

# DER 95. PSALM

für Chor, Solostimmen und Orchester  
in Musik gesetzt von

Serie 14. N<sup>o</sup> 90.

## FELIX MENDELSSOHN BARTHOLDY.

Op. 46.

Mendelssohns Werke.

N<sup>o</sup> 1.  
Moderato. M.M. ♩ = 92.

Componirt 1838.  
Ungearbeitet 1841.

Flauti. *f* a 2.

Oboi. *f* a 2.

Clarinetten in B. *f* a 2.

Fagotti. *f* a 2.

Corni in Es. *f* a 2. *p cresc.*

Violino I. *mf* *cresc.*

Violino II. *mf* *cresc.*

Viola. *mf* *cresc.*

Tenore Solo.

Soprano.

Alto.

Tenore.

Basso.

Violoncello. *mf* *f* *cresc.*

Basso. *mf* *cresc.*

**CHOR.**

Moderato.

Musical score for the first system, including piano, strings, and woodwinds. The piano part features a melodic line with dynamics *p*, *cresc.*, and *f*. The strings play a rhythmic accompaniment. The woodwinds (Flute, Clarinet, Bassoon) have melodic lines with dynamics *f*, *p*, and *pp*.

Musical score for the second system, including piano and strings. The piano part continues with dynamics *f*, *p*, *cresc.*, and *f*. The strings provide harmonic support. The word "Kommt," is written above the piano staff.

Musical score for the third system, including woodwinds, strings, and vocal soloists. The woodwinds (Flute, Clarinet, Bassoon) have melodic lines with dynamics *p* and *p*. The strings play a rhythmic accompaniment with dynamics *cresc.* and *p*. The vocal soloists (Tenor Soloist and Bass) sing the lyrics:

lasst uns an - be - ten und knie - en vor dem Herrn, an - be - ten vor ihm, der uns gemacht hat, an -

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes strings and woodwinds (labeled 'Cor.'). Dynamics include *p*, *cresc.*, and *mf*. The vocal line has lyrics: "he - ten vor ihm und knieen vor dem Herrn, kommt, lasst uns an - be - ten und knie - en vor dem Herrn, und".

Musical score for the second system. It features a vocal line and piano accompaniment. The piano part includes strings and woodwinds. Dynamics include *p*, *pp*, *cresc.*, and *f*. The vocal line has lyrics: "niederfallen vor ihm, und niederfallen vor ihm, vordem Herrn, der uns gemacht hat, vor dem Herrn, vor dem Herrn, der uns ge-".

macht, — der uns ge-macht hat. Denn er ist unser Gott, und wir das Volk seiner Weide; und Schafe sei-ner

Hand, und Schafe sei-ner Hand. Kommt, lasst uns an-be-ten und knie-en vor dem Herrn, und niederfallen vor

Fl. *cresc.* *f* *a2.*

Ob. *f* *a2.*

Clar. *p* *pp* *f* *a2.*

Fag. *p* *pp* *f* *a2.*

Cor. *p cresc.* *f* *a2.*

Viol. I. *cresc.* *f*

Viol. II. *cresc.* *f*

Viola. *cresc.* *f*

Ten. Solo. *p* *f* *p*

ihm, der uns gemacht hat, und niederfallen vor ihm, der uns ge - macht hat.

Sopr. *f*

Kommt, lasst uns an - be - ten und

Alto. *f*

**CORO.** Kommt, lasst uns an - be - ten und

Ten. *f*

Kommt, lasst uns an - be - ten und

Basso. *f*

Kommt, lasst uns an - be - ten und

Bassi. *cresc.* *f* *f* Organo col Coro

Musical score for piano accompaniment, including vocal lines and piano parts with dynamic markings like 'f' and 'sf'.

knie - en vor dem Herrn, an - be - ten vor ihm und knie - en vor dem

knie - en vor dem Herrn, an - be - ten vor ihm, und knie - en vor dem Herrn, dem

knie - en vor dem Herrn, an - be - ten vor dem Herrn, und knie - en, und knie - en vor dem

knie - en vor dem Herrn, an - be - ten vor ihm, an - be - ten vor dem Herrn, und knie - en vor dem

Musical score for vocal parts with lyrics in German.

