

BSB



**G. F. Händel's
Werke.**

Lieferung XXV.

Dettinger Ce Deum.

Ausgabe der Deutschen Händelgesellschaft.

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Lehrbuch

zum

Geometrischen Zeichnen.

Ausgabe der Deutschen Handelsgesellschaft.

VORWORT.

Das grosse TE DEUM in Ddur wurde geschrieben zur Feier des Sieges der Engländer über die Franzosen bei Dettingen (am 27. Juni 1743), wesshalb es das »Dettinger« Te Deum genannt wird. Die Composition begann am 17. Juli (das Datum der Beendigung ist nicht anzugeben, weil das letzte Blatt des Originals fehlt); die Aufführung vor dem Könige fand statt am 22. Nov. 1743.

In den früheren Ausgaben (ausgenommen in der der *Handel Society* von 1846) fehlen die zwei Takte S. 29, T. 7 und 8. Dies ist verschuldet durch die Abschrift Schmidt's, welcher seine 34^{te} Seite mit Takt 6 schloss und die folgende mit Takt 9 anfang, also die beiden genannten Takte überschlug, was bei der Aehnlichkeit derselben mit dem unmittelbar Folgenden nicht sogleich bemerkt wurde.

Weil die Partitur bequem den Raum darbot, ist eine Orgelbegleitung beigegeben, die zwar, wie alle derartige Anleitungen, der wirklichen Ausführung gegenüber nur den Werth einer Skizze oder Handzeichnung hat, aber doch den Hauptzweck erfüllen, nämlich zeigen kann, in welcher Art und in welchem Umfange die Orgel hier zur Verwendung kommen muss. Und es dürfte nicht zwecklos sein, gerade diesem Werke eine solche Anleitung beizugeben, weil die in der Ausgabe der *Handel Society* abgedruckte Orgelbegleitung nur geeignet ist, die Praxis irre zu führen. — Wo eine gute Flügelbegleitung zu haben ist, lässt man bei Stellen wie z. B. S. 22 im Sologesang die Orgel lieber ganz schweigen; desshalb ist auch S. 7 gesagt »*Organo o Cembalo*«. Das Trio »*Du sitzt zu der Rechten des Herrn*« (S. 70—74) ist nicht mit einer ausgesetzten Orgelstimme versehen, weil der Raum fehlte und das Nöthige hier durch Beischriften angegeben werden kann. Die Stellen, welche die Orgel mitspielt, sind über der Clavierbegleitung angedeutet; die Orgel würde sich hiernach auf eine (möglichst orgelmässige, ruhige und durchsichtige) Begleitung des Gesangterzetts beschränken.

LEIPZIG, 1. Nov. 1866.

Chr.

THE DETTINGEN TE DEUM.

Dettinger Te Deum.

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CHORUS.		CHOR.	
We praise Thee, oh God; we acknowledge Thee to be the Lord	1	Wir preisen dich, o Gott; wir bekennen dich als unsern Herrn	1
ALTO SOLO, and CHORUS.		ALT SOLO und CHOR.	
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CHORUS.		CHOR.	
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	Page		Seite
CHORUS.			
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Make them to be number'd with Thy Saints in glory everlasting. Oh Lord, save Thy people, and bless Thine heritage. Govern them, and lift them up for ever	76	CHOR. Nimm uns auf in deiner Heil'gen Zahl zur Herrlich- keit auf ewig. O Herr, hilf den Deinen, und segne dein Erbe. Leite uns, heb' uns empor zur Ewigkeit.	76
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BASSO SOLO.			
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ALTO SOLO, and CHORUS.			
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TE DEUM LAUDAMUS.

Allegro.

Tromba I.
 Tromba II.
 Principal.
 Timpani.
 Oboe I.
 Oboe II.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 SOPRANO I.
 SOPRANO II.
 ALTO.
 TENORE.
 BASSO.
 Organo, e Bassi.

Org. tasto solo.

Tutti.

Allegro, ma non troppo.

Organo.

Allegro, ma non troppo.

Pianoforte.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several rests throughout the system, particularly in the upper staves. The piece concludes with a fermata over the final note of the top staff.

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar rhythmic patterns. A piano (*p*) dynamic marking is present in the first measure of the top staff, and a mezzo-piano (*mp*) dynamic marking is present in the first measure of the bottom staff. The system ends with a fermata over the final note of the top staff.

The third system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is highly textured with many sixteenth notes. A marking "8va" is present at the end of the system, indicating an octave transposition. The system concludes with a fermata over the final note of the top staff.

The musical score is arranged in two systems. The first system contains 12 staves: the top four staves are for the piano (treble and bass clefs), and the bottom eight staves are for the string quartet (two treble and two bass clefs). The piano part is highly detailed, with the right hand playing rapid sixteenth-note passages and the left hand playing more rhythmic patterns. The string quartet provides a harmonic and rhythmic foundation. The second system contains 4 staves, with the piano part on the top two and the string quartet on the bottom two. Dynamics such as *mp* are indicated throughout the score.

This musical score is arranged in a system of 18 staves. The top four staves (1-4) are for a string quartet, with the first two in treble clef and the last two in bass clef. Staves 5-8 are for a woodwind section, with staves 5 and 6 in treble clef and staves 7 and 8 in bass clef. Staves 9-12 are for a brass section, with staves 9 and 10 in treble clef and staves 11 and 12 in bass clef. Staves 13-14 are for a piano, with the right hand in treble clef and the left hand in bass clef. Staves 15-16 are for a guitar, with the right hand in treble clef and the left hand in bass clef. The score is in 2/4 time and the key signature has two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the piano and guitar parts. A first ending bracket is visible in the top staff.

gva.....

The musical score is arranged in systems. The first system contains vocal staves and piano accompaniment. The second system continues the vocal and piano parts. The third system introduces the grand piano, with a complex, rhythmic accompaniment. The lyrics are: We praise Wir prei - - - We praise Wir prei - - - We praise. The grand piano section includes a 'püf' dynamic marking and a 'Ped.' instruction.

The musical score consists of several systems. The first system includes vocal staves for Soprano, Alto, and Bass, and piano accompaniment for the right and left hands. The lyrics are in German and English. The piano part features intricate textures with many sixteenth notes and dynamic markings like *p* and *f*. The second system continues the vocal and piano parts. The third system shows the vocal parts with lyrics and the piano accompaniment. The fourth system includes a grand staff for the piano, with a *Ped...* marking. The fifth system continues the piano accompaniment.

Lyrics:
 Thee, oh God, we praise
 -sen dich, Gott, wir prei- -sen
 Thee, oh God, we praise
 -sen dich, Gott, wir prei- -sen
 Thee, oh God, we praise

we praise Thee, we praise Thee, oh God,
 wir prei-sen, wir prei-sen dich, Gott! oh God, we praise
 O Gott, wir prei-sen,
 we praise Thee, we praise Thee, oh God,
 wir prei-sen, wir prei-sen dich, Gott!

mp
 Ped.....
mp

oh God, we praise
o Gott, wir prei-

Thee, we praise Thee, oh
- sen dich, prei - sen dich,

God,
Gott,

Thee,
sen,

oh God, we praise Thee, oh
o Gott, wir prei - sen dich,

God,
Gott,

we praise Thee,
wir prei - sen,

oh God, we praise
o Gott, wir prei -

Thee, oh
- sen dich,

God,
Gott,

we praise Thee,
wir prei - sen,

oh God, we praise
o Gott, wir prei -

- - - sen Thee, oh
dich, o

f *mp*
Ped.

