

Dem Freiherrn Senfft von Pilsach
verehrvungsvoll gewidmet.

Der Sonnenhymnus.

(CANTICO DEL SOL)

DES HEILIGEN FRANZISKUS D'ASSISI.

komponiert
für

Bariton (Solo), Männerchor, Orgel
und Orchester

von

Franz Liszt.

Partitur..Pr. M.10...n. Klavierauszug..Pr. M. 6...n.
Orchesterstimmen in Abschrift. Chorstimmen à M...30.n.

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CHRISTUS

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von

FRANZ LISZT

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Der Sonnen-Hymnus

des
heiligen Franziskus von Assisi.

Lento, solenne, largamente. (♩ = 88.)

F. Liszt.

CANTO.
Baritono solo.

PIANOFORTE.

**GROSSES
HARMONIUM
(oder ORGEL.)**

Musical score for the first system. It features three staves: a vocal line for Baritone solo, a piano accompaniment for Pianoforte, and a harmonium/organ accompaniment for Grosses Harmonium (oder Orgel.). The tempo is marked 'Lento, solenne, largamente. (♩ = 88.)'. The piano part includes dynamic markings like 'ff' and 'Ped.' with asterisks. The harmonium part also has a 'ff' marking.

Musical score for the second system. It continues the vocal line and piano/harmonium accompaniment. The vocal line includes the lyrics: 'Al - tis - si - mo, Er - hab - ner Gott,'. The piano part has a 'ff' marking at the beginning of the system. The harmonium part continues with its accompaniment.

Om - ni - po - ten - te, buon Si - gno - re, Tu - e son le lau - de, la
Schöpfer des Weltalls, güt' - ger Va - ter, Du bist voll des Lo - bes, des

sempre ff

sempre ff

glo - ri - a, l'o - no - - - reo - gni be - ne - di - zi - o - - - ne.
Ruhmes und der Eh - - - re voll und himmlischen Se - - - gens.

f

A Te so - lo si con - fan - - - no e nul - lo uo - mo è
 Und Dir, Gott, allein ge - büh - ren sie! Kein ir - disch We - sen ist

de - gno di no - - mi - nar - - Te. _____
 wert dass mit Na - men es nennt Dich. _____

Canto solo.
(Originaltext.)

Lau - da - to si - a, Di - - o, mi - o buon Si - gnor!

Gesang allein.
(Übersetzung.)

Sei hoch-ge - lo - bet, all-mächti - ger, gü - ti - ger Gott!

Canto solo.

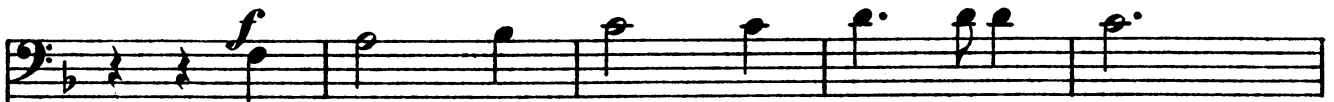
Lau - da - to si - a, Di - - o, mi - o buon Si - gnor!

Gesang allein.

Sei hoch-ge - lo - bet, all-mächti - ger, gü - ti - ger Gott!

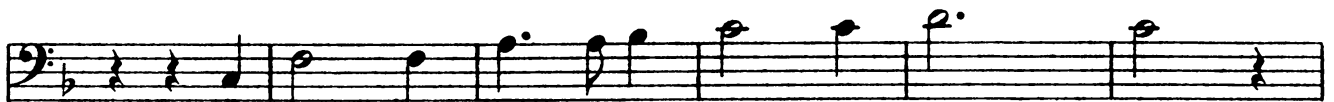
Allegro giubilando. (♩ = 160.)

Allegro giubilando. (♩ = 160.)



