a choir and orchestra. The title is 'Nº 21. Tempo di Marcia. 84. Chor der Apostel und heiligen Streiter.' The page number is 209. The score includes parts for Violino I and II, Viola, Flauti, Clarineti in B, Fagotti, Corni in F, Tromboni I, II, and III, Soprano, Alto, Tenore, Basso, and Bassi. The tempo is marked 'moderato'. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are 'für Wahr-heit, für Wahr-heit' and 'Pro ve-ro, pro ve-ro'. The score is written in a standard musical notation with various dynamics and articulation marks.

haben wir gestritten, Wahrheit, Wahrheit war unsers Duldens Lohn. Laß Wahrheit, Wahrheit für die Sünder bitten, wahrhafter:  
 no-bis de-cer-ta-tum; ve-rum ve-rumque de-porta-vi-mus. per ve-rum ve-rum si-ne ex-o-ratum, ve-ri-si-





Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarinetti.

Fagotti.

Corni in D.

Satan.

Chor der Märtyrer.

Soprano.

Alto.

Tenore.

Raphael.

Basso.

Violoncelli.

Contrabassi.

*mp*

*pp*

*tr*

*mol.*

*Raphael.*

Was naht die blutige Schaar in weis-sen Ge-wan-den?  
 Quid tu, cruentā ris, quae ni-re a-mi-cta? den et

*Sempre legato.*





The first system of the musical score consists of seven staves. The top staff contains a melodic line with numerous slurs and ties. The second and third staves appear to be for a keyboard instrument, with the second staff showing a more active melodic line. The fourth and fifth staves are for a lower instrument, possibly a cello or bass, with a more rhythmic accompaniment. The sixth and seventh staves are for a bass line. Dynamic markings include 'mp' (mezzo-piano) in the second and third staves, and 'fp' (fortissimo) in the sixth staff.

*Satan. Um Wahrheit, um Wahrheit ist ihr  
Pro ve-ro, pro ve-ro janguem*

The second system of the musical score features a vocal line with lyrics in German and Latin. The German lyrics are: "unser Heil, hat gleich das To — das bitt — rer Pfeil die Brust mit Qual durch — drun — gen." The Latin lyrics are: "tolli — mus, trux e — ti — am — si gla — di — us per — cussit no — strum pe — ctus." The musical notation includes a vocal line with a treble clef and a bass line with a bass clef. The tempo and dynamics are consistent with the first system.

Blut ge - Has - sen, pro - fu - de - runt, ihr Lied, ihr Lied bezugt der Men - schen Schuld, die Wahr - heit  
 er haec, er haec est culpa ho - mi - num.

Wir frei - sen dich, Gott un - ser Heil, hat gleich des Jo - des  
 O Jo - ter, te ex - tol - li - mus, trux e - li - am, si

*cres. poco a poco*

*loco*

*cres.*

*p*

haben sie verstoßen, sie flieht umsonst umsonst das Reich. trotz Kuld.  
 latem ex-pu-le-runt. ex-o-rat nul nil hocce justis si-mum.

*cres. poco a poco*

*cres. poco a poco*

bitt-er Heil die Brust mit Qual durch-drun-gen. Wir frei-sen dich, Gott un-ser Heil!  
 gla-di-us per-cus-sit no-strum pe-ctus. O so-ler, te ex-tol-li-mus!

This page of a musical score, numbered 218, contains ten staves of music. The notation is complex, featuring various rhythmic values, slurs, and dynamic markings. The key signature is one sharp (F#). The score includes several instances of *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *smorz.* (ritardando). There are also trill ornaments indicated by 'tr.' above notes. The music is arranged in a multi-staff format, with some staves containing multiple voices or instruments. The bottom section of the page shows a continuation of the musical material with similar dynamics and articulation.

Nº 22. Grave. ♩ = 60.

## Chor der Menschen.

Soprano.  
 Weh! o weh! ach, daß wir so ge-sün-digt haben! ach, daß wir so ge-sün-digt ha-ben! ach, daß  
 Heu! e-heu! vae, nos in tantum nos pec-cas-se! vae, nos in tan-tum nos-pec-cas-se! vae, nos

Alto.  
*f* *sf* *p*

Tenore.  
 Weh! o weh!  
 Heu! e-heu! ach, daß vae, nos ach, daß vae, nos

Basso.  
*f* *p*

Timpani in D. A.  
 Grave.

Basso solo.  
*f* *p*

*dim.*  
 wir so ge-sündigt, so ge-sün-digt ha-ben!  
 in tan-tum, nos in tantum nos pec-cas-se!

*dim.*  
 wir so ge-sün-digt ha-ben!  
 in tan-tum nos pec-cas-se!

# Sologesang mit Chor der Mütter und Kinder.

N<sup>o</sup> 23. Andantino con espressione. ♩ = 84.

Flauti.

Fagotti.

Eva.

Chor der Mütter  
und Kinder.

Soprani et Alti.

Violoncello I.

II.

III.

*con anima.*

Und muß die Wahrheit schwei-  
Cum ve-ri-tas mu-tes-

*dol.*

*dol.*

*dol.*

*pp*

*pp*

*pp*

*p*

*gen-  
cit.*

die Liebe, die sie- bo za- get nicht:  
nil a- mor, nil a- mor ex- pa- ret.

sie blieb dem Menschen i- gen,  
hu- mano in- hac re- set.

