

## Geistliche Gesangwerke.

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## Geistliche Gesangwerke.

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- Wüllner**, Op. 45. Stabat Mater. (Gem. Doppelchor a cap.)

**Habert**, Op. 12. Graduale vom Pfingstsonntage. (Gem. Chor und Orgel.)

**Habert**, Op. 13. Die Offertorien der 4 Adventsonntage. (Gem. Chor und Orgel.)

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# „Herr Gott, dich loben wir.“

Maestoso. ♩ = 120.

Carl Reinecke, Op. 78.

2 Trombe in Es. *f*

2 Trombe in Es. *f*

2 Corni in Es. *f*

2 Corni in Es. *f*

2 Tromboni. (Alto e Tenore) *f*

2 Tromboni. (Tenore e Basso) *f*

Tuba. *f*

Contrabass. *f*

Timpani in Es u. B. *f*

Maestoso. *ff*

Tenor 1. *ff* Herr Gott dich lo - ben wir.

Tenor 2. *ff* Herr Gott dich loben wir,

Bass 1. *ff* Herr Gott dich loben wir,

Bass 2. *ff* Herr Gott dich loben wir,

Maestoso. *f*

Clavier-Auszug. *f*

The image shows a musical score for Part B. 605. It consists of two systems of music. The first system is a piano accompaniment with eight staves: two treble clefs (top two) and six bass clefs (bottom six). The second system includes vocal parts and piano accompaniment. It has four vocal staves (two treble and two bass) and two piano staves (treble and bass). The lyrics are in German and are written below the vocal staves.

**System 1: Piano Accompaniment**

**System 2: Vocal and Piano**

Herr Gott, wir dan-ken dir,  
 Herr Gott, wir danken dir,  
 Herr Gott, wir danken dir, wir be-ken-nen dich,  
 Herr Gott, wir danken dir, wir be-ken-nen dich,

This system contains the piano accompaniment for the first system of the score. It consists of seven staves. The top two staves are in treble clef, and the bottom five staves are in bass clef. The music features complex chordal textures with many beamed notes and dynamic markings such as *ff* and *f*. A *trm* (trill) marking is present in the bottom staff.

This system contains the vocal parts for the first system. It consists of four staves. The top two staves are in treble clef, and the bottom two staves are in bass clef. The lyrics are in German:

du bist der Herr, ————— du bist ein - zig der  
 du bist der Herr, ————— du bist ein - zig der  
 — du bist der Herr, ————— al - le Welt prei - set  
 — du bist der Herr, ————— du bist ein - zig der

This system contains the piano accompaniment for the second system of the score. It consists of two staves, one in treble clef and one in bass clef. The music features complex chordal textures with many beamed notes and dynamic markings such as *ff*.

The first system of the score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are grouped with a brace on the left. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various chordal textures.

The second system of the score contains four vocal staves. The top two staves are treble clefs, and the bottom two are bass clefs. The lyrics are written below the staves. The music is in a key with two flats and a 4/4 time signature.

Herr, al - le Welt vereh-ret dich, ew'ger Wahr - heit  
 Herr, al - le Welt vereh-ret dich, ew'ger Wahr - heit  
 dich, al - le Welt, al - le Welt, al - le Welt vereh-ret dich, al le Welt prei-set  
 Herr, al - le Welt, al - le Welt, al - le Welt vereh-ret dich, ew'ger Wahr - heit

The third system of the score consists of two staves, a treble clef on top and a bass clef on the bottom. The music continues the complex rhythmic and chordal patterns established in the previous systems, featuring sixteenth and thirty-second notes and various chordal textures.



## A

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef. The next two staves are the right hand of a piano accompaniment in treble clef. The bottom three staves are the left hand of a piano accompaniment in bass clef. The music is in a key with two flats and a 4/4 time signature. The section is marked with a bold 'A' above the first measure of the piano accompaniment.

The second system of the musical score features vocal lines with lyrics and piano accompaniment. It consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are the piano accompaniment in bass clef. The lyrics are written below the vocal lines.

