

for my parents - für meine Eltern  
An English/German Requiem

John Webber

1. Holy, Holy, Holy

Grave  $\text{♩} = 36$

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

Sopranos

Altos

Tenors

Basses

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

*p* *mp* *f*

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of hosts! Ho - ly Ho - ly Ho - ly Lord God of hosts!

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of hosts! Ho - ly Ho - ly Ho - ly Lord God of hosts!

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of hosts! Ho - ly Ho - ly Ho - ly Lord God of hosts!

Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of hosts! Ho - ly Ho - ly Ho - ly Lord God of hosts!

*rit.*

The musical score is for the first movement, '1. Holy, Holy, Holy', in 3/4 time, marked 'Grave' with a tempo of quarter note = 36. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Tuba, Timpani, Soprano, Alto, Tenor, Bass, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have the lyrics: 'Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of hosts! Ho - ly Ho - ly Ho - ly Lord God of hosts!'. The Harp part includes chord diagrams for Bb and Eb, and a dynamic marking of *f* with a *rit.* (ritardando) marking. The string parts (Violin I, Violin II, Viola, Violoncello, Double Bass) are marked with *p* (piano). The woodwinds and brass parts also feature various dynamics and articulations.

1: Holy, Holy, Holy

This musical score is for the first movement, "1: Holy, Holy, Holy". It is a full orchestral score with vocal soloists. The score is divided into several systems. The first system includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, and Timpani). The woodwinds and brass play a complex, rhythmic pattern starting at measure 6, marked with a piano (*p*) dynamic. The strings play a steady accompaniment. The vocal soloists (Soprano, Alto, Tenor, Bass) enter with a melodic line marked with a piano (*p*) dynamic. The lyrics are: "Hea - ven and earth are full of your glo - ry". The score includes dynamic markings such as *ff* (fortissimo) and *ppp* (pianissimo) for the woodwinds and brass, and *fff* (fortississimo) for the timpani. There are also markings for *tr* (trill) and *ff* (fortissimo) for the strings. The vocal soloists have markings for "To S. solo", "To A. solo", "To T. solo", and "To B. solo". The score ends with a final *ff* (fortissimo) marking for the strings.

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn 1 2  
Hn 1 2  
Tpt 1 2  
Tba  
Timp.  
S.  
A.  
T.  
B.  
Hp  
I  
Vln  
II  
Vla  
Ve.  
D. B.

6  
*p*  
*ff*  
*ppp*  
*p*  
*ff*  
*ppp*  
*p*  
*ff*  
*ppp*  
*ff*  
*ppp*  
*tr*  
*p*  
*fff*  
To S. solo  
Hea - ven and earth are full of your glo - ry  
To A. solo  
Hea - ven and earth are full of your glo - ry  
To T. solo  
Hea - ven and earth are full of your glo - ry  
To B. solo  
Hea - ven and earth are full of your glo - ry  
*f*  
*ff*  
*f*  
*ff*  
*f*  
*ff*  
*ff*

1: Holy, Holy, Holy

11

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn 1  
2

Tpt 1  
2

Tba  
*ff* sub.  $\triangleright$  *pp*

Timp.

S. solo  
*mp*  
Ho - ly ho - ly ho - ly *mp* Ho - ly ho - ly ho - ly Lord God of hosts

A. solo  
*mp*  
To A.  
Lord-God of hosts

T. solo  
*mp*  
To T.  
Ho - ly ho - ly ho - ly Lord God of hosts

B. solo

Hp

I  
Vln  
*pp*

II  
Vln  
*pp*

Vla  
*pp*

Vc.  
*ff*  $\triangleright$  *ppp*

D. B.  
*ff*  $\triangleright$  *ppp*

1: Holy, Holy, Holy

19

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

To S.  
S.  
A.  
T.  
B. solo  
Hp  
I  
Vln  
II  
Vla  
Vc.  
D. B.

*pp*

*mp* *mf* *pp*

*pp*

*pp*

*mp* *pp*

Ho - ly ho - ly Lord Ho - ly ho - ly Lord Hea - ven and earth are full of your glo - ry

Ho - ly ho - ly Lord Hea - ven and earth are full of your glo - ry

Ho - ly Ho - ly Lord Hea - ven and earth are full of your glo - ry

Ho - ly ho - ly Lord God of hosts ho - ly Lord ho - ly ho - ly Lord Hea - ven and earth are full of your glo - ry

*p* *mf* *pp*

*p* *mf* *pp*

*p* *mf* *pp*

*pizz.* *mp* *arco* *pp*

*pizz.* *mp* *arco* *pp*

1: Holy, Holy, Holy

25

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

1  
Vla

2

Vc.