The first system of the musical score consists of seven staves. The top three staves are for the piano, with dynamic markings of *f* and *p*. The bottom three staves are for the organ, with dynamic markings of *f*, *fp*, and *p*. The system concludes with a *cresc.* marking.

The second system features vocal parts and organ accompaniment. The lyrics are: "Herrn, und nie.der.fal.len vor ihm, und nie.der.fal.len vor ihm, vor dem Herrn, der uns ge.macht hat, vor dem". The organ part includes the instruction "senza Organo" and dynamic markings of *f*, *fp*, and *p*. The system concludes with a *cresc.* marking.





Musical score for the first system, including vocal lines and piano accompaniment. The score is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Und wir das Volk sei-ner Wei-de, denn er ist un-ser Gott, und wir das Volk sei-ner". The piano accompaniment includes a bass line and a treble line. The score is marked with dynamics such as *f* and *più f*.

Musical score for the second system, including vocal lines and piano accompaniment. The score is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Und wir das Volk sei-ner Wei-de, denn er ist un-ser Gott, und wir das Volk sei-ner". The piano accompaniment includes a bass line and a treble line. The score is marked with dynamics such as *f* and *più f*.



The first system of the score consists of five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats (B-flat and E-flat). The first staff has a *pp* dynamic marking. The second and third staves have *pp* markings. The fourth and fifth staves have *p* markings. The sixth staff has a *cresc.* marking. The seventh staff has a *f* marking. The eighth staff has a *cresc.* marking. The ninth staff has a *f* marking.

The second system of the score consists of five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two flats (B-flat and E-flat). The first staff has a *p* marking. The second staff has a *cresc.* marking. The third staff has a *f* marking. The fourth staff has a *pp* marking. The fifth staff has a *p* marking. The sixth staff has a *cresc.* marking. The seventh staff has a *p* marking. The eighth staff has a *cresc.* marking. The ninth staff has a *f* marking.

Lyrics for the first staff: und nieder-fal-len vor ihm, nieder-fal-len vor

Lyrics for the second staff: und nieder-fal-len vor ihm, und nie-der-fal-len vor ihm,

Lyrics for the third staff: und nie-der-fal-len vor ihm,

Lyrics for the fourth staff: nieder-fal-len vor ihm, und nie-der-fal-len vor ihm,

*ff* *a2.*  
*ff* *a2.*  
*ff* *a2.*  
*ff* *a2.*  
*ff*  
*p* *cre* - *sf* *scen* - *do* *ff*  
*p* *cre* - *scen* - *do* *ff*  
*p* *cre* - *scen* - *do* *ff*  
*p* *cre* - *scen* - *do* *f*  
 ihm, denn er ist unser Gott! Kommt, lasst uns an - be - ten und knie - en vor dem  
*p* *cre* - *scen* - *do* *f*  
 denn er ist unser Gott, denn er ist unser Gott! Kommt, lasst uns an - be - ten und knie - en vor dem  
*p* *cre* - *scen* - *do* *f*  
 denn er ist unser Gott, denn er ist unser Gott! Kommt, lasst uns an - be - ten und knie - en vor dem  
*p* *cre* - *scen* - *do* *f*  
 denn er ist unser Gott, denn er ist unser Gott! Kommt, lasst uns an - be - ten und knie - en vor dem  
*p* *cre* - *scen* - *do* *ff* coll' Organo

The first system of the musical score consists of seven staves. The top three staves are in treble clef, and the bottom four are in bass clef. The music is in a key with two flats (B-flat and E-flat). Dynamics include *f* (forte) and *a2.* (second attack). Articulation marks include *p* (piano) and *<* (accents). The system concludes with a double bar line and a *p* dynamic marking.

Herrn, und niederfallen vor ihm, und niederfallen vor ihm, der uns gemacht hat,

Herrn, und niederfallen vor ihm, und niederfallen vor ihm, vor dem Herrn, der uns gemacht,

Herrn, und niederfallen vor ihm, und niederfallen vor ihm, vor dem Herrn, der uns gemacht hat,

Herrn, und niederfallen vor ihm, und niederfallen vor ihm, vor dem Herrn, der uns gemacht,

The second system contains four vocal staves with lyrics and a piano accompaniment staff at the bottom. The lyrics are: "Herrn, und niederfallen vor ihm, und niederfallen vor ihm, der uns gemacht hat,". The music is in the same key and time signature as the first system. Dynamics include *p* (piano) and *f* (forte). The system concludes with a double bar line and a *p* dynamic marking.

