

# Sammlung von Breitkopsfs Werke.

Vollständige kritisch durchgesehene  
überall berechnigte Ausgabe.  
Mit Genehmigung aller Originalverleger.

## Serie 19. Kirchenmusik.

### PARTITUR.

Nº 203. Missa solennis. Op. 123. in D.      Nº 204. Missa, ..... Op. 86. in G.  
Nº 205. Christus am Oelberge, Oratorium. Op. 85.

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Eigenthum der Verleger.*



# CHRISTUS AM OELBERGE

Beethovens Werke.

Oratorium

Serie 19. N<sup>o</sup>. 205.

von

# L. VAN BEETHOVEN.

Op. 85.

## N<sup>o</sup> 1. Introduzione.

Grave. Adagio.

Flauti. *p*

Clarinetti in B. *p*

Fagotti. *p*

Corni in Es. *p* *f* *fp* *fp* *fp* *cresc.*

Timpani in Es. B.

Trombone Tenore. *p*

Trombone Basso. *p*

Violino I. *pp* *Con sordino.* *fp* *fp* *cresc.*

Violino II. *pp* *Con sordino.* *fp* *fp* *cresc.*

Viola. *pp* *fp* *fp* *cresc.*

Violoncello e Basso. *pp* *fp* *fp* *cresc.*

This musical score is arranged in two systems. The first system contains 12 staves, and the second system contains 12 staves. The notation includes various dynamic markings such as *sp*, *cresc.*, *f*, *sf*, *p*, and *pp*. A specific instruction *pp semplice* is noted in the lower right of the first system. The score features complex rhythmic patterns, including sixteenth-note runs and dense chordal textures. The key signature is B-flat major, and the time signature is 4/4. The piece concludes with a *ff* marking in the final measures.

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The piano part is written in a single staff, while the orchestra part is divided into multiple staves for strings and woodwinds. The piano part features a melodic line with various dynamics including *f*, *p*, *cresc.*, and *p cresc.*. The orchestral accompaniment includes sixteenth-note patterns in the strings and woodwinds. The score concludes with a fermata over the final measure.

This page of musical score is divided into two systems. The first system contains 12 staves, and the second system contains 12 staves. The notation includes various rhythmic values, slurs, and dynamic markings. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score features a variety of textures, including dense chordal passages and more melodic lines. Performance instructions such as *decresc.*, *cresc.*, *pp*, *f*, and *sempre pp* are used throughout to guide the performer's dynamics and phrasing. A specific instruction *a 2.* is present in the third measure of the first system. The piece concludes with the number *B. 205.* at the bottom center.

The musical score is arranged in two systems of staves. The top system includes a vocal line (soprano and alto clefs) and piano accompaniment (treble and bass clefs). The bottom system is entirely piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line (bass clef). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. Dynamics include *p*, *p cantabile*, *cresc.*, *f*, and *sp*. The piece concludes with the number **B. 205.**

*cresc.* *decresc. pp*  
*decresc. pp*  
*p* *cresc.* *decresc. pp*  
*p* *cresc.* *decresc. pp*  
*p* *cresc.* *decresc. pp*  
*p* *cresc.* *decresc. pp*  
*p* *cresc.* *decresc. pp*  
*p* *cresc.* *decresc. pp*

Recitativo.

Fl. *ppp*  
 Fag. *ppp*  
 Tromb. *ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
*ppp*  
 Jesus.  
 Jehovah, du mein Vater! o sende Trost und Kraft und Stärke mir! Sie nahet nun die Stunde meiner



Fag.

Allegro.

Allegro.

Timp.

*pp*

senza sord.

senza sord.

*sp*

*sp*

*sp*

*sp*

Leiden,

von mir er koren schon, noch eh' die Welt auf dein Ge-heiss dem Cha-os sich ent-wand.

*sp*

Maestoso.

Fl.

Ob.

Cl.

Fg.

*cresc.*  
Corni in C.

Tromb. Alto.

Tromb. Tenore.

Tromb. Basso.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Allegro.

Ich höre deines Seraphs Donnerstimme. Sie fordert auf, wer statt der Menschen sich vor dein Gericht jetzt stellen

Fl. Maestoso.

Fl. *Maestoso.*  
 Ob. 2.  
 Cl. 2.  
 Fg. b0  
 Cor. *ff*  
 Tromb. Alto.  
 Tromb. Tenore.  
 Tromb. Basso.

will.

O Vater! ich erschein' auf diesen Ruf. Vermittler will ich sein, ich büsse, ich al-

Vc. *ff*  
 Ch. *ff*

Allegro.

Adagio a tempo.

lein, der Menschen Schuld. Wie kömte dies Ge-schlecht, aus Staub ge-bildet, ein Gericht er-tragen, das

Adagio agitato.

mich, mich deinen Sohn zu Boden drückt ! Ach sieh, wie Bangigkeit, wie

Adagio molto a tempo.

Todesangst mein Herz mit Macht er-greift ! Ich leide sehr, mein Vater ! o sieh ! ich leide sehr : er-barm dich mein !

# Aria.

Fl. Allegro.

Ob.  
Cl.  
Fag.  
Cor. in Es.

*p* *cresc.*

Jesus.

*p* *cresc.*

*f* *ff* *p*

Meine See - - - le ist er - schüt - tert vonden

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Qua - len, vonden Qua - len, die mir dräum, Schreckenfasst mich, undes zit - tert gräss - lich

*p*

*cresc.*

*cresc.*

*sf*

*sf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

schau - dernd mein Ge - bein. Wie ein Fie - ber -

*f*

*dim.*

*p*

frost er - grei - fet mich, die Angst, die Angst beim na - -

*f* *p* *decesc.*

hen Grab, und von mei-nem Antlitz träufet, statt des Schweisses, Blut her-

*pp* *p*

ab, statt des Schweisses, Blut, Blut her-ab.

Un poco più lento.

Va-ter! tief ge-beugt und kläglich fleht dein Sohn hin-auf zu dir, zu dir: deiner Macht ist Alles

Tempo I.

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The remaining eight staves are for piano accompaniment, including strings and woodwinds. Dynamic markings include *f* (forte), *p* (piano), and *decresc.* (decrescendo). The music is in a minor key and features complex rhythmic patterns.

möglich, nimm, nimm den Lei - denskelch von mir, nimm den Lei - denskelch von mir.

The second system includes parts for Violoncello (Vc.) and Contrabasso (Cb.). The Vc. part has a *decresc.* marking. The Cb. part has dynamic markings of *f* and *p*. The piano accompaniment continues with similar dynamics.

The third system features piano accompaniment with *espressivo* markings in the upper staves. The lower staves show intricate rhythmic patterns with dynamic markings of *p* and *f*.

Meine See - - - le ist er - schüttert vonden

The fourth system includes parts for Violoncello and Contrabasso (Vc.u.Cb.). The Vc. part has a *p* marking. The Cb. part has dynamic markings of *f* and *p*. The piano accompaniment continues with similar dynamics.



Qua - len, die mir dräun, von den Qua - len, die mir dräun, und von

*dim.*

mei - nem Ant - litz träufet, und von mei - nem Ant - litz träufet,

*p*

statt des Schweißes, statt des Schweißes, Blut her-ab, statt des

Schweißes, Blut, Blut her-ab. Vater! tief ge-

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *cresc.*, *p*, and *arco.*. The lyrics are:

beugt und kläglich fleht dein Sohn hin auf zu dir,      hinauf zu dir: deiner Macht, deiner Macht, dei ner

Musical score for the second system, featuring piano accompaniment and a cello part. The score includes dynamic markings such as *f*, *ff*, *p*, and *fp*. The lyrics are:

Macht ist Al les möglich,      nimm den Leidenskelch von mir,      nimm den Leidenskelch von mir!

Veu.Cb.

The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, and the remaining eight are for the piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include *cresc.* (crescendo), *f* (forte), and *p* (piano). The key signature has two flats, and the time signature is 4/4.

O Vater! nimm, nimm, nimm den Leidenskelch von mir,

The second system continues the musical score with ten staves. It includes the vocal line and piano accompaniment. Dynamic markings include *sf* (sforzando) and *cresc.* (crescendo). The piano accompaniment continues with its intricate rhythmic patterns.

The third system of the musical score consists of ten staves. The vocal parts are marked *colla voce.* (colla voce). The piano accompaniment includes a section marked *a 2.* (second ending). Dynamic markings include *f* (forte), *decresc.* (decrescendo), and *pp* (pianissimo). The piano part features a prominent sixteenth-note accompaniment.

nimm den Leidenskelch von mir!

The fourth system concludes the musical score with ten staves. It includes the vocal line and piano accompaniment. Dynamic markings include *f* (forte), *sf* (sforzando), *p* (piano), *decresc.* (decrescendo), and *pp* (pianissimo). The piano accompaniment ends with a final chord.