D. B.

*mp*

*mp*

Hea - ven and earth are full of your glo - ry

Hea - ven and earth are full of your glo - ry

Hea - ven and earth are full of your glo - ry

Hea - ven and earth are full of your glo - ry

Hea - ven and earth are full of your glo - ry

Hea - ven and earth are full of your glo - ry

*pp*

*pp*

*pp*

*mf*

*mf*

*mf*

*mf*

*pp*

*pizz.*

*arco*

*mf*

*pp*

*pizz.*

*arco*

*mf*

*pp*

*pizz.*

# 1: Holy, Holy, Holy

29

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hrn 1 2

Tpt 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

Vln I 1 2

Vln II 1 2

Vla 1 2

Vc.

D. B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

*mf*

*pp*

*mf*

*pp*

*mf*

*mf*

*mf*

*pizz.*

*pizz.*

Ho - ly Ho - ly Lord Ho - ly Ho - ly Lord Lord Ho - ly Ho - ly

Ho - ly Ho - ly Ho - ly Ho - ly Lord Lord Ho - ly Ho - ly Lord

Ho - ly Ho - ly Lord Ho - ly Ho - ly Lord Ho - ly Ho - ly Lord Lord Ho - ly Ho - ly

Ho - ly Ho - ly Lord Ho - ly Ho - ly Lord Ho - ly Ho - ly Lord Lord Ho - ly Ho - ly Lord

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered '6' in the top left corner and '29' at the beginning of the first staff. The title of the piece is '1: Holy, Holy, Holy'. The score is arranged in systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, and Trombone. The second system includes Timpani, Soprano, Alto, Tenor, and Bass vocal parts. The third system includes Harp. The fourth system includes Violin I 1 & 2, Violin II 1 & 2, Viola 1 & 2, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 'Ho - ly Ho - ly Lord Ho - ly Ho - ly Lord Lord Ho - ly Ho - ly'. The score features various dynamic markings such as *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). The key signature is one sharp (F#), and the time signature is 2/4. The piece begins at measure 29.

# 1: Holy, Holy, Holy

33

The score is for a 3/4 time piece. It includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harp (Hp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The vocalists (S., A., T., B.) are singing the word "Lord" in a *ppp* dynamic. The woodwinds and strings play a melodic line starting with a *p* dynamic, marked with first and second endings. The strings are marked with *arco* and *pizz.* (pizzicato).

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
Lord  
*ppp*

A.  
Lord  
*ppp*

T.  
Lord  
*ppp*

B.  
Lord  
*ppp*

Hp

Vln I  
1  
2

Vln II  
1  
2

Vla  
1  
2

Vc.  
arco

D. B.  
arco

1: Holy, Holy, Holy

37

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

Vln I 1  
2

Vln II 1  
2

Vla

Ve.

D. B.

*mp* Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of \_hosts! Ho - sa - na in the high - est  
*ff*  
*mp* Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of \_hosts! Ho - sa - na in the high - est  
*ff*  
*mp* Ho - ly Ho - ly Ho - ly Ho - ly Ho - ly Lord God of \_hosts! Ho - sa - na in the high - est  
*ff*

*arco*

*f*



1: Holy, Holy, Holy

41

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

1  
Tpt

2  
Tbn

Tuba

Timp.

S. solo  
To S. solo

A. solo  
To A. solo

T. solo  
To T. solo

B. solo  
To B. solo

Hp

I  
Vln unis.

II

Vla

Vc.

D. B.

*pp*

*1. pp*

*1. pp*

*pp*

*pp*

*1. pp*

*pp*

*ff > pp*

*pp*

*p*

S. solo *p*

A. solo *p*

T. solo *p*

B. solo *p*

*ff > pp*

pizz.

arco

pizz.

arco

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

attacca

# 2: 2. Love

**Love**      **Andantino** ♩ = 84      **rall.....a tempo**

Flute 1 2

Oboe 1 2

Clarinet 1 2

Bassoon 1 2

Horn 1 2

Trumpet 1 2

Tuba

Timpani

Sopranos

Altos

Tenors

Basses

Harp

Violin I unis.