The first system of the score consists of eight staves of piano accompaniment. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *pp* (pianissimo) are placed at the beginning and end of several staves. The music is written in a key signature of two flats and a 3/4 time signature.

Kommt, \_\_\_\_\_ lasst uns niederfallen vor dem Herrn!

\_\_\_\_\_ und nie - der - fallen vor dem Herrn, \_\_\_\_\_ vor dem Herrn!

\_\_\_\_\_ der uns ge - macht hat, vor dem Herrn, \_\_\_\_\_ und knieen vor dem Herrn, vor dem Herrn!

\_\_\_\_\_ und nie - der - fallen vor dem Herrn, und knieen vor dem Herrn, vor dem Herrn!

\_\_\_\_\_ der uns ge - macht hat, \_\_\_\_\_ und nie - der - fallen vor dem Herrn, vor dem Herrn!

senza Organo *pp*



Allegro assai vivace.  $\text{♩} = 63.$

The first section of the score consists of ten staves. The top four staves (treble and bass clefs) feature a complex rhythmic pattern of sixteenth notes, starting with a piano (*p*) dynamic and marked with *cresc.* (crescendo). The fifth staff (treble clef) contains a melodic line with a long note and a *cresc.* marking. The remaining five staves (treble and bass clefs) contain accompaniment with various dynamics and markings, including *a. 2.* and *p*.

*f* Soprano Coro.

Kommet her - zu, kom - met her - zu, lasst uns dem Herrn froh - lo -

The Soprano Coro section includes a vocal line on a treble clef staff and four accompaniment staves (two treble and two bass clefs). The vocal line begins with the lyrics "Kommet her - zu, kom - met her - zu, lasst uns dem Herrn froh - lo -" and features a fermata at the end of the phrase. The accompaniment consists of rhythmic patterns in the lower registers.

Allegro assai vivace.



The musical score consists of several systems. The top system features four staves with rests and dynamic markings *sf*. The second system contains five staves with rests. The third system includes piano accompaniment for three parts (treble, middle, and bass clefs) with dynamic markings *p*, *cresc.*, and *sf*. The fourth system shows vocal parts with lyrics: "cken! Kom - met her - zu, kom - met her! zu, lasst uns dem Herrn froh - lo - cken!". The fifth system continues the vocal parts with lyrics "Kom - met her - zu, kom - met her - zu,". The bottom system features a single staff with dynamic markings *Vol.*, *cresc.*, *p*, *cresc.*, and *sf*.



Musical score for the first part of the piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like "cresc." and "al".

Musical score for the second part of the piece, including vocal lines and piano accompaniment. The lyrics are in German.

Kom met her zu, kom met her zu!

Lasst uns dem Herrn froh lo cken, dem Herrn froh lo cken!

Lasst uns dem Herrn froh lo cken! Kommet her zu!

lo cken! Kom met her zu, kom met her zu, her zu!



Musical score for instruments including strings, woodwinds, and brass. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *f* and *a2.*

Hort \_\_\_\_\_ unsers Heils. Kommet her - zu, kommet her - zu, und jauchzen dem Hort \_\_\_\_\_ un - sers  
jauchzen dem Hort \_\_\_\_\_ un - sers Heils, und jauchzen dem Hort \_\_\_\_\_ unsers Heils, \_\_\_\_\_ dem Hort. \_\_\_\_\_  
und jauchzen dem Hort \_\_\_\_\_ unsers Hei - - - les, kommet her - zu! Kommet her - zu, und  
und jauchzen dem Hort, und jauch - - - zen dem Hort \_\_\_\_\_ unsers Heils, und jauchzen dem Hort, dem

The instrumental introduction consists of approximately 12 measures. It features a complex texture with multiple staves. The first four staves (treble and bass clefs) show a rhythmic pattern of eighth and sixteenth notes. The fifth and sixth staves (treble clef) feature a dense, rapid sixteenth-note accompaniment. The seventh and eighth staves (bass clef) provide a steady bass line. Dynamics range from *ff* (fortissimo) to *f* (forte). There are markings for a second ending (*a 2.*) in the fifth and sixth measures.

Heils, und jauchzen dem Hort, dem Hort un\_sers Heils.

