

Christus.

ZWEITER THEIL.

Die Seligkeiten.

VI. Andante.

Orgel.

p *sempre p*

Più Lento.

un poco rall. *p*

dolce

Baryton Solo.

dolce

Be - a - ti paupe.res spi - ri - tu, quoni - am ip - sorum est
O se - lig sind die Ar - men an Geist, denn das Him - mel - reich ist

dimin. e rit.

poco rit.

A

regnum coe - lo - - rum.
ih - re Be - lob - - oung.

SOPRAN I. II. *p* *p₃*

Be - a - ti pau - res spi - ri - tu, quo - ni - am ip -
O se - lig sind die Ar - men an Geist, denn das Him - mel.

ALT. *p* *p₃*

CHOR. TENOR. *p* *p₃*

BASS. *p* *p₃*

(lange Pause)

p *p dol.*

Be - a - ti mi - tes, quo - ni - am ip - si
O se - lig die Sanf - ten, denn sie werden be -

sorum est regnum coe - lo - - rum.
reich ist ih - re Be - lob - - nung.

pp *pp* *pp*

B

pos - si - de bunt ter - - ram.
sit - zen das Erd - - reich.

Be a - ti mi - tes, quo - ni - am ip - si
O se - lig die Sanf - ten, denn sie werden be -

p *p dol.* *p* *p dol.* *p* *p dol.*

(lange Pause) *espressivo*

Be - a - ti qui lu - gent, quo - ni - am ip - si
 O se - lig, die trau - ern, denn sie wer - den ge -

pos - si de - bunt ter - ram.
 sit - zen das Erd - reich.

poco rall.

poco rall.

poco rall.

poco rall.

dol. **C**

con - sola - buntur!
 trö - stet werden.

Be - a - ti qui lu - gent, quo - ni - am ip - si con - sola - buntur
 O se - lig die trau - ern, denn sie wer - den ge - trö - stet werden

p *dolciss.*

p *dolciss.*

p *dolciss.*

p *dolciss.*

Orgel.

crescendo

D

Be - a - ti qui e - su - riunt et si - tiunt ju - sti - ti - am.
 O se - lig, die da hun - gern und dürstennach Gerech - tigkeit. *(fest)*

quo - ni - am ip - si
 denn sie werden ge - *(fest)*

(fest)

(fest)

mf

Oberw: Bord. 6' u. 8'
 Gemsh. 8'
 Octave 4'
 Gamba 8'
 Octave 8'

(lange Pause)

mf p espressivo

rit.

E

smorz.

Be - a - ti mi - se - ri - cor - des
 O se - lig sind die Barmher - zigen.

sa - tu - ra - bun - tur.
 sät - ti - get wer - den.

quo - ni - am ip - si
 denn sie werden Barm -

mf

(lange Pause) *poco rit.* **F**
smorz.

dolce
 Be - a - ti mundo cor - de
 O - se - lig, die rei - nes Her - zeus

p
 mi - se - ricor - di - am consequen - tur
 her - zigkeit er - lan - gen.

p
 her - zigkeit fer - lan - gen.

misterioso
 quo - ni - am ipsi
 denn sie wer - den

misterioso

misterioso

misterioso

Unterw.
 Flöte 8'

p **G**

Be - a - - ti pa - ci - fi - ci
 O se - - lig die Friedsa - men

misterioso

Deum vi - debunt.
 Gott schauen.

p
 quo - ni - am Fi - li - i
 denn sie wer - den

misterioso

misterioso

misterioso

pp

ed energico

H

Be - a - ti, Be - a - - ti,
O se - lig, o se - lig,

De - i vo - ca - bun - tur. Be - a - ti, Be - a -
Got - tes Rinder hei - ssen. O se - lig, o se -

pp *mf*

Be - a - ti, qui perse - cu - ti - onem pa - ti - un - tur propter jus - ti -
o se - lig, die da ver - fol - get werden und dul - den we - gen Ge - rech -

ti, Be - a - ti, Be - a - ti qui
lig, o se - lig, se - lig sind,

ti-am-tigkeit. *cresc.* *f* *sf* *ff*

perse-cu-ti-onem pa-ti-un-tur propter jus-ti-ti-am. quo-ni-am ip-so-rum

die da dul-den und ver-fol-get werden we-gen Ge-rech-tig-keit denn das Him-mel-reich ist

quo-ni-am ip-so-rum est denn das Him-mel-reich, das

lange Pause **K**

Be-a-ti, *ff* *p*
O-se-lig,

est re-gnum coe-lo est rum. Be-
ih re Be-loh-nung. O-

re-gnum re-gnum coe-lo-rum.
Him-mel-reich ist ih-re Be-loh-nung.

M Listesso Tempo.

Ip - so - rum est regnum coe - lo -
 Das Him - melreich ist ih - re Be - loh -

regnum coe - lo - rum, regnum coe - lo - rum.

ih - re Be - loh - nung, ih - re Be - loh - nung.

Listesso Tempo.

Ped.
 Hauptw. voll.

N

rum, re - gnum coe - lo - rum.
 nung, ih - re Be - loh - nung.

rum, ip - so - rum
 nung, ip - so - rum

rum, das Him - mel -
 nung, das Him - mel -

re - gnum coe - lo - rum,
 ih - re Be - loh - nung,

p

R Un poco più lento.

S *più riten*

rum. nung. *p* Be-a-ti, O se-lig, *pp* Be-a-ti, Be-O se-lig, o

rum, re-gnum coe-lo - rum, regnum coe-lo-rum, regnum coe-lo nung, *pp* ih-re Be-loh-nung, *pp* ih-re Be-loh-nung,

Un poco più lento.

re - gnum coe - lo - - -

pp

Unterw. *pp* Flöte 8' und Rohrfl. 8'.

