

II. Johannes und die Pharisäer.

II. John and the Pharisees.

Freieres Zeitmass, etwas bewegter und feuriger.
Tempo rubato, un poco più mosso, con fuoco.

Johannes (in heiligem Zorne zu den herbei gekommenen Pharisäern).
John (in holy wrath to the Pharisees who meet him).

Ihr a-ber, ihr Ot-tern-gezüch-te,
 O ge-ne-ra-tion of vip-ers,

wer hat euch denn gewie-sen, dass ihr dem e-wi-gen Zor-ne entrin-nen
 who hath warn-ed you to flee from the wrath, from the wrath to

werdet? come? Seht zu, thut recht-schaffne Früchte der Bu-ssel!
 Bring forth therefore fruits meet for re-pen-tance!

Chor. Die Pharisäer. (Bässe, dreifach geteilt, etwa 12-15 Stimmen.)
 The Pharisees. (The basses in three parts, about 12 to 15 voices.)

(murmeln) (murmuring)
pp

Wir
 We

(schneidend) (sharply)

Den - ket nur nicht, dass ihr sa - gen wollet,
 Think not to say with in your-selves

haben A - braham zum Va - ter!
 have A - braham to our fa - ther!

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *mf*, *f*, *p*, and *f*.

(schneidend) (sharply)

Wir haben A - braham zum Vater! Ich sa - ge euch:
 we - have A - braham to our father! For I say un - to you

Musical notation for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *mf*, *f*, and *p*.

Gott ver - mag dem A - braham aus die - sen Stei - - - - - nen Kin - - - - -
 that God is able of these sto - - - - - nes to raise

Musical notation for the third system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *p* and *f*.

- der zu er - wecken! Es ist schon die Axt den Bäumen an die Wurzel ge -
 - up children un - to A - braham! And now al - so the axe is laid unto the root of the

Musical notation for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings such as *sf* and *p*.

legt, da - - - rum wel - cher Baum nicht gu - te Frucht trägt, wird ab - gehau'n
 trees. There - fore e - very tree which bring - eth not forth good fruit is hewn down

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a treble clef and a key signature change from two flats to one flat (F major). The piano accompaniment starts with a forte (*f*) dynamic and includes various articulations like slurs and accents.

und in's Feu - er ge - wor - fen! Ich tau - fe euch
 and cast in - to the fire! I indeed baptize you

The second system continues the musical score. The vocal line has a treble clef and a key signature change to one flat (F major). The piano accompaniment features a variety of dynamics including piano (*p*), fortissimo (*sf*), and forte (*f*), with complex rhythmic patterns and slurs.

mit Was - ser zur Busse, der
 with wa - ter unto repentance, but he that

The third system of the score includes a vocal line and piano accompaniment. The piano part features a triplet of eighth notes marked with a '3' and the instruction '(gesteigert) (più marcato)'. Dynamics range from piano (*p*) to fortissimo (*ff*).

- a - ber nach mir kommt, ist stärker denn ich, der wird euch mit dem hei - li - gen Geist
 - cometh af - ter me is mightier than I, he shall bap - tize you with the ho -

The final system on the page shows the vocal line and piano accompaniment. The piano part includes dynamics such as fortissimo (*sf*), mezzo-forte (*mf*), piano (*p*), and forte (*f*). The system concludes with a key signature change to two flats (B-flat and E-flat).

und mit Feu - er tau - fen und er hat seine
 -ly Ghost and with fire! - Whose

Wurf - schaufel in der Hand und er wird seine Ten - ne fe - gen und den Wei - zen in
 fan - is in his hand, and he will truly purge his floor - and ga - ther the

sei - ne Scheune sam - meln, a - ber die Spreu wird er ver - bren - nen mit e - wi - gem
 wheat in - to the gar - ner, but he will burn - up the chaff with un - quen - chable

Feu - er!

Dasselbe Zeitmass, ruhig. *Listesso tempo, tranquillo.*

Chor des Volkes. Chorus of the people.

Sopran.

