

1. Canto Greco, da Felice Gardini
2. Gallia, motett, by Charles Gounod
3. 24 Chants, by Mr. J. Gray
4. Anthem, by Mr. Charles Hague (1735)
5. Graduale, von Michael Haydn
6. Graduale, " "
7. The Lord descended from above, by Philip Hayes
8. ~~Offertorium~~, by Giuseppe Lanza } N. Hummel
9. Psalm 43 von S. Jadaßohn
10. Stabat Mater by Giuseppe Lanza
11. Miserere, Leonardo Leo (1735)
12. Martin Luther's favourite Hymns
13. Choral Messe für drei Männerstimmen, von Julius Miller
14. Abraham, by B. Molique
15. Agnus Dei, del Francesco Morlacchi
16. The Pilgrims, by Naumann
17. Musica Sacra, herausgegeben von A. Neithardt

19960919 401
rcma1475
D208/1

V. A. 2.
17
1

SALMO V. Verba mea auribus percipe Domine.

CANTO GRECO

Messo in Salmo

DA

Felice Gardini. Price 1^s

Entered at Stationers Hall.

London, Printed for the Author and sold by T. Stillion W^{ry} the corner of the Church-Yard, S^t. Martins Lane

Where may be had all the above Authors Works.

Le mie Vo - - - ci Le dol - - - ci Le dol - - - ci que -

Le mie Vo - - - ci Le dol - - - ci que -

Le dol - - - ci que -

- re - le I Sos - pi - - ri dūn mi - se - ro Core deh tuac - - co - gli pie -

- re - le I Sos - pi - - ri dūn mi - se - ro Core deh tuac - - co - gli pie -

- re - le dūn mi - se - ro Core deh tuac - - co gli pie -

- to - - so Si - - gnore Deh tuas - col - - ta as - - col - ta mio

- to - - so Si - - gnore Deh tuas - col - - ta as - - col - ta mio

- to - - so Si - - gnore Deh tuas - - - col - - ta mio

Pa - - - dre e' mio Re - - - deh tu as - - col - - ta deh tu as -
 Pa - - - dre e' mio Re - - - deh tu as - - col - - ta deh tu as -
 Pa - - - dre e' mio Re deh tu as - - col - - ta deh tu as -

- col - - ta mio Pa - - dre mio Re
 - col - - ta mio Pa - - dre mio Re
 - col - - ta mio Pa - - dre mio Re

mio Pa - - dre mio Re Ne pe - ri - - - gli Ne
 mio Pa - - dre mio Re Ne pe -
 mio Pa - - dre mio Re

gra - - vi Ne gra - - vi Ci - - menti a' te Cor - - ro Soc - - cor - so ti
 - ri gli Ne gra - - vi Ci - - menti a' te Cor - - ro Soc - - cor - so ti
 Ne gra - vi Ci - - menti Soc - cor - - so ti

pia

chiedo So' per pro - - - va Lo sen - - to Lo ve - do

chiedo So' per pro - - - va Lo sen - - to Lo ve - do.

chiedo So' per pro - - va Lo sen - - to Lo ve - do che pie -

che pie - - to - - so Sei sem - pre Sei sem - pre Con me

che pie - - to - - so Sei sem - pre Sei sem - pre Con me #

- - to - - so Sei sem pre Con me.

for *pia* *br* *al*

che pie - - to - - so che pie - - to - - so che pie to - - so

che pie - - to - - so che pie - - to - - so che pie to - - so

che pie - - to - - so che pie - - to - - so che pie to - - so

for *pia*

Sei con me Che pie - - to - - so Sei con me.

Sei con me Che pie - - to - - so Sei con me.

Sei con me Che pie - - to - - so Sei con me.

GALLIA,

MOTETT,

FOR

Soprano Solo, Chorus, Orchestra & Organ,

Composed for the Opening

OF THE

LONDON INTERNATIONAL EXHIBITION, 1871,

BY

CHAS. GOUNOD.

Ent. Sta. Hall.

Price 6/ net.

London

NOVELLO, EWER & CO

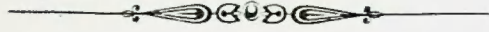
1, Berners Street, W. and 35, Poultry, E.C.

The Vocal & Orchestral parts are Printed Separately.

Roma 1476
D258/2

GALLIA

CH: GOUNOD.



Andante molto maestoso.

PIANO.



The first system of musical notation for the piano part. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante molto maestoso.' and the dynamic is 'piano' (p). The music begins with a half note G4 in the treble and a half note G2 in the bass, followed by a series of quarter notes in the treble and half notes in the bass.



The second system of musical notation for the piano part. It continues from the first system. The treble staff features a series of quarter notes, followed by a more complex rhythmic pattern. The bass staff continues with half notes and quarter notes. Dynamics range from piano (p) to forte (f).



The third system of musical notation for the piano part. The treble staff is filled with dense sixteenth-note patterns. The bass staff has fewer notes, mostly half notes and quarter notes. Dynamics range from piano (p) to forte (f).



The fourth system of musical notation for the piano part. It features similar dense sixteenth-note patterns in the treble staff. The bass staff continues with half notes and quarter notes. Dynamics range from piano (p) to forte (f).

First system of piano accompaniment. The right hand features a complex, rhythmic pattern of chords and arpeggios. The left hand provides a steady bass line with some melodic movement. Dynamics include *p* and *f*.

Second system of piano accompaniment. The right hand continues with dense chordal textures. The left hand has a more active role with eighth-note patterns. Dynamics include *p*.

Third system of piano accompaniment. The right hand has a similar texture to the previous systems. The left hand features a melodic line with some rests. Dynamics include *p*.

Vocal staves for four voices (Soprano, Alto, Tenor, Bass). Each staff begins with a rest and then enters with the lyrics. The lyrics are: *So - li - tary li - eth the Quo - mo - do se - - det*. Dynamics include *p*.

Fourth system of piano accompaniment. The right hand has a more active melodic line. The left hand has a steady bass line. Dynamics include *p*.

ci - ty, she that was full of peo - ple!
so - la ci - vi - tas ple - na po - pu - lo:

p
How is she wi - dow'd!
fac - ta est qua - si

p
How is she wi - dow'd!
fac - ta est qua - si

p
How is she wi - dow'd!
fac - ta est qua - si

p
How is she wi - dow'd!
fac - ta est qua - si

Cor.

she that was great a_mong na - tions,
 vi - du_a Do - mi - na gen - ti - um:

she that was great a_mong na - tions,
 vi - du_a Do - mi - na gen - ti - um:

she that was great a_mong na - tions,
 vi - du_a Do - mi - na gen - ti - um:

she that was great a_mong na - tions,
 vi - du_a Do - mi - na gen - ti - um:

Cor.

ff Prin - cess a - mong the pro - vin - ces,
 Prin - cepts pro - vin - ci - a - rum

ff Prin - cess a - mong the pro - vin - ces,
 Prin - cepts pro - vin - ci - a - rum

ff Prin - cess a - mong the pro - vin - ces,
 Prin - cepts pro - vin - ci - a - rum

ff Prin - cess a - mong the pro - vin - ces,
 Prin - cepts pro - vin - ci - a - rum

ff

p **B**

How is she put un-der tri- - bute!
 fac- - ta est sub tri- - bu - - to.

p

How is she put un-der tri- - bute!
 fac- - ta est sub tri- - bu - - to.

p

How is she put un-der tri- - bute!
 fac- - ta est sub tri- - bu - - to.

p

How is she put un-der tri- - bute!
 fac- - ta est sub tri- - bu - - to.

p

Sore - - ly she weep- - eth in dark-
 Plo - - raus plo - - ra - - vit in noe - -

p

Sore - - ly she weep- - eth in dark-
 Plo - - raus plo - - ra - - vit in noe - -

p

Sore - - ly she weep - - eth in
 Plo - - rans plo - - ra - - vit in

ness,
 te,

p

Sore - - ly she weep - - eth in
 Plo - - rans plo - - ra - - vit in

ness,
 te,

p *cres.*

cres.

dark - - - - - ness, Her tears are on her
 noc - - - - - te, et la - - crymæ

cres.

Her tears are on her
 et la - - crymæ

cres.

dark - - - - - ness, Her tears are on her
 noc - - - - - te, et la - - crymæ

cres.

Her tears are on her
 et la - - crymæ

dim. *p* *cres.*

cheeks, are on her cheeks, Her
e - - - jus in ma - - - xil - lis e - - - jus, et

cheeks, are on her cheeks, Her
e - - - jus in ma - - - xil - lis e - - - jus, et

cheeks, are on her cheeks, Her
e - - - jus in ma - - - xil - lis e - - - jus, et

cheeks, are on her cheeks, Her
e - - - jus in ma - - - xil - lis e - - - jus, et

tears are on her cheeks, are on her
la - - cry - ma e - - - jus in ma - - - xil - lis

tears are on her cheeks, are on her
la - - cry - ma e - - - jus in ma - - - xil - lis

tears are on her cheeks, are on her
la - - cry - ma e - - - jus in ma - - - xil - lis

tears are on her cheeks, are on her
la - - cry - ma e - - - jus in ma - - - xil - lis

cheeks: e - - - jus:

cheeks: e - - - jus:

cheeks: e - - - jus:

cheeks e - - - jus: *p* *cres.* *f* *cres.* *f* *cres.* *f*

And Non *cres.* *f* *cres.* *f* *cres.* *f*

And no one offereth con-so-
Non est qui con-so-le-tur

cheeks And no one offereth con-so-lu- - - - tion, none
e - - - jus Non est qui con-so-le-tur e - - - am qui

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

And no one offereth con-so-la - - - tion, yea,
Non est qui con-so-le-tur e - - - am ex

no one offereth con-so-la - - - tion, con-so-lu - - - tion, yea,
est qui con-so-le-tur e - - - am ex om - - - ni-bus ex

la - - - tion, none offereth con-so-la - - - tion, yea,
e - - - am qui con-so-le-tur e - - - am ex

of-fereth con-so-la - - - tion, con-so-la - - - tion, yea,
con-so-le-tur e - - - am ex om - - - ni-bus ex

dim. *p*

all her friends have be - tray'd her,
om - ni - bus cha - ris e - - - jus:

dim. *p*

all her friends have be - tray'd her,
om - ni - bus cha - ris e - - - jus:

dim. *p*

all her friends have be - tray'd her,
om - ni - bus cha - ris e - - - jus:

dim. *p*

all her friends have be - tray'd her,
om - ni - bus cha - ris e - - - jus:

p **C**

they are become her en - - - emies, they have be
om - nes a - mi - ci e - - - jus spre - - ve - runt

p

they are become her en - - - emies, they have be
om - nes a - mi - ci e - - - jus spre - - ve - runt

p

they are become her en - - - emies, they have be
om - nes a - mi - ci e - - - jus spre - - ve - runt

p

they are become her en - - - emies, they have be
om - nes a - mi - ci e - - - jus spre - - ve - runt

- tray'd her, be - tray'd her, her friends have be tray'd
 e - am, et fac - ti - sunt e - i I - ni - mi

her, - ci, yea all her friends be - tray'd her, all friends be - spre - ve - runt
 om - nes a - mi - ci e - jus spre - ve - runt

trayed her, you, all her friends, her friends have be-trayed her.
e - am, et fac - ti sunt e - i i - ni - mi - ei .

trayed her, you, all her friends, her friends have be-trayed her.
e - am, et fac - ti sunt e - i i - ni - mi - ei .

trayed her, you, all her friends, her friends have be-trayed her.
e - am, et fac - ti sunt e - i i - ni - mi - ei .

trayed her, you, all her friends, her friends have be-trayed her.
e - am, et fa - ti sunt e - i i - ni - mi - ei .

p *ff*

Four empty musical staves, two treble clefs and two bass clefs, with a key signature of one sharp (F#).

Piano accompaniment musical score for the first system, featuring a grand staff with treble and bass clefs. It includes a dynamic marking of *p* and a *ff* marking.

CANTILENE

Lo stesso tempo.

SOPRANO Solo.

SOPRANO

CONTRALTO

TENORE.

BASSO.

PIANO.

Lo stesso tempo

SOPRANO Solo.

Zi - on's ways do lan - guish,
Vi - æ Si - on lu - gent,

cres.

Zi - on's ways do lan - guish, none come to her feasts, her so - lem -
 vi - æ Si - on lu - gent e - o quod non sint qui ve - ni -

cres.

feasts, none come to her feasts — none come to her feasts, her so - lem -
 -ant ad so - lem - ni - ta - tem, e - o quod non sint qui ve - ni -

dim. *p*

dim. **D**

feasts none come to her so - lem - ni - ta - tem : feasts:
 -ant ad so - lem - ni - ta - tem :

p

Zi - on's ways do
 Vi - æ Si - on

p

Zi - on's ways do
 Vi - æ Si - on

p

Zi - on's ways do
 Vi - æ Si - on

p

Zi - on's ways do
 Vi - æ Si - on

dim.

lan - - guish, lan - - - - - guish, none come to her so - lemn,
 lu - - gent, lu - - - - - gent e - o quod non sint que

dim.

lan - - guish, lan - - - - - guish, none come to her so - lemn,
 lu - - gent, lu - - - - - gent e - o quod non sint que

dim.

lan - - guish, lan - - - - - guish, none come to her so - lemn,
 lu - - gent, lu - - - - - gent e - o quod non sint que

dim.

la - - guish, lan - - - - - guish, none come to her so - lemn,
 lu - - gent, lu - - - - - gent e - o quod non sint que

p

p *pp*

so - - lemn feasts, none come to her so - lemn feasts: _____
 ve - - ni - ant ad so - lem - ni - ta - - tem : _____

p *pp*

so - - lemn feasts, none come to her so - lemn feasts: _____
 ve - - ni - ant ad so - lem - ni - ta - - tem : _____

p *pp*

so - - lemn feasts, none come to her so - lemn feasts: _____
 ve - - ni - ant ad so - lem - ni - ta - - tem : _____

p *pp*

so - - lemn feasts, none come to her so - lemn feasts: _____
 ve - - ni - ant ad so - lem - ni - ta - - tem : _____

pp *f*

Solo.

All her gates are de - so - late: her priests sigh,
 om - nes por - ta e - jus des - true - ta:

all her gates are de - so - late: her
 sa - cer - do - tes e - jus ge -

priests sigh,
 men - tes: yea her vir - gins are af -
 vir - gi - nes e - jus

- flict - ed, and she is in bit - ter - ness, she is in
 squa - li - dae, et ip - sa op - pres - sa a ma - ri -

cres. *dim.*

bit - - - ter - ness, she is in bit - - - ter - ness,
 tu - - - di - ne, ip - - - sa op - - - pres - - - sa

p *cres.*

cres. - - - *molto* *f*
 she is in bit - - - ter - ness, her vir - - - gins
 a - - - ma - - - ri - - - tu - - - di - ne, op - - - pres - - - sa

p *cres* *f* *p*

dim.
 - they are af - flict - - - ed, af - flict - - - ed, af -
 - a - ma - ri - - tu - - di - ne, op - - - pres - - - sa op -

dim. *pp*

- flict - - - ed, she is in bit - - - ter - ness.
 - pres - - - sa a - ma - ri - - tu - - di - ne.

p *pp*

CHORUS

p *p* *p* *p*

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

no-thing,
om-nes,

p *p* *p* *p*

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

Is it no-thing to all ye that pass by?
O vos om-nes, qui trans-i-tis per vi-am,

cres. *cres.*

Is it no-thing, Be-hold, and see if there
 O vos om-nes, At-ten-di-te, et vi-

Be-hold, and see if there be-
 At-ten-di-te, et vi-de-te

Be-hold, and see if there be-
 At-ten-di-te, et vi-de-te

Be-hold, and see if there be-
 At-ten-di-te, et vi-de-te

Be-hold, and see if there be-
 At-ten-di-te, et vi-de-te

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

be- a-ny sor-row that is like un-to my
 -de-te si est do-lor do-lor si-cut do-lor

cres. - cen-do *molto*

a-ny sor-row that is like my sor-row, is like un-to my
 si est do-lor si-cut do-lor me-us, vi-de-te si est

cres. - cen-do *molto*

a-ny sor-row that is like my sor-row, is like un-to my
 si est do-lor si-cut do-lor me-us, vi-de-te si est

cres. - cen-do *molto*

a-ny sor-row that is like my sor-row, is like un-to my
 si est do-lor si-cut do-lor me-us, vi-de-te si est

cres. *molto*

ff

sor-row, like my sor-row, like my sor-row, that is like un-
 me-us, do-lor me-us, si est do-lor, do-lor si-cut

sor-row, that is like my sor-row, is like un-to my sor-row, like un-
 do-lor, si-cut do-lor me-us, vi-de-te si est do-lor, si-cut

sor-row, that is like my sor-row, is like un-to my sor-row, like un-
 do-lor, si-cut do-lor me-us, vi-de-te si est do-lor, si-cut

sor-row, that is like my sor-row, is like un-to my sor-row, like un-
 do-lor, si-cut do-lor me-us, vi-de-te si est do-lor, si-cut

sor-row, that is like my sor-row, is like un-to my sor-row, like un-
 do-lor, si-cut do-lor me-us, vi-de-te si est do-lor, si-cut

p

-to my sor-row, like un-to my sor-row,
 do-lor me-us, si-cut do-lor me-us,

-to my sor-row, like un-to my sor-row,
 do-lor me-us, si-cut do-lor me-us,

-to my sor-row, like un-to my sor-row,
 do-lor me-us, si-cut do-lor me-us,

-to my sor-row, like un-to my sor-row,
 do-lor me-us, si-cut do-lor me-us,

-to my sor-row, like un-to my sor-row,
 do-lor me-us, si-cut do-lor me-us,

dim. *p* *cres.*

cres. *f*

like un-to my sor - - - row.
 si-cut do-lor me - - - us.

cres. *f*

like un-to my sor - - - row.
 si-cut do-lor me - - - us.

cres. *f*

like un-to my sor - - - row.
 si-cut do-lor me - - - us.

cres. *f*

like un-to my sor - - - row.
 si-cut do-lor me - - - us.

cres. *f*

like un-to my sor - - - row.
 si-cut do-lor me - - - us.

f *ff*

ff

Ped.

ff
Now be -
Vi - de,

ff
Now be -
Vi - de,

ff
Now be - hold, O Lord, look thou on my af - flic - tion, Now be -
Vi - de, Do - mi - ne, af - flic - ti - o - nem me - am, Vi - de,

ff
Now be - hold, O Lord, look thou on my af - flic - tion, Now be -
Vi - de, Do - mi - ne, af - flic - ti - o - nem me - am, Vi - de,

- hold, O Lord, look thou on my af - flic - tion:
Do - mi - ne, af - flic - ti - o - nem me - am,

- hold, O Lord, look thou on my af - flic - tion:
Do - mi - ne, af - flic - ti - o - nem me - am,

- hold, O Lord, look thou on my af - flic - tion: See the foe hath mag - ni - fied,
Do - mi - ne, af - flic - ti - o - nem me - am, Quo - ni - am e - rec - tus - est

- hold, O Lord, look thou on my af - flic - tion: See the foe hath mag - ni - fied,
Do - mi - ne, af - flic - ti - o - nem me - am, Quo - ni - am e - rec - tus - est

ff See the foe hath mag-ni-fied, mag-ni-fied him -
Quo - ni - am e - rec - tus est i - ni - mi - -

ff See the foe hath mag-ni-fied, mag-ni-fied him -
Quo - ni - am e - rec - tus est i - ni - mi - -

ff mag-ni-fied him - self, See the foe hath mag-ni-fied, mag-ni-fied him -
i - ni - mi - - cus, Quo - ni - am e - rec - tus est i - ni - mi - -

ff mag-ni-fied him - self, See the foe hath mag-ni-fied, mag-ni-fied him -
i - ni - mi - - cus, Quo - ni - am e - rec - tus est i - ni - mi - -

ff - self. Now be - hold, O Lord, look thou on my af -
- cus, Vi - de, Do - mi - ne, af - flic - ti - o - nem

ff - self. Now be - hold, O Lord, look thou on my af -
- cus, Vi - de, Do - mi - ne, af - flic - ti - o - nem

ff - self. Now be - hold, O Lord, look thou on my af -
- cus, Vi - de, Do - mi - ne, af - flic - ti - o - nem

ff - self. Now be - hold, O Lord, look thou on my af -
- cus, Vi - de, Do - mi - ne, af - flic - ti - o - nem

- flic - tion, me - am, Now be - hold, O Lord, Vi - de, Do - mi - ne, look thou on my af - flic - tion, af - flic - ti - o - nem me - am,

- flic - tion, me - am, Now be - hold, O Lord, Vi - de, Do - mi - ne, look thou on my af - flic - tion, af - flic - ti - o - nem me - am.

- flic - tion, me - am, Now be - hold, O Lord, Vi - de, Do - mi - ne, look thou on my af - flic - tion, af - flic - ti - o - nem me - am,

- flic - tion, me - am, Now be - hold, O Lord, Vi - de, Do - mi - ne, look thou on my af - flic - tion, af - flic - ti - o - nem me - am,

ff

See the foe hath mag - ni - fied, Quo - ni - am e - rec - tus est mag - ni - fied him - self i - ni - mi - cus, Now be - Vi - de,

See the foe hath mag - ni - fied, Quo - ni - am e - rec - tus est mag - ni - fied him - self i - ni - mi - cus,

See the foe hath mag - ni - fied, Quo - ni - am e - rec - tus est mag - ni - fied him - self i - ni - mi - cus, Now be - Vi - de,

See the foe hath mag - ni - fied, Quo - ni - am e - rec - tus est mag - ni - fied him - self i - ni - mi - cus,

ff

- hold, O Lord, look thou on my af-flic-tion.
Do-mi-ne, af-flic-ti-o-nem me-am

Now be - hold, O Lord, look thou on my af-
Vi - de, Do - mi - ne, af - flic - ti - onem

- hold, O Lord, look thou on my af-flic-tion.
Do - mi - ne, af - flic - ti - o - nem me - am

Now be - hold, O Lord, look thou on my af-
Vi - de, Do - mi - ne, af - flic - ti - onem

- flic - tion.
me - am

SOLO.
Je -
Je -

- flic - tion.
me - am

ff
f *dim.* *p*

ru - sa - lem, Je - ru - sa - lem, Je -
 ru - sa - lem! Je - ru - sa - lem Je -

p

ru - sa - lem, Je - ru - sa - lem, O turn thee to the
 ru - sa - lem, Je - ru - sa - lem! Con - ver - te - re ad

p

Lord thy God, O turn thee, O turn thee un -
 Do - mi - num, Con - ver - te - re ad Do - mi - num De -

cres.

to thy God, Je - ru - sa - lem, O
 um tu - um, Je - ru - sa - lem! Con -

p

turn thee, O turn thee to the Lord thy God, O
 ver - te - re, Con - ver - te - re ad Do mi - num, Con -

ere - - - cen - - do

turn thee, O turn thee un - - - to thy
 - ver - - te - re ad Do - - mi - num De - - um tu - -

f *dim.*

God!
 - um !

ff Je - ru - salem, Je - ru - salem, O
 Je - ru - salem! Je - ru - salem! Con -

ff Je - ru - salem, Je - ru - salem, O
 Je - ru - salem! Je - ru - salem! Con -

ff Je - ru - salem, Je - ru - salem, O
 Je - ru - salem! Je - ru - salem! Con -

ff Je - ru - salem, Je - ru - salem, O
 Je - ru - salem! Je - ru - salem! Con -

p *ff*

turn thee to the Lord thy God, O turn thee, O
 ver-terre ad Do-mi-num, Con-ver-terre ad

turn thee to the Lord thy God, O turn thee, O
 ver-terre ad Do-mi-num, Con-ver-terre ad

turn thee to the Lord thy God, O turn thee, O
 ver-terre ad Do-mi-num, Con-ver-terre ad

turn thee to the Lord thy God, O turn thee, O
 ver-terre ad Do-mi-num, Con-ver-terre ad

turn thee un-to thy God! Je-
 Do-mi-num De-um tu-um, Je-

turn thee un-to thy God! Je-
 Do-mi-num De-um tu-um, Je-

turn thee un-to thy God! Je-
 Do-mi-num De-um tu-um, Je-

turn thee un-to thy God! Je-
 Do-mi-num De-um tu-um, Je-

-ru - salem, O turn thee, Je - ru - salem, O
 -ru - salem! Con - ver - te - re! Je - ru - salem! Con -

-ru - salem, O turn thee, Je - ru - salem, O
 -ru - salem! Con - ver - te - re! Je - ru - salem! Con -

-ru - salem, O turn thee, Je - ru - salem, O
 -ru - salem! Con - ver - te - re! Je - ru - salem! Con -

-ru - salem, O turn thee, Je - ru - salem, O
 -ru - salem! Con - ver - te - re! Je - ru - salem! Con -

turn thee, O turn thee, O turn thee
 -ver - te - re! Con - ver - te - re! ad Do - mi - num

turn thee, O turn thee, O turn thee
 -ver - te - re! Con - ver - te - re! ad Do - mi - num

turn thee, O turn thee, O turn thee
 -ver - te - re! Con - ver - te - re! ad Do - mi - num

turn thee, O turn thee, O turn thee
 -ver - te - re! Con - ver - te - re! ad Do - mi - num

un - to thy Lord God! Je - ru - sa - lem, Je -
 De - - - um tu - - um, Je - ru - sa - lem, Je -

un - to thy Lord God! Je - ru - sa - lem, Je -
 De - - - um tu - - um, Je - ru - sa - lem, Je -

un - to thy Lord God! Je - ru - sa - lem, Je -
 De - - - um tu - - um, Je - ru - sa - lem, Je -

un - to thy Lord God! Je - ru - sa - lem, Je -
 De - - - um tu - - um, Je - ru - sa - lem, Je -

ff

O turn thee, O turn thee
 Con - ver - - te - re ad Do - - - mi - num

- ru - sa - lem, O turn thee, O turn thee
 - ru - sa - lem, Con - ver - - te - re ad Do - - - mi - num

- ru - sa - lem, O turn thee, O turn thee
 - ru - sa - lem, Con - ver - - te - re ad Do - - - mi - num

- ru - sa - lem, O turn thee, O turn thee
 - ru - sa - lem, Con - ver - - te - re ad Do - - - mi - num

- ru - sa - lem, O turn thee, O turn thee
 - ru - sa - lem, Con - ver - - te - re ad Do - - - mi - num

ff

to the Lord thy God! O turn thee, O
 Do - mi - num - De - um, Con - ver - te - re ad

to the Lord thy God! O turn thee, O
 De - um tu - um, Con - ver - te - re ad

to the Lord thy God! O turn thee, O
 De - um tu - um, Con - ver - te - re ad

to the Lord thy God! O turn thee, O
 De - um tu - um, Con - ver - te - re ad

turn thee un-to thy God.
 Do - mi - num Deum tu - um.

turn thee un-to thy God.
 Do - mi - num Deum tu - um.

turn thee un-to thy God.
 Do - mi - num Deum tu - um.

turn thee un-to thy God.
 Do - mi - num Deum tu - um.

Rit.

TWENTY-FOUR

CHANTS:

TO WHICH ARE PREFIXED,

REMARKS ON CHANTING;

ON ITS ANTIQUITY AND AUTHORITY;

THE DEFECTS WHICH OFTEN ATTEND ITS PERFORMANCE;

AND THE REMEDIES FOR THOSE DEFECTS.

BY MR. J. GRAY,

OF YORK.

PUBLISHED FOR THE AUTHOR, BY PRESTON, 71, DEAN-STREET, SOHO, LONDON, AND
H. BELLERBY, YORK; AND TO BE HAD ALSO AT THE MUSIC WAREHOUSES
OF HARDMAN, ROBINSON, AND TOMLINSON, IN YORK; AND OF
THE FOLLOWING BOOKSELLERS,—SEELEY AND SON,
FLEET-STREET, LONDON; STEVENSON, CAMBRIDGE;
J. & G. TODD, AND T. MARSH, YORK.

1834.

Price Three Shillings.

REMARKS ON CHANTING.

THE practice of chanting the Psalms appears, from notices in the Writings of the Fathers of the Church, to have prevailed from the early ages of Christianity.* It was continued during the middle ages, and was existing at the period of the Reformation. Archbishop Cranmer then “*travailed* to make the (latin) verses into English, putting the latin note unto the same ;” and from that period, chanting has been the only legitimate psalmody of the reformed Church of England. By “the Psalms of David,” mentioned in the title of the Book of Common Prayer, “as pointed to be sung or said in Churches,” is intended the Psalms which are now usually *read* in divine service in our Parish Churches, and which are *chanted* in Cathedrals. The writer would have thought it superfluous to notice a fact, which may be considered as generally known, were it not that in those parts of the kingdom which are remote from Cathedral Churches, and where chanting has not yet been introduced into parochial service, the words above quoted from the title-page of the Prayer Book are supposed by many to have reference to the metrical Psalms, which are often bound up along with Prayer Books : and persons are not aware, that the *colons*, with which the middle of each verse of the psalter is *pointed*, are *musical marks*, for the regulation of chanting. †

The writer of these pages has entered more fully into the subject, in a pamphlet published in 1821, and intituled, “An Inquiry into Historical Facts, relative to parochial Psalmody ;” shewing, that the addition of metrical psalms, or the substitution of the singing of these, in the place of that Psalter which the Liturgy has sanctioned, is a violation of the Act of Uniformity.

It was the intention of the Rubric of the Church to establish and maintain *uniformity* in public worship. There had been a “diversity of saying or singing,” but “all the whole realm was henceforth to have but one use.” The royal permissions which were subsequently granted, on the “*humble petitions*” of various metrical versifiers of the Psalms, for congregations to receive their versions, *if they thought fit*, was the opening to an extensive violation of the Act of Uniformity. It is remarkable, however, that for the Old Version, though it was for many years the only metrical version in use in parish churches, no royal allowance has yet been found. It is true, that Mr. Archdeacon Todd, who has published a work of considerable research in

* The Rev. J. A. Latrobe goes still further, and traces back the chant “to within a few centuries of the flood, through all the gradations of religious worship, under the present and former dispensations, whether Christian or Jewish, Church, Temple, or Tabernacle.”—*Music of the Church*, p. 264.

† In many instances, these marks might be better placed, in respect both to the sense, and to musical adaptation.

favour of the Old Version, conceives he has discovered the "allowance" so long sought for in its behalf.* He has found, that John Day paid 4d. for a license to print *a part* of these Psalms; and that similar licenses for printing *the whole* of the Old Version were repeatedly granted during Elizabeth's reign. But the learned Archdeacon also remarks, that the Queen's injunctions prohibit the printing "*any maner of booke or paper, of what sort or nature, or in what language soever it be, except the same be licensed by her Majestie;*" and he quotes instances of the royal allowance or authority being granted to Sermons of John Calvin, and to a Treatise by that Reformer; to "a Summarie of Englyshe Chronicles," and to "an old Playe." It was also granted to a version of the Psalms by Archbishop Parker, which never was introduced into the Church. The license or authority *to print* a work, therefore, is no allowance *to use it in public worship*. In fact, the Sovereign cannot confer any such authority, because, as it has been already observed, the Psalms to be sung in Churches are part of the Liturgy established by Act of Parliament.

It is not, however, merely on account of antiquity and exclusive authority, that this description of Psalmody claims a preference, but on the ground of intrinsic superiority. The best metrical translations of the Psalms must always be greatly inferior to the authorised prose Psalter. Whoever, with the help of Bishop Lowth's preface to Isaiah, considers the structure of Hebrew Poetry, and the *unequal length* of the verse, in its whole and both its parts, must admit, that every translation into verses of *equal length*, must not only lose all the beautiful manner of the original, but be constantly either abridging, or redundantly adding to, the sense of the inspired writers. What intelligent and devout worshipper does not prefer this portion of holy scripture, as our translators have presented it, retaining the purity and sublimity of the original, to the meagre and adulterated compositions of Sternhold or of Tate? Or, what shall we think of the taste of him who would choose to hear the monotonous drone of the congregation in a psalm tune, rather than the harmony of the choir in a chant? It may be added, that the introduction into divine worship of psalms in metre, when the Psalms of the day have already been used, is an unsuitable and inconvenient addition to the length of the service. A longer time is occupied in singing two short portions of metrical psalms, usually comprising not more than four verses each, than would be sufficient for chanting the whole of the psalms appointed for the day, allowing for the time now occupied in reading them. Besides, where the psalms are *chanted*, there exists no need for a voluntary, which usually follows where they are only *read*.† On the whole, it may be safely asserted, that in proportion as the usage of the primitive ages is adopted, in proportion as the rites of the church are respected, as the structure of her inspired poetry is attended to, and as her music is duly appreciated, chanting will be preferred above metrical psalmody.

* "Observations on the Metrical Version of the Psalms, made by Sternhold, Hopkins, and others." By the Rev. H. J. Todd.

† The way in which the psalms are usually recited in churches where there is no chanting, is objectionable. The reading of the verse by the Clerk, frequently forms an odd contrast to that by the Clergyman: the Clerk is in general offensively loud above the voices of the congregation; or if he be content to mingle his voice with theirs, the words are not intelligible to the hearer.

Within the last forty years, this practice has been, in some measure, revived in the parish churches of many of our principal towns; and the congregations join in chanting the Venite Exultemus, the Te Deum, and Jubilate, the Magnificat, or the Cantate, the Nunc Dimittis, or the Deus Miscreatur, with a happy and a devotional effect.

Amongst the causes which have contributed to the unpopularity of chanting, may be mentioned, the slovenly manner in which it is often hurried over. So far back as in the sixteenth century, Erasmus censured the "confused and disorderly chattering of words" in Church Music; and it must be admitted, as a correspondent in the *Harmonicon* observes,* "that chanting, even in our Cathedrals, is not unfrequently performed in a careless irreverent manner, without a spark of feeling or expression; and, in consequence, is neither understood nor appreciated by the congregation." Often during the chanting note, the singers are striving to get before each other, and slur over the syllables without any articulation. There is no excuse for this want of distinctness and precision. When the Litany is well chanted by two persons in unison, the syllables are simultaneously pronounced by each; and what is there done by two voices, might easily be done by twenty. Perhaps the chief cause of the defective performance of the chant is its apparent facility. Due attention is usually paid in choirs to the practice and rehearsal of difficult and elaborate compositions, but the chant being so easy, is left by organists and choristers to take its course. The fact, however, is, that chanting cannot be brought to precision and uniformity without carefully drilling the performers in private, so that wherever irregularity or inarticulation exists, it may be noticed and corrected. The rules which the Rev. J. A. Latrobe suggests are excellent. "Pronounce each syllable distinctly, so that you may not only understand yourselves, but be understood by others. Avoid singing the first part of the clause in too great haste. The very design of the one long note, upon which the first part runs, is to afford time for the steady and clear pronounciation of each syllable and word; and for this purpose the organist should vary its duration according to the length of the verse." †

The public attention has of late years been more particularly directed to the diversity of practice which exists in different choirs, and sometimes in the same choir, as to the adaptation of the words to the notes. The correspondent of the *Harmonicon*, already quoted, observes, that "the same passage may sometimes be heard sung in six different ways, among chanters, who have had the experience of half a century." The writer of these pages, in the course of his visits to Cathedrals, has remarked the different modes of chanting, used in their choirs; some of these may not improbably have existed in the same Cathedrals for a long period, perhaps from the time of the Reformation, or even antecedent to it. With respect to the method at York,

* *Harmonicon* for 1832, p. 27.

† Rev. J. A. Latrobe's *Instructions of Chenaniah*, p. 6. In recommending the two publications of Mr. Latrobe, which have been quoted, on the subject of the due performance of congregational and choral music, the writer cannot omit to notice, that the lovers of sacred music are under lasting obligations to the Rev. C. J. Latrobe, of London, (Mr. J. A. Latrobe's father,) whose judicious selections from the choicest musical works of foreign composers for the church have contributed to improve the public taste.

it certainly has prevailed for, at least, more than half a century, having been traditionally carried down from one generation of singing-boys to another.

Owing to the differences which, it has already been observed, sometimes occur among members of the same choir, as to the division of the words, it is less easy to give a correct notion of the modes which particular choirs pursue; yet they may be arranged into three or four general classes, as follows:—

- No. 1. LINCOLN (used also at Norwich.)
2. YORK.
3. CANTERBURY (used also at St. Paul's.)
4. BANGOR (used also at Chester.)

Other Cathedrals agree with some of the above. * “Some follow the use of Bangor, some of York,” some of Lincoln and Canterbury.

No. 1. (LINCOLN MODE.)

- PSALM 90, v. 1. Lord, thou hast been | our * re | fuge:
From one genera | tion * to | a-no | ther.
- v. 3. Thou turnest man to | des-truc | tion:
Again thou sayest come again | ye * chil | dren * of | men.
- v. 7. For we consume away in thy | dis-plea | sure:
And are afraid of thy wrath | ful * in | dig-na | tion.
- PSALM 91, v. 3. For he shall deliver thee from the snare of | the * hun | ter:
And from the | noi-some | pes-ti | lence.
- v. 4. He shall defend thee under his wings, and thou shalt be safe under | his * fea | thers:
His faithfulness and truth shall be | thy * shield | and * buck | ler.
- v. 5. Thou shalt not be afraid for any ter | ror * by | night:
Nor for the arrow | that * fi | eth * by | day:
- v. 6. For the pestilence that walketh | in * dark | ness.
Nor for the sickness that destroy | eth * in | the * noon | day.
- v. 13. Thou shalt go upon the lion | and * ad | der:
The young lion and the dragon shalt thou | tread * un-der * thy | feet.

No. 2. (YORK MODE.)

- PSALM 90, v. 1. Lord, thou hast | been * our | refuge:
From one gene | ra-tion | to * a | nother.
- v. 3. Thou turnest man | to * des | truction:
Again thou sayest come again | ye * chil | dren * of | men.
- v. 7. For we consume away in | thy * dis | pleasure:
And are afraid at thy | wrath-ful | in-dig | nation:
- PSALM 91, v. 3. For he shall deliver thee from the snare | of *the | hunter:
And from the | noi-some | pes-ti | lence.
- v. 4. He shall defend thee under his wings, and thou shalt be safe un | der * his | feathers:
His faithfulness and truth shall | be * thy | shield * and | buckler.
- v. 5. Thou shalt not be afraid for any ter | ror * by | night:
Nor for the arrow | that * fi | eth * by | day;
- v. 6. For the pestilence that walk | eth—in | darkness:
Nor for the sickness that destroy | eth * in | the * noon | day.

* Book of Common Prayer.

- v. 13. Thou shalt go upon the li | on * and | adder :
The young lion and the dragon shalt thou | tread * un | der * thy | feet.
- v. 14. Because he hath set his love upon me, therefore will I de | li—ver | him :
I will set him on high, because | he * hath | known * my | name.

No. 3. (CANTERBURY MODE.)

This agrees with No. 2, except where the differences are next noted, viz.—

- PSALM 90, v. 3, latter clause. Again thou sayest come a | gain * ye | children * of | men :
- PSALM 91, v. 3, latter clause. And | from * the | noi-some | pestilence.
- v. 4, former clause. He shall defend thee under his wings, and thou shalt be safe | under * his | feathers
- v. 5. Thou shalt not be afraid for any | terror * by | night :
Nor for the | arrow * that | flieth * by | day.
- v. 6. For the pestilence that | walketh * in | darkness :
Nor for the sickness that des | troyeth—in | the * noon | day.
- v. 13. Thou shalt go upon the | lion * and | adder :
the young lion and the dragon shalt | thou | tread * under * thy | feet.
- v. 14. Because he hath set his love upon me, therefore will | I * de | liver him :
I will set him on high be | cause * he hath | known * my | name.

No. 4. (BANGOR MODE.)

This method consists in a still freer and more general appropriation of a plurality of syllables to one note, than is practised at Canterbury, e. g.

- PSALM 95, v. 1. O come let us | sing un-to the | Lord :
Let us heartily re | joice * in the | strength of * our sal | vation.
- v. 2. Let us come before his | presence * with thanks | giving :
- v. 3. And | shew our-selves | glad in * him with | psalms.
For the | Lord is * a great | God : &c.