*si-  
ru-*

*dol.*

*dol.*

*dol.*

wendet das Gericht, sie wendet wendet das Ge-richt.  
*dic-tam in-hi-bet hichie vin-di-ctam inhi-bet.*

Mit al-ler Kün-der Sal-ten, mit al-ler Müt-ter Schmerz, läßt  
*Per la-la pu-e-ro-rum per matrum ge-mi-tus* Ju-

Lieb ihr Flehn er-schal-len, blickt glau-ben-dim-mel-wärts,  
*spi-ci-ens coe-lo-rum, hic in-stat pre-ci-bus.*

Mit al-ler Him-der Sal-ten,  
*Per la-la pu-e-ro-rum,*

Chor der Mütter und Kinder.  
 Mit un-serm schwa-chen Sal-ten,  
*Per la-la pu-e-ro-rum,* mit un-serm Mut-ter  
*per matrum ge-mi-*

mit al-ler Müt-ter Schmerz läßt Lieb' ihr Flehn er-schal-len, blickt glau-bend glau-bend him-mel-  
 per matrum ge-mi-tus su-spi-ci-ens coe-lo-rum, hic in-stat in-stat him-mel-  
 Sehmerz läßt Lieb' ihr Flehn er-schal-len, blickt hoff-fend him-mel-wärts, blickhoffend him-mel-  
 tus su-spi-ci-ens coe-lo-rum, hic in-stat pre-ci-bus, hic in-stat pre-ci-bus.

wärts, blickt glaubend himmelwärts, blickt glaubend himmelwärts.  
 bus, hic in-stat pre-ci-bus, hic in-stat pre-ci-bus.

wärts, blickt hoffend him melwärts, blickhoffend him mel-wärts!  
 bus, hic in-stat pre ei-bus, hic in-stat pre ei-bus.



# Chor der Menschen.

All<sup>o</sup> maestoso.  $\text{♩} = 138$

Violino I.  $\text{♩} = 138$

Violino II.

Viola.

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corn in G.

Satan.

Violoncello I.

Violoncello II.

Violoncello III.

Bassi.

*p* *cres.* *cres.* *cres.* *cres.* *cres.* *cres.* *cres.*

Verfolgt von eurem Grimme floh. Lie. be zur Ge duld, um  
 At fu-git praesu — ro-re ad pa-ti-entt — am, fru-

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarinetti.

Fagotti.

Corni.

Satan.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

*sonst fleht ih-re Stimme, sie tilgt nicht eure Schuld.  
stran-do o-rat o-ris pro culpa vestra jam.*

*Chor der Menschen. We-he! we-he! es schwindet die Hoffnung, es  
E-heu! e-heu! jänspas e-va-ries cit, jam*

Violin I (Vl. I) and Violin II (Vl. II) parts. The Violin I part features a melodic line with a *dim.* marking. The Violin II part consists of chords and accompaniment, also marked *dim.* and *pp*. The woodwind section (flutes, oboes, and bassoons) provides harmonic support with chords and melodic fragments, marked *dim.* and *pp*.

Vocal line with lyrics: *naht sich der Zorn, es naht sich der Zorn. Weh! weh! weh! weh!*  
*i-ra ad-est, jam i-ra ad-est. Heu! heu! heu! heu!*

The vocal line is accompanied by a piano accompaniment. The piano part includes a *dim.* marking and a *p* dynamic marking. The lyrics are written in a cursive script.

Nº 24. Andante ma elfofo.  $\text{♩} = 69.$

Flauto.

Clarineti in A.

Fagotti.

Corni in A.

Tromboni III III

IV.

Gabriel.

Raphael.

*mol.*  
*mol.*  
*p*  
*p*

Geht ein, ihr Frauen, ins Reich der Herrlichkeit! euch soll er-freuen him-li-sche  
 Ad-i, grea-fi-de, ad rus magni-fi-cas, jamjam tu ri-de fe-ri-as

*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*mf*  
*mf*

Se-ligkeit, euch soll erfreu-en, erfreu-en him-lische Se-ligkeit. Geht ein, ihr Frauen, ins Reich der Herr-lichkeit!  
 su-pe-ras, jamjam tu ri-de tu ri-de fe-rias su-pe-ras. Ad-i, grea-fi-de, ad rus magni-fi-cas!

euch soll er-freu-en, himli-sche Se-lig-keit, euch soll er-freu-en himlische Se- lig-keit, euch soll er-freu-  
 jamjam tu vi-de fe-ri-as su-pe-ras. jamjam tu vi-de fe-ri-as su- pe-ras, jamjam tu vi-

— en himlische, him- lische Se- lig-keit. Geht ein, ihr Freuen, ins Reich der Herr- lichkeit.  
 — de fe- ri-as, fe- ri-as su- pe- ras. Ad- t, gressi- de, ad res ma- gni- fi- cas.

# Chor der Seligen.

N<sup>o</sup> 25. Allegretto. ♩ = 152.

Violino I.

I.

Violino I. I. Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. It features a melodic line with slurs and dynamics markings.

Violino II.

II.

Violino II. II. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It features a melodic line with slurs and dynamics markings.

Viola.

Viola. Musical staff with alto clef, key signature of three sharps, and 3/4 time signature. It features a melodic line with slurs and dynamics markings.