Nº 2.

Allegro.

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

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

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

Timpani in A. *p* *cresc.* *f*

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

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

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

Seraph. *f* *Erzitter*

Violoncello e Basso. *p* *f*

*poco Adagio.*

*p* *cresc.* *p*

*p* *cresc.* *p*

*p* *cresc.* *p*

Er-de! Je-ho-vah's Sohn liegt hier, sein An-litz tief in Staub ge-drückt, vom Va-ter ganz ver-

*più moto.*

*f* *p*

*f* *p*

*f* *p*

lassen, und leidet un-nenn-ba-re Qual. Der Gü-ti-ge! er ist be-reit, den mar-ter-voll-sten Tod zu ster-ben, damit die

Fl.  
Ob.  
Fag.

Menschen, die Menschen, die er liebt, vom Tode aufer - stehen und ewig, ewig

Vlc. Bassi.

Aria.

Larghetto.

2 Fl.  
Ob.  
Fg.  
Cor. in G.

leben! Preist, preist des Er - lö - sers Güte,

Musical score for the first system. It includes piano accompaniment for the right and left hands and vocal lines for soprano and tenor. The lyrics are:

preist Menschen sei - ne Huld! Er stirbt für euch aus Liebe, für euch aus Liebe, sein Blut, sein

Dynamics include *p*, *cresc.*, *f*, and *ten.*.

Musical score for the second system. It continues the piano accompaniment and vocal lines. The lyrics are:

Blut tilgt eu - re Schuld. Preist Men - schen, preist sei - - ne.

Dynamics include *p*, *sf*, and *p*.

The first system of the musical score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves are for the piano accompaniment. The music is in 2/4 time and G major. The first staff has a *sp* dynamic marking. The second staff has a *sp* dynamic marking. The third staff has a *sp* dynamic marking. The fourth staff has a *sp* dynamic marking. The fifth staff has a *sp* dynamic marking. The sixth staff has a *sp* dynamic marking. The seventh staff has a *sp* dynamic marking. The eighth staff has a *sp* dynamic marking. The ninth staff has a *sp* dynamic marking. The tenth staff has a *sp* dynamic marking. The word "Huld." is written below the ninth staff.

The second system of the musical score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves are for the piano accompaniment. The music is in 2/4 time and G major. The first staff has a *sp* dynamic marking. The second staff has a *sp* dynamic marking. The third staff has a *sp* dynamic marking. The fourth staff has a *sp* dynamic marking. The fifth staff has a *sp* dynamic marking. The sixth staff has a *sp* dynamic marking. The seventh staff has a *sp* dynamic marking. The eighth staff has a *sp* dynamic marking. The ninth staff has a *sp* dynamic marking. The tenth staff has a *sp* dynamic marking.



*cresc.* *f* *sf* *fp* *p*

O Heil euch! Heil euch, ihr Er - lösten, euch win - ket,

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

*cresc.* *ff* *sf* *p*

euch winket Se - ligkeit, euch win\_ket Se - ligkeit, wenn ihr ge - tren in

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *sf*, and *cresc.*. The vocal line begins with the lyrics: "Lie-be, in Glaub' und Hoffnung seid, ge-treu in Lie-be, in Glaub' und".

Musical score for the second system, continuing the vocal and piano parts. The vocal line continues with the lyrics: "Hoff-nung seid, wenn ihr, ge-treu in Liebe, in Lie-be, in".

Glaub' und Hoffnung seid. Doch weh!

die frech ent - eh - ren das Blut, — das für sie floss, sie trifft — der Fluch des Richters, Ver-

dam - mung ist ihr Loos, Ver - dam - mung, Verdammung, Ver - dammung ist ihr Loos,

*cresc. f p cresc.*

Ver - dammung, Ver - dam - mung ist ihr Loos.

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

Fl. *sp*

*sp*

Ob. *sp*

Fag. *sp*

Cor. *p*

Vi. *f* *p*

Viola. *f* *p*

Séraph. *f* *p*

Chor der Engel.

Sopr. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Alt. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Ten. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Basso. *sempre piano.*

O Heil euch, ihr Er - lösten ! o Heileuch ! euch, ihr Er - lösten !

Vc. u. Cb. *f* *p*

The first system of the score consists of eight staves of piano accompaniment. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a series of sixteenth-note chords, followed by a melodic line in the second staff. The third and fourth staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs. The fifth and sixth staves provide a steady bass line with some melodic movement. The seventh and eighth staves continue the bass line with a more active eighth-note pattern. Dynamic markings include *f* (forte) and *cresc.* (crescendo) throughout the system.

An empty musical staff, likely a placeholder for a second system of piano accompaniment.

Euch win - ket Se - ligkeit. O Heil, o Heileuch!

Euch winket Se - ligkeit. O Heil, o Heileuch, o Heileuch!

Euch winket Se - ligkeit. O Heil, o Heileuch, o Heileuch!

Euch win - ket Se - ligkeit. O Heil, o Heileuch!

Euch win - ket Se - ligkeit. O Heil, o Heileuch!

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

O Heil euch! Heil euch, ihr Er - lösten, euch win - ket, euch winket Se - ligkeit,  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch  
*sempre piano.*

O Heil euch, ihr Er - lösten, o Heil euch! euch win - ket, euch

*f* *sp* *cresc.*

euch winket Seeligkeit, wenn ihr ge-treu, ge-treu in Lie-be, in Glaub und Hoffnung  
 winket Se-ligkeit, wenn ihr ge-treu in  
 winket Se-ligkeit, wenn ihr ge-treu in  
 winket Se-ligkeit, wenn ihr ge-treu in  
 winket Se-ligkeit, wenn ihr ge-treu in



The musical score consists of a piano accompaniment and a vocal line. The piano part features complex arpeggiated figures in the right hand and more rhythmic accompaniment in the left hand. Dynamics range from piano (*p*) to forte (*f*). The vocal line is in German and consists of four parts.

The lyrics are:

seid, euch win - ket Se - lig - keit, wenn ihr ge - treu, ge - treu in Lie - be, in  
 Lie - be, ge - treu in Lie - be, in Glaub' und Hoffnung seid.  
 Lie - be,  
 Lie - be, ge - treu in Lie - be, in Glaub' und Hoffnung seid,  
 Lie - be, wenn ihr ge - treu in Lie - be, in Glaub' und Hoff - nung

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

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

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

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

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

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

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

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

Lie - - - - - be, in Glaub' und Hoffnung seid.

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

wenn ihr ge - treu, getreu in Lie-be, in Glaub' und Hoff - nung seid.

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

wenn ihr ge - treu, getreu in Lie-be, in Glaub' und Hoff - nung seid. Doch

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

wenn ihr ge - treu, getreu in Lie-be, in Glaub' und Hoff - nung seid. Doch weh,

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

seid, wenn ihr ge - treu, getreu in Lie-be, in Glaub' und Hoff - nung seid.

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

Doch weh, die frech, die frech ent\_eh - ren das Blut, das für sie floss, Ver-  
 Doch weh, doch weh, die frech ent\_eh - ren das Blut, das für sie floss, das Blut, das für sie  
 weh, doch weh, die frech ent\_eh - ren das Blut, das für sie floss, das Blut, das für sie  
 die frech, die frech ent\_eh - ren das Blut, das für sie floss, das Blut, das für sie  
 Doch weh, die frech, die frech ent\_eh - ren das Blut, das für sie floss, das Blut, das für sie

Musical score for piano accompaniment, including treble and bass staves with various dynamics and articulations.

dam - mung, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

floss, Ver - dam - mung ist ihr Loos.

Musical score for violin (Vc.) with dynamic markings.

The first system of the piano accompaniment consists of eight staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle four staves are also in treble clef. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *p* (piano) and *cresc.* (crescendo) are indicated. A marking 'a 2.' appears in the fourth measure of the fifth staff from the top.

Doch Heil euch, euch, ihr Er-lö- sten, euch win- ket Se- lig- keit, — wenn ihr — ge- treu in

The first vocal line begins with a piano (*p*) dynamic. The melody is written in a treble clef with a key signature of one sharp (F#).

Doch Heil euch, ihr Er - lö - sten, wenn ihr getreu in

The second vocal line begins with a piano (*p*) dynamic. The melody is written in a bass clef with a key signature of one sharp (F#).

Doch Heil euch, euch, ihr Er - lö - sten, wenn ihr ge- treu in

The third vocal line begins with a piano (*p*) dynamic. The melody is written in a treble clef with a key signature of one sharp (F#).

Doch Heil euch, ihr Er - lö - sten, wenn ihr ge- treu, ge- treu, in

The fourth vocal line begins with a piano (*p*) dynamic. The melody is written in a bass clef with a key signature of one sharp (F#).