Lau - da - to si - - a, mi - o Si - gnor!
Sei hoch - ge - lobt, all - mäch - tiger Gott!

sempre marcato e staccato



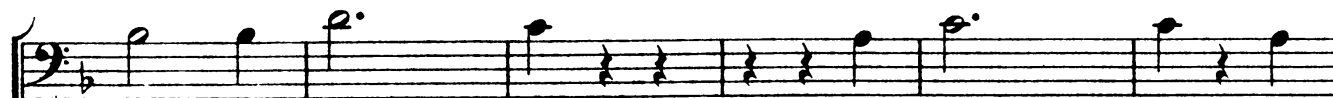
con tut - te, tut - te le cre - a - tu - - - re!
Um al - ler Dei - ner Ge - schöp - fe Da - - - sein!

**CORO. Männerstimmen,
Tenöre u. Bässe unis.**



Lau - da - to si - a, mi - o Si - gnor, con tut - te le
Sei hoch - ge - lobt, o Herr und Gott, um al - ler Ge -

sempre forte



cre - a - tu - - re. Lau - da - - to, lau -
schöp - fe Da - - sein. Ge - lo - - bet, ge -

A

da - - - - to!
lo - - - - bet!

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a long note with a fermata over it, followed by a rest. The piano accompaniment features a rhythmic pattern of eighth notes and sixteenth notes.

un poco moderato il tempo, ma quasi senza rallentare

SOLO.

Lau - da - to, lau - da - to si - - a per
Sei hoch-ge - lobt, sei hoch-ge - lo - - bet! Die

The second system features a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line includes dynamic markings *f* and *pp*. The piano accompaniment includes fingerings such as 1 2 1, 3 2, and 1 2 1.

This block shows the piano accompaniment for the second system, including the grand staff with treble and bass clefs. It features a rhythmic pattern of eighth notes and sixteenth notes, with fingerings 3 2 and 2 1 indicated.

Moderato, non lento. (♩ = 72.)

dolce

Mes-ser lo fra - te so - - le, il qua - le_ gior-naed il - lu - mina
 Son-ne, die gold' - ne Schwe - ster, die Tag um Tag herrlich leuch - tet am

Pfte. *p dolce*

noi_ per lui. Ed el - lo è bel - loe ra - dian - te, con
 Fir - ma - ment und strah-lend schön und ge - wal - tig, voll

gran-de splen - do - - re di Te, Si - - gnor, por - ta
 himmli-schen Glan - zes; von Dir, Gott und Herr, gibt ihr

mf
Ped. *

si - gni - fi - ca - zi - o - - - ne.
 Strahl ein le - bendig Zeug - - - nis.

mf
Ped. *

B Tempo *I. f*

Lau - da - to, lau - da - to!
Sei hoch-ge - lobt, sei hoch-ge - lobt!

Lau - da - - - to, lau - da - to si - - - a per
Sei hoch - ge - lobt, sei hoch - ge - lobt durch die

Mes-ser lo fra - te so - - - le.
gold' - ne Schwester Son - - - ne.

Harm.

CORO.

Lau - da - - to, lau - da - to si - - a con
 Sei hoch - ge - lobt, sei hoch - ge - lo - - bet durch

cresc.

Mes - ser lo fra - te so - - - le. C
 die gold'ne Schwester Son - - - ne.

f

f

Lau - da - - to si - a con
Sei hoch - - ge - lo - bet durch

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

tut - te le cre - a - tu - - - re.
al - ler Ge - schöp - fe Da - - - sein.

D

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

SOLO.

Lau - da -
Sei hoch-ge -

The first system of music features a vocal line in the upper staff and a grand piano accompaniment in the lower two staves. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a similar pattern in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

to, lau - da - to si - - a con suor
lobt, sei hoch-ge - lo - - bet vom from - - -

The vocal line continues with the lyrics. The notes are marked with a *dolce* dynamic and a *p* (piano) dynamic. The melody is simple and expressive, with a long note at the end of the phrase.