Flauto I.

Flauto I. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It is mostly silent with some notes at the end.

Flauto II.

Flauto II. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It is mostly silent with some notes at the end.

Clarinetto in A.

Clarinetto in A. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It features a melodic line with slurs and dynamics markings.

Fagotti.

Fagotti. Musical staff with bass clef, key signature of three sharps, and 3/4 time signature. It features a melodic line with slurs and dynamics markings.

Corni in E.

Corni in E. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It is mostly silent with some notes at the end.

Soprano.

Soprano. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It contains the vocal line with lyrics: "Was sind die / Quid sunt la".

Alto.

Alto. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It is mostly silent with some notes at the end.

Tenore.

Tenore. Musical staff with treble clef, key signature of three sharps, and 3/4 time signature. It is mostly silent with some notes at the end.

Basso.

Basso. Musical staff with bass clef, key signature of three sharps, and 3/4 time signature. It is mostly silent with some notes at the end.

Celli e  
Contrabassi.

Celli e Contrabassi. Musical staff with bass clef, key signature of three sharps, and 3/4 time signature. It features a rhythmic accompaniment with slurs and dynamics markings.

Was sind die  
Quid sunt la

Sei— den der kur— zen Er— den— zeit ge— gen die Freu— den, gegen die Freu— den se— li— ger E— wig  
 bo— rad jam bre— vis fac— tu— li, ec— ce ho— no— ras, ec— ce ho— no— ras di— i per— pe— tu—

*keit!* *Was sind die Lei— den der kur— zen Er— den— zeit* *gegen die Freu— den die Freu—*  
*Quid sunt la— bo— rum jam bre— vis fac— tu— li.* *et ce ho— no— ris, ho— no—*



den se li ger E wigheit  
 re di i per pe = tu i!

Was sind die Lei den der kur  
 Quid sunt la bo ras Jam bre

von Er- den-zeit gegen die Freu- den se- li- ger E- wig- keit, se-  
 nis jae- cu- li. et. ce- no- red. di- i per- pe- tu- i, se-



The image shows a page of musical notation with 12 staves. The notation includes various note values, rests, and dynamic markings. The key signature has three sharps (F#, C#, G#). The score is divided into several systems. The first system (staves 1-4) features melodic lines with dynamics like *dim.* and *pp*. The second system (staves 5-8) includes chords and melodic fragments with dynamics like *p* and *dot.*. The third system (staves 9-12) shows a more active bass line with a *dim.* marking and a *pp* dynamic at the end. The word *keit!* is written in the first staff of the third system.

Nº 26. Grave. ♩ = 58.

Stimmen der Engel.

235

Gabriel.

Ein Tag ist vor ihm tau-send Jahr, ein Au-genblick die E-wigkeit.  
Sunt di-et e-i sae-cu-la, ae-ter-ni-tas mo-men-tum est.

Michael.

die E-wig-keit.  
mo-men-tum est.

Raphael.

Uriel.

Nº 27. Maestoso. ♩ = 69.

Corni in D.

Fagotti.

Michael.

*quasi Recitativo.*

Verbannt von seinem ewigen Licht, fern von des Himmels Strahl, Un-huldig, flücht sein Angesicht, geht ein zur ew'-gen  
Ae-ter-no pulsi lu-mi-ne, i-mas in noctes vos, tor-queti usque pigite, soe-lesti, ju-sti

Basso.



Piano accompaniment for the first system, consisting of five staves. The music is in a minor key and features complex chordal textures and melodic lines. Dynamics include *fz* (forzando) and *p* (piano).

Vocal line for the first system with German and Latin lyrics:

*Ihr büsst durch mein Verschulden, ihr theil- tet, meinen Fall, mit euch den Fluch zu dal- den, folgt Sa- tan euch zur Qual,*  
*Vae vos de- fectu meo, parti- ci- pa- tos vos, jam ex- se- cra- to De- o si- mul simul lu- e-*

Vocal line for the second system with German and Latin lyrics:

*Trümer der Welt, Vernichtung! Vernichtung! Son- nen, zermalmt uns, Sonnen, zermalmt uns, begrabt uns, Trüm-*  
*frag- mi- na nos! De- le- ri! de- le- ri! so- les, tun- da- tis, so- les, tun- da- tis, ris a- tis, frag-*

Piano accompaniment for the second system, continuing the musical texture from the first system. It includes dynamic markings such as *fz* and *p*.





Violino I.

I.

Violino I. Musical notation staff with notes and dynamics.

II.

Violino II. Musical notation staff with notes and dynamics.

Viola.

Viola. Musical notation staff with notes and dynamics.

Flauti.

Flauti. Musical notation staff with notes and dynamics.

Oboi.

Oboi. Musical notation staff with notes and dynamics.

Clarinetti in B.

Clarinetti in B. Musical notation staff with notes and dynamics.

Fagotti.

Fagotti. Musical notation staff with notes and dynamics.

Corni in G.

Corni in G. Musical notation staff with notes and dynamics.

Trombe in Es.

Trombe in Es. Musical notation staff with notes and dynamics.

Timpani G.D.

Timpani G.D. Musical notation staff with notes and dynamics.

Tromboni III III

Tromboni III III. Musical notation staff with notes and dynamics.

IV.

Tromboni IV. Musical notation staff with notes and dynamics.