Doch Heil euch, ihr Er - lö - sten,

The second system of the piano accompaniment continues with eight staves. It features similar musical notation to the first system, including dynamics like *cresc.* and *p*.

The musical score consists of piano accompaniment and four vocal parts. The piano part includes a bass line and several treble staves with chords and arpeggios. The vocal parts are arranged in four staves, each with German lyrics. Dynamics such as *cresc.* and *f* are indicated throughout the score.

Lie-be, in Glaub'und Hoffnung seid, in Lie - - be, in Glaub' und Hoff - - nung

Lie-be, in Glaub'und Hoffnung seid, ge - treu in Lie - - be, in Glaub' und Hoff - nung

Lie-be, in Glaub'und Hoffnung seid, ge - treu in Lie - - be, in Glaub' und Hoff - nung

Lie-be, in Glaub'und Hoffnung seid, ge - treu in Lie - - be, in Glaub' und Hoff - nung

wenn ihr ge - treu in Lie - - be, in Glaub'und Hoffnung

The first system of the score consists of eight staves of piano accompaniment. The top two staves feature intricate, rapid sixteenth-note passages. The lower staves provide harmonic support with chords and rhythmic patterns. The dynamic marking *p* (piano) is present throughout the system.

The second system of the score includes vocal parts and piano accompaniment. The lyrics are in German and are repeated across four vocal staves. The piano accompaniment continues with harmonic support. The dynamic marking *p* is used for both the vocal and piano parts.

seid, o Heil euch, o Heil euch, euchwinket Se - - - - -

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

seid, o Heil euch, o Heil euch, wenn ihr ge - treu in

The musical score consists of several staves. The piano accompaniment includes:

- Right hand: Treble clef, starting with *pp* dynamics and featuring arpeggiated chords and melodic lines.
- Left hand: Bass clef, starting with *pp* dynamics and featuring arpeggiated chords and melodic lines.
- Lower staves: Treble and bass clefs with dense arpeggiated textures, marked *pp* and *cresc.*

The vocal parts include:

- Four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) with lyrics: "Lie-be, in Glaub' und Hoff-nung seid."
- Each vocal part begins with *pp* dynamics.
- The vocal lines are accompanied by a bass line with a rhythmic pattern of eighth notes.



Fl. Allegro molto.

a2.

*f*

*f*

*f*

Ob. *ff*<sub>a2.</sub>

Clar. in B. *f* *ff*<sub>a2.</sub>

Fg. *f* *ff*<sub>a2.</sub>

Cor. *f* *ff*

Trombe in Es. *ff*

Timp. in A. *ff*

Tromb. Alto. *f* *ff*

Tromb. Tenore. *f* *ff*

Tromb. Basso. *f* *ff*

- - lig - keit.

Doch weh! die frech, die frech ent - eh - ren das

Doch weh! die frech, die frech ent - eh - ren das Blut, das für sie floss, das Blut, das

Doch weh! die frech, die frech ent - eh - ren das Blut, das für sie floss, das Blut, — das für sie floss, das

Doch weh! die

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music includes various note values, rests, and dynamic markings. A forte (*f*) dynamic is marked in the fourth measure of the bottom staff, and a second ending (*a2.*) is indicated in the final measure of the same staff.

The second system of the musical score consists of five staves with German lyrics. The lyrics are: "Blut, das für sie floss, sie trifft der Fluch, der Fluch des Richters, sie trifft der Fluch des Richters, frech, die frech entehren das Blut, das für sie floss, sie trifft der Fluch des Richters, Verdam-". The music includes dynamic markings such as *p*, *cresc.*, and *f*.

This musical score page, numbered 41, contains a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Verdam - mung ist ihr Loos, Verdam". The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. The score features various musical notations such as slurs, dynamics (e.g., *f*, *f*<sub>a2.</sub>), and articulation marks. The piano part includes a section with a dense, sixteenth-note texture. The overall style is characteristic of 19th-century musical notation.

This musical score is for a voice and piano piece. It features a vocal line with German lyrics and a piano accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "mung ist ihr Loos, Verdam". The piano part includes a complex texture with many sixteenth notes and chords. The score is divided into systems, with the vocal line and piano accompaniment clearly distinguished.

The musical score consists of several systems. The first system includes a piano introduction with arpeggiated chords in both hands. The second system shows the vocal entry with the lyrics: "mung ist ihr Loos, Verdam - mung ist ihr Loos. Sie trifft der Fluch des". The piano accompaniment continues with a rhythmic pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

The score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and two additional staves. The second system continues with similar instrumentation. The third system introduces a piano part with a grand staff and a bass line. The fourth system features a vocal line with lyrics in German, accompanied by a piano accompaniment. The lyrics are: "Rich\_ ters, sie trifft der Fluch, der Fluch, der Fluch des Rich\_ ters, trifft der Fluch, sie trifft, sie trifft der Fluch des Rich\_ ters, sie trifft der Fluch, sie trifft der Fluch des Rich\_ ters, Fluch des Rich\_ ters, sie trifft der Fluch, der Fluch des Rich\_ ters,". The score is marked with dynamic indications such as *ff* and *a2.* throughout.

Doch Heil euch ! wenn ihr ge - treu  
*sempre pp*

Ver - dam - mung ist ihr Loos ! Doch Heil euch ! wenn  
*sempre pp*

Ver - dam - mung ist ihr Loos ! Doch Heil euch ! wenn  
*sempre pp*

Ver - dam - mung ist ihr Loos ! Doch Heil euch ! wenn  
*sempre pp*

Ver - dam - mung ist ihr Loos ! Doch Heil euch ! wenn  
*sempre pp*

ge - treu in Lie - be, in Glaub' und Hoff - nung

ihr ge - treu, ge - treu in Lie - be, in Lie - be, in Glaub' und Hoff - nung

ihr ge - treu, ge - treu in Lie - be, in Lie - be, in Glaub' und Hoff - nung

ihr ge - treu, ge - treu in Lie - be, in Lie - be, in Glaub' und Hoff - nung



Musical score for instruments including strings and woodwinds. The score consists of ten staves. The first five staves (Violins I, Violins II, Violas, Cellos, and Double Basses) are marked with *cresc.* and *f*. The next five staves (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon) are also marked with *cresc.* and *f*. The string parts include *arco.* markings. The woodwind parts feature various rhythmic patterns and dynamics.

Vocal lines for voices with German lyrics. The lyrics are: "seid, euch win - ket, win - ket Se - lig - keit,". The score includes a *trill* for the Soprano part. The lyrics are: "seid, euch win - ket, win - ket Se - lig - keit, lig -". The text *al piacere della voce* is written above the lyrics. The vocal parts are marked with *cresc.* and *f*. The bottom staff is marked *arco.* and *cresc.*.

a tempo.

The first part of the score consists of piano accompaniment for multiple instruments. It features a series of chords and melodic lines in the upper staves, with a forte (*f*) dynamic marking. The lower staves show a more active bass line with eighth and sixteenth notes. The key signature is one sharp (F#).

The second part of the score is a vocal score with lyrics. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Se - lig - keit, euch winket Se - lig - keit, o Heil, o Heil euch!". The piano accompaniment continues with a similar rhythmic pattern as the first part, with a forte (*f*) dynamic marking.

# Nº 3. Recitativo.

Andante.

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

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

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

Seraph.

Jesus.  
Verkündet, Seraph, mir dein Mund Erbarmen meines ew'gen Vaters? nimmt er des Todes

Violoncello e Basso. *p* *cresc.* *p*

Grave a tempo.

Ob. *sf*

Clar. in B. *sf*

Fag. *sf*

Tromb. Alto. *sf*

Tromb. Tenore. *sf*

Tromb. Basso. *sf*

*sf* *ff*

*sf* *f*

*sf* *f*

So spricht Je\_hovah: Ehnicht erfüllet ist das heilige Ge\_heimmis der Versöhnung, so Schrecknisse von mir?

*sf* *ff* *sf* *sf* *sf* *sf*

The first system of the score consists of ten staves. The top two staves are for the first and second violins, followed by the first and second violas, and then the first and second cellos. The bottom two staves are for the first and second basses. The music is in a 3/4 time signature and a key signature of two flats. Dynamics include *p* (piano) and *pp* (pianissimo).

lange bleibt das menschliche Geschlecht verworfen und beraubt des ewigen Lebens.

The second system begins with a section labeled "Duetto." for Violin (Vc.) and Cello (Cb.). The violin part is in the treble clef and the cello part is in the bass clef. The tempo is marked "Adagio molto." Dynamics include *p* and *pp*.

The third system features woodwind and string parts. The woodwinds include Clarinet in B-flat (Clar. in B.), Bassoon (Fag.), and Cor Anglais in E-flat (Cor. in Es.). The strings include Violin (Vc.) and Cello (Cb.). The tempo is "Adagio molto." Dynamics range from *pp* to *sf* (sforzando). A "Solo." section is marked for the violin in the final measure of the system.