In comparing the different modes, we should divest ourselves of prejudice in favour of that to which we have been accustomed. The Lincoln practice totally disregards accentuation ; and resembles the reading of a scholar in the first form, who has only been taught to spell syllables, but not to join them. The York method recognizes the propriety of accentuation ; but its recognition ventures no further than to any one or more short syllables, which may occur at *the end* of a verse ; and which can be consolidated on the last note. In all other cases, whether the syllables be long or short, they are pronounced as of equal length. The correspondent of the Harmonicon, already quoted, censures this mode as a “ very faulty accentuation,” and is of opinion “ it would be better to leave each verse to be divided as taste, fancy, or caprice may direct ; or to have the same passage sung six different ways,—than to offend the understanding and torture the ear, and disfigure these beautiful hymns, by the general adoption of a mode of accentuation so barbarous as that recommended in several instances by Mr. Dibb.”*

The suggestion of a scheme for bringing the choir of a Cathedral to an uniformity in chanting, and thus facilitating a precise and simultaneous enunciation, is stated in

* Remarks on Dibb's Key to Chanting—Harmonicon, 1832, p. 27. Mr. Dibb is no further accountable than for having exhibited the ancient York method of chanting.

the Harmonicon to have first been made by Mr. Marsh, of Chichester, and by the late Dr. Beckwith, of Norwich.* It appears, however, that these gentlemen contemplated no more than the distinguishing, as Mr. Dibb has done, the words to be recited to the chanting note, from those which are to follow; leaving the rest to chance, or assuming that by the methods used at Lincoln, No. 1, and York, No. 2, they would not fail to find their proper positions. But the writer of these pages considers it only an act of justice, to claim for Dr. Camidge the first contrivance and publication of a method for distinguishing both the words of the chanting-note, and the places of each of the syllables which follow. The specimen was given in the *Te Deum* which the writer printed in 1821, at the end of his "Inquiry," already referred to. The following are extracts:

When thou hadst overcome the—*sharpness*—of—*death* :
Thou didst open the kingdom of—*heaven*—to—*all*—*be*—*lievers*.

O Lord have—*mer*—*cy* up—on us : have—*me*—*r*—*cy*—up—on us.

In the first of the above instances, Dr. Camidge has adopted the plan No. 3. as to the word *sharpness*, in preference to the antient York plan, which would have divided it thus,—

Sharp | ness—of | death.

And in the second instance, he has pursued a method which has been recently recommended by "M. H." (the correspondent of the *Harmonicon*,† already quoted) as convenient to be occasionally used for avoiding impropriety of accentuation; viz.—the division of one syllable between the two notes of a bar, e. g.

DR. CAMIDGE.—Have | *me*—*r* | *cy*—up | on us.

M. H.—Latter clause. And hath not sat in the | *se*—*at* | of—the | scornful.

Former clause. For the Lord is a | *gre*—*at* | God :

Latter clause. And we are the people of his pasture, and the | sheep—of | *hi*—*s* | hand.

Latter clause. And the strength of the | hills—is | *Hi*—*s* | also,

Latter clause. And made him glad with the | joy—of | *Th*—*y* | countenance.

Latter clause. O | teach—me | *Th*—*y* | statutes.

Former clause. I will wash my hands in innocency | —O— | Lord :

Latter clause. And so will I | go—to | *Th*—*y* | altar.

M. H. judiciously observes, that "it will be most prudent not to make innovations in the established usage of a choir, except for a great and manifest improvement."—He adds, "A bar should, if possible, end with a short or unaccented syllable, or with a pause, which is equivalent."

It is with pleasure the writer adds, that Dr. Camidge has now ready for the press, and purposes shortly to publish, an arrangement of the whole book of psalms for chanting; which corrects what is defective in the antient York method, already alluded to. It is to be regretted, that the Doctor's avocations have so long delayed the completion of his intention, which the writer announced, on his authority, twelve years ago.

* Father of the Rev. H. Beckwith, Vicar Choral of York.

† *Harmonicon* for 1832, p. 28.

At Chester Cathedral, the psalms in several of the prayer books have been marked, under the organist's direction, with a pen, for the guidance of the choir and congregation, in the performance of the chant.

The writer has little, if any thing, to state, in respect to the chants, which he now ventures to present to the public. There are already in most cathedral organ-lofts, an abundance of worthless chants, and probably his own will add to the number; if, however, any of them should happen to be found deserving of a better fate, he will be satisfied.

Living under the shadow of a great Cathedral, and within the hearing of its commensurate organ, a great variety of chants are daily sounding in his ears. When the composition of those to which he listens happens to be indifferent, he sometimes beguiles a leisure moment by endeavouring to compose better; and he now casts these humble offerings into the treasury of the temple.

Minster-Yard, York, Jan. 20, 1834.

J. G.

P. S. In addition to the causes already alluded to as having obstructed the progress of chanting, by exhibiting its practice to disadvantage, may be mentioned, the inadequate force of the choirs in many Cathedrals. It is not unusual to find, on ordinary occasions, only one or two voices on each side, in addition to the trebles; so that all the parts cannot be sung. This is, in most instances, to be ascribed to the want of adequate funds, for the due support of a Choral Establishment. If, as is understood to be the case, one of the intended ecclesiastical changes is to abolish those Prebends in Cathedrals which are merely sinecures, and for which no residence is kept, one would hope, that before their revenues, which were bestowed for the additional splendour and dignity of Cathedral worship, are appropriated to any other purpose, however strictly ecclesiastical, inquiry will be made into the state of the funds of the Cathedrals, as it respects their sufficiency both for the maintenance of the fabrics, and for the support of the Choral service. Where the office of any individual requires an attendance of more than seven hundred times in the year on Cathedral service, it is the reverse of a sinecure; yet such duties as this are often meanly and inadequately requited. The sacred edifices should be preserved as monuments of a style of church architecture, which the utmost skill of modern invention has in vain attempted to improve upon, or even to rival; and Choral establishments should be maintained and cherished, independently of higher considerations, as being the only institutions which the country possesses for the support and encouragement of the science of music.

THE TE DEUM AND JUBILATE,

POINTED AND ARRANGED SO AS TO BE CONVENIENTLY CHANTED IN PARISH CHURCHES.

EXPLANATION.

The first bar of each part of a chant is the *chanting note*, which is kept down upon the Organ for a space of time varying according to the length of the verse; so as to admit of the words, however numerous, being deliberately articulated. The syllables printed in roman letters, are to be chanted whilst this *note* is continued; those in *Italics* are to be sung to the remaining notes of the chant.

TE DEUM.

We praise—*thee*,—*O—God*: we acknowledge—*thee—to—be—the—Lord*.
 All the earth doth—*wor—ship—thee*: the—*Fa—ther—e—ver—lasting*.
 To thee all angels—*cry—a—loud*: the Heavens, and—*all—the—powers—there—in*.
 To thee Cherubin, and—*Se—ra—phin*: con—*tin—uat—ly—do—cry*,
 Holy,—*Ho—ly—Holy*: Lord—*God—of—Sa—ba—oth*;
 Heaven and—*earth—are—full*: of the—*Majes—ty—of—thy—Glory*.
 The—*glo—rious—company*: of—*the—A—pos—tles—praise—thee*.
 The goodly fellowship of the—*Pro—phets—praise—thee*; the noble—*ar—my of—Mar—tyrs—praise—thee*.
 The holy Church throughout all the world doth ac—*know—ledge—thee*: the Father of an—*in—finite—Ma—jes—ty*;
 Thine honourable, true, and—*on—ly—Son*: also the Holy—*Ghost,—the—Com—for—ter*.
 Thou art the King of—*Glory,—O—Christ*: thou art the ever—*las—ting—Son of—the—Father*.
 When thou tookest upon thee to de—*li—ver—man*: thou didst not ab—*hor—the—Vir—gin's—womb*.
 When thou hadst overcome the—*sharpness of death*: thou didst open the Kingdom of—*Heaven—to—all—be—lievers*.
 Thou sittest at the right—*hand—of—God*: in the *Glo—ry—of—the—Father*.
 We be—*lieve—that—thou*: shalt—*come—to—be—our—Judge*.
 We therefore pray thee—*help—thy—servants*: whom thou hast redeemed—*with—thy—pre—cious—blood*.
 Make them to be numbered—*with—thy—saints*: in—*glo—ry—e—ver—lasting*.
 O Lord, save thy people, and—*bles—stine—heritage*: govern them and—*lift—them—up—for—ever*.
 Day by day we—*magni—fy—thee*: and we worship thy Name,—*ever—world—with—out—end*.
 Vouch—*safe,—O—Lord*: to keep us—*this—day—with—out—sin*.
 O Lord, have—*mer—cy up—on—us*: have—*me—r—cy—up—on us*.
 O Lord, let thy mercy—*lighten—up—on us*: as—*our—trust—is—in—thee*.
 O Lord, in thee—*have—I—trusted*: let me—*ne—ver—be—con—founded*.

JUBILATE.

O BE joyful in the Lord,—*all—ye—lands*: serve the Lord with gladness, and come before his—*pre—sence—with—a—song*.
 Be ye sure that the Lord—*he—is—God*: it is he that hath made us,—*and—not—we—our—selves*.
 We—*are—his—people*: and—*the—sheep—of—his—pasture*.
 O go your way into his gates—*with—thanks—giving*: and—*into—his—courts—with—praise*.
 Be thankful—*un—to—him*: and—*speak—good—of—his—Name*.
 For the Lord is gracious, his mercy is—*e—ver—lasting*: and his truth endureth from gene—*ration—to—ge—ne—ration*.
 Glory be to the Father, and—*to—the—Son*: and—*to—the—Ho—ly—Ghost*;
 As it was in the beginning, is now, and—*e—ver—shall be*: world—*with—out—end,—A—men*.

Nº 1.

Musical score for Chant No. 1. It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two piano staves. The score is in common time (C) and features various musical notations including notes, rests, and bar lines. Below the piano accompaniment in the second system, there are two instances of the text "8vi" followed by a dotted line.

Nº 2.

Musical score for Chant No. 2. It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two piano staves. The score is in common time (C) and features various musical notations including notes, rests, and bar lines. Below the piano accompaniment in the second system, there is one instance of the text "8vi" followed by a dotted line.

Nº 3.

Musical score for No. 3, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand.

Nº 4.

Musical score for No. 4, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features a steady bass line and chords in the right hand. A page number '8vi' is visible at the bottom of the second system.

Nº 5.

Musical score for N° 5, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features chords and arpeggiated figures.

Nº 6.

Musical score for N° 6, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment features chords and arpeggiated figures. At the bottom of the second system, there is a marking "8vi" and a double bar line.

N° 7.

Musical score for N° 7, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Treble and Bass clefs. The piano part includes markings for *8vi* (octave up) in the bass line.

N° 8.

Musical score for N° 8, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with Treble and Bass clefs. The piano part includes markings for *8vi* (octave up) in the bass line.

Nº 9.

Musical score for No. 9, featuring vocal staves and piano accompaniment. The score is written in G major (one sharp) and common time (C). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are written in a homophonic style with simple intervals and some melodic lines. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece is divided into four measures by vertical bar lines.

Nº 10.

Musical score for No. 10, featuring vocal staves and piano accompaniment. The score is written in G major (one sharp) and common time (C). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are written in a homophonic style with simple intervals and some melodic lines. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The piece is divided into four measures by vertical bar lines.

Nº 11.

Musical score for No. 11, featuring vocal staves and piano accompaniment. The score is in common time (C) and consists of two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system includes the same vocal staves and piano accompaniment. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. There are two fermatas in the piano part, one at the end of the first system and one at the end of the second system. The vocal parts consist of simple, melodic lines with some ornamentation.

8vi

8vi

Nº 12.

Musical score for No. 12, featuring vocal staves and piano accompaniment. The score is in common time (C) and consists of two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system includes the same vocal staves and piano accompaniment. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. There are two fermatas in the piano part, one at the end of the first system and one at the end of the second system. The vocal parts consist of simple, melodic lines with some ornamentation.

Nº 13.

Four vocal staves in G major, common time. The first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The music consists of a series of half and quarter notes, with some rests. There are four double bar lines dividing the piece into four measures.

Piano accompaniment for No. 13, consisting of a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a simple bass line. There are two '8vi' markings below the bass staff, indicating an octave transposition. The piece is divided into four measures by double bar lines.

Nº 14.

Four vocal staves in G major, common time. The first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The music consists of a series of half and quarter notes, with some rests. There are four double bar lines dividing the piece into four measures.

Piano accompaniment for No. 14, consisting of a grand staff with treble and bass clefs. The right hand plays chords and single notes, while the left hand plays a simple bass line. There is one '8vi' marking below the bass staff, indicating an octave transposition. The piece is divided into four measures by double bar lines.

Nº 15.

Musical score for No. 15, featuring vocal staves and piano accompaniment. The score is in C major, common time, and consists of 16 measures. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for Grand Piano. The score is divided into two systems, each with four staves. The first system contains the vocal staves, and the second system contains the piano accompaniment. The piano accompaniment includes a left-hand part with a '8vi' marking and a right-hand part with a '8vi' marking and a dotted line.

Nº 16.

Musical score for No. 16, featuring vocal staves and piano accompaniment. The score is in C major, common time, and consists of 16 measures. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for Grand Piano. The score is divided into two systems, each with four staves. The first system contains the vocal staves, and the second system contains the piano accompaniment. The piano accompaniment includes a left-hand part and a right-hand part.

Nº 17.

Musical score for No. 17, featuring vocal staves and piano accompaniment. The score is in common time (C) and B-flat major. It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is characterized by simple, homophonic textures with clear harmonic support.

Nº 18.

Musical score for No. 18, featuring vocal staves and piano accompaniment. The score is in common time (C) and B-flat major. It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is characterized by more complex textures, including some sixteenth-note passages in the vocal parts and more active piano accompaniment.

Nº 19.

Musical score for No. 19, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The piano part includes a 'Ped: 8vi' instruction. The second system continues the vocal and piano parts.

Nº 20.

Musical score for No. 20, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The piano part includes a 'Ped: 8vi' instruction. The second system continues the vocal and piano parts.

Nº 21.

Musical score for No. 21, featuring vocal staves and piano accompaniment. The score is in G major (one sharp) and common time (C). It consists of four vocal staves and a grand staff for piano accompaniment. The vocal parts are written in treble and bass clefs. The piano accompaniment is written in treble and bass clefs. The score is divided into four measures by vertical bar lines. The first measure is marked with a fermata. The second measure is marked with a fermata. The third measure is marked with a fermata. The fourth measure is marked with a fermata. The piano accompaniment includes a '8vi' marking in the first measure.

Nº 22.

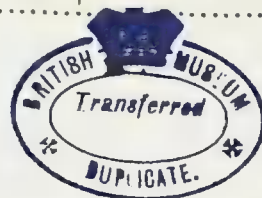
Musical score for No. 22, featuring vocal staves and piano accompaniment. The score is in G minor (two flats) and common time (C). It consists of four vocal staves and a grand staff for piano accompaniment. The vocal parts are written in treble and bass clefs. The piano accompaniment is written in treble and bass clefs. The score is divided into four measures by vertical bar lines. The first measure is marked with a fermata. The second measure is marked with a fermata. The third measure is marked with a fermata. The fourth measure is marked with a fermata. The piano accompaniment includes a '8vi' marking in the first measure.

Nº 23.

Musical score for No. 23, featuring vocal staves and piano accompaniment. The score is in common time (C) and consists of four systems. The first system includes a vocal line (treble clef) and three piano accompaniment staves (two treble clefs and one bass clef). The second system continues the vocal line and piano accompaniment. The third system includes a vocal line (treble clef) and three piano accompaniment staves (two treble clefs and one bass clef). The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes chords and single notes, with some measures marked with '8vi'.

Nº 24.

Musical score for No. 24, featuring vocal staves and piano accompaniment. The score is in common time (C) and consists of four systems. The first system includes a vocal line (treble clef) and three piano accompaniment staves (two treble clefs and one bass clef). The second system continues the vocal line and piano accompaniment. The third system includes a vocal line (treble clef) and three piano accompaniment staves (two treble clefs and one bass clef). The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes chords and single notes, with some measures marked with '8vi'.



741

224

4.

An
ANTHE

in SCORE,
Composed by

M^R. CHARLES HAGUE,

for his Bachelors Degree in Music,

and Performed in

Great St. Mary's
CAMBRIDGE.)

June the 29th 1794.

(LONDON.) ————— Price 10 6.

*Printed for the Author, by Preston & Son, 97, Strand, and sold
at all the Music Shops.*

A
L I S T
OF THE
SUBSCRIBERS NAMES.

HIS ROYAL HIGHNESS
GEORGE PRINCE OF WALES.

His Royal Highness PRINCE WILLIAM OF GLOUCESTER, Two Copies.

His Grace the DUKE of RUTLAND.

EARL COWPER, Two Copies.

LORD STANLEY.

COUNTESS of PEMBROKE.

COUNTESS of JERSEY.

LADY CATHARINE BLIGH.

LADY ANNE LAMBTON.

LADY MARY MONTAGU.

LADY WILLIAM RUSSELL.

SIR THOMAS LIDDEL, Bart.

SIR JOHN SMITH, Bart.

SIR THOMAS SLINGSBY, Bart.

Mr.

S U B S C R I B E R S.

A

MR. F. ATTWOOD.
Mr. Archbell, Tadcaster.

B

Launcelot Brown, Esq; 3 copies.
Mr. George Butler, Sid. coll. Cambridge.
Rev. William Butcher.
Rev. Mr. Banks, Trin. Hall, Cambridge.
Charles Browne, Esq; Magd. coll. do.
Mr. Blake, Manchester-Street, London.
Mr. Beckwith, Organist, Norwich.
Mrs. Barton, Manchester.
Miss Burton, Cromwell-Place, St. Ives.
Miss Baldwin.
Miss Beverley.
Mr. Beales.
Mr. Barrett, Northampton.
Mr. Bird, Magd. coll. Cambridge.
Mr. Boyer, Trinity college, do.
Mr. Braysher, Cambridge.
Mr. Broadbelt, do.

C

John Crofdil, Esq.
Mr. Crotch, Mus. Bac. Oxford, 3 copies.
Rev. William Collier, Trin. coll. Cambridge.
Rev. William Cooper, Clarchall, do.
Rev. George Coleridge.
D'Ewes Coke, Esq.
Mr. Carnaby, Organist, Huntingdon, 3 copies.
Mr. Cole, Stamford, 3 copies.
Mr. Cooke, Organist, St. Martin's, London.
——— Cole, Esq; St. John's coll. Cambridge.
——— Cafamajor, Esq; 2 copies.
Mrs. J. Cafamajor, 2 copies.
Justinian Cafamajor, Esq; Trin. coll. 2 copies.
Mr. Cole, Queen-Street, May Fair, London.
Mrs. Cotton, Cambridge.
Mr. Clabburn, Litchfield, 3 copies.

D

William Dawson, Esq; Tadcaster.
Mr. Dance, Manchester-Street, London.
Mr. Dawson, St. John's college, Cambridge.
Mr. Desborough, Huntingdon.
Mr. Dance, Trin. Hall, Cambridge.

F

B. P. Fountain, Esq.

G

Rev. Dr. Gooch.
Rev. Charles Greene, Hemingford.
Mr. John Gunn, teacher of the Flute & Violoncello,
London.
Miss Garland, Norwich.
Mrs. Garthshore, Manchester-Square, London.

H

Dr. Hayes, Professor of Music, Oxford.
John Hey, D. D. 2 copies.
Mr. Harrison, Percy-Street, London.
Rev. Mr. Hankey.
Rev. Mr. Hand, Fellow of King's coll. Camb.
Rev. Mr. Holden, Fellow of Sidney coll. Camb.
Rev. Charles Heathcote.
Rev. Charles Hayward.
Mr. John Hartley, Tadcaster.
Stephen Allen Hogg, Esp. Trin. Hall.
Miss Holworthy.
Mr. Heys, Fellow of Trin. coll. Cambridge.
Mr. Hardy, Oxford, 6 copies.
Miss Hague.
Miss Anne Hague.
Mr. Hague, Music-Seller, Camb. 12 copies.
Miss Huffey, Clapton.
Mr. Peter Hellendaal, Camb.

I

Dr. Jowett, Professor of Civil Law, Cambridge,
2 copies.
Lifter Jacques, Esq. London.
Mr. Jowett.
Rev. Christopher Jeaffreson, Tunstall.
Mr. Ivatt.
Miss Isola, Cambridge.

K

Rev. George King, Fellow of Trin. coll. Camb.
Mr. Knyvett, Stratton Street, London.
Mr. Knabton, York, 6 copies.

L

Miss Leake, London.
Messrs. Longman, Cheapside, London, 12 copies.
Mr. Leete, London, 2 copies.
Mr. Lee, 3 copies.
Mr. Lowndes, Trin. Hall.
Martin Lucas, Esq; Northampton.
Mr. Le Grice, Trin. coll. Cambridge.
Mr. Lates, Mus. Bac. Oxon. 6 copies.

M

Mr. Miller, Fellow of Trin. coll. Camb.
Lieutenant Colonel Morris.
Mr. D. Mumford.
Mr. Murfitt, Trin. coll. Cambridge.

N

J. T. Nottage, Esq; Trin. coll. Cambridge.
George Nicholls, Esq.
Mrs. Nicholls.
Mr. George Nicholls, teacher of the Flute, Camb.

S U B S C R I B E R S.

O

William Ottley, Esq; Cambridge.
Mrs. Ottley, do.

P

Miss Parke, London.
Mr. Preston, Strand, London, 6 copies.
George Prescott, Esq; St. John's coll. Cambridge,
3 copies.
Mr. Porter, Trin. coll. Cambridge.
Mr. Panton, Fellow of St. John's coll. do.
John Palmer, Esq; Trin. coll. do.
Mr. Robert Painter, do.
Mr. Pratt, Organist, do.
Mr. Parke, London.

R

Dr. Randall, Professor of Music, Camb.
Rev. Richard Roberts, Mitcham, Surrey.
Rev. James Round, 2 copies.
Mrs. Ruft.
Mr. Richmond, Trin. coll. Camb.
Mr. Rogers, Stamford.
Henry Revell Reynolds, Esq; Trin. coll.
Mr. David Richards, Bath.
Mr. Charles Rogers, Clapton.
Mr. Rough, Trin. coll. Cambridge.

S

Signora Storace
Mrs. Second.
Mr. Skeats, Organist, Ely.
Mr. William Stephenson, Huntingdon.

Miss Smithson, Cambridge.
George Sloper, Esq; Eman. coll. do.
Mr. Slater.
Mr. Richard Sharp, Organist, Wymondham.
Mr. Smith, Grosvenor-Street, London.
Mr. Scott, Jesus coll. Cambridge.
Mr. John Scarborough, do. 2 copies.

T

Rev. Mr. Twining, Colchester.
Henry Thompson, Esq; Kirby Hall, Yorkshire.
Rev. Richard Tillard, Fellow of St. John's coll.
Cambridge.
Rev. Charles Joseph Thomas, Epsom, 2 copies.
Mr. Tavel, Fellow of Trin. coll. Camb.
Mr. Tate, Trin. coll. do.
Miss Tillard.
Mrs. Tate.
Jolliffe Tuffnell, Esq; Trin. coll.
Mr. William Pennington Thackeray, St. John's coll.
Cambridge.

W

Miss Warburton.
Richard Walker, Esq; St. James's Street, London.
Rev. Richard Whish, Northwold.
Rev. Mr. Woodcock, Sidney coll. Cambridge.
Henry Warren, Esq; Trin. coll. do.
Mr. Wheeler, do.
Mr. Whitby, Trin. coll. do.



T R I O .

I

Violino 1^{mo} *for:*

Violino 2^{do} *Andante* *Suave*

Viola *for:*

Violoncello *for:* *sf*

Alto *Andante*

Tenore *for:*

Bass *for:* *Unis*

6 6 6 4 3 6 6 6 9 8 7 6 9 8 7 6 4 3

4 3 6 6 6 5 4 3 6 4 6 4 5 4 6 6 4 4 3 7 6 5 6 4 4 3 6 5 4

By the waters of Babylon we sat down and wept, we sat down we sat down we sat

tr *pmo* *pmo* *pmo* *pmo*

unis

6 6 6 9 8 6 5 4 4 6 5 4 3 6

down and wept By the wa-ters of Ba-by-lon we sat down we sat down and

mf *Stave*

By the wa-ters of Ba-by-lon we sat down we sat down and

6 4 7 3 5 6 8 7 9 8 3 2 7 6

wept when we remember'd thee we sat down and wept when we remember'd
 wept when we remember'd thee we sat down and wept when we re -
 By the waters of Babylon

9 8 6 5
7 6 4 3

thee we sat down and wept when we remember'd thee we sat
 member'd thee we sat down and wept when we remember'd thee we sat
 By the waters of Babylon Organo we sat

5 6 7 6 6 5 6 4 4 5 3 6 4 5 3 6 4 5 3

down by the waters and wept and wept and wept by the waters when we re -

down by the waters and wept and wept and wept by the waters when we re -

down by the waters and wept and wept and wept by the waters when we re -

pia.

pia.

pia.

- member'd thee by the waters of Baby - lon we sat down and wept by the waters of

- member'd thee by the waters of Baby - lon *pia.*

- member'd thee by the waters of Baby - lon *pia.*

p_{mo} *for.*

Babylon when we remember'd thee when we - - remember'd thee O Si - on when we re -

p_{mo} *for.*

when we - - remember'd thee O Si - on when we re -

O Sion when we re -

p_{mo}

- member'd thee we sat down and wept we wept when we remember'd thee O Si - on. we sat

p_{ia.}

- member'd thee we sat down and wept we wept when we remember'd thee O Si - on.

- member'd thee we sat down and wept we wept when we remember'd thee O Si - on.

down by the wa-ters we sat down and wept we sat down and
 we sat down and wept we sat down we sat

By the waters of Babylon

By the waters of Babylon

wept when we remember'd thee we wept when we remember'd thee O Si - on.
 wept when we remember'd thee we wept when we remember'd thee O Si - on.

when we remember'd thee we wept when we remember'd thee O Si - on:

C O R O

Violino 1^{mo}
Rep:

Violino 2^{do}
Rep:

Violino 1^{mo}

Violino 2^{do}

Viola 1^{mo}

Viola 2^{do}

Violoncello

Alla Breve

Canto 1^{mo}

Canto 2^{do}

Alto

Tenor 1^{mo}

As for our harps we hanged them up - - upon the trees upon the trees -

Tenor 2^{do}

As for our harps we hanged them up upon the trees,

Bafs

As for our harps we hanged them up - - upon the

Bafso
Organo

As for our harps we hanged them up - - we hanged them

As for our harps we hanged them up we hanged them

As for our harps we hanged them

- - the trees that are therein.

upon the trees that are therein.

trees that are there - in.

6 6 6 5
5 4 4

up we hanged them up we hanged them up upon the trees that are therein that are there
up upon the trees upon the trees upon the trees that are therein that are there
up upon the trees hanged them up hanged them up upon the trees that are there

in.
in.
in.

As for our harps we hanged them up we hang-ed them upon the

As for our harps we hanged them up we hang-ed them upon the

As for our harps we hang-ed them up upon the

6 4 9 7 # 8 6 4 7 # 7 6 4 5 4 #

upon the trees upon the trees we hanged them up upon the trees the trees that are there.

Trees, upon the trees we hanged them up upon the trees the trees that are there.

Trees, upon the trees upon the trees upon the trees that are there.

Trees, upon the trees upon the trees the trees that are there.

b *6'* *for.* *7* *4* *b7* *6* *4* *45* *#* *7*

for.

s

As for our harps we hanged them up - - we hanged them

As for our harps we hanged them up we hanged them

- - in As for our harps we hanged them up - - as for our

- - in As for our harps we hanged them up we

- - in As for our harps as for our harps we

- - in As for our harps as for our

$\flat 7$ \flat $\flat 7$ $\flat 5$
 \flat $\flat 7$ $\flat 5$ $\flat 4$ \sharp
 $\flat 7$

The musical score consists of 12 staves. The first six staves are instrumental guitar parts. The last six staves contain lyrics and a corresponding guitar accompaniment. The lyrics are: "up we hanged them up we hanged them up upon the trees upon the up we hanged them up we hanged them up we hanged them up we harps as for our harps we hanged them up we hanged them hanged them up upon the trees upon the trees upon the hanged them up on the trees upon the trees upon the harps as for our harps as for our harps as for our".

4 5 4 5 8 7 6 5 4 3 2 1 7 # 4 5 4 5 4 3 2 1 7 # 4 5 4 5 4 3 2 1 7 # 4 5 4 5 4 3 2 1 7 #

for:

for:

trees upon the trees we hanged them up

hanged them up we hanged them up upon the

we hanged them we hanged them up we hanged them up

trees upon the trees as for our harps

trees upon the trees hanged them

harps as for our harps as for our

♭ 4 5
4 #

9 # 5
4 7

6
4

T S
Organo

5 8 8 7 8 7 6 5
3 4 3 # # 4 3

hanged them up hanged them up As for our harps our Harps we
 trees upon the trees upon the trees As for our Harps we
 hanged them up hanged them up As for our
 As for our harps as for our harps
 up hanged them up hanged them up
 Harps as for our harps as for our harps

♯ 4 6 8 #7 8 ♯7 ♯6 ♯7 8 6 6 ♯7 8 ♯7 6 7 ♯5 :6 ♯6 6 ♯7 ♯ 4 ♯6
 ♯2 ♯ 4 2

hanged them up that are there - in

hanged them up upon the trees that are there - in

harps we hanged them upon the trees that are there - in we hanged them

we hanged them upon the trees that are there - in As for our harps our harps we

that are there - in As for our harps we

that are there - in As for our harps we

Chord symbols: #2, #, #7, #, #, #, #, #, #7, #, #, #7, #6

we hanged them up as for our harps we hang-ed them up

we hanged them up as for our harps as for our harps we hang-ed them up as for our

as for our harps as for our harps we hang-ed them up as for our

hanged them up as for our harps

hanged them up as for our harps

hanged them up as for our harps As for our

9 8 6 b7 b5 b4 6 5
7 6 b4 # 3 2 4 #

Cres. *for:*

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 (B-flat and E-flat). The second staff is a piano accompaniment in treble clef, marked *pu.* (piano). The third staff is a piano accompaniment in bass clef, also marked *pu.* The fourth and fifth staves are piano accompaniment in bass clef. The sixth and seventh staves are piano accompaniment in bass clef.

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

As for our Harps our

Harps we hanged them up on the trees that are there - in

As for our

Harps we hanged them up on the trees that are there - in

The third system of the musical score consists of four staves, all of which are piano accompaniment in bass clef.

Harps we hanged them up on the trees that are there - in

we

The fourth system of the musical score consists of two staves, both of which are piano accompaniment in bass clef.

♯ 2 6 $\frac{4}{4}$ 3 9 8 5 ♯ $\frac{5}{4}$ ♯

for: Segue

for: Segue

for: Segue

for: Segue

for: Segue

Harps we hang-ed them up that are there - in.

Harps we hang-ed them up upon the trees that are there - in.

upon the trees that are there - in.

we hanged them up that are there - in.

upon the trees that are there - in.

hanged them upon the trees that are there - in.

for: Segue

9 6 9 8 6 5 4 4 b6 5 b6 4 b6 3 b

D U E T T O

Largo

Violino 1^{mo} *pia.*

Violino 2^{do} *pia.*

Viola 1^{mo} *pia.*

Viola 2^{do} *pia.*

Canto 1^{mo}
For they for they that led us For they that led us that led that led us

Canto 2^{do}
Largo For they that led us that led us a-way led us

Basso *pia.*

6 6 46 6 44/2 6 46/4 3

pia.

captive

captive required of us then a Song and melody and melody in our heavi-ness

4 6 5 6 6 6 56 46 7 6 6 5 7 8 7 6 5
4 4 4 3 6 6 56 46 7 5 4 4 4 4 4 4 4

they that led us they that led us

For they that led us captive for they that led us captive

f

4 4 6 4 6 8 7 4 6 5 8 7 6 7 9 9 4 mf 8 7 7 4 4

2 3 4 - 4 4 4 - 4 7 7

m for.

m for.

requir'd of us then a Song and Melody in our heaviness and

requir'd of us then a Song requir'd of us then a Song and Melody in our

T. S. 7 7 b7

Me - lody in our heavi - nefs and Melody in our heavinefs For
 hea - vi - - - nefs - - - and Melody in our heavinefs For they that led us For

8 7 6 7 6 6 6 6 6 5 6 6 6 6 6 6 6 6
 4 2 2 4 3 4 4 5 4 4 4 4 4 4 4 4 4 4
 2 2 4 3 4 2 3 4 4 4 2 4 4 4 4 4 4 4

they that led us that led us away led us captive requir'd of us then a song - - and
 they that led us that led us that led us captive requir'd of us then a song and

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

melody in our heavi - nefs requir'd of us a song - - and me - lody in our hea - - -
 melody in our hea - vinefs in our hea -

6 7 6 4 3 4 2 6 6 6 - 6 9 6 6 9 6
 4 4 7 6 4 3 2 6 6 6 - 5 9 4 2

pia.^{mo}
pia.^{mo}
pia.^{mo}
pia.^{mo}

vi - nefs For they For they that led us that
 vi - nefs For they For they that led us For they that led us that.

6 6 9 8 6 6 9 8 6 5 9 8
 5 5

T.S. Volti subito Quartetto

led us captive a - way For they that led us a - way that led us

led us captive a - way For they that led us a - way For they that led us

For they that led us a - - way that led us

For they that led us a - - way that led us

6 6 6 T.S. 8 7 6
 4 4 4 5
 2 3 3

pia. *m for.* *fz* *fz* *m for.*

mf *pia.*

mf *pia.*

mf *mf* *pia.*

for:

pia.

captive that led us captive requir'd of us then a song requir'd of us then a

pia.

captive that led us captive that led us captive requir'd of us then a song requir'd of us then a

captive that led us captive that led us captive requir'd of us then a song re -

captive that led us captive that led us captive requir'd of us then a song re -

9 8 7 9 8 6 6 5 9 8 7 6 6 5 6 5 *pia.*

The musical score consists of ten staves. The first five staves are piano accompaniment, each marked with a dynamic of *mf*. The sixth staff is the vocal line, with lyrics: "song they that led us captive they that led us requir'd of us then a". The seventh staff continues the vocal line with lyrics: "song they that led us captive they that led us led us a way". The eighth staff continues with lyrics: "- quir'd of us then a Song they that led us captive they that led us away". The ninth staff continues with lyrics: "- quir'd of us then a Song they that led us captive requir'd of us then a". The tenth staff is the piano accompaniment, featuring figured bass notation: 6 6 5 6 5, T.S., 6 6 6 6, 4 4 3 2.

Musical score for the song "Song they that led us away". The score consists of 12 staves. The top two staves are vocal lines in treble clef. The next two staves are guitar accompaniment in treble clef. The bottom six staves are vocal lines in bass clef. The lyrics are: "Song they that led us away For they that led us they that led us away they that led us away they that led us away Song they that led us away For they that led us". The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "for:". At the bottom, there are guitar chord diagrams and a "T.S." (Travis Study) marking.

Song they that led us away For they that led us
 they that led us away they that led us away
 they that led us away
 Song they that led us away For they that led us

h 7 6 5 8 7 6 5 8 7 6 5 8 7 6 6 8 7 6 6 9 8 7 6 9 6 6 h 4 h 2 T.S.

f
piu.
mp

captive requir'd of us then a Song required of us then a Song and melody in our heavi -
required of us then a Song and melody in our heavi -
requir'd of us then a Song requir'd a Song and melody in our heavi -
captive requir'd a Song and melody in our heavi -

6 6 5 7
b5 4 4 3
3

This page of a musical score contains ten staves. The first five staves are melodic lines for the guitar, starting with a treble clef and a key signature of two flats (B-flat major or D-flat minor). The sixth, seventh, eighth, and ninth staves are labeled 'nefs.' and contain whole notes and rests, serving as a harmonic accompaniment. The tenth staff is a bass line with a bass clef and a key signature of two flats, featuring a series of chords indicated by numbers (6, 4, 3, 4, 2, 3, 4, 4, 5, 6, 5, 6, 7, 5, 4, 3, 4, 3) and accidentals (b, #) below the notes.

DUETTO

Viol: 1^{mo}

Viol: 2^{do}

Viola

Treble 1^{mo}

Treble 2^{do}

Bass

Moderato

Musical score for Violins, Viola, and Trebles. The score is in 6/8 time and B-flat major. The Violin 1 part features a melodic line with slurs and accents. The Viola part provides harmonic support. The Treble 1 and 2 parts are mostly rests, indicating they are not playing in this section.

Musical score for Bass and Viola. The Bass part includes fingering numbers (6, 5, 4, 3, 7, 7, 7, 7, 7, 7) and dynamic markings (pia., hr, sf). The Viola part continues with melodic and harmonic lines, including dynamic markings (sf).

Musical score for Singers. The vocal lines include the lyrics: "Sing us one of the songs of Zion sing" and "Sing us one of the Songs of Sion Sing us one of the". The score includes dynamic markings (mf) and fingering numbers (6, 5, 4, 3).

Musical score for Bass. The Bass part includes fingering numbers (6, 5, 4, 3) and dynamic markings (mf).

Songs of Si - - on Sing us one of the Songs of Si-on, Sing

Songs of Si - - on Sing us one of the Songs, Sing Sing

6 6 8 7 6 5 6 6 5 8 7

Sing - us one of the Songs one of the Songs of

- - us one of the Songs Sing - us one of the Songs

7 6 6 9 8 7 6 6 9 8 4 7 6 6 9 8

Sion one of the Songs of Sion one of the Songs of Sion Sing

one of the Songs of Sion one of the Songs of Sion Sing

6 6 6 5 4 5 6 5 5 6 5 5

us one of the Songs of Sion Sing us

us one of the Songs of Sion Sing us one of the Songs of Sion Sing -

6 5 6 5 7 6 6 5 6 5 4 3

one of the Songs of Sion Sing us one of the Songs of Si - - on Sing us one of the Songs

Sing one of the Songs of Si - - on

mf

6 5 4 3 6 6

one of the Songs of Sion Sing - us one of the Songs Sing -

Sing - us one of the Songs Sing - us one of the Songs

mf

6 5 9 8 7 6 6 5 7 6 6 5 6 4 7 6 6 5 9 6

us one of the Songs

Sing us one of the Songs

6 5 9 6 9 7 6 5 4 3 6 5 6 5 4 2

Sing us one of the Songs of Sion Sing us

Sing us one of the Songs of Sion Sing us

6 7 # # 4 3 7 4 7 5 4 6 5 4 # 6 5 3

one of the Songs of Sion Sing us one of the Songs of Si - - on

one of the Songs of Sion Sing one of the Songs of Si - - on Sing us one of the Songs

6 5 4 3 mf 4 2 6 6

Sing - us one of the
one of the Songs of Sion sing us one of the Songs of Sion

6 9 8 6 7# 6 7 7 6 6 5 6 5 6 4 3

Songs of Si-on Sing us one one of the Songs of Sion,
Sing us one of the Songs of Sion,

mf. *for:* *for:* *for:* *for:*

6 6 4 3 6 6 6 6 6 6 6 5 6 4 7 7

mf

7 7 7 7 6 6 7 4 2 6 6

Trills (tr) and dynamics (Cres., for) are present in the upper staves. The bass staff includes fingering numbers: 6, 5, 9, 8, 7, #, #, 7, 6, 5, 6, 4, 6, 6, 5, 6, 6, 4, 5, 7, 4, 3.

S O L O

Viol: 1^{mo}
Viol: 2^{do}
Voce
Violoncello e Basso

How shall we sing the LORD's song How shall we sing How shall we

Fingering numbers: 6, 4, 3, 6, 6, 6, 6, 6, 4, 3, 6, 6, 4, 3, 6, 6, 6, 5, 4, 3, 6, 4, 3, 6, 6, 5, 4, 3.

Trills (tr) and dynamics (for) are present. The bass staff includes fingering numbers: 6, 7, 6, 8, 9, 8, 6, 5, 4, 3, 6, 4, 3.

umis

umis

umis

umis

umis

strange land, How shall we sing the LORD's song, How shall we sing the LORD's song in a

cey/g

sf

6 4 3 8 7 6 4 3 6 6 6 6 4 7 3 9 8 4 2 6 6 4 6

strange land How shall we How shall we sing the Lord's song How shall we sing How shall we

tr

7 6 7 6 6 4 2 6 3 6 6 5 4 3 6 6 4 6 6 6 6 6 6 6 5

sing How shall we sing the LORDS song in a strange Land.

tr

6 6 6 4 6 5 6 6 4 5 3 6 4 3 6 6 6 5 4 3 7 4 5 3 6

for: unis for:

for:

tr

5 6 6 6 5 6 7 6 4 3 6 4 3 6 6 7 6 4 3 b

S O L O

Viol: 1^{mo}

Viol: 2^{do}

Viola 1^{mo}

Viola 2^{do}

Voce

Violoncello
e Bafso

Allegretto

Allegretto

If I forget thee O Je-rusalem let my right hand for-get her

6 6 5 6 6 4 5 3 6 6 4 6 6 5 6-6

This system contains the first five staves of the musical score. It includes parts for Violin 1, Violin 2, Viola 1, Viola 2, and Voice. The voice part has the lyrics "If I forget thee O Je-rusalem let my right hand for-get her". Below the voice staff, there are fingerings: 6 6 5 6 6 4 5 3 6 6 4 6 6 5 6-6. The music is in 3/4 time and B-flat major.

This system contains the next five staves of the musical score. It includes parts for Violin 1, Violin 2, Viola 1, Viola 2, and Voice. The voice part has the lyrics "If I forget thee let my right hand for-get her". Below the voice staff, there are fingerings: 6 6 6 6 6 7 6 4 2 6 4 6 4 4 6 6 5 4 3 6 4 6 5 3. The music continues in 3/4 time and B-flat major.