Violin II unis.

Viola unis.

Violoncello

Double Bass

*p*   *mf*   *ppp*   *p*   *pp*   *p*   *pp*

Love bade me wel - come, yet my soul drew back,    guil - ty of dust and sin    But quick eyed Love, ob -

Love bade me wel - come, yet my soul drew back,    guil - ty of dust and sin    But quick eyed Love, ob -

Love bade me wel - come, yet my soul drew back,    guil - ty of dust and sin    But quick eyed Love, ob -

Love bade me wel - come, yet my soul drew back,    guil - ty of dust and sin    But quick eyed Love, ob -

*mf*   *p*   *p*   *mf*   *pp*   *p*   *pp*

*mf*   *p*   *p*   *mf*   *pp*   *p*   *pp*

*mf*   *p*   *p*   *mf*   *pp*   *p*   *pp*

*mf*   *p*   *p*   *mf*   *pp*   *p*   *pp*





23 *rall.*..... *a tempo* *rall.*.....

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hrn 1 2 *pp* *rall.*..... *a tempo* *rall.*.....

Tpt 1 2

Tba

Timp.

S. *pp* *rall.*..... *a tempo* *rall.*..... *pp*  
the un - grate - ful? I can - not look on thee." "I can - not look on thee." Love took my hand and smi - ling did re -

A. *pp* *rall.*..... *a tempo* *rall.*..... *pp*  
the un - grate - ful? I can - not look on thee." "I can - not look on thee." Love took my hand and smi - ling did re -

T. *pp* *rall.*..... *a tempo* *rall.*..... *pp*  
the un - grate - ful? I can - not look on thee." "I can - not look on thee." Love took my hand and smi - ling did re -

B. *pp* *rall.*..... *a tempo* *rall.*..... *pp*  
the un - grate - ful? I can - not look on thee." "I can - not look on thee." Love took my hand and smi - ling did re -

Hp

*rall.*..... *a tempo* *rall.*.....

I *pp* *rall.*..... *a tempo* *rall.*..... *pp*

Vln II *pp* *rall.*..... *a tempo* *rall.*..... *pp*

Vln I *pp* *rall.*..... *a tempo* *rall.*..... *pp*

Vla *pp* *rall.*..... *a tempo* *rall.*..... *pp*

Vc. *pp* *rall.*..... *a tempo* *rall.*..... *pp*

D. B. *pp* *rall.*..... *a tempo* *rall.*..... *mp* *pp*

2: Love

29 ..... **accel.** ..... **Tempo semplice** ♩ = 72

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S. *pp* ..... **accel.** ..... **Tempo semplice** ♩ = 72  
-ply "Who made the eyes but I?" "Truth, Lord, but I have marr'd them; let my shame go where it doth de-

A. *pp*  
-ply "Who made the eyes but I?" "Truth, Lord, but I have marr'd them; let my shame go where it doth de-

T. *pp*  
-ply "Who made the eyes but I?" "Truth, Lord, but I have marr'd them; let my shame go where it doth de-

B. *pp*  
-ply "Who made the eyes but I?" "Truth, Lord, but I have marr'd them; let my shame go where it doth de-

Hp

I ..... **accel.** ..... **Tempo semplice** ♩ = 72

Vln II

Vla

Vc. pizz. arco

D. B. pizz. arco

36 **rall.....** **a tempo**

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.  
-serve." My dear, then I will serve" **pp** **a tempo**

A.  
-serve." My dear, then I will serve" **pp**

T.  
-serve." "And know you not" says Love, "who bore the blame?" My dear, then I will serve" **p** **pp** "You must sit down," says

B.  
-serve." "And know you not" says Love, "who bore the blame?" My dear, then I will serve" **p** **pp** "You must sit down," says

Hp

I  
Vln **p** **pp** **a tempo**

II  
Vln **p** **pp**

Vla  
Vla **p** **pp**

Vc.  
Vc. **p** **pp**

D. B.  
D. B. **p** **pp**

2: Love

42 **allarg. al fine**

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tba

Timp.