The piano accompaniment for the second system continues. The right hand has a more complex texture with some chords and moving lines, while the left hand remains mostly static with long notes. The dynamics *p* and *Ad.* (Adagio) are indicated.

The piano accompaniment for the third system features a *dolcissimo* (very soft) dynamic. The music is characterized by long, sustained notes in both hands, creating a serene and contemplative atmosphere.

lu - - na e le stel - -
- - men Mond und sei - - nen Ster - -

* Ped. * Ped.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "lu - - na e le stel - -", "- - men Mond und sei - - nen Ster - -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a complex texture with many beamed notes and ornaments. There are two "Ped." markings with asterisks in the piano part.

- - - le, le stel - le i qua - le in
- - - nen, die Ster - ne, die Du am

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "- - - le, le stel - le i qua - le in", "- - - nen, die Ster - ne, die Du am". The piano accompaniment continues with similar complex textures. The system concludes with a double bar line.

Cie - lo hai for - ma - te chia - ree bel - - - le; lau -
 Him-mel schu - fest so klar und leuch - - - tend! Sei

Pfte. *mf*

Harmonium tacet.

da - to si - - - a, Di - o, mi - o Si - guo - re, con suor
 hoch - ge lobt, _____ o Gott, all - mäch - ti - ger Schöp - fer von dem

espress. *un poco rall.*

rit. **E** Tempo I.

Lu - - - na e con le stel - - - le.
 Mond und al - - - len Ster - - - nen.

rit. *p* *f*

Lau - da - to si - - - a per fra - te
 Sei hoch - ge - lo - - - bet vom Meister

f *Ped.*

And.

Ven - - - to e per l'a - e - - - re, e nu - vo - lo
 Sturm, von al - len Lüf - - - ten, vom Wol - kenzug,

sempre forte e marcato

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

Harm.

f

più forte

e se - re - no ed o - gni tem - - - po,
 von den Zei - ten klar und trü - - - be,

più forte

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

F *sempre ff*

per li qua - li dai a tut - te
 durch die Al - lem, Gott, was hehr Du

The first system features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The piano part includes dynamic markings like *ff* and *ped.* (pedal) with asterisks. The vocal line has lyrics in German and Latin.

cre - a - tu - - re so - - sten - ta
 hast ge - schaf - - fen, A - - tem Du

The second system continues the musical score with a vocal line and piano accompaniment. It includes similar dynamic markings and a final fingering sequence (2 3 1) in the piano part. The lyrics continue in German and Latin.

CORO.

men - - - to. Lau - da - to si - a,
ein - - - hauchst. Sei hoch - ge - lobt, mein

mi - o Si - gnor, con tut - te le cre - a - tu -
Herr und mein Gott, durch Dei - ner Ge - schöp - fe Da -

re.
sein.

3

Detailed description: This system contains a vocal line and two staves of piano accompaniment. The vocal line starts with the lyrics 're.' and 'sein.' and consists of several notes. The piano accompaniment features a complex texture with many sixteenth notes and triplets. A '3' is written above the first triplet in the upper piano staff.

G

SOLO.
p

Lau - -
Sei

diminuendo - - - *p*

Detailed description: This system continues the musical score. It features a vocal line with the lyrics 'Lau - -' and 'Sei'. Above the vocal line, there is a 'G' and a 'SOLO.' marking with a piano (*p*) dynamic. The piano accompaniment includes a 'diminuendo' marking and a piano (*p*) dynamic. The piano part consists of several staves with various rhythmic patterns and dynamics.

dolce

da - - to per - - suor - - a - -
 hoch - - ge - lobt von Was - ser - wo - -

tranquillo con grazia sempre legato

dolcissimo

qua, la qua - - le é - - mol - to
 gen, kry - stall' - - nen Flu - ten

u - ti - le ed u - mi - le e pre - zio -
se - gens - reich, von De - mut voll und Wun -

Ad.

- - sa, pre - zio -
- - der - kraft, voll De -

dolce

H

sa e ca - sta.
mut und Keusch - heit.