So ruhe denn mit ganzer Schwere, mit ganzer Schwere, auf mir, mein

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

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

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

Va - ter, dein Ge - richt. Giess ü - ber mich den Strom der Leiden, nur zur ne

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

*cresc.* *cresc.* *p*

*p* *cresc.* *p*

*p* *cresc.* *p*

*cresc.* *sf* *p* *cresc.* *p* *fp* *fp*

Er - schüttert sich ich den Er - habnen, den Er -

A - dams Kindern nicht, nur zürne A - dams, A - dams Kin - dern nicht!

*cresc.* *sf* *p* *cresc.* *p* *fp* *fp*

*cresc.* *sf* *p* *cresc.* *p* *fp* *fp*

*sf* *fp* *fp* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p*

habnen in Todes Lei - den ein - ge - hüllt. Ich be - be, und mich

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

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

selbst, mich selbst um - we - hen die Gra - bes - schau - er, die er fühlt, mich selbst um -

we - hen die Gra - bes - schau - er, die er fühlt . Gross sind die Qual, die Angst, die  
Gross sind die Qual, die Angst, die

B. 205.

*sp* *cresc.* *sf* *sf* *sf* *sf* *decrease.* *p*

Schrecken, die Got\_tes Hand auf ihn er - giesst, doch grösser,  
Schrecken, die Got\_tes Hand auf mich er - giesst, doch grösser, grösser noch ist meine

*sp* *cresc.* *sf* *sf* *sf* *p*

*cresc.* *p* *ff* *sf* *sf*

*cresc.* *p* *ff* *sf* *sf*

*cresc.* *p* *ff* *sf* *sf*

*cresc.* *p* *ff* *sf* *sf*

*cresc.* *p* *ff* *sf* *sf*

*cresc.* *p* *ff* *sf* *sf*

*cresc.* *p* *ff* *sf* *sf*

*cresc.* *p* *ff* *sf* *sf*

größer noch ist sei\_ne Lie - be, mit der sein Herz die Welt um - schliesst.  
Lie - be, ist mei-ne Lie - be, mit der mein Herz die Welt um - schliesst.

*cresc.* *p* *ff* *sf* *sf*



Musical score for the first system, including piano accompaniment and vocal parts. The piano part features a complex texture with multiple voices. The vocal parts include two staves with lyrics:

Gross sind die Qual, die Angst, die Schrecken, die Gottes Hand auf ihn er-  
 Gross sind die Qual, die Angst, die Schrecken, die Gottes Hand auf mich er-

Dynamics include *ff*, *sf*, *p*, *sp*, and *cresc.*

Musical score for the second system, including piano accompaniment and vocal parts. The piano part continues with various dynamics. The vocal parts include two staves with lyrics:

giesst, doch grösser, grösser noch ist sei-ne Lie-be, ist sei-ne Lie-be, mit der sein Herz  
 giesst, doch grösser, grösser noch ist meine Lie-be, mit der mein Herz

Dynamics include *sf decresc.*, *p*, and *cresc.*

die Welt, die Welt umschliesst, doch grösser noch ist seine Liebe, mit der sein Herz, mit der sein Herz, sein Herz die Welt um-

die Welt, die Welt umschliesst, doch grösser noch ist meine Liebe, mit der mein Herz, mit der mein Herz, mein Herz die Welt um-

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

*f* *p* *pp* *cresc.* *pp* *ff* *piu moto.*

*f* *decresc.* *p* *pp* *cresc.* *p* *pp*

*f* *decresc.* *p* *pp* *cresc.* *p* *pp*

*f* *decresc.* *p* *pp* *cresc.* *p* *pp*

*f* *decresc.* *p* *pp* *cresc.* *p* *pp*

*f* *decresc.* *p* *pp* *cresc.* *p* *pp*

schliesst.

schliesst.

*f* *decresc.* *p* *pp* *cresc.* *p* *pp* *più moto.*

*f* *decresc.* *p* *pp* *cresc.* *p* *pp*

*f* *decresc.* *p* *pp* *cresc.* *p* *pp*

# Nº 4. Recitativo.

Andante con moto.

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

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

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

Jesus. *f*

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

Basso. *f*

Willkommen, Tod! den ich am Kreuze zum Heil der Menschheit blutend

*p* *cresc.* *decresc.* *p* *colla voce* *pp*

*p* *cresc.* *decresc.* *p* *pp*

*p* *cresc.* *decresc.* *p* *pp*

sterbe! O seid in eurer kühlen Gruff ge - seg - net, die ein ew' - ger

*cresc.* *decresc.* *p* *colla voce* *pp*

*decresc.* *p* *pp* *colla voce*

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

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

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

Schlaf in seinen Ar - men hält, ihr werdet froh zur Seligkeit erwachen.

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

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

Alla Marcia.

Oboi.

Fagotti.

Corni in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Tenore I.

Tenore II.

Basso.

Violoncello e Basso.

Chor der Krieger.

Wir ha-ben ihnge-  
 p sempre  
 Wir ha-ben ihnge-  
 p sempre  
 Wir ha-ben ihnge-

The first system of the musical score consists of six staves. The top two staves are vocal lines (soprano and alto), and the bottom four staves are piano accompaniment (right and left hands). The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines feature a melodic phrase with a fermata over the final note.

sehen nach diesem Berge gehen, ent-fli-chen kann er nicht, ent-fli-chen, ent-fli-chen, ent-fli-chen kann er

sehen nach diesem Berge gehen, ent-fli-chen kann er nicht, ent-fli-chen, ent-fli-chen, ent-fli-chen kann er

sehen nach diesem Berge gehen, ent-fli-chen kann er nicht, ent-fli-chen, ent-fli-chen, ent-fli-chen kann er

The second system continues the vocal and piano parts. The vocal lines are aligned with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines.

The third system of the musical score continues the composition. It features dynamic markings such as *cresc.* (crescendo) and *p* (piano). The piano accompaniment includes arpeggiated chords and melodic fragments.

nicht, ja sei-ner wartet das Ge-richt!

nicht, sein wartet das Ge-richt, ja sei-ner wartet das Ge-richt!

nicht, sein wartet das Ge-richt, ja sei-ner wartet das Ge-richt!

The fourth system concludes the page with the final vocal lines and piano accompaniment. It includes dynamic markings like *cresc.* and *p*. The piano part features a prominent arpeggiated figure.

ja sei - ner wartet das Ge - richt!  
 ja sei - ner wartet das Ge - richt!  
 ja sei - ner wartet das Ge - richt!

Wir haben ihn ge - sehen, ent - flihn, ent - flihn, ent - fliehen kanner nicht,  
 Wir haben ihn ge - sehen, ent - flihn, ent - flihn, ent - fliehen kanner nicht, ent -  
 Wir haben ihn ge - sehen, ent - flihn, ent - flihn, ent - fliehen kanner nicht, entfliehn

The first system of the musical score consists of eight staves. The top four staves are for the piano, and the bottom four are for the bass. The music includes various rhythmic patterns, slurs, and dynamic markings such as *cresc.* and *f*. A second ending bracket is visible in the piano part.

ent-flie-hen nicht, ent-fliehen kann er nicht! ja sei-ner war-tet

fliehen kann er nicht, entflie-hen kann er nicht! ja sei-ner war-tet

ent-flie-hen nicht, ent-fliehen kann er nicht! ja sei-ner war-tet

The second system continues the musical score with eight staves. It features dynamic markings such as *p*, *pp*, and *cresc.* throughout the piano and bass parts. The piano part includes a second ending bracket.

das Ge-richt! ja sei-ner war-tet das Ge-richt!

das Ge-richt! ja sei-ner war-tet das Ge-richt! ent-

das Ge-richt! ja sei-ner war-tet das Ge-richt! ent-fliehen kann er

ja sei-ner wartet das Ge-richt, sei-ner wartet  
 flie-hen kann er nicht, ja sei-ner wartet das Ge-richt, sei-ner wartet  
 nicht, ent-flie-hen nicht, ent-flie-hen kann er nicht, sein wartet das Ge-richt, sei-ner wartet

das Ge-richt.  
 das Ge-richt.  
 das Ge-richt.



## Nº 5. Recitativo.

Listesso tempo della Marcia.

Oboi.

Fagotti.

Violino I.

Violino II.

Viola.

Jesus.

Violoncello e Basso.

Die mich zu fangen ausgezogen sind, sie nahen nun.

Adagio.

pp *colla voce.* *cresc.* *sf*

pp *cresc.* *sf*

pp *cresc.* *sf*

pp *cresc.* *sf*

Mein Vater! o führ in schnellem Flug der Leiden Stunden an mir vor.

pp *cresc.* *sf*

Allegro.