This system contains the final five staves of the musical score. It includes parts for Violin 1, Violin 2, Viola 1, Viola 2, and Voice. The voice part has the lyrics "If I for-get thee O Je-rusalem let my right hand forget her". Below the voice staff, there are fingerings: 6 4 6 7 6 4 5 3. The music concludes in 3/4 time and B-flat major.

cunning If I for-get thee If I for-get thee O Je-rusa-lem O Je--

6 5 7 6 5 3 6 6 7

mf

- rusa - lem If I for-get thee If I forget thee let my right hand for-get her

9 6 5 6 5 4 3 6 4 6 6 4 5 3 6 5 4 3 6 4 5 3

cunning, If I do not remem-ber thee let my

6 6 6 6 5 4 3 6 5 7 6 8 6 8 6 6 4 5 6

4 4 2 7 6 4 4 3 4 #

tongue cleave to the roof of my mouth let my tongue cleave to the roof to the roof of my mouth

7 5 6 5 7 7 6 7 6 5 6 4 5 7 6 5

Yea if I pre-fer not Yea if I prefer not Yea if I prefer not if

9 8 8 6 4 4 3 6 6 9 8 6 6 9 8 7 4 3

- - I pre - fer not Je - ru - - salem in my mirth.

7 7 7 7 7 5 6 7 6 5 4 7 4 3 7 3 6 5 7 5

Yea if I pre-fer not Je-ru-salem in my mirth let my tongue cleave to the roof to the

6 6 9 8 # 7 9 8 # 7 9 8 6 7 6

roof of my mouth If I prefer not Je-rus-alem in my mirth. Yea, If I forget thee

7 5 6 4 # b7 6 7 6 6 5 4 6 6 6 5 4 # 6 6 6 5

O Je-rusalem let my right hand for-get her cunning If I for-

6 6 4 5 3 6 6 4 6 5 6 6 6 6 6 7 6 6

get thee let my right hand forget her cunning If I forget thee O Jeru - salem

tr

6 5 6 5 4 3 6 5 4 3 6 7 6 5 3

let my right hand forget her cunning If I forget thee if I for - get thee O Je -

6 4 5 6 6 6 6 6

- - rusa - lem O Je - rusa - lem if I forget thee if I forget thee let my

mf

5 4 3 6 6 5 6 7 9 6 6 5 6 5 4 3 6 4 6 6 5 4 3

right hand for - get her cunning.

6 6 5 4 3 7 6 6 4 5 3 6 4 6 6 4 4 6 5 4 3 7 6 6 4 4 3

Recit Accomp:

Remember the Children of Edom O LORD in the day of Je -

b 7/4 2 b 6 6 b7 b5

- rusalem how they said down, down, down with it even to the ground.

b 7/4 6 6 b b b

Grave

C O R O

mez for

Viol: 1^{mo}
Rep:

Musical staff for Violin 1st, featuring a treble clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

Alla Breve

Viol: 2^{de}
Rep:

Musical staff for Violin 2nd, featuring a treble clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

Viol: 1^{mo}

Musical staff for Violin 1st, featuring a treble clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

Viol: 2^{de}

Musical staff for Violin 2nd, featuring a treble clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

Viola 1^{mo}

Musical staff for Viola 1st, featuring a C-clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

Grave

fz

Viola 2^{da}

Musical staff for Viola 2nd, featuring a C-clef, key signature of two flats, and common time. The staff contains a series of notes and rests.

Violoncello

Musical staff for Violoncello, featuring a bass clef, key signature of two flats, and common time. The staff contains a series of notes and rests.

Treble 1^a

Musical staff for Treble 1st, featuring a treble clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

O daughter of Ba-by-lon wasted in mi - - - se-ry

Treble 2^{da}

Musical staff for Treble 2nd, featuring a treble clef, key signature of two flats, and common time. The staff contains a series of notes and rests.

O daughter of Ba-by-lon wa - - - sted in mi-se-ry

Counter

Musical staff for Counter, featuring a C-clef, key signature of two flats, and common time. The staff contains a series of notes and rests.

O daughter of Ba-by-lon wa - sted in mise-ry in mi-se-ry

1^a Tenor

Musical staff for Tenor 1st, featuring a C-clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

O daughter of Ba-by-lon wa - - - sted wasted in mi-se-ry

2^{da} Tenor

Musical staff for Tenor 2nd, featuring a C-clef, key signature of two flats, and common time. The staff contains a series of notes and rests.

O daughter of Ba-by-lon wasted in mise-ry mi-se-ry

Bafs.

Musical staff for Basses, featuring a bass clef, key signature of two flats, and common time. The staff contains a series of notes and rests.

O daughter of Ba-by-lon wasted in mi - - - se-ry

Organo.

Musical staff for Organ, featuring a C-clef, key signature of two flats, and common time. The staff contains a series of notes and rests, with a dynamic marking of *mez for*.

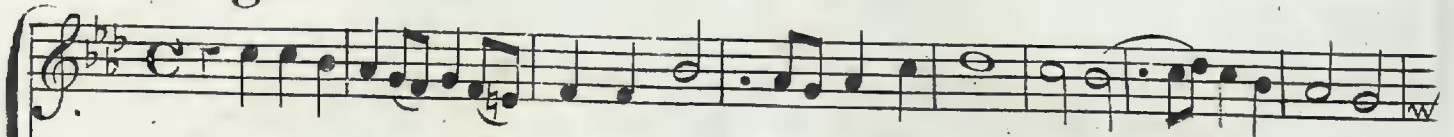
Grave

mez for

Fingering and figured bass notation for the organ part, including numbers like 7, 9, 8, 5, 6, 5, 6, 2, b, 4, 6, 5, 8, 5, b7, 4, 2, b, and 4.

Fuga

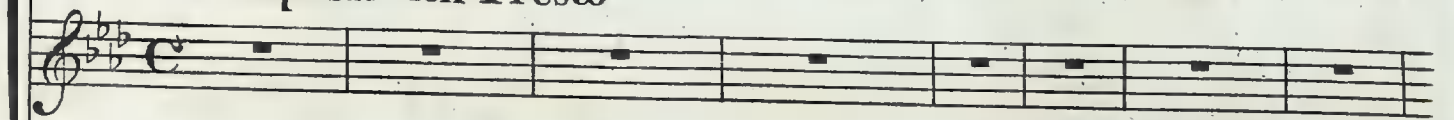
Viol: 1^{mo}
Rep:



Musical staff for Violin 1, first part. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests.

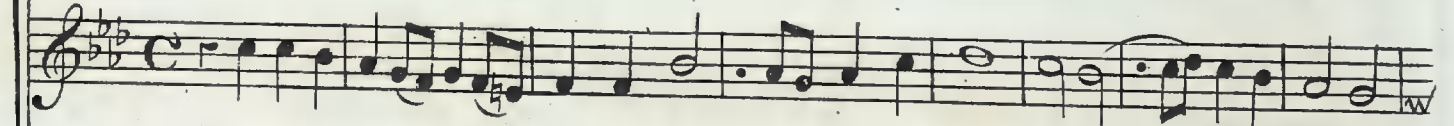
A Capella non Presto

Viol: 2^{do}
Rep:



Musical staff for Violin 2, first part. It features a treble clef, a key signature of two flats, and a common time signature. The staff contains several whole rests.

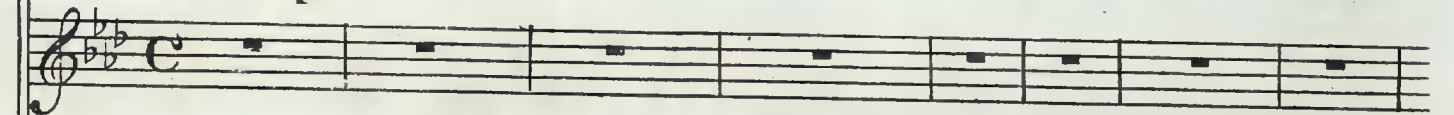
Viol: 1^{mo}



Musical staff for Violin 1, second part. It features a treble clef, a key signature of two flats, and a common time signature. The melody is identical to the first part of the Violin 1 staff.

A Capella non Presto

Viol: 2^{do}



Musical staff for Violin 2, second part. It features a treble clef, a key signature of two flats, and a common time signature. The staff contains several whole rests.

Viola
1^{mo} e 2^{do}



Musical staff for Viola. It features a C-clef (alto clef), a key signature of two flats, and a common time signature. The staff contains several whole rests.

Violoncello



Musical staff for Violoncello. It features a C-clef (alto clef), a key signature of two flats, and a common time signature. The staff contains several whole rests.

Treble 1st



Musical staff for Treble 1st. It features a treble clef, a key signature of two flats, and a common time signature. The melody is identical to the Violin 1 parts.

Yea happy hap - py shall he be that rewardeth thee as thou has served

Treble 2nd



Musical staff for Treble 2nd. It features a treble clef, a key signature of two flats, and a common time signature. The staff contains several whole rests.

A Capella non Presto

Tenor or
Alto



Musical staff for Tenor or Alto. It features a C-clef (alto clef), a key signature of two flats, and a common time signature. The staff contains several whole rests.

Bafs



Musical staff for Bass. It features a bass clef, a key signature of two flats, and a common time signature. The staff contains several whole rests.

Bafso
Contin:



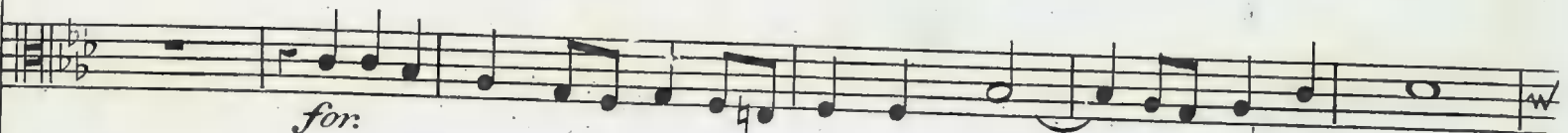
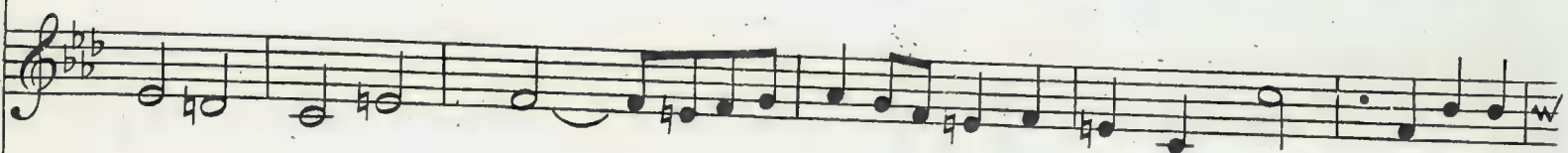
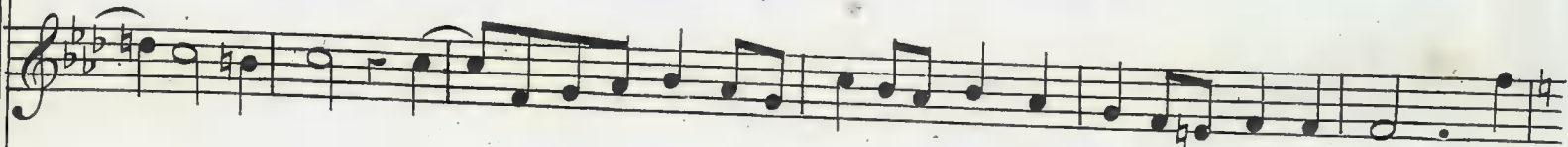
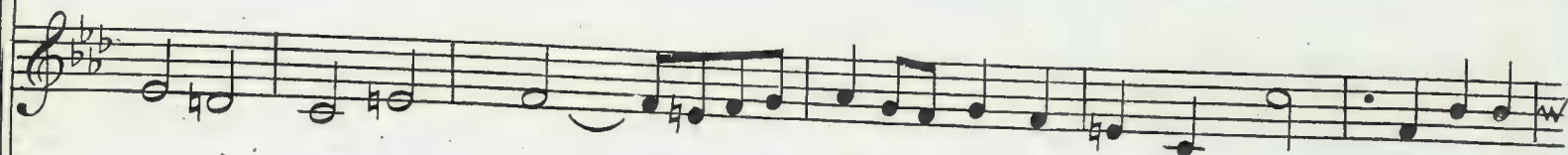
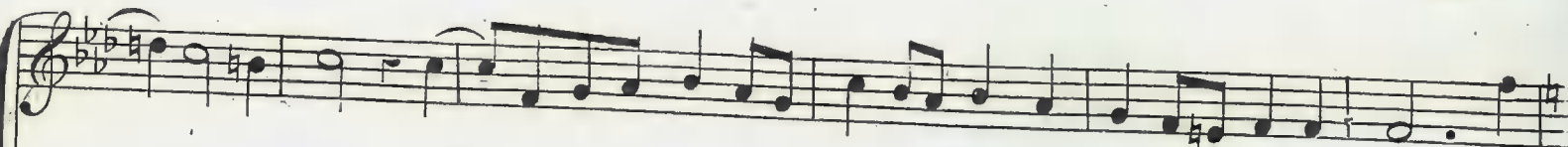
Musical staff for Bass Continuo. It features a bass clef, a key signature of two flats, and a common time signature. The staff contains several whole rests.

Fuga

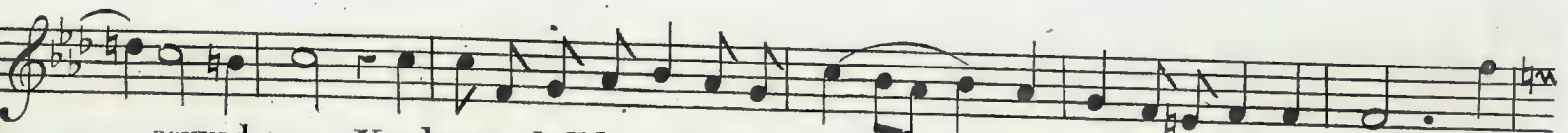
us, Yea happy happy shall he be that rewardeth thee as thou as thou has served us as thou has

Yea happy hap - - - py shall he be that rewardeth thee - - as thou has

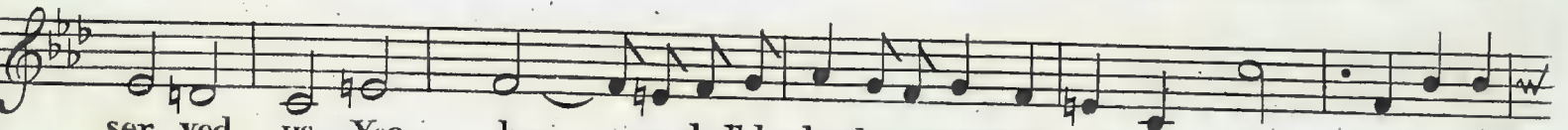
The musical score consists of ten staves. The first four staves are vocal parts in treble clef with a key signature of two flats (B-flat and E-flat). The fifth and sixth staves are instrumental parts in bass clef with the same key signature. The seventh and eighth staves are vocal parts in treble clef with the same key signature. The ninth and tenth staves are instrumental parts in bass clef with the same key signature. The lyrics are written below the vocal staves.



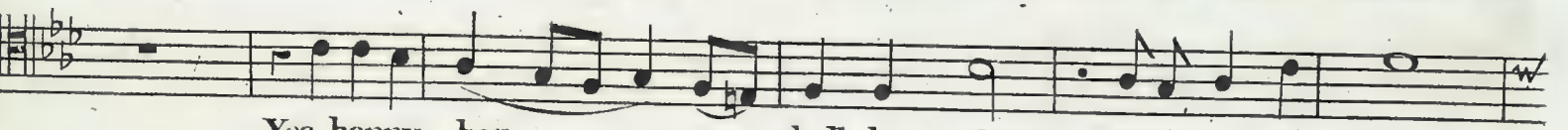
for:



- - served us Yea happy shall he be that re - war - - deth thee that rewardeth thee as



ser - ved us, Yea hap - - py shall he be that rewardeth thee as thou as thou has



Yea happy hap - - - py shall he be that rewardeth thee - -



thou has served us as thou has served us Yea happy shall he be that rewardeth thee as thou served us as thou has ser-ved us Yea happy shall he be that rewardeth thee as thou has ser-ved us hap-py shall he be that re- Yea happy hap - - py shall he be that rewardeth

6 7 8 7 ♭6 6
 ♭4 6 5 ♭4 2

-- as thou has served us, as thou has serv - ed us Yea happy
 as thou has ser - ved us as thou has served us Yea happy shall he be Yea
 - wardeth thee as thou has served us Yea happy happy shall he be
 thee -- as thou has serv - ed us Yea happy

7 6 3 7 6 5 4 6 4 2 6 4 6 4 2 6 4 4 5 7 4 7 4 7 5

happy shall he be

happy shall he be

Yea happy hap - - py shall he be that rewardeth thee as thou - -

happy shall he be

Shall he be that rewardeth thee as

4 6 6 4 2 6 7 6 4 6 4 6 6 4 6 6

2 5 3 3 3 2

Yea happy hap - py shall he be that rewardeth thee - -
 - - - as thou has serv-ed us shall he be
 thou has served us as thou has serv-ed us shall he be that rewardeth

7 6 6 6 6 6 7 6 9 8

4 4

be that rewar - - - deth thee

- - that re - war - deth thee - - Yea hap - - py happy shall he be happy shall he

hap - py shall he be happy shall he be Yea happy shall he be happy shall he be

thee happy shall he be Yea happy shall he be happy shall he be

b6 5 4 9 87 7 6 6 9 8

6 b6 6 b4 5 4 6 6 7

2 2 6 4

Yea happy hap - py shall he be

be happy shall he be that rewardeth thee as thou has served us shall he

happy shall he be that rewardeth thee as thou - - has served us,

happy shall he be that rewardeth thee as thou as - thou has served us,

that rewardeth thee as thou as thou has served us,
be - - that rewardeth thee as thou as thou has served us,
Yea happy
Yea happy happy shall he

5
b4

3

6
5

b4

7
5

6 7
b4

6

6 5
4 4 3

6

4 4
2

6

4 6
4

Yea happy happy shall he be happy shall he
 Yea happy happy shall he be Yea happy shall he be Yea
 happy shall he be Yea happy happy shall he be happy
 be Yea happy happy shall he be Yea

be Yea happy shall he be Yea happy shall he be Yea hap - - - py

happy shall he be Yea happy shall he be - - Yea hap - - - py shall he

shall he be that re-war-deth thee - as thou has serv - - ed

happy shall he be that rewardeth thee as thou has ser - - ved

7 7 9 8 7 6 7 9 7 7 7 7 7

shall he be Yea happy shall he be that rewardeth thee as thou has serv - ed us

be Yea happy shall he be that rewardeth thee as thou has serv - ed us

- - ed us Yea happy shall he be that rewardeth thee as thou has serv - - ed us

us that rewardeth thee as thou has served us Yea happy.

6 5 7 6 6 4 5 3 7

4/2

Yea happy hap - py shall he be that re - war - deth thee

Yea happy shall he be that rewardeth thee

Yea happy shall he be Yea happy hap - - py shall he be that rewardeth thee

shall he be Yea happy hap - py happy shall he be that rewardeth thee

6 - 8 7 6 6 4/3 6 4 6 6 6 6 6 4/3 6 4/6 7

for:

for:

for:

for:

Primo

Secondo for: unis

for:

as thou has served us.

as thou - as thou has ser - ved us.

as thou - has ser - ved us.

as thou has ser - ved us.

Figured Bass: 6 6 6 6 5 4 5 7 4 4 6 5 6 4 3 2 6 6 6 5 4 4 3

F I N E

Sop

GRADUALE

*zum zweiten Amte am Feste
der Geburt des Herrn.*

(Benedictus qui venit)

für

*Sopran, Alt, Tenor u. Bass.
2 Violinen, 2 Trompeten und Orgel*

componirt

von

Mich. Haydn.

Partitur.

N^o 12.

Pr. 40 x C. M.

N^o 3092.

WIEN,

bei Ant. Diabelli, u. Comp. Graben N^o 133.

GRADUALE AD SECUNDAM MISSAM IN DIE NATIVITATIS DOMINI,

MICH. HAYDN.

Andantino.

Clarini
in B.

Violino I^{mo}

Violino II^{do}

Soprano.

Alto.

Tenore.

Basso.

Organo.

Be = ne = dictus, qui venit in no = mine Domini, De = us Do = minus, De = us

Be = ne = dictus, qui venit in no = mine Domini, De = us Do = minus, De = us

Be = ne = dictus, qui venit in no = mine Domini, De = us Do = minus, De = us

Be = ne = dictus, qui venit in no = mine Domini, De = us Do = minus, De = us

Andantino. 6 2 6 5 6 6 7 6 5 4 2 6 6 3

Domini = nus et il = luxit nobis; a Domino factum est is = tud, et est mi = ra = bile, mi =

Domini = nus et il = luxit nobis; a Domino factum est is = tud, et est mi = ra = bile, mi =

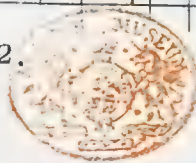
Domini = nus et il = luxit nobis; a Domino factum est is = tud, et est mi = ra = bile, mi =

Do = minus et il = luxit nobis; a Domino factum est is = tud, et est mi = ra = bile, mi =

6 6 4 2 6 4 5 6 6 6 6 7 3 6 6 6 6 7 3 6 3 6



D. et C. N° 3092.



ra=bile in o=culis no= = stris, a Domi=no factum, factum est istud,

ra=bile in o=culis no= = stris, a Domi=no factum, factum est istud,

ra=bile in o=culis no= = stris, a Domi=no factum, factum est istud,

ra=bile in o=culis no= = stris, a Domi=no factum, factum est istud,

6 5 6 4 5 6 5 3 4 5 6 5 4 3

et est mi = ra=bi=le, mi = rabi=le in o = culis no = =

et est mi = ra=bi=le, mi = rabi=le in o = culis no = =

et est mi = ra=bi=le, mi = rabi=le in o = culis no = =

et est mi = ra=bi=le, mi = rabi=le in o = culis no = =

6 3 6 4 6 7 6 4 5

stris. Be = ne = dictus, qui

stris. Be = ne = dictus, qui

stris. Be = ne = dictus, qui

stris. Be = ne = dictus, qui

6 76 76 6 76 5 76 87 98 6 4 5 7-8 2-3

venit in no = mine Domini, be = ne = dictus qui venit in no = mine Domini, De = us

venit in no = mine Domini, be = ne = dictus qui venit in no = mine Domini, De = us

venit in no = mine Domini, be = ne = dictus qui venit in no = mine Domini, De = us

venit in no = mine Domini, be = ne = dictus qui venit in no = mine Domini, De = us

7-8 2-3 6-4 6-5 6 2 6 6 5 6 6 3 7 6 5-6

Do=minus, De = us Do=minus et illuxit nobis, a Domino factum est is = tud,

Do=minus, De = us Do=minus et illuxit nobis, a Domino factum est is = tud,

Do=minus, De = us Do=minus et illuxit nobis, a Domino factum est is = tud,

Do=minus, De = us Do=minus et illuxit nobis, a Domino factum est is = tud,

6 4 2 6 6 - 3 6 5 - 4 2 6 4 3 6 5 6 6 7 6 4 6 6 7

et est mi = ra = bile, mi = ra = bile, in o = culis no = = stris, a

et est mi = ra = bile, mi = ra = bile, in o = culis no = = stris, a

et est mi = ra = bile, mi = ra = bile, in o = culis no = = stris, a

et est mi = ra = bile, mi = ra = bile, in o = culis no = = stris, a

6 6 5 - 4 3 - 6 4 5 6 6 4 3 -

Do=mino factum, factum est istud, et est mi= =ra=bile, mi=
 Do=mino factum, factum est istud, et est mi= =ra=bile, mi=
 Do=mino factum, factum est istud, et est mi= =ra=bile, mi=
 Do=mino factum, factum est istud, et est mi= =ra=bile, mi=
 6 5 . = 6 5 = 6 5 4 5 6 b5 = b4 = 3 = 6

ra=bi=le, mi=ra= =bi=le in o= =culis no= = stris;
 ra=bi=le, mi=ra= =bi=le in o= =culis no= = stris,
 ra=bi=le, mi=ra= =bi=le in o= =culis no= = stris,
 ra=bi=le, mi=ra= =bi=le in o= =culis no= = stris,
 6 5 = 7 6 8 6 6 7 8 4 3 =

in oculis nostris.

in oculis nostris.

in oculis nostris.

in oculis nostris.

5 6 5 7 6 6 6 5 7 6 7 6 6 7 6 5 7 6 8 7 9 8

4 3 6 7 6 4 4 7 6 5 4 6 5 4 3

Alle-luja, alle-luja, alle-luja

Alle-luja, alle-luja, alle-luja

Alle-luja, alle-luja, alle-luja

Alle-luja, alle-luja, alle-luja

6 6 5 6 7 6 7 6 6 7 6 5 6

4 3 6 7 6 4 4 7 6 5 5 5

ja —, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu =

ja, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu =

ja —, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu =

ja, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu =

6/4 5/3 3-6-7-3 7 6/5 =

ja, al = le = lu = ja, al = le = lu = ja,

ja, al = le = lu = ja, al = le = lu = ja,

ja, al = le = lu = ja, al = le = lu = ja,

ja, al = le = lu = ja, al = le = lu = ja,

ja, al = le = lu = ja, al = le = lu = ja,

8

al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja,

al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja,

al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja,

al = le = lu = ja, al = le = lu = ja, al = le = lu = ja, al = le = lu = ja,

3 - 6 - 7 - 3 7 6 $\frac{6}{5}$ = 7 F 7

alle = lu = ja, alle = lu = ja, alle = lu = ja.

alle = lu = ja, alle = lu = ja, alle = lu = ja.

alle = lu = ja, alle = lu = ja, alle = lu = ja.

alle = lu = ja, alle = lu = ja, alle = lu = ja.

7 P

Gamma 1482

D208/6

~~F. H.~~

6

GRADUALE

am Feste des heiligsten

NAMEN JESU

(Salvos fac nos.)

für Sopran, Alt, Tenor, Bass
2 Violinen, 2 Trompeten und Orgel.

Componirt
von

Mich. Haydn.

Partitur.

N^o 20.

N^o 3100.

Pr. 30 x C.M.

WIEN,

bei Ant. Diabelli & Comp.

Graben N^o 1133.

GRADUALE IN FESTO S.S. NOMINIS JESU,

Maestoso.

MICH. HAYDN

Clarini
in B.

Violino I^{mo}

Violino II^{do}

Soprano.

Alto.

Tenore.

Basso.

Organo.

Salvos fac nos, salvos fac nos, Domine, De = us nos = ter, De = us nos = ter, et

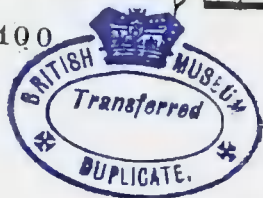
congreganos, et congreganos de na = ti = o = ni = bus, ut confi = te = amur nomi = ni = sancto tu = o,

et congreganos de na = ti = o = ni = bus, ut confi = te = amur nomi = ni = sancto

et congreganos de na = ti = o = ni = bus, ut confi = te = amur nomi = ni = sancto

et congreganos de na = ti = o = ni = bus, ut confi = te = amur nomi = ni = sancto

D. et C. N° 3100



et glori=e = mur in glo = = ria tu=a, in glo=ria tu=a, et glo = ri = = e = mur in
 tuo, et glori=e = = mur in glo=ria tu=a, et glori=e=mur in
 . tuo, et glori = e = mur in glo=ria tu=a, et glorie = mur, glori=e=mur in
 tuo, et glori = e = mur in glo=ria tu=a, et glorie = mur, glori=e=mur in

6 5 6 6 6 6 9 8 6 6 5 6 5 6

3 3 3 3 3 3 6 6 4 3 5 6 5 6

gloria tu = a, ut confi = te=amur no = mini sancto tuo, et glo = ri = = e = mur in
 gloria tu = a, ut confi = te=amur no = mini sancto tuo, et glori=e=mur in
 gloria tu = a, ut confi = teamur nomini sancto tuo, et glorie = mur, glori=e = mur in
 gloria tu = a, ut confi = teamur nomini sancto tuo, et glorie = mur, glori=e = mur in

76 6 6 9 9 6 6 5 6

5 5 4 3 6 5 5 5 5

gloria tu = a . Tu, tu Domine, pa = ter noster,

gloria tu = a . Tu, tu Domine, pa = ter noster,

gloria tu = a . Tu, tu Domine, pa = ter noster,

gloria tu = a . Tu, tu Do = mine, pa = ter noster,

7 6 6 5 5 3 7 6 7 6 5 5 6 5 7 6 6 6 6 7

pa = ter noster, et redem = tor, re = demtor noster, re = demtor nos = ter, a

pa = ter noster, et redem = tor, re = demtor noster, re = demtor nos = ter, a

pa = ter noster, et redem = tor, re = demtor noster, re = demtor nos = ter, a

pa = ter noster, et redem = tor, re = demtor noster, re = demtor nos = ter, a

6 6 5 5 6 6 6 5 6 5 4 3 6 5 6 5 4 3 6 5 4 3 7

sae = = = = cu=lo nomen tu = um.

sae = = = = cu=lo nomen tu = um.

sae = = = = cu=lo nomen tu = um.

sae = = = = cu=lo nomen tu = um.

5 - 4 3 6 6 4 5 6 6 6 6 #

Tu, tu Do = = mine, pa = ter no = ster,

Tu, tu Do = = mine, pa = ter no = ster,

Tu, tu Do = = mine, pa = ter no = ster,

Tu, tu Do = = mine, pa = ter no =

6 7 6 - 6 - 6 - 6 - 6

et re = dem = = = tor, re = demtor no = ster, a sae = = = culo nomen tu = um, a

et re = dem = tor, re = demtor no = ster, a sae = = = culo nomen tu = um,

et re = demtor, re = demtor no = ster, a sae = = = culo nomen tu = um, a

ster, et re = dem = tor, re = demtor no = ster, a sae = = = culo nomen tu = um, a

5 4 6 6 6 5 7 6 6 7 6 # 6 6 5 5 4 5 6 3 7 # 5

sae = = = = cu = lo no = men tu = um . Pa = = ter noster, et re =

a sae = = = culo no = men tu = um . Pa = = ter noster, et re =

saecu = lo a sae = = = cu = lo no = men tu = um . Pa = = ter noster,

saecu = lo a sae = = = culo no = men tu = um . Pa = = ter noster,

5 6 5 5 6 6 5 6 4 5 6 9 8 4 3

dem = = tor noster, a. sae = = = cu = lo nomen tu = um. Alle=
 dem = = tor noster, F a sae = = = culo nomen tu = um. Alle=
 et redem = tor noster, F a saecu = lo, a sae = = = culo nomen tu = um. Alle=
 et redemtor noster, a saecu = lo, a sae = = = culo nomen tu = um. Alle=
 9 8 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5

lu = ja, alle = lu = ja, al = = = le = lu = ja, al = = = le = lu = ja, al = le =
 lu = ja, alle = lu = ja, al = = = le = lu = ja, al = = = le = lu = ja, al = le =
 lu = ja, alle = lu = ja, al = = = le = lu = ja, al = = = le = lu = ja, al = le =
 lu = ja, alle = lu = ja, al = = = le = lu = ja, al = le =
 6 5 3 7 5 4 7 # 6 9 7 6 5

lu = ja, alle = lu = ja, al = le = lu = ja, al = le = lu = ja, alle = lu = ja, alle =
 lu = ja, alle = lu = ja, al = le = lu = ja, al = le = lu = ja, alle = lu = ja, alle =
 lu = ja, alle = lu = ja, al = le = lu = ja, alle = lu = ja, alle = lu = ja, alle =
 lu = ja, alle = lu = ja, al = le = lu = ja, al = le = lu = ja, alle = lu = ja, alle =

6 6 5 6 6 5 6 6 6 6

lu = ja, al = le = lu = ja, al = le = lu = ja.
 lu = ja, al = le = lu = ja, al = le = lu = ja.
 lu = ja, al = le = lu = ja, al = le = lu = ja.
 lu = ja, al = le = lu = ja, al = le = lu = ja.

6 6 6 6 6 9 8 4 3

D. et C. N^o 3100.



RCMA. 1483
D205/7

7
1

The Lord descended from above,

Anthem for **FOUR VOICES.**

Composed by

PHILIP HAYES Mus. Doc.

Arranged by *D^r John Clarke?*

Ent^d at Sta. Hall.

London, Printed & Sold by Birchall & C^o 110 New Bond Street

Price 1/6.

CHORUS.

1st TREBLE.
2^d TREBLE
or ALTO.
TENOR.
BASS.

The Lord de - scend - ed from a - - bove,
The Lord de - scend - ed from a - - bove, And
The Lord de - scend - ed from a - - bove,
The Lord de - scend - ed from a - - bove, And

CHORUS.
MAESTOSO.

And bow'd the Heav'ns
bow'd the Heav'ns most high, And bow'd the Heav'ns, and bow'd the
And bow'd the Heav'ns, And bow'd the Heav'ns, and bow'd the
bow'd the Heav'ns most high,

most high; And un-der-neath his
 Heav'ns, and bow'd the Heav'ns most high; And un-der-neath his
 Heav'ns, and bow'd the Heav'ns most high; And un-der-
 And bow'd the Heav'ns most high; And un-der-

feet, under-neath his feet he cast The dark-ness of the sky.
 feet, under-neath his feet he cast The dark-ness of the sky.
 -neath his feet he cast The dark-ness of the sky.
 -neath his feet he cast The dark-ness of the sky.

DUO.

1st TREBLE.
 2^d TREBLE.
 RATHER CHEERFUL.
 On Cherubs and on Cheru-bims Full roy-ally he
 On Cherubs and on Cheru-bims Full roy-ally he

rode And on the wings of mighty winds of mighty winds Came

rode And on the wings of mighty winds Came

fly-ing all a - - broad. On Che-rubs and on Cherubims, on

fly-ing all a - - broad. On Che - rubs and on

Che-rubims, Full roy - - al-ly he rode, And on the wings of mighty

Che-rubims, Full roy - - al-ly he rode, And on the wings of mighty

winds Came flying all a - - broad.

winds Came flying all a - - broad.

CHORUS
*in the
Same Time.*

On Cherubs and on Cherubims full roy-ally he

On Cherubs and on Cherubims full roy-ally he

On Cherubs and on Cherubims full roy-ally he

On Cherubs and on Cherubims full roy-ally he

CHORUS.

rode, And on the wings of mighty winds, Came fly-ing

rode, And on the wings, and on the wings of mighty winds, Came fly-ing

rode, And on the wings of mighty winds, Came fly-ing

rode, And on the wings of mighty winds, Came fly-ing

all a - broad. And on the wings of migh - ty, mighty winds . . .

all a - broad. And on the wings of migh - ty, mighty winds . . .

all a - - broad. And on the wings of migh - ty

all a - - broad. And on the wings of migh - ty

SLOW.

... Came fly - ing all a - broad. Came fly - ing all . . . a - broad.

... Came fly - ing all a - broad. Came fly - ing all . . . a - broad.

winds, Came fly - ing all a - broad. Came fly - ing all . . . a - broad.

winds, Came fly - ing all a - broad. Came fly - ing all . . . a - broad.

SLOW.

8 - - - - 8 - - - -

Presented by W. L. Viner, to his
esteemed friend
J. Hudson.

333.

N^o 1.

OFFERTORIUM

(Alma Virgo)

NON

J. N. HUMMEL.

80^{tes} Verh.

PARTITUR.

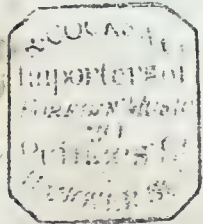
N^o 4913. — Eigenthum des Verlegers. — Preis 2 — C. II.
fl. 1. 8 gr.

Wien, bei Tobias Haslinger,

Graben N^o 572.

im Hause der ersten österr. Sparkasse.

(Dieses Offertorium ist auch in einzelnen Aufzugstimmen zu haben.)



OFFERTORIO.

Larghetto.

Violino primo.

Violino secondo.

Viola.

Flauti.

Oboe.

Fagotti.

Corni in F.

Corni in B
(ad libitum.)

Trombe in C.

Timpani in C.F.

Soprano Solo.

Soprano.

Alto.

Tenore.

Basso.

Basso e
Organo.

The musical score is arranged in a system of staves. The instruments and vocal parts listed on the left are: Violino primo, Violino secondo, Viola, Flauti, Oboe, Fagotti, Corni in F, Corni in B (ad libitum.), Trombe in C, Timpani in C.F., Soprano Solo, Soprano, Alto, Tenore, Basso, and Basso e Organo. The score begins with a tempo marking of 'Larghetto' and a dynamic of 'ff' (fortissimo) for the strings and woodwinds. The Oboe part includes a 'Solo' section. The Basso e Organo part includes a 'Senz'Organo' section. The score is marked with dynamics 'ff', 'p' (piano), and 'P' (piano) throughout. The bottom of the page features the tempo marking 'Larghetto.' and the number 'T.H.4913.'.

The musical score consists of several staves. The top three staves are for the piano accompaniment, with dynamics markings 'P' at the beginning and 'FP' at the end of each staff. The fourth staff is for the voice, marked 'p dolce'. Below the voice staff are several empty staves for other instruments. The bottom two staves contain the vocal line with the lyrics: 'Al = ma vir = go ma = ter De = i tu spes al = ta'. The score is written in a common time signature and features various musical notations including notes, rests, and dynamic markings.

The musical score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five are for the voice. The piano part features intricate sixteenth-note patterns in the right hand and simpler accompaniment in the left hand. The voice part has lyrics written below the notes. The lyrics are: "cordis cordis me = i al = = ma virgo ma = = ter". The score includes dynamic markings such as "P" (piano) and "Solo.".

Musical score for voice and instruments. The score includes a vocal line with lyrics and several instrumental staves. Dynamics include "cres.", "F", and "P". The lyrics are: "Dei tu spes alta cordis mei cordis mei i eum ce le sti tu o ar".

The musical score consists of several staves. The top two staves are for the vocal line, with lyrics written below. The piano accompaniment is spread across the remaining staves. The lyrics are: do = re eum ce = le = sti tuo ar = do = re cor me = um accende in =

The musical score consists of ten staves. The top two staves are for the voice, with lyrics written below the second staff. The remaining staves are for the piano accompaniment. The score is divided into four measures. The first measure contains the lyrics 'flāma' and 'cor me = umaccen = dein'. The second measure contains the lyrics 'flam ='. The piano accompaniment features a complex rhythmic pattern in the upper staves and a more melodic line in the lower staves. Dynamics markings 'P' (piano) are present in several places, including the first measure of the piano accompaniment and the second measure of the voice part.

The image shows a page of a musical score. It features a vocal line and piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a bass line in the left hand. The vocal line has lyrics in Latin. The score is written on multiple staves, with some staves for the piano accompaniment and others for the vocal line. The lyrics are: "ma ac = cen = de in flam = ma al = ma virgo tus pes al = ta cor = dis". There are dynamic markings such as "P" (piano) and "Pizz." (pizzicato) in the score.

T.H.4913.

mei cor meum cor meum accende in flamma.

a piacere.

a tempo, tr.

Arco.

T.H.4913.

P cres.

Allegro moderato.

The musical score consists of the following parts and markings:

- Violin I:** Starts with a *p* dynamic marking.
- Violin II:** Starts with a *p* dynamic marking.
- Viola:** Features a *Solo.* marking and a *sf* dynamic marking.
- Violoncello:** Features a *Solo.* marking and a *p* dynamic marking.
- Contrabasso:** Features a *Pizz.* marking.
- Woodwinds:** Several staves are present but mostly contain rests.

In a -

p Allegro moderato.

T.H.4913.

F Arco. *p*

F

ternum jubilantes in æternum jubilantes de can - te - mus

T.H. 4913. *Senz'Organo.*

Detailed description: This is a page of a musical score, page 10. It features a vocal line with lyrics and an organ accompaniment. The organ part is written in a grand staff with two treble clefs and one bass clef. The vocal line is on a single staff with a soprano clef. The lyrics are: "ternum jubilantes in æternum jubilantes de can - te - mus". The organ part includes various musical notations such as dynamics (P, F), articulation (accents, trills), and fingerings (3, 5, 6, 4, 2, 6). The piece concludes with the instruction "Senz'Organo." and the number "6".

The musical score consists of multiple staves. The top staves contain instrumental parts with various rhythmic patterns and melodic lines. The lower staves include a vocal line with lyrics: "Al = le = luja de can = temus Alle = lu = ja de can = te = mus Al = le = lu = ja". The score is marked with dynamics such as "P" (piano) and "F" (forte). The key signature has one flat, and the time signature is 7/8. The page number "11" is located in the top right corner.

Col 1?

Tutti. Col Soprano Coro.