T *Più lento.*

a-ti. se-lig. *ppp* rum. A - - - men! *ppp* A - - - men! *ppp* A - - - men! *pppp* nung. *ppp* rum. A - - - men! *ppp* A - - - men! *pppp* nung. *ppp*

Più lento.

pp *ppp* *rit.*

Flöte 8'

Pater noster.

(Vater unser.)

VII. Andante pietoso.

Sopran I. II. *p* Pa - ter

Alt. *p* Va - ter

Tenor I. II. *p* Pa - ter no - ster qui es in coe - lis Pa - ter
Va - ter un - ser der du im Him - mel,

Bass I. II. *p*

Orgel. *p*

Man.

no - ster qui es in coe - - lis. A
der du im Him - - mel,

un - ser, *p* san - cti - fi -
hei - lig und

no - ster qui es in coe - lis.
der du im Him - mel,

qui es in coe - - lis.
der du im Him - - mel,

dolce e sempre molto legato

san - eti - fi - ce - tur, san - eti - fi - ce - tur,
 heh - lig und hehr, heh - lig und hehr,
 ce - tur, san - eti - fi - ce - tur. san - eti - fi -
 heh - lig und hehr, heh - lig und
 san - eti - fi - ce - tur, san - eti - fi - ce - tur.
 heh - lig und hehr, heh - lig und hehr,
 san - eti - fi - ce - tur, san - eti - fi - ce - tur.

san - eti - fi - ce - tur no - men tu - um,
 heh - lig und hehr sei uns dein Na - me,
 ce - tur, san - eti - fi - ce - tur no - men tu - um,
 heh - lig und hehr sei uns dein Na - me,
 san - eti - fi - ce - tur no - men tu - um.
 heh - lig und hehr sei uns dein Na - me.

Ped.

C

no - men tu - - um ad - ve -
sei uns dein Na - - me, es kom -

mf *largamente*

no - men tu - - um ad - ve - ni - at re - gnum tu - -
sei dein Na - - me, es komme Herr! zu uns dein Reich

no - men tu - - um
sei dein Na - - me,

no - men tu - - um ad -
sei dein Na - - me, es

Man.

D

- - ni - at re - gnum tu - -
- - me Herr! zu uns dein Reich

- - - - um ad - ve - ni - at re - gnum tu - -
es komme Herr! zu uns dein Reich

ad - ve - - ni - at re - gnum
es kom - - me Herr! zu uns dein

ve - - - ni - at re - gnum
kom - - - me Herr! zu uns dein

um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 es kom - me at Herr! zu uns dein Reich es kom - me

um

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 Reich, es kom - me at Herr! zu uns dein Reich,

tu - um, ad - ve - ni - at re - gnum tu - um ad - ve - ni -
 Reich, zu uns dein Reich, dein Reich,

mf

at re - gnum tu - um. Fi - at vo -
 Herr! zu uns dein Reich dein Reich. Es ge -

zu uns dein Reich. Fi - at vo - lun - tas tu -
 Es ge - scheh dein Wil -

at re - gnum tu - um.
 zu uns dein Reich.

p poco rall. mf marc. E

lun - tas tu a, fi - at vo - lun - tas tu
schesch' dein Wil - le, es ge - sches - ch' dein Wil - le, Es ge -

Fi - at vo - lun - tas tu a, fi - at vo - lun - tas,
Es ge - sches - ch' dein Wil - le, es ge - sches - e,
a, le, fi - at vo - lun - tas tu a, le,
lun - tas, fi - at vo - lun - tas tu a, le,
sches - e, es ge - schehe, dein Wil - le,
fi - at vo - lun - tas tu a, le,
es ge - sches - ch' dein Wil - le, dein Wil - le, a, le, dim.

fi - at vo - lun - tas tu a, vo - lun - tas tu a, si - cut in
es ge - sches - ch' dein Wil - le, dein Wil - le geschehe so wie im

Ped.

si - cut in coe - lo et in ter - ra,
so wie im coe - lo so auf Er - den,
Him - mel

coe - lo et in ter - ra, et in ter - ra,
Himmel, so auf Er - den, so auf Er - den,

Man.

sempre dol.

sempre dol.
 si-cut in coe - - lo et in ter - ra,
 so wie im Him - - mel, so auf Er - - den,
sempre dol.
sempre dol.
sempre dol.
 si-cut in coe - - lo
 so wie im Him - - mel

H *p sotto voce*
 sicut in coelo et in terra. Pa-nem nostrum
 so wie im Himmel, so auf Er-den. Un-sre Speise
p sotto voce *dim.* *pp*
p sotto voce sicut in coelo et in ter-ra
 so wie im Himmel, so auf Er-den. *pp*
pp
p sotto voce *dim.* *pp*

I

quo - ti - di - a - - num, da no - bis
 gieb uns auch heu - te, gieb sie auch

p dolce

Pa - nem nostrum quo - ti - di - a - num,

p dolce Un - sre Spei - se gieb uns auch heu - te,

pp

ho - di - e, da no - bis da no - bis ho - di -
 die - sen Tag, auch die - sen Tag, gieb sie auch die - sen

dolcissimo

da gieb no - bis ho - di - e da
 gieb sie auch die - sen Tag, die - sen Tag, da

Da gieb no - bis da gieb no - bis ho - di -
 uns, uns, gieb uns, auch die - sen

espress. ma non troppo forte

e, et di - mit - te no - bis de - bi - ta no - stra, di -
 Tag und ver gieb, ver - gieb uns un - se - re Sün - den, ver -

no - bis ho - di - e, di - mit - te no - bis, di -
espress. ma non troppo forte

e, et di - mit - te, di - mit - te no - bis
 Tag, *espress. ma non troppo forte* und ver gieb uns uns - re Sün - den,

e, et di - mit - te no - bis de - bi - ta no - stra, di -
 und und ver - gieb, ver - gieb uns un - se - re Sün - den, ver -

K mezzo piano

mit - te gieb, ver - - no - bis gieb uns de - bi - ta un - se - re no - stra, Sün - den, si - cut et nos di - so wie auch wir ver -

de - bi - ta no - stra, Sün - den,

de - bi - ta no - stra un - se - re Sün - den,

mit - te gieb, ver - - no - bis gieb uns de - bi - ta un - se - re no - stra, Sün - den,

mit - ti - mus ge - ben de - bi - to - ri - bus al - len un - se - ren nos - tris, Schuld' - - gern, de - bi - to - ri - bus nostris, Schuld' - - gern, al - len un - se - ren Schuld' - - gern.

p poco rall.

p poco rall.

p poco rall.