S. **ppp**  
"and taste my meat." "and taste my meat." "and taste my meat." "and taste my meat." So I did sit and eat.

A. **ppp**  
"and taste my meat." "and taste my meat." "and taste my meat." "and taste my meat." So I did sit and eat.

T. **ppp**  
Love "and taste my meat." "and taste my meat." "and taste my meat." So I did sit and eat.

B. **ppp**  
Love "and taste my meat." "and taste my meat." "and taste my meat." So I did sit and eat.

Hp

I **ppp**

Vln II **ppp**

Vla **ppp**

Vc. **ppp**

D. B. **ppp**

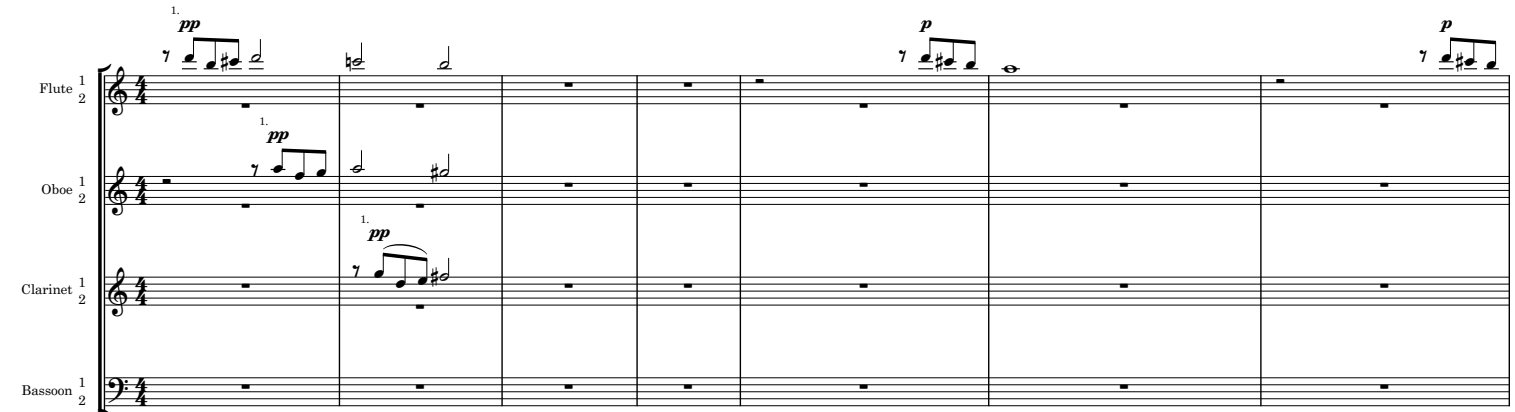
**ppp**  
attaca



3:  
3. Eternal Rest

Larghetto Requiem Aeternam  $\text{♩} = 60$

Flute 1/2  
Oboe 1/2  
Clarinet 1/2  
Bassoon 1/2



Larghetto Requiem Aeternam  $\text{♩} = 60$

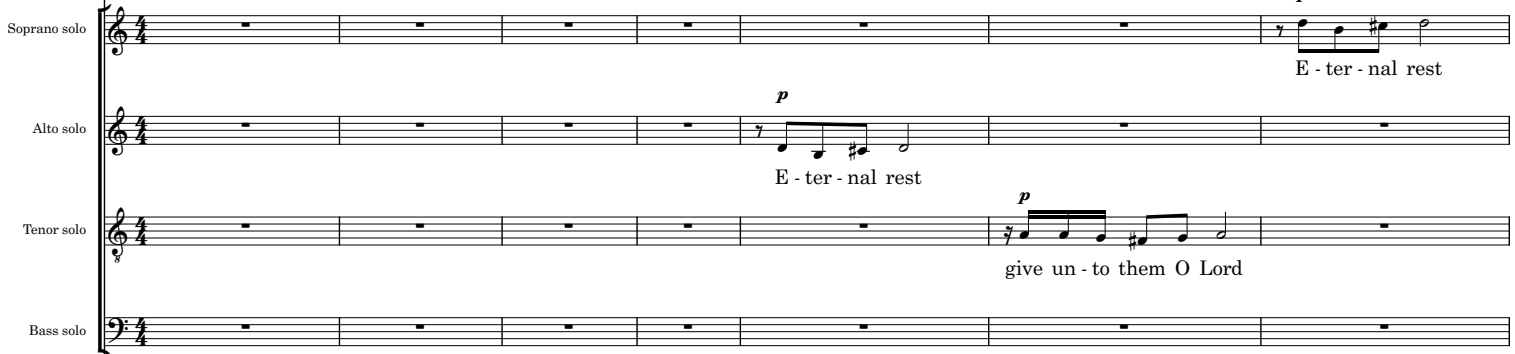
Horn 1/2  
Trumpet 1/2  
Tuba  
Timpani



Larghetto Requiem Aeternam  $\text{♩} = 60$

Soprano solo  
Alto solo  
Tenor solo  
Bass solo

E - ter - nal rest  
E - ter - nal rest  
give un - to them O Lord



Larghetto Requiem Aeternam  $\text{♩} = 60$

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

unis. pp p pp





3: Eternal Rest

14

Fl. 1  
2

pp

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S. solo  
*mp*  
give un - to them O Lord  
To S.

A. solo  
*mp*  
give un - to them O Lord  
To A.

T. solo  
*mp*  
give un - to them O Lord  
To T.

B. solo  
*mp*  
To B.

Hp

I  
Vln  
*pp*

II  
Vln  
*pp*

Vla  
*pp*

Vc.  
pizz.  
*pp*  
arco  
*ppp*

D. B.  
pizz.  
*pp*  
arco  
*ppp*

*ppp*

*ppp*



3: Eternal Rest

26

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Hp.

I  
Vln.

II

Vla.

Vc.

D. B.

*ff*

*ff*

*ff*

-on them A hymn, O God be - co - meth thee in Zi - on And a vow shall be

-on them A hymn, O God be - co - meth thee in Zi - on And a vow shall be

-on them A hymn, O God be - co - meth thee in Zi - on And a vow shall be

-on them A hymn, O God be - co - meth thee in Zi - on And a vow shall be

3: Eternal Rest

30

Fl. 1/2  
Ob. 1/2  
Cl. 1/2  
Bsn 1/2  
Hn 1/2  
Tpt 1/2  
Tba  
Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln  
II  
Vla  
Vc.  
D. B.