Va - ter, ew'ger Wahr - heit Va - - ter, der En - gel  
 Va - ter, ew'ger Wahr - heit Va - - ter, der En - gel  
 dich, ew'ger Wahrheit Va - - ter, der Engel Chor erhebt sein  
 Va - ter, und der Engel Chor, der Engel Chor erhebt sein

The third system of the musical score consists of two staves for piano accompaniment in bass clef. The music continues from the previous system, featuring a prominent bass line with a long note in the final measure.

The first system of the musical score consists of seven staves. The top three staves are vocal parts, each with a treble clef and a flat key signature. The bottom four staves are piano accompaniment, with a grand staff (treble and bass clefs) and a flat key signature. The music is in a common time signature. The piano part features a prominent bass line with long, sweeping notes and a more active upper register.

The second system of the musical score includes lyrics for the vocal parts and piano accompaniment. The lyrics are: "Chor erhebt sein Lied, der Engel Chor erhebt sein Lied, erhebt sein Lied, der Lied, erhebt sein Lied, der En - gel Chor erhebt sein Lied, der Engel". The piano accompaniment continues with the same musical notation as the first system, providing harmonic support for the vocal lines.

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a minor key with a 3/4 time signature. Dynamics include *p* and *cresc.*

Musical score for the second system, including lyrics for Soprano, Alto, Tenor, and Bass. Dynamics include *p*, *cresc.*, and *poco*.

hebt sein Lied, er hebt sein Lied, die Himmel und des Himmels Heer  
 Engel Chor er hebt, er hebt sein Lied, die Himmel und des Himmels Heer  
 Chor er hebt sein Lied, er hebt sein Lied, die Himmel und des Himmels Heer  
 Chor er hebt sein Lied, er hebt sein Lied, die Himmel und des Himmels Heer

Musical score for the third system, featuring piano accompaniment with treble and bass staves. Dynamics include *p* and *cresc.*

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings *mf*, *cresc.*, and *f*. The bass part includes *mf*, *cresc.*, and *f*. The system concludes with a *tr* (trill) marking.

Vocal score for the second system with lyrics: "und Cherubim und Seraphim verkündigen". The score includes vocal staves and a bass line. Dynamic markings include *a poco*, *al*, and *ff*.

Piano accompaniment for the second system, including dynamic markings *cresc.* and *al*.

## B

Musical score for Part B, measures 1-5. The score is written for piano and includes a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. Dynamics include *f* and *mf*.

Vocal score for Part B, measures 1-5. The lyrics are in German. Dynamics include *f* and *mf*.

und prei - sen dich und singen froh dein Lob; die  
 und prei - sen dich, und preisen dich; die  
 und preisen dich und singen froh, und singen froh — dein Lob; und die  
 und preisen dich und singen froh, und singen froh dein Lob; die

Piano accompaniment for Part B, measures 1-5. The score is written for piano and includes a grand staff with treble and bass clefs. Dynamics include *f* and *mf*.

The first system of the score consists of seven staves. The top two staves are treble clefs, and the bottom five staves are bass clefs. The music is in a minor key, indicated by two flats in the key signature. The tempo is marked *p* (piano). The dynamics include *cresc.* (crescendo) markings above several staves. The piece concludes with a triplet of eighth notes in the final measure of several staves.

The second system of the score features vocal lines and piano accompaniment. It begins with a *cresc.* marking above the first staff. The lyrics are: "Himmel und des Himmels Heer und Cherubim und Seraphim verkündi-". The lyrics are repeated across four vocal staves (two treble and two bass clefs). The piano accompaniment is shown in the bottom two staves, with a *p* (piano) dynamic marking and a *cresc.* marking. The system ends with a triplet of eighth notes in the final measure of the piano part.

Musical score for Part B. 605, featuring piano and vocal parts. The score is in G major and 4/4 time. The piano part includes a prominent left-hand bass line with triplets and a right-hand accompaniment. The vocal parts consist of four staves, each with lyrics in German. The lyrics are:

gen und prei - sen dich und singen froh - dein Lob.  
 gen und prei - sen dich und singen froh - dein Lob.  
 gen und prei - sen ewig dich und singen froh - dein Lob.  
 gen und prei - sen dich und singen froh dein Lob.