L a tempo

et ne nos in - du - cas
und füh - re uns nicht

et und ne füh - re nos in -

et ne nos in - du - cas in ten - ta - ti -
und füh - re uns nicht in Ver -

et ne nos in - du - cas in ten - ta - ti - o - nem
Und füh - re uns nicht in Ver - su - chung,

in ten - ta - ti - o - nem
in Ver - su - chung

du - cas
nicht in ten - ta - ti - o - nem
in Ver - su - chung,

o - nem ne nos in - du - cas in ten - ta - ti - o - nem
su - chung, und füh - re uns nicht in Ver - su - chung,

ne nos in - du - cas in ten - ta - ti - o - - - - - nem sed
Und füh - re uns nicht in Ver - su - - - - - chung, sondern

M

son - dern nimm von uns

f *sf*

sed o li - be - ra nos a ma - lo li - be - ra
nimm von uns al - les Ü - bel. nimm von uns

sed o

f *sf*

li - be - ra nos sed nimm von uns
nimm von uns, son - dern

3 4 4

Ped.

Ossia.

li - be - ra nos a ma -
nimm von uns al - les Ü -

Ossia.

Ped.

N *p dolce* *rit.* *dim.* *pp*

nos a ma - lo, li - be - ra, li - be - ra nos a ma - lo.
al - les Ü - bel, nimm von uns, nimm von uns al - les Ü - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra nos a ma - lo.
nimm von uns al - les Ü - bel!

p dolce *rit.* *dim.* *pp*

li - be - ra
nimm von uns

p dolce *rit.* *dim.* *pp*

li - be - ra, li - be - ra nos a ma - lo.
nimm von uns al - les Ü - bel!

N

p *dim.*

Ossia.

p *rit.* *pp*

lo, bel, a ma - - - - lo.
das Ü - - - - bel!

p *rit.* *pp*

p *rit.* *pp*

p *rit.* *pp*

li - be - ra nos a
nimm von uns al - les

rit.

p

Man.

0 a tempo *p* A - - -

A - - men, A - - men, A - - men,

a tempo *p*

a tempo A - - - men, A - - - men, A - - - men,

p A - - men

a tempo *p* A - - men,

pp

men, **P** *p*

A - - men, A - - men, A - - men, A - - men,

p A - - men,

p A - - - men, A - - - men, A - - - men, A - - - men,

Q *p* **R**

A - - - men, A - - - men, A - - - men, A - -

men, A - - men, A - - men,

A - - - men, A - - - men, A - -

pp

f *cresc.* *ff* *dim.* *pp*

- - - men, A - - men, A - - - men!

f *cresc.* *ff* *dim.* *pp*

f *cresc.* *ff* *dim.* *pp*

f *cresc.* *ff* *dim.* *pp*

- - - - - men.

Ped.

VIII. Die Gründung der Kirche.

Andante maestoso assai.

Tenor.

CHOR.

Bass.

Tu es
Du bist

Piano.

Pe - trus et super hanc pe - tram ac - di - fi - ca -
trus und auf die - sen Fel - sen wer - de ich bau -

ere - scen-

bo Ecc - le - si - am me - am et portae
en - mei - ne Kir - che. Der Hölle

do

in-fe-ri non praeva-le-bunt non praeva-le-

Pforten wer-den sie nicht ü-ber-wäl-

ff

Ped.

bunt

-ti-gen.

rinforzando

Ped.

Sopr. I. Andante, un poco mosso.

p dol.
Si - mon Jo - an - nis di - li - ges me? Si - mon Jo -

Sopr. II u. Alt.
p
Si - mon Jo - han - na hast du mich lieb? Si - mon Jo -

CHOR.
Tenor I. II. *p*
Bass I. II.

dolce

an - nis di - li - ges me? Pa - see pa - see a - gnos

han - na hast du mich lieb? Wei - de, wei - de mei - ne

cre-

cre-

scen - do

me - os pa - sce pa - sce pa - sce o - ves me -

Läm - mer, wei - de, wei - de, wei - de mei - ne Läm -

cre - scen - do

cresc. pa - sce

cre - scendo

marc.

B_f

os Simon Jo - an - nis di - li - ges me? Simon Jo - an - nis

mer. Si - mon Jo - han - na hast du mich lieb? Si - mon Jo - han - na

B

ff

Red. * Red. * Red. * Red. *

di-li-ges me? Pa - sce pa - sce a - gnos me - os
 hast du mich lieb? Wei - de, wei - de, mei - ne Läm - mer,
 Pa-sce pa-sce
 cresc.

sempre f
 Pa. * Pa. * Pa. * Pa. *

scen - do pa - sce pa - sce pa - sce o - ves - me - os
 scen - do wei - de, wei - de mei - ne Läm - mer.
 scen - do
 scendo
 pa - - - - sce pa - sce

cresc. ff
 Pa. * Pa. *

C *dolce espressivo*

a - mas me di - li - ges me a - mas me
Liebst Du mich, hast Du mich lieb, liebst Du mich, liebst Du mich, liebst Du

dolce espressivo

1. Tenöre Soli

a - mas me di - li - ges a - mas
Liebst Du mich, liebst Du mich, liebst Du liebst Du