In æ = ter = num

In æ = ter = num ju = bi = lan = tes de can = te = mus Alle = lu =

In æ = ter = num ju = bi = lan = tes de can = te = mus Al =

In æ = ter = num ju = bi = lan = tes de can = te = mus Al = le = lu = ja

ter = num ju = bi = lan = tes de can = te = mus Al = le = lu = ja

6 5 3 6 3 6 4 6 6 4 3

The musical score consists of several systems. The top system features a complex piano introduction with rapid sixteenth-note passages in the right hand and a steady bass line. This is followed by a section of rests in the piano part, indicated by double slashes (//) on the staff. The vocal entry begins with the lyrics: "ja Alle = lu = ja, in æ = ter = num de can = te = mus". The lyrics continue across the systems: "le = lu = ja Al = le = lu = ja, in æ = ter = num in æ = ternum ju = bi =", "Al = le = lu = ja; in æ = ter = num ju = bi =", and "Alle = lu = ja Alle = lu = ja; in æter =". The piano accompaniment includes various chords and melodic lines, with some measures containing figured bass notation (e.g., 6, 5, 6, 3, 7, 4/2, 6, 6, b, 6, b).

Col 1?

Col Basso.

Col Sop. Coro.

de can te = mus in æ

lan = tes de can = te = mus Alle = lu = ja Alle = lu = ja in æ

lan = tes de can = te = mus Al = le = lu = ja Al = le = lu = ja

num de can = te = mus in æ

6 4 6 6 6 6 6 6

ter - num in æ - ter - num de - can =

ter - num in te - ter - num de - can =

de - can - te - mus de - can = te

ter - num in æ - ter - num de - can =

Col II?

Col Sop. Coro.

te - mus Al - le - lu - ja in æ - ter - num
 te - mus Al - le - lu - ja Al - le - lu - ja de - can
 te - mus Al - le - lu - ja in æ - ter - num de - can
 te - mus Al - le - lu - ja Al - le - lu - ja de - can

6 4 6 3 2 4 3 6 - F - 6 # 8 #

A musical score for voice and piano. The score consists of 17 measures. The vocal line is in the center, with lyrics: "in æ - ter - te - mus in æ - ter - te - mus in æ - ter". The piano accompaniment includes a right hand with arpeggiated chords and a left hand with a bass line. The score is written in treble and bass clefs with a key signature of one sharp (F#).

The musical score consists of 14 staves. The top two staves are vocal lines, with the upper staff marked "P Sotto voce." and the lower staff marked "P". The piano accompaniment includes a grand staff (treble and bass clefs) and four individual staves for different instruments. The lyrics "num" are repeated in five staves, and "Al = le = lu = ja" is written in two staves. Dynamic markings include "P", "PP", and "F".

The musical score on page 19 consists of several staves. The top staves contain complex melodic lines with many sixteenth notes and slurs. The lower staves include vocal lines with the lyrics "Al - le - lu - ja" repeated across three measures. Performance instructions are placed below the bottom staves: "P Pizz." under the first measure, "T.H." under the second measure, and "Arco." under the third measure. Dynamic markings such as "P" and "PP" are scattered throughout the score.

P Pizz.

T.H.

Arco.

The musical score consists of several staves. The top staves contain piano accompaniment with various rhythmic patterns and dynamic markings. The vocal staves include lyrics: "In æ - ternum ju - bi - lantes de can -", "le - lu - ja", and "le - lu - ja". Performance instructions include "Solo.", "Senz'Organo.", and "Pizz.". Dynamic markings include "P", "dolce.", and "sf.". The bottom staff shows a bass line with figured bass notation (6 5) and the instruction "Senz'Organo.".

The musical score consists of 12 staves. The top five staves are instrumental, with various clefs and dynamic markings (F, P). The bottom seven staves contain vocal parts with lyrics. The lyrics are: "temus Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja". The word "Tutti" is written above the first vocal staff in the second measure. The bottom-most staff contains figured bass notation with numbers 8, 6, 6, 6, 7, 7, 3, 6.

F Arco. P

FF

T.H. 4913.

Col Soprano Coro.

le lu ja Al le lu ja Al le lu ja Al le lu
 le lu ja Al le lu ja Al le lu ja Al le lu
 le lu ja Al le lu ja Al le lu ja Al le lu
 le lu ja Al le lu ja Al le lu ja Al le lu

6 6 5 6 9 6 9 6 9 6 6 9 6 9 6 9 6 9 6

This musical score is for a choral setting of the Latin phrase "ja in aeter numjubilantes decantemus Alleluia". The score is arranged in a grand staff format with multiple parts. At the top, there are staves for woodwinds, including a Clarinet in F (labeled "Cl. F."). The vocal parts are arranged in four systems, each with a soprano and bass line. The lyrics are written below the vocal staves. The bottom of the score features a bass line with figured bass notation, including the number "6" repeated several times. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

This page contains musical notation for a choral piece. The notation includes:

- Piano Accompaniment (Piano):** Ten staves at the top. The first five staves are for the right hand, and the next five are for the left hand. The left hand features several trills, indicated by a wavy line and 'tr' above the notes.
- Vocal Lines:** Four vocal staves in the middle section, each with its own lyrics. The lyrics are:

lu - ja, Al - le - lu - ja de can - temus Al - le - lu -

lu - ja, Al - le - lu - ja de can - temus Al - le - lu -

lu - ja, de can - te - mus Al - le - lu - ja de can - temus Al - le - lu -

lu - ja, de can - te - mus Al - le - lu - ja de can - temus Al - le - lu -
- Figured Bass:** A single bass staff at the bottom with figured bass notation (6, 6, b_3 , 6, 7, b_5) and a trill.

The musical score consists of two systems. The upper system features multiple staves for organ accompaniment, including treble and bass clefs, with various dynamics such as *F*, *PP*, *Pizz.*, *F*, *Arco.*, and *P*. The lower system contains four vocal staves with Latin lyrics: "ja inae-ternum decan-temus Al-le-luja jubi-lantes decan-temus Al-le". Below the vocal staves are organ pedals with fingerings (6, 5, 1, 6) and the instruction "Senz'Organo." at the end.

T. H. 4913.

Arco.
P
Arco.
P
Arco.
P
Dolce.
P
P
Cres.
P
P
P
F
F
F
F
F
F
Col Sopr. Coro.
P
F
Solo.
ja Al = = = =
luja A = le = luja Al = le = lu = ja Alle = lu = = =
luja A = le = luja Al = le = lu = ja Alle = lu = ja Al = le =
luja A = le = luja Al = le = lu = ja Alle = lu = ja Al = le =
luja Al = le = luja Al = le = lu = ja Alle = luja Al = le = lu
P Arco.
F

le = lu = ja Al = le = lu = ja !

ja Al-le-lu = ja Alle-lu = ja !

lu-ja Al-le-lu = ja Alle-lu = ja, Al-le-lu = ja !

lu-ja Al-le-lu = ja Alle-lu = ja, Al-le-lu = ja !

ja Al-le-lu = ja Allelu = ja Al = le = lu = ja !

The musical score on page 28 features a complex arrangement of staves. At the top, there are several instrumental staves, likely for strings or woodwinds, with dynamic markings such as *F* (forte) and *P* (piano). Below these are the vocal staves, which include the lyrics: "le-lu-ja Al-le-lu-ja Al-le-lu-ja Al-le-lu-ja". The vocal parts are marked with *Tutti* and *Solo* sections. The bottom of the page shows a bass line with figured bass notation (6, 4, 3, 4, 3, 7, 5, 4, 3) and a final *F* marking.

The musical score is arranged in a system of 12 staves. The top six staves are for piano accompaniment, including two grand staves (treble and bass clef) and four individual staves. The bottom six staves are for vocal parts, with lyrics written below the notes. The lyrics are: "Al-lelu-ja Alle-lu-ja Al-le-lu-ja. lu-ja Alle-lu-ja Alle-lu-ja. lu-ja Alle-lu-ja Alle-lu-ja. lu-ja Alle-lu-ja Alle-lu-ja. lu-ja Alle-lu-ja Alle-lu-ja." The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings. A fermata is present over a measure in the piano accompaniment. A rehearsal mark '8' is located at the bottom of the system.

romm 1482
D208/9

Dwp
25
7

HERRN DR. OTTO GÜNTHER
Director des Königl. Conservatoriums zu Leipzig
verehringvoll zugeeignet.

Psalm 43

für
achtstimmigen Chor a cappella

componirt
von

S. JADASSOHN.

Op. 96.

Partitur M 2. —
Stimmen (S. u. II, A. u. II, T. u. II, B. u. II, je 50 Pf.) M 2. —

*Eigenthum des Verlegers für alle Länder.
Eingetragen in das Vereins-Archiv.*

LEIPZIG, FR. KISTNER.
(K. K. Oesterreich. goldene Medaille.)

Warnung.
 Die Vervielfältigung
 der Stimmen ist gesetz-
 lich verboten und wer-
 den Uebergriße in meine
 Verlagsrechte unnach-
 sichtlich verfolgt.
 Leipzig. Fr. Kistner.

Psalm 43.

S. Jadassohn, Op. 96.

Moderato un poco tenuto.

Sopran I. *p* Rich - te mich,

Sopran II. *p* Rich - te mich,

Alt I. *p* Rich - te mich,

Alt II. *p* Rich - te mich,

Tenor I. *mf* Rich - te mich, Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, und

Tenor II. *mf* Rich - te mich, Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, und

Bass I. *mf* Rich - te mich, Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, und

Bass II. *mf* Rich - te mich, Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, und

Pianoforte. *mf* Moderato un poco tenuto.

Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, *mf*

Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, und er -

Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, *mf cresc.*

Gott, und füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, und

füh - re, füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, wi - der das un - heil' - ge Volk

füh - re, füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, wi - der das un - heil' - ge Volk

füh - re, füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, wi - der das un - heil' - ge Volk

füh - re, füh - re mei - ne Sa - che wi - der das un - heil' - ge Volk, wi - der das un - heil' - ge Volk

wi - der das Volk, wi - der das un - heil' - ge Volk

Die in kleinen Noten beigelegte Clavierbegleitung ist nach Belieben beim Einüben zu benutzen.
 Verlag von Fr. Kistner in Leipzig.



Stich und Druck der Röder'schen Officin in Leipzig.

cresc.
ret - te mich von den bö - - sen Leu - - ten, von den bö - sen, fal - schen Leu - -
cresc.
ret - te mich von den bö - - sen Leu - - ten, von den bö - sen, fal - schen Leu - -
mf cresc.
von den bö - - sen Leu - - ten, von den bö - sen, fal - schen Leu - -
cresc.
ret - - te von den bö - - sen Leu - - ten, von den fal - - - schen Leu - -

ret - te mich von fal - schen Leu - - ten, von den
ret - te mich von fal - schen Leu - - ten, von den
ret - te mich von fal - schen Leu - - ten, von den
ret - - - te mich von den Leu - - ten, von

cresc.

A *f* ten, von den bö - sen und fal - schen Leu - - ten, *cresc.* von den bö - sen und
ten, von den bö - sen und fal - schen Leu - - ten, *cresc.* von den bö - sen und
ten, von den bö - sen und fal - schen Leu - - ten, *cresc.* von den bö - sen und
ten, von den bö - sen und fal - schen Leu - - ten, *cresc.* von den bö - sen und
ten, von den fal - schen Leu - - ten, von den bö - sen und *cresc.*

bö - sen und fal - schen Leu - - ten, von den bö - sen und fal - schen Leu - - ten, von den
bö - sen und fal - schen Leu - - ten, von den bö - sen und fal - schen Leu - - ten, von den
bö - sen und fal - schen Leu - - ten, von den bö - sen und fal - schen Leu - - ten, von den
den fal - schen Leu - - ten, von den fal - schen Leu - - ten, von den

A *cresc.*

ff

fal - schen Leu - ten, rich - te mich, Gott, und führ' mei - ne Sa - che, und ret - te mich, und er - ret - te mich, und er -

fal - schen Leu - ten, rich - te mich, Gott, und führ' mei - ne Sa - che, und ret - te mich, und er - ret - te mich, und er -

fal - schen Leu - ten, rich - te mich, Gott, und führ' mei - ne Sa - che, und ret - te mich, und er - ret - te mich, und er -

fal - schen Leu - ten, rich - te mich, Gott, und führ' mei - ne Sa - che, und ret - te mich, und er - ret - te mich, und er -

fal - schen Leu - ten, rich - te mich, Gott, und führ' mei - ne Sa - che, und ret - te mich, und er - ret - te mich, und er -

fal - schen Leu - ten, rich - te mich, Gott, und führ' mei - ne Sa - che, und ret - te mich, und er - ret - te mich, und er -

B *espress.* *f espress.* *p*

ret - - te, ret - te mich, und er - ret - - te, und er - ret - - te, und er - ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

ret - - te, ret - te mich, und er - ret - te, und er - ret - te, ret - - te mich!

Un poco più lento.

mf cresc. Denn du bist der Gott mei-ner Stär - - ke, denn du bist der Gott meiner

mf cresc. Denn du, denn du bist der Gott mei-ner Stär - - ke, denn du bist der Gott meiner

p dol. cresc. Denn du bist Gott, denn du bist der Gott mei-ner Stär - - ke, denn du bist der Gott meiner

p dol. cresc. Denn du, denn du bist Gott, denn du bist der Gott mei-ner Stär - - ke, denn du bist der Gott meiner

Denn du bist Gott, denn du bist Gott, denn du bist der Gott mei-ner Stär - - ke, denn

Denn du, bist Gott, denn du bist der Gott mei-ner Stär - - ke, denn

p dol. cresc. Denn du bist Gott, denn du bist der Gott mei-ner Stär - - ke, denn

Denn du bist Gott, denn du bist Gott, denn du bist der Gott mei-ner Stär - - ke, denn

Un poco più lento.

p Stär - - ke, denn du bist der Gott mei-ner Stär - ke, du bist mein Gott.

p Stär - - ke, denn du bist der Gott mei-ner Stär - ke, du bist mein Gott.

p Stär - - ke, denn du bist der Gott mei-ner Stär - ke, du bist mein Gott.

p Stär - - ke, denn du bist der Gott mei-ner Stär - ke, du bist mein Gott.

p du bist der Gott mei-ner Stär - ke, der Gott mei-ner Stär - ke, du bist mein Gott. Wa -

p du bist der Gott mei-ner Stär - ke, der Gott mei-ner Stär - ke, du bist mein Gott.

p du bist der Gott mei-ner Stär - ke, der Gott mei-ner Stär - ke, du bist mein Gott. Wa -

p du bist der Gott mei-ner Stär - ke, der Gott mei-ner Stär - ke, du bist mein Gott. Wa -

Wa - rum lässt du mich trau - rig gehn, wa - rum? *espress.*
 Wa - rum lässt du mich trau - rig gehn, wa - rum, wenn
 Wa - rum lässt du mich tran - rig ge - - hen,
 Wa - rum lässt du mich tran - rig ge - - hen,
 rum ver - läs - sest du mich, wa - rum?
 wa - rum ver - läs - sest du mich, wa - rum?
 rum, wa - rum ver - läs - sest du mich, wa - rum?
 rum, wa - rum ver - läs - sest du mich, wa - rum?

wenn mich mein Feind, mein Feind be - drän - get? Sen - de dein Licht, sen - de dein *cresc.*
 mich mein Feind, mein Feind be - drän - get? Sen - de dein Licht, sen - de dein *cresc.*
 wenn mich mein Feind, mein Feind be - drän - get? Sen - de dein Licht, sen - de dein *cresc.*
 wenn mich mein Feind, mein Feind be - drän - get? Sen - de dein Licht, *espr. cresc.* sen - de dein Licht,
 Sen - de dein Licht, sen - de dein Licht,
 Sen - de dein Licht, sen - de dein Licht,
 Sen - de dein Licht, sen - de dein Licht,
 Sen - de dein Licht, sen - de dein Licht,
 Sen - de dein Licht, sen - de dein Licht,

Licht, sen - de dein Licht und dei - ne Wahr - heit, dass sie mich lei - ten zu dei - ner Woh - nung

Licht, sen - de dein Licht und dei - ne Wahr - heit, dass sie mich lei - ten zu dei - ner Woh - nung

Licht, sen - de dein Licht und dei - ne Wahr - heit, dass sie mich lei - ten zu dei - ner Woh - nung

Licht, sen - de dein Licht und dei - ne Wahr - heit, dass sie mich lei - ten zu dei - ner Woh - nung

sen - de dein Licht, dein Licht und dei - ne Wahr - heit, dass sie mich lei - - - ten

sen - de dein Licht, dein Licht und dei - ne Wahr - heit, dass sie mich lei - - - ten

sen - de dein Licht, dein Licht und dei - ne Wahr - heit, dass sie mich lei - - - ten

sen - de dein Licht, dein Licht und dei - ne Wahr - heit, dass sie mich lei - - - ten

E *p* und zu dei - nem hei - - li - gen Berg; *cresc.* dass ich hin - ein geh' zum Al - - tar Got - tes, zu

p und zu dei - nem hei - - li - gen Berg; *cresc.* dass ich hin - ein geh' zum Al - - tar Got - tes, zu

p und zu dei - nem hei - - li - gen Berg; *cresc.* dass ich hin - ein geh' zum Al - - tar Got - tes, zu

p und zu dei - nem hei - - li - gen Berg; *cresc.* dass ich hin - ein geh' zum Al - - tar Got - tes, zu

p zu dei - nem hei - - li - gen Berg; *cresc.* dass ich hin - ein geh' zum Al - tar Got - tes, zu

p und zu dei - nem hei - - li - gen Berg; *cresc.* dass ich hin - ein geh' zum Al - tar Got - tes, zu

p zu dei - nem hei - - li - gen Berg; *cresc.* dass ich hin - ein geh' zum Al - tar Got - tes, zu

p und zu dei - nem hei - - li - gen Berg; *cresc.* dass ich, dass ich hin - ein geh' zum Al - tar Got - tes, zu

E

p

Gott, der mir Freu - de und Won - ne ist, zu Gott, der mir Freu - de und Won - - - ne
 Gott, der mir Freu - de und Won - ne ist, zu Gott, der mir Freu - de und Won - - - ne
 Gott, der mir Freu - de und Won - ne ist, zu Gott, der mir Freu - de und Won - - - ne
 Gott, der mir Freu - de und Won - ne ist, zu Gott, der mir Freu - de und Won - - - ne
 Gott, zu Gott, der mir Freu - de ist, zu Gott, der mir Freu - de und Won - - - ne
 Gott, zu Gott, der mir Freu - de ist, zu Gott, der mir Freu - de und Won - - - ne
 Gott, zu Gott, der mir Freu - de ist, zu Gott, der mir Freu - de und Won - - - ne
 Gott, zu Gott, der mir Freu - de ist, zu Gott, der mir Freu - de und Won - - - ne

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

ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht und dei - ne
 ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht und dei - ne
 ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht und dei - ne
 ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht und dei - ne
 ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht und dei - - - ne
 ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht, dei - - - ne
 ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht, dei - - - ne
 ist. Sen - de dein Licht, sen - de dein Licht, sen - de dein Licht, dei - - - ne

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

Wahr-heit, dass sie uns lei - ten zu dei-ner Woh - nung und zu dei-nem hei - - li-gen

Wahr-heit, dass sie uns lei - ten zu dei-ner Woh - nung und zu dei-nem hei - - li-gen

Wahr-heit, dass sie uns lei - ten zu dei-ner Woh - nung und zu dei-nem heil' - - gen

Wahr-heit, dass sie uns lei - ten zu dei-ner Woh - nung und zu dei-nem heil' - - gen

Wahr-heit, dass sie uns lei - - ten zu dei-ner Wohnung, dei-nem heil' - - gen

Wahr-heit, dass sie uns lei - - ten zu dei-ner Wohnung, dei-nem heil' - - gen

Wahr-heit, dass sie uns lei - - ten zu dei-ner Wohnung, dei-nem heil' - - gen

Wahr-heit, dass sie uns lei - - ten zu dei-ner Wohnung, dei-nem heil' - - gen

G

Berg, zu dei - nem heil' - - - gen Berg! Was be - trübst du dich, mei - ne See - le,

Berg, *p* zum heil' - gen, heil'-gen Berg! Was be - trübst du dich, mei - ne See - le,

Berg, zu dei - nem heil' - gen, heil'-gen Berg! Was be - trübst du dich, mei - ne See - le,

Berg, zu dei - nem heil' - gen, heil'-gen Berg! Was be - trübst du dich, mei - ne See - le,

Berg, *p* zum heil' - - gen, heil'-gen Berg! Was be - trübst du dich, mei - ne See - le,

Berg, zu dei - nem heil' - - gen Berg! Was be - trübst du dich, mei - ne See - le,

Berg, zu dei - nem heil' - - - gen Berg! Was be - trübst du dich, mei - ne See - le,

Berg, zu dei - nem heil' - - - gen Berg! Was be - trübst du dich, mei - ne See - le,

H dol.

und bist so un - ru - hig in mir? und bist so un - - - ru - hig in mir? Har - re auf dol.

und bist so un - ru - hig in mir? und bist so un - - - ru - hig in mir? Har - re auf dol.

und bist so un - ru - hig in mir? und bist so un - - - ru - hig in mir? Har - re auf dol.

und bist so un - ru - hig in mir? und bist so un - - - ru - hig in mir? Har - re auf dol.

und bist so un - ru - hig in mir, und bist so un - - - ru - hig in mir? Har - re auf dol.

und bist so un - ru - hig in mir, und bist so un - - - ru - hig in mir? Har - re auf dol.

und bist so un - ru - hig in mir? und bist so un - - - ru - hig in mir? Har - re auf dol.

und bist so un - ru - hig in mir? und bist so un - - - ru - hig in mir? Har - re auf dol.

H

Gott, denn ich wer - de ihm noch danken, denn ich wer - de ihm noch dan - - ken, dass

Gott, auf Gott, auf Gott, denn ich wer - de ihm noch dan - ken, ihm noch dan - - ken, dass

Gott, auf Gott, auf Gott, denn ich wer - de ihm dan - - - ken, dan - - ken, dass

Gott, auf Gott, auf Gott, denn ich wer - de ihm noch, wer - de ihm dan - - - ken, dan - - ken, dass

Gott, auf Gott, auf Gott, denn ich wer - de ihm noch dan - - ken, dass

Gott, auf Gott, auf Gott, denn ich wer - de ihm noch dan - - ken, dass

Gott, auf Gott, auf Gott, - denn ich wer - - - de ihm noch dan - ken, dass

- - - re auf Gott, - denn ich wer - - - de ihm noch dan - ken, dass

er mir hilft, dass er mir hilft, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft,

er mir hilft, dass er mir hilft, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft,

er mir hilft, dass er mir hilft, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft,

er mir hilft, dass er mir hilft, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass er mir hilft,

mf cresc.

er mir hilft, denn ich *mf cresc.*

er mir hilft, denn ich *mf cresc.*

er mir hilft, denn ich *mf cresc.*

er mir hilft, denn ich

mf cresc.

I

mf cresc. denn ich wer-de ihm noch dan - - ken, denn ich wer-de

denn ich *mf cresc.* wer-de ihm noch dan - - ken, dan - - ken, denn ich wer-de

denn ich *mf cresc.* wer-de ihm noch dan - ken, noch dan - ken, denn ich wer-de ihm noch danken,

denn ich wer-de ihm noch dan - ken, noch dan - ken, denn ich wer-de ihm noch danken,

wer-de ihm noch dan-ken, denn ich wer-de ihm noch dan - ken, denn ich wer-de ihm noch dan-ken, denn ich wer-de

wer-de ihm noch dan-ken, denn ich wer-de ihm noch dan - ken, denn ich wer-de ihm noch dan-ken, denn ich wer-de

wer-de ihm noch dan - - ken, ihm noch dan - ken, denn ich wer-de ihm noch dan-ken, ihm

wer-de ihm noch dan - - ken, ihm noch dan - ken, denn ich wer-de ihm noch dan-ken, ihm

f

f

K *cresc.* *ff*

ihm noch dan - ken, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass,

ihm noch dan - ken, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass,

ihm noch dan - ken, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass,

ihm noch dan - ken, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass,

ihm noch dan - ken, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft, mir hilft, mir hilft, dass,

ihm noch dan - ken, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft, mir hilft, mir hilft, dass,

noch dan - ken, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass er mir hilft, mir hilft, mir hilft, dass,

noch dan - ken, dass, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass er hilft, dass,

cresc. *ff*

L *dol. cresc.* *f*

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, denn ich werde ihm noch dan - ken, denn ich

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, auf Gott, auf Gott, denn ich

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, auf Gott, auf Gott, denn ich

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, auf Gott, auf Gott, denn ich

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, auf Gott, auf Gott, auf Gott, auf

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, auf Gott, auf Gott, auf

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, auf

— dass er mein Gott, dass er mein Gott ist. Har - re auf Gott, auf

p cresc. *f*

p dol. espr. **M** *f*

wer-de ihm noch dan-ken, dass er mir hilft, dass er mir hilft, dass er, dass er mir hilft, dass

wer-de ihm noch dan-ken, dass er mir hilft, dass er mir hilft, dass er, dass er mir hilft, dass

wer-de ihm noch dan-ken, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass

wer-de ihm noch dan-ken, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass

Gott, dass er mir hilft, dass er mir hilft, dass er, dass er mir hilft, dass

Gott, dass er mir hilft, dass er mir hilft, dass er, dass er mir hilft, dass

Gott, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass

Gott, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass

Gott, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass

Gott, dass er mir hilft, dass er mir hilft, dass er mir hilft, dass

p *f* **M**

p *dol. espr.* *pp*

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

er mein Gott ist und mir hilft, dass er mir hilft. A - men.

p *dol. espr.* *pp*

The Celebrated
STABAT MATER.

FOR
Two Soprano Voices;

COMPOSED

by

GIUSEPPE LANZA.

Op. 12.

Price 15/-

LONDON Printed for the AUTHOR

and Sold by R.^t Birchall,

at his Musical Circulating Library 133 New Bond Street.

where may be had all the above Authors Works.

G. Lanza Jun^r

LIST OF SUBSCRIBERS

His Royal Highness the PRINCE OF WALES .

Duchess of Athol	Earl Gower	Viscount Nelson
Lord Boringdon	Lord Gwydir	Duke of Bronti
Lady Mary Bentinck	Lady Charlotte Greville	M ^r Osborn
M ^r Beckford	Bishop of Gloucester	Hon ^{ble} Geo: Pitt
Miss Baldwin	Coll: Graham	M ^{rs} Pole
Miss Bryant	Viscountess Hampden	Miss Pemberton
Madame Banti	Lady Haggerston	Tho ^s Panton Esq ^r
M ^r Bercy	Miss Haggerston	Sir John Riggs Miller Bart ^t }
Countess of Chatham	M ^{rs} Hunter	2 Copies . }
Lady Cecily Copley	Miss Home	Miss Robson
Earl of Carlisle	Hon ^{ble} Coll: Hope	Countess of Sutherland
M ^r Cholmondeley	Lady Hamilton	Lady George Seymour
M ^r Crosbie	Geo: Jones Esq ^r	Lord Somerville 2.Copies .
M ^{rs} Campbell	Hon ^{ble} M ^r Lascelles	Miss Somerville
M ^{rs} Casmajor	Hon ^{ble} M ^r Lamb	M ^{rs} Seton
Lady Jane Dundas	Geo: Lane Blount Esq ^r	M ^{rs} Stevenson
Viscount Dungannon	Lady Mary Montgomery	M ^r Shield
Lady Dungannon	Lady Susan Montgomery	M ^{rs} Villers
M ^{rs} Charles Digby	Earl of Mount Edgcumbe	Signor Viganoni
Miss De Camp	Lord Montgomerie	Signor Vitalba
Miss Sophia De Camp	Miss Montgomerie	Countess of Waldegrave
M ^{rs} Dickins	Lord Macdonald 2 Copies	Countess of Westmorland
Earl of Essex	Miss Macdonald	M ^{rs} Wedderburn
Countess of Essex	Geo: Mercer Esq ^r	M ^{rs} Webb
Earl of Eglinton	Miss Morier	M ^r W. Williams 2.Copies .
Lord Euston	Miss M. Morier	
Lady Euston	M ^r Minasi	
Miss Eliot	Miss B. Menage	
M ^{rs} Flint	Viscountess Newark	

G. Lanza Junr

LARGO

Violini

Viola

Flauto

Voce 1.^a

Voce 2.^a

Violoncello

Piano Forte

Accompanim.^t

Violini: *sf p sf p sf p*

Viola: *p*

Flauto: *p*

Violoncello: *sf p sf p*

Piano Forte: *LARGO p sf p sf p sf p sf p*

p mf p mf p sf sf p mf p mf

p mf mf p mf p mf

p mf p mf p mf p mf

Sta - bat Mater do - lo - ro - sa . iu - - sta iu - - sta crucem

Sta - - - bat Mater do - lo - ro - sa . iu - - sta crucem

p

mf p f p f p f p
mf p p f p f p
sf
 iu - sta cru cem la - - cri - mosa dum pen - de - bat dum pen - debat
 iusta cru cem la cri - mosa dum pen - debat
 ten *mf sf p sf*

rf p sf p sf
rf p sf p sf.
sf sf p sf
 dum pendebat dum pen - de - bat fi - li - - us .
 dum pendebat dum pen - de - bat fi - li - - us .
sf p sf sf p
sf p

Cr- ius ani- mam a- ni- mam ge-

sf

-mentem Con tri- sta- tam Con- tri- statam

Cr- ius animam a- ni- mam ge mentem Con tri- sta- tam Con- tri- statam

mf p mf p sf p

sf p

mf p mf p sf p

sf p sf p

sf p sf p

sf p sf p

sf p sf p sf p sf
sf p sf p
sf
sf p sf p
sf
sf p sf p
sf

sf et do- len tem per tran si- - - - vit per tran-
 et do- - len tem per tran si- - - vit per tran-

sf p sf p
sf
sf p sf p
sf
sf p sf p
sf
sf p sf p
sf
sf p sf p
sf
sf p sf p
sf
sf p sf p
sf
sf p sf p
sf

-sivit gla- di us per tran *sf* si- - vit gla- - di
 -sivit gla- - di us per tran *sf* si- - vit gla- - di

This system contains the first six staves of the score. The top two staves are for the vocal parts, with dynamic markings *f*, *p*, *sf*, and *sfz*. The next two staves are for the piano accompaniment, also marked with *f* and *p*. The bottom two staves are for the strings, with the first staff marked *sfz* and *p*. The music is in a minor key and 3/4 time.

Andante Moderato

This system contains the second set of staves, starting with the tempo marking "Andante Moderato". It includes parts for Violini (Violins), Viola, Flauto (Flute), Voce 1ª (First Voice), Voce 2ª (Second Voice), Violoncello (Cello), and Piano Forte (Piano). The vocal parts have the lyrics "o - - quam - tri - stis. et - af -". The piano accompaniment and string parts continue the musical texture. Dynamic markings include *p*, *sf*, *mf*, and *p*.

Violini

Viola

Flauto

Voce 1ª

Voce 2ª

Violoncello

Piano Forte
Accompani!

Andante Moderato

First system of musical notation. It consists of three staves. The top two staves are vocal lines, and the bottom staff is piano accompaniment. Dynamics include *p*, *sf*, *p*, *mf p*, *mf p*, and *mf p*. The piano part features a prominent *sf p* dynamic.

Second system of musical notation. It consists of three staves. The top two staves are vocal lines with lyrics, and the bottom staff is piano accompaniment. Dynamics include *sf p*, *sf p*, and *sf p*. The piano part features a prominent *sf p* dynamic.

Third system of musical notation. It consists of three staves. The top two staves are vocal lines with lyrics, and the bottom staff is piano accompaniment. Dynamics include *sf p*, *sf p*, and *sf p*. The piano part features a prominent *sf p* dynamic.

Fourth system of musical notation. It consists of three staves. The top two staves are vocal lines with lyrics, and the bottom staff is piano accompaniment. Dynamics include *mf p*, *mf p*, and *mf p*. The piano part features a prominent *mf p* dynamic.

Fifth system of musical notation. It consists of three staves. The top two staves are vocal lines with lyrics, and the bottom staff is piano accompaniment. Dynamics include *mf p*, *mf p*, and *mf p*. The piano part features a prominent *mf p* dynamic.

Sixth system of musical notation. It consists of three staves. The top two staves are vocal lines with lyrics, and the bottom staff is piano accompaniment. Dynamics include *mf*, *p*, *sf*, and *sf*. The piano part features a prominent *mf* dynamic.

flitta

fuit illa bene

O quam tri - stis et - - af - fli - cta fuit illa bene

di - - cta Ma - ter Mater uni ge - ni - ti

di - - cta Ma - - ter Ma - ter uni ge - ni - ti

sf p sf p

quem - me - re bat quem re bat et do

sf p sf

mf p mf p

f p

p

le - bat

pi - - a Ma - ter pi - - a Ma - ter dum vi

quem - me re bat me - re - bat et do le bat pi - - a Ma - ter Ma - ter dum vi

sf p sf

sf p sf p sf p mf mf p sf sf

de bat na - ti pe - nas pe - nas in - cli - ti

de bat na - ti pe - nas pe - nas in - cli - ti

sf p sf p sf p sf p ff

sf p f p f p ff

quis quis est - homo qui non fleret Matrem christi si vi - deret

quis quis est homo qui non fleret Matrem christi si vi - deret

f p f p sf

sf p *f* *p mf*
sf p *f* *p mf*
sf p *f*
sf p
 in - tan - to in - tan - to su - pli - ci - o quis non posset
 in - tan - to in - tan - to su - pli - ci - o quis non posset
sf *mf p*

f p sf
f p sf
f p sf
 Con - tri - sta - ri Ma - trem christi con - tem -
 Con - tri - sta - ri Ma - trem christi con - templari .
f p sf *f*

Allegro

Violini

Viola

Flauto

Voce 1^a

Voce 2^a

Violoncello

Piano Forte

Accompani^{to}

p sf p sf p

f p f p f sf sf f p

Allegro

pro pec - catis str - e

pro pec - ca - tis su - e - genis

mf mf p Cres: sf f p
 mf p Cres: sf
 Cres:
 gentis pro- - pec- - ca- - tis pro- pec- - catis sue gentis
 pro- pec- - ca- - tis str- - o - gentis
 f p f p Cres:
 f p mf p

f p mf p p Cres: sf Cres: sf
 f p mf p p Cres: sf Cres: sf
 Cres: sf
 Vi - dit ie - sum in - tor - mentis
 Vi - - dit Vi - dit ie - sum in - - tor - - mentis
 p Cres: sf f
 Cres:

f *f* *p* *mf* *p* *sf*

f *f* *p* *mf* *p* *sf*

mf *p* *f*

et - - - flag - - - gel - - - lis et - - flag - gel - - lis

et - - - flag - - - gel - - - lis et - - flag - gel - - lis

mf *p* *sf*

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

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

sf *p* *f* *p* *f* *p*

et - - - flag - - - gel - - - lis sub - - - di - - tum

et - - - flag - - - gel - - - lis sub - - - di - - tum

p *p*

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

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

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

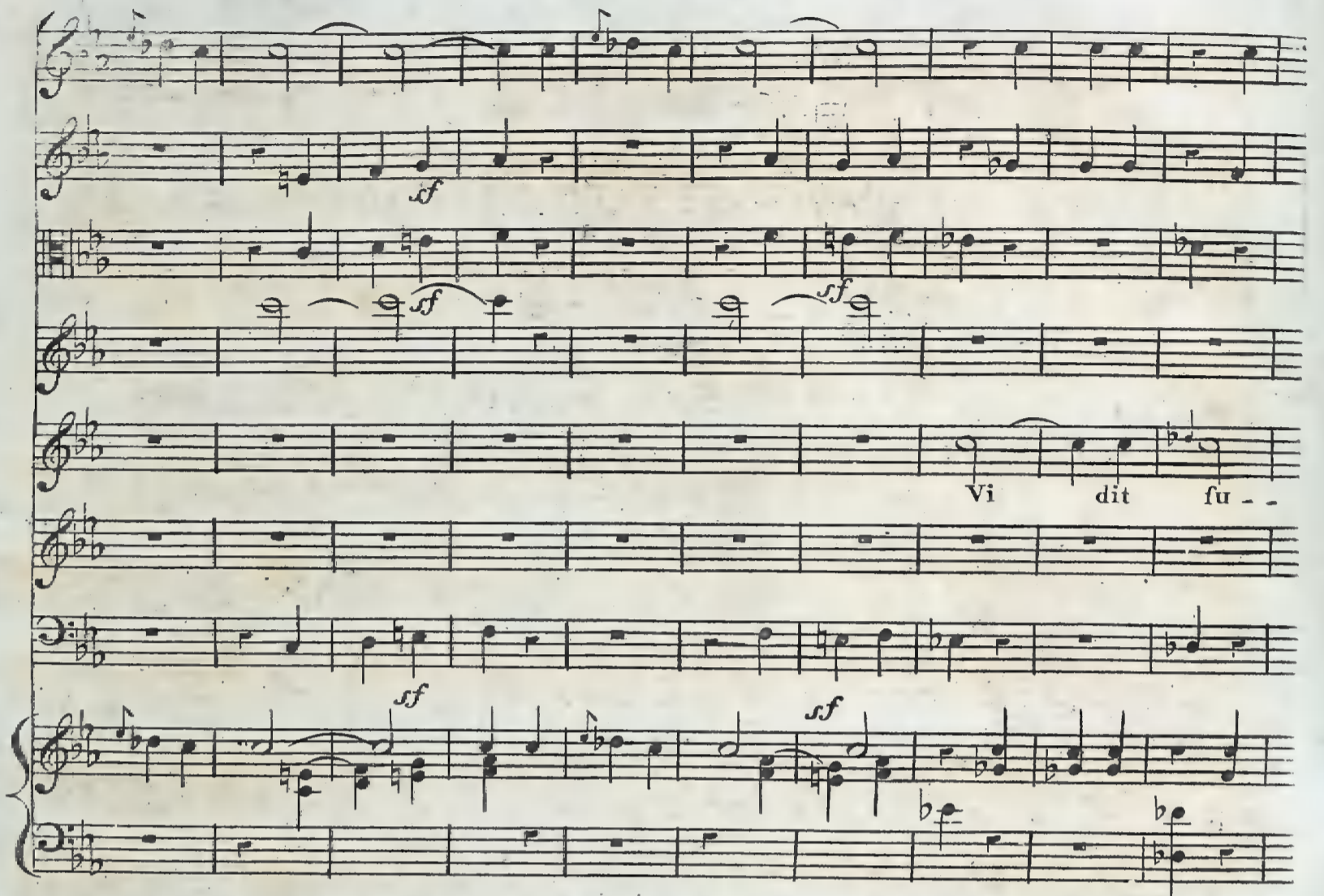
f *p* *f* *p* *f* *p*

sf *p* *f* *p* *f* *p*

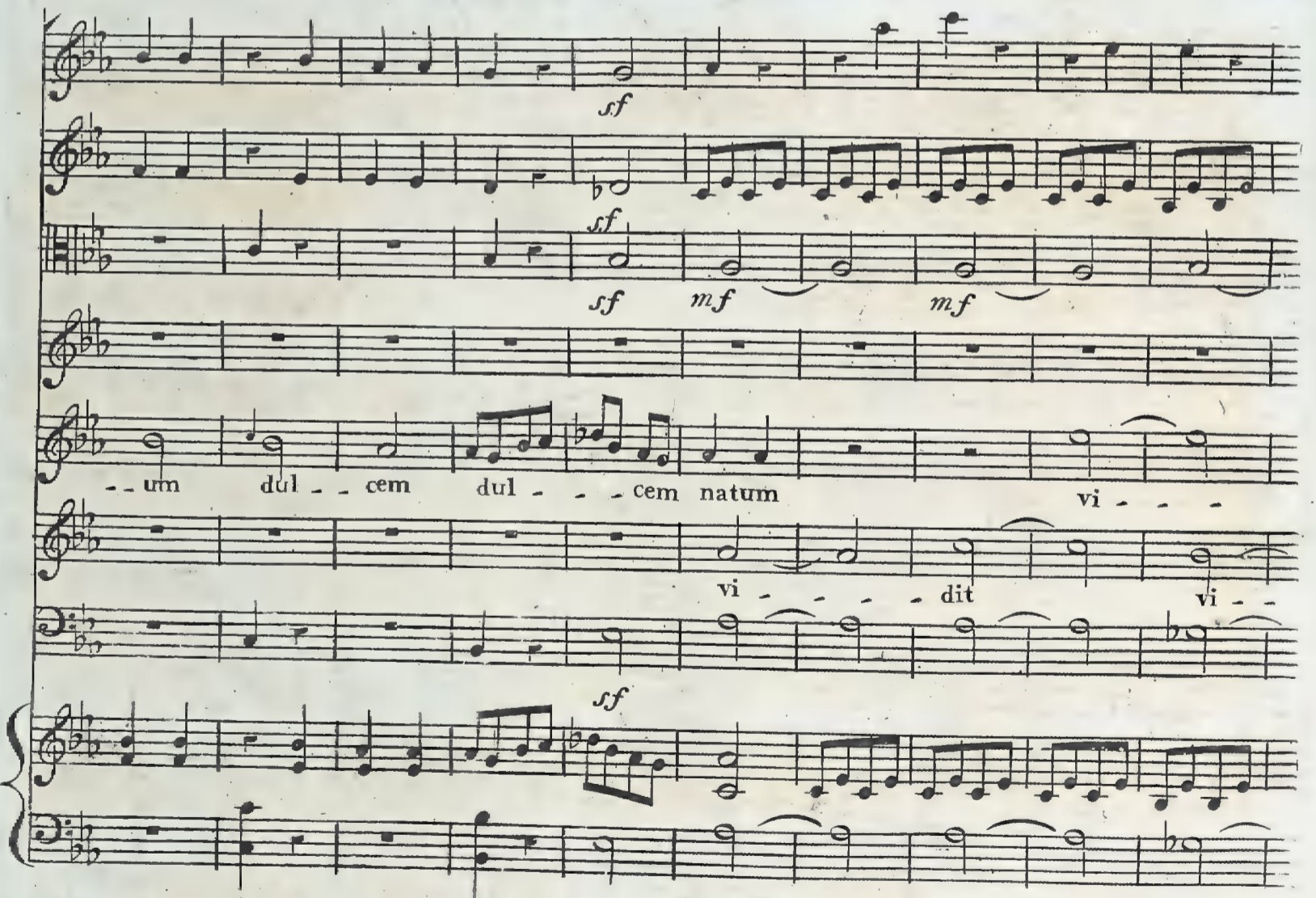
p *p*

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

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



Musical score system 1, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics "Vi dit fu - -" and piano accompaniment with dynamic markings *sf*.