Alt. *p zart. dolce.*
Komm, wir wol - len,
Come and let us re -

Tenor *p zart. dolce.*
Komm, wir wol - len wie - der zum Her - ren, komm, wir -
Come and let us re - turn to the Lord, come and

Bass. *p zart. dolce.*
Komm, wir wol - len wie - der zum Her - ren, komm, wir wol - len wie - der, komm, wir
Come and let us re - turn to the Lord, come and let us re - turn

Dasselbe Zeitmass, ruhig. *Listesso tempo, tranquillo.*

p zart. dolce.

mf zart. dolce.
Komm, wir wol - len wie - der zum Her - ren!
Come and let us re - turn to the Lord!

f
wir wol - len wie - der zum Her - ren!
turn to the Lord, to the Lord!

f
wol - len wie - der, wie - der zum Herrn!
let us re - turn to the Lord! Er hat uns ge -
For he hath

f
wol - len wie - der zum Her - ren!
to the Lord, to the Lord!

mf

schla - gen und wird uns auch hei - len!
 torn and he will heal us!

Er hat uns ge - schla - gen, Er wird uns auch
 For he hath torn and he will

Er hat uns ge - schla - - - - gen, Er wird uns auch hei - len, auch
 For he hath torn and he will heal us, he will

Er hat uns ge - schla - - - - gen, Er wird uns auch hei - len, auch
 For he hath torn and he will heal us, he will

Er hat uns ge - schla - gen, Er wird uns auch
 For he hath torn and he will

hei - len!
 heal us!

Er hat uns ge - schla - gen, Er wird uns auch
 For he hath torn and he will heal

hei - len! Kommt, wir wol - len wie - der,
 heal - us! Come and let us re - turn

hei - len! Kommt, wir wol - len wie - der zum Her - ren, wir wol - len wie - der zum Her - ren,
 heal - us! Come and let us re - turn un - to the Lord, let us re - turn un - to the Lord,

hei - len! Kommt, wir wol - len wie - der, wie - der zum Her - ren,
 heal - us! Come, come, let us re - turn un - to the Lord, the

hei - len! Kommt, wir wol - len wie - der zum Her - ren, wir
 us! Come and let us re - turn un - to the Lord, let

kommt, wir wol - len wie - der zum Her - ren, wir wol - len
 come and let us re - turn un - to the Lord, let us re -

- der zum Herrn, kommt, wir wol - len wie - der zum
 un - to the Lord, come and let us re - turn un - to the

ren, kommt, wir wol - len wie - der, kommt, wir wol - len, wir
 Lord, come and let us re - turn, come and let us,

wol - len wie - der, wie - der zum Herrn, kommt, wir wol - len
 us re - turn un - to, un - to the Lord, come, come, let us re -

etwas zurückhaltend.
 un poco riten.

mf *f* *ff* Im Zeitmass, frisch. *In tempo, con spirito.*

wieder zum Herrn, zum Herrn! Ge-lobt seist Du Je-ho-vah!
 turn un-to the Lord! Be prais-ed Je-ho-vah!

mf *f* *ff*
 Herrn, wir wol-len zum Herrn!
 Lord, un-to the Lord!

mf *f* *ff*
 wol-len wie-der zum Herrn!
 let us re-turn un-to the Lord!

mf *f* *ff*
 wie-der zum Herrn, wir wol-len zum Herrn!
 turn un-to the Lord, un-to the Lord!

mf *f* *ff* Im Zeitmass, frisch. *In tempo, con spirito.*

f

Dei-ne Gü-te ist's, dass wir nicht gar aus sind. Ge-lo-bet
 It is of the Lords mer-cies, that we not are con-sumed. Be prais-ed Je-

f
 Ge-lobt seist Du Je-
 Be prais-ed Je-

f
 Ge-lobt seist
 Be prais-

seist Du, ge - lo - bet seist Du, Je - ho - vah!
 ho - vah, be - prais - ed Je - ho - vah, Je - ho - vah!

ho - vah. Dei - ne Gü - te ist's, dass wir nicht gar - aus - sind und
 ho - vah. It is of the Lords mer - cies that we not are con - sumed, be -

Du, Je - ho - vah, Dei - ne Gü - te ist's, dass wir nicht gar - aus - sind und
 ed Je - ho - vah. It is of the Lords mer - cies, that we not are con - sum -

Ge -
 Be -

Ge - lobt seist Du, Je - ho - vah, Dei - ne Barm - her - zig - keit hat noch kein -
 Be - prais - ed, Je - ho - vah, be - cause his com - pas - sions fail -

