



**MENDELSSOHN'S
WERKE.**

Serie 14.

Geistliche Gesangwerke.

Abtheilung A.

Für Solostimmen, Chor und Orchester.

Partitur.

- No. 95. Hymne für eine Altstimme mit Chor und Orchester. Op. 96.
No. 96. »Tu es Petrus« für fünfstimmigen Chor und Orchester. Op. 111.
No. 97. »Verleih uns Frieden«. Gebet für Chor und Orchester.

LEIPZIG, BREITKOPF & HÄRTEL.

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Melief Mendelssohn Bartholdy's Werke.

Kritisch durchgesehene Ausgabe

VON JULIUS RIETZ.

Mit Genehmigung der Originalverleger

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Geistliche Gesangwerke.

Abtheilung A.

Für Solostimmen, Chor und Orchester.

PARTITUR.

- | | |
|--|---|
| 88. Psalm 115 für Chor, Solo und Orchester. ... Op. 31. | 93. Lobgesang. Eine Symphonie-Cantate nach |
| 89. Psalm 42 für Chor, Solo und Orchester. ... Op. 42. | Worten der heiligen Schrift. Op. 52. |
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| 92. Psalm 98 für achtstimmigen Chor, Solo
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Orchester. Op. 111. |
| | 97. Verleihuns Frieden Gebet für Chor und Orchester. |

N^o 95. Hymne für eine Altstimme mit Chor und Orchester. Op. 96.

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H Y M N E

für eine Altstimme, Chor und Orchester

in Musik gesetzt von

FELIX MENDELSSOHN BARTHOLDY.

Op. 96.

Mendelssohns Werke.

Serie 14. N^o 95.

N^o 1.
Andante.

Componirt 1843.

Flauti. *p*

Oboi. *p*

Clarineti in B. *p* a 2.

Fagotti. *p*

Corni in Es. *p*

Violino I. *p* *pp*

Violino II. *p* *pp*

Viola. *p* *pp*

Mezzo Soprano
o Alto Solo. *pp*
Lass, o Herr, mich Hül-fe finden, neig' dich gnädig

Soprano.

Alto.

Tenore.

Basso.

Violoncello. *p* *pp*

Basso. *p* *pp*

Andante. *pp*

The first system of the musical score consists of seven staves. The top staff is a vocal line in G major, starting with a piano (*p*) dynamic and a *cresc.* marking. The piano accompaniment is spread across the remaining six staves. The vocal line features a melodic phrase with dynamics *cresc.*, *dim.*, *p*, and *pp*. The piano accompaniment mirrors these dynamics and includes various rhythmic patterns.

mei_nem Flehn, willst ge_den_ken du__ der Sünden, nim_mer_mehr kann ich bestehn, nim_mer_mehr kann ich be_stehn.

This section contains five empty musical staves, likely representing a second system of the score that is not fully transcribed on this page.

The second system of the musical score consists of two staves. The top staff is a vocal line in G major, continuing the melody from the first system with dynamics *cresc.*, *dim.*, *p*, and *pp*. The piano accompaniment is on the bottom staff, mirroring the dynamics and rhythmic patterns of the first system.

The first system of the score consists of eight staves of piano accompaniment. The music is written in a 3/4 time signature and a key signature of two flats. The first staff begins with a dynamic marking of *p* and a tempo marking of *a 2.*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics progress from *p* to *cresc.* and finally to *f* at the end of the system.

The second system of the score includes vocal lines and piano accompaniment. It features three vocal staves and two piano accompaniment staves. The lyrics are in German and are repeated across the vocal staves. The piano accompaniment continues with similar rhythmic patterns and dynamics as the first system. The lyrics are: "Lass', o Herr, mich Hül - fe finden, neig' dich gnädig mei_nem Flehn, willst ge_den_ken du der Sün_den, nimmermehr, Herr, — o Herr, neig' dich gnä - dig mei_nem Flehn, willst ge_den_ken du der Sün_den, nimmermehr,". The dynamics range from *p* to *f*, with *cresc.* markings indicating the build-up of the music.