The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The piano part features several triplet markings in both hands. The vocal parts are marked with *ff* and *f*. The score concludes with a final cadence in the piano part.

## C

Musical score for section C, featuring piano and organ accompaniment. The score consists of eight staves. The top two staves are for the piano, and the bottom six staves are for the organ. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte). The organ part includes a tremolo effect in the lower register.

## Halb-Chor.

Musical score for the Half-Chorus (Halb-Chor) section, featuring vocal parts and piano accompaniment. The score consists of four vocal staves and a piano accompaniment staff. The key signature is B-flat major (two flats). The tempo is marked *f* (forte). The lyrics are: "Heilig, Herr Gott Ze - ba - oth, heilig, hei - lig, Heilig, Herr Gott Ze - ba - oth, hei - lig, hei - lig, Heilig, Herr Gott Ze - ba - oth, hei - lig, hei - lig."

Heilig, hei - lig, heilig Gott Zeba - oth,

hei - lig, Herr Gott

Piano accompaniment for the Half-Chorus section. The score consists of two staves. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte). The piano part includes a tremolo effect in the lower register.



Musical score for the first system, featuring piano and bass staves with various musical notations including rests, notes, and dynamics like *f* and *mf*.

heilig, Gott Ze-ba-oth, heilig, Gott Zeba-oth, heilig, Gott Ze-ba-oth, Herr  
 Gott Ze-ba-oth, heilig, Gott Zeba-oth, Herr  
 Gott Ze-ba-oth, heilig, Gott Zeba-oth,  
 Ze - - ba - oth, Ze - ba - oth, heilig, Herr

Musical score for the third system, continuing the piano and bass staves with musical notation.

**Ganzer Chor.**

oth, hei - - lig, hei - - lig. Herr Gott

Gott, hei - lig, Herr Gott Ze - ba - oth. Herr Gott

Herr Gott Zeba - oth, Herr Gott Ze - ba - oth. Hei - - lig

Gott, hei - - lig, heilig, Gott Zeba - oth. Heilig Herr Gott

Musical score for the first system, featuring piano and organ parts. The piano part is in the bass clef, and the organ part is in the treble clef. Dynamic markings include *mf* and *f*.

Ze - - - ba - oth, Gott Ze - - ba - oth. Erd' und  
 Ze - - - ba - oth, Gott Ze - - ba - oth.  
 Gott Zeba oth, Herr Gott Ze - - ba - oth.  
 Ze - ba - oth, Herr Gott Zeba oth, Gott Ze - ba - oth.

Musical score for the second system, continuing the piano and organ parts. The piano part is in the bass clef, and the organ part is in the treble clef. Dynamic markings include *f*.

The first system of the score consists of eight staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle four staves are grouped by a brace on the left, indicating a grand staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first four measures are mostly rests, with some notes appearing in the fifth and sixth measures. The final two measures feature a more active accompaniment with chords and moving lines. Dynamics markings include *f* (forte) in the final measures.

Him-mel sind voll dei-ner Ma-je-stät, voll dei-ner  
 Himmel und Er-de sind voll dei-uer  
 Himmel und Er-de sind voll dei-ner

The vocal line is written on a single treble clef staff. The lyrics are in German and are aligned with the notes. The melody is simple and homophonic, with a clear emphasis on the words. The key signature remains two flats, and the time signature is common time.

Himmel und Er-de sind voll dei-ner

The second system of the score consists of two staves, a treble clef on top and a bass clef on the bottom. The music continues from the first system, with a similar accompaniment style. The final measure of this system features a prominent chordal texture in the right hand.

