



**MENDELSSOHN'S
WERKE.**

Serie 14.

Geistliche Gesangwerke.

Abtheilung A.

Für Solostimmen, Chor und Orchester.

Partitur.

- No. 95. Hymne für eine Altstimme mit Chor und Orchester. Op. 96.
No. 96. »Tu es Petrus« für fünfstimmigen Chor und Orchester. Op. 111.
No. 97. »Verleih uns Frieden«. Gebet für Chor und Orchester.

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Melief Mendelssohn Bartholdy's Werke.

Kritisch durchgesehene Ausgabe

VON JULIUS RIETZ.

Mit Genehmigung der Originalverleger

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PARTITUR.

- | | |
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| 89. Psalm 42 für Chor, Solo und Orchester. ... Op. 42. | Worten der heiligen Schrift. Op. 52. |
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Orchester. Op. 111. |
| | 97. Verleihuns Frieden Gebet für Chor und Orchester. |

N^o 95. Hymne für eine Altstimme mit Chor und Orchester. Op. 96.

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H Y M N E

Mendelssohns Werke.

für eine Altstimme, Chor und Orchester

Serie 14. N^o 95.

in Musik gesetzt von

FELIX MENDELSSOHN BARTHOLDY.

Op. 96.

N^o 1.
Andante.

Componirt 1843.

Flauti. *p*

Oboi. *p*

Clarineti in B. *p* a 2.

Fagotti. *p*

Corni in Es. *p*

Violino I. *p* *pp*

Violino II. *p* *pp*

Viola. *p* *pp*

Mezzo Soprano
o Alto Solo. *p* *pp*
Lass, o Herr, mich Hülfe finden, neig' dich gnädig

Soprano.

Alto.

Tenore.

Basso.

Violoncello. *p* *pp*

Basso. *p* *pp*

Andante. *pp*

cresc.

cresc. *dim.* *p* *pp*

cresc. *dim.* *p*

cresc. *dim.* *p*

mei_nem Flehn, willst ge_den_ken du__ der Sünden, nim_mer_mehr kann ich bestehn, nim_mer_mehr kann ich be_stehn.

cresc. *dim.* *p* *pp*

cresc. *dim.* *p*

The first system of the score consists of eight staves of piano accompaniment. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first staff begins with a dynamic marking of *p* and a tempo marking of *a 2.*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics progress from *p* to *cresc.* and finally to *f* (forte) by the end of the system. The notation includes slurs, ties, and various articulation marks.

The second system of the score includes vocal lines and piano accompaniment. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and two piano accompaniment staves. The lyrics are in German and are repeated across the vocal parts. The dynamics range from *p* (piano) to *f* (forte), with *cresc.* (crescendo) markings indicating the volume increase. The piano accompaniment continues with the same musical style as the first system, providing harmonic support for the vocal lines.

Lass', o Herr, mich Hül - fe finden, neig' dich gnädig mei_nem Flehn, willst ge_den_ken du der Sün_den, nimmermehr,

Lass', o Herr, mich Hül - fe finden, neig' dich gnädig mei_nem Flehn, willst ge_den_ken du der Sün_den, nimmermehr.

Lass', o Herr, mich Hül - fe finden, neig' dich gnädig mei_nem Flehn, willst ge_den_ken du der Sün_den, nimmermehr,

Herr, — o Herr, neig' dich gnä - dig mei_nem Flehn, willst ge_den_ken du der Sün_den, nimmermehr,

This system contains the piano accompaniment for the first system of the score. It consists of eight staves. The first two staves are in treble clef, and the remaining six are in bass clef. The music is in a minor key. Dynamic markings include *pp*, *p*, *cresc.*, *mf*, and *f*. There are also markings for *a 2.* (second ending) at the top of the first and second staves.

— Schwach und hilflos soll ich trauern und von dir vergessen sein?