Poco a poco accelerando il tempo.

p un poco marcato

Lau - da - - to si - a, mi - o Si - gnor, per
Sei hoch - - ge - lobt, all - mäch - ti - ger Gott, durch

f

un poco marcato ma sempre piano

fra - te Fuo
Feu - ers Flam

* *f*

Detailed description: This system contains the first vocal phrase and piano accompaniment. The vocal line is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a long note for 'fra' followed by a melodic line for 'te Fuo' and another long note for 'Flam'. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a simple harmonic accompaniment. A dynamic marking of *f* (forte) is placed above the vocal line.

co, per le qua - le Tu il - lu - mi -
men, dem zu hel - len Du die Macht ver.

p

Detailed description: This system contains the second vocal phrase and piano accompaniment. The vocal line continues from the previous system, with lyrics 'co, men, per dem, le zu, qua hel - len, le Tu die Macht ver.'. The piano accompaniment continues with similar textures. A dynamic marking of *p* (piano) is placed below the piano part.

I

ni la not - - te ed
 lieh'n wenn's nach - - tet! Die

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a half note 'ni' followed by a dotted half note 'la', then a quarter note 'not', a dotted quarter note 'te', and finally a quarter note 'ed'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line. A first ending bracket labeled 'I' spans the final two measures of the system.

ello é bel - lo gio - con - do e
 Flam - me leuch - tet so freu - - dig und

The second system continues the musical piece. The vocal line starts with a half note 'ello', a dotted half note 'é', a quarter note 'bel', a dotted quarter note 'lo', a quarter note 'gio', a dotted quarter note 'con', a quarter note 'do', and a quarter note 'e'. The piano accompaniment features a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a similar pattern. A *cresc.* marking is present in the piano part. The system concludes with a *Pa.* (Piano) marking and a *p* (piano) dynamic marking in the piano part.

ro - bus - tis - si - mo e for - te.
lo - dert hoch em - por, so - mäch - tig.

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in the bass clef, with lyrics 'ro - bus - tis - si - mo e for - te.' and 'lo - dert hoch em - por, so - mäch - tig.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

K
ffz. Lau - da - to,
Ge - lo - bet,

The second system continues the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line has a dynamic marking of *ffz.* (fortissimo) and lyrics 'Lau - da - to,' and 'Ge - lo - bet,'. The piano accompaniment includes a section with a dynamic marking of *f* (forte) and a section with a dynamic marking of *ffz.* (fortissimo). The piano part includes complex chordal textures and a bass line.

lau - da - to, lau - da - to, lau -
ge - lo - bet, sei hoch - ge - lo - bet,

The first system consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat (B-flat). It contains the lyrics "lau - da - to, lau - da - to, lau - ge - lo - bet, sei hoch - ge - lo - bet,". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one flat. The piano part begins with a forte dynamic marking (*f*) and features a rhythmic pattern of eighth and sixteenth notes.

da - to si - a per fra - te fuo - -
hoch - ge - lo - bet von Feu - ers Flam - -

The second system also consists of three staves. The top staff is a vocal line in bass clef with a key signature of one flat. It contains the lyrics "da - to si - a per fra - te fuo - - hoch - ge - lo - bet von Feu - ers Flam - -". The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one flat. The piano part continues with a rhythmic pattern of eighth and sixteenth notes, maintaining the forte dynamic.

CORO.

ff

co. Lau - da - to si - a. lau.
men. Sei hoch - ge - lo - bet,

f

4

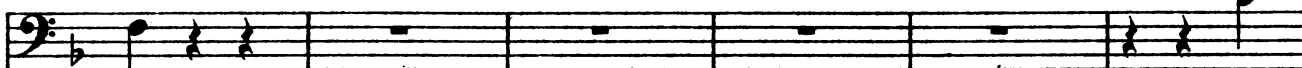
da - to si - a per fra - te fuo -
hoch - ge - lo - bet von Feu - ers Flam -

f

ff

ff

L



co.
men.