Soprano.

Soprano. Musical notation staff with notes and dynamics.

Er den flamen, Mon de fallen, düstre Feu er mee re  
Ter rue ar dent, lu nae fidunt, py.ri-phle ge-ton-tes

Alto.

Alto. Musical notation staff with notes and dynamics.

Tenore.

Tenore. Musical notation staff with notes and dynamics.

Baffo.

Baffo. Musical notation staff with notes and dynamics.

Baffi.

Baffi. Musical notation staff with notes and dynamics.

Allº con fuoco.



The first part of the musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The piano part features complex textures with many beamed notes and rests. The second system continues the piano accompaniment with a 'loco' marking. The third system shows the vocal line with lyrics and the piano accompaniment. The fourth system features a 'ff' (fortissimo) dynamic marking. The fifth system continues the piano accompaniment with 'ff' markings. The sixth system shows the vocal line with lyrics and the piano accompaniment. The seventh system features a 'ff' dynamic marking. The eighth system continues the piano accompaniment with 'ff' markings. The ninth system shows the vocal line with lyrics and the piano accompaniment. The tenth system features a 'ff' dynamic marking. The eleventh system continues the piano accompaniment with 'ff' markings. The twelfth system shows the vocal line with lyrics and the piano accompaniment. The thirteenth system features a 'ff' dynamic marking. The fourteenth system continues the piano accompaniment with 'ff' markings. The fifteenth system shows the vocal line with lyrics and the piano accompaniment. The sixteenth system features a 'ff' dynamic marking. The seventeenth system continues the piano accompaniment with 'ff' markings. The eighteenth system shows the vocal line with lyrics and the piano accompaniment. The nineteenth system features a 'ff' dynamic marking. The twentieth system continues the piano accompaniment with 'ff' markings.

Die auf Him - melssäulen ruhten,  
 Qui coe - lum co - lumnis ful - ti,  
 So - nen stürzen in die Fluten,  
 So - las flucht, bus se pul - ti,  
 Ster - ne schmelzen in den Glutten,  
 a - stris ignes sunt a - dulti.

The second part of the musical score continues the vocal and piano parts. It features several systems of staves. The top system shows the vocal line with lyrics and the piano accompaniment. The piano part features complex textures with many beamed notes and rests. The second system continues the piano accompaniment with a 'ff' marking. The third system shows the vocal line with lyrics and the piano accompaniment. The fourth system features a 'ff' dynamic marking. The fifth system continues the piano accompaniment with 'ff' markings. The sixth system shows the vocal line with lyrics and the piano accompaniment. The seventh system features a 'ff' dynamic marking. The eighth system continues the piano accompaniment with 'ff' markings. The ninth system shows the vocal line with lyrics and the piano accompaniment. The tenth system features a 'ff' dynamic marking. The eleventh system continues the piano accompaniment with 'ff' markings. The twelfth system shows the vocal line with lyrics and the piano accompaniment. The thirteenth system features a 'ff' dynamic marking. The fourteenth system continues the piano accompaniment with 'ff' markings. The fifteenth system shows the vocal line with lyrics and the piano accompaniment. The sixteenth system features a 'ff' dynamic marking. The seventeenth system continues the piano accompaniment with 'ff' markings. The eighteenth system shows the vocal line with lyrics and the piano accompaniment. The nineteenth system features a 'ff' dynamic marking. The twentieth system continues the piano accompaniment with 'ff' markings.

*fl.*  
*ob.*  
*fag.*  
*loco*  
*loco*  
*f*  
*f*

Was der Zei-ten Schoos ge-bo-ren, geht im Wel-tensturm ver-le-ren,  
 Quidquid di-e est pro-gna-tum, or-bis en-ru-ti-na-stra-tum.

The first part of the musical score consists of approximately 12 staves. The notation is dense, with many beamed notes and rests. Dynamic markings such as *loco*, *dot.*, *p*, and *ff* are scattered throughout. The key signature has one flat, and the time signature is 3/4. The music appears to be a highly rhythmic and textured instrumental or vocal piece.

einzig bleibt, was l'et er. ho. ren. Sinken Monde, fallen Sonnen, sey das Willenheir zur ronnen,  
 u. nirm stat. quod De. o ra. tum. Si. dant lu. nae, cadant so. les, or bi. um li. quescant mo. les,

The second part of the musical score includes vocal lines and a cello part. The vocal lines are written in a single staff with lyrics in German and Latin. The cello part is written in a separate staff at the bottom. Dynamic markings include *dot.*, *ff*, and *ff B.*. The notation continues with rhythmic patterns similar to the first part.



*dol.*

ewiges Le — ben wird ge — won — nen.  
 nata i — ta di — ra — pro — les!

Le — ben.  
 vi — at.

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with a vocal line. The score consists of 14 staves. The top staff is a vocal line with lyrics in Cyrillic script: "оги душа". The second staff is a treble clef instrument (likely violin or flute), the third is a bass clef instrument (likely viola or cello), and the remaining staves are for other instruments. The music is in a key with one sharp (F#) and a common time signature. The vocal line features a melodic line with some grace notes and a steady accompaniment. The instrumental parts are more rhythmic and melodic, with some slurs and accents. The score ends with a double bar line and repeat signs.



Nº 29. Andante con moto  
cantabile.

Quartetto mit Chor.