Soll mein Sor-gen

Soll mein Sor-gen e-wig dau-ern, e-wig

Soll mein Sor-gen e-wig dauern, soll mein Sor-gen

Soll mein Sor-gen e-wig

This system contains the piano accompaniment for the second system of the score. It consists of four staves. The first two are in bass clef, and the last two are in bass clef. The music continues with dynamic markings of *pp*, *p*, *cresc.*, *mf*, and *f*.

e - wig dauern, soll mein Sor - gen e - - - wig, e - wig dauern? sollen Feinde spotten mein? Schwach und
 dauern, soll mein Sor - gen e - wig dau - - - ern? sollen Feinde spotten mein? Schwach und
 e - wig dau - ern, soll mein Sor - gen e - wig dauern? sol - len Fein - de, Feinde spotten mein?
 dauern, e - wig dau - ern, soll mein Sor - gen e - wig dauern? sol - len Feinde spotten mein? Schwach und

dim. pp

pp

dim. pp

dim. pp

pp

dim. pp

pp

dim. pp

pp

Lass, o Herr, mich Hül-fe finden,

hülf-los soll ich trau-ern und von dir vergessen sein? O Herr! o Herr!

Schwach und hülf-los soll ich trau-ern und vergessen sein? O Herr! o Herr!

hülf-los soll ich trau-ern und von dir vergessen sein? O Herr! o Herr!

dim. pp

pp

dim. pp

The piano accompaniment for the first system consists of eight staves. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are placed throughout the system, including *p* (piano), *cresc.* (crescendo), *f* (forte), and *pp* (pianissimo). The first staff begins with a *p* marking and a *cresc.* instruction. The second staff also starts with *p* and *cresc.*. The third staff has a *p* marking and a *cresc.* instruction. The fourth staff begins with *p* and *cresc.*. The fifth staff starts with *p* and *cresc.*. The sixth staff has a *cresc.* marking. The seventh staff begins with *cresc.*. The eighth staff starts with *cresc.*. The system concludes with a *pp* marking.

neig' dich gnädig mei-nem Flehn, nim-mer-mehr kann

Willst geden-ken du der Sün-den, nim-mer-mehr kann ich bestehn.

Willst ge-den-ken du der Sün-den, nim-mer-mehr kann ich bestehn.

Willst ge-den-ken du der Sün-den, nim-mer-mehr kann ich bestehn.

Willst ge-den-ken du der Sün-den, nim-mer kann ich bestehn.

The piano accompaniment for the second system continues with eight staves. It maintains the key signature and time signature. The notation includes various rhythmic patterns and rests. Dynamic markings include *cresc.*, *f*, and *p*. The first staff of this system begins with a *cresc.* marking. The second staff starts with *cresc.*. The third staff has a *cresc.* marking. The fourth staff begins with *cresc.*. The fifth staff starts with *cresc.*. The sixth staff has a *cresc.* marking. The seventh staff begins with *cresc.*. The eighth staff starts with *cresc.*. The system concludes with a *f* marking.

Musical score for piano and voice, measures 1-10. The piano part features complex textures with multiple staves, including arpeggiated figures and sustained chords. Dynamics include *mf*, *pp*, *p*, and *dim.* The voice part is partially obscured by the piano accompaniment.

ich be.stehn, nimmermehr, nimmermehr, nim.mer.mehr!

Nim.mer.mehr!

Nim.mer.mehr!

Musical score for piano and voice, measures 11-15. The piano part continues with arpeggiated textures and sustained chords. Dynamics include *pp*, *mf*, and *dim.* The voice part has three staves with lyrics "Nim.mer.mehr!".

Nº 2. CHORAL.

Non lento.

The musical score consists of several systems of staves. The piano accompaniment is written in the left hand (treble and bass clefs) and the vocal parts in the right hand (treble and bass clefs). The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). The tempo is marked 'Non lento'.

The piano accompaniment begins with a *pp* dynamic. The vocal parts enter with a *pp* dynamic and are marked *divisi*. The lyrics are: *Deines Kinds Ge - bet er - hö - re, Va - ter, schau' auf mich her - ab; meinen Augen Licht ge - währe, rette mich aus dunkeln Grab.*

Non lento.

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

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

cresc. *f* *dim.*

Sonst verlacht der Feind mich Armen, tri-um-phirt in stol-zer Pracht, sonst verfolget ohn Er-bar-men und verspottet deine Macht.