C

p

espressivo *dim. riten.* **D**

di - li - ges me a - mas me di - li - ges me
hast Du mich lieb, liebst Du mich, liebst Du mich, liebst Du mich, liebst Du

espressivo *dim. riten.*

me mich, a - mas me di - li - ges
Liebst Du mich, liebst Du mich, liebst Du liebst Du

D

riten.

sotto voce

p

pa - sce a - gnos me - - os pa - sce o - ves

p *sotto voce*

Wei - de mei - ne Läm - - mer, wei - de mei - ne

p *sotto voce*

sotto voce

p

p

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

E *f*

me - - os pa - sce

Scha - fe, wei - de,

pasce

E

f

cre - - scen - - do - - sempre *f*

Red. *

pa - sce a - gnos me - os pa - - see pa - see

wei - de mei - ne Läm - mer, wei - - de, wei - de

pa - sce a - gnos me - os pa - - see pa - see

sf o - ves meos con - firma fratres tu - os pa - sce pa - see

sf mei - ne Schafe, be - stärke meine Brü - der, pa - sce pa - sce

F

sf

F

Ped. Ped. *

Ped. Ped. * Ped. *

a - - gnos me - os pa - - - sce pa - sce oves meos con-
 mei - ne Läm - mer, wei - - de, wei - de
 a - gnos me-os meine Schafe, be -

ff *ff* *ff* *ff*

firma fratres tu - os Tu es
 stärkemeine Brü - der. Du bist

ff *ff* *ff*

sempre *ff*

Pe - - - trus et su - per hanc

Pe - - - trus und auf die - sen

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics in Latin and German. The piano accompaniment features a dense texture of chords in the right hand and a more active bass line in the left hand.

The piano accompaniment for the first system is shown in two staves. The right hand plays a complex, multi-voiced chordal texture, while the left hand provides a rhythmic and harmonic foundation with eighth and sixteenth notes. There are some performance markings like asterisks and accents.

pe - - - tram ae - di - fi - ca - -

Fel - - - sen wer - de ich bau - - -

The second system continues the vocal and piano parts. The lyrics are in Latin and German. The piano accompaniment maintains its complex texture, with some changes in the bass line.

The piano accompaniment for the second system is shown in two staves. It continues the complex texture from the first system, with some performance markings like asterisks and accents.

bo Ecc - le - si - am me -

en mei - ne Kir -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'bo Ecc - le - si - am me -'. The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics 'en mei - ne Kir -'. There are dynamic markings like *pp.* and accents above the piano parts.

Detailed description: This system shows the piano accompaniment for the first system. The upper staff has a dense texture of chords, with an '8' above it. The lower staff has a more rhythmic accompaniment with eighth notes and rests.

am et por - tae in - fe - ri

che, der Höl - le Pfor - ten

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'am et por - tae in - fe - ri'. The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics 'che, der Höl - le Pfor - ten'. There are dynamic markings like *ff* and accents above the piano parts.

Detailed description: This system shows the piano accompaniment for the second system. The upper staff has a dense texture of chords, with an '8' above it. The lower staff has a more rhythmic accompaniment with eighth notes and rests. There are dynamic markings like *ff* and accents above the piano parts.

non prae - va - le - - bunt non prae - va - le - - -

wer - den sie nicht ü - - ber - wäl - -

And.

- - - bunt.

- - - ti - gen.

*

Das Wunder.

„Et ecce motus magnus factus est in mari, ita ut navicula operietur fluctibus“ (Matth. 8.)
IX. Agitato.

The musical score is written for piano and consists of six systems of two staves each (treble and bass clef). The time signature is 3/8. The key signature has one sharp (F#), indicating D major or B minor.

- System 1:** Starts with a piano (*p*) dynamic and a tremolo (*trem.*) in the bass line. The right hand plays a series of eighth notes.
- System 2:** Continues the tremolo in the bass line. The right hand has a melodic line with some grace notes.
- System 3:** Features a section labeled **A** with the instruction *un poco rit.* (un poco ritardando). The right hand has a melodic line with a fermata, and the left hand has a tremolo. A dynamic marking of *pp* (pianissimo) is present. A note in the right hand is marked with a fermata and the text "(Ipse vero dormiebat)".
- System 4:** Features a section labeled *espressivo*. The right hand has a melodic line with a fermata, and the left hand has a tremolo. There are asterisks (*) above some notes in the right hand.
- System 5:** Continues the melodic line in the right hand and the tremolo in the left hand. A dynamic marking of *pp* is present.
- System 6:** Features a section labeled **B**. The right hand has a melodic line with a fermata, and the left hand has a tremolo. A dynamic marking of *pp* is present. There are numbers 1 and 2 below the bass line.

La. *p* La. La. La.

1 2 1 2 1 2

La. La. mit jedem Takt poco a poco cre

scen do e più agitato trem. trem.

C

Allegro strepitoso.

* *ff* La. *

Musical score system 1, first system. Treble and bass staves. Treble clef has a key signature of one flat and a 7/8 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes. The bass clef has a key signature of two flats and a 7/8 time signature. The instruction *sempre ff* is written above the treble staff. The word *Ped.* appears below the bass staff. A circled section of the bass staff contains a chord progression.

Musical score system 2, second system. Treble and bass staves. The treble staff contains dense chordal textures with many beamed notes. The bass staff continues the rhythmic pattern. The instruction *Ped.* is present below the bass staff.

Musical score system 3, third system. Treble and bass staves. The treble staff has a key signature change to two flats. The bass staff has a key signature of one flat. The instruction *Ped.* is present below the bass staff. A circled section of the bass staff contains a chord progression.

Musical score system 4, fourth system. Treble and bass staves. The treble staff has a key signature of two flats. The bass staff has a key signature of one flat. The instruction *Ped.* is present below the bass staff.