Lau -
Sei



M



da - to si - a con tut - te le cre - a - tu - re, lau -
hoch - ge - lo - bet durch al - ler Ge - schöp - fe Da - sein, sei



da - to si - a, mi - o Si - gnor, con tut - te le cre - a -
 hoch - ge - lobt, o Herr und Gott, durch al - ler Ge - schöp - fe

tu - re. Lau - da - to, lau - da -
 Da - sein. Ge - lo - bet, ge - lo -

N.

to.
bet.

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a fermata on a note, followed by the lyrics 'to.' and 'bet.' on subsequent notes. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

SOLO.

f *mf*

Lau - da - to, lau - da - to si - a per
Sei hoch - ge - lo - bet, hoch - ge - lo - bet durch

The second system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a fermata on a note, followed by the lyrics 'Lau - da - to, lau - da - to si - a per' and 'Sei hoch - ge - lo - bet, hoch - ge - lo - bet durch'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in both hands. The system concludes with a double bar line and a key signature change to three flats.

(♩ = 72)

no - stra ma - dre ter - ra la qua - le ci so -
un - s're Mut - ter Er - de, die hold uns hegt und

p

Pfte.

p

Harmonium tacet.

sten - ta e go - ver - na e pro - du -
näh - rend webt und wal - tet, Fül - le - bie -

mf

mf

ce di - ver - si frut - ti e co - lo - ri - ti
tend der sü - ssen Fröch - te und des Laub's, der bun - ten

un poco espress.

mp

fio - ri ed er - be.
Halm' und Blu - men.

L'istesso tempo. (Die

Viertel wie vorher.)

The first system consists of a single bass line at the top and a grand staff below. The grand staff has a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The bass line contains several rests. The grand staff contains a melodic line with a slur over the first four measures and a fermata over the last two measures. The accompaniment in the lower staff consists of chords and single notes.

The second system features a bass line and a grand staff. Above the grand staff, there is a large letter 'O'. The music includes the instruction 'dimin.' above the first measure and 'Un poco riten. il Tempo.' above the last two measures. A piano dynamic 'p' is marked at the end of the melodic line. A 'Ped.' (pedal) instruction is located below the grand staff at the end of the system.

The third system includes a bass line and a grand staff. Above the grand staff, the tempo marking 'p contemplativo' is written. Below the grand staff, the lyrics 'Lau da Sei hoch' are written, with 'Lau' and 'Sei' aligned under the first two measures and 'da' and 'hoch' under the last two measures. The grand staff contains a complex melodic line with many sixteenth notes and a steady accompaniment in the lower staff.

The fourth system is labeled 'Harm.' and consists of a grand staff with treble and bass clefs. It contains several measures of harmonic accompaniment, primarily consisting of chords and single notes in both staves.

to si - a, Di - o mi -
ge - lo - bet, heil' - ger Schöp -

sempre legato

un poco cresc.

* *ped.*

* *ped.*

* *ped.*

o Si - gnor! _____
fer des Welt - - - - - alls!

* *ped.*

* *ped.*

* *ped.*

p

Lau -
Sei

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef, showing a few notes and rests. The middle and bottom staves are a grand piano accompaniment. The piano part features a flowing melody in the right hand and a steady accompaniment in the left hand. The instruction *sempre legato* is written above the piano part. A dynamic marking *ped.* is placed below the piano part.

da - - - to si - - a, Di - - o
hoch - - - ge - lo - - bet. heil' - - - ger

The second system of the musical score continues the vocal and piano parts. The vocal line has a long note with a slur. The piano accompaniment continues with the same texture. The instruction *un poco cresc.* is written above the piano part. There are three asterisks (*) below the piano part, each followed by a *ped.* marking.

mi - - o Si - gnor. _____
 Schöp - fer des Welt - - - - - alls!

mf

p *sempre legato*

Lau - da -
 Ge - lo -

p *sempre legato*

con somma espressione e dol-

to, lau - da - - to per quel - - -
 bet, ge - lo - - bet von Al - - -

3 5
p
immer sehr ruhig

leg.

cezza.