247

Violino obligato.

Violino I.

II.

Viola.

Flauto.

Clarinetti in B.

Fagotti.

Corni in B.

Gabriel.

Michael.

Raphael.

Uriel.

Bassi.

The musical score is written for a quartet with choir. It features ten staves for instruments and one for the choir. The instruments are Violino obligato, Violino I and II, Viola, Flauto, Clarineti in B, Fagotti, Corni in B, Gabriel, Michael, Raphael, Uriel, and Bassi. The score is in 2/4 time and has a key signature of one flat. The tempo is 'Andante con moto cantabile' with a metronome marking of 96. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *p*. The choir part is written in a single staff with lyrics in German. The lyrics are: 'Schon naht von Engeln gehg - ben die Mutterden heiligen / En: jam ab an - ge - tis la - ta, Ma - ri - a ad so - lum'.

Schon naht von Engeln gehg - ben die Mutterden heiligen  
En: jam ab an - ge - tis la - ta, Ma - ri - a ad so - lum

Andante con moto.

*pp*

Still fei-ern die Himmel und lo-ben sie mit dem ewigen Sohn. Schon naht von En-geln ge-  
 Si-ten-ti-o coe-li lau-da-ta-na-to cum ma-xi-mo fil-En! jam ab an-ge-lis

Thron.  
 it!

ho- ben die Mutter dem heiligen Thron. Still sei- ern die Himm- und lo- ben sie mit dem e- wigen Sohn.  
 la- ta. Ma- ri- a ad- so- lum- it. Si- len- ti- o coe- li lau- da- ta na- to cum ma- ximo fil-

*Sie fleht für die Sünder der*  
*Nunc deprecans est ab a.*

*Mit flehender sanfter Geberde blickt sie zu dem Richter hinan.*  
*En supplice, placido ore nunc supplex atque iudicis os.*

*p*

Er-de um Gnade den E-wigen an, Mit fle-hender sanfter Ge-ber-de blickt sie zu dem Richter hinan; Sie  
 mo-re ae-terno de-per-ditos hos! En! sup-pli-ce pla-ci-do o-re nunc suspi-cit ju-di-cis es! Nunc

Mit  
 En!

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The second and third staves are also in treble clef and contain similar rhythmic patterns. The fourth staff is in bass clef. The fifth and sixth staves are empty. The seventh staff is in bass clef and contains a melodic line.

*fleht für die Sünder der Erde um Gnade den E. wiger. an.  
 de. precans est ab a. more de. terno de. perdi. tos hos?*

*Sie neht in hei. ligen Bit. ten der. Mul. ter Schmerzen so  
 Re- fert. que preel cum sancta, quid ma. tri an. xi. ae*

The second system of the musical score consists of two staves. The top staff is in bass clef and contains a melodic line with many sixteenth and thirty-second notes. The bottom staff is in bass clef and contains a melodic line with many sixteenth and thirty-second notes.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one flat and a 7/8 time signature. It features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second and third staves are also in treble clef, with the second staff having a key signature of one flat. They contain rhythmic accompaniment with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one flat, providing a lower harmonic line. The fifth and sixth staves are empty, and the seventh staff is a bass clef with a key signature of one flat, containing sparse notes.

*Sie neht was einst sie ge. lit. ten, als das Schwert ihr die Seele durchdrang.*  
*Addit. que pe. clo. ra planctu, ut per a. ni. mam gladi. us it.*

*long.*  
*ut.*

*Es ruht worden himmlischen Wör. ten das to. bon. de. Flä. men.*  
*Flammarum et jam con. ti. ces. cit fru. go. sa di. cen. ti*

*con dolcezza.*  
 Ma-ri-a, du Mil-de, Ma-  
 mi-tis Ma-ri-a, o

Von des Abgrunds nächtlichen Pforten tönt Fei-er der Göttlichen her.  
 Ex a-bissi nocte da-rescit vox: a-ve sanctissi-ma, sis:

*meer.  
 rid.*



ri. a. du Sü-ße, dir schallen der Himmlichen Grüsse, dich fei-ert im Dun- kel der Tod, dich feiert im Dun- kel der Tod.  
 dulcis Ma-ri-a! te ef-fe-runt carmi-na di-a, a-do-rat in E-re-bo mors, a-do-rat in E-re-bo mors.



Himm- li- schen Grüsse, dich fei- ert, dich fei-  
 car- mi- na di- a, a- do- rat, a- do-

dir schal- lender Himm- li- schen Grüsse.  
 te of- fe- runt car- mi- na di- a.

dir schal- ten der Himm- li- schen Grüsse.  
 te of- fe- runt car- mi- na di- a.

Himm- li- schen Grüsse, der Himm- li- schen  
 car- mi- na di- a, te car- mi- na Grü- ße.  
 di- a.

Grüsse, dich fei- ert im Dun- kel der Tod, Ma- ri- a, du Mit- tei-  
 di- a, a- do- rat in E- re- bo mors. Ma- ri- a, o dul- cis Ma-





N° 30. Grave.  $\text{♩} = 58$ 

*buon tempo.*

Oboi. *p*

Clarinetten in B. *colla p.*

Fagotti. *p*

Timpani in DA

Soprano. *a piacere.* Gabriel. Solo. tutti.