dim. cresc. f

dim. cresc. f

dim. cresc. f

dim. cresc. f

dim. cresc. f

dim. cresc. f

dim. cresc. f

dim. cresc. f

dim. cresc. f

dim. cresc. f

Soll mein Sor-gen e-wig dauern? sollen Fein-de spotten mein?

p cresc. *f*

nim-mer-mehr, nim-mer-mehr kann ich bestehn.

p cresc. *f*

p cresc. *f*

nim-mer-mehr, nim-mer-mehr kann ich bestehn.

p cresc. *f*

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

dim. cresc. f

The first system of the score consists of eight staves of piano accompaniment. The music is in a minor key and 3/4 time. It features a variety of textures, including chords, arpeggios, and melodic lines. Dynamics range from *pp* (pianissimo) to *f* (forte). The piece includes several *cresc.* (crescendo) markings and a *a 2.* (second ending) section at the end of the system.

Schwach und hilflos soll ich trauern und von dir vergessen sein?

Soll mein Sorgen

Soll mein Sorgen ewig dauern, ewig

Soll mein Sorgen ewig dauern, soll mein Sorgen

Soll mein Sorgen ewig

The second system of the score continues the piano accompaniment. It features similar textures to the first system, with dynamics ranging from *pp* to *f*. The piece includes several *cresc.* markings and a *a 2.* section at the end of the system.

Musical score for the first system, featuring piano and violin parts. The piano part is in the lower staves, and the violin part is in the upper staves. Dynamics include *ff*, *f*, and *p*. A second ending bracket labeled "a2." is present in the piano part.

Musical score for the second system, featuring vocal parts and piano accompaniment. The vocal parts are in the upper staves, and the piano part is in the lower staves. Dynamics include *ff*, *f*, and *p*. The lyrics are in German.

e - wig dauern, soll mein Sor - gen e - - - wig, e - wig dauern? sollen Feinde spotten mein? Schwach und
 dauern, soll mein Sor - gen e - wig dau - - - ern? sollen Feinde spotten mein? Schwach und
 e - wig dau - ern, soll mein Sor - gen e - wig dauern? sol - len Fein - de, Feinde spotten mein?
 dauern, e - wig dau - ern, soll mein Sor - gen e - wig dauern? sol - len Feinde spotten mein? Schwach und

dim. pp

pp

dim. pp

dim. pp

pp

dim. pp

pp

dim. pp

pp

Lass, o Herr, mich Hül-fe finden,

hülf.los soll ich trau_ern und von dir vergessen sein? O Herr! o Herr!

Schwach und hülf.los soll ich trau_ern und vergessen sein? O Herr! o Herr!

hülf.los soll ich trau_ern und von dir vergessen sein? O Herr! o Herr!

dim. pp

pp

dim. pp

The piano accompaniment for the first system consists of eight staves. The first four staves are for the right hand, and the last four are for the left hand. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). A first ending bracket is present in the fifth measure of the first staff.

neig' dich gnädig mei-nem Flehn, nim-mer-mehr kann

Willst ge-den-ken du der Sün-den, nim-mer-mehr kann ich bestehn.

Willst ge-den-ken du der Sün-den, nim-mer-mehr kann ich bestehn.

Willst ge-den-ken du der Sün-den, nim-mer-mehr kann ich bestehn.

Willst ge-den-ken du der Sün-den, nim-mer kann ich bestehn.

The piano accompaniment for the second system continues with the same musical notation and dynamic markings as the first system. It features similar rhythmic patterns and dynamic changes, including *cresc.*, *f*, and *p* markings.

Musical score for voice and piano. The score consists of 12 staves. The top five staves are for the piano accompaniment, and the bottom seven staves are for the voice. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as dynamics (mf, pp, p, dim., sf), articulation (accents), and phrasing slurs. The lyrics are: "ich be.stehn, nimmermehr, nimmermehr, nim.mer.mehr!".

ich be.stehn, nimmermehr, nimmermehr, nim.mer.mehr!

Nim.mer.mehr!

Nim.mer.mehr!

Nº 2. CHORAL.