Komet her - zu, kom - met her - zu! Lasst uns dem Herrn froh -

jauchzen dem Hort, dem Hort unsers' Hei - - les. Komet her - zu, kommet her - zu! Lasst uns froh -

Hort un - sers Heils, un\_sers Heils. Komet her - zu, kommet her - zu! Lasst uns dem

The vocal entry begins with a piano accompaniment of eighth notes in the bass clef. The vocal line enters in the second measure with the lyrics. The music continues with a steady accompaniment and vocal melody. Dynamics include *f* (forte).

Kom - met her - zu, kom - met her - zu, kommet her - zu!  
 lo - cken! Kom - met her - zu, kom - met her - zu! Lasst uns dem Herrn froh -  
 lo - cken! Kom - met her - zu, kom - met her - zu! Lasst uns dem  
 Herrn froh - lo - cken! Kom - met her - zu, kommet her - zu! Lasst uns dem Herrn froh - lo -

Musical score for a hymn, featuring multiple staves for instruments and voices. The score includes dynamic markings such as *a 2.*, *f*, and *sempre f*, and performance instructions like *senza Organo*.

The vocal parts include the following lyrics:

Lasst uns dem Herrn froh - lo - - - cken, dem Herrn froh - lo - - - cken!  
 lo - - - cken, - - - lasst uns dem Herrn froh - lo - - - cken!  
 Herrn froh - lo - - - cken, dem Herrn froh - lo - - - cken, dem Herrn frohlo - cken! Lasst uns mit Dan - ken - vor sein  
 cken! Lasst uns dem Herrn froh - lo - - - cken, froh - lo - - - cken!

Performance instructions: *senza Organo.* *sempre f*



The musical score consists of several systems. The top system features a vocal line with a dynamic marking of *f* and a tempo marking of *a2.*. Below it are piano accompaniment staves. The lower systems contain vocal staves with the following lyrics:

Lasst uns mit Dan - ken - vor sein An - gesicht kom -

Lasst uns mit Dan - ken - vor sein An - gesicht kom - men, lasst uns mit

An - gesicht kom - men, vor sein An - gesicht kom - men, lasst uns mit Dan -

Lasst uns mit

men, vor sein An - ge - sicht, lasst uns mit  
 Dan - ken vor ihm kom - men, lasst uns mit Dan - ken vor sein  
 ken, lasst uns mit Dan - ken vor sein An - gesicht kom - men, vor sein  
 Dan - ken vor sein An - gesicht, vor sein An - ge - sicht köm -

Dan - ken - vor sein An - gesicht kom - men, vor sein An - gesicht kom - men, lasst uns mit Dan - ken - vor ihn  
 An - gesicht kom - - men, vor sein An - gesicht kom - - men, vor sein An - gesicht  
 An - gesicht kom - - men, lasst - uns mit Dan - ken vor sein An - gesicht, vor sein An - ge - sicht  
 men! Lasst uns mit Dan - ken - vor sein An - gesicht kom - - - men, vor - sein An - gesicht

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The remaining six staves are grouped by a brace on the left. Dynamics include *ff* (fortissimo) and *f* (forte). The music features complex rhythmic patterns and melodic lines.

kom - - men, und mit Psalmen ihm jauch - - zen, und mit Psalmen ihm jauch - - zen,  
 jauch - - zen!  
 kom - - men, und mit Psalmen ihm jauch - - zen, und mit Psalmen ihm jauch - - zen,

*ff* Organo coi Tromboni Bassi

und mit Psalmen ihm jauch - zen! Lasst uns mit Dan - ken - vor sein  
 Lasst uns mit Dan - ken - vor sein An - gesicht kom - men, - vor sein An - gesicht  
 und mit Psalmen ihm jauch - zen! Lasst uns mit Dan - ken - vor sein An - gesicht kom - men, vor sein  
 und mit Psalmen ihm jauch - zen! Lasst uns mit Dan - ken - vor sein An - gesicht

An-ge-sicht kom - men, vor sein An - ge-sicht kom - men mit Dan - ken,  
 kom - men, lasst uns mit Dan - ken vor ihn kom - men, und mit Psalmen ihm  
 An - ge-sicht kom - men, lasst uns mit Dan - ken kom - men!  
 kom - men, lasst uns mit Dan - ken vor sein An - ge - sicht kom - men!