*p* *f* *p cresc.* *colla voce* *f*

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

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

*p* *f* *p cresc.* *colla voce* *f*

über, dass sie fliehn, rasch, wie die Wolken, die ein Sturmwind treibt, an deinen Himmeln

*p* *f* *p cresc.* *colla voce* *f*

Fl. *ff* *sf* *decrease.* *p* *Adagio.*

Ob. *ff* *sf* *decrease.* *p*

Fag. *ff* *sf* *decrease.* *p*

Cor. in D. *ff* *decrease.* *p*

*ff* *sf* *decrease.* *p* *p*

*ff* *sf* *decrease.* *p* *p*

*ff* *sf* *decrease.* *p* *p*

*ff* *sf* *decrease.* *p* *p*

ziehn. Doch nicht mein

*ff* *sf* *decrease.* *p* *p*

ten. **Tempo della Marcia.**

*cresc. sf* *sf* *pp* *pp*

*cresc. sf* *sf* *pp* *pp*

*cresc. sf* *sf* *pp* *pp*

Wille, nein, dein Wille nur geschehe.

*cresc. sf* *sf* *pp* *pp*

Flauti. *p cresc.* *f* *ff* *a2.* *f* *f*

Oboi. *p cresc.* *f* *ff* *a2.* *f* *f*

Clarineti in A. *p cresc.* *f* *ff* *a2.* *f* *f*

Fagotti. *p cresc.* *f* *ff* *a2.* *f* *f*

Corni in D. *p cresc.* *f* *ff* *a2.* *f* *f*

Trombe in D. *p cresc.* *f* *ff* *a2.* *f* *f*

Timpani in D.A. *p cresc.* *f* *ff* *a2.* *f* *f*

Violino I: *p cresc.* *f* *ff* *a2.* *f* *f*

Violino II. *p cresc.* *f* *ff* *a2.* *f* *f*

Viola. *p cresc.* *f* *ff* *a2.* *f* *f*

Chor der Jünger. *ff*

Chor der Krieger. *ff*  
 Hier ist er, hier ist er, der Verbannte, der sich im Volke

Violoncello e Basso. *p cresc.* *f* *ff* *a2.* *f* *f*

kühn der Juden König nannte, hier ist er, der Verbannte, der sich im Volke kühn der Juden König  
 kühn der Juden König nannte, hier ist er, der Verbannte, der sich im Volke kühn der Juden König

The first system of the score consists of ten staves of piano accompaniment. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is characterized by dense, multi-voiced textures with frequent chord changes and melodic fragments. There are several fermatas and dynamic markings throughout the system.

nannte, er - greift und bin - det ihn, er - greift und bin. det ihn, er - greift und bindet ihn, er - greift und bindet  
 nannte, er - greift und bin - det ihn, er - greift und bin. det ihn, er - greift und bindet ihn, er - greift und bindet

The second system features a vocal line on a single staff in bass clef with German lyrics. Below the vocal line is a piano accompaniment consisting of two staves in bass clef. The lyrics are: "nannte, er - greift und bin - det ihn, er - greift und bin. det ihn, er - greift und bindet ihn, er - greift und bindet". The piano accompaniment continues with complex textures similar to the first system.

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) with piano accompaniment. The second system continues the piano accompaniment. The third system introduces a vocal line in a soprano clef with the lyrics: "Was soll der Lärm be - den - ten ? Es ist un - ums - ge - sche - hen !". The fourth system continues the vocal line with the lyrics: "ihn !". The fifth system continues the vocal line with the lyrics: "ihn !". The sixth system includes a violin part (Vlc. p) and continues the piano accompaniment. The score is written in a key signature of one sharp (F#) and a 3/4 time signature. Dynamics include piano (p) and forte (f). The piano part features complex rhythmic patterns, including triplets and sixteenth notes.



gehn !



The first system of the score features a complex piano accompaniment. It consists of multiple staves: a grand staff (treble and bass clefs) with a piano part, and several additional staves for other instruments. The piano part includes dense chordal textures, arpeggiated figures, and various ornaments. The notation is detailed, with many notes and rests, and includes dynamic markings like *mf* and *f*.

The second system of the score contains the vocal line and its piano accompaniment. The vocal line is written in a single staff with a treble clef and includes the following German lyrics: "Juden König nannte! hier ist er, der Verbannte, der sich im Volke kühnder Juden König nannte, er-". The piano accompaniment continues with similar textures to the first system, providing harmonic support for the vocal melody.

greift und bin-det ihn, er - greift und bin-det ihn, er - greift und bindet ihn, er - greift und bindet ihn,  
 greift und bin-det ihn, er - greift und bin-det ihn, er - greift und bindet ihn, er - greift und bindet ihn,  
 greift und bin-det ihn, er - greift und bin-det ihn, er - greift und bindet ihn, er - greift und bindet ihn,

barmen, ach, Er - barmen! Er - barmen, ach, Er - barmen! es ist um uns, um uns ge - schehn, es ist um  
 er - greift ihn und bin - det ihn, er - greift  
 er - greift ihn und bin - det ihn, er - greift

Musical score for piano and voice, measures 1-12. The score features multiple staves with complex piano accompaniment and vocal lines. Dynamics include *f* and *ff*. There are markings for "a2." and "3" (triplets).

uns, ach, es ist um uns ge - sehn !

Musical score for piano and voice, measures 13-18. The score continues with piano accompaniment and vocal lines. Dynamics include *f* and *ff*. The piano part has a triplet marking "3".

und bindet ihn.

Hier ist er, der Verbannte, der sich im Volke kühn der Juden

und bindet ihn.

Hier ist er, der Verbannte, der sich im Volke kühn der Juden

Er - barmen, ach, Er - barmen! Er - barmen, ach, Er - barmen! es ist um uns, um uns ge -  
 Kö - nig nann - te, er - greift ihn und bindet ihn, er - greift  
 Kö - nig nann - te, er - greift ihn und bindet ihn, er - greift

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as complex chordal textures. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The notation includes many slurs, ties, and accents, indicating a highly expressive and technically demanding piece.

scheun, es ist um uns, ach! es ist um uns ge - scheun! Wie wird es uns er - gehn? es ist um uns ge - scheun!

The second system of the musical score includes vocal lines and piano accompaniment. The top staff is a vocal line in treble clef with the lyrics: "und bin-det ihn. Er - grei-fet ihn und bin-det ihn!". The bottom staff is a piano accompaniment in bass clef. The lyrics are repeated in a lower voice part below the piano line. The piano part features a prominent eighth-note accompaniment pattern. Dynamic markings *f* and *p* are present. The system concludes with a double bar line.

Musical score for piano and voice, measures 1-10. The piano part features multiple staves with complex textures, including chords and arpeggios. Dynamics range from *p* to *ff*. The vocal line is partially visible at the bottom of the page.

wie wird es uns er-gehn! es ist um uns ge-sehn! ach wie

der sich, der sich im Volke kühn der Juden Kö-nig, der Juden König nann-te, er-greift, ergreift und

der sich, der sich im Volke kühn der Juden Kö-nig, der Juden König nann-te, er-greift, ergreift, er-

A complex musical score for piano and organ. It consists of 11 staves. The top four staves are for the piano (treble and bass clefs), and the bottom seven staves are for the organ (treble and bass clefs). The music is in 3/4 time and G major. It features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and sustained chords. Dynamics range from *ff* to *sf*. The organ part includes a trill in the right hand of the lower register.

wird es uns er - gehn !

bindet ihn und bin - det ihn !

greift und bin - det ihn !



## Nº 6. Recitativo.

Molto Allegro.

Violino I.

Violino II.

Viola.

Jesus.

Petrus.

Violoncello e Basso.

*f*

Nicht unge - straft soll der Verwegnen Schaar dich Herrlichen ,

*tr.* *be.* poco Adagio.

*ff* *p* *p* *p*

O lass dein Schwert in

dich, meinen Freund und Meister, mit frecher Hand er - greifen.

*ff* *p*

*cresc. f* *f*

*cresc. f* *f*

*cresc. f* *f*

seiner Scheide ruhn ! wenn es der Wille meines Va - ters wäre, aus der Ge - walt der Fein.de mich zu

*cresc. f* *f*

**Allegro.**

Fl.

Cl in B.

Fag.

Cor. in B.

Musical notation for woodwinds and strings in the first system. Flute (Fl.) and Clarinet in B (Cl in B.) are in the upper staves, while Bassoon (Fag.) and Cor Anglais (Cor. in B.) are in the lower staves. The piano part (piano) is split across two staves. Dynamics include p cresc., p, f, and sf. Articulation like *colla voce* is present. The time signature is 4/4.

retten,

Musical notation for bass and double bass in the first system. Dynamics include p cresc., f, and sf. Articulation like *colla voce* is present.