Ma - jestät, voll deiner Ma - jestät, voll deiner Ma - je - stät und  
 Ma - jestät, voll deiner Ma - jestät, voll deiner Ma - je - stät und  
 Ma - jestät, voll deiner Ma - jestät, voll deiner Ma - je - stät und  
 Ma - jestät, voll deiner Ma - jestät. deiner Eh - re

*Ped.*

D

Musical score for piano and strings, measures 1-12. The score includes a grand staff with piano and strings, and a separate bass line for the cello and double bass. The key signature has two flats (B-flat and E-flat). The tempo is marked "a 2". Dynamics include "f" and "2do". There are accents (>) over some notes in the piano part.

Eh - re.	Der heil'gen zwölf Boten Zahl,
Eh - re.	Der heil'gen zwölf Boten Zahl,
Eh - re.	Der heil'gen zwölf Boten Zahl,
voll. —	Der heil'gen zwölf Boten Zahl,

Musical score for vocal parts with lyrics. The lyrics are: "Eh - re. Der heil'gen zwölf Boten Zahl, voll. — Der heil'gen zwölf Boten Zahl,". The score includes a grand staff with vocal parts and piano accompaniment. Dynamics include "f".

Musical score for piano and strings, measures 13-16. The score includes a grand staff with piano and strings, and a separate bass line for the cello and double bass. The key signature has two flats (B-flat and E-flat). Dynamics include "f".

Musical score for the first system, featuring piano accompaniment. The score consists of eight staves. The top two staves are treble clef, and the bottom six staves are bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes dynamic markings such as *a 2.*, *f*, and *sf*. The music features complex rhythmic patterns, including triplets and sixteenth notes.

Vocal score with lyrics in German. The score consists of four staves: two treble clef staves for the vocal parts and two bass clef staves for the piano accompaniment. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are:

die hoch.er. hab'ne Schaar der Pro - phe - ten prei - set dich, und al - les  
 die hoch.er. hab'ne Schaar der Pro - phe - ten prei - set dich, und al - les  
 die hoch.er. hab'ne Schaar der Pro - phe - ten prei - set dich, und al - les  
 die hoch.er. hab'ne Schaar der Pro - phe - ten prei - set dich, und al - les

Musical score for the second system, featuring piano accompaniment. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes dynamic markings such as *p* and *sf*. The music features complex rhythmic patterns, including triplets and sixteenth notes.

a 2.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Volk der Er - de ver - eh - - ret dich, dich Va - ter un - er mess' - ner

*cresc.*

Volk der Er - de ver - eh - - ret dich, Va - ter un - er - mess'ner

*cresc.*

Volk der Er - de ver - eh - - ret dich, Va - ter un - er - mess'ner

*cresc.*

Volk der Er - de frei - set dich, Va - ter un - er - mess'ner

*cresc.*



The first system of the score consists of eight staves. The top two staves are for the vocal parts, with dynamic markings of *ff*. The bottom six staves are for the piano accompaniment, featuring complex rhythmic patterns and dynamic markings of *ff* and *mf*. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by strong contrasts in dynamics and intricate textures.

The second system of the score includes vocal parts and piano accompaniment. The vocal parts are in three staves, with lyrics in German. The piano accompaniment is in two staves. The lyrics are: "Herrlich-keit, und dei-nen gött-li-chen und ein-zi-gen Sohn, und Herrlich-keit, und dei-nen gött-li-chen und ein-zi-gen Sohn, und Herrlich-keit, und dei-nen gött-li-chen und ein-zi-gen Sohn, und Herrlich-keit, und dei-nen gött-li-chen und ein-zi-gen Sohn, und". The dynamic markings are *ff* and *mf*. The key signature is two flats, and the time signature is 4/4.

The third system of the score consists of two staves for the piano accompaniment. The music continues with complex textures and dynamic markings of *ff* and *mf*. The key signature is two flats, and the time signature is 4/4.