f *mp*

praise Thee, we praise Thee, oh God;
 prei - sen, wir prei - sen dich, Gott;
 praise Thee, we praise Thee, oh God;
 prei - sen, wir prei - sen dich, Gott;
 praise Thee, we praise Thee, oh God;
 prei - sen, wir prei - sen dich, Gott;

we acknow - ledge Thee to be the Lord, Thee, Thee, to be the
 wir be-ken - - nen dich als un - - sern Herrn, dich, dich als un - sern

we acknow - ledge Thee to be the Lord, Thee, Thee, to be the
 wir be-ken - - nen dich als un - - sern Herrn, dich, dich als un - sern

we acknow - ledge Thee to be the Lord, Thee, Thee, to be the

Lord, we acknow - ledge Thee to be the Lord, to be the Lord. Oh
 Herrn, wir be - ken - nen dich als un - - sern Herrn, als un - - sern Herrn. O

Lord, we acknow - ledge Thee to be the Lord, to be the Lord. Oh
 Herrn, wir be - ken - nen dich als un - - sern Herrn, als un - sern Herrn. O

Lord, we acknow - ledge Thee to be the Lord, to be the Lord. Oh

H. W. 25.

God, we praise Thee, oh God, we praise Thee, we praise Thee, oh
 Gott, wir prei-sen dich, Gott, wir prei-sen, wir prei-sen dich,
 God, we praise Thee, oh God, we praise Thee, we praise Thee, oh
 Gott, wir prei-sen dich, Gott, wir prei-sen, wir prei-sen dich,
 God, we praise Thee, oh God, we praise Thee, we praise Thee, oh

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

God, oh God, we praise Thee, we praise Thee, oh
 Gott, dich, Gott, wir prei-sen, wir prei-sen dich,
 God, oh God, we praise Thee, we praise Thee, oh
 Gott, dich, Gott, wir prei-sen, wir prei-sen dich,
 God, oh God, we praise Thee, we praise Thee, oh

sf

mf *f*

God; we ack-nov - ledge Thee to be the
 Gott; wir be-ken - - nen dich als un - - sern
 God; we ack-nov - ledge Thee to be the
 Gott; wir be-ken - - nen dich als un - - sern
 God; we ack-nov - ledge Thee to be the

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The next two staves are piano accompaniment in bass clef. The remaining six staves are piano accompaniment in treble clef, featuring a complex rhythmic pattern of sixteenth notes.

Lord, to be the Lord, we acknowledge Thee,

Herrn, als un - - sern Herrn, wir be - ken - nen dich,

Lord, to be the Lord, we acknowledge Thee,

Herrn, als un - - sern Herrn, wir be - ken - nen dich,

Lord, to be the Lord, we acknowledge Thee,

The second system of the musical score consists of two staves for piano accompaniment in grand staff notation (treble and bass clefs). It features a simple harmonic accompaniment with some rests.

The third system of the musical score consists of two staves for piano accompaniment in grand staff notation. It continues the complex rhythmic pattern of sixteenth notes seen in the first system.

we acknowledge Thee to be the Lord, we acknowledge Thee to be the Lord.
 wir be-ken-nen dich als un- sern Hgrrn, wir be-ken-nen dich als un- sern Herrn.
 we acknowledge Thee to be the Lord, we acknowledge Thee to be the Lord.
 wir be-ken-nen dich als un- sernHerrn, wir , be-ken-nen dich als un- sernHerrn.
 we acknowledge Thee to be the Lord, we acknowledge Thee to be the Lord.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are in various clefs, including treble and bass. The music is written in a key signature of two sharps (F# and C#). The first staff has a dynamic marking of *tr* (trill) and a slur over a group of notes. The second staff has a dynamic marking of *mf* (mezzo-forte). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key signature of two sharps. The first staff has a dynamic marking of *mf* and a slur over a group of notes. The second staff has a dynamic marking of *f* (forte). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The third system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a key signature of two sharps. The first staff has a dynamic marking of *f* and a slur over a group of notes. The second staff has a dynamic marking of *f*. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

This musical score is arranged for a multi-instrument ensemble and piano accompaniment. It consists of 18 staves. The top 14 staves are organized into four systems of four staves each, representing different instruments. The bottom two systems, each with two staves, represent the piano accompaniment. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as trills (tr) and slurs. The piano part provides a harmonic and rhythmic foundation for the ensemble.

Allegro.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are also in treble clef. The music is in 3/4 time and D major. The first two staves are mostly rests. The third and fourth staves have melodic lines with trills (tr) and slurs. The fifth and sixth staves have accompaniment with slurs and dynamic markings 'p' and 'f'. The seventh and eighth staves are rests. The ninth and tenth staves have a bass line starting with a 'D' dynamic marking.

Allegro moderato.

The second system consists of two staves, both in treble clef. The music is in 3/4 time and D major. Both staves contain rests.

Allegro moderato.

The third system is a grand staff with a treble clef on top and a bass clef on the bottom. The music is in 3/4 time and D major. The top staff has a melodic line with trills (tr) and slurs, starting with a 'mf' dynamic marking. The bottom staff has a bass line with chords and slurs, including a 'p' dynamic marking.

pp

pp

Solo.

All the earth, ——— all the earth ——— doth wor-ship Thee, the Fa-ther e-ver-last-
 Al-le Welt, ——— al-le Welt ——— ver-eh-ret dich, den Fa-ter e-wig mäch-

p

tr

tr

tr

voc. len.

ritard.

a tempo.

All the earth, all the earth, all the earth, all the earth doth worship Thee,
 Al - le Welt, al - le Welt, al - le Welt, al - le Welt ver - eh - ret dich,
 - - ing,
 - - tig,
 All the earth, all the earth, all _____ doth worship Thee,
 Al - le Welt, al - le Welt _____ ver - eh - ret dich,
 All the earth, all the earth, all the earth, all the earth doth worship Thee, the
 Al - le Welt, al - le Welt, al - le Welt, al - le Welt ver - eh - ret dich, den

f
Ped.
f *p*

(Solo.)
all the earth, all the earth doth wor-ship Thee;
al-le Welt, al-le Welt ver-eh-ret dich,
Solo.
all the earth, all the earth doth wor-ship Thee;
al-le Welt, al-le Welt ver-eh-ret dich,
(Solo.)
all the
al-le
Fa-ther e-ver-e-ver-last-ing,
Va-ter e-wig und all-müchtig,

Musical score for vocal soloists and choir. The score is written in D major and 4/4 time. It includes parts for Soprano, Alto, Tenor, and Bass, as well as a choir part. Dynamics range from piano (*p*) to fortissimo (*f*). The lyrics are:

earth, <i>Welt</i> ,	all the <i>al - le</i>	earth <i>Welt</i> doth wor - ship	Thee, <i>al - le</i>	<i>Welt, al - le</i>	<i>Welt,</i>	<i>al - le</i>
		<i>ver - eh - ret</i>	<i>dich,</i>			
				all the earth, all the earth,	all the	
				<i>al - le Welt, al - le Welt,</i>		

Piano accompaniment section. It includes performance instructions such as *ritard.* (ritardando), *a tempo.* (return to tempo), *f* (fortissimo), *mf* (mezzo-forte), and *Ped.* (pedal). The music features flowing arpeggiated figures in the right hand and a steady bass line.