Maria. Dein Blut, mein Sohn, mein Gott! Heilig! Heilig! u. gnädig! Heilig und gnädig ist Gott!  
 En. Cruc. o cor! o Rex! Sanctus. Sanctus et clemens: Sanctus et clemens est Rex.

Alto.

Tenore. Michael. tutti Solo. tutti. *p* *ff*

Raphael. Barmherzig! Be-nignus *p* *ff*

Basso. Uriel. *p* *ff*

Tromboni I. II.

III. IV.

Soprano. Gabriel. Solo.

Ein Tag ist vor ihm tausend Jahr, ein Augenblick die Ewigkeit.  
 Sunt di. es e-i sae-cu-la, ae-ter-ni-tas, momentum est.

Alto. Michael.

Tenore. Raphael.

Basso. Uriel.



*E-wigkeit!* *er ruft sie Al-le, Al-le zu seiner Herrlichkeit, er ruft sie Al-le zu sei-ner Herr-lichkeit.*  
*fi-cium.* *rex ro-cat cun-ctos, cun-ctos ad su-um gau-di-um, rex ro-cat cunctos ad su-um gau-di-um.*





tr.

loco

Fluten,  
gentes,

Gei-ster  
flam-mis

geh'n verklärt aus  
ex-pur-ga-tae

Gluten,  
men-tas.

Gei-ster  
flam-mis

geh'n ver-klärt aus  
ex-pur-ga-tae

Gluten,  
men-tas.

herr-lich  
mi-ra

geh'n verklärt aus  
ex-pur-ga-tae

Gluten,  
men-tas.

herrlich prangt des  
mi-ra splendet Him-mels  
re-gi-

Gei-ster geh'n verklärt aus  
flam-mis ex-pur-ga-tae

Gluten,  
men-tas.

herrlich prangt des Himmels Reich,  
mi-ra splendet re-gi-a.

*tr*

*70. 1.*

*e. B.*

*herr-lich prangt des Himmels Reich. Lob-ge-sang schallt sei-ner Eh-re. Lob-ge-*  
*mi-ra splen-det re-gi-a. Hymni re-so-nant ho-no-ri. hymni*

*prangt des Himmels Reich. Reich.*  
*splendet re-gi-a. a.*

*Reich. a.*

*herrlich prangt des Himmels Reich. des Himmels Reich.*  
*mi-ra splendet. mi-ra splen-det re-gi-a.*

sang schallt sei - ner Eh - re, Wel - ten jauchzen, Gei - ster he - re preisen e - wig ihn zu - gleich. Wel - ten  
 re - so - nant ho - no - ri, mun - di sal - tant, di - vum chori cantant hunc ih - su - cu - la. Mun - di

The musical score consists of several staves. At the top, there are two staves for woodwinds, both marked *c. Fl.* (clarinet). Below these are three staves for strings, with a first violin staff marked with an *8*. The bottom section features vocal staves with German lyrics. The lyrics are: *jauchzen fallant, Gei- ster-her-re prei-sen e-wig ihn zu- gleich. di- rum cho-ri-can-tant hunc in sue-cu-la.*

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarinetti.

Fagotti.

Corni.

Trombe.

Timpani.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

*Sein ist das Reich, und die  
E- jus est ros, atque*

*Sein ist das Reich, und die Kraft, und die Macht, und die Herrlich- keit in E- wigkeit, in E- wigkeit. A-  
E- jus est ros, atque vis, at- que jus, at- que glo- ri- a in sae- cu- la. in sae- cu- la. A*

Alla breve.

The first part of the score consists of several staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). Below it are several staves for instruments, including a cello/bass line (labeled 'C. B.') and other parts. The music is written in a classical style with various note values and rests.

Sein ist das  
E - jus est

Sein ist das Reich, u. die Kraft, u. die Macht, u. die Herrlich-keit in Ewigkeit in Ewig-  
E - jus est res, atque vis, at-que jus, atque glo-ri - a in sae-cu-la, in sae-cu-

Kraft, u. die Macht, u. die Herrlich-keit in E. wigkeit in E. wigkeit.  
vis, at-que jus, at-que glo-ri - a in sae-cu-la, in sae-cu-la.

A - men, a - men, a -  
A - men, a - men, a -

men, a - men, a - men, a -  
men, a - men, a - men, a -

Cello





men, a — men, a — men.  
men. a — men, a — men.

men.  
men.

Sein ist das Reich, u. die Kraft, u. die Macht, u. die  
E — jus est res, at-que vis, at-que jus, at-que

Sein ist das Reich, u. die Kraft, u. die Macht, u. die Herrlich-keit, in E-wig-keit, in E-wig-keit, in E-wig-keit. A — men,  
E — jus est res, at-que vis, at-que jus, at-que glo-ri-a, in sae-cu-la, in sae-cu-la, in sae-cu-la. A — men,

keit, in E-wig-keit, in E-wig-keit. A — men. a — men, in E-wig-keit, in E-wig-keit. A —  
la, in sae-cu-la, in sae-cu-la. A — men. a — men, in sae-cu-la, in sae-cu-la. A —

Cello. B.



Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics are in German and Latin, including phrases like "amen, amen, amen, in Ewigkeit, in saecula", "Herrlichkeit in Ewigkeit, gloria, in saecula", and "Sein ist das Reich, u. die Kraft, u. die E - jus est res, at que vis, at que".

amen, amen  
amen, amen

Sein ist das Reich u. die Kraft, u. die Macht, u. die Herrlichkeit in Ewigkeit, in Ewigkeit.  
Ejus est res, atque vis, atque gloria in saecula, in saecula.