Musical score for piano and organ. The score consists of several systems of staves. The top system includes a piano part with treble and bass clefs, and an organ part with a single bass clef. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *a2.* The organ part provides harmonic support with sustained chords and moving lines. The score is divided into measures by vertical bar lines.

Vocal line with lyrics in German. The lyrics are: "jauchzen! Kommet her zu! Kommet her zu! Kommet her zu! Kommet her zu! und mit Psalmen ihm jauchzen! Kommet her zu!". The lyrics are written below the vocal staff, which is in a bass clef. The music is in a simple, rhythmic style, with notes corresponding to the syllables of the words. Dynamic markings like *f* are present.





The first system of the musical score consists of ten staves. The top four staves are vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves are piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. The music is in a common time signature and features various dynamics such as *f* (forte) and *sf* (sforzando). There are also markings like *a 2.* and *tr* (trill).

Kom. met her. zu, kom. met her. zu, lasst uns dem Herrn froh lo - - - eken! Kom. met her. zu,  
 Hort! Kom. met her. zu, lasst uns dem Herrn froh - locken und jauchzen dem Hort, dem Hort unsers  
 eken! Kom. met her. zu, lasst uns froh lo - - - eken!  
 eken, und mit Psalmen ihm jauch - - - zen! Kom. met her. zu,

zu, kom. met her - zu, kom. met her - zu, her - zu! Lasst uns mit  
 Heils, und jauchzen dem Hort un. sers Heils! Lasst uns mit Dan. ken, lasst uns mit  
 und jauchzen dem Hort un. sers Heils! Lasst uns mit Dan - ken vor. sein An -  
 kom. met her - zu, kom. met her - zu! Lasst uns mit Dan - ken vor. sein An -

Musical score for instruments. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons, Saxophones), and brass (Trumpets, Trombones, Horns). The music is in a major key with a 4/4 time signature. Dynamics include *ff* and *sf*. There are markings for *a2.* and *b5.*

Dan - - - ken, lasst - - - uns mit Dan - ken vor - sein An - ge - sicht kom -  
 Dan - - - ken, lasst uns mit Dan - ken vor sein An - ge - sicht kom -  
 - - - gesicht kom - men, - vor sein An - ge - sicht, vor - - - sein An - ge - sicht kom -  
 - - - gesicht kom - men, lasst uns mit Dan - ken - vor sein An - ge - sicht kom -

men! Dem Herrn froh lo -

men! Lasst uns dem Herrn froh - lo -

men! Kommet her - zu! Kommet her - zu! Lasst uns dem Herrn froh - lo -

men!

*f* senza Organo *coll' Organo col Coro*

The first system of the musical score consists of ten staves. The top four staves (Soprano, Alto, Tenor, Bass) feature complex polyphonic textures with frequent sixteenth-note passages and rests. The bottom six staves (Violin I, Violin II, Viola, Cello, Double Bass, and Organ) provide harmonic support with sustained chords and rhythmic patterns. Dynamic markings include *f* (forte) and *a2.* (second ending). The key signature is one flat (B-flat major or D minor).

This section contains the vocal and organ accompaniment. It includes two vocal staves and two organ staves. The lyrics are: "cken! Kommet her - zu! Kommet her - zu! Lasst uns dem Herrn froh - lo - cken!". The organ part is marked *f* (forte) and includes the instruction "senza Organo" at the beginning and "coll' Organo" at the end. The music features a steady rhythmic accompaniment for the organ and vocal lines with long notes.

# CANON.

$\text{♩} = 69.$  (Die halben Tacte fast eben so wie im vorigen Tempo.)

Ob.  
Clar.  
Timp.  
dim.  
dim.  
dim.  
dim.

*mf*  
Denn der Herr ist ein gro - sser Gott, und ein grosser Kö - nig ü - ber al - le Göt - ter, ü -  
*mf*  
*dim.* *p.* *cresc.*

Ob.  
Timp.  
dimin.  
dimin.  
dimin.

*mf*  
Denn der Herr ist ein gro - sser Gott, und ein grosser Kö - nig ü -  
*mf*  
ber al - le Göt - ter, denn der Herr ist ein grosser Gott, und ein grosser  
Vel.  
*dimin.* *p.*









bringt, und die Hö - hen der Ber - ge sind auch sein, — sind auch sein,  
 Denn in sei - ner

Vcl.  
 Bassi

und die Hö - hen der  
 Hand ist, was die Er - de bringt, was die Er - de bringt, und die Hö - hen der Ber - ge sind auch

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Ber - ge sind auch sein, und die Hö - hen der Ber - ge sind auch  
 sein, sind auch sein.