The musical score consists of several systems. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment for the right and left hands. The lyrics are written below the vocal staves. The second system continues the vocal and piano parts. The third system includes the lyrics: "earth, all the earth, all the earth doth wor-ship Thee, all the earth, all the earth, the den". The piano accompaniment features dynamic markings such as *f*, *ff*, and *p*, and includes a *Ped.* (pedal) instruction. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

all the earth, all the earth, all the earth,
 al - le Welt, al - le Welt, al - le Welt,
 all the earth, all the earth, all the earth,
 al - le Welt, al - le Welt, al - le Welt,

Fa - ther e - ver., e - ver - last - ing, all the earth, all
 Fa - ter e - wig und all - mächtig, al - le Welt, all?

pp *f* *f*

pp *f* *f*

8va

The musical score consists of vocal staves for various parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in German and Latin, arranged in columns corresponding to the vocal parts.

all.	all.	all,	all.	all the al - le	earth Welt	doth wor - ship ver - eh - ret	Thee, dich,	all, all,
all,	all,	all,	all,	all the al - le	earth doth Welt ver -	worship eh - ret	Thee, dich,	all, all,
all, all,	all, all the all, al - le	earth, Welt,	all the al - le	earth Welt	doth worship ver - eh - ret	Thee, all the dich, al - le	earth, Welt,	
all,	all,	all,	all,	all,	al - le Welt	ver - eh - ret	dich,	all,
	all.	all.	all.	all.	all the earth	doth wor - ship	Thee.	all,

The piano part includes a section labeled 'Ped...' (Pedal) and concludes with a double bar line.

all, all, all the earth doth wor-ship Thee, all the earth, all the earth, all the
 all, all, all the earth doth wor-ship Thee, all the earth, all the earth, all the
 all, all, all the earth doth wor-ship Thee, all the earth, all the earth, all the
 all, all, all the earth doth wor-ship Thee, all the earth, all the earth, all the

al - le Welt ver - eh - ret dich, al - le Welt, al - le Welt, al - le

al - le Welt ver - eh - ret dich, al - le Welt, al - le Welt, al - le

al - le Welt ver - eh - ret dich, al - le Welt, al - le Welt, al - le

Ped.

earth doth wor.ship Thee, the Fa - - - ther
 Welt ver eh-ret dich, den Va - - - ter
 earth doth wor.ship Thee, the Fa-ther e - - - ver last-ing, the Fa - - - ther
 Welt ver eh-ret dich, den Va-ter e - - - wig müchtig, the Fa - - - ther

ff
Ped.
ff

e - - ver., e - ver - last.ing.
 e - - wig und all - michtig.
 e - - ver., e - ver - last.ing.
 e - - wig und all - michtig.
 e - - ver., e - ver - last.ing.

Larghetto, e piano.

Violino I.

Violino II.

Violino III, e Viola.

Violoncello, e Fagotti.

SOPRANI TUTTI.

TENORI TUTTI.

BASSI TUTTI.

Organo, e Bassi Tutti.

Organo.

Pianoforte.

To Dir

pp

(pp)

(pp)

(pp)

Thee all an - gels cry a - loud, to Thee all angels cry - to Thee, - to Thee all angels cry aloud;
 singt der En - gel lau - ter Chor, dir singt der Engel lau - ter Chor, - dir singt der Engel lau - ter Chor;

the heav'ns, — the heav'ns and all the pow'rs there in, the heav'ns and
 dir singt — der Him - mel und sein mäch - tig Heer, der Him - mel

Org. *tasto solo coll' ottava.*

mf *f* *Ped. ad libit.*

to Thee all angels cry — a - loud — all angels cry
 dir singt der Engel Chor — dir singt — der Engel Chor,

all the pow'rs there in,
 und sein mäch - tig Heer,

pp *(pp)* *(pp)* *pp*

pp

to Thee all angels cry a loud;
 dir singt der Engel lau - ter Chor;

the heav'ns, the heav'ns and all the
 dir singt der Him - mel und sein

f

mf

Ped. ad libit.

pow'rs there in, the heav'ns and all the pow'rs there in.
 mäch - tig Heer, der Him - mel und sein mäch - tig Heer.

Andante.

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Organo, e Tutti Bassi.

To Thee Cherubim and Se - raphim con.
 För dir Che.rubim und Se - raphim, von
 To Thee Cherubim and Se - raphim con.
 För dir Che.rubim und Se - raphim, von
 To Thee Che.rubim and Se - raphim con.

Andante con moto.

Organo.

Ped......

Andante con moto.

Pianoforte.

mf

tin.ually, contin.ually, con.tin.ually do cry, to
 E.wigkeit zu E.wigkeit lob.singen sie vor dir, vor
 tin.ually, contin.ually, con.tin.ually do cry, to
 E.wigkeit zu E.wigkeit lob.singen sie vor dir, vor
 tin.ually, contin.ually, con.tin.ually do cry, to

Ped.....

mf f

Thee Cherubim and Seraphim continually, continually, continually do cry, con-
 dir Cherubim und Seraphim, von Ewigkeit zu Ewigkeit lob singen sie vor dir, von
 Thee Cherubim and Seraphim continually, continually, continually do cry, Ho-ly, ho-ly,
 dir Cherubim und Seraphim, von Ewigkeit zu Ewigkeit lob singen sie vor dir, Hei-lig, hei-lig,
 Thee Cherubim and Seraphim continually, continually, continually do cry. con-

7 8

8va

tin - ual - ly, con - tin - ual - ly, con tin - ual - ly, contin - ual - ly, con tin - ual - ly do cry, Ho - ly, ho - ly,
 E - wigkeit zu E - wigkeit, von E - wigkeit zu E - wigkeit lob sin - gen sie vor dir, Hei - lig, hei - lig
 ho - - - ly, Lord God of Sab - - a - oth; con tin - ual - ly, con tin - ual - ly, con -
 hei - - - lig, Herr Gott of Ze - - ba - oth; von E - wigkeit zu E - wigkeit, von
 tin - ual - ly, contin - ual - ly, con tin - ual - ly, contin - ual - ly, con tin - ual - ly do cry, Ho - ly, ho - ly,
 Hei - lig, hei - lig,

8va.....

ho - - ly, ho - ly, ho - ly, ho - - ly, Lord God of
 hei - - lig, hei - lig, hei - lig, hei - - lig, Gott Ze - ba - -
 -tin - ual - ly, contin - ual - ly, con tin - ual - ly do cry, contin - ual - ly do cry, contin - ual - ly do
 lobsin - gen sie vor lobsin - gen sie vor lobsin - gen sie vor
 E - wigkeit zu E - wigkeit lob - sin - gen sie vor dir, con tin - ual - ly,
 von E - wigkeit, von
 ho - - ly; contin - ual - ly, con tin - ual - ly, contin - ual - ly do cry, con -
 hei - - lig; von E - wigkeit zu E - wigkeit lobsin - gen sie vor dir, von

Ped.....

Sab - - - aoth, ho - ly, ho - ly, ho - ly, Lord God of Sab - - - aoth, con -
 oth, hei - lig, hei - lig, hei - lig, Gott Ze - ba oth, von
 cry, do cry, con - tin - ually, contin - ually do cry, Ho - ly,
 dir, vor dir, von E - wigkeit lobsin - gen sie vor dir, Hei - lig
 con - tin - ually, con tin - ually, con tin - ually do cry, con tin - ually, contin - ually do
 von E - wigkeit zu E - wigkeit lob sin - gen sie vor dir, von E - wigkeit lobsin - gen sie vor
 tin - ually, contin - ually, contin - ually, con tin - ually do cry, con tin - ually
 E - wigkeit zu E - wigkeit, von E - wigkeit lob sin - gen sie vor dir, von E - wigkeit

tin-ual-ly, contin-ual-ly, con tin-ual-ly do cry, Ho - ly, ho - ly, Lord God of
 E - wigkeit zu E - wigkeit lob sin - gensie vor dir, Hei - lig, hei - lig, Gott, Ze - ba -
 ho - ly, ho - ly, contin-ual-ly, contin-ual-ly, con tin-ual-ly, contin-ual-ly, con tin-ual-ly, contin-ual-ly, con-
 hei - lig, hei - lig, von E - wigkeit zu E - wigkeit, von E - wigkeit zu E - wigkeit, von E - wigkeit zu E - wigkeit lob -
 cry, do cry, von E - wigkeit zu E - wigkeit, von E - wigkeit zu E - wigkeit lob -
 dir, vor dir,
 do cry, Ho - ly, ho - ly, ho - - ly, Lord God of
 vor dir, Hei - lig, hei - lig, hei - - lig, Gott, Ze - ba -

5
3

Ped.....