Musical score system 5, fifth system. Treble and bass staves. The treble staff has a key signature of one flat. The bass staff has a key signature of two flats. The instruction *Ped.* is present below the bass staff. A circled section of the bass staff contains a chord progression.

Musical score system 6, sixth system. Treble and bass staves. The treble staff has a key signature of one flat. The bass staff has a key signature of two flats. The instruction *Ped.* is present below the bass staff. A circled section of the bass staff contains a chord progression.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has one flat (B-flat). The system includes a dynamic marking of *fff* and a *Ped.* (pedal) marking. A large letter 'E' is positioned above the right-hand staff.

Second system of musical notation, continuing the grand staff. It includes a *trem.* (trémolo) marking above the right-hand staff and several *Ped.* markings. A measure rest of 8 is indicated above the right-hand staff.

Third system of musical notation, continuing the grand staff. It features a *Ped.* marking and a measure rest of 8 above the right-hand staff.

Fourth system of musical notation, continuing the grand staff. It includes a *Ped.* marking and a measure rest of 8 above the right-hand staff.

Fifth system of musical notation, continuing the grand staff. It includes a *Ped.* marking and a measure rest of 8 above the right-hand staff. The instruction *Stessa ad libit.* is written below the bass staff.

Sixth system of musical notation, continuing the grand staff. It includes a *Ped.* marking and a measure rest of 8 above the right-hand staff. The system concludes with a dynamic marking of *fff* and a large letter 'G' above the right-hand staff.

marcatissimo

First system of piano accompaniment. The right hand features a melodic line with frequent accidentals (sharps and naturals) and a complex rhythmic pattern. The left hand provides a steady bass line with chords and single notes. Performance markings include *ped.* (pedal) and an asterisk (*) indicating a specific point of interest.

Second system of piano accompaniment. The right hand continues the melodic development with more complex intervals. A section marked **H** *tremolo* is indicated by a dashed line above the staff. The left hand maintains its accompaniment role. Performance markings include *ped.* and an asterisk (*).

Third system of piano accompaniment. The right hand has a more active, rhythmic character. The left hand features a prominent bass line with chords. Performance markings include an asterisk (*) and a dynamic marking *mf*.

Fourth system of piano accompaniment. The right hand has a tremolo effect indicated by the word *trem.* above the staff. The left hand continues with its accompaniment. Performance markings include *ped.* and an asterisk (*).

Männer Chor.

Tenor.

Vocal line for the Tenor part. The melody is simple and rhythmic, with lyrics written below the staff. The lyrics are: "Do-mi ne sal-va nos pe-ri-mus Domi-".

Bässe.

Hilf uns Herr, ret-te uns, wir ster-ben. Hilf uns

Fifth system of piano accompaniment. The right hand features a complex, multi-measure rest followed by a melodic line. The left hand has a steady bass line. Performance markings include *ped.* and an asterisk (*).

ne sal-va nos pe-ri-mus pe-ri-mus
Herr. ret-te uns, wir ster-ben, wir ster-ben.

ff
8bassa...
Ad.

Christus.

Quid ti-midi estis mo-dicae fi-de-i
Was seid ihr so furchtsam, ihr Klein-gläu-bi-gen!

fff
Orchester tacet.

Andante. *sostenuto*
p sempre legato

pp
Trompeten
p
Linke Hand
Ad.
pp

Musical score for piano, consisting of four systems of staves. The score is in G major and 3/4 time. The first system includes the tempo marking *tranquillo* and the instruction *Linke Hand* (Left Hand). The second system has a *Ped.* (pedal) marking. The third system also has a *Ped.* marking. The fourth system has *R. H.* (Right Hand) and *L. H.* (Left Hand) markings, and a *Ped.* marking. The score features complex chordal textures with many notes beamed together, often with slurs and ties.

Sopran.

Alt.

Tenor.

Bass.

Et fa - eta est tran - quilli - tas ma - - gna.

Stil - le.

Und als - bald ward gro - sse

legato * *Pa.* *Pa.*

p

mf

sempre legato e sostenuto

Pa.

Pa.

Pa. *

Pa.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire given the page number 4933. The music is written in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It consists of six systems of staves, each with a treble and bass clef. The texture is highly complex, featuring many chords and arpeggios. Pedal markings 'Ped.' are placed throughout the piece. Performance instructions include 'queto assai e sempre dolcissimo' and 'perdendo'. The page number '4933' is at the bottom center.

Der Einzug in Jerusalem.

X. Allegro moderato.

Piano.

The first system of the piano score is in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic. The right hand features a melodic line with a slur over the first four measures, followed by a trill in the fifth measure. The left hand provides a rhythmic accompaniment with eighth notes and rests.

The second system continues the piece. The right hand has a melodic line with a slur and a *sempre staccato* marking. The left hand has a steady eighth-note accompaniment. A *piano* dynamic marking is present at the beginning of the system.

The third system features a more active right hand with eighth-note patterns and a slur. The left hand continues with eighth-note accompaniment. A *un poco marcato* marking is placed above the right hand.

The fourth system shows the right hand with a complex melodic line involving slurs and ties. The left hand maintains the eighth-note accompaniment. There are some fingering numbers (1, 2, 3) visible in the right hand.

The fifth system concludes the piece. It features a final melodic flourish in the right hand with a slur and a trill. The left hand continues with eighth-note accompaniment. A section marked 'A' is indicated above the right hand.

3/4

*un poco espressivo
sempre staccato*

B

espressivo

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

C

First system of musical notation for section C, showing a treble and bass clef with various notes and rests.

Second system of musical notation for section C, including dynamic markings like 'p' and 'f'.

Third system of musical notation for section C, showing a change in key signature to three sharps.

Fourth system of musical notation for section C, featuring a 'cresc.' marking and a 'poco rit.' marking.

Fifth system of musical notation for section C, showing a 'poco rit.' marking.