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

sein. Denn in sei - ner Hand ist, was die Er - de bringt, ist, was die Erde  
 Denn in sei - ner Hand ist, was die Er - de bringt, in sei - ner Hand ist, was die Erde

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





*pp* *cresc.* *f*  
*cresc.* *cresc.* *f*  
*cresc.* *cresc.* *f*  
*f* *p* *dim.*  
*f* *p* *dim.*  
*f* *p* *dim.*  
 be - ten, und knie - en vor dem Herrn, kommt, lasst - uns an - be - ten, und knieen vor dem Herrn,  
 lasst uns an - be - ten, und knie - en vor dem Herrn, vor dem Herrn, an - be - ten! —  
 Bassi *f* *p* *dim.*

*ritard.* *a tempo*  
*p*  
*p*  
*pp* *ritard.* *p*  
*pp* *ritard.* *p*  
*pp* *ritard.* *p*  
*p* *ritard.*  
 und knie - en vor dem Herrn! Denn in sei - ner Hand ist, was die Er - de bringt, was die Er - de  
 Denn in sei - ner Hand ist, was die Er - de bringt, was die Er - de  
*pp* *ritard.* *a tempo*

The first system of the musical score consists of five staves. The top staff is a piano part with dynamic markings *p* and *cresc.*. The second staff is a violin part with dynamic markings *p* and *cresc.*. The third and fourth staves are also violin parts with dynamic markings *p* and *cresc.*. The fifth staff is a bass line with dynamic markings *p* and *cresc.*.

bringt, und die Höhen der Berge sind auch sein, und die Höhen, die Höhen

bringt, und die Höhen der Berge sind auch sein, und die Höhen der Berge, die Höhen der

The vocal staves include dynamic markings *cresc.* and *p*.

The second system of the musical score consists of five staves. The top staff is a piano part with dynamic markings *pp* and *a 2.*. The second staff is a violin part with dynamic markings *pp* and *p*. The third and fourth staves are also violin parts with dynamic markings *dim.*, *p*, and *pp*. The fifth staff is a bass line with dynamic markings *dim.*, *p*, and *pp*.

- hen der Berge sind auch sein. Kommt, lasst uns anbeten, und

Berge, der Berge sind auch sein. Kommt, lasst uns anbeten, und

The vocal staves include dynamic markings *dim.*, *p*, and *pp*.









sp cresc. f

Denn sein ist das  
 macht, und sei - ne Hände ha - ben das Trock - ne be - rei - tet, sein ist das  
 er hat es ge - macht, und sei - ne Hän - de ha - ben das Trock - ne be - rei - tet, denn sein ist das  
 und er hat es ge - macht, denn sein ist das Meer, denn sein ist das Meer,

sp cresc. f

f

Meer, und er hat es ge - macht, und sei - ne Hän - de ha - ben das Trock - ne be -  
 Meer, ist das Meer, und er hat es ge - macht, und sei - ne Hän - de ha - ben das  
 Meer, denn sein ist das Meer, und er hat es ge - macht, hat es ge - macht,  
 sein ist das Meer, und

f

rei - tet, be - rei - - - tet, denn sein ist das Meer, und er hat es ge -  
 Trock - ne be - rei - tet, denn sein ist das Meer, und er hat es ge - macht, und sei - ne  
 — denn sein ist das Meer, und  
 er hat es ge - macht, — denn sein ist das Meer, und er hat es ge - macht,

— macht, und sei - ne Hän - de ha - ben das Trock - ne be - rei - tet, denn  
 Hän - de ha - ben das Trock - ne be - rei - - - tet, und er — hat es ge - macht,  
 sei - ne Hän - de ha - ben das Trock - ne be - - rei - tet, denn sein ist das Meer, und  
 und sei - ne Hän - de ha - ben das Trock - ne be - rei -

Tromb. Alto.Ten.

Tromb. Basso.

a. 2.