Non lento.

pp

divisi

pp

Deines Kinds Ge - bet er - hö - re, Va - ter, schau' auf mich her - ab; meinen Augen Licht ge - währe, rette mich aus dunkeln Grab.

pp

Non lento.

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

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

cresc. *f* *dim.*

Sonst ver.lacht der Feind mich Armen, tri.um.phirt in stol.zer Pracht, sonst verfolget ohn Er.bar.men und verspottet deine Macht.

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

Deines Kind's Ge-bet er-hö-re, Va-ter, schau' auf mich her-ab; meinen Augen Licht ge-wäh-re, rette mich aus dun-kelem Grab.

Deines Kind's Ge-bet er-hö-re, Va-ter, schau' auf mich her-ab; meinen Augen Licht ge-wäh-re, rette mich aus dun-kelem Grab.

Sonst verlacht der Feind mich Armen, triumphirt in stolzer Pracht, sonst verfolgt er ohn' Er-bar-men und ver-spottet deine Macht.

Sonst verlacht der Feind mich Armen, triumphirt in stolzer Pracht, sonst verfolgt er ohn' Er-bar-men und ver-spottet deine Macht.

Nº 3.

Con moto e vivace.

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The second system introduces a vocal line in the treble clef with German lyrics: "Herr, wir traun auf deine Güte, die uns rettet wunderbar, singen dir mit frommem Liede, danken freudig". The piano accompaniment continues in the grand staff. The third system shows the piano accompaniment continuing, with the vocal line absent. The fourth system shows the piano accompaniment continuing, with the vocal line absent. The fifth system shows the piano accompaniment continuing, with the vocal line absent. The sixth system shows the piano accompaniment continuing, with the vocal line absent. The seventh system shows the piano accompaniment continuing, with the vocal line absent. The eighth system shows the piano accompaniment continuing, with the vocal line absent. The ninth system shows the piano accompaniment continuing, with the vocal line absent. The tenth system shows the piano accompaniment continuing, with the vocal line absent.

Con moto e vivace.

The musical score consists of several staves. The top two staves are for the vocal line, with the first staff in treble clef and the second in bass clef. The piano accompaniment is spread across the bottom four staves, with the right hand on the top two and the left hand on the bottom two. The score includes dynamic markings such as *f* and *ff*, and a repeat sign with a first ending bracket labeled *a 2.* The lyrics are written below the vocal staves.

immer-dar, danken freu-dig immerdar.

Herr, wir traun auf dei-ne Gü-te, die uns ret-tet wunder-bar,

Herr, wir traun auf dei-ne Gü-te, die uns ret-tet wunder-bar,

Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wunderbar, sin - gen dir mit frommem Lie - de, dan - ken freudig
 die uns ret - tet, — uns rettet wunderbar, sin - gen dir mit frommem Lie - de, dan - ken freudig
 Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wunderbar, sin - gen dir mit frommem Lie - de, dan - ken freudig
 wir traun auf dei - ne Gü - te, die uns rettet wunderbar, — sin - gen dir mit frommem Lie - de, dan - ken freudig

The first system of the musical score consists of eight staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef. The music is in 3/4 time. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. There are dynamic markings such as 'p' (piano) in the lower staves.

Herr, wir traun auf deine Güte,

immer dar, danken freudig, dan-ken freu-dig im-merdar.

immer dar, danken freu - dig, freu - - dig im-merdar.

immer dar, danken freudig im-merdar, dan-ken freu-dig im-merdar.

immer dar, dan - ken freu - dig, dan-ken freu-dig immer-dar.

The second system of the musical score continues the piano accompaniment from the first system. It features similar rhythmic complexity and melodic lines across eight staves. Dynamic markings like 'p' are present.

die uns ret - tet wunder - bar, sin - gen dir mit from - mem Lie - de, danken freudig immer - dar,

pp *dim.* *p* *pp* *pp* *pp* *dim. p* *dim. p*

pp

p

pp

p

p

p

p

p

sin-gen dir mit frommem Liede, dan-ken freudig immer-dar, dan-ken freudig immerdar.

p

f

Herr, wir traun auf deine Gü-te,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature. The score includes several measures of music, with some measures marked 'a 2.' indicating a second ending. The lyrics are in German and are placed below the vocal line.