D un poco più di moto

Musical notation for section D, starting with a 'legato' marking and a 'poco rit.' marking.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece. It includes the instruction *poco cresc.* and contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. A *Red.* (ritardando) and an asterisk are present below the staff.

Third system of musical notation, starting with a section marked 'E'. The instruction *piano sempre legato* is written above the staff. A *Red.* and an asterisk are located below the staff.

Fourth system of musical notation, featuring the instruction *cre-* (crescendo) above the staff. A *Red.* and an asterisk are positioned below the staff.

Fifth system of musical notation, including the instruction *più crescendo* above the staff. The words *scen* and *do* are written below the staff. A *Red.* and an asterisk are below the staff.

Sixth system of musical notation, starting with a section marked 'F'. The instruction *rinforzando* is written above the staff, followed by a dynamic marking *f*. A *Red.* and an asterisk are below the staff.

Un poco più animato e sempre stringendo
il Tempo ma senza agi- tazione.

1. u. 2. Sopran.

Ho - san - - na Ho - san - - - -

Alt.

1. u. 2. Tenor.

Ho - san - - na, Ho - san - - na, Ho - san - - - -

1. u. 2. Bass.

f

na

na,

Ho - san - - na

Ho -

f

san - - na, Ho - san - - - - - na, Ho - san - - na, Ho - san - -

na, Ho - san - - na, Ho - san Heil, Heil - - - - - na, qui ve - - nit in ihm, der na - - het vom

no - - - mi - ne Do - - - mi - ni Ho - san - na qui ve - -
 Herrn der Welt ab - - - gesandt Heil, Heil ihu, der na - -

ff

8
 Ped. Ped. Ped.

H *ff sempre*

nit in no - - - mi - ne Do - - - mi - ni sandt. Rex
 het vom Herrn der Welt ab - - - ge - sandt. Herr

H *ff sempre*

8
 Ped. Ped. *fff sempre* Ped.

Is - - - ra - el Rex Is - - - ra - el
Is - - - ra - els, Herr Is - - - ra - els.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, featuring a complex texture with many chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Is - - - ra - el Rex Is - - - ra - el", "Is - - - ra - els, Herr Is - - - ra - els." There are dynamic markings like *mf* and *f*, and accents over some notes.

Rex Herr Is - - - ra - el Rex Is - - - ra -
Herr Is - - - ra - els, Herr Is - - - ra -

The second system continues the vocal and piano parts. It features the same four vocal staves and piano accompaniment. The lyrics are: "Rex Herr Is - - - ra - el Rex Is - - - ra -", "Herr Is - - - ra - els, Herr Is - - - ra -". The piano accompaniment continues with similar complexity, including dynamic markings like *mf* and *f*, and accents.

I

el
els

Ho-san - na Ho-san

na

mezzo piano

Be-ne - di - ctus
Sei ge - seg - nel

mezzo piano

f

Ad. *

J

qui ve - nit rex in no - mi - ne Do - mi - ni sandt.

der naht, ein Fürst vom Herrnder Welt ab - ge - sandt.

san - na, Ho - san - na.

Tenor. *mezzo piano*

Chor. Bass. *mezzo piano*

Be - ne - di - ctus
Sei - ge - seg - net,

qui - ve - nit rex in no - mi - ne Do - mi -
der - naht ein Fürst vom Herrn der Welt ab - ge -

dimin.

Mezzo Sopran Solo *dolce con anima*

Be - - ne - di
Sei - - ge - seg

p *p dolce*

ni sandt. pax Fried' in im

p *p dolce*

Un poco meno Allegro ma sempre mosso e alla breve.

espressivo con serenità

sempre legato

ctus
net

p *espressivo*

coe
Him - mel et und glo
Ruhm, - ri und

glo - ri -

Ad. *Ad.* *Ad.* * *Ad.* 5

p

a
Preis in ex - cel
in in der Hö - sis
der he.

Be - ne -
Sei - ge -

Ad. * *Ad.*

di - etus qui ve - nit
seg - net der na - het

espressivo

pax
Fried' in im coe - lo mel et glo
Him - mel et und Ruhm

et glo -

Ad. * *Ad.* 4933 *Ad.* *

Sopran.

L

Chor.

Alt.

ri und a Preis in in ex cel sis Heil

ri - a Ho - Heil

Ad. *Ad.* *Ad.*

Mezzo Sopran Solo

Be - ne - di - ctus.
Sei - ge - seg - net.
Ho - san - na

san - na fi - li - o Da - vid.
dem Nach - fol - ger Da - vids.

Ho - san - na
Ho - san - na

san - na fi - li - o Da - vid.
dem Nach - fol - ger Da - vids.

Ad. *Ad.* *Ad.* * *Ad.* *Ad.*

Be - - ne - - di - - ctus
 Sei - - ge - - seg - - net
 Ho - san - - na

Ho - san - - na fi - li - o Da - - vid
 Heil dem Nach - fol - ger Da - - vids

Ho - san - - na
 Heil dem Nach - fol - ger Da - - vids

p

ped. *ped.* *ped.* *ped.* * *ped.* *

Ho - san - - na
 Ho - san - -

Ho - san - - na fi - li - o Da - -
 Heil dem Nach - fol - ger Da - -

Ho - san - -
 Heil - san - - na fi - li - o Da - -
 Heil dem Nach - fol - ger Da - -

ped. *ped.* * *ped.* *ped.*

4933

na
 vids!
 na
 vids!
 Ho - san -
 Be - ne - di - ctus qui
 Sei - ge - seg - net der

p

8

Ad.

poco rallent. **M** *a tempo*

na
 ve - nit in no - mi - ne
 na - het vom Herrn der Welt

pp

poco rallent.

8

poco rallent. *a tempo*

Ad. *Ad.* *Ad.*

Ho - san - - - -

Do - - - mi - ni in vom Herrn mi - der

ab - - - ge - sandt,

na.

ne Do - mi - ni.