Musical score for Trombone parts and piano accompaniment. The top two staves are for Trombone Alto/Tenore and Trombone Bass. The bottom four staves are for piano accompaniment. Dynamics include *ff*, *cresc.*, and *al*.

sein ist das Meer, und er hat es ge - macht, denn sein, sein ist das Meer, und  
 und er hat es ge - macht, hat es ge - macht, denn sein, sein ist das Meer, und  
 er hat es ge - macht, und er hat es ge - macht, denn sein ist das Meer, und  
 - tet, denn sein ist das Meer, denn - sein ist, denn sein ist das Meer, und er hat es ge -

Vocal staves with lyrics. Dynamics include *ff*, *cresc.*, and *al*.

Musical score for piano accompaniment. Dynamics include *ff*.

er hat es ge - macht, und sei - ne Hän - de ha - ben das Trock - ne, das Trock - ne be - rei -  
 er hat es ge - macht, und sei - ne Hän - de ha - ben das Trock - ne be - rei -  
 er hat es ge - macht, und sei - ne Hän - de, sei - ne Hän - de ha - ben das Trock - ne be - rei -  
 macht, und sei - ne Hän - de ha - ben das Trock - ne be - rei -

Vocal staves with lyrics. Dynamics include *ff*.

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The remaining eight staves are instrumental accompaniment, including piano and bass parts. The music is in a minor key and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte) and *pp* (pianissimo) are used throughout the system.

Kommt, lasst uns an - be - ten und knie - en vor ihm!

Und nie - der -

The second system of the musical score continues the composition. It features four vocal staves with lyrics and four piano accompaniment staves. The lyrics are: "tet. Kommt, lasst uns an - be - ten und knie - en vor ihm!". The piano part provides harmonic support with chords and melodic lines. The system concludes with a final cadence.

fal-len vor dem Herrn, denn er, denn er ist un-ser Gott.  
 Und nie-der-fal-len vor dem Herrn, denn  
 Und nie-der-fal-len vor dem Herrn, denn

Vcl.

Bassi

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic values, rests, and dynamic markings such as *f* and *a 2.*. The notation is complex, with many beamed notes and slurs.

Kommt, lasst uns an - be - ten, denn er ist un-ser Gott!

The second system of the musical score features four vocal staves with lyrics and two piano accompaniment staves. The lyrics are: "er, dem er ist un-ser Gott, und wir das er ist un-ser Gott, ist un-ser Gott, er, denn er ist un-ser Gott. und wir das er ist un-ser Gott ist un-ser Gott." The piano part includes a *Vel.* marking and continues with complex rhythmic patterns.



Musical score for the first system, featuring multiple staves. The top two staves are marked *a 2.* and *a 3.*. The score includes dynamic markings such as *f*, *dim.*, and *p dim.*. A *tr* (trill) marking is present in the lower staves. The music is written in a key signature of two flats and a common time signature.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are:

Volk seiner Wei\_de, und Scha\_fe sei\_ner Hand! —

Volk seiner Wei\_de, und Scha\_fe sei\_ner Hand! —

The score includes dynamic markings such as *p* and *dim.*. The piano accompaniment continues with various rhythmic patterns and chordal structures.

Nº 5.

Andante. ♩ = 104.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Tenore Solo.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Andante.

Viol. I.

Viol. II.

Viola.

Ten. Solo.

Bassi

*dolce*

*p*

Heu - te, so ihr sei - ne Stim - me höret, so ver - sto - cket - eu - er Herz nicht, so ver - stocket eu - er Herz nicht!









Fl. Ob. *p*

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

mei\_nem Zorn: Sie sol\_len nicht, sie sol\_len nicht — zu mei\_ner Ru\_he kommen!

*p trem.* *cresc.* *ff* *a tempo*

Fl. Ob. Clar. Fag. Cor. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Heu - te, so ihr seine Stim - me  
 Heu - te, so ihr seine Stim - me  
 Heu - te, so ihr sei\_ne Stim - me hö - ret, so ver -

*mf* *cresc.*

hö - - ret, — so ver - sto - cket, so ver - sto - cket eu - er Herz *cresc.*

hö - - ret, — so ver - sto - cket, *cresc.* so ver -

sto - - cket — eu - er Herz nicht, so ver - stockt eu - er Herz *cresc.*



The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *cresc.*, *f*, and *a 2.* are indicated throughout the system.