**Andante cantabile.**

Musical notation for strings and piano in the second system. The piano part is in the upper staves, and string parts are in the lower staves. Dynamics include p, sf, and p. The time signature is 4/4.

— würden Le-gi-o-nen Engel be-reit zu mei-ner Ret-tung sein.

# Terzetto.

Allegro ma non troppo.

Flauti.

Clarineti in B.

Fagotti.

Corni in B.

Violino I.

Violino II.

Viola.

Seraph.

Jesus.

Petrus.

Violoncello e Basso.

The first system of the musical score includes parts for Flutes, Clarinets in B, Bassoons, Horns in B, Violin I, Violin II, Viola, Seraph, Jesus, Petrus, and Cello/Double Bass. The woodwinds and strings play a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal parts (Seraph, Jesus, Petrus) are currently silent.

The second system continues the instrumental accompaniment. The vocal parts enter with the lyrics: "In meinen A - dern wü - len ge - rechter Zorn und Wuth, ge -". The vocal lines are written in a grand staff (treble and bass clefs). The instrumental parts continue with similar rhythmic intensity. Dynamics include *f*, *p*, and *sp*.

The first system of the musical score consists of seven staves. The top three staves are for the piano, with the right hand playing a complex, flowing melody and the left hand providing harmonic support. The bottom four staves are for the vocal line, with the vocal line itself on the bottom-most staff. The music is in a minor key and features dynamic markings such as *f* and *sp*.

rechter Zorn und Wuth, lass meine Ra - che küh - len, lass meine Ra - che küh - len in

The second system of the musical score continues the composition. It features the same instrumental and vocal parts as the first system. The piano accompaniment is particularly active, with many sixteenth-note passages. The vocal line continues with the same lyrics. Dynamic markings like *f* and *sp* are used throughout.

der Verwegnen Blut, in der Verwegnen Blut, lass meine Ra - che küh - len in der Ver - weg - - nen

*p* *sf* *p* *p* *p*

Du sollst nicht Ra - che üben! ich lehr't euch blos al - lein, die Menschen al - le lieben, dem  
Blut.

*p*

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

Fein - de gern ver - zeih'n. ich lehr't euch blos al - lein, die Menschen al - le lieben, dem Feinde, dem Feinde gern ver -

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

The first system of music consists of several staves. The top two staves are for piano accompaniment, featuring a melody with dynamic markings such as *cresc.*, *sf*, and *p*. The bottom two staves are for the vocal line. The lyrics are: "Merk' auf, o Mensch und höre: Nur eines Got - tes Mund macht solche heilige zeihn!". The music is in a minor key and features various dynamic contrasts throughout the system.

The second system of music continues the composition. It features piano accompaniment with repeated rhythmic patterns and dynamic markings like *cresc.* and *p*. The vocal line includes the lyrics: "Lehre der Nächstenlie - be kund, nur ei - nes Got - tes Mund macht sol - che". The system concludes with a *cresc.* marking and a *p* dynamic.

heil'ge Leh-re kund, merk auf, o Mensch, merk auf, o Mensch, und hö-re!

*pp* *cresc.*

O Menschenkin-der fas-set dies hei-li-ge Ge-bot: liebt je-nen, der euch

O Menschenkin-der fas-set dies hei-li-ge Ge-bot: liebt je-nen, der euch has-set, nun

In meinen Adern wüh-len, wüh-lenge-rech-ter, gerechter

*ff* *pizz.* *arco.* *cresc.* *ff* *p* *f* *p*

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a prominent bass line with repeated eighth notes and chords, marked with *cresc.* and *f*. The vocal lines are in a lower register, with lyrics in German.

Lyrics:  
 has - set, nur so, nur so ge - fällt ihr Gott!  
 so - gefällt, nur so, nur so ge - fällt, ge - fällt ihr Gott!  
 Zorn und Wuth, in meinen A - dern, in meinen Adern wühle ge - rechter, gerechter Zorn und Wuth.

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with complex textures, including trills (*tr.*) and rapid sixteenth-note passages, marked with *sp* and *cresc.*. The vocal lines continue with lyrics in German.

Lyrics:  
 Du sollst nicht Ra - che ü - ben!  
 Lass meine Rache kühlen, in der Ver - weggen, in der Verweggen Blut, lass meine Ra - che kühlen in



du sollst nicht, du sollst nicht! ich lehrt euch bloß alle, die Menschen alle lieben,  
 der Verwegnen Blut, in der Verwegnen Blut.

*pp cresc. f p cresc.*

Tempo 1.

O Menschenkinder fas-set dies  
 dem Fein - de gern ver-zei - hen .  
 O Menschenkinder fas-set dies  
 O Menschenkinder fas-set dies

*pp cresc. cresc. ff p pizz. p cresc. ff p cresc. ff p cresc. ff p*

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *cresc.*, *f*, *p*, and *arco.*. The vocal lines are in German, and the piano accompaniment consists of multiple staves.

hei-li-ge Ge-bot: liebt je-nen, der euch hasset, nur so-gefallt ihr Gott, nur so-gefallt ihr  
 hei-li-ge Ge-bot: liebt je-nen, der euch hasset, nur so, nur so, nur so-gefallt ihr  
 hei-li-ge Ge-bot: liebt je-nen, der euch hasset, nur so-gefallt ihr Gott, nur so, nur so-gefallt ihr

Un poco più lento.

a tempo.

Musical score for the second system, including vocal lines and piano accompaniment. The score includes dynamic markings such as *pp* and *p*. The vocal lines are in German, and the piano accompaniment consists of multiple staves.

Gott, nur so-gefallt ihr, nur so-gefallt ihr,  
 Gott, nur so, nur so-gefallt ihr, nur so-gefallt,gefallt ihr, nur  
 Gott, nur so, nur so, nur so-gefallt ihr, nur so-gefallt ihr, liebt je-nen, der euch

Adagio.

Tempo 1.

ff p sf

*p sempre stacc.*

*p sempre stacc.*

*p sempre stacc.*

nur so ge - fällt, ge - fällt ihr Gott.

so ge-fällt, nur so ge - fällt, ge - fällt ihr Gott.

hasset, nur so ge - fällt, nur so ge - fällt ihr Gott.

*p sempre stacc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Chor der Krieger. *f*

Auf,

*cresc.*

*cresc.*

*cresc.*

Fl. *f*  
 Ob. *f*  
 Cl. *f*  
 Fag. *f*  
 Cor. *f*

Auf, auf! ergreift den Ver-rä-ther, wei-let hier nun län-ger

auf! ergreift den Ver-rä-ther, wei-let hier nun län-ger nicht,

Viol.Cb. *f*

nicht, fort jetzt mit dem Misse-thä-ter, schleppt ihn schleunig vorGe-

fort jetzt mit dem Misse-thä-ter, schleppt ihn schleunig vorGe-richt,

richt, wei - let hier nun länger nicht, schleppt ihn  
 wei - let hier nun länger nicht, nein! län - ger nicht, schleppt ihn  
 nicht, wei - let, wei - let hier nun länger nicht,

*p cresc.* *decresc.* *p*  
*p cresc.* *decresc.* *p* *pizz.*  
*p cresc.* *decresc.* *p*  
 Chor der Jünger.  
 Ach wir wer den sei net - we - gen auch ge -  
 schleunig vor Ge - richt.  
 schleunig vor Ge - richt. *p cresc.* *decresc.* *pizz.*

hasst, verfol - get sein. Man wird uns in Bande  
 Fort jetzt mit dem Misse - thä - ter!  
 Fort jetzt mit dem Misse - thä - ter!  
 le - gen, martern und dem Tode weihn. Auf, - er - greifet den Ver - rä - ther,  
 Auf, er - greifet den Ver - rä - ther, wei - let hiernun länger

*f*, *p*, *cresc.*, *decresc.*, *arco.*, *pizz.*, *ppizz.*

The first system of the musical score features a piano accompaniment with a complex texture of chords and moving lines in both hands. The vocal line is positioned above the piano part, with lyrics starting with "Jesus." The piano part includes dynamic markings such as *ppp* and *pp*.

Jesus.

Meine Qual ist bald ver-

wei - let hier nun länger nicht, wei - let hier nun län - ger nicht.

nicht.

wei - let hier nun län - ger nicht.

The piano accompaniment continues with similar harmonic complexity. It features a variety of chord voicings and melodic fragments. Dynamic markings include *ppp* and *pp*.

The third system shows the piano accompaniment and vocal line continuing. The piano part has several *cresc.* markings, indicating a gradual increase in volume. The vocal line has lyrics starting with "schwunden, der Er - lö - sung Werk voll - bracht, — bald ist gänzlich ü - ber - wunden und be -".

schwunden, der Er - lö - sung Werk voll - bracht, — bald ist gänzlich ü - ber - wunden und be -

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff*

Cor. *ff*

*ff*

*ff*

*ff*

Jesus.

siegt, be - siegt der Hölle Macht.