Welt ab - ge - sandt.

4933

Mezzo Sopran Solo

Be - ne - di - ctus qui ve -
Sei - ge - seg - net, der na -

riten. col canto

nit, qui ve - nit, in no - mi - ne Do - mi -
het, der na - het, vom Herrn der Welt ab - ge -

N Un poco piu lento (quasi Andante.)

ni sandt. *simile*

p *poco* *poco* *poco*

1^{mi} Soprani cantando mezza voce.

2. pp Be - ne - di - ctus qui ve -
Alti *pp* Be - ne - di - ctus qui ve -
pp Sei - ge - seg - net, der na -
pp

un poco rinf.

nit Be - - - ne -
 nit Be - - - ne -
 het Sei ge -

un poco rinf.
 Ped. Ped. Ped.

qui ve - - nit *dolcissimo*
 di - - ctus qui ve - nit in no - mi -
 di - - ctus qui ve - nit in no - mi -
 seg - - net, der na - het vom Herrn der

*
 Ped. Ped.

O a tempo

smorz. *poco rall.*

ne Do - - mi - ni.

smorz.

ne Do - - mi - ni.

smorz.

Welt ab *smorz.* - ge - sandt.

a tempo

un poco rall.

ped. *ped.* * *ped.*

sempre cantando mezza voce

Be - - ne - di -

Be - - ne - di -

Sel *sempre mezza voce* ge - seg -

un poco rinf.

ped. *ped.* *ped.*

et us qui ve - - - nit

et us qui ve - - - nit

net der na - - - het.

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment with some melodic lines.

And. *And.*

This block shows the piano accompaniment for the first system, consisting of two staves. It features a rhythmic accompaniment with chords and moving lines. The tempo markings *And.* are placed below the staves.

Be - - - ne - di - - - ctus qui ve - - - nit

Be - - - ne - di - - - ctus qui ve - - - nit

Sei ge - seg - - net, der na - - - het

This system contains four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady accompaniment with some melodic lines.

un poco rinf.

And. *

This block shows the piano accompaniment for the second system, consisting of two staves. It features a rhythmic accompaniment with chords and moving lines. The tempo marking *un poco rinf.* is placed above the first staff, and *And.* is placed below the first staff. A star symbol is placed below the second staff.

nit *pp*

in no - - mi - ne Do - - - - mi

pp

in no - mi - ne Do - - - - mi -

pp

vom Herrn der Welt ab ge -

pp

Do - - - - mi - - -

Mezzo Sopran Solo * *gradatamente un poco agitato e più espress.*
espressivo

P

Be - - ne - di - - ctus Ho -

Sei ge - seg - net

p

ni. Ho - san - na in ex - cel -

p

sandt. Heil, Heil ihm in der Hö -

p

ni. Ho - san - na in ex - cel -

Ad. *Ad.* *Ad.*

san - na Be - he
 Sei - ge Ho -
 sis
 sis Ho - san - na in ex - cel - sis Ho -
 he, Heil, Heil ihm in der Hö - he, Heil,

p

Ad. *Ad.*

di - ctus Ho - san
 seg - net na in ex - cel -
 san - na in ex - cel - sis Ho - san - na
 Heil ihm in der Hö - he, Heil, Heil ihm

Ad. *Ad.* *Ad.* *Ad.*

na Ho - san - - na Ho - san - - na
 sis Ho - san - - na
 Ho -
 in ex - cel - - sis Ho - san - - na
 in der Hö - - he, Heil, Heil ihm

ped. *ped.* *ped.* *

in ex - cel - - sis
 in der Hö - - he
 in ex - cel - - sis Ho - -
 in der Hö - - he, Heil
dim. *pp* *pp* *pp*

dim. *pp*

Allegro moderato. Tempo I.

san Heil na ihm.

Allegro moderato. Tempo I.

stacc.

CHOR.

Ho Heil, san Heil, na qui ihm, der ve naht ein Ho Heil

cresc.

poco a poco cresc.

crescendo

rex Herr, Ho - san - na qui ve - nit rex qui
Heil, Heil ihm, der naht als Herr, der

san - na Ho - san - na

Heil ihm, qui ve - nit rex
der naht ein Fürst, Heil, Heil ihm

f

R Allegro animato.

ve - nit als rex
naht als Herr.

Ho - san - na
Heil, Heil ihm.

Fi - li - o Da - vid
Se - gen und Heil ihm

f

ff marcato

(alla Breve.)

Fi-li-o Da-vid Ho-san-dem Soh-
Se-genund Heil ihm dem Soh-

Fi-li-o David Ho-san- - na Be- - ne- di- -
Se-genund Heil ihm dem Soh- - ne Da-vids. Sei ge-seg-

Ho-san- - na Fi-li-o Da- - - vid Be- - ne- di- -
dem Soh- - ne Davids, Se-genund Heil ihm. Sei ge-seg-
sempre forte

- - - na Ho-san - - na Ho-san - - na Ho-
- - - ne Da - - vids, dem Soh - - ne, dem

- ctusqui ve - nit in no - mi - ne Do -
- net der na - - - het, der na - het vom Herra der Welt ab -

- ctusqui ve - nit in no - - mi - ne Do - - mi - ni -
- net der na - het im Na - - mendes E - - mi - ni - gen