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

a 2.
 a 2.
 a 2.
 a 2.

Deines Kind's Ge-bet er-hö-re, Va-ter, schau' auf mich her-ab; meinen Augen Licht ge-wäh-re, rette mich aus dun-kelem Grab.

Deines Kind's Ge-bet er-hö-re, Va-ter, schau' auf mich her-ab; meinen Augen Licht ge-wäh-re, rette mich aus dun-kelem Grab.

The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in treble clef. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The vocal lines feature a melody with various note values and rests, while the piano accompaniment provides harmonic support with chords and moving lines.

A single bass clef staff containing a few notes, likely a continuation of the piano accompaniment from the previous system.

A single bass clef staff containing a few notes, likely a continuation of the piano accompaniment from the previous system.

Sonst verlacht der Feind mich Armen, triumphirt in stolzer Pracht, sonst verfolgt er ohn' Er-bar-men und ver-spottet deine Macht.

A musical staff with a treble clef containing notes corresponding to the lyrics above.

A musical staff with a bass clef containing notes corresponding to the lyrics above.

Sonst verlacht der Feind mich Armen, triumphirt in stolzer Pracht, sonst verfolgt er ohn' Er-bar-men und ver-spottet deine Macht.

A musical staff with a bass clef containing notes corresponding to the lyrics above.

A musical staff with a bass clef containing notes corresponding to the lyrics above.

A musical staff with a bass clef containing notes corresponding to the lyrics above.

Nº 3.

Con moto e vivace.

The musical score consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) with piano accompaniment, followed by three empty treble clef staves, and then a vocal line in bass clef. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The vocal line has lyrics in German. The second system continues the piano accompaniment and includes three empty bass clef staves. The third system continues the piano accompaniment and includes three empty bass clef staves. The fourth system continues the piano accompaniment and includes three empty bass clef staves. The fifth system continues the piano accompaniment and includes three empty bass clef staves. The sixth system continues the piano accompaniment and includes three empty bass clef staves. The seventh system continues the piano accompaniment and includes three empty bass clef staves. The eighth system continues the piano accompaniment and includes three empty bass clef staves. The ninth system continues the piano accompaniment and includes three empty bass clef staves. The tenth system continues the piano accompaniment and includes three empty bass clef staves. The eleventh system continues the piano accompaniment and includes three empty bass clef staves. The twelfth system continues the piano accompaniment and includes three empty bass clef staves. The thirteenth system continues the piano accompaniment and includes three empty bass clef staves. The fourteenth system continues the piano accompaniment and includes three empty bass clef staves. The fifteenth system continues the piano accompaniment and includes three empty bass clef staves. The sixteenth system continues the piano accompaniment and includes three empty bass clef staves. The seventeenth system continues the piano accompaniment and includes three empty bass clef staves. The eighteenth system continues the piano accompaniment and includes three empty bass clef staves. The nineteenth system continues the piano accompaniment and includes three empty bass clef staves. The twentieth system continues the piano accompaniment and includes three empty bass clef staves. The twenty-first system continues the piano accompaniment and includes three empty bass clef staves. The twenty-second system continues the piano accompaniment and includes three empty bass clef staves. The twenty-third system continues the piano accompaniment and includes three empty bass clef staves. The twenty-fourth system continues the piano accompaniment and includes three empty bass clef staves. The twenty-fifth system continues the piano accompaniment and includes three empty bass clef staves. The twenty-sixth system continues the piano accompaniment and includes three empty bass clef staves. The twenty-seventh system continues the piano accompaniment and includes three empty bass clef staves. The twenty-eighth system continues the piano accompaniment and includes three empty bass clef staves. The twenty-ninth system continues the piano accompaniment and includes three empty bass clef staves. The thirtieth system continues the piano accompaniment and includes three empty bass clef staves. The thirty-first system continues the piano accompaniment and includes three empty bass clef staves. The thirty-second system continues the piano accompaniment and includes three empty bass clef staves. The thirty-third system continues the piano accompaniment and includes three empty bass clef staves. The thirty-fourth system continues the piano accompaniment and includes three empty bass clef staves. The thirty-fifth system continues the piano accompaniment and includes three empty bass clef staves. The thirty-sixth system continues the piano accompaniment and includes three empty bass clef staves. The thirty-seventh system continues the piano accompaniment and includes three empty bass clef staves. The thirty-eighth system continues the piano accompaniment and includes three empty bass clef staves. The thirty-ninth system continues the piano accompaniment and includes three empty bass clef staves. The fortieth system continues the piano accompaniment and includes three empty bass clef staves. The forty-first system continues the piano accompaniment and includes three empty bass clef staves. The forty-second system continues the piano accompaniment and includes three empty bass clef staves. The forty-third system continues the piano accompaniment and includes three empty bass clef staves. The forty-fourth system continues the piano accompaniment and includes three empty bass clef staves. The forty-fifth system continues the piano accompaniment and includes three empty bass clef staves. The forty-sixth system continues the piano accompaniment and includes three empty bass clef staves. The forty-seventh system continues the piano accompaniment and includes three empty bass clef staves. The forty-eighth system continues the piano accompaniment and includes three empty bass clef staves. The forty-ninth system continues the piano accompaniment and includes three empty bass clef staves. The fiftieth system continues the piano accompaniment and includes three empty bass clef staves.