Musical score system 2, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics "um dul - - cem dul - - - cem natum vi - - - vi - - - dit vi - -" and piano accompaniment with dynamic markings *sf* and *mf*.

dit su - um vi - dit suum dulcem
dit su - um vi - dit suum dul - cem

f p

f p

na - tum Mo - ri - en - do
na - tum Mo - ri - en - do

ten ten
ten ten
ten ten
ten ten

ten *p*
ten
ten
de - so - la - tum Mo -
de - so - la - tum
ten *p*

mf p *mf p*
mf p *mf p*
mf p *mf p*
ri - en - do de - so
Mo - ri - en - do de - so
sf p *sf p*
sf p *sf p*
sf p *sf p*

la - - - tum dum e mi - - -
la - - - tum dum e mi - - -
- sit dum e mi - sit
- sit dum e mi - sit
ten
ten
ten
ten

p *sf* *p* *f* *sf*

Detailed description: This page of a musical score, numbered 17, contains two systems of music. Each system consists of a vocal line (soprano and alto) and a piano accompaniment (grand staff). The vocal lines include lyrics such as 'la - - - tum dum e mi - - -' and '- sit dum e mi - sit'. The piano accompaniment features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings like *p*, *sf*, and *f* are used throughout. The score concludes with a double bar line and the word 'ten' written below the vocal lines.

Largo

sf p p sf p p sf p p sf p p sf p sf p

sf p p sf p p sf p p sf p p sf p sf p

p sf p p sf p p sf p p sf p p sf p p

sf p p sf p p sf p p sf p p sf p p p

dum e - mi - sit dum e - mi - sit dum e - mi - sit spi -

e - mi - sit dum e - mi - sit dum e - mi - sit spi -

Largo sf p sf p p sf p sf p sf p sf p

sf p sf p p sf p sf p p p sf p

sf p sf p p sf p sf p p p sf p

ten sf p

ten sf p

ten sf p

ten sf p

ri - tum

ri - tum

sf p

sf p

sf p

Andante

Violini

Viola

Flauto

Voce 1.^a

Voce 2.^a

Violoncello

Piano Forte

Accompagni!

E - ja Mater Fons a - moris

Andante

mf p mf p mf

mf p mf p mf

mf p f p

me - sen - ti - re vim - do lo - ris

E - ja Mater fons a - moris me - sen - ti - re vim - do lo - ris

p f p sf sf p sf

sf p f p

sf p sf p sf p sf p

p sf p sf p sf p mf p mf p

fac_ - - - ut_ - - - tecum

fac_ - - - ut_ - - - te_ - - - cum

p sf p f p f p f p

f p f p f p

p

p

p

lu - ge - am facit ar - de - at - cor

lu - ge - am fac - ut ar - de - at - cor

sf p f

f

f

f

f

f

me - um in a - man - do chri - - stum Deum .
me - um in a - man - do chri - - stum Deum .

mf p mf p mf p sf p p sf p

This system contains the first vocal entry and piano accompaniment. It features two vocal staves with lyrics and a grand staff for piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics range from mezzo-forte piano to sforzando piano.

ut si - - bi Com - - pla - ce - am .
ut si - bi Com - pla - ce - am .

sf sf
mf p sf sf

This system contains the second vocal entry and piano accompaniment. It features two vocal staves with lyrics and a grand staff for piano accompaniment. The piano part continues with intricate textures. Dynamics include sforzando and mezzo-forte piano.

in - a - man - do Chri - stum De - um ut si - bi Com -
 in - a - man - do Chri - stum De - um ut si - bi Com -

p

- pla - ce - am
 - pla - ce - am

f

Allegro

Violini

Two staves of musical notation for Violini. The first staff has dynamic markings *sf p sf p sf p p sf p sf p*. The second staff has dynamic markings *sf p sf p*.

Viola

Staff of musical notation for Viola, featuring a dense texture of sixteenth notes.

Flauto

Staff of musical notation for Flauto, showing melodic lines with some rests.

Vocè 1^a

Staff of musical notation for Vocè 1^a, mostly containing rests.

Vocè 2^a

Staff of musical notation for Vocè 2^a, mostly containing rests.

Violoncello

Staff of musical notation for Violoncello, featuring a melodic line with dynamic marking *p*.

Piano Forte

Staff of musical notation for Piano Forte, showing complex chordal textures with dynamic markings *sf p sf*.

Accompani^{ti}

Staff of musical notation for Accompaniti, featuring a rhythmic accompaniment with dynamic markings *p sf p sf p sf*.

Staff of musical notation for the first vocal part, with dynamic markings *f sf p*.

Staff of musical notation for the second vocal part, with dynamic markings *f sf p*.

Staff of musical notation for Viola, continuing the dense texture of sixteenth notes.

Staff of musical notation for Flauto, showing melodic lines.

Staff of musical notation for Vocè 1^a with lyrics: San-cta Ma-ter Mater i stud a-gas

Staff of musical notation for Vocè 2^a with lyrics: San-cta Ma-ter Mater i stud a-gas

Staff of musical notation for Violoncello, featuring a melodic line.

Staff of musical notation for Piano Forte, showing complex chordal textures.

Staff of musical notation for Accompaniti, featuring a rhythmic accompaniment.

f *sf p* *sf p* *p f*

Cru- - ci - fi - xi fi - - ge - plagas Cor - di
Cru- - ci - fi - xi fi - - ge - plagas

This system contains the first system of a musical score. It features two vocal staves with lyrics and a piano accompaniment consisting of three staves. The piano part includes a grand staff with a treble and bass clef. Dynamics include *f*, *sf p*, and *p f*. The lyrics are: Cru- - ci - fi - xi fi - - ge - plagas Cor - di.

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

Cordi meo Cor - di Cor - di
Cor - di

This system contains the second system of the musical score. It features two vocal staves with lyrics and a piano accompaniment consisting of three staves. The piano part includes a grand staff with a treble and bass clef. Dynamics include *mf p* and *p*. The lyrics are: Cordi meo Cor - di Cor - di.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings: *rf*, *p*, *orf*, *p*, *rf*, *p*, *orf*, *p*. The vocal line includes the lyrics: "Cordi meo va - li - de Sanc - ta Ma - ter i - stud".

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes dynamic markings: *mf*, *sf*, *sf*, *p*, *sf*, *p*, *sf*, *sf*. The vocal line includes the lyrics: "a - gas Cru - ci - fi - xi San - cta Ma - ter i - stud agas".

sf sf p f

sf sf

sf sf

Cru - ci - fi - xi fi - ge pla - gas Cor - di - meo Cor - di

Cru - ci - fi - xi fi - ge pla - gas Cor - di - meo Cor - di

sf p

mf p sf sf p

sf sf sf

sf p

tr

me - o Va - li - de

tr

me - o Va - li - de

sf

p *sf* *p* *p*

tu - i na - ti Vul - ne - ra - ti

tu - i na - ti

The first system of the musical score consists of seven staves. The top three staves are vocal parts: the first two are treble clefs and the third is a bass clef. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). Dynamics include *p* (piano), *sf* (sforzando), and *p* (piano). The lyrics are: "tu - i na - ti Vul - ne - ra - ti" and "tu - i na - ti".

f *f* *f*

tam di - gnati prome pa - ti pe - nas me cum

Vul - ne - ra - ti di - gnati prome pa - ti pe - nas me cum

The second system of the musical score consists of seven staves. The top three staves are vocal parts: the first two are treble clefs and the third is a bass clef. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). Dynamics include *f* (forte). The lyrics are: "tam di - gnati prome pa - ti pe - nas me cum" and "Vul - ne - ra - ti di - gnati prome pa - ti pe - nas me cum".

The first system of music consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The piano part features a rhythmic pattern of eighth notes. Dynamics markings include *sf p* and *p*.

di - vi - de . tui na ti vulne - rati tam di
 di - vi - de . pe - nas

The second system of music consists of four staves, primarily piano accompaniment. It continues the rhythmic pattern from the first system. Dynamics markings include *sf p* and *p*.

The third system of music consists of four staves, primarily piano accompaniment. Dynamics markings include *mf*, *f*, and *f p*.

An empty musical staff.

gnati pro me pati pe - nas pe - nas me cum
 me cum pe - nas pe - nas me cum

The fourth system of music consists of four staves, primarily piano accompaniment. Dynamics markings include *sf*.

di - - - vi - - de penas me cum di - - - vi
di - - - vi - - de penas me cum di - - - vi

This system contains the first six staves of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "di - - - vi - - de penas me cum di - - - vi" and "di - - - vi - - de penas me cum di - - - vi". The piano part consists of a right-hand melody and a left-hand accompaniment.

de .
de .

This system contains the second six staves of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "de ." and "de .". The piano part continues with a right-hand melody and a left-hand accompaniment.

Andante

Violini

Viola

Flauto

Voci 1.^{ma}

Voce 2.^{da}

Violoncello

Piano Forte

Accompani.

f p f p fpfp f

fpfp f sf p

fpfp f

Pi - e fle - re

Fac - me te - cum pi - e fle - re

fp sf p f

f p fpfpfp f

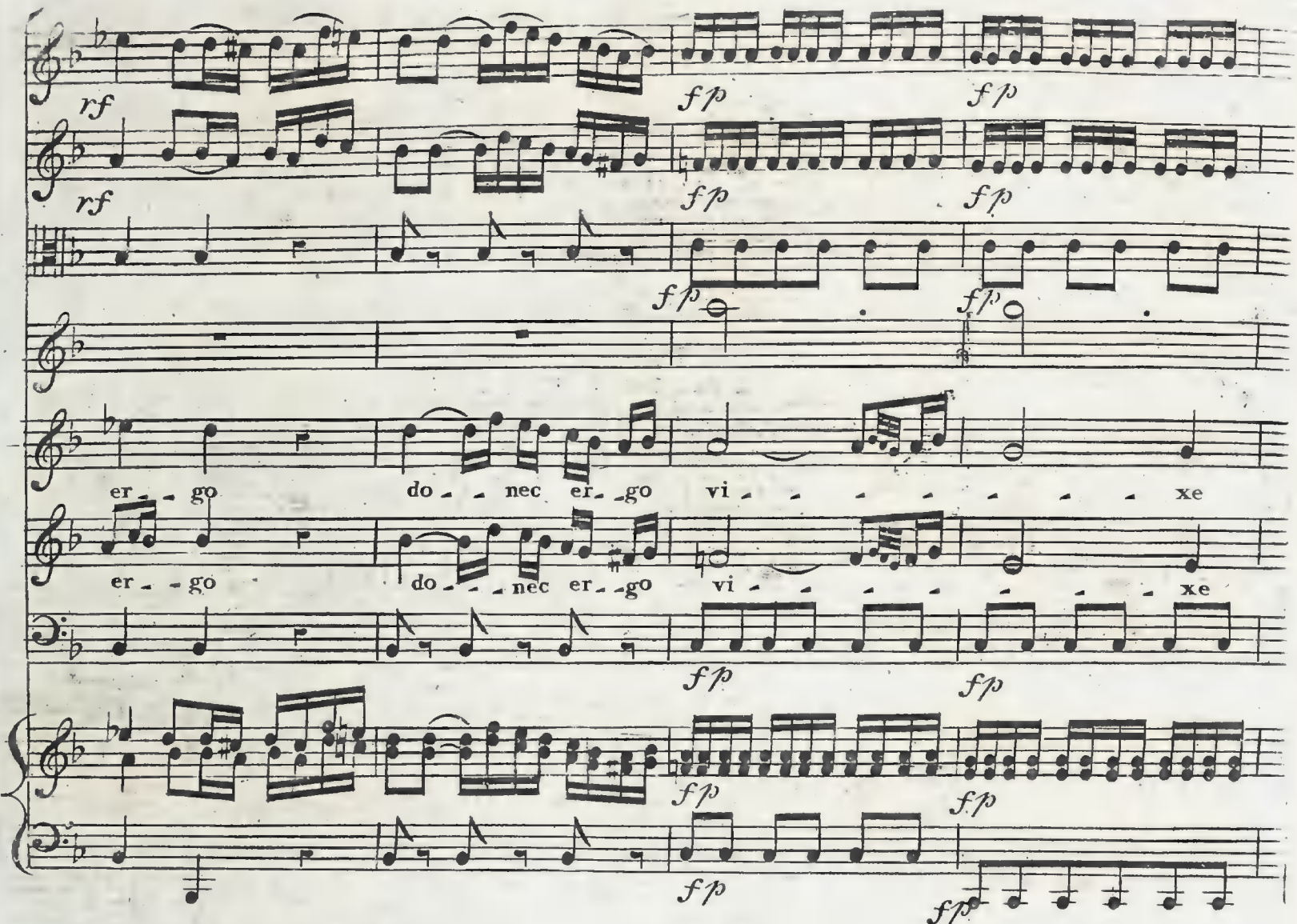
fp sf p f

Facme te - cum pi - e flere , Cruci - fi - xo Condo

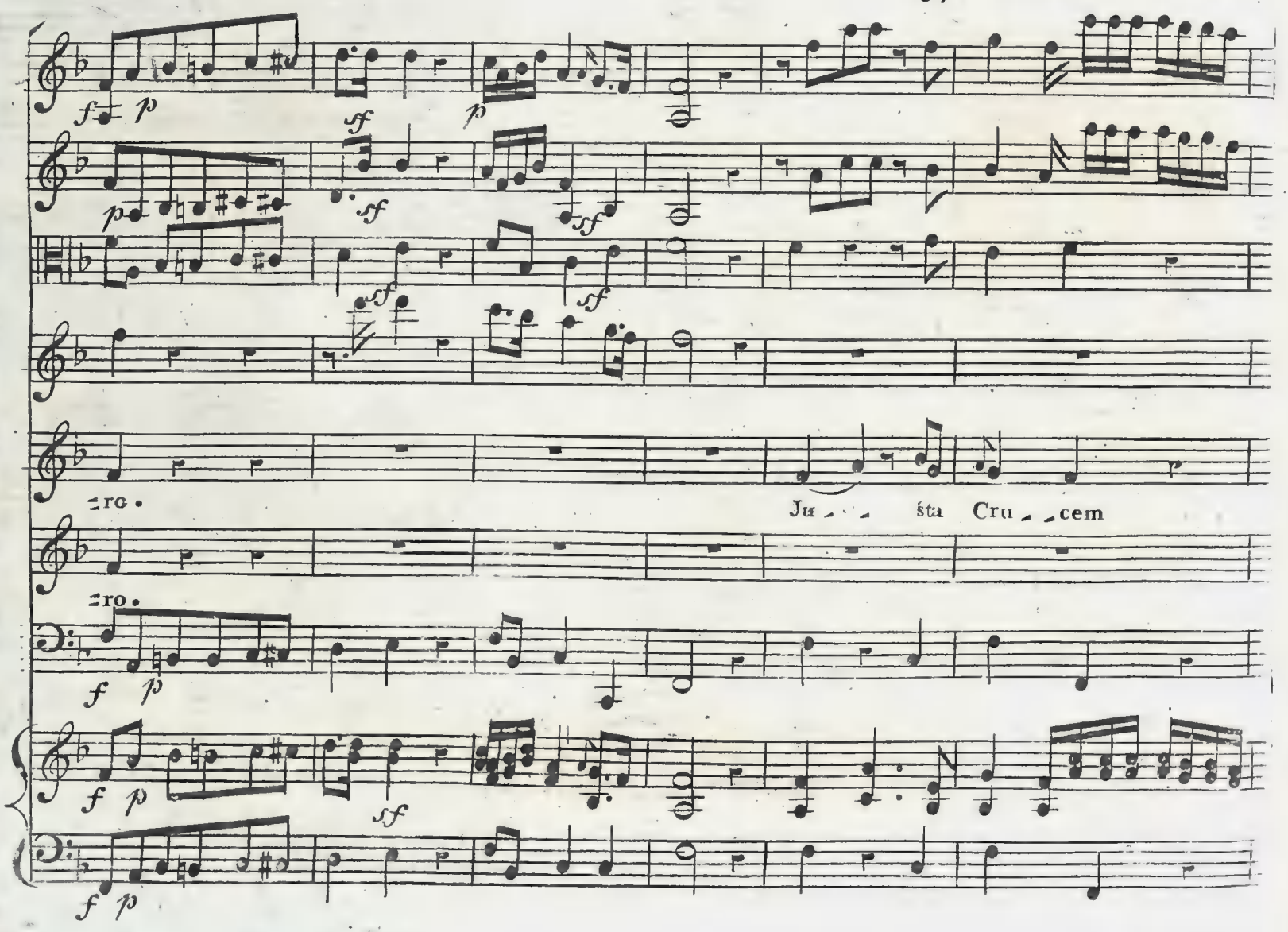
me tecum pi - e flere , Cruci - fi - xo Condo

Musical score for a vocal and instrumental piece, featuring multiple staves with lyrics in Latin. The score includes dynamic markings such as *p*, *sf*, *f*, *mf*, and *p*. The lyrics are:

=le - re. Donec ergo vi - xe - ro facme tecum pie
 =le - re. Donec ergo vi - xe - ro facme tecum pie
 fle - re Cruci - fi - xo Condo - le - re do - nec er - go do - nec
 fle - re Cruci - fi - xo Condo - le - re donec er - go do - nec



Musical score system 1, featuring piano accompaniment and vocal lines. The piano part includes a grand staff with treble and bass clefs, and a single treble clef staff. Dynamics include *rf* and *fp*. The vocal lines are in two parts, with lyrics: "er - go do - nec er - go vi - xe".



Musical score system 2, continuing the piano accompaniment and vocal lines. The piano part includes a grand staff with treble and bass clefs, and a single treble clef staff. Dynamics include *f p*, *p*, *sf*, and *f*. The vocal lines are in two parts, with lyrics: "ro . Ju - sta Cru - cem".

iu - sta Crucem iu - sta Cru - cem te - - - cum
 iu - - sta Crucem iusta Cru - - cem tecum stare et - me ti bi Soci -

sta - re in - plan -
 = a - re in - plan -

sf p

The first system of the musical score consists of five staves. The top two staves are vocal parts, and the bottom three are piano accompaniment. The music is in a minor key and features dynamic markings such as *sf* and *p*.

The second system contains vocal staves with lyrics and piano accompaniment. The lyrics are: "tu de- si- de- ro iu- sta Cru- cem te cum stare" and "tu de- si- de- ro in- sta Cru- cem te cum stare". The piano part includes a triplet of eighth notes. Dynamic markings include *sf* and *p*.

The third system continues the musical score with vocal staves and piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes. Dynamic markings include *p*, *sf*, and *p*.

The fourth system contains vocal staves with lyrics and piano accompaniment. The lyrics are: "et- me ti bi So- ci- are et- me" and "et- me ti bi Soci- are". The piano part continues with intricate rhythmic patterns. Dynamic markings include *p*, *sf*, and *p*.

The first system of music consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a more active melodic line, featuring a forte (*f*) dynamic marking. The bottom staff is a bass clef with a steady accompaniment.

The second system features two vocal staves and a piano accompaniment. The lyrics are: "ti bi So - - - ci - are" on the first staff and "et - - - me ti bi So - - - ci - are" on the second staff. The piano accompaniment continues in the bass clef.

The third system is primarily piano accompaniment, consisting of two staves (treble and bass clefs) with intricate rhythmic patterns and chordal textures.

The fourth system features two vocal staves and piano accompaniment. The lyrics are: "in - - - plan - tu in - plan - - - tu de - - - si - - - de - ro in - plan -" on the first staff and "in - - - plan - tu in - plan - - - tu de - si - - - de - ro in - plan -" on the second staff. The piano accompaniment is in the bass clef.

The fifth system is primarily piano accompaniment, consisting of two staves (treble and bass clefs) with complex rhythmic and harmonic structures.

tu de - si - de - ro .
 - - tu de - si - de - ro .

This system contains the vocal line and piano accompaniment. The vocal line is written in two parts (Soprano and Alto) with lyrics. The piano accompaniment is in the right and left hands. Dynamics include *sf*, *f*, and *p*.

Allegro Moderato

Violini
 Viola
 Flauto
 Voce 1.^a
 Voce 2.^a
 Violoncello
 Piano Forte
 Accompanim^t

This system contains the instrumental parts. The Violini (Violins) and Viola parts have dynamic markings of *p*. The Flauto (Flute) part has a *7* marking. The Voce 1.^a and Voce 2.^a parts are silent. The Violoncello (Cello) part has dynamic markings of *p*, *sf*, and *f*. The Piano Forte and Accompanim^t parts have dynamic markings of *p*, *sf*, and *f*.

The musical score on page 37 consists of several systems of staves. The top system includes five staves: four instrumental staves (likely for strings or woodwinds) and one vocal staff. The instrumental parts feature intricate rhythmic patterns, often in eighth or sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano). The vocal line is in a lower register and includes the lyrics: "Vir - - - go Vir - - - go - num pre - - - da - - -".

The middle system continues with similar instrumental textures and a vocal line with the lyrics: "ra".

The bottom system features more instrumental staves and a vocal line with the lyrics: "Vir - - - go Vir - - - gi - num pre - - - da".

Throughout the score, there are frequent changes in dynamics and complex rhythmic figures, particularly in the instrumental parts. The overall style is characteristic of 18th-century Baroque or Classical music.

mi - hi iam non sis - - a - ma - ra fac me
 - ra mi - hi iam non sis - - a - ma - ra fac me

mf p

te - cum fac - me te cum fac - - me te - - cum plan ge -
 te - cum fac - - me te cum fac - - me te - - cum plan ge -

f

re fac - ut por - tem ut por - tem christi Mortem

re fac - ut portem christi Mortem

sf p *f p* *f p*

Detailed description: This system contains the first two systems of a musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 're fac - ut por - tem ut por - tem christi Mortem' and 're fac - ut portem christi Mortem'. The piano part includes dynamic markings *sf* and *p*.

pas - si o - nis fac com - sor - tem et

pas - si o - nis fac com - sor - tem et

sf p *sf p* *sf p*

Detailed description: This system contains the second two systems of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are 'pas - si o - nis fac com - sor - tem et' and 'pas - si o - nis fac com - sor - tem et'. The piano part includes dynamic markings *sf* and *p*.

pla - gas et pla - gas et pla - gas re =

pla - gas et pla - gas et pla - gas re =

=co - le - re. Fac - me plagis Fac me pla - gis Vulne =

=co - le - re. Fac me pla - gis Vulne =

=co - le - re. Fac me pla - gis Vulne =

p *sf p*
sf p
p
 ra - ri fac - - me pla - - gis Vul - - ne ra - - ri
 ra - ri fac - - me pla - - gis Vul - - ne ra - - ri
p

f *mf* *p* *p* *mf*
p *mf* *p*
f
f
 fac - - me Cru - - ce i - - ne bri a - - ri
 fac - - me Cru - - ce i - - ne bri a - - ri
sf *f* *p* *f* *p*

First system of musical notation, featuring vocal staves and piano accompaniment. Dynamics include *sf* and *sf p*.

Vocal staves with lyrics: et cru-o-re et cru-o-re et cru-o-re cuore fi-li-.

Piano accompaniment for the second system, including dynamics like *s*, *sf p*, and *sf*.

Piano accompaniment for the third system, featuring complex rhythmic patterns and dynamics such as *sf p*, *sf*, *rf p*, *p f*, and *sf p*.

Vocal staves with lyrics: fac-me pla-gis vulne-ra-ri fac me cru-ce i-ne bri.

Piano accompaniment for the fourth system, including dynamics like *sf p*, *sf*, *rf p*, and *sf p*.

p

a - ri et cru - o - re et cru - o - re fi - li

a - ri et cru - o - re et cru - o - re fi - li

f p sf p

f p sf p

f p f f

f

i

i

41

Allegro a tempo di Fuga

Violini

Viola

Flauto

Vocel^a

Voce 2^a

Violoncello

Piano Forte

Accompani^t

Allegro a tempo di Fuga

Flam - - - mis Flammisne u - rar succen - sus ne u - rar suc - cen - sus

Flam - - mis ne u - rar Flam - -

Flam- - - mis ne u - rar Per- - - te - - -
 - - - mis Flammis ne u - rar suc- - cen sus ne u - rar suc- cen - sus

Vir- - go sim de - sensus Flammis Flammis ne u - rar ne u - rar suc- cen - sus
 Per- - - te vir - go Perte Vir - go Vir - - go

Per - - te Virgo perte Vir - go sim - de fen - stus
sim de Fenstis Per - - te Virgo per - - - te Vir - go sim - de
sim - - de fensus Flammis ne - ur - rar
fen - sus sim - de fensus Flammis ne

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

The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef, with lyrics "sus" and "Per - te" appearing below them. The bottom two staves are piano accompaniment in treble and bass clefs. The middle four staves are piano accompaniment in treble, piano, and bass clefs. A dynamic marking of *f* (forte) is present in the piano parts. The key signature has one sharp (F#).

The second system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef, with lyrics "Vir - go sim - de fen - sus in di - e in" and "Vir - go sim - de fen - sus in" appearing below them. The bottom two staves are piano accompaniment in treble and bass clefs. The middle four staves are piano accompaniment in treble, piano, and bass clefs. A dynamic marking of *mf* (mezzo-forte) is present in the piano parts. The key signature has one sharp (F#).

di - - - e in di - - - e in - - di - - - e Per te
 di - - - e in - - di - - e in - - di - - e

f

Virgo simde fen - sus in - - - di - - - e - - in
 Per te Virgo simde fen - sus in - - - di e - - in

di e iu di - ci - i
di e iu di - ci - i

f p f p f p

This system contains the first system of a musical score. It features a vocal line with two staves and a piano accompaniment with two staves. The vocal line includes the lyrics "di e iu di - ci - i" on two staves. The piano accompaniment includes dynamic markings *f p* repeated three times. The key signature is one sharp (F#).

This system contains the second system of the musical score. It features a vocal line with two staves and a piano accompaniment with two staves. The key signature is one sharp (F#). The piano accompaniment includes dynamic markings *f p* repeated three times. The system concludes with a double bar line and repeat signs.

pp rf p rf p f
pp sf p p sf p p f
p f
Chri - - - ste cum sit hinc e - - xi - - re da per
Chri - - - ste cum sit hinc e - - xi - - re per
sf sf p
sf p

ma - - trem me ve - - ni - re Da Per ma - - trem me ve - -
ma - - trem me ve - - ni - re Da Per
sf p sf p
sf p sf p

ni - - re me ve - - ni - - re ad Pal
ma - - trem me ve - - ni - - re ad Pal - - mam

mam ad Pal - - mam ad Pal - - mam ad Pal - - mam vi
ad Pal - - mam ad Pal - - mam ad Pal - - mam vi

ctō - - ri - - e ad - - Pal -

ctō - - ri - - e ad - - Pal -

This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "ctō - - ri - - e ad - - Pal -". The piano part includes a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

mam ad - - Pal - - mam ad - -

mam ad - - Pal - - mam ad - -

This system contains the second two systems of music. It features a vocal line with lyrics and a piano accompaniment. The lyrics are "mam ad - - Pal - - mam ad - -". The piano part continues with similar melodic and rhythmic patterns as the first system.

Pal - - - mam ad Pal - - - mam ad Pal - - - mam vi - - - cto
Pal - - - mam ad Pal - - - mam ad Pal - - - mam vi - - - cto

sf p sf sf p sf p sf

sf p sf

ri - - - e ad Pal - - - mam ad Pal =
ri - - - e ad Pal - - - mam ad Pal =

sf p sf

p *sf* *Cres.* *sf*
p
Cres. *sf*
sf *p* *f* *p* *f* *p* *sf*
sf *p* *sf* *p* *sf* *p* *sf* *p*
f *sf* *p* *sf* *p* *sf* *p* *sf* *p*

man ad Pal - - - - - mam Vi - - cto - - - - - ri - -
 man ad Pal - - - - - mam Vi - - cto ri - -
 = = e ad Palman Vi - - ctorie ad Palman
 = = e ad Palman Vi - - ctorie ad Palman

p *sf p* *sf p* *sf* *Cresc.*

sf p *sf p* *sf* *Cresc.*

ad Palmam ad Palmam Vi - ctori - e vi

ad Palmam ad Palmam Vi - ctori - e vi

f *Cresc.* *f* *Cresc.* *f*

Cresc. *f* *Cresc.* *f*

f *sf* *sf*

Cresc. *f*

-ctori e Vi - ctori - e Vi - ctori - e

-ctori e Vi - ctori - e Vi - ctori - e

Largo

Violino

Viola

Flauto

Voci 1^o

Voci 2^o

Violoncello

Piano Forte

Accompanit

quan- -do Cor- -pus mo- - ri- etur

Musical score for a vocal and instrumental piece, page 58. The score includes vocal lines with Latin lyrics and piano accompaniment. Dynamics include *mf*, *p*, *f*, *sf*, and *p*.

Lyric lines:

quando cor pus Mori e- tur quando corpus Mori e- - tur fac
 quando cor pus Mori e- tur quando corpus Mori e- - tur ut ani medo
 fac ut a- - - - - ni me fac ut
 ne- tur fac ut ani me do netur fa- cut a- ni me do- ne tur Pa- ra

sf p sf p f p
sf p sf p f p
sf p sf p

a - ni me do ne - tur Pa - ra - di - si Pa - ra di - si Pa - ra - di - si glo - ri -
 di - si Para di - si Para - di - si Pa - ra di - si Pa - ra - di - si glo - ri -

sf

f f

= a para - di - si pa - ra - di - si Pa - ra - di - si glo - ri - a
 = a para - di - si pa - ra - di - si Pa - ra - di - si glo - ri - a

sf p

This musical score is for a vocal and piano piece. It consists of 11 systems of staves. The first system includes a vocal line and piano accompaniment. The lyrics are in Latin. The score features various musical notations including dynamics (mf, sf, f, sfp, p), articulation (accents), and phrasing (slurs). The piano part includes complex rhythmic patterns and chords. The vocal line is written in a single staff with lyrics underneath. The score is arranged in a traditional format with vocal and piano parts.

Lyrics:

 quan-do Cor-pus mo-ri e-tur fac-ut ani-me ut

 quan-do Cor-pus mo-ri e-tur fac-ut

 a-ni-me do-ne tur Pa-ra-di-si

 a-ni-me do-ne tur Pa-ra

Pa-ra di-si glori-a Para-di-si Para-di-si glori-a
disi Pa- - - ra di si Para- - di-si Para- - di-si glori-a

A-men Amen.
#A-men #Amen.

ff *f* *p* *Cres.* *ff* *f* *sf* *p*
ff *f* *#p* *Cres.* *ff* *f* *#p* *p*
ff *f* *p* *Cres.* *ff* *f* *sf* *p*
ff *f* *#p* *Cres.* *ff* *f* *sf* *p*
ff *f* *#p* *Cres.* *ff* *f* *sf* *p*
ff *f* *#p* *Cres.* *ff* *f* *sf* *p*

RACCOLTA GENERALE

DELLE

OPERE CLASSICHE

MUSICALI.

MISERERE

à Deux Cori obligati

Col Basso Continuo.

del Celebre Maestro

LEONARDO LEO

di scuola di Napoletana: 1735.

Publicato, coll'aggiunta d'una breve Notizia della vita del detto Autore

DA ALESS. STEFF. CHORON

Membro di & Molte Accademie.

Editore dei Trattati didattici del Sala del P. M.^{ro} Martini ed Altri

Prez. 9.[#]

Intagliato da Richomme

IN PARIGI

Presso Auguste Le Due e Compagnia, Editori et Mercanti di Musica.

Rue de la Loi, N. 78, près la rue Feytaud.

In Leipzig, presso Breitkopf et Hartel.

In Firenze, presso Molini Landi et C.^{ia}

rama 1429
Diosfil

BREVE NOTIZIA
Della Vita di Leonardo Leo
DA ALESS. STEFF. CHORON

Sara brevissima la Notizia che noi andiamo a scrivere della vita di questo Gran Maestro, molto più chiaro dal suo ingegno e le sue opere che dalla semplicità d'una vita affatto consacrata alla pratica ed all'insegnamento dell'arte nostra

Nacque Egli in Napoli nell'anno 1694, e quivi studiò la Musica sotto la disciplina, come lo crediamo, d'Alessandro Scarlatti, Uomo di merito singolare, e promotore della Musica Drammatica, ch'Egli adornò di molte belle invenzioni, particolarmente di quella del recitativo obbligato. Andò sulle vestigia di questo grand'uomo il nostro celebre Leonardo Leo, e divise col Pergolesi, Logroscino ed altri suoi coetanei l'onore d'aver promossa la moderna scuola Napolitana al primo luogo fra tutte le scuole dell'Europa, quanto alla composizione drammatica. Fù questo genere quello ch'egli sembrò anteporre a tutti gli altri, ma scrisse inoltre per la chiesa e per la camera; e benché le sue opere Ecclesiastiche abbiano sopravissuto a tutte le altre, s'odono ancora queste ai nostri giorni con molto piacere, e saranno sempre riguardate come molto profitevoli agli studenti. Fù egli molti anni Maestro di capella del conservatorio di S. Onofrio in Napoli, e quì scrisse i suoi solfeggi e molte altre opere d'ogni genere. Quì anche ebbe sotto la sua disciplina molti scolari, frà i quali s'illustrarono, Piccini, Traëtta, ed altri dei quali avremmo a trattare qualche dì, e debbervi far successo, tanto alla di lui savia severità quanto alla sua profonda dottrina. Era L. Leo molto attento all'esecuzione delle sue opere, e si dice, che per l'esecuzione del suo Miserere, il quale doveva udirsi nella settimana santa, incominciava le prove dal Mercoledì delle ceneri, e proseguiva così con molta attenzione sin a questo tempo. Fiorì Egli nell'anno 1718, sin all'anno 1745, ch'egli morì apoplettico nel sopradetto conservatorio, in età di 51 anno, consumto dal lavoro e l'applicazione ai suoi studj

Il carattere distintivo di questo celebre Maestro fù il Grandioso, e deve egli a questo carattere d'essere stato generalmente riguardato come il primo dei Maestri della sua età, e d'aver annumerati frà suoi scolari o suoi imitatori i più valenti compositori che hanno vissuto o insieme, o dopo di lui.

Molte sono le sue opere, delle quali ci sono le principali: Per la chiesa, il Miserere à 2 cori, L'oratorio di S. Elena; per il teatro: Cajo-Gracco, 1720: Tamerlano, 1722: Bajazette, id. Timocrate, 1723: Argene, 1728: Catone in utica, 1729: La clemenza di Tito, 1735. Siface 1737.

MISERERE
A due Cori Obligati
DI LEONARDO LEO.

N.º 1.

Largo

1.º et 2.º

Coro

Unisoni

Mi se re re me i
Mi se re re me i
Mi se re re me i
Mi se re re me i

De us Se cun dum ma
De us Se cun dum
De us Se cun dum ma gnam
De us Se cun dum ma gnam mi

gnam mi se ri cor di am tu am
ma gnam mi se ri cor di am tu am
mi se ri cor di am tu am
se ri cor di am tu am

N.º 2.

Soprani Soli

Unisoni

Et se cun dum mul ti tu di nem mi se ra ti

o num tu a rum De le i ni qui ta tem me am

N° 3

I° et 2°
Coro
Unisoni .

Ampli us La va me ab i ni qui
 Ampli us La va me ab i ni qui
 Ampli us La va me ab i ni qui
 Ampli us La va me ab i ni qui
 Ampli us La va me ab i ni qui
 2 3 4 b 2

ta te me a Et a pec ca to me
 ta te me a Et a pec ca to me
 ta te me a Et
 ta te me a Et a pec ca to
 ta te me a Et a pec ca to
 6 # 7 6 6 # 6 6 b 6 6

ca to me o mun da me
 ca to me o mun da me
 a pec ca to me o mun da me
 me o mun da me
 me o mun da me
 6 b 2 6 6 b # 7 6 6 6 #

N° 4

Contralti Soli
Unisoni .

Quo ni am i ni qui ta tem me am E go cog
 #

nos co et pec ca tum me um con tra me est sem per
 # b 5 #

1º Coro

2º Coro

Musical score for the first system, featuring vocal parts and piano accompaniment. The lyrics are "pec ca vi" and "Ti bi so li pec ca vi". The score includes a vocal line with lyrics "pec ca vi" and "Ti bi so li pec ca vi", and a piano accompaniment line with lyrics "Ti bi so li pec ca vi". The piano part includes a dynamic marking *p* and a fermata over the final measure.

Musical score for the second system, featuring vocal parts and piano accompaniment. The lyrics are "et ma lum coram te fe ci" and "ut jus ti fi ce ris". The score includes a vocal line with lyrics "et ma lum coram te fe ci" and "ut jus ti fi ce ris", and a piano accompaniment line with lyrics "et ma lum coram te fe ci" and "ut jus ti fi ce ris". The piano part includes a dynamic marking *p* and a fermata over the final measure.

4

et Vincas
et Vincas
et Vincas cum
et Vincas cum
ti fi ce ris in ser mo ni bus tu is et Vincas
in ser mo ni bus tu is et Vincas
ce ris in ser mo ni bus tu is et Vincas
in ser mo ni bus tu is et Vincas

cum ju di ca ris
cum ju di ca ris ju di ca
Vincas cum ju di ca ris
ju di ca
cum ju di ca
cum ju di ca ris cum ju di ca ris
cum ju di ca ris cum ju di ca ris
cum ju di ca ris

Nº 6.

Tasto Solo

Tenori Soli
Unisoni.

Ecce nimini niquita tibus con ceptus sum et in peccatis con cepit me mater me a

1.º Coro

Musical score for the first choir (1.º Coro). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "Ec ce e nim", "Ec ce e", "Ec ce e", and "Ec ce e". The piano part includes a dynamic marking *p* and a fermata over a measure.

2.º Coro

Musical score for the second choir (2.º Coro). It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "ve ri tatem di le xis ti ve ri tatem di le", "ec ce e nim ve ri ta tem di le xis ti", "ec ce ve ri tatem di le xis ti", "ve ri tatem di le xis ti", "nim", "nim", "nim", "nim", and "ve". The piano part includes a dynamic marking *p* and a fermata over a measure. At the bottom, there are markings: "7:6 C.I.", "12", and "76".

xis ti ve ri ta tem Di le
 ve ri ta tem
 ve ri ta tem
 ve ri ta tem
 ve ri ta tem Di le xis ti
 Di le xis ti
 ri ta tem Di le xis
 ve ri ta tem Di le xis ti

2 4/3 6 5 6 + b3 2 4+ 6 4 b3

xis ti in cer ta
 in cer ta
 in cer ta
 Di le xis ti in cer ta
 in cer ta et oc cul
 Di le xis ti in cer ta et oc cul
 Di le xis ti in cer ta et oc cul
 Di le xis ti in cer ta et oc cul

2 4/3 6 5 6 + b3 2 4+ 6 4 b3

p

et oculus ta

et oculus ta

et oculus ta

et oculus ta

ta

ta

ta

ta

ta

ma ni festas ti mi hi

sa pi en tia tu æ

sa pi en tia tu æ

sa pi en tia tu æ

sa pi en tia tu æ

f

sa pi en tia tu æ

sa pi en tia tu æ

sa pi en tia tu æ

sa pi en tia tu æ

4 2 27 5 6 4 6 6 4 6 4

ma ni festas ti mi hi

sa pi en tia tu æ

en tia tu æ

sa pi en tia tu æ

ma ni festas ti mi hi ma ni festas ti mi

ma ni festas ti ma ni festas ti mi

ec ce ma ni festas ti mi

ma ni festas ti mi hi

ma ni festas ti mi hi

5 6 6 5 5 5 C.1. 226 ~ I2 57 8

ma ni fes tas ti mi hi ma ni fes
 ma ni fes tas ti ma ni fes tas
 ma ni fes tas ti mi hi
 sa pi en tiaæ tu æ
 tas ti mi hi ma ni fes tas ti mani fes
 hi ma ni fes tas ti
 hi sa pi en tiaæ tu æ
 sa pi en tiaæ tu

tas ti ma ni fes tas ti mi hi
 ti ma ni fes tas ti mi hi
 ma ni festas ti ma ni fes tas ti mi hi
 ma ni festas ti mi hi
 tas ti ma ni fes tas ti mi hi
 ma ni fes tas ti ma nifestas ti mi hi
 ma ni fes tas ti mi hi
 æ ma ni fes tas ti mi hi

Tasto Solo

N.º 8.
Basso Soli tutti
all'Unissone.