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*mf* *dim.* *p*  
 dei - nen hei - li - gen Geist, den trü - - sten - den.  
*dim.* *p*  
 dei - nen hei - li - gen Geist, den trü - - sten - den.  
*dim.* *p*  
 dei - nen heil' - gen Geist, den trü - - sten - den.  
*dim.* *p*  
 dei - nen heil' - gen Geist, den trü - - sten - den.  
*dim.* *p*  
*Ped.*

Grave. ♩ = 104.

musical score for the first system, featuring piano and bass staves. The tempo is Grave, with a quarter note equal to 104 beats per minute. The key signature changes from B-flat major to C major. Dynamics include *mf* and *mf*. A key signature change is indicated: *muta B in C.*

Grave.  
Halb-Chor.

musical score for the second system, featuring vocal staves and piano accompaniment. The tempo is Grave. The key signature is C major. Dynamics include *mf*. The lyrics are:

Du, König der Eh-ren, Je-sus  
 Du, König der Eh-ren, Je-sus Christus, Je-sus  
 Du, König der Ehren, Herr Je-sus Christ, Je-sus

Du, Je-sus Christ, Je-sus

Grave.

musical score for the third system, featuring piano and bass staves. The tempo is Grave. The key signature is C major. Dynamics include *mf*.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *f* and *mf*. The bass part includes dynamics such as *mf*.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "Christ, du bist der ew'ge Sohn des Va-tern im Him - mel,". The piano part includes dynamics such as *f*.

Christ, du bist der ew'ge Sohn des Va-tern im Him - mel, du hast nicht ver-

Musical score for the third system, featuring piano and bass staves. The piano part includes dynamics such as *f*.

The first system of the score consists of seven staves. The top two staves are treble clef, and the bottom five staves are bass clef. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part features a melodic line in the right hand and a more rhythmic, harmonic accompaniment in the left hand. Dynamic markings include *mf* (mezzo-forte) and *mf* (mezzo-forte).

The vocal staves for the first system are arranged in three parts: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are: "du hast nicht verach - tet, zu er - lö - sen dein Volk, du hast nicht ver." The music is in a key signature of two flats and common time. Dynamic markings include *mf* (mezzo-forte) and *mf* (mezzo-forte).

The second system of the score consists of two staves: a treble clef staff and a bass clef staff. The piano part continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *mf* (mezzo-forte).

*mf* **E** *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

**Ganzer Chor.** *f*

schmäht zu wohnen in der Hüt te von Staub. Wir flehn zu

schmäht zu wohnen in der Hüt te von Staub. Wir flehn zu dir, o

schmäht zu wohnen in der Hüt te von Staub. Wir flehn zu dir, o

schmäht zu wohnen in der Hüt te von Staub. Wir flehn zu dir, zu dir, o

*cresc.* *f*

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamics such as *f* and *mf*. The bass part includes dynamics such as *f* and *mf*. The score 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:

dir, wir flehn zu dir, ach, hilf uns Armen, theuer Er.  
 Herr, wir flehn zu dir, o Herr, ach, hilf uns Armen, theuer Er.  
 Herr, wir flehn zu dir, o Herr, ach, hilf uns Armen, theuer Er.

The piano accompaniment includes dynamics such as *f* and *mf*. The score is written in a key signature of two flats and a common time signature.

Herr, wir\_ flehn zu dir, zu dir, o Herr, ach, hilf uns Armen, theuer Er.

Musical score for the third system, featuring piano and bass staves. The piano part includes dynamics such as *mf* and *f*. The bass part includes dynamics such as *mf*. The score is written in a key signature of two flats and a common time signature.

Musical score for the first system, featuring piano (*p*) and mezzo-forte (*mf*) dynamics. The score includes staves for vocal parts and piano accompaniment.

*decrease.* *p* *mf* **Halb-Chor.**

lös'ten, hilf uns durch dein köstlich Blut, nim in die Zahl von dei-nen  
*decrease.* *p* *mf*

lös'ten, hilf uns durch dein köstlich Blut, nim in die Zahl von dei-nen  
*decrease.* *p* *mf*

lös'ten, hilf uns durch dein köstlich Blut, nim in die Zahl von dei-nen  
*decrease.* *p* *mf*

lös'ten, hilf uns durch dein köstlich Blut, nim in die Zahl von dei-nen

Musical score for the second system, featuring piano (*p*) and mezzo-forte (*mf*) dynamics. The score includes staves for piano accompaniment.



Tr. 2.