Dei - ne Barm - her - zig - keit hat noch kein En - de, und Dei - ne Barm -
 cause - his com - pas - sions fail not, his com - pas - sions, be - cause - his com -

lobt seist Du, Je - ho - vah, Dei - ne Barm - her - zig - keit hat noch kein -
 prais - ed Je - ho - vah, It is of the Lord mer - cies that we are - not con -

Dei - ne Barm - her - zig - keit hat noch kein En - de, hat noch kein -
 ed be - cause his com - pas - sions fail not, fail not, his com - pas - sions

von hier ab vorwärts drängend. *più a più stringendo.*

En - de, noch kein En - de, noch kein En - de, son - dern
 - not, fail not, be - cause his com - pas - sions fail - not, they are -
 - her - zig - keit hat noch kein En - de, hat noch kein En - de,
 - pas - sions fail not, fail - not, his com - pas - sions
 En - de, Dei - ne Barm - her - zig - keit hat noch kein En - de, noch
 sum - ed, be - cause his com - pas - sions fail - not, his com - pas - sions fail -
 En - de, hat noch kein En - de, son - dern sie ist al - le Ta - ge
 fail not, be - cause his com - pas - sions fail not, be - cause his com -
 von hier ab vorwärts drängend. *più a più stringendo.*

bereits ziemlich viel belebter. *molto più mosso.*

sie ist al - le Ta - ge neu und Dei - ne Treu - e ist
 - new, they are - new, they are - new - e - very morn -
 noch kein En - de!
 fail not, fail not!
 kein En - de!
 not, fail not!
 Treu - e, Dei - ne Treu - e ist
 are new they are new e - very
 neu und Dei - ne Treu - e, Dei - ne Treu - e ist
 pas - sions fail not, they are new e - very morn -

bereits ziemlich viel belebter. *molto più mosso.*

gross, *ing,* son - dern sie ist *ff* *ff*
 they are new e -

son - dern sie ist al - le Ta - ge, ist
 they are new - e - ve - ry morn - ing, new

son - dern sie ist al - le Ta - ge, ist
 they are new - e - ve - ry morn - ing, new

gross, *ing,* son - dern sie ist *ff*
 they are new - e - ve - ry morn - ing, new

al - le Ta - ge neu und Dei - ne Treu - e, *p zart. dolce.*
 - ve - ry morn - ing, great is thy faith - ful - ness, thy

al - le Ta - ge neu und Dei - ne, Dei - *p zart. dolce.*
 e - ve - ry morn - ing, great is thy faith - ful - ness, great -

al - le Ta - ge neu und Dei - ne Treu - *p zart. dolce.*
 e - ve - ry morn - ing, great is thy faith - ful -

al - le Ta - ge neu und Dei - ne Treu - *p zart. dolce.*
 e - ve - ry morn - ing, great is thy faith -

sie ist gross!
 faith-ful-ness!

-ne Treu-e, sie ist gross!
 is thy faith-ful-ness!

Treu-ness, great thy faith-ful-ness!
 ness, great thy faith-ful-ness!

ful-ness, ist gross!
 -ness, great, great!

III. Johannes der Täufer und Jesus. | III. John the baptist and Jesus.

Ungefähr dasselbe Zeitmass, ruhig. *L'istesso tempo, tranquillo.*

Johannes. John.

Mit-ten unter euch ist er ge-tre-ten, den ihr nicht
 There stand-eth one-a-mong you, whom ye know

Tromp.
 mf marc.

(zu Jesus) (unto Jesus)

kennt! Ich be-darf wohl, dass ich von Dir ge-tauft wer-de,
 not! I have need to be bap-tiz-ed of thee,

pp p p marc.

1 Jesus. (Baryton)

und Du kommst zu mir? — Lass jetzt al-so sein! Also gebühret es uns alle Ge-
 and comest thou to me? — Suffer it to be so now; for thus it be-com-eth us,

p

Johannes. John.

rech-tigkeit zu er-fül-len! Es ge-sche-he wie Du ge-sagt hast!
 to ful-fil all right-eousness! Be it unto me ac-cord-ing to thy word!

p *f*

Chor des Volkes. Chorus of the people.