Herr, wir traun auf dei.ne Gü - te, die uns ret - tet wunder - bar, sin - gen dir mit frommem Liede, danken freudig

Con moto e vivace.

immer-dar, danken freu-dig immerdar.
 Herr, wir traun auf dei-ne Gü-te, die uns ret-tet wunder-bar,
 Herr, wir traun auf dei-ne Gü-te, die uns ret-tet wunder-bar,

Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wunderbar, sin - gen dir mit frommem Lie - de, dan - ken freudig
 die uns ret - tet, — uns rettet wunderbar, sin - gen dir mit frommem Lie - de, dan - ken freudig
 Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wunderbar, sin - gen dir mit frommem Lie - de, dan - ken freudig
 wir traun auf dei - ne Gü - te, die uns rettet wunderbar, — sin - gen dir mit frommem Lie - de, dan - ken freudig

The first system of the musical score consists of eight staves. The top two staves are for the piano accompaniment, featuring intricate arpeggiated patterns. The next two staves are for the vocal line, with lyrics written below the notes. The bottom two staves are for the piano accompaniment, providing a harmonic foundation. The lyrics for this system are: "Herr, wir traun auf deine Güte,"

This staff shows the beginning of the vocal line with the lyrics: "Herr, wir traun auf deine Güte,"

The vocal line continues with the lyrics: "immer - dar, danken freudig, dan - ken freu - dig im - merdar."

The vocal line continues with the lyrics: "immer - dar, danken freu - dig, freu - dig im - merdar."

The vocal line continues with the lyrics: "immer - dar, danken freudig im - merdar, dan - ken freu - dig im - merdar."

The vocal line continues with the lyrics: "immer - dar, dan - ken freu - dig, dan - ken freu - dig immer - dar."

The vocal line continues with the lyrics: "immer - dar, dan - ken freu - dig, dan - ken freu - dig immer - dar."

die uns ret - tet wunder - bar, sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, _____

p *pp* *dim.* *pp* *pp* *pp* *dim. p* *dim. p*

Detailed description: This is a page of a musical score, page 18. It features a vocal line and piano accompaniment. The vocal line is in German and includes the lyrics: "die uns ret - tet wunder - bar, sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, _____". The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and three additional staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). The key signature has two flats, and the time signature is 4/4.

The first system of the musical score consists of eight staves. The top staff is a vocal line in G major, starting with a piano (*p*) dynamic. The second staff is a piano accompaniment line, also in G major, with a piano (*p*) dynamic. The third and fourth staves are empty. The fifth staff is a piano accompaniment line in the bass clef, with a piano (*p*) dynamic. The sixth and seventh staves are empty. The eighth staff is a piano accompaniment line in the bass clef, with a piano (*p*) dynamic. The system concludes with a double bar line.

sin-gen dir mit frommem Liede, dan-ken freudig immer dar, dan-ken freudig immerdar.

Three empty staves for piano accompaniment, all in G major.