Herr, wir traun auf dei - ne Gü - te,

Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wunder -

Herr, wir traun auf dei - ne Gü - te, die uns ret - tet, uns ret - tet wunder - bar, Herr, wir traun auf dei - ne

die uns ret - tet wunder - bar, die uns ret - tet wunder - bar, Herr, wir traun auf dei - ne

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with a key signature of two flats (B-flat and E-flat). The middle three staves are piano accompaniment, including a right-hand part in treble clef and a left-hand part in bass clef. The bottom-most staff of this system is a grand staff (treble and bass clefs) for the piano accompaniment. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef, with lyrics written below the notes. The middle three staves are piano accompaniment, including a right-hand part in treble clef and a left-hand part in bass clef. The bottom-most staff of this system is a grand staff (treble and bass clefs) for the piano accompaniment. The lyrics are: "die uns ret - tet wun - der - bar, Herr, wir traun auf bar, Herr, wir traun auf dei - ne Gu - te e - wiglich, Herr, wir traun auf dei - ne Gu - te Gü - te, die uns ret - tet wunder - bar, die uns ret - tet, die uns ret - tet. Gü - te, die uns ret - tet wun - der - bar, Herr, wir traun auf dei - ne Gu - te, die uns ret - tet".

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *sf* and *più f*.

dei - ne Gü - te, die uns ret - tet, Herr, Herr, wir traun auf dei - ne Gü - te,
 die uns ret - tet wun - der - bar, Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wun - der -
 Herr, wir traun auf dei - ne Gü - te, Herr, wir traun auf dei - ne Gü - te, Herr, wir traun auf
 wun - der - bar, wunderbar, Herr, Herr,

Piano accompaniment for the vocal line, including bass and right-hand staves with dynamic markings such as *sf* and *più f*.

The piano accompaniment consists of several staves. The upper staves feature treble clefs and the lower staves feature bass clefs. The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *ff* (fortissimo) and *p* (piano) are indicated throughout the piece.

sin-gen dir mit frommem Liede, danken freudig immerdar.

die uns ret-tet wunder-bar,

bar, die uns ret-tet wunder-bar,

dei-ne Gü-te, die uns ret-tet wunder-bar,

die uns ret-tet wunder-bar,

The piano accompaniment continues with similar musical notation as the first part, including treble and bass clefs, notes, rests, and dynamic markings like *ff* and *p*.

The first system of the score consists of seven staves of piano accompaniment. The top staff is in treble clef, while the others are in bass clef. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *a2.* (second ending) are present throughout the system.

A single empty bass clef staff, likely a placeholder for a second voice part.

sin - gen dir mit from - mem Lie - de, danken freudig im - mer - dar, dan - ken freudig

sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, danken freudig im - mer - dar, freudig

sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, dan - ken freu - - - dig,

sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, dan - ken, danken freudig im - mer - dar,

The second system of the score continues the piano accompaniment with similar rhythmic and melodic patterns as the first system. It includes dynamic markings like *f* and *b2*.

Musical score for piano accompaniment, featuring multiple staves with various musical notations including dynamics like *f*, *sf*, and *sp*.

B dan - ken freu - dig im - mer -

B im - mer - dar, dan - - ken freu - dig im - mer - dar, dan - ken freu - dig

B dan - ken freu - dig, freu - - - dig im - mer - dar, dan - ken freu - dig

B dan - ken, dan - - ken freu - dig im - mer - dar, dan - ken freu - dig

B dan - ken, dan - - ken freu - dig im - mer - dar, dan - ken freu - dig

Musical score for piano accompaniment, featuring multiple staves with various musical notations including dynamics like *p* and *f*.

The first system of the score consists of eight staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a variety of textures, including sustained chords, moving lines, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The right hand (treble clef) has a more active role with some melodic fragments, while the left hand (bass clef) provides a harmonic foundation with chords and bass lines.

dar. sin-gen dir mit frommem Lie-de, danken freu-dig.