Sab - - aoth; to Thee Cherubim, and Se - ra - phim,
 oth; zu dir Cherubim und Se - raphim,
 tinnally do cry; to Thee Cherubim, and Se - ra - phim,
 -singen sie vor dir; zu dir Cherubim und Se - raphim,
 Sab - - aoth; to Thee Cherubim, and Se - ra - phim,
 oth;

mf *f* *mf*

-tin_ual_ly, contin_ual_ly do cry, do cry, do cry, do cry, con tin_ual_ly do cry,
 -sin_gen sie, lob sin_gen sie vor dir, vor dir, vor dir, vor dir, lob sin_gen sie vor dir,
 -tin_ual_ly do cry, vor dir, Ho - ly, ho - ly, ho - ly, Lord God of Sab - - a - oth,
 Hei - lig, hei - lig, hei - lig, Herr Gott Ze - - ba_oth,
 Ze - - ba_oth, von E_wigkeit zu E_wigkeit, von E_wigkeit zu E_wigkeit lob sin_gen sie vor dir,
 Sab - - aoth, con tin_ual_ly, contin_ual_ly, con tin_ual_ly, contin_ual_ly, con tin_ual_ly do cry,

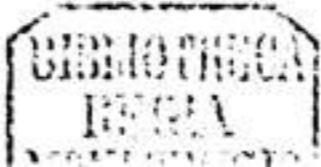
gva.....

Ho - ly, ho - ly, ho - ly, Lord God of Sab - aoth, Lord God of Sab - aoth,
 Hei - lig, hei - lig, hei - lig, Herr Gott Ze - baoth, Herr Gott Ze - baoth,
 Ho - ly, ho - ly, ho - ly, Lord God of Sab - aoth, Lord God of Sab - aoth,
 Hei - lig, hei - lig, hei - lig, Herr Gott Ze - baoth, Herr Gott Ze - baoth,
 Ho - ly, ho - ly, ho - ly, Lord God of Sab - aoth, Lord God of Sab - aoth,

ff *mf*
 Ped. Ped.

ff *mf*

H. W. 25.



ho - - - ly! Heav'n and earth are full of the ma_jes_ty of thy glo - - -
 dei_nes Ruh_ - - -

hei - - - lig! Voll sind Erd' und Himmel der Herrlich_keit of thy glo - - -
 dei_nes Ruh_ - - -

ho - - - ly! Heav'n and earth are full of the ma_jes_ty of thy glo - - -
 dei_nes Ruh_ - - -

hei - - - lig! Voll sind Erd' und Himmel der Herrlich_keit of thy glo - - -
 dei_nes Ruh_ - - - ry. of thy glo - - -
 mes, dei_nes Ruh_ - - -

ho - - - ly! Heav'n and earth are full of the ma_jes_ty of thy glo - - -
 dei_nes Ruh_ - - -

mf

Ped. Ped.

mf

-ry, of thy glo - - ry, of the ma - jesty of thy glo - - ry.
 -mes, deines Ruh - - mes,

-ry, of thy glo - - ry, voll der Herr - lichkeit dei - - nes Ruh - - mes.
 -mes, deines Ruh - - mes,

- - - - - ry, of the ma - jesty of thy glo - - ry.
 - - - - - mes,

-ry, of thy glo - - ry, voll der Herr - lichkeit dei - - nes Ruh - - mes.
 -mes, deines Ruh - - mes,

-ry, of thy glo - - ry, of the ma - jesty of thy glo - - ry.
 -mes, deines Ruh - - mes,

Andante, non presto.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

The glo - rious
Der hoch - ge-

(Continuo.)

Andante, non presto.

Organo.

mf

mf

mp

Man. 1.

Man. 2.

Andante, non presto.

Pianoforte.

mf

p

ed Oboe I.

praise
prei -

ed Oboe II.

praise
prei -

Thee;
dich;

Thee;
dich;

com - pany of the apostles,
lob - te Chor der A - postel

the goodly fel - lowship of the prophets.
die hochge - priese Schaar der Propheten

ed Oboe.
praise
prei - - - - - set Thee;
dich;
praise
prei - - - - - set Thee;
dich;
praise
preist Thee;
dich,
the no - ble ar - my of mar - tyrs,
die gro - sse Heerschaar der Martyrer
Man. 2.
mp
Man. 1.
mf

Thee.
- set dich. ed Oboe II.
The Die ho - ly church
heil' - ge Kirche throughout all the world doth ac - know - ledge Thee,
The ho - - - ly church
Die heil' - - - ge Kirche durch die gan - ze Welt, sie be - ken - net dich,
praise Thee.
prei - - - - - set dich. The ho - ly church
Die heilige Kirche throughout all the world doth ac - know - ledge Thee,
The ho - ly, ho - ly church
Die heil' - ge, heilige Kirche durch die gan - ze Welt, sie be - ken - net dich,
Pvd.

Grave.

A tempo ordinario.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

SOPRANO I.

the Fa-ther, of an in - fi-nite ma-jes-ty;

SOPRANO II.

den Va-ter un-er-mess - li-cher Herr-lich-keit,

ALTO.

the Fa-ther, of an in - fi-nite ma-jes-ty; Thine ho-nou-ra-ble true and
Und dei-nen heh-ren wah-ren

TENORE.

den Va-ter un-er-mess - li-cher Herr-lich-keit, Thine honou-ra-ble true, thine honou-ra-ble
Und dei-nen heh-ren Sohn, und dei-nen heh-ren

BASSO.

the Fa-ther, of an in - fi-nite ma-jes-ty;

Continuo.

Grave.

A tempo ordinario.

Grave.

A tempo ordinario.

Thine ho.nourable true and on - ly Son, al - so the ho - ly Ghost,
 Und dei.nen hehren' wah - ren einz' - gen Sohn, wie auch den heil'gen Geist, ^{the} den

on - ly, on - ly Son, thine ho.noura.ble true and on - ly, on - - ly
 einz' - gen, einz' - gen Sohn, und dei.nen hehren wah.ren einz'gen, einz' - - gen

true and on - - ly Son, al - so the
 wah.ren einz' - - gen Sohn, wie auch den

Thine ho.nourable true, thine ho.noura.ble true and on - - ly Son,
 Und deinen hehren Sohn, und deinen hehren wah.ren einz' - - gen Sohn,

H. W. 25.

al - so the ho - ly Ghost the com - forter, al - so the ho - ly Ghost the
 wie auch den heil' - gen Geist, den Trü - ster, wie auch den heil'gen Geist, den

com - forter, Trü - ster, al - so the ho - ly Ghost the com - forter, the
 heil' - gen Geist, den Trü - ster, den

Son, Sohn, al - so the ho - ly Ghost the com - forter, the
 heil' - gen Geist, den Trü - ster, den

ho - ly Ghost, heil' - gen Geist, al - so the ho - ly Ghost the com - forter, the
 heil' - gen Geist, den Trü - ster, den

al - so the ho - ly Ghost, und auch den heil' - gen Geist, al - so the ho - ly Ghost the
 wie auch den heil'gen Geist, den

com - fort - er, al - so the ho - ly Ghost the com - fort - er.
Trü - ster, wie auch den heiligen Geist, den Trü - ster.

com - fort - er, al - so the ho - ly Ghost the com - fort - er.
Trü - ster, wie auch den heiligen Geist, den Trü - ster.

com - fort - er, al - so the ho - ly Ghost the com - fort - er.
Trü - ster, wie auch den heiligen Geist, den Trü - ster.

com - fort - er, al - so the ho - ly Ghost the com - fort - er.
Trü - ster, wie auch den heiligen Geist, den Trü - ster.

com - fort - er, al - so the ho - ly Ghost the com - fort - er.
Trü - ster, wie auch den heiligen Geist, den Trü - ster.

Ped......

Tromba I.