Piano accompaniment for Tr. 2, featuring multiple staves with musical notation, dynamics (f, mf), and articulation marks.

Ganzer Chor, *cresc.*

Halb-Chor, *mf*

Heiligen uns auf zu ew'ger Freude, hilf deinem Volke und  
 Heiligen uns auf zu ew'ger Freude, hilf deinem Volk und  
 Heiligen uns auf zu ew'ger Freude, hilf deinem Volke und

Heiligen uns auf zu ew'ger Freude, hilf deinem Volke und

Piano accompaniment for the vocal parts, including dynamics (cresc., f, mf).

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

Ganzer Chor.

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

segne sein Erbtheil und führ'uns zu ew'ger, ew'ger Herr - lich - keit,  
 segne sein Erbtheil und führ'uns zu ew'ger, ew'ger Herr - lich - keit,  
 segne sein Erbtheil und führ'uns zu ew'ger, ew'ger Herr - lich - keit,  
 segne sein Erbtheil und führ'uns zu ew'ger, ew'ger Herr - lich - keit,

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

*Ped.*

Piano accompaniment for the first system, featuring multiple staves with complex chordal textures and dynamics. The music is in a key with two flats and common time. Dynamics include *ff* and *tr* (trills).

Vocal staves with lyrics and piano accompaniment for the second system of music. The lyrics are: "zu ew'ger Herr - lich - keit." The music includes dynamics such as *cresc.* and *ff*.

zu ew'ger Herr - lich - keit.

zu ew'ger Herr - lich - keit.

zu ew'ger Herr - lich - keit.

zu ew'ger Herr - lich - keit.

zu ew'ger Herr - lich - keit.

Piano accompaniment for the third system of music, including a pedal marking (*Ped.*) and dynamic markings such as *ff*.

Moderato. ♩=126.

Musical score for the first system, featuring piano and bass staves with various dynamics and articulations. The score includes a piano part with a grand staff (treble and bass clefs) and a bass part. Dynamics include *ff* and *f*. Articulations include accents and slurs. A key signature change is indicated: *muta C in B.*

Moderato.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The tempo is *Moderato*. The lyrics are: *Wir prei - sen dich e - wig bis an der Welten En.de, o*. Dynamics include *ff* and *f*. The piano part provides accompaniment for the vocal lines.

Moderato.

Musical score for the third system, featuring piano and bass staves with various dynamics and articulations. The score includes a piano part with a grand staff (treble and bass clefs) and a bass part. Dynamics include *ff* and *f*. Articulations include accents and slurs.

The first system of the score shows the piano accompaniment. It consists of a grand staff with a treble clef and a bass clef. The music is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *ff* (fortissimo) is present in the lower right of the system.

The second system of the score shows the vocal parts. It consists of three staves, each with a different clef (Soprano, Alto, and Bass). The lyrics are: "Herr, sei uns gnädig, o Herr, sei uns gnädig, er - bar - me dich,". The music is in the same key and time signature as the piano accompaniment.

Herr, sei uns gnädig, o Herr, sei uns gnädig, er - bar - me dich,

The third system of the score shows the piano accompaniment continuing. It consists of a grand staff with a treble clef and a bass clef. The music is in the same key and time signature as the first system. The piano accompaniment continues with chords and moving lines, providing a steady accompaniment for the vocal parts.

The first system of the musical score consists of seven staves. The top two staves are vocal staves, both containing whole rests. The third staff is the right-hand piano part, and the fourth is the left-hand piano part. The bottom three staves are empty.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are: "sei uns gnädig, o Herr, er hör' uns, und lass deine Gnade uns". The system consists of seven staves: two vocal staves, two piano staves, and two empty bass staves.

sei uns gnädig, o Herr, er hör' uns, und lass deine Gnade uns  
 sei uns gnädig, o Herr, er hör' uns, und lass deine Gnade uns  
 Herr, — o Herr, — er hör' uns, und lass deine Gnade uns  
 sei uns gnädig, o Herr, er hör' uns, und lass deine Gnade uns

The third system of the musical score consists of two staves: a right-hand piano part and a left-hand piano part.