Sopran. *2* *p* *f*
 Wir se-hen sei-ne Herr-lich-keit,
 We be-hold his glo-ry,

Alt. *p* *f*
 Wir se-hen sei-ne Herr-lich-keit,
 We be-hold his glo-ry,

Tenor. *p* *f*
 Wir se-hen sei-ne Herr-lich-keit,
 We be-hold his glo-ry,

Bass. *p* *f*
 Wir se-hen sei-ne Herr-lich-keit,
 We be-hold his glo-ry,

2 *p* *f*

p wir se - hen sei - ne Herr - lich - keit,
 we be - hold his glo - ry,

p wir se - hen sei - ne Herr - lich - keit,
 we be - hold his glo - ry,

p wir se - hen sei - ne Herr - lich - keit,
 we be - hold his glo - ry,

p wir se - hen sei - ne Herr - lich - keit,
 we be - hold his glo - ry,

p wir se - hen, wir se - hen sei -
 we be - hold, we be - hold his glo -

p wir se - hen sei - ne Herr - lich - keit,
 we be - hold his glo - ry,

p wir se - hen sei - ne Herr - lich - keit,
 we be - hold his glo - ry,

p keit, wir se - hen sei - ne Herr - lich - keit,
 ry, we be - hold his glo - ry,

- - - ne Herr - lich - keit!
 ry, his glo - - - - - ry!
 wir se - - - - - hen sei - - - - - ne
 we be - - - hold his glo - - - - - ry,
 wir se - - - - - hen, wir se - - - - -
 we be - - - hold his glo - - - - -
 wir se - - - - - hen sei - - - - - ne Herr - lich - keit,
 we be - - - hold his glo - - - - - ry,

wir se - hen sei - ne Herr - lich - keit,
 we be - - - hold his glo - - - - - ry,
 Herr - lich - keit, wir se - - - - - hen sei - - - - - ne
 we be - - - hold his glo - - - - - ry, we be - hold, we be -
 - - - - - hen sei - - - - - ne Herr - lich - keit, wir se - - - - - hen sei - - - - - ne
 - - - - - ry, we be - hold his glo - ry, his glo - ry,
 wir se - - - - - hen sei - - - - - ne Herr - lich - keit, wir
 we be - - - hold his glo - - - - - ry, we be -

sei - ne Herr - lich - keit! Sie - he!
 his glo - ry! Be - hold!
 Herr - lich - keit, sei - ne Herr - lich - keit! Sie - he!
 hold his glo - ry! Be - hold!
 Herr - lich - keit, sei - ne Herr - lich - keit! Sie - he!
 we be - hold his glo - ry! Be - hold!
 se - hen sei - ne Herr - lich - keit! Sie - he!
 hold his glo - ry! Be - hold!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The music is in a minor key and 6/4 time. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are in German and English, with the German text above the English text.

der Him - mel thut sich
 the hea - vens are open - ed
 der Him - mel thut sich
 the hea - vens are open - ed
 der Him - mel thut sich
 the hea - vens are open - ed
 der Him - mel thut sich
 the hea - vens are open - ed

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The music is in a minor key and 6/4 time. Dynamics include *p* (piano). The lyrics are in German and English, with the German text above the English text.

The third system of the musical score consists of piano accompaniment for the right and left hands. It features three arpeggiated figures, each marked with a number: 18, 11, and 11. The figures are written in a minor key and 6/4 time.

- be fährt der Geist Got
 - rit of God is

24
 13
 p
 pp

etwas zurückhaltend. un poco riten. -

- tes her- ab und kommt auf
 - de- scend- ing and light- ing up- on

P pp
 P pp
 P pp
 P pp

etwas zurückhaltend. un poco riten. -

p
 pp

5 Ruhiger. Più tranquillo.

Frauen-Chor. (Stimme vom Himmel.) In eini-
Chorus of women. (Voice from heaven.) Plac-

Sopr. I. *f* — *p*
 Dies ist — mein lie-ber Sohn, an
 This is — my — be - lov - ed

Sopr. II. *f* — *p*
 Dies ist — mein lie-ber Sohn, an
 This is — my — be - lov - ed

Alt I. *f* — *p*
 Dies ist — mein lie-ber Sohn, an
 This is — my — be - lov - ed

Alt II. *f* — *p*
 Dies ist — mein lie-ber Sohn, an
 This is — my — be - lov - ed

ihn!
 him!

ihn!
 on him!

ihn!
 on him!

ihn!
 on him!