Chor der Jünger.

Chor der Krieger.

Auf, auf! er - greift den Ver -

Auf, auf! er - greift den Ver - rä - ther, den Ver -

Auf, auf! er - greift den Ver - rä - ther, er - greift, er - greift den Ver -

Ve. *ff*

Cb. *ff*



The first system of the score consists of eight staves of piano accompaniment. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *decresc.* (decrescendo) are used throughout the system to indicate changes in volume. The first staff is a treble clef, while the others are bass clefs.

Mei - - ne Qual ist bald ver - schwun - den ,

Ach, wir werden seinet - wegen auch ge - hasst, verfol - get sein , man wird uns in Bande

räther .

Weilet, wei - let, weilet hier nun län - ger nicht !

räther .

Weilet, wei - let, weilet hier nun län - ger nicht !

räther .

Weilet, wei - let, weilet hier nun län - ger nicht !

The second system of the score continues the piano accompaniment. It features the same key signature and time signature as the first system. The notation includes various rhythmic patterns and rests. Dynamic markings such as *p*, *cresc.*, *f*, and *decresc.* are used throughout the system. The first staff is a treble clef, while the others are bass clefs.

*decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*  
*sf* *sf decresc.* *p* *f* *p*

der Er - lö - - sung Werk voll - bracht, bald, bald ist  
 le - gen, martern und dem Tode weihn.  
 weilet, wei - let, weilet, wei - let hier nun länger nicht, fort, fort,  
 weilet, wei - let, weilet, wei - let hier nun länger nicht, fort, fort,  
 weilet, wei - let, weilet, wei - let hier nun länger nicht, fort, fort,  
*sf* *sf decresc.* *p* *f* *p*

gän - z - lich ü - ber - wun - den und be - siegt, und be - siegt der Hölle Macht, ————

Ach wir

fort jetzt mit dem Misse - thä - ter, schleppt ihn schleunig vor Ge - richt, vor Ge - richt.

fort jetzt mit dem Misse - thä - ter, schleppt ihn schleunig vor Ge - richt, vor Ge - richt.

fort jetzt mit dem Misse - thä - ter, schleppt ihn schleunig vor Ge - richt, vor Ge - richt.

The first system of the musical score consists of nine staves. The top two staves are vocal parts, with the upper staff containing lyrics. The remaining seven staves are instrumental accompaniment. Dynamic markings include *p* (piano) and *f* (forte). A *cresc.* (crescendo) marking is present in the third measure of the fifth staff. The key signature is one flat (B-flat), and the time signature is 3/4.

der Höl - le Macht, bald, bald ist gän - zlich ü - ber.

The second system of the musical score consists of a single staff with rhythmic accompaniment, primarily consisting of eighth and sixteenth notes.

werden seinet - wegen auch ge - hasst, verfol - get sein,

The third system of the musical score consists of a single staff with rhythmic accompaniment, primarily consisting of eighth and sixteenth notes.

Ach, wir werden seinet - wegen ge - hasst, verfol - get sein,

The fourth system of the musical score consists of two staves. The upper staff is a vocal line with lyrics, and the lower staff is a piano accompaniment. Dynamic markings include *f* (forte).

Fort, fort, fort jetzt mit dem Misse.

The fifth system of the musical score consists of two staves. The upper staff is a vocal line with lyrics, and the lower staff is a piano accompaniment. Dynamic markings include *f* (forte).

Fort, fort, fort jetzt mit dem Misse.

The sixth system of the musical score consists of two staves. The upper staff is a vocal line with lyrics, and the lower staff is a piano accompaniment. Dynamic markings include *f* (forte).

Fort, fort, fort jetzt mit dem Misse.

The seventh system of the musical score consists of a single staff with rhythmic accompaniment, primarily consisting of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano).

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

wun - den und be - siegt, und be - siegt der Höl - le Macht \_\_\_\_\_ der

*p*

man wird uns in Ban - de legen, martern

*p*

man wird uns in Bande legen,

thä - ter, schleppt ihn schlei - nig vor Ge - richt, vor Ge - richt!

thä - ter, schleppt ihn schlei - nig vor Ge - richt, vor Ge - richt!

thä - ter, schleppt ihn schlei - nig vor Ge - richt, vor Ge - richt!

*p* *f*

Höl - - - le Macht. Mei - ne Qual ist bald, ist bald verschwunden, der Er-  
 und dem To.de weihn, man wird uns in Bande le - gen,  
 martern und dem To.de weihn, man wird uns in Bande le - gen,  
 Auf! er.greift den Ver.räther! schleppt ihn schleunig vor Ge-  
 Auf! er.greift den Ver.räther! schleppt ihn schleunig vor Ge-

B. 205.

Adagio.

*p* *f* *ff*

*p cresc.* *f* *ff*

*p cresc.* *f* *ff*

*p cresc.* *f* *ff*

*p* *f* *ff* *p* *f* *f* *f*

*colla voce.*

*colla voce.*

*colla voce.*

Adagio.

lösungs der Er - lösung Werk voll - bracht, bald ist gänzlich über - wunden und be - siegt der Hölle

martern und dem To - de weihn !

martern und dem To - de weihn !

schleppt ihn schleunig, schleunig vor Ge - richt ! fort, fort !

richt, schleppt ihn schleunig, schleunig vor Ge - richt ! fort, fort !

richt, schleppt ihn schleunig, schleunig vor Ge - richt ! fort, fort !

*p* *f* *ff* *p* *f* *f* *f*

*colla voce.*

Flauti. *ff*

Oboi. *ff*

Clarineti in C. *ff*

Fagotti. *ff*

Corni in C.

Trombe in C. *ff*

Timpani in C.G. *ff*

Trombone Alto. *ff*

Trombone Tenore. *ff*

Trombone Basso. *ff*

Violino I. *ff*

Violino II. *ff*

Viola. *ff*

Soprano.

Alto.

Tenore. (Jesus.)  
Macht!

Basso.

Violoncello e Basso. *ff*

Chor der Engel.

Detailed description: This is a page of a musical score for orchestra and choir. The page is numbered 102 and is marked 'Maestoso'. It features 15 staves for instruments and 5 staves for a choir. The instruments listed are Flauti, Oboi, Clarineti in C, Fagotti, Corni in C, Trombe in C, Timpani in C.G., Trombone Alto, Trombone Tenore, Trombone Basso, Violino I, Violino II, Viola, and Violoncello e Basso. The choir consists of Soprano, Alto, Tenore (labeled 'Jesus.'), and Basso. The Tenore part includes the lyrics '(Jesus.)' and 'Macht!'. The score is written in common time (C) and includes dynamic markings such as *ff* (fortissimo) for many of the instrumental parts. The notation includes various rhythmic values, accidentals, and articulation marks.



The musical score is arranged in 15 staves. The first four staves form a grand staff with two treble clefs and two bass clefs. The next three staves are a grand staff with two bass clefs. The bottom four staves are a grand staff with two bass clefs. The music is divided into four measures. The first two measures show a steady flow of sixteenth notes. The last two measures feature more complex rhythmic figures, including triplets and sixteenth-note runs. The notation includes various clefs, accidentals, and dynamic markings.

This musical score is for a voice and piano piece. It features a vocal line with lyrics and a piano accompaniment. The score is divided into three measures. The piano part includes a complex texture with many sixteenth notes and chords. The vocal line is simple, with lyrics: "Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten".

Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten  
Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten  
Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten  
Wel - ten sin - gen, Wel - ten sin - gen, Wel - ten

The musical score consists of several systems. The top system includes four staves with complex instrumental textures, marked with *cresc.* and *a2. 3*. The middle section features a piano accompaniment with a prominent left-hand arpeggiated pattern, also marked with *cresc.*. The bottom section contains four vocal staves with the following lyrics:

sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten  
 sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten  
 sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten  
 sin - gen Dank und Eh - re dem er - hab' - nen Got - tes - sohn, Wel - ten

The score concludes with a final instrumental staff marked with *cresc.*

The image shows a page of a musical score, numbered 106. It features a complex arrangement of instruments and voices. At the top, there are several staves for woodwinds and strings, including a flute, oboe, clarinet, bassoon, and various string parts. Below these are two grand piano staves. The bottom section of the page is dedicated to vocal parts, with four staves of lyrics in German: "sin - gen dem er - hab' - nen Got - tes - sohn." The lyrics are repeated on each of the four vocal staves. The musical notation includes various notes, rests, and ornaments, with some passages marked with a '3' indicating a triplet. The overall style is that of a classical or romantic-era choral or orchestral work.

Allegro.