The first system of the musical score consists of seven staves. From top to bottom: a vocal staff with a treble clef and a key signature of two flats (B-flat and E-flat), followed by two empty vocal staves, and four piano accompaniment staves (two treble and two bass clefs). The piano part features a complex texture with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the first measure of the piano part. A star symbol (\*) is placed above the first measure of the vocal staff.

The second system contains three vocal staves with lyrics. The lyrics are: "leuchten, du Va-ter, bist uns Trost e-wig-lich, und lass dei-ne Gna-de uns leuchten, du Va-ter, bist uns Trost e-wig-lich, und lass dei-ne Gna-de uns leuchten, du Va-ter, bist uns Trost e-wig-lich, und lass dei-ne Gna-de uns leuchten, du Va-ter, bist uns Trost e-wig-lich, und lass dei-ne Gna-de uns". The word "leuchten" is written above the first and third staves. The word "Gna-de" is written above the fourth staff. Dynamic markings of *dolce* are placed above the notes in the second, third, and fourth staves.

The piano accompaniment for the second system consists of two staves (treble and bass clefs). It continues the musical texture from the first system, featuring chords and melodic lines. Dynamic markings of *dolce* are placed above the notes in the first and second staves.

\* Dieser Cantus firmus ist durch geeignete Blechinstrumente (etwa 2 Trompeten und 2 Tenorposaunen) zu besetzen und von erhöhtem Standpunkt aus zu blasen.

leuch - ten, lass dei - ne Gna - de leuch - ten. Er - barme dich, *ff*

leuch - ten, lass dei - ne Gna - de leuch - ten. Er - barme dich, *ff*

leuch - ten, lass dei - ne Gna - de leuch - ten. Er - barme dich, *ff*

leuch - ten, lass dei - ne Gna - de leuch - ten. Er - barme dich, *ff*



The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of several systems of staves. The first system shows a piano introduction with a forte (*ff*) dynamic marking. The second system features a vocal line with lyrics: "Herr, er-bar-me dich, Herr, er-halt' uns rein von Mis-sethat, o Herr,". This is followed by a piano accompaniment section with a forte (*ff*) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

*ff*

Herr, er-bar-me dich, Herr, er-halt' uns rein von Mis-sethat, o Herr,

Herr, er-bar-me dich, Herr, er-halt' uns rein von Mis-sethat, o Herr,

Herr, er-bar-me dich, Herr, er-halt' uns rein von Mis-sethat, o Herr,

Herr, er-bar-me dich, Herr, er-halt' uns rein von Mis-sethat, o Herr,

*ff*

Musical score for Part B. 605, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *dol.* and *mf*, and a *tr* (trill) marking. The lyrics are in German and Latin: "und lass dei-ne Gnade uns leuch - ten, lass dei - ne Gna - de".

und lass dei-ne Gnade uns leuch - ten, lass dei - ne Gna - de  
 — *dol.* lass dei-ne Gnade uns leuch - ten, lass dei - ne Gna - de  
 — *dol.* lass dei-ne Gnade uns leuch - ten, lass dei - ne Gna - de  
 — *dol.* und lass dei-ne Gnade uns leuch - ten, lass dei - ne Gna - de

The first system of the musical score consists of seven staves. From top to bottom: a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature; a single treble staff; a single bass staff; a grand staff with piano accompaniment; a single bass staff; a grand staff with organ accompaniment; and a single bass staff. The organ part includes a 'tr' (trill) marking. Dynamics include *f* (forte) and *ff* (fortissimo).

The second system features vocal lines and piano accompaniment. It includes four staves: a vocal line in treble clef, a vocal line in bass clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: "leuch - ten, Herr, meine Hoffnung steht auf dir, Herr, lass uns nicht leuch - ten, Herr, sei gnä - dig, leuch - ten, lass uns, Herr, nicht zu Schanden wer - den, leuch - ten, sei gnä - dig, leuch - ten, Herr, meine Hoffnung steht auf dir, Herr, lass uns nicht". Dynamics include *ff* (fortissimo).