BASSO.

Bassi.

Moderato.

Pianoforte.

mf

(Solo)

Thou art the King of Glo - ry, oh
Du bist der Eh - ren Künig, o

(p)

mf

Christ,
Christ,

Thou art the King of Glo - ry,
du bist der Eh - ren Künig,

thou art the King of
der Künig der

tr

f

Glo - ry, oh
Eh - ren, o

Christ,
Christ,

Thou art the King of Glo - ry, oh
der Kö - nig der Eh - ren, o

Christ,
Christ,

Thou art the King of Glo - ry, oh
du bist der Eh - ren Kö - nig, o

- ry, oh Christ,
- nig, o Christ,

Thou art the King of Glo - ry, oh
der Kö - nig der Eh - ren, o

- ry, oh Christ, Thou art the King of Glo - ry, oh
- ren, o Christ, du bist der Eh - ren Kö - nig, o

Thou art the King of Glo-ry, oh Christ, Thou art the e-ver-last-ing Son of the Fa-ther, the e-ver-last-ing

Du bist der Eh-ren Kö-nig, o Christ, du bist in E-wig-keit der Sohn des All-va-ters, in E-wig-keit der

Thou art the King of Glo-ry, oh Christ, Thou art the e-ver-last-ing Son of the Fa-ther, the e-ver-last-ing

Du bist der Eh-ren Kö-nig, o Christ, du bist in E-wig-keit der Sohn des All-va-ters, in E-wig-keit der

Tutti.

Christ. Thou art the King of Glo-ry, oh Christ, Thou art the e-ver-last-ing Son of the Fa-ther, the e-ver-last-ing

Christ.

7 6 7 6 5 5

f

Ped.-----

f

8va-----

Son of the Fa - ther, Thou art the King of
 Sohndes Allva - ters, du K  - nig der Eh - ren, o Christ, Thou art the King of
 Son of the Fa - ther, Thou art the King of Glo - ry, oh Christ, Thou art the King of
 Sohndes Allva - ters, du K  - nig der Eh - ren, o Christ, du K  - nig der
 Son of the Fa - ther, Thou art the King of Glo - ry, oh Christ, Thou art the King of
 K  - nig der Eh - ren, o Christ, Thou art the King of

mp
mp
f

Glo - - - - - ry, Thou art the e-ver-last - - ing Son of the Fa - ther.

Eh - - - - - ren, du bist in E-wig-keit der Sohn des All - va - ters.

Glo - - - - - ry, Thou art the e-ver-last - - ing Son of the Fa - ther.

Eh - - - - - ren, du bist in E-wig-keit der Sohn des All - va - ters.

Glo - - - - - ry, Thou art the e-ver-last - - ing Son of the Fa - ther.

Ped.

f *ff*

Larghetto, e piano un poco.

Violino I.

Violino II.

Viola.

Basso.

(Bassi.)

Larghetto.

Pianoforte.

mp

When Thou tookest up on Thee to de li - ver man, Thou didst not ab - hor,
 Als du auf dich ge nommen die Er lösung der Welt, hast du nicht ver - schmäht,

p

Thou didst not ab - hor the Vir - gin's womb;
 hast du nicht ver - schmäht der Menschheit Loos;

when Thou tookest up on Thee, when Thou tookest up on Thee to de-
 als du auf dich ge nommen, als du auf dich ge nommen die Er-

li - ver man, Thou didst not ab - hor
 - lö - sung der Welt, hast du nicht ver - schmäht

— the Vir - gin's womb, Thou didst not ab - hor the Vir - gin's womb;
 — der Menschheit Loos, hast du nicht ver - schmäht der Menschheit Loos;

when Thou tookest up on Thee to de li - ver man, Thou didst not ab - hor,
 als du auf dich ge nom - men die Er lösung der Welt, hast du nicht ver - schmäht,

Thou didst not ab - hor the Vir - gin's womb. Thou didst not ab - hor
 hast du nicht ver - schmäht der Menschheit Loos, hast du nicht ver - schmäht

ritard. *a tempo, un poco ritard.*

Adagio.
 the Vir - gin's womb.
 der Menschheit - Loos.

ritard. *a tempo.*

Grave.

Allegro.

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

SOPRANO I.
When Thou hadst o - ver - come the sharp - ness of death:

SOPRANO II.
Als du sieg - reich zer - brachst den Sta - chel des Todes:

ALTO.
When Thou hadst o - ver - come the sharp - ness of death: Thou didst o - pen the

TENORE.
Als du sieg - reich zer - brachst den Sta - chel des To - des: Thast du auf die Ge -

BASSO.
When Thou hadst o - ver - come the sharp - ness of death:

Continuo.

Grave.

Allegro.

Organo.

Pianoforte.

mf

mf

Ped.-----

Thoudidst o - pen the king.dom of Hea - ven,
Thatst du auf die Ge - fil - de des Him - mels, des

king.dom of Hea - ven
- fil - de des Him - mels

Thoudidst o - pen the king.dom of Hea - ven, of
Thatst du auf die Ge - fil - de des Him - mels, des

- - ven to all, für all', to all, to all, to all
 - - mels to all, für all', für all', für all', für all'
 to all, be-liev-ers, to all, to all, to all, to
 für all' die Gläub'-gen, für all', für all', für all',
 to all be-liev-ers, to all, be-liev-ers, to all, für
 für all' die Gläub'gen, für all', für all', für
 Hea - ven to all, to all, to all, to
 Him - mels für all', für all', für all',

— be.liev - ers, Thou didst o - pen the kingdom of Hea - - ven, Thou didst o - pen the
 — die Gläub'gen, thatst du auf die Ge - fil - de des Him - - mels, thatst du auf die Ge -
 all be.liev - ers, Thou didst o - pen the
 all' die Gläub'gen, thatst du auf die Ge -
 all be.liev - ers, Thou didst o - pen the

f
Ped.....
ff

king - dom of Heav'n to all be - liev - ers, to all, to all,
 für all, für all,

- fil - de des Himmels für all' die Gläub' - gen,

king - dom of Heav'n to all be - liev - ers, to all,
 für all,

- fil - de des Himmels für all' die Gläub' - gen, to all,
 für all,

king - dom of Heav'n to all be - liev - ers,

— to all be - liev - ers, to all be - liev - ers, to all, to all be - liev -
 — für all' die Gläub' - gen, für all' die Gläub' - gen, für all, für all' die Gläub' -

to all be - liev - ers, to all, to all, to all, to all, to all, für all' die Gläub' -
 für all' für all' für all' für all' für all' für all' für all' für all' die Gläub' -

to all be - liev - ers, be - liev - ers, to all, to all, to all, für all' die Gläub' -
 für all' die Gläub' - gen, die Gläub' - gen, für all' für all' für all' für all' für all' für all' für all' für all' die Gläub' -

to all, für all', to all be - liev -



to all be-liev-ers, Thou didst o-pen the king-dom of Heav'n to all be-liev-ers.
für all' die Gläubigen, thatst du auf die Ge-fil-de des Himmels für all' die Gläu-bi-gen.

to all be-liev-ers, Thou didst o-pen the king-dom of Heav'n to all be-liev-ers.
für all' die Gläubigen, thatst du auf die Ge-fil-de des Himmels für all' die Gläu-bi-gen.

to all be-liev-ers, Thou didst o-pen the king-dom of Heav'n to all be-liev-ers.
für all' die Gläubigen, thatst du auf die Ge-fil-de des Himmels für all' die Gläu-bi-gen.



Ped. *Ped.*

(TRIO.)

Andante.

Oboe I.II.

Violino I.

Violino II.

Viola.

ALTO.

TENORE.

BASSO.

(Bassi.)

Andante. (Organo ad libitum, r. Prefazione.)

Pianoforte.