Asperges me his so po et munda bor Lavabis me et super nivem De al ba bor

1º Coro

Au di tu i me o Dabis gaudium et Læ
 Au di tu i me o Dabis gau dium et Læ ti ti am et
 Au di tu i me o Dabis gaudium et Læ ti ti am et
 Au di tu i me o Dabis gaudium et Læ ti ti am et

2º Coro

ti ti am
 Læ ti ti am
 et Læ ti ti am
 Læ ti ti am
 et e xul ta bunt os
 et e xul ta bunt os
 et e xul ta
 et e xul ta bunt

6 6 6 b 6 6 6



Musical score system 1, measures 1-4. It features a vocal line and a basso continuo line. The vocal line lyrics are: hu mi li a ta hu mi li a hu mi li a. The basso continuo line lyrics are: hu mi li a hu mi li a. There are also some notes without lyrics in the vocal line.



Musical score system 2, measures 5-8. It continues the vocal and basso continuo parts. The vocal line lyrics are: li a ta hu mi li a ta hu mi li a ta hu mi li a ta hu mi li a ta hu mi li a ta hu mi li a ta. The basso continuo line lyrics are: hu mi li a hu mi li a hu mi li a hu mi li a. There are also some notes without lyrics in the vocal line.

Tasto Solo

~ 12 C. 1.

1º Coro.

A ver te fa ciem tu am a pec ca tis me is
 A ver te fa ciem tu am a pec ca tis me is et omnes
 A ver te fa ciem tu am a pec ca tis me is
 A ver te fa ciem tu am a peccatis me is

et om nes i ni qui ta tes me as De le
 om nes i ni qui ta tes me as De le
 et omnes omnes i ni qui ta tes me as De le
 et omnes. om nes i ni qui ta tes me as De le

Nº 11.

1º Coro.

Soli Cor mundum crea in me Deus
 Soli Cor mundum crea in me Deus
 Cor mundum cre a in me Deus
 Soli in me Deus Soli
 crea cor mundum crea
 crea cor mundum cre a
 cor mundum crea

C.1. 4 5 ~ 12 4 5 6 5 6

2º Coro.

Soli *Tutti*

crea et spi ri tum rec tum in no va
 et spi ri tum rec tum in no va
 et spi ri tum rec tum in no va
tutti et spi ri tum rec tum in no va
 in me Deus in vis ce
 in me Deus in vis
 in me Deus in vis
 in me Deus in vis

7 5 6 7 6 5 4 3 2 1

dolce.

in vis ce ri bus me
 in vis ce ri bus me
 in vis ce ri bus me
 in vis ce ri bus me
 in vis ce ri bus me
 ri bus meis
 ce ri bus meis
 ce ri bus meis
 ce ri bus meis

7 6 5 4 3 2 1 2 3 4 5 6 7

in vis ce ri bus me is

in vis ce ri bus me is

in vis ce ri bus me is

in vis ce ri bus me is

in vis ce ri bus me is

Nº 12 .

1º Coro

Ne pro ji cias me a fa cie tu a et spi ritum

Ne pro ji cias me a fa cie tu a et

Ne pro ji cias me pro ji cias me a fa cie tu a

Ne pro ji cias me a fa cie tu a et

sanc tum tu um ne au fe ras a me

spi ri tum sanctum tu um ne au fe ras a me

ne au feras ne au fe ras a me

spi ritum sanctum tu um ne au fe ras a me

1.º Coro

2.º Coro

Red de mi hi Læ ti ti am

Red de mi hi Læ ti ti am

Red de mi hi Læ ti ti am

Red de mi hi Læ ti ti am

Sa lu ta ris tu

Sa lu ta ris tu

Sa lu ta ris tu

Sa lu ta ris tu

Sa lu ta ris tu

2 b 6 b 7#6 b6 b 7 6 b 7 6 b 7 6 b 7 6

et Spi ri tu prin ci pa li prin ci pa

et Spi ri tu prin ci pa

et Spi ri tu prin ci pa

et Spi ri tu prin ci pa

et Spi ri tu prin ci pa

i

i

i

i

6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

li con firma me con firma me

li con firma me con firma me

li con firma con firma me con firma me

li con firma me con firma me

con firma me con firma con firma me

con firma me con firma con firma me

con firma con firma me con firma me

con firma me con firma me

Tasto Solo

N.º 14 .

2.º Coro

Doce bo i ni quos Vi as tu as et

Do ce bo i ni quos Vi as tu as

Do ce bo i ni quos Vi as tu as

Do ce bo i ni quos Vi as tu as

Do ce bo i ni quos Vi as tu as

im pi i ad te con ver ten tur

et im pi i ad te con ver ten tur

et im pi i ad te con ver ten tur

et im pi i ad te con ver ten tur

P Soli

Iº Coro

Libera libera me De san guinibus De us Deus sa lu tis

Libera libera me De san guinibus De us Deus sa lu tis

Libera libera me De san guinibus De us Deus sa lu tis

Libera libera me De san guinibus De us

Unis. // // //

Unis. // // //

Unis. // // //

Unis. // // //

2º Coro

F tutti

me æ Libera libera me De san guinibus De us Deus sa lu tis

me æ Libera libera me De san guinibus De us Deus sa lu tis

me æ Libera libera me De san guinibus De us Deus sa lu tis

Libera libera me De san guinibus De us Deus sa lu tis

Unis. // // //

Unis. // // //

Unis. // // //

Unis. // // //

Unis. // // //

P Soli

Deus sa

Deus sa

Deus sa

soli

Sa lu ta ris me æ
De us Sa lu tis me æ
Sa lu tis me æ
lu tis me æ
lu tis me æ
lu tis me æ
lu tis me æ

5 4 5 6 7 6

tutti f

Et exul ta bit et exul ta bit Lin gua me a
Et exul ta bit Lin gua me a
Et exul ta bit Lin gua me a
Et exul ta bit Lin gua me a
Et exul ta bit Lin gua me a
Et exul ta bit Lin gua me a
Et exul ta bit Lin gua me a
jus ti ti
jus ti ti
jus ti ti
jus ti ti

6 7 6 4 5 6 6

am jus ti ti am tu am

am jus ti ti am tu am

am jus ti ti am tu am

am jus ti ti am tu am

Sotto voce

jus ti ti am jus ti ti am tu am

jus ti ti am jus ti ti am tu am

jus ti ti am jus ti ti am tu am

jus ti ti am jus ti ti am tu am

N° 16.

I° Coro.

Do mine La bia me a a pe ri

Do mine La bia me a a pe

Do mi ne La bi a me a a peri

Do mi ne La bia me a a pe ri es

es et os me um an nun cia bit lau dem lau dem tu am

ri es et os me um an nun cia bit lau dem tu am

es et os me um an nun cia bit lau dem tu am

et os me um an nunci a bit lau dem tu am

Sotto voce

1.º Coro

2.º Coro

Dedissem u ti que
 Dedissem u ti que
 Dedissem u ti que
 Dedissem u ti que

Quo ni am sa cri fi ci um quo ni am
 Quo ni am si vo lu is ses sa cri fi ci um quo ni am
 Quo ni am si vo lu is ses sa cri fi ci um quo ni am
 Quo ni am si vo lu is ses sa cri fi ci um quo ni am

Sotto voce

de dis sem u ti que
 de dis sem u ti que
 de dis sem u ti que
 de dis sem u ti que

sa cri fi ci um ho lau caus tis non delecta
 si vo lu is ses sa cri fi ci um ho lau caus tis non delecta
 si vo lu is ses sa cri fi ci um ho lau caus tis non delecta
 si vo lu is ses sa cri fi ci um ho lau caus tis non delecta

non delecta be ris
 non delecta be ris non delecta be ris
 non delecta be ris
 non delecta be ris
 be ris non delecta be ris
 be ris non delecta be ris
 be ris non delecta be ris
 be ris non delecta be ris

Tasto Solo

Nº 18.

1º Coro

Sa cri fi ci um De o Spi ri tus con tri bu la
 Sa cri fi ci um De o Spi ri tus con tri bu la
 Sa cri fi ci um De o Spi ri tus con tri bu la
 Sa cri fi ci um De o Spi ri tus con tri bu la

2º Coro

Unissoni.

Unis. // // // //

Unis. // // // //

Unis. // // // //

Unis. // // // //

Sotto voce

tus cor con tri tum

tus cor con tri tum

tus cor con tri tum

tus cor con tri tum

et hu mi li a tum

et hu mi li a tum

et hu mi li a tum

et hu mi li a tum

et hu mi li a tum

De us non des pi ci es cor con

De us non des pi ci es cor con

non des pi cies cor con

De us non des pi ci es cor con

non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

C.1. 12

tri tum et hu mi li a tum

tri tum et hu mi li a tum

tri tum et hu mi li a tum

tri tum et hu mi li a tum

cor con tri tum

cor con tri tum

cor con tri tum

cor con tri tum

cor con tri tum

cor con tri tum

p

non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

De us non des pi ci es

poco f.

Tasto Solo

N.º 19.
Tutti i Tenori
Unissoni.

Be ni gne fac Do mi ne in bona volun ta te tu a Si on.

Tutti i Bassi

Unisoni

Ut e di fi cen tur mu ri Je ru sa lem

Nº 21.

1º Coro

Tunc ac ce pta bis sa cri fi ci

2º Coro

Unisoni

Tunc ac ce pta bis sa cri fi ci

Unis. // // //

um jus ti ti æ o bla ti o nes

um jus ti ti æ o bla ti o nes

um jus ti ti æ o bla ti o nes

um jus ti ti æ o bla ti o nes

et ho lo

et ho lo

et ho lo

et ho lo

et ho lo caus ta tunc im po nent
 et ho lo caus ta tunc im po nent
 et ho lo caus ta tunc im po nent
 et ho lo caus ta tunc im po nent
 causta su per al
 causta su per al
 causta su per al
 causta su per al

98 5 5 7 6 4 5 6 4 5 3 5 6

tunc im po nent su per al ta
 im po nent su per al ta
 tunc im po nent su per al ta
 tunc im po nent su per al ta
 ta re su per al ta re
 ta re su per al ta re
 ta re su per al ta re
 ta re su per al ta re

p
poco f.
f

C. 1. ~ 12

re tu um vi tu los su per al ta re

re tu um vi tu los su per al ta re

re tu um vi tu los su per al ta re

re tu um vi tu los su per al ta re

tunc im po nent

im po nent

tunc im po nent

tunc im po nent

su per al ta re

su per al ta re

sa per al ta re

su per al ta re

tunc im po nent

tunc im po nent

im po nent

tunc im po nent

subto voce

su per al ta

su per al ta

su per al ta

su per al ta

- F

The musical score consists of two systems of staves. The first system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and four Unison staves. The lyrics for the first system are: "tunc im po nent", "re tu um vi tu los", and "Unis. // //". The second system includes five vocal staves and four Unison staves. The lyrics for the second system are: "su per al ta re tu um vi tu los", "Unis. // //", and "Unis. // //". The score features various musical notations including notes, rests, and dynamic markings like "p".

MS. A. 1496
D. 203/12

2

Martin Luther
favorite
Hymn,
as Sung at the
ORATORIO S.

Part I

Andante

Great God what do I see and hear, The

End of things cre- a - - - - ted. The Judge of Mankind

does ap- - - - pear, On clouds of Glo- - - - ry sea- - - - ted. The

Trumpet sounds the Graves restore, The dead which they con-

-tained be fore, Pre - pare my Soul to meet him.

Printed for G. Shade East Side of Soho Square.

CHORUS.

Great God what do I see and hear, The end of things cre-a - - - ted, The

Great God what do I see and hear, The end of things cre-a - - - ted, The

Great God what do I see and hear, The end of things cre-a - - - ted, The

Judge of Mankind does appear, On clouds of Glory sea - - - ted, The Trumpet sounds the

Judge of Mankind does appear, On clouds of Glory sea - - - ted, The Trumpet sounds the

Judge of Mankind does appear, On clouds of Glory sea - - - ted, The Trumpet sounds the

graves restore, The dead which they contain'd before, Prepare my Soul to meet him.

graves restore, The dead which they contain'd before, Prepare my Soul to meet him.

graves restore, The dead which they contain'd before, Prepare my Soul to meet him.

Duys
W 18



CHORAL MESSE
FÜR
DREI MÄNNERSTIMMEN
mit Begleitung der
ORCHEL
COMPONIRT VON
JULIUS MILLER.

EIGENTHUM DER VERLEGER.

Pr:fl: 3.

AMSTERDAM BEI THEINE & C^o

Preis der einzelnen Chorstimmen Fl: 1.50

CHORAL MESSE.

KYRIE.

Julius Miller.

Lento.

TENORE 1^{mo}

ky-ri - e e - le - i - son, ky-ri - e ky-ri - e ky-ri -

TENORE 2^{do}

ky-ri - e e - le - i - son. ky-ri - e ky-ri - e ky-ri -

BASSO.

ky-ri - e e - le - i - son, ky-ri - e ky-ri - e ky-ri -

ORGANO.

- e e - le - - - - i - son, e - le - i - son, e - le - i - son.

- e e - le - - - - i - son, e - le - i - son, e - lei - - - son.

- e e - le - - - - i - - - - son, e - le - i - son, e - le - - i - son.

V. S.

Chris_ _te e_ _le_ _i_ _son, Chris_ _te e_ _le_ _i_ _son, e_ _le_ _i_ _son, e_ _
 Chris_ _te e_ _le_ _i_ _son, Chris_ _te e_ _le_ _i_ _son, e_ _le_ _i_ _son, e_ _
 Chris_ _te e_ _le_ _i_ _son, Chris_ _te e_ _le_ _i_ _son.

le _i_ _son. ky_ _ri_ _e e_ _le_ _i_ _son, e_ _le_ _i_ _son,
 le _i_ _son. ky_ _ri_ _e e_ _le_ _i_ _son, e_ _le_ _i_ _son,
 Ky_ _ri_ _e e_ _le_ _i_ _son, e_ _le_ _i_ _son,

Musical score for three voices and piano. The score is in G major and 4/4 time. It features three vocal parts (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Chris_ _te e_ _le_ _i_ _son, Chris_ _te e_ _le_ _i_ _son, e_ _le_ _i_ _son, e_ _le_ _i_ _son. ky_ _ri_ _e e_ _le_ _i_ _son, e_ _le_ _i_ _son." The piano part includes dynamic markings of *p* and *f*.

e - - le - - i - son, e - le - - i - - son.

e - - le - i - - - son, e - le - - - i - - - son.

e - - le - i - - - son.

GLORIA.

Moderato.

TE. SO. 1^{mo} *p*
 Glo-ri-a in ex-cel-sis De-o! Et in ter-ra pax ho-mi-nibus bonæ

TE. SO. 2^{do} *p*
 Glo-ri-a in ex-cel-sis De-o! Et in ter-ra pax ho-mi-nibus bonæ

BASSO. *p*
 Glo-ri-a in ex-cel-sis De-o! Et in ter-ra pax ho-mi-nibus bonæ

ORGANO. *f* *p*

V.S.

6.

vo-lun-ta-tis. Lau-da-mus te, be-ne-di-cimus te, a-do-ra-mus te, glo-
vo-lun-ta-tis. Lau-da-mus te, be-ne-di-cimus te, a-do-ra-mus te, glo-
vo-lun-ta-tis. Lau-da-mus te, be-ne-di-cimus te, a-do-ra-mus te, glo-
-ri-fi-ca-mus te. Gra-ti-as a-gimus ti-bi propter magnam glo-ri-am
-ri-fi-ca-mus te. Gra-ti-as a-gimus ti-bi propter magnam glo-ri-am
-ri-fi-ca-mus te. a-gimus ti-bi propter magnam glo-ri-am

tu - am. Do - mi - ne De - us, rex cœ - les - tis, De - us pa - ter om - ni - po - tens.

tu - am. Do - mi - ne De - us, rex cœ - les - tis, De - us pa - ter om - ni - po - tens.

tu - am. Do - mi - ne De - us, rex cœ - les - tis, De - us pa - ter om - ni - po - tens.

Do - mi - ne fi - li u - ni - ge - ni - ti. Je - su Christe fi - li - us pa - tris.

Do - mi - ne fi - li u - ni - ge - ni - ti. Je - su Christe fi - li - us pa - tris. Qui

Do - mi - ne fi - li u - ni - ge - ni - ti. Je - su Christe fi - li - us pa - tris.

V. S.

Largo.

Qui tol-lis pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-
 tol-lis pec-ca-ta, pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-
 Qui tol-lis pec-ca-ta, pec-ca-ta mun-di, sus-ci-pe de-pre-ca-ti-

Più mosso.

-o-nem nos-tram, mi-se-re-re no-bis. *f* Quoniam tu
 -o-nem nos-tram, mi-se-re-re no-bis. *f* Quoniam tu
 -o-nem nos-tram, mi-se-re-re no-bis. *f* Quoniam tu

so - lus Sanc - tus, tu so - lus Do - mi - nus, tu so - lus al - tis - simus, Je - su Chris -

so - lus Sanc - tus, tu so - lus Do - mi - nus, tu so - lus al - tis - simus, Je - su Chris -

so - lus Sanc - tus, tu so - lus Do - mi - nus, tu so - lus al - tis - simus, Je - su Chris -

f

-te cum sancto spi - ri - tu in glo - ri - a De - i pa - tris, a - - - men, a - - - men.

-te cum sancto spi - ri - tu in glo - ri - a De - i pa - tris, a - - - men, a - - - men.

-te cum sancto spi - ri - tu in glo - ri - a De - i pa - tris, a - - - men, a - - - men.

CREDO.

Allegro moderato.

TENORE 1^{mo}.
f Credo in unum De - um, Cre - de, fac - to - rem

TENORE 2^{do}.
f Credo in unum De - um, Cre - de, fac - to - rem

BASSO.
f Credo in unum De - um, patrem om - ni - po - ten - tem, fac - to - rem

ORGANO.
f

coe - li et ter - rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

coe - li et ter - rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

coe - li et ter - rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

Et in u - num Do - mi - num Je - sum Christum, fi - lium De - i u - ni - ge - ni -

Et in u - num Do - mi - num Je - sum Christum, fi - lium De - i u - ni - ge - ni -

Et in u - num Do - mi - num Je - sum Christum, fi - lium De - i u - ni - ge - ni -

- tum. Et ex pa - tre na - tum an - te om - ni - a sæ - cu - la, De - um de

- tum. Et ex pa - tre na - tum an - te om - ni - a sæ - cu - la, De - um de

- tum. Et ex pa - tre na - tum an - te om - ni - a sæ - cu - la, De - um de

V.S.

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro

De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o ve - ro

ge - ni - tum, non fac - tum con - substan - ti - a - lem, pa - tri, per quem om -

ge - ni - tum, non fac - tum con - substan - ti - a - lem, pa - tri, per quem om -

ge - ni - tum, non fac - tum con - substan - ti - a - lem, pa - tri, per quem om -

- - ni-a fac-ta sunt. Qui prop-ter nos ho-mi-nes et prop-ter mag- - -
 - - ni- - a fac - ta sunt. Qui prop- - - ter nos ho - mi - nes et prop-ter
 - ni- - a fac - ta sunt. Qui prop- - - ter nos ho - mi - nes et prop-ter

- nam sa- - lu- - tem des - cen - dit de cae - - - lis.
 mag-nam sa- - lu- - tem des - cen - - - - dit de cae - - - lis.
 mag-nam sa- - lu- - tem des - cen - - - - dit de cae - - - lis.

ET INCARNATUS EST.

Moderato.
Solo.

TENORE 1^{mo} Et in-car-na-tus est de spi-ri-tu sanc-to ex Ma-ri-a

TENORE 2^{do}

BASSO.

ORGANO. *p*

vir-gi-ne et homo factus est, — et in-car-na-tus est de spi-ri-tu sanc-to

Solo.

Et in-car-na-tus est de spi-ri-tu sanc-to

ex Ma-ri-a vir-gi-ne et ho-mo fac-tus est, et in-car-na-tus
 ex Ma-ri-a vir-gi-ne et ho-mo fac-tus est, et in-car-na-tus est de
 Solo.
 Et in-car-na-tus est de

est de spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne. Cru-ci-fix-us
 spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne et ho-mo fac-tus est. Cru-ci-fix-us
 spi-ri-tu sanc-to ex Ma-ri-a vir-gi-ne et ho-mo fac-tus est. Cru-ci-fix-us
 tutti.
 tutti.
 tutti.
 p

V. S.

e - tiam pro no - bis, sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

e - tiam pro no - bis, sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

e - tiam pro no - bis, sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est.

Allegro non troppo.

Et re - sur - rex - it ter - ti - a di - e se - cundum scrip - tu - ras et as -

Et re - sur - rex - it ter - ti - a di - e se - cundum scrip - tu - ras et as -

Et re - sur - rex - it ter - ti - a di - e se - cundum scrip - tu - ras et as - cen - dit in

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are:
_cendit in coe - lum, se - det ad dexte - ram Pa - tris et i -
_cendit in coe - lum, se - det ad dexte - ram Pa - tris et i -
coe - lum, se - det ad dex - te - ram Pa - tris et i -

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are:
ter - um ven - tu - rus est cum glo - ri - a ju - di -
ter - um ven - tu - rus est cum glo - ri - a ju - di -
ter - um ven - tu - rus est cum glo - ri - a ju - di -

Piano accompaniment for the second system, consisting of two staves (treble and bass clef).

V. S.

-ca - re vi - vos et mor - tu - os, cu - jus reg - ni non e - - - rit non

-ca - re vi - vos et mor - tu - os, cu - jus reg - ni non e - - - rit non

-ca - re vi - vos et mor - tu - os, cu - jus reg - ni non e - - - rit non

e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum

e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum

e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum

sanc - tum Do - mi - num et vi - vi - fi - can - tem qui ex Pa -

sanc - tum Do - mi - num et vi - vi - fi - can - tem qui ex Pa -

sanc - tum Do - mi - num et vi - vi - fi - can - tem qui ex Pa -

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having its own line of lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

-tre fi - li - o - que pro - ce - dit, qui cum

-tre fi - li - o - que pro - ce - dit, qui cum Pa - tre et fi - li - o

-tre fi - li - o - que pro - ce - dit, qui cum Pa - tre et fi - li - o

The second system continues the musical setting. It features the same three vocal staves and piano accompaniment. The lyrics are split across the staves, with the vocal parts entering and exiting phrases. The piano accompaniment continues to provide harmonic support.

V.S.

Pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur,
 si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur,
 -o — si-mul a-do-ra-tur et glo-ri-fi-ca-tur,

The first system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "Pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur,". The middle staff is another vocal line with lyrics: "si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur,". The bottom staff is a piano accompaniment in bass clef with lyrics: "-o — si-mul a-do-ra-tur et glo-ri-fi-ca-tur,". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

qui lo-cu-tus est — per Pro-phe-tas. Et
 qui lo-cu-tus est — per Pro-phe-tas. Et
 qui lo-cu-tus est per Pro-phe-tas. Et

The second system consists of three staves. The top staff is a vocal line in G major with lyrics: "qui lo-cu-tus est — per Pro-phe-tas. Et". The middle staff is another vocal line with lyrics: "qui lo-cu-tus est — per Pro-phe-tas. Et". The bottom staff is a piano accompaniment in bass clef with lyrics: "qui lo-cu-tus est per Pro-phe-tas. Et". The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

u - nam sanc - tam ca - tho - - li - cam et a - - - pos - - -

u - nam sanc - tam ca - tho - - li - cam et a - - - pos - - -

u - nam sanc - tam ca - tho - - li - cam et a - - - pos - - -

- to - - li - cam ec - cle - - - - - - - - - - - - - - - si -

- to - - li - cam ec - cle - - - - - - - - - - - - - - - si -

- to - - li - cam ec - cle - - - - - - - - - - - - - - - si -

V. S.

am con-fi-te-or, u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum,

am con-fi-te-or, u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum,

am con-fi-te-or, u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum,

et ex-pec-to re-su-rec-ti-o-nem mor-tu-

et ex-pec-to re-su-rec-ti-o-nem mor-tu-

et ex-pec-to re-su-rec-ti-o-nem mor-tu-

Listesso tempo.

-o- -rum. Et vi - tam ven - tu - ri et vi - tam ven - tu - ri et vi - tam ven -

-o- -rum. Et vi - tam ven - tu - ri et vi - tam ven - tu - ri et vi - tam ven -

-o- -rum. Et vi - tam ven - tu - ri et vi - tam ven - tu - ri et vi - tam ven -

-tu - ri sae - cu - li, a - men a - - - - - men a - - - - - men.

-tu - ri sae - cu - li, a - men a - - - - - men a - - - - - men.

-tu - ri sae - cu - li, a - men a - - - - - men a - - - - - men.

SANCTUS.

Maestoso.

TENORE 1^{mo} *f* Sanctus sanctus sanc_tus Do_minus De_us Sa_ba_oth!

TENORE 2^{do} *f* Sanctus sanctus sanc_tus Do_minus De_us Sa_ba_oth!

BASSO. *f* Sanctus sanctus sanc_tus Do_minus De_us Sa_ba_oth!

ORGANO. *f*

poco Lento.

f Ple_ni sunt cœ_li et ter_ _ra glo_ _ri - a tu_ _a Ho - san -

f Ple_ni sunt cœ_li et ter_ _ra glo_ _ri - a tu_ _a Ho - san -

f Ple_ni sunt cœ_li et ter_ _ra glo_ _ri - a tu_ _a Ho - san -

na, Ho-san-na, Ho-san-na in ex-cel-sis, in ex-cel-sis!

na, Ho-san-na, Ho-san-na in ex-cel-sis!

na, Ho-san-na, Ho-san-na in ex-cel-sis!

BENEDICTUS.

Andante.

Solo.

TENORE 1^{mo}

Be-ne-dictus qui ve-nit, be-ne-dictus qui ve-nit

TENORE 2^{do}

qui ve-nit, qui ve-nit

BASSO.

qui ve-nit, qui ve-nit

ORGANO.

p

V. S.

qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ni, be-ne-

qui ve-nit, qui ve-nit in no-mi-ne Do-mi-ni,

be-ne-dic-tus qui ve-nit in no-mi-ne Do-mi-ni,

-dic-tus, be-ne-dic-tus in no-mi-ne Do-mi-ni,

be-ne-dictus, be-ne-dic-tus in no-mi-ne Do-mi-ni,

be-ne-dictus, be-ne-dic-tus in no-mi-ne Do-mi-ni, be-ne-

qui ve- - - nit, qui ve- - nit, qui ve- - nit in
qui ve- - - nit, qui ve- - nit, qui ve- - nit in
- die- tus qui ve- - - nit. be- - ne- - dictus qui ve- - - nit in

f *cresc:* *f* *cresc:*

no- - - mi- ne Do- - mi- - ni, in no- - mi- ne Do- - mi- - ni,
no- - - mi- ne Do- - mi- - ni, in no- - mi- ne Do- - mi- - ni,
no- - - mi- ne Do- - mi- - ni, in no- - mi- ne Do- - mi- - ni,

f *f* *f*

V. S.

be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
 be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
 be - ne - dic - tus qui ve - nit Do - mi -

ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.
 ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.
 ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

AGNUS DEI.

Largo

TENORE 1^{mo}

Musical staff for Tenor 1st, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody begins with a piano (*p*) dynamic and includes accents and slurs over the notes.

Agnus Dei, agnus Dei qui tollis pec-ca-ta, pec-ca - - - ta, pec-ca - ta, pec-

TENORE 2^{do}

Musical staff for Tenor 2nd, featuring a treble clef, a key signature of two flats, and a common time signature. The melody is similar to the first tenor part, starting with a piano (*p*) dynamic.

Agnus Dei, agnus Dei qui tollis pec-ca-ta, pec-ca - - - ta, pec-ca - ta, pec-

BASSO.

Musical staff for Bass, featuring a bass clef, a key signature of two flats, and a common time signature. The melody starts with a piano (*p*) dynamic.

Agnus Dei, agnus Dei qui tollis pec-ca-ta, pec - - - - - ca-ta, pec-

ORGANO.

Musical staff for Organ, consisting of two staves (treble and bass clefs). It features a key signature of two flats and a common time signature. The organ part begins with a piano (*p*) dynamic and includes a crescendo leading to a forte (*f*) dynamic.

Choral.

Musical staff for Choral Tenor 1st, featuring a treble clef, a key signature of two flats, and a common time signature. The melody starts with a piano (*p*) dynamic.

-ca-ta mun - - - di, mi-se - re-re no - - bis. Dona nobis, dona pacem, dona nobis,

Musical staff for Choral Tenor 2nd, featuring a treble clef, a key signature of two flats, and a common time signature. The melody starts with a piano (*p*) dynamic.

-ca-ta mun - - - di, mi-se - re-re no - - bis. Dona nobis, dona pacem, dona nobis,

Musical staff for Choral Bass, featuring a bass clef, a key signature of two flats, and a common time signature. The melody starts with a piano (*p*) dynamic.

-ca-ta mun - - - di, mi-se - re-re no - - bis. Dona nobis, dona pacem, dona nobis,

Musical staff for Organ accompaniment of the Choral section, consisting of two staves (treble and bass clefs). It features a key signature of two flats and a common time signature. The organ part starts with a piano (*p*) dynamic.

V. S.

do - na pacem. do - na no - bis, do - na pacem. do - na no - bis pa - - cem, do - na no - bis,
do - na pacem. do - na no - bis, do - na pacem, do - na no - bis pa - - cem, do - na no - bis,
do - na pacem, do - na no - bis, do - na pacem, do - na no - bis pa - - cem, do - na no - bis,

do - na pacem, do - na no - bis pa - - cem, pa - - cem, pa - - cem, pa - - cem.
do - na pacem, do - na no - bis pa - - cem, pa - - cem, pa - - cem, pa - - cem.
do - na pacem, do - na no - bis pa - - cem, pa - - cem, pa - - cem, pa - - cem.

Fine.

T.C. 525.



rama 1493
3208/14

14

BERNHARD MOLIQUE'S ORATORIO ABRAHAM

THE
Words adapted from the Bible.

PART I.

No.		s.	d.
1.	Introduction & Chorus. Blessed is the man.	6	0
2.	Recitative (Tenor) Now the Lord said.		
3.	Air (Barit.) Lead me o Lord in Thy righteousness } 3 0		
4.	Recitative (Tenor) And Abraham took Sarah.		
5.	Quartett (S. A. T. & B.) } 4 6		
	Go in peace before the Lord.		
6.	Recitative (Ten.) And into the land of Canaan.		
7.	Air (Baritone) & Chorus } 5 0		
	Lord my God! Thou hast.		
	Recitative (Ten.) And Abraham was very rich.		
8.	Air (Baritone) . . Let there be no strife. } 2 6		
	Recitative (Ten.) And Lot lifted up his eyes.		
9.	Air (Tenor) Who walketh uprightly } 2 6		
10.	Recitative (Sop. & Baritone) } 5 0		
	And the word of the Lord.		
11.	Chorus O How great is thy Godness.		
12.	Recitative (Basso) Abraham, it has come to pass		
13.	Recitative (Baritone) } 7 0		
	Awake! Let all the men come up		
14.	Air (Baritone) & Chorus (Male voices) } 4 6		
	Arise, Arise, and let us go.		
15.	Chorus (Female voices) Hear our prayer. O God		
16.	Recitative (Tenor) } 4 6		
	And Abraham armed his trained servants		
17.	March } 2 6		
18.	Recitative (Barit.) Thou o Lord hath girded me } 7 6		
19.	Chorus Praise ye the Lord		

PART II.

20.	Air (Soprano) . . . I will extol Thee my God.	4	0
21.	Recit. (Ten.) And the Lord said unto Abraham.	3	0
22.	Trio (A. T. & B.). Let all those rejoice		

No.		s.	d.
23.	Recitative (Basso) Thus said the Lord.		
24.	Chorus I will rise up against them. } 6 0		
	Recitative (Baritone & Soprano)		
	Lord, wilt Thou also des troy		
25.	Recitative (Alto). And the Lord looked down.		
26.	Air (Alto) They kept not the law } 1 6		
27.	Chorus. . And the Lord stretched forth His hand.	6	0
28.	Recitative (Ten.) And Sarah bare Abraham a son		
29.	Duet (Alto & Barit.) Cast out this bondwoman } 4 6		
30.	Recitative (Sop.) Abraham! thus said the Lord		
31.	Recitative (Tenor) And Abraham rose up. } 3 0		
32.	Chorus. . . Commit thy way unto the Lord.		
33.	Recitative (Ten.) And the water was spent		
34.	Air (Soprano) . . . Hear my prayer o Lord. } 3 0		
	Recitative (Tenore & Alto)		
	And the Angel of God called.		
35.	Chorus Great is our Lord } 6 0		
36.	Recitative (Alt & Baritone) } 4 0		
	Abraham! Behold here I am.		
37.	Recitative & Air (Baritone) } 4 0		
	The joy of my heart is ceased		
38.	Air (Tenor) Pour out thy heart before the Lord.		
39.	Recitative (Ten., Sop. & Bar.) } 4 6		
	And Abraham took wood.		
40.	Air (Baritone) . . Lord have mercy upon me. } 4 6		
	Recitative (Ten.) And they came unto the place		
41.	Air (Soprano) . . . Unto Thee lift I up mine eyes } 6 0		
	Recitative (Sop., Alt & Bar.)		
	My Father, stretch not forth.		
42.	Duet (Soprano & Baritone) } 3 0		
	It is of the Lords great mercies		
43.	Recitative (Barit.) The Lord hath shewed me.		
44.	Chorus Great and marvellous are Thy works	6	0

Pianoforte Score arranged by the Author 36s.

Ent. Sta. Hall.

London

No. 30

PUBLISHED BY EWER & CO., 87, REGENT STREET.

LEIPZIG: BREITKOPF & HÄRTEL.

N^o 26. Aria.Andante  69

Alto Solo.

PIANOFORTE.



They kept not the Law, the law of the Lord, and de -
 Sie hielten nicht den Bund, den Bund mit dem Herrn, und ver -

spis - ed the word of the ho - ly God, they for - gat His
 schmäh - ten das Wort des Herrn Ze - ba - oth, sie ver - ga - ssen

works and re - mem - ber - ed not His mer - cy, that had He shew - ed them, they for -
 al - ler der Tha - ten und al - ler Wun - der, die ih - nen er er - zeigt, sie ver -

gat His works and re - mem - be - red not His mer - cy, His mer -
 ga - ssen al - ler der Tha - ten und al - ler Wun - der, der Wun -

— ey that He had shew — ed them: They be_liev_ed not in God and
 — der die ih_nen er_ — er_zeigt: Ach! sie glaubten nicht an Gott und

trus - ted not in His sal - va tion, there was none that did good, there was
 hoff - ten nicht auf sei - ne Hil - fe; kei_ner war, der that recht, der that

p *cresc.*

none that did good no, not one, not one, there was none that did good
 recht vor dem Herrn nein, nicht Ei - ner war, der that recht vor dem Herrn,

there was none no, not one.
 der that recht vor dem Herrn.

p

41

Due
Agnus Dei

della Messa I^{ma} e VI^a.

del

Cavaliere

Francesco Morlacchi

Maestro della Capella di Sassonia.



Lipsia

Presso Breitkopf e Härtel.

Pr. 8 Gr.

Andante

Solo

Tutti

Soprano.

Cp
 Agnus De-i, qui tollis peccata mun-di mi-se-

Alto.

Tutti Cp
 Agnus Dei

Tenore.

Tutti Cp
 Agnus Dei

Basso.

Tutti Cp
 Agnus De-i qui tollis peccata

f
 re - re, mise - rere no - bis, a - gnus De - i, qui tollis pecca-ta

f
 re - re, mise - rere no - bis, a - gnus De - i, qui tollis pecca-ta

Solo p
 mun-di mi - se - re-re no - bis, mise - re - re

Solo p
 mi-se - re - re no - bis, mi - se -

Solo p
 mi - se - re - re,

RCMG 1495
D208/15

no - - - - - *tr*
 no - - - - - bis, a - gnus De - i, *f* qui tollis pecca - ta
 no - - - - - bis, *f* qui
 re - re no - - - - - bis, a - gnus De - i *f* qui tollis pecca - ta
f

mundi, *p* dona no - bis pa - cem, *f* do - na no - bis pa - cem,
 mundi, *p* dona no - bis pa - cem, *f* do - na no - bis pa - cem,
 mundi, *p* dona no - bis pa - cem, *f* do - na no - bis pa - cem,
f

Solo *Solo*
Solo *Solo* *Solo* *Solo*
 do - na nobis pa - cem, pa - cem, do - na
 do - na nobis pa - cem, do - na nobis pa - cem, do - na
 do - na nobis pa - cem, do - na nobis pa - cem, do - na

no - bis, mi-se-re re no - bis, a-gnus Dei, qui tollis pecca-ta

no - bis mi-se-re-re no - bis a-gnus Dei, qui tollis peccata

Solo mundi mi-se-re-re no-bis, mi-se-rere no-bis. mi-se-rere no-bis, mise-

Solo mise-re-re, mise-re-re

Solo mundi mi-se-re-re no-bis, mi-se-rere no-bis, mi-se-re-re no - bis,

Solo

re-re, mi-se-re re, agnus Dei, qui tollis peccata mun-di

mise-re-re, re re, Solo

mise-re-re nobis, mise-re-re; agnus Dei, dona

Tutti

re re,

Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti

di,
 di,
 do-na no-bis pa-cem,
 do-na no-bis,
 do-na no-bis pacem, no-bis
 do-na no-bis pa-cem, do-na no-bis, no-bis

Solo
Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti

pa-cem, do-na, do-na pa-cem, pa-cem,
 pa-cem, do-na pa-cem, do-na pa-cem,
 pa-cem, do-na pa-cem, do-na pa-cem,
 pa-cem, do-na pa-cem, do-na pa-cem,

pa-cem
 do-na pa-cem,

Solo
Tutti
Solo
Tutti
Solo
Tutti
Solo
Tutti

do-na pa-cem, dona pa-cem, dona pacem, dona
 do-na pa-cem, dona pa-cem, dona pacem, dona
 do-na pa-cem, dona pa-cem, dona pacem, dona

Solo

pacem, do-na pa - cem, do - na pa - - cem, do - na pa -

Solo

pacem,

Solo

pa - cem

Solo

pa - -

pa -

Solo

cem, dona pa - cem, no - bis pa - - cem, pa - - cem,

pa - cem,

pacem, pa - - cem, pa - - pa - cem,

pa - -

pa - -

Tutti

Solo pa - - cem, dona pa - - cem.

Solo pa - - cem, dona pa - - cem.

Solo pa - - cem, dona pa - - cem. **Fine.**

pa - - cem, pa - - cem, dona pa - - cem.

3643

509

7

THE PILGRIMS

AT

THE HOLY SEPULCHRE,

Of Metastasio,

A RELIGIOUS CANTATA FOR FIVE SOLOS AND CHORUS,

WITH

ACCOMPANIMENT FOR THE HARP OR PIANO FORTE,

Composed by Naumann,

K

AND

Prefaced by an Introductory Sketch of the Author's Life, by

JOSEPH MAINZER.

London:

SOLD BY SIMPKIN, MARSHALL, & Co., STATIONERS' HALL COURT;
AND BY C. STEIRLY, PUBLISHER OF MR. MAINZER'S OTHER MUSICAL PRODUCTIONS, NO. 6, LITTLE GROSVENOR STREET,
BERKELEY SQUARE;

And by all the principal Music Sellers.

PRICE 6s.

NAUMANN.

THE

Pilgrims at the Holy Sepulchre.

It is but recently that other countries have cast a look of enquiry on the literature of Germany; a feeling of intense interest has quickly succeeded to mere curiosity, when the incomparable treasures its pages contain have been discovered. Many cultivated minds now devote themselves to the study of the German language, in order that they may be enabled to draw from the living source of these precious literary waters, hitherto known to them by medium only of feeble and incomplete translations. For the most part all the beauty and energy of thought remained in the pen of translators: the copyist failed to body forth in his copy, the soul which the original artist breathed into his canvas.