Herr, wir traun auf deine Gü-te,

The piano accompaniment for the second system, consisting of two staves in G major. The top staff is in the bass clef and the bottom staff is in the bass clef. Both staves start with a piano (*p*) dynamic.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature. The score includes several measures of music, with some measures marked 'a 2.' indicating a second ending. The lyrics are in German and are placed below the vocal line.

Herr, wir traun auf dei - ne Gü - te,

Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wunder -

Herr, wir traun auf dei - ne Gü - te, die uns ret - tet, uns ret - tet wunder - bar, Herr, wir traun auf dei - ne

die uns ret - tet wunder - bar, die uns ret - tet wunder - bar, Herr, wir traun auf dei - ne

die uns ret - tet wun - der - bar, Herr, wir traun auf
 bar, Herr, wir traun auf dei - ne Gü - te e - wiglich, Herr, wir traun auf dei - ne Gü - te
 Gü - te, die uns ret - tet wun - der - bar, die uns ret - tet, die uns ret - tet.
 Gü - te, die uns ret - tet wun - der - bar, Herr, wir traun auf dei - ne Gü - te, die uns ret - tet

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as *sf* and *più f*.

dei - ne Gü - te, die uns ret - tet, Herr, Herr, wir traun auf dei - ne Gü - te,
 die uns ret - tet wun - der - bar, Herr, wir traun auf dei - ne Gü - te, die uns ret - tet wun - der -
 Herr, wir traun auf dei - ne Gü - te, Herr, wir traun auf dei - ne Gü - te, Herr, wir traun auf
 wun - der - bar, wunderbar, Herr, Herr,

Piano accompaniment for the vocal line, including dynamic markings like *sf* and *più f*.

The first system of the score consists of eight staves of piano accompaniment. The music is written in a key signature of two flats and a 3/4 time signature. It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout the system. The notation includes slurs, ties, and various articulation marks.

sin-gen dir mit frommem Liede, danken freudig immerdar.

die uns ret-tet wunder-bar,

bar, die uns ret-tet wunder-bar,

dei-ne Gü-te, die uns ret-tet wunder-bar,

die uns ret-tet wunder-bar,

The second system of the score continues the piano accompaniment. It maintains the same key signature and time signature as the first system. The musical texture is consistent, with dynamic markings of *ff* and *p*. The notation includes slurs and ties, and the overall feel is one of a grand, expressive piece.

The first system of the score consists of seven staves of piano accompaniment. The top staff is in treble clef, while the others are in bass clef. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *a2.* (second ending) are present throughout the system.

This is a single staff of piano accompaniment, likely serving as a bridge or a specific accompaniment line for the vocal parts. It is written in bass clef and contains a series of notes and rests.

sin - gen dir mit from - mem Lie - de, danken freudig im - mer - dar, dan - ken freudig

sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, danken freudig im - mer - dar, freudig

sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, dan - ken freu - - - dig,

sin - gen dir mit from - mem Lie - de, danken freudig immer - dar, dan - ken, danken freudig im - mer - dar,

The second system of the score continues the piano accompaniment. It features similar rhythmic patterns and dynamic markings as the first system, with a focus on the bass clef staves.

dan - ken freudig im - mer -

im - mer - dar, dan - - ken freu - dig im - mer - dar, dan - ken freudig

dan - ken freudig, freu - - - dig immer - dar, dan - ken freudig

dan - ken, dan - - ken freudig im - mer - dar, dan - ken freudig

The first system of the score consists of nine staves of piano accompaniment. The top two staves are in treble clef, and the remaining seven are in bass clef. The music features various dynamics including *ff* (fortissimo) and *p* (piano), and includes a first ending bracket labeled 'a 2.'.

dar. sin-gen dir mit frommem Lie-de, danken freu-dig.

im-mer-dar, dan-ken freu-dig im-mer-dar.

im-mer-dar, dan-ken freu-dig im-mer-dar.

im-mer-dar, dan-ken freu-dig im-mer-dar.