Macht u. die Herrlichkeit in Ewigkeit, in Ewigkeit, in Ewigkeit. Amen, amen, amen, amen.  
Ejus est gloria in saecula, in saecula, in saecula. Amen, amen, amen, amen.

amen, amen, amen, in Ewigkeit, in Ewigkeit.  
amen, amen, amen, in saecula, in saecula.

Sein ist das Reich u. die  
Ejus est res, atque

Sein ist das Reich, u. die Macht, u. die Herrlich-keit in E-wig-keit.  
 E-jus est res, at-que jus, at-que glo-ri-a in sae-cu-la.

a-men, a-men, Sein ist das Reich, u. die Kraft, u. die Macht, u. die Herrlich-keit in E-wig-keit.  
 a-men, a-men, E-jus est res, at-que vis, at-que jus, at-que glo-ri-a in sae-cu-la.

men, a-men  
 men, a-men

Sein ist das Reich, u. die Macht.  
 E-jus est res, at-que jus.

Kraft, u. die Macht, u. die Herrlich-keit in E-wig-keit.  
 vis, at-que jus, at-que glo-ri-a in sae-cu-la.

Sein ist das Reich, u. die  
 jus est res, at-que

Sein ist das Reich u. die Kraft und die Macht. *ff* Sein ist das Reich u. die Kraft u. die Macht.  
 E - jus est res, at - que vis, at - que jus. E - jus est res atque vis, at - que jus.

keil. Sein ist das Reich, und die Macht in E - wig - keit. Sein ist das Reich u. die Macht in E - wig -  
 la. E - jus est res, at - que jus, in sae - cu - la. E - jus est res, at - que jus, in sae - cu -

Macht. *ff* Sein ist das Reich u. die Kraft u. die Macht u. die Herrlich - keit. Sein ist das Reich u. die Kraft u. die Macht in Ewig -  
 jus. E - jus est res, atque vis, at - que jus, atque glo - ri - a. E - jus est res, atque vis, atque jus, in sae - cu -

Violino I. II. Viola. Flauti. Oboi. Clarinetti. Fagotti. Corni. Trombe. Timpani. Tromboni I. II. III. IV. Soprano. Alto. Tenore. Basso. Bassi.

Sein ist das Reich, u. die Macht.  
E-jus est res, at-que jus, a men, a

keit. la. Sein ist das Reich, u. die Macht.  
E-jus est res, at-que jus, a men, a

keit. la. Sein ist das Reich, u. die Kraft, in E-wig-keit, a men, men.

keit. la. Sein ist das Reich, u. die Kraft, u. die Herr-lich-keit. Sein ist das Reich, u. die  
E-jus est res, at-que vis, at-que glo-ri-a. E-jus est res, at-que

ff

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Musical score for the first system, featuring vocal lines and piano accompaniment. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of several staves with notes, rests, and dynamic markings.

Musical score for the second system, including German and Latin lyrics. The lyrics are written below the vocal lines.

*men. men.*  
*men. men.*  
*men. men.*  
*a men. in E-wig*  
*a men. in fac. cu-*

*Sein ist das Reich, u. die Macht, u. die Herr- lich- keit in E- wig*  
*E- jus est res, atque jus, atque glo- ri- a in fac. cu-*

*Sein ist das Reich, u. die Kraft.*  
*E- jus est res atque vis.*

*Sein ist das Reich, u. die Kraft in Ewig- keit.*  
*E- jus est res, atque vis in fac. cu- la.*

*Kraft.*  
*vis.*

*Sein ist das Reich, u. die Kraft u. die Macht, u. die Herr- lichkeit in Ewigkeit.*  
*E- jus est res, atque vis, atque jus, atque glo- ri- a in fac. cu- la.*

*Sein ist das*  
*E- jus est*

*cello.*  
*B.*



keit. in Ewig-keit.  
la. in sae-cu-la.

in E-wigkeit a  
in sae-cu-la a

keit.  
la.                    in Ewig-keit. in Ewigkeit.  
                          in saecu-la. in saecu-la.

Sein ist das Reich, u. die Kraft, u. die Macht, in Ewigkeit a  
E- jus est res, at-que vis, at-que jus, in saecu-la a

Reich, u. die Kraft, u. die Macht in Ewigkeit. in E-wig-keit  
res, at-que vis, at-que jus, in saecu-la, in saecu-la a

men. Sein ist das Reich, u. die Kraft u. die  
men. E- jus est res, at-que vis, at-que



stretto  $\rho = 144$

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

- Top vocal line:** *Kraft und die Macht, u. die Herrlichkeit in Ewigkeit A - - - men. Sein ist das Reich, sein die Kraft, sein die Macht u. die*  
*via aique jus, aique glo-ri-a in saecula A - - - men. E - - - jus est vis, e - - - jus vis, e - - - jus vis, e - - - jus vis aique*
- Second vocal line:** *men, a - - - men*  
*men, a - - - men*
- Third vocal line:** *men : - - - men*  
*men. - - - E - - - jus est vis, aique vis, e - - - jus vis, e - - - jus vis aique*