The image shows a musical score page for an instrumental piece. At the top left, the tempo is marked "Allegro.". The score consists of several staves. The first two staves are treble clefs, and the next two are bass clefs. There are also staves for a grand piano (G-clef and F-clef) and a double bass (B-clef). The music is in common time (C) and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *a2.* (second ending), and *tr* (trill) are used throughout. The bottom section of the page contains a vocal line with German lyrics: "Preiset ihn, ihr En-gel-chö-re laut im heil' - - gen Jubel-ton, im heil'gen Ju-bel-ton, im heil'gen Prei-set ihn, ihr En-gel-chö-re laut im heil'gen". The page number "B 205." is located at the bottom center.

*a2.*

Ju - bel - ton. Prei - set ihn, ihr En - gel - chö - re laut im  
Ju - bel - ton, im heil'gen Jubel - ton, im heil'gen, heil'gen Jubel - ton, prei - set ihn im  
Prei - set ihn, ihr En - gel - chö - re laut im heil' - gen Jubel - ton, im heil'gen Jubel - ton, im heil'gen Ju - bel.  
Prei - set ihn, ihr En - gel - chö - re laut im heil'gen Ju - bel.

Vc.  
Basso.  
B. 205.

This section of the score contains instrumental parts for strings, woodwinds, and brass. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses), featuring complex rhythmic patterns and dynamic markings such as *sf* and *a2.*. The middle section includes woodwind parts (Flutes, Oboes, Clarinets, Bassoons) and brass parts (Trumpets, Trombones, Horns), with various articulations and dynamics. The bottom part of this section shows the beginning of vocal entries with lyrics.

heilgen, heilgen Ju - bel - ton, im Ju - bel - ton.  
 heilgen, heilgen Ju - bel - ton, im Ju - bel - ton.      Prei - set  
 ton, im heilgen Ju - bel - ton, im Ju - bel - ton.      Prei - set ihn, ihr  
 ton, im heilgen Ju - bel - ton, im Ju - bel - ton.      Prei - set ihn, ihr Engel - chöre

Musical score for voice and instruments. The score is written for voice (Soprano, Alto, Tenor, Bass) and piano/organ accompaniment. The piano part features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand. The organ part provides harmonic support with chords and melodic lines. The vocal parts enter with the lyrics:

Prei - set laut im heil' - gen Jubelton, im heiligen, heiligen Ju - bel - ton.  
 ihn, prei - set, prei - set, prei - set, preiset laut, prei - set ihn, ihr Engelchöre  
 Engelchöre laut, prei - set laut im heiligen, heiligen, heiligen Ju - bel - ton. Prei - set ihn, ihr  
 laut im heil' - gen Ju - bel - ton, im heiligen, heiligen, heiligen Ju - bel - ton.



This page contains a musical score for page 111. It features a complex arrangement of staves. The top section includes several staves of instrumental music, likely for strings and woodwinds, with various rhythmic patterns and dynamics. Below this, there are staves for a vocal ensemble, with lyrics in German. The lyrics are:

Prei - set ihn, ihr En - gel - chöre laut im heiligen Jubel - ton, prei -  
 laut, ihr En - gel - chöre preiset ihn im heiligen, heiligen Jubel - ton, prei -  
 En - gel - chöre laut, prei - set laut im heiligen Jubel - ton, prei -  
 Prei - set ihn, ihr En - gel - chöre, Engelenchöre laut, preiset,

The score concludes with the number B.205. at the bottom center.

Musical score for instruments including strings, woodwinds, and brass. The score features complex rhythmic patterns, trills, and dynamic markings such as 'a2.', 'tr.', 'btr.', and 'f'.

- set laut im heil' - gen, heilgen Ju-bel - ton.  
 - set laut im heil' - gen, heilgen Ju-bel - ton.  
 - set laut im heil' - gen, heilgen Ju-bel - ton.  
 preiset laut im heil' - gen, heilgen Ju-bel - ton. Wel - - ten

Vocal line with lyrics and musical notation. The lyrics are: "set laut im heil' - gen, heilgen Ju-bel - ton. preiset laut im heil' - gen, heilgen Ju-bel - ton. Wel - - ten". The score includes dynamic markings like "p" and "sp".

The image shows a page of a musical score, numbered 113 in the top right corner. The score is written for piano and voice. It consists of several staves. The top part of the score is for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present at the beginning of the piano part. The middle section of the score is for the voice, with lyrics in German. The lyrics are: "Wel - - ten singen Dank und Eh - re, Wel - - ten singen Dank und Eh - re, Wel - - ten singen Dank und Eh - re, Wel - ten sin - gen Dank und Eh - re,". The voice part is written in a single staff with a soprano clef. The bottom part of the score returns to the piano accompaniment, continuing the eighth-note accompaniment. A dynamic marking of *p* is also present at the beginning of this section.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Eh - re, dem er-hab' - nen, , dem er-hab' - nen, dem er-hab' - nen,  
 dem er-hab' - nen, dem er-hab' - nen, dem er-hab' - nen,  
 dem er-hab' - nen, dem er-hab' - nen, dem er-hab' - nen,  
 dem er-hab' - nen, dem er-hab' - nen, dem er-hab' - nen,

*f*

dem er - habnen Gottes - sohn. Prei - set, prei - set ihn ihr Engelchö - re

Prei - - - set laut im  
Prei - - - set laut im  
- - - set ihn ihr En - gel - chö - re, prei - - - set laut im heilgen  
laut, prei - - - set, prei - set laut, ihn laut, prei - - - set laut im heilgen  
div.

This section of the score contains instrumental parts for strings, woodwinds, and brass. The top four staves are for strings, with dynamic markings such as *ff* and *f*. The woodwind section includes flutes, oboes, and bassoons, with various trill and grace note markings. The brass section features trumpets and trombones, with dynamic markings like *sf* and *p*. The bottom two staves are for a double bass and a cello, with dynamic markings including *f* and *sf*.

heil'gen Jubel - ton. Wel - - ten  
heil'gen Jubel - ton. Wel - - ten  
heil'gen Jubel - ton. Wel - - ten  
heil'gen Jubel - ton. Wel - - ten singen Dank und Eh - re.

B.205.

The image shows a musical score for piano and voice. The piano part consists of a grand staff with treble and bass clefs, featuring a complex texture with many sixteenth notes. The voice part is in a single staff with a soprano clef. The lyrics are in German and are written below the voice staff. The score is divided into two systems. The first system contains the piano introduction and the beginning of the vocal line. The second system contains the vocal line with lyrics and the piano accompaniment. The lyrics are: "Wel - - ten sin - gen Dank und Eh - re dem er - hab' - nen,". The piano part features a prominent sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. The voice part is a simple melody with some rests. The score is marked with a piano (*p*) dynamic.



*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

hab - nen, dem er - hab - nen Got - tes - sohn, dem er - hab - nen

hab - nen, dem er - hab - nen Got - tes - sohn, dem er - hab - nen

dem er - hab - nen, dem er - hab - nen Got - tes - sohn,

dem er - hab - nen, dem er - hab - nen Got - tes - sohn,

*cresc.*

*cresc.*

Più Allegro.

The musical score consists of multiple staves. The top section features piano accompaniment with dynamic markings *f*, *più f*, and *ff*. Below this, there are several vocal staves with lyrics in German. The lyrics are: "Gottes\_sohn, dem er\_hab\_nen, dem er\_hab'nen Gottes\_sohn. Preiset ihn,". The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features a bass line with dynamic markings *f*, *più f*, and *ff*.

preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.

preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.

preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.

preiset ihn, preiset laut im heiligen Jubelton, im heiligen Jubelton.

The musical score consists of several systems of staves. The top system includes a piano introduction with a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Below this are several systems of vocal staves, each with a corresponding piano accompaniment. The vocal lines are written in a style that suggests a choral setting, with lyrics in German. The piano accompaniment features a variety of textures, including arpeggiated chords and sustained harmonic support.

Preiset ihn, preiset ihn, preiset laut ————— im heiligen Jubelton, im heiligen  
 Preiset ihn, preiset ihn, preiset laut ————— im heiligen Jubelton, im heiligen  
 Preiset ihn, preiset ihn, preiset laut ————— im heiligen Jubelton, im heiligen  
 Preiset ihn, preiset ihn, preiset laut ————— im heiligen Jubelton, im heiligen

Musical score for B. 205, featuring piano and vocal parts. The score includes dynamic markings such as *f*, *pp*, *cresc.*, and *ff*. The piano part consists of multiple staves with complex rhythmic patterns and articulation. The vocal parts are arranged in four staves, with lyrics in German: "Ju - bel - ton, preiset laut im heiligen, heiligen Jubel - ton, laut im heil - gen Ju - bel - ton,". The lyrics are repeated across the four vocal staves. The score concludes with a final dynamic marking of *ff*.

preiset ihn, preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.

preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.

preiset ihn, preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.

preiset ihn im heiligen Jubel-ton, im heiligen Jubel-ton.