(mp)

pp

pp

pp

Thou sit - test at the right hand of God, in the glo - -
 Du sit - zest zu der Rech - ten des Herrn, in der Herr - -

p

pp

ry of the Fa - ther,
lichkeit des Va - ters,

Thou sit - test at the right hand of
Du sit - zest zu der Rechten des

p

p

p

p

p

God, in the glo - ry of the Fa - ther,
Herrn, in der Herr - lichkeit des Va - ters,

Thou
Du

p

p

p

p

p

p

in the glo -
in der Herr -

in the glo -
in der Herr -

sit - test at the right hand of God,
sit - zest zu der Rechten des Herrn,

in the glo -
in der Herr -

Org.....

- ry of the Fa - ther;
- lichkeit des Vā - ters;

Thou sit - test at the right hand of God,
du sit - zest zu der Rech - ten des Herrn,

- ry of the Fa - ther;
- lichkeit des Vā - ters;

Thou sit - test at the right hand of God,
du sit - zest zu der Rech - ten des Herrn,

- ry of the Fa - ther;
- lichkeit des Vā - ters;

Thou sit - test at the right hand of God,
du sit - zest zu der Rech - ten des Herrn,

Org.....

in the glo - ry of the Fa - ther, Thou sit - test at the
 in der Herr - lichkeit des Va - ters, du sit - zest zu der

in the glo - ry of the Fa - ther, Thou sit - test at the
 in der Herr - lichkeit des Va - ters, du sit - zest zu der

in the glo - ry of the Fa - ther, Thou sit - test at the
 in der Herr - lichkeit des Va - ters, du sit - zest zu der

Org.....

Org.....

right hand of God, in the glo - ry, in the glo
 Rechten des Herrn, in der Herr - lichkeit, in der Herr -

right hand of God, in the glo - ry, in the glo
 Rechten des Herrn, in der Herr - lichkeit, in der Herr -

right hand of God, in the glo - ry, in the glo
 Rechten des Herrn, in der Herr - lichkeit, in der Herr -

Org.....

Org.....

ry, in the glo- - ry, in the glo - ry of the Fa - ther.
 lichkeit, in der Herr - lichkeit des Va - ters.

ry, in the glo - ry of the Fa - ther.
 lichkeit, in der Herr - lichkeit des Va - ters.

ry, in the glo - ry of the Fa - ther.
 lichkeit, in der Herr - lichkeit des Va - ters.

Adagio.

We be - lieve that Thou shalt come to be our Judge.

Und wir glauben, dass du einst kommst her ab zum Ge - richt.

We be - lieve that Thou shalt come to be our Judge.

Organo.

p

Ped.-----

Adagio.

p

Adagio. Tromba I.

Tromba II.

Adagio.

f

Largo.
Oboe I.

Oboe II.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Continuo.

We therefore pray Thee: help Thy ser.vants, we there - fore
Und da - rum flehn wir: hilf den Dei - nen, und da - rum

We therefore pray Thee: help Thy ser.vants, help, help Thy
Und da - rum flehn wir: hilf den Dei - nen, hilf, hilf den

We therefore pray Thee: help Thy ser.vants, help Thy ser.vants, help, help Thy
Und da - rum flehn wir: hilf den Dei - nen, hilf den Dei - nen, hilf, hilf den

We therefore pray Thee: help Thy ser.vants, help, we there - fore
Und da - rum flehn wir: hilf den Dei - nen, hilf, und da - rum

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

Largo.
mp

Ped.-----

pray Thee: help Thy ser - vants, whom Thou hast re - deem.ed with Thy pre - cious blood; we therefore
flehn wir: hilf den Dei - nen, die du hast er - kau - fet durch dein köst - lich Blut; und da - rum

help, help Thy ser.vants, whom Thou hast re - deem.ed with Thy pre - cious blood;
hilf, hilf den Dei - nen, die du hast er - kau - fet durch dein köst - lich Blut;

ser - vants, help Thy ser.vants, whom Thou hast re - deem.ed with Thy pre - cious blood;
Dei - nen, hilf den Dei - nen, die du hast er - kau - fet durch dein köst - lich Blut;

ser - vants, help Thy ser.vants, whom Thou hast re - deem.ed with Thy pre - cious blood;
Dei - nen, hilf den Dei - nen, die du hast er - kau - fet durch dein köst - lich Blut;

pray Thee: help Thy ser.vants, whom Thou hast re - deem.ed with Thy pre - cious blood;
flehn wir: hilf den Dei - nen, die du hast er - kau - fet durch dein köst - lich Blut;

4 6 7 6 4 6 7 8 6 6 7 8 #

pray Thee: help Thy ser - vants, whom Thou hast re - deem - ed with Thy pre - cious blood.
 flehn wir: hilf den Dei - nen, die du hast er - kau - fet durch dein köst - lich Blut.

Largo.

Oboe I.
 Oboe II.
 Fagotti.
 Violino I.
 Violino II.
 Viola.
 SOPRANO I.
 SOPRANO II.
 ALTO.
 TENORE.
 BASSO.
 Organo, (e Bassi.)

Make them to be number'd with Thy Saints in glo - ry e - ver - last - ing.
 Nimm uns auf in dei - ner Heilgen Zahl zur Herr - lich - keit auf e - wig.

Make them to be number'd with Thy Saints in glo - ry e - ver - last - ing.
 Nimm uns auf in dei - ner Heilgen Zahl zur Herr - lich - keit auf e - wig.

Make them to be number'd with Thy Saints in glo - ry e - ver - last - ing.
 Nimm uns auf in dei - ner Heilgen Zahl zur Herr - lich - keit auf e - wig.

Largo.
 Organo.
id.

Largo.
 Pianoforte.

Oh Lord, save Thy peo-ple, and bless Thine he - ri - tage. Go - vern them, go - vern

O Herr, hilf den Dei - nen, und seg - ne dein Er - - be. Lei - te uns, lei - te

Oh Lord, save Thy peo-ple, and bless Thine he - ri - tage. Go - vern them, go - vern

O Herr, hilf den Dei - nen, und seg - ne dein Er - - be. Lei - te uns, lei - te

Oh Lord, save Thy peo-ple, and bless Thine he - ri - tage. Go - vern them, go - vern

them, and lift them up for e - ver, go - vern
heb' uns em - por zur E - wig - keit, lei - te

uns, and lift them up for e - ver, go - vern
heb' uns em - por zur E - wig - keit, lei - te

them, go - vern them, and lift them up for e - ver,
lei - te uns, heb' uns em - por zur E - wig -

uns, and lift them up for e - ver, go - vern them, go - vern
heb' uns em - por zur E - wig - keit, lei - te uns, lei - te

them, go - vern them, go - vern them, go - vern
lei - te uns, lei - te uns, lei - te

them, uns, and lift them heb' uns em - up, and lift them por, heb' uns em - up, and lift them por, heb' uns em - up for e - - - ver. E - wig - - - keit.

them, uns, and lift them heb' uns em - up, and lift them por, heb' uns em - up for — e - - - ver. E - wig - - - keit.

-ver, and lift them keit, heb' uns em - up, and lift them por, heb' uns em - up, and lift them por, heb' uns em - up for — e - - - ver. E - wig - - - keit.

them, and lift them uns, heb' uns em - up, and lift them por, heb' uns em - up, and lift them por, heb' uns em - up for e - - - ver. E - wig - - - keit.

them, and lift them uns, heb' uns em - up for e - - - ver, for E - wig - - - ver. E - wig - - - keit, zur keit.

6 6 6 4. 4. 2. # 6 4. 2. 6 3 6 5 6 4 5

Ped......

Allegro, non presto.

Tromba I.

Organo, e Bassi.

Pianoforte.

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

Continuo.