The second system of the score consists of two staves of piano accompaniment, both in bass clef. The music continues from the first system and concludes with a *ff* dynamic marking.

attacca subito

Fuga.
Allegro vivace.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Timpani in Es.B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Lasst sein hei . lig Lob uns singen, lasst uns
 Lasst sein hei . lig Lob uns singen, lasst uns seiner Lie . be freun, lasst uns sei . ner Lie . be

Allegro vivace.

The image shows a musical score for a choir, consisting of 12 staves. The top 8 staves are instrumental, with the first four in treble clef and the last four in bass clef. The bottom 4 staves contain the vocal parts with lyrics. The lyrics are in German and describe the act of praising God. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

Lasst sein hei_lig Lob uns
 Lasst sein hei_lig Lob uns singen, lasst uns sei_ner Lie-be freun, und uns
 sei_ner Lie-be freun, lasst sein Lob uns singen, lasst uns sei_ner Lie-be freun, lasst sein hei-li-
 sei_ner Liebe freun, sei_ner Lie-be, lasst sin-gen sein Lob uns, sein hei_lig Lob, lasst sein hei_lig Lob uns

This section of the score contains the piano accompaniment for the first system. It consists of five staves. The top staff is the right-hand part, and the bottom staff is the left-hand part. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The accompaniment features a steady rhythmic pattern with various melodic phrases and harmonic support.

singen, lasst uns sei-ner Lie-be freu-n, sei-ner Lie-be, lasst uns ewig seiner Lie-be

freu-en, und uns freu-en sei-ner Lie-be, lasst sein-hei-lig Lob-uns singen und uns freu-n, und uns sei-

- ges Lob uns sin-gen, lasst uns freu-n, lasst uns sei-ner, seiner Liebe freu-n,

singen, freu-n uns sei-ner Lie-be, lasst sein-hei-lig Lob uns

This section contains the piano accompaniment for the second system, consisting of two staves. It continues the musical texture established in the first system, with the right-hand part providing a melodic line and the left-hand part providing harmonic and rhythmic support.

freun, lasst sein hei - lig Lob uns singen, lasst uns sei - ner Lie - be freu - en, sei - ner Lie -
 - ner Lie - be freun, lasst sein hei - lig Lob uns singen und uns sei - ner Lie - be
 lasst sein hei - lig Lob uns sin - gen, uns sei - ner Lie - be
 singen, lasst uns e - wig sei - ner Lie - be freun, lasst sein hei - lig Lob uns

be, lasst uns e - wig seiner Lie - be, seiner Lie - be freun, lasst sein hei - lig Lob uns
 freun, lasst sein hei - lig Lob uns singen und uns seiner Lie - be freun, lasst sein hei - lig Lob uns
 freun. Lasst sein hei - lig Lob uns sin - gen, lasst sein hei - lig Lob uns
 singen und uns freun sei - ner Lie - be, lasst sein hei - lig Lob uns singen, lasst uns

singen, lasst uns seiner Lie-be freu'n, lasst sein hei-lig Lob uns
 singen, sei-ner Lie-be freu'n,
 singen, lasst uns seiner Lie-be freu'n, lasst uns seiner Lie-be freu'n,
 sei-ner Lie-be freu'n, lasst uns seiner Lie-be freu'n,
 sei-ner Lie-be freu'n, lasst uns seiner Lie-be freu'n,

sin - - gen und uns seiner Lie - be freun, ————— und uns seiner Lie - - be freun,
 lasst sein hei - lig Lob uns singen und uns sei - ner Lie - be freun, — lasst sein hei - - lig
 lasst uns e - wig sei - - ner Lie - be freun, sein hei - lig Lob, sein hei - lig
 lasst sein hei - lig Lob, sein Lob, lasst sein hei - lig Lob uns sin - gen, lasst uns

lasst sein heilig Lob uns singen und uns seiner Liebe freun, seiner
 Lob, sein Lob uns singen, lasst ewig freuen, freun uns seiner Liebe,
 Lob lasst uns singen, und uns ewig seiner Liebe freun, lasst uns
 seiner Liebe freun, lasst sein Lob, lasst sein heilig Lob uns singen, sein

This section of the score consists of several staves of piano accompaniment. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The lower staves include a bass clef and a grand staff (treble and bass clefs) with similar rhythmic complexity. The overall texture is dense and rhythmic.

