

# 25. Gehet hin in alle Welt.

(à 4)

(♩ = 88)

**Canto I**  
(Violin)  
*p espr.*

**Canto II**  
(Violin)  
*p espr.*

**Tenore**  
(Voce)

**Basso instrumento**  
(Fagotto o Violon)  
*p*

**Basso continuo**

(Orgel)  
*pp*  
*Ped.*

(b)

3(♯) 4 3(♯) 4 5 6 3(♯) 4 3(♯)

(b)

*p* (#) *cresc.*  
Ge - het hin, ge - het hin in

3(♯) 4 3(♯) 4 6 7 3(♯) 4 5 3(♯) 4 b

al - le Welt, ge - het hin, ge - het hin in al - le Welt, in al - le Welt, in

*mf* *p* (#) *cresc.*

3(#) 4 3(#) # b #

*p* *cresc.*

*p*

al - le Welt, ge - het hin, ge - het hin in al - le Welt, in

*mp* *p* (#) *cresc.*

b a 3(h) b 3(h) a a 3(h) b

*p*  
*p*  
*dim.* *mf* *cresc. (b)*  
 al - le Welt, in al - le Welt, lehret al - le Hei - den, lehret al - le Hei -

*mf*  
 # b 4 3(♯) 4 4 4 3(♯) 4 5 6 5 3 6 4 5 4 3

*f* *f* *f* *f*  
 den, lehret al - - le Hei - den,

5 6 5 3 3 4 4 3 6 b 7 3 6 5 4 3

(b)  
*dim.* *p* *cresc.*  
*dim.* *p* *cresc.*  
*mf*  
und tau - fet sie, und tau - fet sie  
*mf* *p* *cresc.*

6 6 5 # 5 6 # # # b #  
b b b # b # # # # # # # # # #

*f* *p* (b)  
*dim.* *p* (b)  
im Na - mendes Va - - - ters und des Sohns und des hei -  
*f* *p* *cresc.*

7 6 5 7 6 5 5 6 5 6 (6) 7 6 5  
3(♯) 4 3(♯) ♯ 3(♯) ♯ 6 5 6 (6) 7 6 5

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "li-gen Gei - stes, im Na - - men des Va - - ters und des Sohns". The piano accompaniment includes a bass line with fingering numbers: 4 3(♯) ♭ 5 # 6 (6) 5 6 (6) 7 6 5. Dynamics include *cresc.*, *f*, and *p*. There are also performance markings like *f* and *p* with hairpins.

Musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "und des hei - - li-gen Gei - stes;". The piano accompaniment includes a bass line with fingering numbers: 4 3(♯) ♭ ♭ 5 3(♯) 4 5 4 3(♯) (♯). Dynamics include *dim.*, *p*, *f*, and *mf*. There are also performance markings like *dim.* and *mf* with hairpins.

(b)  
*p* *cresc.* *f*  
*p* *cresc.* *f*  
*p* *cresc.* *f*  
 wer da glaubt und ge. tauft wird, der wird se . . .  
*p* *cresc.* *f*  
 5 6 5 4 3  
 3 4 4 3

*p* *cresc.* *p* *cresc.*  
*p* *cresc.* *p* *cresc.*  
 (h)  
 . lig wer . den, wer da glaubt und getauft wird, der wird se . . . lig wer . . .  
*p* *cresc.* *p* *cresc.*  
 6 4 3(♯) ♯ (♯) (♯) 6 ♭ 4 3(♯)

Etwas langsamer werden.

Erstes Zeitmaß.

*f p espr.* *f* *dim.* *p*

*f p cresc.* *p*

*fp* *mf* (b)

den, der wird se - - - lig wer - den; wer aber nicht

*p espr.* *p* *mf*

4 4 5 6 # 6 b 4 3(♯) 4 6 (b) 7 3(♯) 6 5 3(♯) 4

Etwas langsamer werden.

Erstes Zeitmaß.

*espr.* *espr.* *cresc.*

glau - - bet, der wird ver - dammt wer - den, wer aber nicht glau - - bet, wer a - - ber nicht

*espr.* *cresc.*

3(♯) 4 4 3(♯) # # 5 6 # b 7 3(♯) 4 4 3(♯) 4

Breiter werden.

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics: "glau - - bet, der wird ver - dammt wer - den, der wird verdammt wer - den, der wird verdammt wer - den,". The piano accompaniment includes a bass line with a 3(#) 4 4 3(#) # fingering and a treble line with a 6 6 (#) (6) fingering. Dynamics include *f* and *cresc.*

Breiter werden.

Piano accompaniment for the second system, showing the treble and bass staves. The music continues with a steady accompaniment pattern.

noch breiter

Musical score for the third system. It features a vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes the lyrics: "der wird ver - dammt wer - - - den, ver - dammt wer - - - den." The piano accompaniment includes a bass line with a *ff* dynamic. Dynamics include *f*, *cresc.*, and *ff*.

noch breiter

Piano accompaniment for the fourth system, showing the treble and bass staves. The music continues with a steady accompaniment pattern. Dynamics include *cresc.*