Day by day we mag - ni - fy Thee,
Tag für Tag er - schallt dein Preislied,

Day by day we mag - ni - fy Thee,
Tag für Tag er - schallt dein Preislied,

Day by day we mag - ni - fy Thee, we mag - ni - fy Thee,
Tag für Tag er - schallt dein Preislied, er - schallt dein Preislied,

Day by day we mag - ni - fy Thee, we mag - ni - fy Thee,
Tag für Tag er - schallt dein Preislied, er - schallt dein Preislied,

Organo.

Pianoforte.

day by day we mag - ni - fy Thee, we mag -
 Tag für Tag er - schallt dein Preislied, er - schallt

day by day we mag - ni - fy Thee, we mag - ni - fy Thee, we mag - ni -
 Tag für Tag er - schallt dein Preislied, er - schallt dein Preis - lied, er - schallt - ni -

day by day we mag - ni - fy Thee, we mag - ni - fy

f
 Ped.

ff *mf*

day by day, day by day, day by day, day by day, day by day we mag - ni - fy Thee,
 Tag für Tag, Tag für Tag, Tag für Tag, Tag für Tag, Tag für Tag er - schallt dein Preislied,
 — Thee, day by day, day by day, day by day, day by day we mag - ni - fy Thee,
 lied, Tag für Tag, Tag für Tag, Tag für Tag, Tag für Tag, Tag für Tag er - schallt dein Preislied,
 day by day, day by day, day by day, day by day, day by day we mag - ni - fy Thee,

Ped......

Allegro, non presto.

day by day we mag - ni - fy Thee,
 Tag für Tag er - schallt dein Preislied,
 day by day we mag - ni - fy Thee,
 Tag für Tag er - schallt dein Preislied,
 day by day we mag - ni - fy Thee,
 Tag für Tag er - schallt dein Preislied,

and we wor - ship Thy name e - ver
 dei - nem Na - men zum Ruhm im - mer -
 and we wor - ship Thy
 dei - nem Na - men zum

Allegro, non presto.

Allegro, non presto.

mf

and we wor - ship Thy
 dei - nem Na - men zum

world with - out end, with - out end,
 - dar und end - - - los,

name e - ver world without end, with - out end, and we
 Ruhm in - mer - dar und end - los, dei - nem

and we wor - ship Thy name e - ver
 dei - nem Na - men zum Ruhm in - mer -

name e - ver world with - out end, and we wor - ship Thy
 Ruhm im - mer - dar und end - los, dei - nem Na - men zum

and we wor - ship Thy name e - ver world without end, end, dei - nem Na - men zum Ruhm im - mer - dar und end - los,

wor - ship Thy name e - ver world with - out end, Na - men zum Ruhm im - mer - dar und end - los,

world - dar without end, end, und end - los,

name e - ver world with - out end, and we wor - ship Thy
Ruhm im - mer dar und end - los, *dei - nem* Na - men zum

wor - ship Thy name, and we wor - ship Thy name e - ver world with -
Na - men zum Ruhm, dei - nem Na - men zum Ruhm. im - mer dar und

and we wor - ship Thy
dei - nem Na - men zum

H. W. 25.

name. and we wor-ship Thy name e- ver world with
 Ruhm, dei- nem Na- men zum Ruhm im- mer dar - los, und

wor-ship Thy name e- ver world without end, world with-
 Na- men zum Ruhm im- mer dar und end - los, und

- out end,
 end los,

name, Thy name, and we worship Thy name e- ver world, e- ver world with out
 Ruhm, zum Ruhm, dei- nem Na- men zum Ruhm im- mer dar, im- mer dar und end -

and we wor-ship Thy name e- ver world with out
 dei- nem Na- men zum Ruhm im- mer dar und end -

6 4
 4 2

- out end, we wor-ship Thy name. and we wor-ship Thy name e-ver world with-
 end-los, deinem Na-men zum Ruhm, dei-nem Na-men zum Ruhm im-mer dar-und
 - out end, we wor-ship Thy name, and we wor-ship Thy name e-ver world with-
 end-los, deinem Na-men zum Ruhm, dei-nem Na-men zum Ruhm im-mer dar-und
 and we wor-ship Thy name, and we wor-ship Thy name e-ver world with-
 dei-nem Na-men zum Ruhm, dei-nem Na-men zum Ruhm im-mer dar-und
 end, and we wor-ship Thy name, and we wor-ship Thy name e-ver world with-
 -los, dei-nem Na-men zum Ruhm, dei-nem Na-men zum Ruhm im-mer dar-und
 end, we wor-ship Thy name, and we wor-ship Thy name e-ver world with-
 -los, deinem Na-men zum Ruhm, dei-nem Na-men zum Ruhm im-mer dar-und

Ped......

f

- out end - - end, los, and we dei - nem wor - ship Thy Na - men zum Ruhm im - mer world with - out dar und end -

- out end - - end, los, and we dei - nem wor - ship Thy Na - men zum Ruhm im - mer world with - out dar und end -

- out end - - end, los, and we dei - nem wor - ship Thy Na - men zum Ruhm im - mer world with - out dar und end -

- out end - - end, los, and we dei - nem wor - ship Thy Na - men zum Ruhm im - mer world with - out dar und end -

p *f*
Ped.

f
Ped.

end, and we wor-ship Thy name e-ver world with-out end -
 los, dei-nem Na-men zum Ruhm im-mer dar und end -

end, and we wor-ship Thy name e-ver world with-out end -
 los, dei-nem Na-men zum Ruhm im-mer dar und end -

end, and we wor-ship Thy name e-ver world with-out end -
 los, dei-nem Na-men zum Ruhm im-mer dar und end -

out end - end, e-ver world with-out end -
 end - los, im-mer dar und end -

out end - end, e-ver world with-out end -
 end - los, im-mer dar und end -

end, - los, and we wor - - -
 end, - los, dei - - - nem Na - - -
 end, - los, and we wor - - -
 end, - los, dei - - - nem Na - - -
 end, - los, and we wor - - -

6

Ped.

- ship Thy name e - - ver world with out end.
 - men zum Ruhm im - mer - dar und end - - los.
 - ship Thy name e - - ver world with out end.
 - men zum Ruhm im - mer - dar und end - - los.
 - ship Thy name e - - ver world with out end.

ritard.

Largo, e piano.

Violino I. II.

Viola.

BASSO.

(Bassi.)

Largo.

Pianoforte.

Vouchsafe, oh Lord, vouch safe, oh Lord, to keep us this day with
Fer-leih' uns, Herr, ver-leih' uns, Herr, zu schir-men uns heut' vor

out sin. Oh Lord, have mer-cy, have mer-cy up-on us, have mer-cy, oh Lord, have
al-ler Sünd' O Herr, sei gnä-dig, o Herr, sei uns gnä-dig, sei gnä-dig, sei gnä-dig,

mer-cy up-on us, have mer-cy up-on us, oh Lord, let Thy mer-cy ligh-ten up-on us, as our
o Herr, sei gnä-dig, o Herr, sei uns gnä-dig, lass, Herr, dei-ne Gna-de leuchten auf uns, wir un-sre

trust is in Thee, as our trust, as our trust, our trust is in Thee.
Hoff-nung zu dir steht, un-sre Hoffnung, un-sre Hoff-nung zu dir steht.

Andante.

Tromba I.

Tromba II.

Principal.

Timpani.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

SOPRANO I.

SOPRANO II.

ALTO.

TENORE.

BASSO.

(Organo, e Bassi.)

Andante.

Organo.

Andante.

Pianoforte.

mf

f

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with lyrics and piano accompaniment. The bottom system shows piano accompaniment. The lyrics are:
 Solo.
 Oh Lord, in Thee, Lord, in Thee have I trusted,
 O Herr, auf dich, Herr, auf dich steht mein Hoffen,

The musical score is written for voice and piano. It features a vocal line with lyrics in both German and English. The piano accompaniment includes a grand staff with treble and bass clefs. The score is divided into several systems. The lyrics are as follows:

oh — Lord, in Thee, — Lord, in Thee have I trusted, let me ne-ver be con-founded,
 o — Herr, auf dich, — Herr, auf dich steht mein Hoffen, wirf mich nicht in das Ver-der-ben,

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The key signature is one sharp (F#) and the time signature is 4/4.

let me ne-ver be con-found-ed, oh Lord!
 wirf mich nicht in das Ver-der-ben, o Herr!