P

- - li che per - do - - - na - no per tu - o a -
 - - len, die ver - söh - - - nungs-mild durch Dei - ne

sempre legato

leg.

*

leg.

*

mo - - - re e so - sten - - - go -
 Lie - - - be und er - tra - - - gen

pw. * *pw.* * *pw.* *

3 5 2 3 1

no in - fir - - mi - ta - - - te e tri - bu -
 still der Lei - den Los _____ und Müh - sal,

crescendo

pw. * *pw.* * *pw.* * *

3 4 5 3 4 5 3 4 5

The bass line for the first system consists of a single staff with a bass clef. It begins with a series of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The notes are connected by a slur. There are dynamic markings *p*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp* under the notes. A fermata is placed over the final G3 note.

la - zi - o - - - - - ne.
Schmach und Qua - - - - - len.

The piano accompaniment for the first system is written for a grand piano with two staves. The right hand (treble clef) features a series of chords, each with a grace note. The chords are: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, and G2-A2-B2. The left hand (bass clef) has a series of notes: G2, A2, B2, C3, D3, E3, F3, G3. There are dynamic markings *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. A *rinforz.* marking is placed above the fifth measure. A fermata is placed over the final G3 note.

The bass line for the second system consists of a single staff with a bass clef. It begins with a series of notes: a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The notes are connected by a slur. There are dynamic markings *p*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp* under the notes. A fermata is placed over the final G3 note.

Be - a - - - - -
O se - - - - -

The piano accompaniment for the second system is written for a grand piano with two staves. The right hand (treble clef) has a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, and G2-A2-B2. The left hand (bass clef) has a series of notes: G2, A2, B2, C3, D3, E3, F3, G3. There are dynamic markings *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. A *pp* marking is placed above the fifth measure. A fermata is placed over the final G3 note.

ti quel - li che sos - te - gne -
lig sind, die da har -

* Ped. * Ped.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one flat. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. Pedal markings are present under the second and fourth measures of the piano accompaniment.

ran - no in pa - - - ce.
- - ren in Frie - - - den,

* Ped. *

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues in bass clef. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords. Pedal markings are present under the second and fourth measures of the piano accompaniment. The system concludes with a triplet in the right hand and a fermata over the final notes.

Che da Te al - tis - si - mo,
die von Dei - ner Hand, o Gott,

poco cresc. *molto*

ped. *

3 2

crescendo *molto*

da Te sa -
der - einst die

cresc.

R

rinf.

ran, - - - no in - - - co - ro - na - -
Kron, emp - fan

The piano accompaniment for the first system consists of a vocal line and a grand staff. The vocal line is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a melodic line with a *rinf.* marking. The grand staff includes a right-hand part with a *f* dynamic and a left-hand part with a *ped.* marking. The piano part features a rhythmic accompaniment of eighth notes and chords, with a *sempre f* marking in the right hand. The system concludes with a *ped.* marking and a fermata over the final chord.

ti, in - co - ro - na - - ti.
gen, emp - fan gen.

The piano accompaniment for the second system continues the vocal line and grand staff. The vocal line is in bass clef with a key signature of three sharps and a common time signature. It features a melodic line with a *ff* marking. The grand staff includes a right-hand part with a *f* dynamic and a left-hand part with a *ped.* marking. The piano part features a rhythmic accompaniment of eighth notes and chords, with a *sempre f* marking in the right hand. The system concludes with a *ped.* marking and a fermata over the final chord.

Musical score for the first system. The top staff is a Bass clef staff with a key signature of two sharps (F# and C#). The middle system consists of a grand staff (treble and bass clefs) with a key signature of two sharps. The piano part includes dynamic markings *ff* and *ff*, and performance instructions *ped.* and ** ped.*. The Tromba part is marked *ff* and includes an accent (^) and a breath mark (>).