The vocal line begins with a rest followed by the lyrics. The melody is simple and follows the natural inflection of the German text. The notes are mostly quarter and eighth notes, with some longer notes for emphasis.

im-mer-dar, dan-ken freu-dig im-mer-dar.

The vocal line continues with the lyrics. The melody is consistent with the previous line, maintaining a steady rhythm and clear diction.

im-mer-dar, dan-ken freu-dig im-mer-dar.

The vocal line repeats the lyrics. The melody remains the same, providing a sense of continuity in the vocal part.

im-mer-dar, dan-ken freu-dig im-mer-dar.

The vocal line repeats the lyrics. The melody remains the same, providing a sense of continuity in the vocal part.

im-mer-dar, dan-ken freu-dig im-mer-dar.

The vocal line repeats the lyrics. The melody remains the same, providing a sense of continuity in the vocal part.

The second system of the piano accompaniment continues the textures established in the first system. It features similar chordal structures and melodic lines, with dynamic markings like *f* (forte) and *ff* (fortissimo) indicating the intensity of the music.

The second system of the piano accompaniment continues the textures established in the first system. It features similar chordal structures and melodic lines, with dynamic markings like *f* (forte) and *ff* (fortissimo) indicating the intensity of the music.

attacca subito

Fuga.
Allegro vivace.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Timpani in Es.B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Lasst sein hei . lig Lob uns singen, lasst uns
 Lasst sein hei . lig Lob uns singen, lasst uns seiner Lie . be freun, lasst uns sei . ner Lie . be

Allegro vivace.

The image shows a musical score for a hymn, consisting of 14 staves. The top 10 staves are instrumental, with the first three in treble clef and the last seven in bass clef. The bottom 4 staves contain the vocal line with German lyrics. The lyrics are: "Lasst sein heilig Lob uns singen, lasst uns seiner Liebe freun, und uns seiner Liebe freun, lasst sein Lob uns singen, lasst uns seiner Liebe freun, lasst sein heilig Lob uns singen, sein Lob uns, sein heilig Lob, lasst sein heilig Lob uns". The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

singen, lasst uns sei-ner Lie-be freu-n, sei-ner Lie-be lasst uns ewig seiner Lie-be

freu-en, und uns freu-en sei-ner Lie-be, lasst sein hei-lig Lob uns singen und uns freu-n, und uns sei-

-ges Lob uns sin-gen, lasst uns freu-n, lasst uns sei-ner, seiner Liebe freu-n,

singen, freu-n uns sei-ner Lie-be, lasst sein hei-lig Lob uns

freun, lasst sein hei - lig Lob uns singen, lasst uns sei - ner Lie - be freu - en, sei - ner Lie -
 - ner Lie - be freun, lasst sein hei - lig Lob uns singen und uns sei - ner Lie - be
 lasst sein hei - lig Lob uns sin - gen, uns sei - ner Lie - be
 singen, lasst uns e - wig sei - ner Lie - be freun, lasst sein hei - lig Lob uns

be, lasst uns e - wig seiner Lie - be, seiner Lie - be freun, lasst sein hei - lig Lob uns
 freun, lasst sein hei - lig Lob uns singen und uns seiner Lie - be freun, lasst sein hei - lig Lob uns
 freun. Lasst sein hei - lig Lob uns sin - gen, lasst sein hei - lig Lob uns
 singen und uns freun sei - ner Lie - be, lasst sein hei - lig Lob uns singen, lasst uns

singen, lasst uns seiner Lie - be freu'n, lasst sein hei - lig Lob uns
 singen, sei - ner Lie - be freu'n,
 singen, lasst uns seiner Lie - be freu'n, lasst uns seiner Lie - be freu'n,
 sei - ner Lie - be freu'n, lasst uns seiner Lie - be freu'n,
 sei - ner Lie - be freu'n, lasst uns seiner Lie - be freu'n,

sin - - gen und uns seiner Lie - be freun, ————— und uns seiner Lie - - be freun,
 lasst sein hei - lig Lob uns singen und uns sei - ner Lie - be freun, — lasst sein hei - - lig
 lasst uns e - wig sei - - ner Lie - be freun, sein hei - lig Lob, sein hei - lig
 lasst sein hei - lig Lob, sein Lob, lasst sein hei - lig Lob uns sin - gen, lasst uns

lasst sein heilig Lob uns singen und uns seiner Liebe freun, seiner
 Lob, sein Lob uns singen, lasst ewig freuen, freun uns seiner Liebe,
 Lob lasst uns singen, und uns ewig seiner Liebe freun, lasst uns
 seiner Liebe freun, lasst sein Lob, lasst sein heilig Lob uns singen, sein