Lie - - - be uns freun, lasst uns sei - ner Lie - be, sei - ner Lie - be freun, lasst sein
 sei - ner Liebe. Lasst sein hei - lig Lob uns singen, lasst uns freu - en sei - ner Lie - be, lasst sein hei - lig Lob, sein
 sei - ner Liebe freun, lasst sein hei - lig Lob uns singen, lasst uns freun, lasst sein hei - lig Lob uns
 Lob uns sin - - - gen, lasst sein hei - lig Lob uns sin - gen, lasst uns sei - ner Lie - be freun, uns sei - ner

This section contains the vocal line with German lyrics. The lyrics are: "Lie - - - be uns freun, lasst uns sei - ner Lie - be, sei - ner Lie - be freun, lasst sein sei - ner Liebe. Lasst sein hei - lig Lob uns singen, lasst uns freu - en sei - ner Lie - be, lasst sein hei - lig Lob, sein sei - ner Liebe freun, lasst sein hei - lig Lob uns singen, lasst uns freun, lasst sein hei - lig Lob uns Lob uns sin - - - gen, lasst sein hei - lig Lob uns sin - gen, lasst uns sei - ner Lie - be freun, uns sei - ner". The music is in a 3/4 time signature and features a melodic line with some grace notes and rests, accompanied by piano accompaniment.

heil - lig Lob uns singen und uns seiner Lie - be freun, — e - wig freun, — lasst sein
 heilig Lob uns sin - - gen, sein heilig Lob, — lasst sein heilig Lob uns
 singen und uns e - wig sei - - ner Liebe freun — lasst sein heilig, sein
 Lie - be e - wig freun, e - wig freun.

hei - lig Lob uns singen und uns seiner Lie - be freun, — lasst sein hei - lig Lob, — sein hei -
 singen, lasst uns seiner Lie - be freun — lasst uns sin - gen, uns sin - gen sein Lob, sein hei - lig
 heilig Lob uns sin - gen, — uns e - wig seiner Lie - be freun, — sein hei - lig
 lasst sein hei - lig Lob uns sin - gen, lasst uns sei - ner Lie - be

più f

più f

più f

più f

più f

The image shows a page of musical notation for a hymn. It consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle system features a vocal line with lyrics and a piano accompaniment. The bottom system continues the vocal and piano parts. The lyrics are in German and describe the act of praising God. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pp'.

- lig Lob, lasst sein hei - lig Lob uns singen, lasst uns sei - ner Lie - be freun, lasst uns sei - ner
 Lob lasst uns sin - gen, lasst uns sei - ner Lie - be freun, lasst uns sei - ner
 Lob, sein hei - lig Lob, lasst uns sei - ner Lie - be freun, lasst uns sei - ner
 freun, sein hei - lig Lob, lasst uns sei - ner Lie - be freun, lasst uns sei - ner

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle systems feature piano accompaniment for various instruments, including strings and woodwinds. The bottom system contains three vocal lines with lyrics and piano accompaniment. Dynamics such as *f* and *piu f* are indicated throughout the score.

Lie-be freun, sein hei - lig Lob - lasst sin - gen uns, lasst sein hei - lig Lob uns

Lie-be freun, lasst sein hei - lig Lob, sein hei - lig Lob - uns singen, lasst uns

Lie-be freun, sein hei - lig Lob, sein hei - lig Lob, und lasst uns sei - ner Lie - be - freun, lasst uns

Lie-be freun, sein hei - lig Lob, sein hei - lig Lob, und lasst uns sei - ner Lie - be - freun, lasst uns

sin - gen, uns sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein
 sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein
 sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein
 sei - ner Lie - be freun, lasst uns sei - ner Lie - be freun, lasst sein hei - lig Lob uns singen, lasst sein

hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, lasst uns sei - ner, sei - ner Lie - be freun.
 hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, lasst uns sei - ner Lie - be - freun.
 hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, lasst uns sei - ner Lie - be freun.
 hei - lig Lob uns singen, lasst uns sei - ner Lie - be - freun, uns sei - ner, sei - ner Lie - be freun.