Fi - li-o Da - vid Ho - san -
Se - genund Heil ihm dem Soh - - - ne

sa - na Fi - li - o Da - vid Ho - sanna Be - ne - di - ctus qui
 Soh - ne Da - vidsdem Soh - ne Da - vids. Sei - ge - seg - net, der
 - - - mi - ni sandt. Be - ne - di - ctus qui
 Sei
 Ho - san Heil, Heil na ihm, Fi - li - o Da - - -
 Se - genund Heil - - -
 Da - - - na Ho - san - - -
 vids. Heil

ve - - nit in no - mine Do - - mi - ni.
 na - - het vom Herrn der Welt ab - - ge - sandt.
 ve - - nit in no - - mine Do - - mi - ni.
 na - - het im Na - - mendes E - - wi - gen.
 vid qui ve - nit in no - - mine Do - - mi - ni.
 ihm, der na - het im Na - - mendes E - - wi - gen.
 na qui

ff sempre

Ho - san - na Ho - san - - - na

Ho - san - - na Ho - san - - na

Ho - san - - na Ho - san - - na

Ho - san - na Ho - san - - - na

Ho - san - - na Ho - san - - - na

Ho - san - - - na Ho - san - - na

Ho - san - - na Ho - san - - na

Ho - san - na Fi - li - o Da - vid Ho - san - na Fi - li - o
Heil, Heil dem Nachkommen Davids, Heil, Heil dem Nachkommen

Da - - vid Ho - san - na qui ve - nit rex qui ve - nit
Da - - vids, Heil, Heil ihm der na - het als Herr, der naht als

sempre staccato e rinforzando

A V
 rex in no - mi - ne Do - mi - ni Ho - san - na qui ve - nit
 Herr im Na - men des E - wi - gen, Heil, Heil ihm, der naht als

8
Tromba

A > A A
 rex in no - mi - ne Do - mi - ni Ho - san - - na Ho -
 Herr im Na - men des E - wi - gen.

8

U *Animato.*

san - - na Ho - san - - na Be - - - ne -
 Sei ge -

fff

fff

di - - - ctus qui ve - - nit in no - -
 seg - - net, der na - - het im Na - -

mi - ne Do - mi - ni Ho - san - - na qui
 men des E - - wi - gen, Heil, Heil ihm der

* Ped. Ped. Ped.

ve - - - nit in no - - - mi - ne Do -
 na - - - het, vom Herrn der Welt ab -

mi ni Rex
ge sandt. Herr

8
* Ped. Ped. Ped.

Is - - - - ra - el Rex Is - - - - ra -
Is - - - - ra - els, Herr Is - - - - ra -

8
Ped. Ped. *

el Rex Is - - - - ra - - -
 els, Herr Js - - - - ra - -

This system contains four vocal staves. The top staff has lyrics 'el Rex Is - - - - ra - - -'. The second staff has lyrics 'els, Herr Js - - - - ra - -'. The third and fourth staves are empty. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines feature long, sustained notes with slurs and accents.

This system shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music is highly textured with many chords and moving lines. There are two 'Ped.' markings (pedal) and an asterisk (*) at the end of the system.

V *un poco ritenuto*

el Rex Is - - - - ra - el
 els, Herr Js - - - - ra - els,

This system contains four vocal staves. The top staff has lyrics 'el Rex Is - - - - ra - el'. The second staff has lyrics 'els, Herr Js - - - - ra - els,'. The third and fourth staves are empty. The music is in the same key and time signature as the first system. The vocal lines continue with long, sustained notes and slurs.

V *un poco ritenuto*

This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The music continues with complex chordal textures and moving lines. The tempo marking 'un poco ritenuto' is indicated above the system.

Andante (non troppo moderato.)

(♩ - ♩) (Sopr. a 2 ad libitum.)

espressivo

Bene - di - ctum quod ve - nit re - gnum pa - tris no - stri

Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

espressivo

Andante (non troppo moderato.)

(in 4 Viertel tactiren.)

Da - - vid Bene - dictum quod ve - nit re - gnum pa - tris no - stri

Da - vid. Sei ge - seg - net du na - he Herrschaft un - sers Va - ters

mp

pa - tris no - stri

W *mp*

Da - - vid Ho - san - - na in ex - cel - - sis Ho -

mp

Da - vid. Ho - san - na in der Hö - he. Ho -

mp

W

p *cre-*

san - - na in ex - cel - - sis Ho san - - na Ho -

p *cre-*

san - na in der Hö - he. Ho san - - na

cre-

cel - - sis Ho - san - - na Ho -

cre-

p *cre-*

cel - - sis Ho - san - - na Ho -

- scen - - - do (zu 6 Stimmen) *f* *rinforzando*

san - - - na in Al - tis - si - mis in Al - tis - si - mis

- scen - - - do *f*

- scen - - - do *ff* in des Him - mels Höhn, in des Him - mels Höhn.

san - - - na *ff*

san - - - na *rinforzando*

- scen - - - do *f* *f*

ff Ho - san - - na Ho - san - - - na

ff *diminuendo*

ff *diminuendo* na

ff *diminuendo*

X Un poco più lento.

in Al - tis - - - si - mis
 in des Him - - mels Höhn.
 Solo in Al - tis - - - si - mis.
espressivo in des Him - - mels Höhn.
rit. - - - smorzando

ritenuto - - - - - piano
 Ped.

X Un poco più lento.

Cantando mezza voce

Be - ne - di - - - ctum quod ve - - - -
 Sei ge - seg - - - net du na - - -
mezza voce

simile un poco rinforzando
 Ped.

- - nit re - - - gnum re - gnum
 - - he Herr - - schaft, Herr - schaft

* Ped. Ped. Ped.

pa - - - tris no - - - stri
 un - - - sres Va - - - ters

un poco rinforzando
 Ped.

Y

Da - - - vid Ho - - san - - - na

Da - - - vid. Ho - - san - - - na

Y

cre - - - scen - - -

Ad. *Ad.* *Ad.*

Ho - - san - - - - na in Al -

Ho - - san - - - - na in des

pp *pp* *pp* *pp*

- do - - -

pp subito

Ad. *Ad.*

tis - si mis Ho - san -
Him - mels Hüh'n,

cresc. *f* *ff*

in Al - tis - si - mis Ho - san -
in des Him - mels Hüh'n,

cresc. *ff*

ad. *ad.*

na