Europe opens now a fresh furrow in the fertile fields of this German land, in order to share with her the productions of genius of which she is the gifted inheritor. There are works, however, which are more speedily acclimatised, more easily translated. I should say, rather, they *are* all translated, since their language is a universal language and spoken by all people—a language so gentle, so persuasive, so penetrating—not the work of man, yet spoken by all men, understood by all men—a language of which all men hear the echo in the depths of their souls;—this universal language is Music. The works of Haydn, Mozart, Beethoven needed not translators in order to be understood. The appeal made in the stirring, energetic German accents of a Weber was quickly answered by the people alike of England and France, and their enthusiasm proved that the language of German genius was understood.

But we have not now to treat of symphonies, whether of Beethoven or Haydn, we speak not of the Freischutz nor Don Juan, but of another branch of the musical art, which like one of its first and most glorious apostles, has long found a home and a resting place in the hearts of the English. This branch holds the middle place between sacred music, strictly so called, and dramatic music, participating as it does at once of the nature of both—the music of the sacred drama, the *Oratorio*.

The sacred cantata, "*The Pilgrims at the Holy Sepulchre*," appears now for the first time before the English Public. Naumann is little known in this country; the execution of this composition alone will prove how worthy he is to become so; and this extraordinary man and his productions will be better loved and appreciated when those who listen to his strains shall have also heard the narrative of his life, of all his misery, all his sufferings, a history almost without parallel in the pages of the biography of genius.

At the same time that the immortal author of "*Iphigenia*," and "*Armida*" attracted the admiration of the musical public of France, the composer of "*Cora*," of "*Gustavus Vasa*," excited the highest degree of enthusiasm in the North. Both Gluck and Naumann were of obscure parentage, having first seen the light under the humble roof of their peasant parents; Gluck in a little village near Toplitz in Bohemia, Naumann near Dresden. Both carried with them across the paternal threshold nothing save a vague, undefined, but ardent longing—a longing which gave them courage to endure adversity, vicissitudes and trials of every kind, in order to attain to the ideal which filled their ardent and imaginative souls. Thus these two children of peasants, cast, as though by chance, into the midst of the world, moulded in the iron school of suffering, reached an eminence whence they came to be regarded, each in his own sphere, as two geniuses who formed an epoch, and served as models in the art of Music.

Details respecting the early years of Gluck are unknown to us, and it would be difficult to follow closely the history of the mental development of this great artist. We are more fortunate with regard to Naumann, and we think the brief record we here present of the life of this celebrated Composer will be read with interest.

Amédée Naumann was born at Blasewitz, near Dresden, in the year 1741, of very poor parents. His father played a little on the violin: nothing more was needed in order to excite in the young Amédée the ardent taste which urged him with irresistible force to devote himself wholly to Music. Nature is so docile that a single spark often suffices to kindle the flame of genius. A drop of rain, a ray of sunshine develops the acorn, which ere long rises into the majestic oak whose outspreading branches cast refreshing shade far around them. Naumann found some food for his predominant taste, in the help of his schoolmaster, who taught him to play on the piano; and his happy father already beheld a lambent crown of fame encircling the brows of his young Amédée, and shedding light and lustre on the family of Naumann. He dreamed of nothing less than seeing one of its members at some future day schoolmaster of his village. But envious fate, that delights in overturning the fairest projects, soon came to disturb this bright vision, and to shut the golden gates, which were about to open to the happy father the terrestrial paradise of the future. The evil genius this time was the mother of our young aspirant, who, distrustful of so uncertain a career, wished her son to learn a trade: that of locksmith was decided on, for it was one of which the success was not doubtful; the grandfather of Amédée had been the village farrier, and had thereby earned a good livelihood. His grandson, after shedding many tears, began his apprenticeship at Dresden. But to carry coals, to blow the bellows all day, to execute all the commissions, and to rock the cradle of his master's child—such, alas! were not occupations that satisfied the cravings of his spirit.

Though of a very docile, nay timid disposition, he ventured a grand stroke, followed the example of Jean-Jacques Rousseau, abandoned the workshop and fled; but he did not as Rousseau did, rush into the wide world, taking refuge with village curates and singing under the windows at the castles of the great; he returned humbly to his mother. All efforts to induce him to go back were vain, and they were obliged to forego this brilliant course, and think of another profession. And that other was soon found; for village children who are fit neither to learn a trade nor to follow the plough—for such idlers there is always a post reserved, an employment ready, that of keeper of the flocks and herds, and to this Naumann was sentenced.

Happy to be out of reach of his violent master, the locksmith, who gave him so many blows and so little to eat, happy to be far away from his amiable wife, who beat him in her turn to make him rock the child, he led his flocks gaily to pasture, whistled to his dog, and hummed merrily the airs he heard strummed by his father and the schoolmaster. The father's ambition, however, was not so easily laid to sleep, and he returned to his favourite scheme of giving his son an education that should fit him to become one day the successor of the learned schoolmaster of Blasewitz.

Who may describe the happiness, the joy of young Amédée, when the family, in full conclave, had given their consent to his plan!—when he was told that he would be permitted to go every day and in all weathers to the school of Saint-Croix at Dresden. He would be allowed to learn to write, read, sing, and yet more, to play on the piano!

His little satchel containing papers and his frugal meal at his back, he went to school at an early hour in the morning, dined happy as a king, under the portico of some ancient church, whilst awaiting the opening of the afternoon classes, and returned in the evening to Blasewitz.

It is out of this same seminary of Saint-Croix that have gone forth so many of our celebrated composers; it was in that school, still famed for its splendid musical performances, that Naumann received the first principles of that art in which he was destined at a future period to shine as one of its brightest ornaments. At Dresden he attended the religious service of the Catholic Church, he heard performed the compositions of Hasse, who inspired him from that moment with so profound, so religious a veneration, that during the whole of his after life he could never divest himself of a feeling of awe for the creator of these almost divine works.

Three years passed thus. Naumann, notwithstanding his daily walks from Blasewitz to Dresden, and from Dresden to Blasewitz, had found time to make considerable progress in his studies, particularly in music. He already executed perfectly the fugues of Bach, and gave hopes of brilliant success in his future vocation. But the dream which charmed his father's heart was never to be realized.

Mr. W. . . . , member of the Chapel Royal of Stockholm, came to the house of the elder Naumann. He heard the little Amédée play Bach's fugues, and he proposed to take him with him into Italy and to give him a complete education. Alarmed at this project, his parents protested against it. They, who had never read any thing but Luther's Bible, feared the Antichrist, the Pope, and all his heretical priesthood. As Naumann had a beautiful voice, a journey to Italy seemed to them perdition alike of soul and body. They obstinately refused. Such were not however the feelings of Naumann when he heard the offer. He thought of nothing but the great masters of Italy; he dreamt of nought but the science of harmony and counterpoint which he would there study: the hope was one of more than earthly happiness. All his representations would however have failed to shake the puritanical opposition of his parents, had not the dread of the military conscription then

set on foot for the seven years' war, which broke out at that period, come to counterbalance this fear of the Roman demon (the pope) and his coadjutors; for in this levy *en masse*, the height, more than the age of the conscript was considered, and Amédée only wanted three inches to fit him to shoulder the knapsack and carry the gun; his departure for the army might therefore be looked upon as not far distant. This motive prevailed, and Naumann, full of hope and joy, quitted his parents and the schoolmaster of Blasewitz.

Alas! this happiness was of short duration. Mr. W. . . . , before setting out for Italy, went to Hamburg, and the poor child followed the carriage of his noble and generous protector, who allowed him eighteen centimes per day, on foot. From Hamburg Mr. W. . . . at last proceeded to Italy, and our unfortunate Naumann, still on foot, still toiled behind the rolling carriage. Occasionally only, when quite worn out by fatigue, he fell down exhausted by the side of the road, despairing alike of the help of God and man, the great virtuoso condescended to lift from the ground his artist apprentice, and kept him in the carriage until he had recovered from his sufferings. He traversed in this way Austria, and the mountains of Styria and Carinthia and arrived at last at Padua, for which place his master was bound, in order to avail himself of the lessons of the celebrated Tartini.

During his residence in this town Naumann cleaned his master's boots and brushed his clothes; the travelling companion became the servant, the slave of the Swedish virtuoso. Finding he could not exist on eighteen centimes a day, the courageous child sought, and was so fortunate as to find, employment elsewhere. Two noble Venetians, pupils of Tartini, gave him music to copy.

Nothing can better paint the wretched condition in which the poor lad had been, than the letter which he then wrote to his father and mother. His joy at having found work knew no bounds. Instead, as the virtuoso desired, of asking money of them, exposed as they were to all the vicissitudes and disasters attendant on a bloody war, he could announce to them that he needed not assistance. His letter which contained only expressions of happiness, bore as superscription these words: "*Good news from Naumann in Italy.*" His youthful imagination presented to him only bright and joyous days. He rose very early to clean his boots; he did his cooking with more than usual alacrity, in order that he might have more time for his music copies. But his master looked with a different eye on this attempt at emancipation; and in order to keep the young insurgent more completely in subjection, he took from him—can this be credited?—the money he received for his copies! Great as had been his joy in gaining, his distress at this new disappointment was acute in proportion; yet, though several persons wished to rescue him from the hands of so barbarous a task-master, he could not make up his mind to quit him, whom he still termed his *benefactor*.

What above all, added to the bitterness of Naumann's lot, was that the realization of his bright dream of learning harmony seemed to become every day more distant. To go to Italy to clean boots and to learn to cook! He was far from supposing such to be the object of his journey. What floods of tears consequently did he shed over his blighted hopes! How many nights did he pass, seated on his bed, weeping at the thought of his poor mother and father—of all he had promised them to have learnt at his return home. He came forth triumphant from this state of desperation. He formed a great and noble resolution, which raised his suffering and dejected spirit and inspired the unhappy young man with courage. His natural timidity was overcome by the ardent desire of knowledge. Chance favoured his design. One day his master desired him to carry a violin to the house of Tartini. On the way he resolved on the great step: he entered the abode of the great master, trembling with respect as before an earthly God; he tried to speak, to ask something of him, but so great was his emotion, that his lips refused to articulate. The gentle benevolence of the great *maestro* gave him fresh courage, and he at length stammered forth his modest request; *to be allowed to stand at the door of the room, whilst his master received his lesson.*

"No, my child," replied Tartini, "I will not permit this." Naumann would have fallen, had not the *maestro* kindly added; "but I will give you yourself lessons if I find you have talent and capability." Naumann's joy was unspeakable; he wept in fullness of heart, and his tears moistened the old man's hands. From that time he went regularly to Tartini, who initiated him into the mysteries of an art, on which he was one day himself to shed lustre. Gratitude increased, if it was possible, his veneration for Tartini. During his whole life he always had the portrait of his master opposite to him. It was on those features he looked at moments of inspiration; and even when he had acquired a European reputation, he used still to say with childlike modesty: "Tartini it is who guides me in my work. I cancel whole pages when I say to myself: that is unworthy of my master, it would not have satisfied him." Meantime his position at Mr. W.'s did not improve. He remained with him notwithstanding the cruel treatment he received at his hands, till at length his benefactor became weary of the sacrifices he made for his protégé, and drove him from his house. A Saxon musician, Mr. Hunt, also a pupil of Tartini, gave the poor desolate boy shelter. Depending on himself alone, he by degrees procured several pupils, as he had learned to play well on the tenor while filling the post of footman and cook in the house of Mr. W.

Whilst giving lessons to his pupils, and receiving them himself from Tartini, he felt a new existence gradually develop itself within him. His boyish face was clothed with a down that resembled wool more than a beard, and his heart, which till then had experienced the palpitations of fear only, awakened to other quicker, yet more gentle emotions. He discovered that there dwelt beings of another sex on earth, and amid the kindly and undefined feelings with which his innocent breast was filled towards all his fellow-men, his loving spirit fixed at length its tenderest aspiration on one only object. Who would have thought that a child of Saxony, and one who, faithful to the promise made to his mother, read a chapter of Luther's Bible each morning and evening, would have found that object in the person of a *nun*. From that moment his spirit was troubled, his mind agitated, his heart and all his senses torn by a thousand conflicting passions. He thought only of the betrothed of God. In his dreams he saw her alone; and though his mother's image, assuming a threatening aspect, often replaced that of his platonic love, his soul, for the first time rebellious and disobedient to the voice of duty, dwelt fondly and entirely on its adored idol. A journey to Rome and Naples that was proposed to him, happily saved him from despair by removing him far from the object of his hopeless affection.

During his three years' residence in Padua, he had become acquainted in Tartini's house with his countryman Hasse; at Bologna he saw Martini, head of the school in that town, and he availed himself of the lessons of both these artists, in order to acquire increased musical knowledge.

At Naples, his predilection for dramatic music was fully developed. After remaining six months at Naples, he went to Venice, where he earned his humble subsistence by giving lessons. He was then engaged by an *impresario* (manager) to write an opera. The morning of the day on which the first representation was to take place, he walked along the *Ripa Grande*, turned his steps thence down a narrow street to the *Rialto*, and stopped with a bounding heart before the play bill, to revel in the hope of his coming glory. It was the first time he had seen his name in print, and who knows not that such a day is indeed a great day in the life of an author. After he had visited all quarters of the ancient city of the Republic, read and re-read the large bills posted against the marble columns of palaces, and thus satisfied his innocent vanity, fear began to succeed to self gratulation, and the sight of these same bills filled him with such dread, that he would willingly have retraced his steps in order to tear them down. The evening came at last; while the young composer hid himself trembling from head to foot in the corner of a box, a little Abbé, seated in one opposite to him applauded with all his might the fresh and charming melodies, which, from that time, became the property of the Venetian people; and which were soon, by day and by night, resounding through the streets, and on the canals and the lagunes of Venice.

Forty years afterwards, Naumann and the celebrated Vogler (now doubly dear to the musical public of Europe, because from his school issued the two most celebrated composers of the new dramatic music, Weber and Meyerbeer) met at Prague, at the house of the Duke of Courland. The Abbé Vogler had just arrived from Vienna, where he had been superintending the performance of his Opera, "*Castor and Pollux*." Speaking of the triumph he had obtained, he seated himself at the piano to sing the melody to which, as he said, the success of the piece was to be attributed. "Ought I not to be ashamed," he said, "to owe my good fortune to a trifle like this?" The Duchess thought the melody beautiful and touching. "And you, Naumann, what do you think of it?" asked Vogler, "do you not know this melody?" "No," replied Naumann; "I never heard it before." "What! do you not recollect your first Opera that you produced at Venice forty years ago. So you do not remember the air to which you were indebted for its success! I was present at the first performance of that opera; I applauded it with all my heart, and this air, I never could forget it. Being required to write melodies, breathing love and tenderness, now that my old withered heart has no chords left which echo such sounds, I was obliged to draw from memory; I took your subject, I have treated it after my own manner, and to it I owe my recent success. Now I have made my confession, hoping that you will grant entire absolution to so aged a sinner."

At the period of his first triumph at Venice, in 1762, Naumann was twenty-one years old. After the twentieth representation, the house being always filled, the manager, payed the composer *ten ducats* for the whole score, boasting at the same time of his generosity in venturing to produce a piece written by a beginner, and that beginner a *German!*

After having passed eight years in Italy, Naumann felt a great desire to visit his native land, to see again Dresden and Blasewitz, and once more to embrace his beloved parents. In order to insure a kindly reception at the court of the Elector of Saxony, he sent as his *avant-courier* one of his sacred compositions, of which he confided the presentation to his father. The elder Naumann felt his knees tremble and his limbs fail him, when he was desired to bring the composition to court. His wife was more courageous, particularly when the future fortune of her child was concerned. Mrs. Naumann put on a clean white cap, her holiday clothes, read a chapter of the Bible and one of Luther's Hymns, and went to Dresden.

She was received graciously at court, as people are received when they ask for nothing; but the composition was found to be so excellent, that it was believed impossible that it should be the work of the poor peasant's son, and some fraud was suspected. At last Naumann himself reached Blasewitz; he had grown the three inches that were wanting for the conscript's height; he had a beard, and his parents did not know their son again. He was at length recognized amid floods of tears of gratitude and joy. When several of his masses had been performed they acknowledged him at Court also, and began to repair the injustice they had done him. In 1769, he was named composer of the court, and in that character sent once more to Italy. He went to Naples, his favourite place of residence, thence to Palermo, and composed for the theatre of that city his great opera of "*Achilles at Scyros*." On his return to Sicily he wrote "*Alexander*." It was at this period that he saw for the last time his old master, the great Tartini, who had then recently devoted himself exclusively to musical mysticism. He proved to his pupil, by means of music, the existence of God, of the soul, and of its immortality; he pointed out to him even the evidences of the Trinity, and all the mysteries of the church.

After a residence of three years in Italy, Naumann returned to Dresden to compose the music for Metastasio's Opera "*La Clemenza di Tito*." Notwithstanding his success at the church and at the theatre, his pecuniary situation did not greatly improve; his court salary amounted to but two hundred and twenty dollars (£32 10s). He returned a third time to Italy, conducting his younger brother, a painter, to the school of the celebrated Mengs at Rome. He again spent two years in that city, and composed in the space of thirteen months, besides other operas, "*Le Nozze disturbate*," "*L'Isola deshabitata*," for Venice, and "*Armida*," for Padua.

His recall by the Elector was accompanied by his nomination to the post of *Maitre-de-chapelle* to the court. Then at length his position became less uncertain; the days of poverty were past, and the courts of the north were rivals for the possession of the works and for the personal presence of the great composer.

In 1776 he was summoned to the court of Gustavus III., king of Sweden. He wrote his great opera "*Amphion*," for Stockholm, as likewise that which gained him a European reputation, "*Cora*." The king himself was the author of the poem for Gustavus Vasa, of which Naumann conducted the first performance. He organized an orchestra in the Swedish capital, that became one of the most splendid in Europe. He was invited to the court of Denmark in 1789, and then composed "*Orpheus*."

He wrote the operas of "*Medea*" and "*Protesilaus*," for Berlin. Frederick William II., king of Prussia, made him the most brilliant offers, and others of a like nature were sent to him repeatedly from Paris; but he preferred remaining attached to the person and court of the Elector of Saxony. He resided at Dresden, paying occasional visits to Berlin for the purpose of bringing out his works. As the compositions of Naumann were then every where in vogue, their gentle and elevated tones were heard in every drawing-room, they became also the charm of the court *soirées* in the palace of Frederick II., and when at Berlin, he was always requested to conduct the concerts himself.

After having quaffed the goblet of glory, as he had drained the cup of misery and suffering to the dregs, he devoted himself, from predilection, almost wholly to sacred music. However, he produced at the Dresden theatre, so late as the winter of 1801, his last opera "*Acis and Galatea*," a composition full of fire and energy. He then wrote several oratorios, vespers, masses, psalms, and cantatas. He composed "*Davidde*," an oratorio, and his admirable music for Klopstock's "*Pater Noster*." An hour sufficed him to form the plan of this superb composition; but he employed fifteen months on the execution of the work in all its details. It was his last song—the song of the swan. This composition is among his sacred, what "*Cora*," is among his dramatic works; it is the most elaborate. Another, less vast, less learned, but still more elevated, still more admirable, is "*The Pilgrims at the Holy Sepulchre*." Nothing can equal the gentle grandeur of this composition. His accents breathe celestial harmonies, from the Holy Land, from that city, the glory of the *earth*, the voices of the pious pilgrims rise, like incense, to a *heavenly* Jerusalem. There reigns in this composition all the devotion of a religious soul, entirely divested of earthly passion, of worldly emotion; all is love, faith, hope! It is one of those works which heard once in our lives, are heard never again to be forgotten, of which the remembrance only touches the heart.

Neither Metastasio's words,—

Di questo al terminar
Del mondo oscura via
Dato, ah! per lui ci sia
La celeste abitar
Gerusalemme!

nor Naumann's divine sounds, will ever fade from my memory.

This composition bears, besides, the impress of Naumann's character; in it, as in all his productions, he shows himself to be simple, ingenuous and modest, devoid of violent passions, free from striking peculiarities, but imbued with an angelic spirit, a fiery imagination, and giving utterance to tones whose fascination is felt by all, tones that find an echo in every heart. Naumann seeks not to shine, to be admired, he only desires to please, to move; thus his music not only charms, it elevates the soul; it makes man better. To Naumann alone has it been given to clothe the sacred mysteries of the art of music in accents filled with such unction.

"Such melodies,"* says Rochlitz, a learned German critic, "such melodies can be created only by a really good man. Others may carry away their auditors more—may astonish more;—but Naumann's melodies touch our hearts, and vibrate long in their inmost depths."

An oratorio was performed every year, on the Saturday in Passion week. The King, Frederick Augustus himself, selected the composition. After the production of the "*Pellegrini*," he always chose it, and with Naumann himself it was an especial favourite.

Four days before his death, he assembled all the principal opera singers at his house. The whole day was passed in music, and when evening came, *I Pellegrini* was executed. Mademoiselle Schmalz, Perotti, Bonavari, sang the solos. On hearing the last quartette, "*Di questo al terminar*," all present were affected to tears. "After such music," said the singers, shutting up the score, "we will not hear another note."

Who would then have dreamed, that four days later "*Di questo al terminar*" would be sung at the tomb of the great master.

The 21st of October, 1801, he went out to purchase some trees for his estate at Blasewitz, and before quitting his house he went, as was his custom, to embrace his young children, and look at them while asleep. When he reached the Great Garden, he was seized with apoplexy. The passers by, supposing him to be intoxicated, walked on without affording him any assistance. He was found the next day in a dying state.

Amidst all his glory—amid all the turpitude and hollowness of courts and flatterers, the soul of Naumann remained pure and unscathed; ingenuous and innocent, his heart was uncorrupted; he preserved to the end of his life every noble and generous sentiment, all the high aspirations which had sustained him in adversity: the hard apprenticeship of suffering through which he had passed had not stifled one of the good qualities with which nature had endowed him.

He prized his lowliness of birth as having added to the lustre of his subsequent career. He loved his dear Blasewitz better than the palaces of kings, and after he had gained an independance, he fixed his abode permanently there. He would not have exchanged his humble descent from poor peasants for a long line of noble ancestors. The fame and honours his intrinsic merit had won for him, were far more valuable in his eyes than all hereditary privileges and armorial bearings.

May the interest which a knowledge of the life of a man like Naumann must excite, be reflected on his works! My object in writing this biographical notice will then be attained, for such compositions must exert a great and beneficial influence on the musical taste of the age. Though differing widely in character from his celebrated countryman, whose compositions are, as it were, naturalized in this country, I should feel that were he to become associated, however remotely, with Handel, in the affections of the English, I had erected a monument to his memory worthy of the genius and high moral worth of this great man, to whom I owe, in my musical vocation, the most enduring pleasure, and the deepest gratitude.

Joseph Mairner.

* *Für Freunde der Tonkunsts.*



LARGHETTO DEVOTO.

VIOLINI
or
CLARINETTI.

SOPRANO Solo.

ALTO Solo.

TENORE Solo.

BASSO Solo.

OBOI, FLAUTI,
PIANO or HARP.
FAGOTTI, VIOL^{llo}
BASSO.

f p

SOLI.

Un-
Le

Un-
Le

close thy gates Je-ru-salem, We hail thy name true heart-ed; Once
por-te a noi di-ser-ra, Ge-ru-sa-lem bra-ma-ta, gia

close thy gates Je-ru-salem, We hail thy name true heart-ed; Once
por-te a noi di-ser-ra, Ge-ru-sa-lem bra-ma-ta, gia

vii?

joy-ous now de-ser-ted, But still il-lus-trious land. Once
 lie-ta or de-so-la-ta, gia lie-ta or de--so--la-ta. ma

joy-ous now de-ser-ted, But still il-lus-trious land. Once
 lie-ta or de-so-la-ta, gia lie-ta or de--so--la-ta. ma

Fl.

joy--ous now de--ser--ted, But still, but still il-lus-trious
 sem-pre, sempre il-lus--tre, ma sempre il-lus-tre ter-----

joy--ous now de--ser--ted, But still, but still il-lus-trious
 sem-pre, sempre il-lus--tre, ma sempre il-lus-tre ter-----

VII?

land. ra.

land. ra.

SOLI.
Un - -
Le
Un - -
Le

Fag:

close thy gates Je - - ru - sa - lem, We hail thy name true hearted; Once
por - te a noi di - - ser - - ra, Ge - ru - sa - lem bra ma - - ta, gia

close thy gates Je - - ru - sa - lem, We hail thy name true hearted; Once
por - te a noi di - - ser - - ra, Ge - ru - sa - lem bra ma - - ta, gia

vlllo

joy-ous now de-ser-ted, But still il-lus-trious land, Once
 lie-ta or de-so-la-ta, gia lie-ta or de-so-la-ta, ma

joy-ous now de-ser-ted, But still il-lus-trious land,
 lie-ta or de-so-la-ta, gia lie-ta or de-so-la-ta,

joy-ous, now de-ser-ted, but still, but still il-lustrious land,
 sempre sempre il-lus-tre ma sempre illus-tre ter-ra,

Once joy-ous, now de-ser-ted but still il-lustrious land,
 ma sempre sempre illus-tre, sempre illus-tre ter-ra,

Fag: *f*

Thy dwellings now are de-so-late Thine
 E ver, che più non van-ti la

Thy dwellings now are de-so-late Thine
 E ver, che più non van-ti la

p

an-cient temple's glo-ry No... longer speaks the sto-ry of thy great
 for-te Roccaeil chiaro Tem-pio che in te fon-da-ro due de mag-

an-cient temple's glo-ry No... longer speaks the sto-ry of thy great
 for-te Roccaeil chiaro Tem-pio che in te fon-da-ro due de mag-

f *p*

VII?

mo-narch's fame, of thy great mo-narch's fame, thy great
 gior, due de mag- gior, due de mag- gior, Re-

mo-narch's fame, of thy great mo-narch's fame, of thy great
 gior, due de mag- gior, due de mag- gior, Re-

mo- . . . narch's fame.
 gnan- . . . ti.

mo- . . . narch's fame.
 gnan- . . . ti.

Fag.

Basso.

TUTTI.

But cease thy lamen-tation, thy la-men-tation,
 Pur con-so-lar-ti puoi, conso-lar-ti puoi, Forgive the
 se dal po-

thy lamen-tation,
 pur conso-lar-ti, but cease thy la-men-
 pur con-so-lar-ti

But cease thy la-men-tation, thy lamen-ta-tion,
 Pur con-so-lar-ti puoi, pur conso-lar-ti,

But cease thy lamen-tation, thy la-men-
 Pur con-so-lar-ti puoi, con-so-la-ti

Ro-man, the Ro-man Ro-man
 ter, dal po-ter Ro-ter Ro-ter
 tation, Forgive the Ro-ter man fires...
 puoi, se dal po-ter Ro-ter Ro-ter ma-no. Although thy
 furo ad e-

For-give the Ro-ter man fires...
 se dal po-ter Ro-ter Ro-ter ma-no. Although thy
 furo ad e-

ta-tion, puoi Forgive the Ro-man fires...
 se dal po-ter Ro-ter ma-no.

Fag:

lof... ty spires... they le... vell'd
 gua... ti al pia... no gli ec... cel...

lof... ty spires... they le... vell'd, they
 gua... ti al pia... no gli ec... cel... si gli ec...

lof... ty spires... they le... vell'd
 gua... ti al pia... no gli ec... cel...

Altho' thy lof... ty spires... they le... vell'd, they
 furoade... gua... ti al pia... no gli ec... cel... si gli ec...

with the plain, they le... vell'd with the
 si gli ec... cel... si mu... ri tuo...

le... vell'd with the plain, they le... vell'd with the
 cel... si gli ec... cel... si mu... ri tuo... the

with the plain, they le... vell'd with the
 si mu... ri tuo...

le... vell'd with the plain, they le... vell'd with the
 cel... si gli ec... cel... si mu... ri tuo... the

plain.
i.

plain.
i.

plain.
i.

plain.
i.

tr *p*

SOLI.
For
Te

**For
Te**

Basso.

thou hast richer trea - sure, Than all that is be - reft thee: The
sovrà ogn'altra ap - prez - za chi sa che vol - le in te mo -

thou hast richer trea - sure, Than all that is be - reft thee: The
sovrà ogn'altra ap - prez - za chi sa che vol - le in te mo -

vii?

se - pul - chre is left thee, Of him who died for men... The
 rir il som - mo Re, mo - rir il som - mo Re... per

se - pul - chre is left thee, Of him who died for men.
 rir il som - mo Re, mo - rir il som - mo Re.

se - pul - chre is left thee, Of him who died, who died for men.
 la co - mun sal - vez - za per la co - mun sal - vez - za.

The se - pul - chre is left thee, Of him who died for men.
 per la co - mun, per la co - mun sal - vez - za.

Fag^t
 Basso.

Oh! may we one day
Di que...sto al ter-mi...

TUTTI
Oh! may we one day
Di que...sto al ter-mi...

Oh! may we one day
Di que...sto al ter-mi...

Oh! may we one day
Di que...sto al ter-mi...

en-ter, nar, Thine del e...ver-last-ing por-tal, And... da...

en-ter, nar, Thine del e...ver-last-ing por-tal, And... da...

en-ter, nar, Thine del e...ver-last-ing por-tal, And... da...

en-ter, nar, Thine del e...ver-last-ing por-tal, And... da...

... taste thy joys, thy joys im
 to ah per lui ci

And da to taste ah thy per joys im
 f da to taste ah thy per joys im
 ... taste. ... lui thy per joys im
 to lui thy per lui ci

taste thy joys im mor tal, thy joys, thy joys im
 da to ah per lui, per lui i ci

SOLO heavenly Je - ru - sa - lem

mor - tal, hea - ven ly Je - ru - sa - lem, hea - ven - ly Je - ru - sa -
 si - a, la ce - les - te a - bi - tar, la ce - leste a - bi -

SOLO hea - ven - ly Je - ru - sa - lem, hea - ven - ly Je - ru - sa -
 si - a, la ce - leste a - bi - tar, la ce - leste a - bi -

mor - tal,
 si - a,
 mor - tal,
 si - a,
 mor - tal,
 si - a,

Fag! 1.

lem, heaven-ly Je-ru-sa-lem.
tar, Ge-ru-sa-lem-me.

lem, heaven-ly Je-ru-sa-lem-me.
tar, Ge-ru-sa-lem-me.

Tutti *p*
May da we to

Tutti May
da

Fag.

Basso.

Tutti. *p*
May we one day taste thy joys im-mor-tal,
da-to ah per lu-i, per lui ci si-a,

May we one day taste thy joys im-mor-tal,
da-to ah per lu-i, per lui ci si-a,

taste ah thy per joys lui ci im-mor-tal,
si-a,

... we taste thy joys im-mor-tal,
-to ah per lui ci si-a,

May we taste thy joys im-
 ah da--to ah per lui ci

May we taste thy joys im-
 ah da--to ah per lui ci

May we taste thy joys im-
 ah da--to ah per lui ci

May we taste thy joys im-
 ah da--to ah per lui ci

mor-tal, heavenly Jeru-sa-lem, heavenly Je-ru-sa-lem, Je-
 si--a, la ce-les-te a-bi-tar, la ce-les-te a-bi-tar, Je-

mor-tal, heavenly Jeru-sa-lem, heavenly Je-ru-sa-lem, Je-
 si--a, la ce-les-te a-bi-tar, la ce-les-te a-bi-tar, Je-

mor-tal, ah! heavenly Je-ru-sa-lem, Je-
 si--a, ah! la ce-les-te a-bi-tar, Je-

mor-tal, ah! heavenly Je-ru-sa-lem, Je-
 si--a, ah! la ce-les-te a-bi-tar, Je-

Fag.

ru - sa - lem, heaven ly Je - ru - sa - lem, heaven ly Je -
 ru - sa - lem - me, la ce - leste a bi - tar, Ge - ru - sa -
 ru - sa - lem, heaven ly Je - ru - sa - lem, heaven ly Je -
 ru - sa - lem - me, la ce - leste a - bi - tar, Ge - ru - sa -
 ru - sa - lem,
 ru - sa - lem - me,
 ru - sa - lem,
 ru - sa - lem - me,

viiº

ru - sa - lem,
 lem - me,
 ru - sa - lem, heaven ly Je - ru - sa - lem, Je - ru - sa -
 lem - me, la ce - leste a - bi - tar, Ge - ru - sa -
 lem Je - ru - sa - lem, heaven ly Je - ru - sa - lem, Je - ru - sa -
 lem - me, la ce - leste a - bi - tar, Ge - ru - sa -
 lem Je - ru - sa - lem,
 lem - me,
 lem Je - ru - sa - lem,
 lem - me,

viiº

Bass.

lem, Je - ru - sa - lem. May we taste thy
lem - me. Da - to ah per

joys im - mor - tal, hea - ven - ly Je - ru - sa -
lui ci si - a la ce - les - te a - bi

lem. tar. hea-ven-ly Je-ru-sa-lem. Ge-ru-sa-lem me.

lem. tar. hea-ven-ly Je-ru-sa-lem. Ge-ru-sa-lem me.

lem. tar. Je-ru-sa-lem. Ge-ru-sa-lem me.

lem. tar. Je-ru-sa-lem. Ge-ru-sa-lem me.

p

pp

rit:

pp

1992
D208/17

1992
17

MUSICA SACRA

Tomus quintus

Sammlung religiöser Gesänge

älterer und neuester Zeit

zum bestimmten Gebrauch für den königlichen Berliner Domchor
herausgegeben von

A. NEITHARDT

5te Band.

Pr. d. Part. compl. 5 Thlr.

1. Palestrina. Kyrie eleison / Sop. Alt. Ten. u. Bass. Part. u. Stimmen	171	10 1/2
2. Synodus Helica / 6 Stimmen Part. u. Stimmen		5
3. Agnus Dei / Chorus Gottes / Sop. Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen		20
4. Psalm 12. Wie der Hirsch schreit / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
5. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		15
6. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
7. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
8. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
9. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
10. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
11. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
12. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
13. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		17 1/2
14. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
15. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		15
16. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
17. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		20
18. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
19. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
20. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
21. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		15
22. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
23. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		22 1/2
24. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
25. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
26. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
27. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		15
28. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
29. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
30. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
31. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
32. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
33. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
34. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
35. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
36. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
37. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
38. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		20
39. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
40. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		17 1/2
41. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
42. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
43. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
44. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
45. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
46. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
47. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
48. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
49. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		20
50. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
51. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		17 1/2
52. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
53. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
54. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
55. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
56. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		12 1/2
57. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		7 1/2
58. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		10
59. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		5
60. In Appropinquatione / Wie hab ich dich gesehen / Sop. Alt. Ten. u. Bass. Part. u. Stimmen		20

Eigentum der Verleger.

Eut. Sta. Hall

Einziges Verlags-Archiv

Berlin, bei Ed. Bote & G. Bock.

6 Bockstr. im Hinterhof des Museumsgebäudes, gegenüber dem Berliner Dom.



Nº28. KYRIE.

Andante sostenuto.

FELIX MENDELSSOHN BARTHOLDY.

CANTO. CORO I.
 ALTO.
 TENORE.
 BASSO.

CANTO. CORO II.
 ALTO.
 TENORE.
 BASSO.

Ky - ri - e e - lei - son, Chri - ste e - lei - son,
 Ky - ri - e e - lei - son, Chri - ste e - lei - son,
 Ky - ri - e e - lei - son, Chri - ste e - lei - son,
 Ky - ri - e e - lei - son, Chri - ste e - lei - son,
 Ky - ri - e e - lei - son, Chri - ste e - lei - son,
 Ky - ri - e e - lei - son, Chri - ste e - lei - son,
 Ky - ri - e e - lei - son, Chri - ste e - lei - son,

cres. Ky - ri - e e - le - i - son, e - le -
 Ky - ri - e e - le - i - son, e - le - i -
 Ky - ri - e e - lei - son, e - le - i - son, Chri -
 Ky - ri - e e - le - i - son,
 lei - son, f - cres. Ky - ri - e e - le - i - son, e -
 lei - son, f - cres. Ky - ri - e e - le - i - son, e - le - i -
 lei - son, f - cres. Ky - ri - e e - le - i - son, e - le - i - son,
 lei - son, f - cres. Ky - ri - e e - le - i - son, e - le - i - son,
 lei - son, f - cres. Ky - ri - e e - le - i - son, e - le - i - son,

- i - son, *cres.* e - le - i -
 son, Chri - ste e - le - i - son, e - le - i -
 - - ste *cres.* e - le - - i -
 e - le i son, Chri
 le - i - son, e - lei - son, e - le - i -
 son, e - le - i - son, e - le - i -
 e - le - i - son, e - le - i -
 son, e - le - i -

pp son, Chri - ste e - le - i - son, *f* e - le - i - son, *p* e - le - i - son.
pp son, Chri - ste e - le - i - son, *f* e - le - i - son, *p* e - le - i - son.
pp son, Chri - ste e - le - i - son, *f* e - lei - son, *p* e - le - i - son.
pp - - ste e - le - i - son, *f* e - le - i - son, *p* e - le - i - son.
 son, *f* Ky - ri - e e - le - i - son, *p* e - le - i - son.
 son, *f* Ky - ri - e e - lei - son, *p* e - le - i - son.
 son, *f* Ky - ri - e e - le - - i - son.
 son, *f* Ky - ri - e e - lei - son, *p* e - le - i - son.

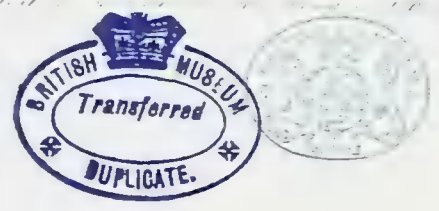
MUSICA SACRA
 Tomus quintus
Sammlung religiöser Gesänge
 älterer und neuerer Zeit
 zum bestimmten Gebrauch für den königlichen Oberlinen, von
 Königl. Kapellmeister
A. NEIFHARDT

Band

Preis pro Copie 5 Thlr.

1	Paestrina. <i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
2	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
3	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
4	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
5	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
6	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
7	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
8	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
9	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
10	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
11	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
12	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
13	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
14	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
15	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
16	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
17	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
18	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
19	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
20	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
21	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
22	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
23	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
24	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
25	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
26	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
27	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
28	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
29	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
30	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
31	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
32	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
33	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
34	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100
35	<i>Inv. M. J. S. p. Alt. Ten. u. Bass. Part. u. Stimmen</i>	100

Verlag des Verlegers... Ent. Sta. Hall... Einzeln aus Vereins-Anstalt
Berlin, bei Ed. Bote & G. Bock.



1000
D 205/18

Nº 29. Die Strafe liegt auf ihm.

Adagio.

OTTO NICOLAI.

CANTO I. Die Stra - fe liegt auf ihm, auf ihm, auf dass

CANTO II. Die Stra - fe liegt, die Stra - fe liegt auf ihm, auf dass

ALTO I. Die Stra - fe liegt auf ihm, auf ihm, auf dass

ALTO II. Die Stra - fe liegt auf ihm, auf ihm, auf dass

TENORE I. Die Stra - fe liegt auf ihm, auf dass wir Frie -

TENORE II. Die Stra - fe liegt, die Stra - fe liegt auf ihm, auf dass

BASSO I. Die Stra - fe liegt auf ihm, auf ihm, auf dass

BASSO II. Die Stra - fe liegt auf ihm, auf ihm, auf dass

wir, dass wir Frie - de hüt - ten, auf dass wir, auf dass

wir, dass wir Frie - de hüt - ten, auf dass wir, auf dass

wir, dass wir Frie - de hüt - ten, auf dass wir, auf dass wir,

wir, dass wir Frie - de hüt - ten, auf dass wir, auf dass wir,

de, Frie - de hüt - ten, auf dass wir, auf dass

wir, dass wir Frie - de hüt - ten, auf dass wir, dass wir Frie - de,

wir, dass wir Frie - de hüt - ten, dass wir, dass wir, auf dass

wir, dass wir Frie - de hüt - ten, auf dass wir, auf dass

Wir Friede, Friede, auf dass wir Friede hätten

Wir Friede, Friede, auf dass wir Friede hätten

dass wir Friede, Friede, auf dass wir Friede hätten

dass wir Friede, Friede, auf dass wir Friede hätten

wir Friede, Friede, auf dass wir Friede hätten

dass wir Friede, dass wir Friede hätten

wir Friede, Friede, auf dass wir Friede hätten

wir Friede, Friede, auf dass wir Friede hätten

ten. *pp* Friede, Friede.

ten, *pp* auf dass wir Friede hätten, wir Friede hätten. Friede.

ten, *pp* auf dass wir Friede hätten, wir Friede hätten, Friede hätten.

ten, *pp* auf dass wir Friede hätten, wir Friede hätten, Friede hätten.

ten, auf dass wir Friede hätten, Friede, Friede hätten

ten, auf dass wir, auf dass wir Friede hätten, Friede hätten

ten.

ten.

MUSICA SACRA

Tomus quintus

Sammlung religiöser Gesänge

älterer und neuester Zeit

zum bestimmten Gebrauch für den königlichen Berliner Domchor
herausgegeben von

A. NEUBHARDT

7. Band.

Pr. d. Part. compl. 5 Thlr.