The third system shows the piano accompaniment for the final part of the piece, consisting of two staves (treble and bass clefs). It features a key signature of two flats and a common time signature. The music includes various rhythmic patterns and dynamics, with a *f* (forte) marking.

The musical score is divided into three main sections:

- Piano Introduction:** The first system shows the piano accompaniment in G minor, 4/4 time. It features a melodic line in the right hand and a bass line in the left hand, with various ornaments and dynamics.
- Vocal Entry:** The second system introduces the vocal line. The lyrics are:
 

Herr. Herr, mei-ne Hoffnung steht auf  
 lass, Herr, uns nicht zu Schanden wer-den.  
 wer - den, nicht zu Schan - den wer - den, denn mei - ne  
 zu Schan - den wer - den, mei - ne Hoff - nung
- Piano Accompaniment:** The third system shows the piano accompaniment continuing under the vocal line, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The first system of the musical score consists of seven staves. The top staff is a grand staff (treble and bass clefs) for piano accompaniment. Below it are three more staves for piano accompaniment. The bottom two staves are for a vocal line, with the lyrics written below the notes.

The second system of the musical score consists of four staves. The top staff is a grand staff for piano accompaniment. Below it are two staves for a vocal line, with the lyrics written below the notes. The lyrics are: "dir. Herr, mei-ne Hoff-nung steht auf dir-lass, Herr, uns Herr, mei-ne Hoffnung steht auf dir, lass uns nicht zu Schan-Hoffnung steht auf dir, lass uns nicht zu Schan- steht auf dir, Herr, lass uns nicht zu Schan-

The third system of the musical score consists of two staves for piano accompaniment. The top staff is a grand staff (treble and bass clefs). The bottom staff is a bass clef staff.

## Più maestoso.

Musical score for the first system, featuring piano accompaniment with multiple staves. The score includes dynamic markings such as *f* and *ff*. The tempo is marked *Più maestoso.*

## Più maestoso.

Vocal score with German lyrics:

nicht zu Schan - den wer - den, lass deine Gnade uns leuchten, und lass uns  
 - den wer - den, lass deine Gnade uns leuchten, und lass uns  
 - den wer - den, lass deine Gnade uns leuchten, und lass uns  
 - den wer - den, lass deine Gnade uns leuchten, und lass uns

## Più maestoso.

Musical score for the second system, featuring piano accompaniment with multiple staves. The score includes dynamic markings such as *f* and *ff*. The tempo is marked *Più maestoso.*

The first system of the score consists of seven staves. The top two staves are for the right hand, featuring a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The bottom three staves are for the left hand, providing a steady harmonic foundation with chords and moving lines. The music is in a minor key, indicated by the two flats in the key signature.

The vocal line consists of four staves. The top two staves are for the soprano and alto parts, and the bottom two are for the tenor and bass parts. The lyrics are: "nicht zu Schanden wer - - - den. A - - - men,". The vocalists enter on the first measure and continue through the end of the system.

The second system of the score consists of two staves. The top staff is for the right hand, continuing the complex rhythmic accompaniment. The bottom staff is for the left hand, providing a steady harmonic foundation. The music is in a minor key, indicated by the two flats in the key signature.

Ped.



The first system of music consists of seven staves. The top three staves (treble clef) feature a complex, layered texture with many overlapping notes and chords. The bottom four staves (bass clef) provide a more rhythmic and harmonic foundation, with some staves containing sustained notes and others featuring more active melodic lines. The key signature has two flats (B-flat and E-flat).

The vocal line for the first system is written on a single staff with a treble clef. The lyrics are "A - - men, A - men, A - - - - men!". The melody is simple and consists of a few long notes, some with ties, set against a background of piano accompaniment.

The second system of music includes the continuation of the vocal line and piano accompaniment. The lyrics are "men, A - men, A - - - - men!". The piano part features several instances of the word "Ped." (pedal) with a cross symbol, indicating where the sustain pedal should be used. The musical texture continues with complex chords and melodic fragments.



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## Gruppe I.

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