Musical score for the second system. The top staff is a Bass clef staff with a key signature of two sharps. The middle system consists of a grand staff (treble and bass clefs) with a key signature of two sharps. The piano part includes dynamic markings *ff* and *ff*, and performance instructions *ped.* and ** ped.*. The vocal part includes a vocal line with lyrics "In - - Dei-ne" and a dynamic marking *ff*.

Tempo I. (Allegro giubilando.)

co - ro - na - - - ti. Lau - da - to
 Kron' emp - fan - - - gen. Sei hoch - ge -

Tempo I. (Allegro giubilando.)

ff sempre

ped. * *ped.* *

si - - a, Di - o mi - o Si - gnor! _____
 lo - - bet, hoch - ge - lo - bet, o Gott! _____

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

CORO.

T
TENORI.

Lau - da - to si - - a, Di - o

BASSI.

Sei hoch - ge - lo - - bet, hoch - ge -

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes chords, arpeggios, and melodic lines. There are asterisks and "Ped." markings on the bass line.

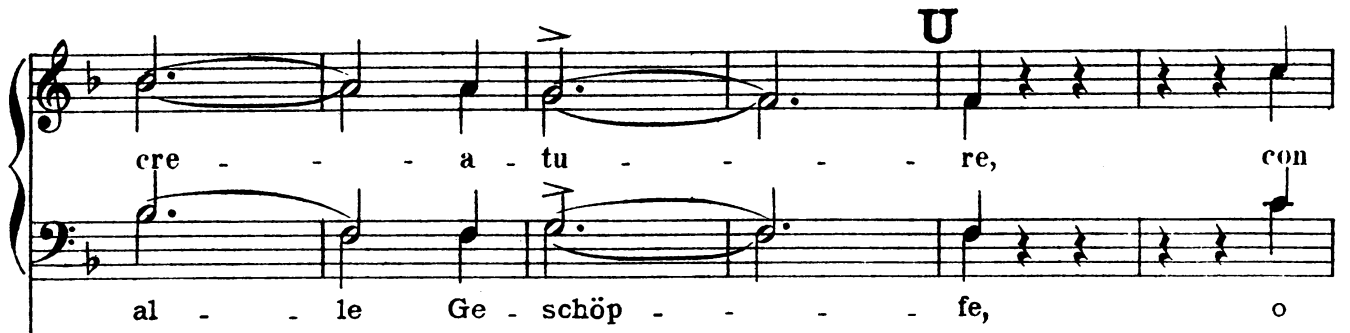
Vocal staves for the second system, showing the continuation of the lyrics for both Tenors and Basses.