1	Polestrina. <i>Virgo deus</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10 1/2
2	<i>Die 4 Stimmen apart</i>	5
3	Sanctus. <i>Missa</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	20
4	<i>Die 4 Stimmen apart</i>	10
5	<i>Agnus Dei</i> , Clavier. Sop. Alt. Ten. u. Bass. Part. u. Stimmen	20
6	<i>Die 4 Stimmen apart</i>	10
7	Psalm 124. <i>Wiederholungschor</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	15
8	<i>Die 4 Stimmen apart</i>	7 1/2
9	<i>Die 4 Stimmen apart</i>	12 1/2
10	<i>Wir danken dir, Gott, der Herr, unser Herrscher</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2
11	<i>Die 4 Stimmen apart</i>	10
12	<i>Thomus. O tunc cum dicitur</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2
13	<i>Die 4 Stimmen apart</i>	7 1/2
14	Eccard. Joh. <i>Abendg. über Kreuz</i> , Sop. Alt. Ten. u. Bass. Dopp. Chor. Part. u. Stimmen	17 1/2
15	<i>Die 4 Stimmen apart</i>	10
16	Bortniansky. <i>Es ist vollbracht</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	15
17	<i>Die 4 Stimmen apart</i>	7 1/2
18	Durante. F. <i>Agnes Dei</i> , Dopp. Chor. Sop. Alt. Ten. u. Bass. Part. u. Stimmen	20
19	<i>Die 4 Stimmen apart</i>	10
20	Corsi. G. <i>Ave Maria</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
21	<i>Die 4 Stimmen apart</i>	5
22	Lotti. <i>Sanctus</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
23	<i>Die 4 Stimmen apart</i>	5
24	<i>Wir danken dir, Gott, der Herr, unser Herrscher</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	15
25	<i>Die 4 Stimmen apart</i>	7 1/2
26	<i>Wir danken dir, Gott, der Herr, unser Herrscher</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	22 1/2
27	<i>Die 4 Stimmen apart</i>	10
28	<i>Wir danken dir, Gott, der Herr, unser Herrscher</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
29	<i>Die 4 Stimmen apart</i>	5
30	Gallus. <i>Salvatoris mundi</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	15
31	<i>Die 4 Stimmen apart</i>	7 1/2
32	Hammerschmidt. <i>Aud. J. H. Schütz</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	25
33	<i>Die 4 Stimmen apart</i>	12 1/2
34	Schütz. H. <i>M. G. H.</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1. 2 1/2
35	<i>Die 4 Stimmen apart</i>	17 1/2
36	<i>M. G. H.</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2
37	<i>Die 4 Stimmen apart</i>	7 1/2
38	Schröter. <i>M. G. H.</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
39	<i>Die 4 Stimmen apart</i>	5
40	<i>M. G. H.</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	17 1/2
41	<i>Die 4 Stimmen apart</i>	10
42	Eccard. Joh. <i>Chloris</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2
43	<i>Die 4 Stimmen apart</i>	7 1/2
44	Graun. <i>M. G. H.</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2
45	<i>Die 4 Stimmen apart</i>	7 1/2
46	<i>M. G. H.</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
47	<i>Die 4 Stimmen apart</i>	5
48	Bach. J. M. <i>Ich dank dir, Gott, der Herr, unser Herrscher</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2
49	<i>Die 4 Stimmen apart</i>	7 1/2
50	Bortniansky. <i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
51	<i>Die 4 Stimmen apart</i>	5
52	Mozart. <i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
53	<i>Die 4 Stimmen apart</i>	5
54	Haydn. M. <i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10
55	<i>Die 4 Stimmen apart</i>	5
56	Mendelsohn-Bartholdy. <i>Die 4 Stimmen apart</i> , Dopp. Chor. Sop. Alt. Ten. u. Bass. Part. u. Stimmen	20
57	<i>Die 4 Stimmen apart</i>	10
58	Nicolai. O. <i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	17 1/2
59	<i>Die 4 Stimmen apart</i>	1. 2 1/2
60	Lowe. C. <i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	17 1/2
61	<i>Die 4 Stimmen apart</i>	12 1/2
62	Gährich. <i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2
63	<i>Die 4 Stimmen apart</i>	10
64	Neithardt. <i>Die 4 Stimmen apart</i> , Dopp. Chor. Sop. Alt. Ten. u. Bass. Part. u. Stimmen	5
65	<i>Die 4 Stimmen apart</i>	12 1/2
66	<i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2
67	<i>Die 4 Stimmen apart</i>	10
68	<i>Die 4 Stimmen apart</i>	5
69	<i>Die 4 Stimmen apart</i> , Sop. Alt. Ten. u. Bass. Part. u. Stimmen	20
70	<i>Die 4 Stimmen apart</i>	12 1/2

Verlag von Verlags- und Buchhandlung Ed. Bote & G. Bock, Berlin, bei Ed. Bote & G. Bock.

Nº 30. Ehre sei Gott in der Höhe.

Maestoso.

OTTO NICOLAI.

CANTO. CORO I.
 ALTO.
 TENORE.
 BASSO.
 CANTO. CORO II.
 ALTO.
 TENORE.
 BASSO.

Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-
 Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-
 Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-
 Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-
 Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-
 Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-
 Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-
 Eh-re, Eh-re, Eh-re sei Gott in der Hö-he, und Friede auf Er-

den und den Men-schen ein Wohl-ge-fal-len. Wir loben
 den und den Men-schen ein Wohl-ge-fal-len. Wir loben
 den und den Men-schen ein Wohl-ge-fal-len. Wir loben
 den und den Men-schen, den Men-schen ein Wohl-ge-fal-len. Wir loben
 den und den Menschen ein Wohlge-fal-len, ein Wohl-ge-fal-len. Wir loben dich
 den, und den Menschen ein Wohl-ge-fal-len, ein Wohl-ge-fal-len. Wir loben dich
 den und den Menschen ein Wohl-ge-fal-len ein Wohl-ge-fal-len. Wir loben dich
 den und den Menschen, den Men-schen ein Wohl-ge-fal-len.

f dich, wir lo-ben dich, wir be-ne-dei-en dich, *p* wir be-ten dich *f* an,

dich, wir lo-ben dich, wir be-ne-dei-en dich, *p* wir be-ten dich *f* an,

dich, wir be-ne-dei-en dich, *p* wir be-ten dich *f* an,

dich, wir lo-ben dich, wir be-ne-dei-en dich, wir be-ten dich an,

wir lo-ben dich, wir be-ne-dei-en dich, wir

wir lo-ben dich, wir be-ne-dei-en dich, wir

wir lo-ben dich, wir be-ne-dei-en dich, wir

wir lo-ben dich, wir be-ne-dei-en dich, wir

wir prei-sen dich, wir sa-gen dir Dank um dei-ner gro-ssen

wir prei-sen dich, wir sa-gen dir Dank um dei-ner gro-ssen

wir prei-sen dich, wir sa-gen dir Dank um dei-ner gro-ssen

wir prei-sen dich, wir sa-gen dir Dank um dei-ner gro-ssen

prei-sen dich, wir sa-gen dir Dank um dei-ner

prei-sen dich, wir sa-gen dir Dank um dei-ner

prei-sen dich, wir sa-gen dir Dank um dei-ner

prei-sen dich, wir sa-gen dir Dank um dei-ner

Herr - lich - keit wil - len, all - mäch - ti - ger

Herr - lich - keit wil - len, all - mäch - ti - ger

Herr - lich - keit wil - len, all - mäch - ti - ger

Herr - lich - keit wil - len, all - mäch - ti - ger

gro - ssen Herr - lich - keit wil - len, Herr Gott, him - lischer Kö - nig, all - mäch - ti - ger

gro - ssen Herr - lich - keit wil - len, Herr Gott, him - lischer Kö - nig, all - mäch - ti - ger

gro - ssen Herr - lich - keit wil - len, Herr Gott, him - lischer Kö - nig, all - mäch - ti - ger

gro - ssen Herr - lich - keit wil - len, Herr Gott, him - lischer Kö - nig, all - mäch - ti - ger

Andante. **TUTTI.** **SOLO.**

SOLO. Va - ter! Herr, du ein - ge - bor - ner Sohn, Je - sus Christus! Herr Gott, du Lamm Got - tes,

SOLO. Je - sus Christus! **TUTTI.** **SOLO.**

Va - ter! Herr, du ein - ge - bor - ner Sohn, Je - sus Christus! Herr Gott, du Lamm Got - tes,

Va - ter! Je - sus Christus!

SOLO. Je - sus Christus! **SOLO.**

Va - ter! Herr, du ein - ge - bor - ner Sohn, Je - sus Christus! Herr Gott, du Lamm Got - tes,

Va - ter! Je - sus Christus!

Va - ter! Je - sus Christus!

TUTTI. SOLO. TUTTI. SOLO.

Sohn des Va- ters, der du die Sün- de der Welt trägst, er - bar - me dich un - ser, der du die Sün- de der

Sohn des Va- ters, er - bar - me dich un - ser,

Sohn des Va- ters, der du die Sün- de der Welt trägst, er - bar - me dich un - ser, der du die Sün- de der

Sohn des Va- ters, er - bar - me dich un - ser,

Sohn des Va- ters, er - bar - me dich un - ser,

Sohn des Va- ters, der du die Sün- de der Welt trägst, er - bar - me dich un - ser, der du die Sün- de der

Sohn des Va- ters, er - bar - me dich un - ser,

Sohn des Va- ters, er - bar - me dich un - ser,

TUTTI. SOLO. TUTTI.

Welt trägst, nimm an unser Ge- bet, der du sit- zest zur Rechten des Va- ters, er - bar - me dich un -

nimm an unser Ge- bet, er - bar - me dich un -

Welt trägst, nimm an unser Ge- bet, der du sit- zest zur Rechten des Va- ters, er - bar - me dich un -

nimm an unser Ge- bet, er - bar - me dich un -

nimm an unser Ge- bet, er - bar - me dich un -

Welt trägst, nimm an unser Ge- bet, der du sit- zest zur Rechten des Va- ters, er - bar - me dich un -

nimm an unser Ge- bet, er - bar - me dich un -

nimm an unser Ge- bet, er - bar - me dich un -

Allegro.

ser, erbarme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

ser, er - barme dich un - ser, er - barme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

ser, er - barme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

ser, er - barme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

ser, erbarme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

ser, er - barme dich un - ser, er - barme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

ser, er - barme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

ser, er - barme dich un - ser! Denn du al - lein bist hei - lig, du al - lein bist der

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri -

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri - stus,

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri -

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri -

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri - stus,

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri -

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri -

Herr, du al - lein bist der Al - ler - höch - ste, Je - sus Chri -

stus,
 mit dem hei - ligen Gei - ste, in der Herr - lichkeit Got - tes, des
 stus,
 mit dem hei - li - gen Gei - ste, mit dem
 stus,
 Je - sus, Chri - stus, mit dem hei - li - gen
 stus, mit dem hei - ligen Gei - ste, in der Herr - lichkeit Got - tes,
 stus,
 mit dem hei - li - gen Gei - ste,

stus,
 mit dem hei - li - gen Gei - ste,
 Va - ters, mit dem hei - li - gen Gei - ste, mit dem hei - li - gen
 hei - li - gen Gei - ste, mit dem hei - li - gen Gei - ste, mit dem
 ste, in der Herr - lich - keit Got - tes, mit dem
 Gei - ste mit dem
 mit dem hei - li - gen Gei - ste, mit dem hei - li - gen
 A - - - - - men, mit dem hei - li - gen Gei - ste, mit dem
 ste, in der Herr - lich - keit Got - tes, mit dem

mit dem hei - li - gen Gei - ste, in der Herr - lich - keit Got - tes, des Va -

Gei - ste, in der Herr - lich - keit Got - tes, des Va -

hei - li - gen Gei - ste, in der Herr - lich - keit Got - tes,

hei - li - gen Gei - ste, in der Herr - lich - keit Got - tes, des Va -

hei - li - gen Gei - ste, in der Herr - lich - keit Got - tes, des Va -

hei - li - gen Gei - ste, in der Herr - lich - keit Got - tes, des Va -

hei - li - gen Gei - ste, in der Herr - lich - keit Got - tes, des Va -

hei - li - gen Gei - ste, in der Herr - lich - keit Got - tes, des Va -

- ters, A - men.

- ters, A - men, A - men.

des Va - ters, A - men.

- ters, A - men, A - men, A - men.

- ters, A - men, A - men.

tes des Va - ters, A - men, A - men.,

- ters, A - men, A - men.

- ters, A - men, A - men.

MUSICA SACRA

Tomus quintus

Sammlung religiöser Gesänge älter und neuer Zeit

zum bestimmten Gebrauch für den königlichen Berliner-Domchor
herausgegeben von

A. NEITHARDT

5ter Band.

Part. Compl. 5 Theil

157	Palestrina. <i>Sanctus</i> (Cantata) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	164	10/8
2	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	21	7/8
3	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	20	7/8
4	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	16	7/8
5	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	15	7/8
6	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	7/8
7	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
8	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	7/8
9	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	7/8
10	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	20	7/8
11	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
12	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
13	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	15	7/8
14	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	7/8
15	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
16	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
17	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	15	7/8
18	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	7/8
19	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	7/8
20	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
21	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
22	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	7/8
23	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	7/8
24	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
25	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	7/8
26	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	7/8
27	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
28	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
29	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	7/8
30	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	7/8
31	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
32	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8
33	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	7/8
34	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	7/8
35	<i>Sanctus</i> (Missa) 2 Sop. Alt. Ten. u. Bass. Part. u. Stimmen	10	7/8

Verlag von Verleger

Part. Sta. Hall

Empfehlung des Königl. Preuss. Verlags

Berlin, bei Ed. Bote & G. Bock.



romb 1503
D208/29 100

Nº 31. Salvum fac Regem.

C. LÖWE.

CANTO.
ALTO.
TENORE.
BASSO.

Salvum fac re - gem, cle - mentem no - strum, sal - vum fac, salvum fac

salvum fac, Do - mi - ne! et ex - au - di nos, ex - au - di nos in di - e,
fac, Do - mi - ne! et ex - au - di nos in di - e,
sal - vum fac, Do - mi - ne! et ex - au - di nos in di - e,
sal - vum fac, Do - mi - ne! et ex - au - di nos in di - e, et ex - au - di nos in di - e,

qua in - vo - ca - ve - rimus te! et ex - au - di nos in di - e, qua in - vo - ca -
ve - rimus te! et ex - au - di nos in di - e, qua in - vo - ca -
ve - rimus te! et ex - au - di nos in di - e, qua in - vo - ca -
ve - rimus te! et ex - au - di nos in di - e, qua in - vo - ca -

ve - rimus te! Sal - vum fac re - gem, Do - mi - ne, sal - vum fac re - gem,
ve - rimus te! Sal - vum fac re - gem, re - gem, Do - mi - ne, sal - vum fac re - gem,
ve - rimus te! Sal - vum fac re - gem, re - gem, Do - mi - ne, sal - vum fac re - gem,
ve - rimus te! Sal - vum fac re - gem, sal - vum fac re - gem,

men-tem no-strum sal-vum fac, saluum fac, saluum fac Do-mi-ne!
 clemen-tem no-strum, sal-vum fac, saluum fac Do-mi-ne!
 clemen-tem no-strum, sal-vum, sal-vum, saluum fac Do-mi-ne!
 clemen-tem no-strum, sal-vum, sal-vum, sal-vum fac Do-mi-ne!

et ex-au-di nos in di-e, qua in-vo-ca-ve-ri-mus te!
 et ex-au-di nos in di-e, in di-e, qua in-vo-ca-ve-ri-mus te! Sal-vum fac
 et ex-au-di, ex-audi nos in di-e, qua in-vo-ca-ve-ri-mus te! Sal-
 et ex-audi nos in di-e, qua in-vo-ca-ve-ri-mus te!

Sal-vum, sal-vum, sal-vum fac, saluum fac, saluum fac re-gem, Do-mi-
 re-gem, sal-vum fac, saluum fac, sal-vum fac re-gem, Do-mi-
 vum fac re-gem, sal-vum, sal-vum, saluum fac re-gem, Do-mi-
 Saluum fac re-gem, sal-vum, saluum fac re-gem, Do-mi-

ne! Saluum fac, saluum fac, saluum fac re-gem, Do-mi-ne! Amen, A-
 ne! Sal-vum, sal-vum, saluum fac re-gem, Domi-ne! A-
 ne! Sal-vum, sal-vum, saluum fac re-gem, Domi-ne! A-
 ne! Sal-vum, sal-vum, saluum fac re-gem, Domi-ne! A-

MUSICA SACRA

Tomus quintus

Sammlung religiöser Gesänge

älterer und neuester Zeit

zum bestimmten Gebrauch für den königlichen Berliner Domchor
herausgegeben von

A. NEITHARDT

1. Band.

Präp. Part. compl. 5 Theile.

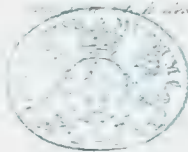
Nr.	Titel	Part.	Stimmen	Preis
1	Palestrina. Kyrie eleison, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10/6
2	Sanctus, Halleluja, C. Singstim. Part. u. Stimmen	1	4	5
3	Agnus Dei, Chorus ecclesiae, Sop. Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen	1	6	10
4	Psalm 118. Wie der Thron des Königs, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
5	Die Improprietäten Was habe ich ansethan, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	15
6	Agnes Dei mit dem Kyrie, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	12 1/2
7	Hymnus: O Deus qui Patris et Filii et Spiritus Sancti, Sop. Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen	1	6	7 1/2
8	Eccard, Joh. O Freunde, nicht diese Töne, 2 Sop. 2 Alt. 2 Ten. u. 2 Bass. dopp. Chor. Part. u. Stimmen	1	6	17 1/2
9	Bortniansky. Kyrie eleison in der Höhe, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
10	Durante, F. Ave, ecclesiastisch, dopp. Chor. Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	6	15
11	Corsi, G. Ave Maria, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
12	Lotti. Sanctus dominus, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
13	Crucifixus, Preis vom Heiland, 2 Sop. Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen	1	6	15
14	Crucifixus, O Freund, nicht diese Töne, 2 Sop. 2 Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen	1	6	22 1/2
15	Veni, Creator spiritus, Alle die in den Himmel, 2 Ten. u. Bass. Part. u. Stimmen	1	4	10
16	Gallas. O Sicut erat, hodie et amantissime, Chorbekannt, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	15
17	Hammerschmidt, And. Met. O Sicut erat, hodie et amantissime, 2 Sop. Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen	1	6	12 1/2
18	Schütz, H. Met. O Sicut erat, hodie et amantissime, 2 Sop. Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen	1	6	17 1/2
19	Schröter, Met. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	12 1/2
20	Schröter, Met. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
21	Eccard, Joh. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	17 1/2
22	Granu. Met. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	12 1/2
23	Granu. Met. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	7 1/2
24	Bach, J.M. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
25	Bortniansky. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	12 1/2
26	Mozart. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	7 1/2
27	Haydn, M. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
28	Mendelssohn Bartholdy. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
29	Nicolai, O. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
30	Nicolai, O. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	17 1/2
31	Lowe, C. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	12 1/2
32	Gährich. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	7 1/2
33	Neithardt. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
34	Neithardt. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	12 1/2
35	Neithardt. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	7 1/2
36	Neithardt. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	10
37	Neithardt. O Sicut erat, hodie et amantissime, Sop. Alt. Ten. u. Bass. Part. u. Stimmen	1	4	12 1/2

Verlagshaus des Verlegers

Ent. Str. Hall

Einrichtungs Verlags-Anstalt

Berlin, bei Ed. Bote & G. Bock.



Nº 32. MOTETTO.

Andante sostenuto.

W. GAEBRICH.

CANTO. *f* Fürch - te dich nicht, fürch - te dich nicht, denn ich ha - be dich er - *2 p*

ALTO. *f* Fürch - te dich nicht, fürch - te dich nicht, denn ich ha - be dich er - *p*

TENORE. *f* Fürch - te dich nicht, fürch - te dich nicht, denn ich ha - be dich er - *p*

BASSO. *f* Fürch - te dich nicht, fürch - te dich nicht, denn ich *p*

lö - set, ich ha - be dich, ich ha - be dich er lö - set; ich ha - be

lö - set, ich ha - be dich er - lö - set, ich ha - be dich er - lö - set, ich ha - be

lö - set, ich ha - be dich, ich ha - be dich er lö - set, ich ha - be

ha - be dich er - löset, ich ha - be dich er - lö - set, ich ha - be

ff dich bei dei - nem Na - men ge - ru - fen, ich ha - be dich bei dei - nem Na - men ge -

ff dich bei dei - nem Na - men ge - ru - fen, ich ha - be dich bei dei - nem Na - men ge -

ff dich bei dei - nem Na - men ge - ru - fen, ich ha - be dich bei dei - nem Na - men ge -

ff dich bei dei - nem Na - men ge - ru - fen, ich ha - be dich bei dei - nem Na - men ge -

ru - fen, du bist mein, du bist mein. Fürch - te dich nicht, denn ich ha -

ru - fen, du bist mein, du bist mein. Fürch - te dich nicht, denn ich ha - be

ru - fen, du bist mein, du bist mein. Fürch - te dich nicht, denn ich ha - be dich er -

ru - fen, du bist mein, du bist mein. Fürch - te dich nicht, denn ich

be dich er - lö - set, ich ha - be dich bei dei - nem Na - men ge -

dich, ha - be dich er - lö - set, ich ha - be dich bei dei - nem Na - men ge -

lö - set, ha - be dich er - lö - set, ich ha - be dich bei dei - nem Na - men ge -

ha - be dich er - lö - set, ich ha - be dich bei dei - nem Na - men ge -

ru - fen, du bist mein, mein, mein, du bist mein, du bist mein.

ru - fen, du bist mein, mein, mein, du bist mein, du bist mein.

ru - fen, du bist mein, mein, mein, du bist mein, du bist mein.

ru - fen, du bist mein, mein, mein, du bist mein, du bist mein.

11000 38-
270212

MUSICA SACRA

Tomus quintus

Sammlung religiöser Gesänge

älterer und neuester Zeit

zum bestimmten Gebrauch für den königlichen Berliner Domchor

herausgegeben von

A. NEITHARDT

5. Band

Preis Part. compl. 5 Thlr.

1	Paestrina. <i>Kyrie, Anton</i> , Sep. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2	10 1/2
2	<i>Die 4 Stimmen apart</i>	5	5
3	<i>Sandus, Maria</i> , 7 u. 8 Stimmen. Part. u. Stimmen	10	10
4	<i>Die 4 Stimmen apart</i>	20	20
5	<i>Agnus Dei, Johann Baptist</i> , Sep. Alt. 2 Ten. u. 2 Bass. Part. u. Stimmen	10	15
6	<i>Die 4 Stimmen apart</i>	15	15
7	<i>Psalm 124, Wiederholungschor</i> , Sep. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2	12 1/2
8	<i>Die 4 Stimmen apart</i>	7 1/2	7 1/2
9	<i>Die 4 Stimmen apart</i>	10	10
10	<i>Die 4 Stimmen apart</i>	10	10
11	<i>Die 4 Stimmen apart</i>	10	10
12	<i>Die 4 Stimmen apart</i>	10	10
13	<i>Die 4 Stimmen apart</i>	10	10
14	<i>Die 4 Stimmen apart</i>	10	10
15	<i>Die 4 Stimmen apart</i>	10	10
16	<i>Die 4 Stimmen apart</i>	10	10
17	<i>Die 4 Stimmen apart</i>	10	10
18	<i>Die 4 Stimmen apart</i>	10	10
19	<i>Die 4 Stimmen apart</i>	10	10
20	<i>Die 4 Stimmen apart</i>	10	10
21	<i>Die 4 Stimmen apart</i>	10	10
22	<i>Die 4 Stimmen apart</i>	10	10
23	<i>Die 4 Stimmen apart</i>	10	10
24	<i>Die 4 Stimmen apart</i>	10	10
25	<i>Die 4 Stimmen apart</i>	10	10
26	<i>Die 4 Stimmen apart</i>	10	10
27	<i>Die 4 Stimmen apart</i>	10	10
28	<i>Die 4 Stimmen apart</i>	10	10
29	<i>Die 4 Stimmen apart</i>	10	10
30	<i>Die 4 Stimmen apart</i>	10	10
31	<i>Die 4 Stimmen apart</i>	10	10
32	<i>Die 4 Stimmen apart</i>	10	10
33	<i>Die 4 Stimmen apart</i>	10	10
34	<i>Die 4 Stimmen apart</i>	10	10
35	<i>Die 4 Stimmen apart</i>	10	10
36	<i>Die 4 Stimmen apart</i>	10	10
37	<i>Die 4 Stimmen apart</i>	10	10
38	<i>Die 4 Stimmen apart</i>	10	10
39	<i>Die 4 Stimmen apart</i>	10	10
40	<i>Die 4 Stimmen apart</i>	10	10
41	<i>Die 4 Stimmen apart</i>	10	10
42	<i>Die 4 Stimmen apart</i>	10	10
43	<i>Die 4 Stimmen apart</i>	10	10
44	<i>Die 4 Stimmen apart</i>	10	10
45	<i>Die 4 Stimmen apart</i>	10	10
46	<i>Die 4 Stimmen apart</i>	10	10
47	<i>Die 4 Stimmen apart</i>	10	10
48	<i>Die 4 Stimmen apart</i>	10	10
49	<i>Die 4 Stimmen apart</i>	10	10
50	<i>Die 4 Stimmen apart</i>	10	10
51	<i>Die 4 Stimmen apart</i>	10	10
52	<i>Die 4 Stimmen apart</i>	10	10
53	<i>Die 4 Stimmen apart</i>	10	10
54	<i>Die 4 Stimmen apart</i>	10	10
55	<i>Die 4 Stimmen apart</i>	10	10

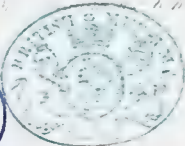
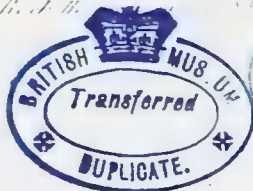
Verlag von Verleger

Ed. Bote & G. Bock

Emmerichs Platz in Berlin

Berlin, bei Ed. Bote & G. Bock.

Verlag von Verleger



Nº 33. Sei getreu, bis an den Tod.

A. NEITHARDT.

Largo.

CANTO. *p* Sei ge - treu, *f* sei ge - treu, ge - treu, sei ge - treu bis

ALTO. *p* Sei ge - treu, *f* sei ge - treu, ge - treu, sei ge - treu

TENORE. *p* Sei ge - treu, *f* sei ge - treu, ge - treu, sei ge - treu, ge - treu bis

BASSO. *p* Sei ge - treu, *f* sei ge - treu, sei ge - treu bis an den

CANTO. *p* Sei ge - treu, *mf* sei ge - treu, *f* sei ge - treu bis

ALTO. *p* Sei ge - treu, *mf* sei ge - treu, *f* sei ge - treu bis

TENORE. *p* Sei ge - treu, *mf* sei ge - treu, *f* sei ge - treu bis

BASSO. *p* Sei ge - treu, *mf* sei ge - treu, *f* sei ge - treu bis

Sei ge - treu, sei ge - treu, sei ge - treu bis

an den Tod, so will ich dir die Kro - ne des Le - bens ge - ben.

bis an den Tod, so will ich dir die Kro - ne des Le - bens ge - ben.

an den Tod, so will ich dir die Kro - ne des Le - bens ge - ben.

Tod, den Tod, so will ich dir die Kro - ne des Le - bens ge - ben.

an den Tod, so will ich dir die Kro - ne des Le - bens ge - ben, so will ich

an den Tod, so will ich dir die Kro - ne des Le - bens ge - ben, so will ich

an den Tod, so will ich dir die Kro - ne des Le - bens ge - ben, so will ich

an den Tod, so will ich dir die Kro - ne des Le - bens ge - ben, so will ich

dol. p

Sei ge-treu, sei ge-treu, sei ge-treu, so
 Sei ge-treu, sei ge-treu, sei ge-treu, so
 sei ge-treu, ge-treu, sei ge-treu, so
 sei ge-treu, sei ge-treu, so
 dir die Kro-ne des Le-bens ge-ben. Sei ge-treu bis an den Tod, so
 dir die Kro-ne des Le-bens ge-ben. Sei ge-treu bis an den Tod, so
 dir die Kro-ne des Le-bens ge-ben. Sei ge-treu bis an den Tod, so
 dir die Kro-ne des Le-bens ge-ben. Sei ge-treu bis an den Tod, so

will ich dir die Kro-ne des Le-bens ge-ben.
 will ich dir die Kro-ne des Le-bens ge-ben. Sei ge-treu, ge-treu.
 will ich dir die Kro-ne des Le-bens ge-ben. Sei ge-treu, ge-treu.
 will ich dir die Kro-ne des Le-bens ge-ben.
 will ich dir die Kro-ne des Le-bens ge-ben. Sei ge-treu, ge-treu.
 will ich dir die Kro-ne des Le-bens ge-ben. Sei ge-treu, ge-treu.
 will ich dir die Kro-ne des Le-bens ge-ben. Sei ge-treu, ge-treu.
 will ich dir die Kro-ne des Le-bens ge-ben. Sei ge-treu, ge-treu.

1000 286
200/20

MUSICA SACRA

Tomus quintus

Sammlung religiöser Gesänge

älterer und neuester Zeit

zum bestimmten Gebrauch für den königlichen Berliner Domchor
herausgegeben von

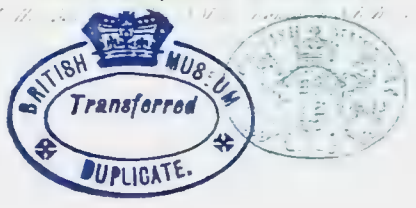
A. NEITHARDT

5. Band

Pr. d. Part. compl. 5 Thle.

1	Palestrina. <i>Virgo Mariam</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
2	<i>Die 3 Singstimmen apart</i>	5
3	<i>Agnes Dei</i> , 2 Stimmen, Part u. Stimmen	20
4	<i>Die 6 Singstimmen apart</i>	10
5	<i>Agnes Dei</i> , 2 Stimmen, 2 Ten u. 2 Bass, Part u. Stimmen	20
6	<i>Die 6 Singstimmen apart</i>	10
7	<i>Psalm 124</i> , <i>Wider den Hochmuth</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	15
8	<i>Die 4 Singstimmen apart</i>	7 1/2
9	<i>Die 4 Singstimmen apart</i>	12 1/2
10	<i>Agnes Dei</i> , 2 Stimmen, 2 Ten u. 2 Bass, Part u. Stimmen	10
11	<i>Die 4 Singstimmen apart</i>	7 1/2
12	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
13	<i>Die 4 Singstimmen apart</i>	5
14	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
15	<i>Die 4 Singstimmen apart</i>	5
16	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
17	<i>Die 4 Singstimmen apart</i>	5
18	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
19	<i>Die 4 Singstimmen apart</i>	5
20	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
21	<i>Die 4 Singstimmen apart</i>	5
22	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
23	<i>Die 4 Singstimmen apart</i>	5
24	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
25	<i>Die 4 Singstimmen apart</i>	5
26	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
27	<i>Die 4 Singstimmen apart</i>	5
28	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
29	<i>Die 4 Singstimmen apart</i>	5
30	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
31	<i>Die 4 Singstimmen apart</i>	5
32	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
33	<i>Die 4 Singstimmen apart</i>	5
34	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
35	<i>Die 4 Singstimmen apart</i>	5
36	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
37	<i>Die 4 Singstimmen apart</i>	5
38	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
39	<i>Die 4 Singstimmen apart</i>	5
40	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
41	<i>Die 4 Singstimmen apart</i>	5
42	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
43	<i>Die 4 Singstimmen apart</i>	5
44	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
45	<i>Die 4 Singstimmen apart</i>	5
46	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
47	<i>Die 4 Singstimmen apart</i>	5
48	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
49	<i>Die 4 Singstimmen apart</i>	5
50	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
51	<i>Die 4 Singstimmen apart</i>	5
52	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
53	<i>Die 4 Singstimmen apart</i>	5
54	<i>Thomae</i> , <i>Christe eleazar</i> , 2 Sep. Alt Ten u. Bass, Part u. Stimmen	10
55	<i>Die 4 Singstimmen apart</i>	5

Verlag von Verlags-Ed. Ste. Hall Eintrags-Verlags-Archiv
Berlin, bei Ed. Bote & G. Bock.



Nº 34. Herr gedenke nicht etc.

A. NEITHARDT.

Largo.

CANTO. Herr, Herr, ge-den-ke nicht unserer Te-bel-tha-ten, und er-bar-me dich und er-

ALTO. Herr, Herr, ge-den-ke nicht unserer Te-bel-tha-ten, und er-bar-me dich und er-

TENORE. Herr, Herr, ge-den-ke nicht unserer Te-bel-tha-ten, und er-bar-me dich und er-

BASSO. Herr, Herr, ge-den-ke nicht unserer Te-bel-tha-ten, und er-

bar-me dich un-sers E-len-des! Herr, der du un-ser Hei-land bist, ste-he uns

bar-me dich un-sers E-len-des! Herr, der du un-ser Hei-land bist, ste-he uns

bar-me dich un-sers E-len-des! Herr, der du un-ser Hei-land bist, ste-he uns

bar-me dich un-sers E-len-des! Herr, der du un-ser Hei-land bist, ste-he uns

bei, er-lö-se uns, und ver-gieh uns un-se-re Sün-den um der Herrlich-keit, um der

bei, er-lö-se uns, und ver-gieh uns un-se-re Sün-den um der Herrlich-keit, um der

bei, er-lö-se uns, und ver-gieh uns un-se-re Sün-den um der Herrlich-keit, um der

bei, er-lö-se uns, und ver-gieh uns un-se-re Sün-den um der Herrlich-keit, um der

Herr-lich-keit deines Namens, dei-nes Na-mens wil-len!

Herr-lich-keit dei-nes Na-mens, wil-len, dei-nes Na-mens wil-len!

Herr-lich-keit dei-nes Na-mens wil-len, dei-nes Na-mens wil-len!

Herr-lich-keit deines Namens, dei-nes Na-mens wil-len!

MUSICA SACRA

Tomus quintus

Sammlung religiöser Gesänge

älter und neuester Zeit

zum bestimmten Gebrauch für den städtischen Bediner-Domchor
herausgegeben von

A. NEITHARDT

5. Band.

Pr. d. Part. compl. 5 Tlde.

1	Paestrina. <i>Virgo Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
2	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	7
3	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	20
4	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	20
5	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	15
6	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2
7	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	12 1/2
8	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2
9	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
10	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	15
11	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	7 1/2
12	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	20
13	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
14	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
15	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
16	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
17	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
18	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
19	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
20	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
21	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
22	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
23	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
24	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
25	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
26	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
27	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
28	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
29	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
30	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
31	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
32	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
33	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
34	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
35	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
36	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10
37	<i>Sanctus Mariae</i> , 2 Sep. Alt. Ten. u. Bass. Part. u. Stimmen	10

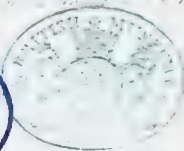
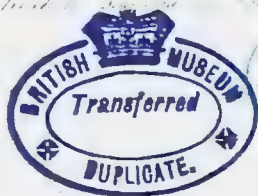
Eigentum der Verleger

Eut. Str. Hall

Empfangen Verzeichn. Archiv

Berlin, bei Ed. Bote & G. Bock.

Verlag von Ed. Bote & G. Bock, Berlin, Unter den Linden 11.



Nº 35. Die Worte des Erlösers.

A. NEITHARDT.

CHOR. GEMEINDE.

CANTO. Va-ter, ver-gieb ih-nen, denn sie wissen nicht, was sie thun. Herr, er-bar-me Dich un-ser!

ALTO. Va-ter, ver-gieb ih-nen, denn sie wissen nicht, was sie thun. Herr, er-bar-me Dich un-ser!

TENORE. Va-ter, ver-gieb ih-nen, denn sie wissen nicht, was sie thun. Herr, er-bar-me Dich un-ser!

BASSO. Va-ter, ver-gieb ih-nen, denn sie wissen nicht, was sie thun. Herr, er-bar-me Dich un-ser!

CHOR. GEMEINDE.

Wahrlich, ich sa-ge Dir, heu-te wirst Du mit mir im Para-die-se sein! Christe, er-bar-me

Wahrlich, ich sa-ge Dir, heu-te wirst Du mit mir im Para-die-se sein! Christe, er-bar-me

Wahrlich, ich sa-ge Dir, heu-te wirst Du mit mir im Para-die-se sein! Christe, er-bar-me

Wahrlich, ich sa-ge Dir, heu-te wirst Du mit mir im Para-die-se sein! Christe, er-bar-me

CHOR. GEMEINDE.

Dich un-ser! Sie-he, das ist Dein Sohn! Siehe, das ist Dei-ne Mut-ter! Herr, er-bar-me

Dich un-ser! Sie-he, das ist Dein Sohn! Siehe, das ist Dei-ne Mut-ter! Herr, er-bar-me

Dich un-ser! Sie-he, das ist Dein Sohn! Siehe, das ist Dei-ne Mut-ter! Herr, er-bar-me

Dich un-ser! Sie-he, das ist Dein Sohn! Siehe, das ist Dei-ne Mut-ter! Herr, er-bar-me

CHOR. GEMEINDE.

Dich un-ser! Mein Gott, mein Gott, wa-rum hast Du mich ver-las-sen? Christe, Du Lam Gottes, der Du

Dich un-ser! Mein Gott, mein Gott, wa-rum hast Du mich ver-las-sen? Christe, Du Lam Gottes, der Du

Dich un-ser! Mein Gott, mein Gott, wa-rum hast Du mich ver-las-sen? Christe, Du Lam Gottes, der Du

Dich un-ser! Mein Gott, mein Gott, wa-rum hast Du mich ver-las-sen? Christe, Du Lam Gottes, der Du

CHOR. GEMEINDE.

trägst die Sünd' der Welt, er-barm Dich un-ser! Mich dür-stet. Christe, Du Lam Gottes, der Du

trägst die Sünd' der Welt, er-barm Dich un-ser! Mich dür-stet. Christe, Du Lam Gottes, der Du

trägst die Sünd' der Welt, er-barm Dich un-ser! Mich dür-stet. Christe, Du Lam Gottes, der Du

trägst die Sünd' der Welt, er-barm Dich un-ser! Mich dür-stet. Christe, Du Lam Gottes, der Du

CHOR. GEMEINDE.

trägst die Sünd' der Welt, er-barm Dich un-ser! Es ist voll-bracht! Christe, Du Lam Gottes, der Du

trägst die Sünd' der Welt, er-barm Dich un-ser! Es ist voll-bracht! Christe, Du Lam Gottes, der Du

trägst die Sünd' der Welt, er-barm Dich un-ser! Es ist voll-bracht! Christe, Du Lam Gottes, der Du

trägst die Sünd' der Welt, er-barm Dich un-ser! Es ist voll-bracht! Christe, Du Lam Gottes, der Du

CHOR. *pp*

trägst die Sünd' der Welt, gib uns Deinen Frie - den! A - - - men. Va - ter, in Deine Hän - de, be -

trägst die Sünd' der Welt, gib uns Deinen Frie - den! A - - - men. Va - ter, in Deine Hän - de, be -

trägst die Sünd' der Welt, gib uns Deinen Frie - den! A - - - men. Va - ter, in Deine Hän - de, be -

trägst die Sünd' der Welt, gib uns Deinen Frie - den! A - - - men. Va - ter, in Deine Hän - de, be -

CHOR. J. S. BACH.

feh - le ich meinen Geist. Wenn ich ein - mal soll schei - den, so scheide nicht von mir, Wenn mir am al - ler -

feh - le ich meinen Geist. Wenn ich ein - mal soll schei - den, so scheide nicht von mir, Wenn mir am al - ler -

feh - le ich meinen Geist. Wenn ich ein - mal soll schei - den, so scheide nicht von mir, Wenn mir am al - ler -

feh - le ich meinen Geist. Wenn ich ein - mal soll schei - den, so scheide nicht von mir, Wenn mir am al - ler -

feh - le ich meinen Geist. Wenn ich ein - mal soll schei - den, so scheide nicht von mir, Wenn mir am al - ler -

feh - le ich meinen Geist. Wenn ich ein - mal soll schei - den, so scheide nicht von mir, Wenn mir am al - ler -

häng - sten wird um das Herze sein, so reiss mich aus den Äng - sten, kraft Deiner Angst und Pein!

häng - sten wird um das Herze sein, so reiss mich aus den Äng - sten, kraft Deiner Angst und Pein!

häng - sten wird um das Herze sein, so reiss mich aus den Äng - sten, kraft Deiner Angst und Pein!

häng - sten wird um das Herze sein, so reiss mich aus den Äng - sten, kraft Deiner Angst und Pein!

häng - sten wird um das Herze sein, so reiss mich aus den Äng - sten, kraft Deiner Angst und Pein!