The instrumental parts include:

- Flutes:** *Fl. I*, *Fl. II*
- Violins:** *Vi. I*, *Vi. II*
- Violas:** *Vi. III*
- Celli:** *Vi. IV*
- Bass:** *Vi. V*
- Double Bass:** *Vi. VI*
- Harpsichord/Keyboard:** *Ch. I*, *Ch. II*
- Organ:** *Org.*
- Trumpets:** *Tr. I*, *Tr. II*
- Trombones:** *Tr. III*, *Tr. IV*
- Timpani:** *Tim.*

The musical score is arranged in two systems. The top system contains five staves: a vocal line with lyrics, a piano accompaniment, and three additional instrumental staves. The bottom system contains five staves: a vocal line with lyrics, a piano accompaniment, and three additional instrumental staves. The lyrics are in Latin and German. The score includes various musical notations such as notes, rests, and dynamic markings.

*gloriosa in saecula*  
 Herrlichkeit in Ewigkeit.

*Et in saecula saeculorum*  
 Sein ist das Reich, sein die Kraft u. sein die Macht.

*Et in saecula saeculorum*  
 Sein ist das Reich, u. die Kraft, u. die Macht, sein ist das Reich, u. die Kraft, u. die Macht.

*Et in saecula saeculorum*  
 Sein ist das Reich, u. die Kraft, u. die Macht, sein ist das Reich, u. die Kraft, u. die Macht.

The first system of the musical score consists of ten staves. The top two staves are vocal lines with treble clefs. The next four staves are for string instruments, with various clefs and notes. The bottom four staves are for other instruments, including a bass line with a bass clef. The music is written in a historical style with many notes and rests.

*Herr - lich - keit, die Herrlichkeit, in E - wig - keit, in E - wig - keit! A - - - men. Sein ist das  
 glo - ri - a, et glo - ri - a, in sae - cu - la, in sae - cu - la. A - - - men. E - jus est*

The second system of the musical score continues with ten staves, following the same instrumental and vocal arrangement as the first system. It contains musical notation for the continuation of the piece.

*Reich und die Kraft, u. die Macht, u. die Kraft, u. die Herrlichkeit in E - wig - keit, in E - wig - keit! A - - - men. Sein ist das  
 tas, et que vis, atque jus, atque vis, atque glo - ri - a, in sae - cu - la, in sae - cu - la. A - - - men. E - jus est.*

The first system of the musical score consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes some dynamic markings like 'f' (forte) and 'p' (piano). The vocal line continues with the same melodic and rhythmic patterns.

Reich, sein die Kraft, sein die Macht und die Herr- lichkeit, in E- wigkeit, in E-  
 ros, e- jus vis, e- jus vis, atque glo- ri- a in sac- cu- la, in sac-

The lyrics are written below the vocal line. The musical notation shows the notes corresponding to the words, with some notes being beamed together or having ties.

und die Kraft in E- wigkeit. und die Macht in E- wigkeit. Sein ist das  
 atque vis, in sac- cu- la, atque jus in sac- cu- la. E- jus est

The lyrics continue across the system. The musical notation shows the notes for the vocal line, with some notes being beamed together or having ties.

- ist das Reich, sein die Macht  
 - jus est ros, e- jus vis

The lyrics continue across the system. The musical notation shows the notes for the vocal line, with some notes being beamed together or having ties.

The final system of the musical score on this page. It shows the vocal line and piano accompaniment. The piano part includes some dynamic markings like 'f' (forte) and 'p' (piano). The vocal line continues with the same melodic and rhythmic patterns.

wigkeit, sein ist die Macht u. die Herr lich  
 cu-la, e-jus est jus, at-que glo ri  
 Reich, sein die Macht in E-wigkeit,  
 res, e-jus jus, in fao-cu-la,  
 sein ist das Reich, u. die Kraft, u. die Macht, sein ist das Reich, u. die Kraft, u. die Macht, u. die  
 e-jus est res, atque vis, atque jus, e-jus est res, atque vis, atque jus, atque

keit, in E-wigkeit, in E-wigkeit a-men, a-men. Sein ist das Reich, u. die Kraft  
 a, in glo-ri-a, in sae-cu-la a-men, a-men. E-jus est res, at-que vis

a-men, a-men.  
 a-men, a-men.

Sein ist die Macht, u.  
 E-jus est jus, at-

Macht, u. die Herrlichkeit in E-wigkeit a-men, a-men. Sein ist das Reich, u. die Kraft, u. die  
 jus, at-que glori-a in sae-cu-la a-men, a-men. E-jus est res, at-que vis, at-que



Handwritten musical score for a choir, featuring multiple staves with notes and lyrics in German and Latin. The lyrics are arranged in three lines across the bottom of the page.

Lyrics (Line 1):  
 und die Herrlichkeit in Ewigkeit.  
 atque gloria in sae-cu-la.

Lyrics (Line 2):  
 Sein ist die Kraft u. die Macht. Sein die Herrlichkeit in  
 E-jus est vis atque jus E-jus glo-ri-a in

Lyrics (Line 3):  
 Sein ist die Kraft, E-jus est vis. Sein ist das Reich, u. die Herrlich-keit in  
 E-jus est vis, at-que glo-ri-a in

Et sic uigilant. Amen. Amen.

Ende.

(Mus. Q 581)