Ruhiger. Più tranquillo.

5 *f* — *p*
 Orgel u. Tromp.

ger Entfernung aufgestellt.
ed in a little distance.

wel - chem ich Wohl - ge - fal - len ha - bel
 son - in whom I am well - pleas - ed!

wel - chem ich Wohl - ge - fal - len ha - bel
 son - in whom I am well - pleas - ed!

wel - chem ich Wohl - ge - fal - len ha - bel
 son - in whom I am well - pleas - ed!

wel - chem ich Wohl - ge - fal - len ha - bel
 son - in whom I am well - pleas - ed!

Sie - he, das -
Be - hold

- ist Got - tes Lamm, wel - ches trägt die Sün - den der Welt!
- the lamb of God, which taketh a - way the sin of the world!

mf *p* Orgel.

Die - ser ist es von dem ich ge - sagt ha - be nach mir kommt der Mann,
This is he of whom I - said, after me cometh a man which is pre - ferr -

p

7 mit Weihe
with exaltation

der vor mir ge - we - sen ist, denn Er war e - - her als ich! Ich
ed to me, for he was be fore me! I

p

sa_ _ he, dass der Geist Got_ _ _
 saw_ _ _ the spi_ _ _ rit de_ _ _

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *f* and *mf*, and contains arpeggiated figures with fingerings 11 and 12.

scend_ _ _ _tes her_ _ _ ab_ _ _ fuhr wie ei _ ne
 ing from hea _ _ ven like a

The second system continues the vocal and piano parts. The piano accompaniment features a descending arpeggiated line with fingerings 11 and 9, and dynamic markings *p* and *mf*.

Tau _ _ _ _ be vom Him _ mel
 dove, a dove

The third system shows the vocal line and piano accompaniment. The piano part includes a *mf* dynamic marking and continues the arpeggiated accompaniment.

8
 (zu zwei Jüngern) (towards two disciples)

p und blieb auf ihm! Sie_ he, das ist Got_ tes
pp and it a _ bode up _ on him! Be_ _ hold the lamb _ of

p Orgel.

The fourth system includes a section for the organ, marked *p* Orgel. The piano accompaniment features a *pp* dynamic marking and a more active accompaniment for the organ part.

Lamm, _____ das da trägt die Sünden der Welt.
 God, _____ which taketh a way the sin of the world.

Chor des Volkes Chorus of the people.

Sopran. *f* Sie - he, das ist
 Be - hold the lamb

Alt. *f* Sie - he, das ist
 Be - hold the lamb

Tenor. *f* Sie - he, das ist
 Be - hold the lamb

Bass. *f* Sie - he, das ist
 Be - hold the lamb

Orch. *p* Orgel. *f* Volles Orch.

9 *p marc.*

Got. -tes Lamm, _____ das da trägt die
 of God, _____ which tak - eth a -

Got. -tes Lamm, _____ *p marc.*
 of God, _____

Got. -tes Lamm, _____ das da trägt die Sün - den der
 of God, _____ which tak - eth a way the *p marc.*

Got. -tes Lamm, _____ *marc.* das da
 of God, _____ which _____

9 *p marc.* *marc.* *marc.*

Sün - den der Welt, — das da trägt die Sün - den der Welt! —
 way the sin, a - way — the sin — of the world! —

p das da trägt die Sün - den der Welt!
 which tak - eth a - way the sin of — the world! —

Welt, das da trägt die Sün - den der Welt, die Sün - den der Welt!
 sin which tak - eth a - way — the sin, the sin — of the world! —

trägt die Sün - den der Welt, die Sün - den der Welt!
 tak - eth a - way the sin, the sin — of — the world! —

The piano accompaniment for the first system features a treble and bass clef. The right hand plays a melodic line with various ornaments and slurs, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *p*.

The piano accompaniment for the second system continues the melodic and harmonic themes. It includes a variety of note values and rests, with dynamic markings such as *f* and *p*.

10

The piano accompaniment for the third system begins with a measure number of 10. It features a complex texture with many sixteenth notes in the right hand and chords in the left hand. Dynamics include *f* and *p*.

The piano accompaniment for the fourth system continues with intricate melodic and harmonic patterns. It includes dynamic markings such as *f* and *p*.