Oh O Lord, in Thee,
 Herr, auf dich, Lord, in
 Herr, auf Lord, in
 Herr, auf

p *f* *f* *f*

mp *cresc.* *f*

Ped.---

Thee, Lord, in
dich, Herr, auf

Thee have
dich steht

I
mein

trus. ted,
Hof- fen,

Lord, in
Herr, auf

Thee have I
dich steht mein

Thee,
dich,

in Thee
auf dich

have I
steht mein

trus. ted,
Hof- fen,

Lord, in
Herr, auf

Thee, Lord, in
dich, Herr, auf

Thee,
dich,

in Thee
auf dich

have I
steht mein

trus. ted,
Hof- fen,

oh
o

Lord, in
Herr, auf

Thee, Lord, in
dich, Herr, auf

oh
o

Thee, Lord, in
dich, Herr, auf

Thee have
dich steht

I
mein

trus. ted,
Hof- fen,

Lord, in
Herr, auf

Thee have I
dich steht mein

Thee,
dich,

in Thee
auf dich

have I
steht mein

trus. ted,
Hof- fen,

Lord, in
Herr, auf

Thee, Lord, in
dich, Herr, auf

Thee,
dich,

in Thee
auf dich

have I
steht mein

trus. ted,
Hof- fen,

oh
o

Lord, in
Herr, auf

Thee, Lord, in
dich, Herr, auf

oh
o

Piano accompaniment consisting of two staves (treble and bass clef) with chords and melodic lines.

The musical score consists of two systems. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are as follows:

trus.ted, Hof-fen,	Lord, in Herr, auf	Thee, — dich, —	Lord, in Herr, auf	Thee dich	have I steht mein	trus.ted, Hof-fen,	
trus.ted, Hof-fen,		Lord, in Herr, auf	Thee have I dich steht mein	trus.ted, Hof-fen,	have I steht mein	trus.ted, Hof-fen,	Lord, in Herr, auf
Thee, dich,					oh — o —	Lord, in Herr, auf	Thee, dich,
Thee, Lord, in dich, Herr, auf	Thee, dich,	Lord, in Herr, auf	Thee, dich,			Lord, in Herr, auf	Thee, — dich, —
— Lord, in — Herr, auf	Thee, Lord, in dich, Herr, auf	Thee, — dich, —	Lord, in Herr, auf	Thee dich	have I steht mein	trus.ted, Hof-fen,	Lord, in Herr, auf

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chords and rhythmic patterns.

Lord, in Thee have I trust-ed, let me ne-ver be con-found-
 Herr, auf dich dich steht mein Hof-sen, wirf mich nicht in das Ver-der-

Thee, Lord, in Thee have I trust-ed, let me ne-ver be con-found-
 dich, Herr, auf dich dich steht mein Hof-sen, wirf mich nicht in das Ver-der-

— Lord, in Thee have I trust-ed, let me ne-ver be con-founded, let me ne-ver
 — Herr, auf dich dich steht mein Hof-sen, wirf mich nicht in das Ver-der-ben, wirf mich nicht in

Thee, Lord, in Thee, in Thee have I trust-ed, let me ne-ver be con-founded, let me ne-ver
 dich, Herr, auf dich, auf dich steht mein Hof-sen, wirf mich nicht in das Ver-der-ben, wirf mich nicht in

5 6

The musical score consists of two systems. The first system features a vocal line with lyrics in German and English, and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are: "ed, let me ne-ver be con-founded, ben, wirf mich nicht in das Fer-der-ben, ed, wirf mich nicht in das Fer-der-ben, let me ne-ver be con-founded, ed, let me ne-ver be con-founded, be con-founded, das Fer-der-ben, ed, wirf mich nicht in das Fer-der-ben, be con-founded, ed, let me ne-ver be con-founded, das Fer-der-ben, wirf mich nicht in das Fer-der-ben, ed, let me ne-ver be con-founded, ed, let me ne-ver be con-founded." The piano part includes a "Ped." (pedal) marking and a dynamic marking of "f".

The first system of the musical score consists of eight staves. The top four staves are vocal parts: Soprano (S1), Alto (A1), Tenor (T1), and Bass (B1). The bottom four staves are piano accompaniment: Right Hand (RH1) and Left Hand (LH1) in the first system, and RH2 and LH2 in the second system. The music is in a key with two sharps (F# and C#) and a common time signature. The vocal lines feature a mix of quarter, eighth, and sixteenth notes, with some rests. The piano accompaniment provides a steady harmonic and rhythmic foundation.

oh Lord, let me ne-ver be con-founded, Lord, in Thee, Lord, in Thee have
Herr, auf dich, Herr, auf dich steht

o Herr, wirf mich nicht in das Ver-der-ben, Lord, in Thee, in Thee
Herr, auf dich, auf dich

oh Lord, let me ne-ver be con-founded, Lord, in Thee, Lord, in Thee
Herr, auf dich, Herr, auf dich

o Herr, wirf mich nicht in das Ver-der-ben, Lord, in Thee, in Thee
Herr, auf dich, auf dich

oh Lord, let me ne-ver be con-founded, Lord, in Thee, Lord, in Thee
Herr, auf dich, Herr, auf dich

The second system of the musical score consists of four staves for piano accompaniment. The top two staves are the Right Hand (RH) and the bottom two are the Left Hand (LH). The music continues with a similar rhythmic and harmonic pattern to the first system. A 'Ped.' (pedal) marking is present in the right hand part, indicating a sustained pedal point. The system concludes with a final cadence.

Lord, in Thee, Lord, in Thee have I trus.ted, let me ne-ver be con-found-
 Herr, auf dich, Herr, auf dich steht mein Hof-fen, wirf mich nicht in das Ver-der-
 Lord, in Thee dich have I, have I trus.ted, let me ne-ver be con-found-
 Herr, auf dich steht mein, steht mein Hof-fen, wirf mich nicht in das Ver-der-
 Thee, Lord, in Thee dich have I trus.ted, let me ne-ver be con-found-
 dich, Herr, auf dich steht mein Hof-fen, wirf mich nicht in das Ver-der-
 Lord, in Thee dich have I, have I trus.ted, let me ne-ver be con-found-
 Herr, auf dich, Herr, auf dich steht mein Hof-fen, wirf mich nicht in das Ver-der-

Ped.
 mf

- ed, let me ne - ver be con - found - ed, let me ne - ver be con - found.ed,
 - ben, wirf mich nicht in das Ver - der - ben, wirf mich nicht in das Ver - der - ben,
 - ed, let me ne - ver be con - found - ed, let me ne - ver be con - found.ed,
 - ben, wirf mich nicht in das Ver - der - ben, wirf mich nicht in das Ver - der - ben,
 - ed, let me ne - ver be con - found - ed, let me ne - ver be con - found.ed,
 - ben, wirf mich nicht in das Ver - der - ben, wirf mich nicht in das Ver - der - ben,

ff *mf*
 Ped. *ff* *mf*

let me ne-ver be con-found-ed, let me ne-ver be con-found-ed.

wirf mich nicht in das Ver-der-ben, wirf mich nicht in das Ver-der-ben.

let me ne-ver be con-found-ed, let me ne-ver be con-found-ed.

wirf mich nicht in das Ver-der-ben, wirf mich nicht in das Ver-der-ben.

let me ne-ver be con-found-ed, let me ne-ver be con-found-ed.

Grave.

Ped.

Grave.

f *cresc.* *ff*