This section of the score consists of several systems of musical notation. The top system includes a grand staff with a treble and bass clef, and a separate staff for the organ. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and dense chordal textures. The key signature is B-flat major, and the time signature is 4/4.

Lie - - - be uns freun, lasst uns sei - ner Lie - be, sei - ner Lie - be freun, lasst sein
 sei - ner Liebe. Lasst sein hei - lig Lob uns singen, lasst uns freu - en sei - ner Lie - be, lasst sein hei lig Lob, sein
 sei - ner Liebe freun, lasst sein hei - lig Lob uns singen, lasst uns freun, lasst sein hei lig Lob uns
 Lob uns sin - - - gen, lasst sein hei - lig Lob uns sin - gen, lasst uns sei - ner Lie - be freun uns sei - ner

The vocal line is written in a single staff with a bass clef. The lyrics are in German and describe the joy of loving God and praising Him. The piano accompaniment continues with a steady, rhythmic accompaniment in the bass clef.

heil - lig Lob uns singen und uns seiner Lie - be freun, — e - wig freun, — lasst sein
 heilig Lob uns sin - gen, sein heilig Lob, — lasst sein heilig Lob uns
 singen und uns ewig sei - ner Liebe freun — lasst sein heilig, sein
 Lie - be ewig freun, ewig freun.

hei - lig Lob uns singen und uns seiner Lie - be freun, — lasst sein hei - lig Lob, — sein hei -
 singen, lasst uns seiner Lie - be freun — lasst uns sin - gen, uns sin - gen sein Lob, sein hei - lig
 heilig Lob uns sin - gen, — uns e - wig seiner Lie - be freun, — sein hei - lig
 lasst sein hei - lig Lob uns sin - gen, lasst uns sei - ner Lie - be

più f
f
f
più f
f
più f
f
più f
f

The image shows a page of musical notation for a hymn. It consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the vocal and piano parts. The lyrics are in German and describe the act of praising God. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'.

- lig Lob, lasst sein hei - lig Lob uns singen, lasst uns sei - ner Lie - be freu'n, lasst uns sei - ner
 Lob lasst uns sin - gen, lasst uns sei - ner Lie - be freu'n, lasst uns sei - ner
 Lob, sein hei - lig Lob, lasst uns sei - ner Lie - be freu'n, lasst uns sei - ner
 freu'n, sein hei - lig Lob, lasst uns sei - ner Lie - be freu'n, lasst uns sei - ner

f *f* *f piu f* *f*

f *f* *f piu f* *f*

f *f* *f piu f* *f*

f

f *f*

f *f*

f *f* *f piu f* *f*

f *f* *f piu f* *f*

f *f* *f piu f* *f*

f *f* *f piu f* *f*

Lie-be freun, sein hei - lig Lob - lasst sin - gen uns, lasst sein hei - lig Lob uns

Lie-be freun, lasst sein hei - lig Lob, sein hei - lig Lob - uns singen, lasst uns

Lie-be freun, sein hei - lig Lob, sein hei - lig Lob, und lasst uns sei - ner Lie - be - freun, lasst uns

Lie-be freun, sein hei - lig Lob, sein hei - lig Lob, und lasst uns sei - ner Lie - be - freun, lasst uns

f *f*

f *f*

sin - gen, uns sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein
 sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein
 sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein
 sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein

hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, lasst uns sei - ner, sei - ner Lie - be freun.
 hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, lasst uns sei - ner Lie - be - freun.
 hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, lasst uns sei - ner Lie - be freun.
 hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, uns sei - ner, sei - ner Lie - be freun.