The second system features vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with rhythmic patterns similar to the first system. Dynamics include *f* and *cresc.*.

nicht, ver - stockt eu - er Herz, so ver - stockt eu - er -  
 stockt eu - er Herz nicht, ver - stockt eu - er Herz nicht,  
 nicht, so ver - stockt eu - er Herz nicht, so ver - stockt eu - er -  
 nicht, so ver - stockt eu - er Herz, nicht, so ver - stockt eu - er Herz

This section of the score contains the piano accompaniment. It consists of several staves. The upper staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include 'f' (forte) and 'sempre legato' (always legato). The lower staves provide a more rhythmic and harmonic foundation.

Herz nicht, eu - er Herz nicht, so ver - sto - cket  
 eu - er Herz, so ver - stöckt eu - er Herz nicht, so ver - sto - cket  
 Herz nicht, so ver - stockt eu - er Herz nicht,  
 eu - er Herz nicht, so ver - sto - cket

Musical score for piano and strings, measures 1-6. The piano part features a complex texture with multiple voices in both hands, including chords and melodic lines. The string part consists of two staves with sustained notes and some rhythmic patterns.

Vocal score with lyrics, measures 1-6. The lyrics are: eu - er Herz nicht, so ver - stockt, ver - stockt eu - er Herz. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are aligned with the notes.

The first system of the musical score consists of ten staves. The top four staves (treble and bass clefs) contain melodic lines with various dynamics including *f* and *p*, and performance instructions such as *cresc.* and *a 2.*. The fifth and sixth staves appear to be accompaniment for a keyboard instrument, with the right hand playing chords and the left hand playing a bass line. The seventh and eighth staves feature a more complex accompaniment with triplets and *sp* (sforzando) markings. The bottom two staves are empty.

The second system of the musical score includes vocal lines and piano accompaniment. The first two staves are vocal lines with German lyrics: "nicht, so ver - sto - cket eu - er Herz nicht, so ver - stockt eu - er". The third and fourth staves are piano accompaniment for the vocal lines, with dynamics *f* and *p*, and performance instructions *cresc.*. The fifth staff is a piano accompaniment line with triplets and *sp* markings.

The musical score consists of several systems of staves. The upper systems include piano accompaniment with various textures, including chords and rhythmic patterns. The lower systems feature vocal lines with German lyrics. The lyrics are: Herz nicht, so ver - stockt eu - er Herz nicht, Herz nicht, ver - sto - cket eu - er Herz Herz nicht, eu - er Herz nicht, ver .

Dynamic markings include *f* (forte) and *cresc.* (crescendo). Performance instructions include *al* (allegro). The score is written in a key signature of two flats and a common time signature.

The musical score consists of ten staves. The top five staves are for piano accompaniment, and the bottom five are for voice. The piano part includes a right-hand melody and a left-hand accompaniment. The voice part features a vocal line with German lyrics. Dynamics include *ff*, *p*, and *a 2.*. The lyrics are: "so ver-stockt eu-er Herz nicht! Heu- nicht, so ver-stockt eu-er Herz nicht! nicht, so ver-stockt eu-er Herz nicht! stockt, ver-stockt eu-er Herz nicht!"

The first system of the score consists of ten staves. The top four staves are for the vocal line, with notes and rests. The bottom six staves are for the piano accompaniment, featuring chords, arpeggiated figures, and dynamic markings such as *p* and *pp*. The music is in a minor key, indicated by the key signature.

The second system of the score features the vocal line across five staves. The lyrics are: "te!  
Ver - sto - cket eu - er Herz nicht!  
Heu - - - te!  
Ver - sto - cket eu - er". The music includes notes, rests, and dynamic markings like *p* and *pp*.

The first system of the musical score consists of five staves. The top three staves are for the piano, each starting with a *cresc.* marking and a *sf.* dynamic. The fourth staff is for the violin, featuring a *sf.* dynamic and a triplet of eighth notes. The fifth staff is for the viola, also featuring a *sf.* dynamic and a triplet of eighth notes. The system concludes with a *pp* dynamic marking.

The second system of the musical score contains vocal and basso continuo parts. It features three vocal staves (Soprano, Alto, and Tenor) and two basso continuo staves. The lyrics are: "Heu - te ver - sto - cket, ver - stockt eu - er Herz - Herz nicht!". The dynamics range from *f* to *pp*. The system concludes with a *pp* dynamic marking.