mi - o Si - gnor, con tut - - te le

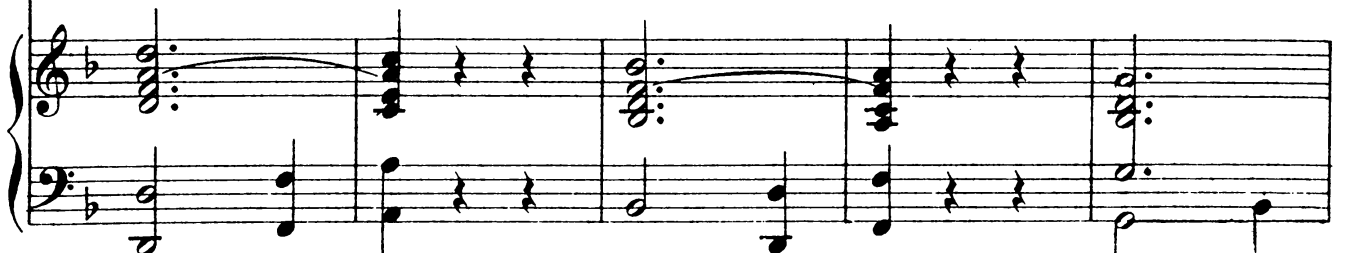
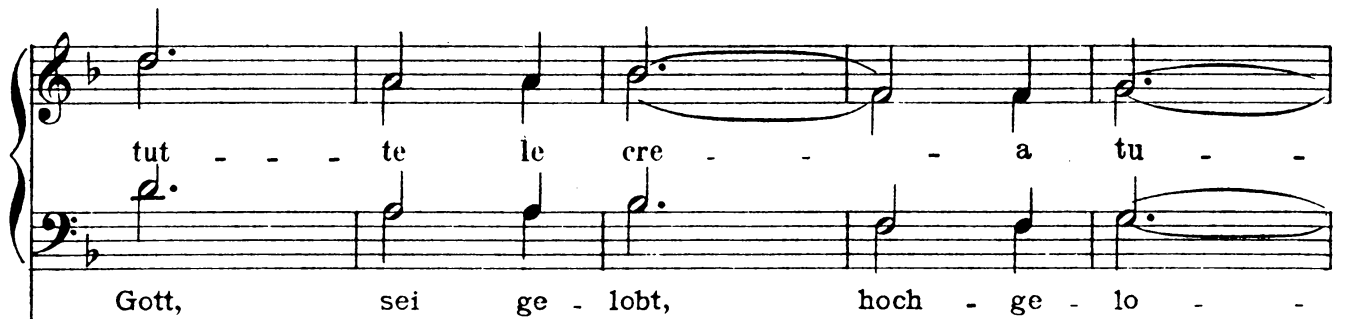
lo - bet, o Gott, laut prei - - sen Dich

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music includes chords, arpeggios, and melodic lines. The instruction "sempre *f* e marcato" is present.

cre - - - a - tu - - - re, con
al - - - le Ge - schöp - - - fe, o



tut - - - te le cre - - - a tu - -
Gott, sei ge - lobt, hoch - ge - lo - -



unis.
 - re. Lau - da - to,
unis.
 - bet. Ge - lo - bet,

Ped. * *Ped.*

Ped.

lau - da to, lau - da - - to, lau -
 ge - lo bet, ge - lo - - bet, ge -

* *Ped.*

ff sempre

da - - to, lau - da - - to,
lo - - bet, ge - lo - - bet,

sempre
ff
Ped.

ff lau - da - -
ff ge - lo - -

The musical score is written for voice and piano. It consists of four systems of staves. The first system contains the vocal line with lyrics and the piano accompaniment. The second system features a more active piano accompaniment with dynamic markings 'sempre' and 'ff', and a 'Ped.' (pedal) instruction. The third system shows the vocal line re-entering with 'ff' dynamics. The fourth system continues the piano accompaniment with various dynamics like 'p.' and 'ff'.

to, lau - da - - to!
bet, ge - lo - - bet!

This system contains the first two systems of a musical score. The top two staves are vocal lines in a single system, with lyrics: "to, lau - da - - to!" on the first line and "bet, ge - lo - - bet!" on the second. The bottom two staves are piano accompaniment. The first system of piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. A piano dynamic marking (*p.*) is present. The second system of piano accompaniment is more melodic, with a prominent bass line and a smoother right hand. A piano dynamic marking (*p.*) is also present. A small asterisk (*) is located in the right hand of the second system of piano accompaniment.

This system contains the next two systems of the musical score. The top two staves are vocal lines, which are mostly rests, indicating the vocalists are silent during this section. The bottom two staves are piano accompaniment. The first system of piano accompaniment in this section features a rhythmic pattern of eighth notes in the right hand and a bass line with some chords. A piano dynamic marking (*p.*) is present. The second system of piano accompaniment continues the rhythmic pattern, with a more active right hand and a steady bass line. A piano dynamic marking (*p.*) is also present. A small asterisk (*) is located in the right hand of the second system of piano accompaniment.

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von der

heiligen Elisabeth.

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