paid to thee in Je - ru - sa - lem Je - ru - sa - lem Je - ru - sa - lem Hear my prayer  
paid to thee in Je - ru - sa - lem Je - ru - sa - lem Je - ru - sa - lem Hear my prayer  
paid to thee in Je - ru - sa - lem Je - ru - sa - lem Je - ru - sa - lem Hear my prayer  
paid to thee in Je - ru - sa - lem Je - ru - sa - lem Je - ru - sa - lem Hear my prayer

*p* *mp* *p*  
*p* *mp* *p*  
*p* *p*  
*p* *p*

3: Eternal Rest

34

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

Hear my prayer All flesh shall come be - fore you.

*pp* To S. solo

*pp* To A. solo *A. solo*  
*p* E - ter - nal rest

*pp* To T. solo

*pp* To B. solo

*pp*

3: Eternal Rest

40

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hr. 1  
2

Tpt 1  
2

Tba

Timp.

S. solo  
*p*  
E - ter - nal rest

A. solo  
give un - to them O

T. solo  
*p*  
give un - to them O Lord

B. solo  
*p*  
give un - to them O Lord

Hp

I  
Vln

II

Vla

Vc.

D. B.

Detailed description: This page of a musical score, numbered 24, is titled '3: Eternal Rest'. It begins at measure 40. The score is arranged for a full orchestra and vocal soloists. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The vocal soloists are Soprano (S. solo), Alto (A. solo), Tenor (T. solo), and Bass (B. solo). The Soprano soloist enters in measure 41 with the lyrics 'E - ter - nal rest'. The Tenor soloist enters in measure 42 with 'give un - to them O Lord'. The Bass soloist enters in measure 43 with 'give un - to them O Lord'. The Alto soloist enters in measure 44 with 'give un - to them O'. The instrumental parts for woodwinds, brass, and strings are mostly rests, with some rhythmic accompaniment in the strings and horns. The vocal parts are marked with a piano (*p*) dynamic.



3: Eternal Rest

44

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S. solo  
give un - to them O Lord  
To S. *S. pp*  
give un - to them give un - to them O God.\_\_\_\_\_

A. solo  
Lord  
To A. *A. pp*  
give un - to them give un - to them O God.\_\_\_\_\_

T. solo  
them O Lord  
To T. *T. pp*  
give un - to them give un - to them O God.\_\_\_\_\_

B. solo  
give un - to them O Lord  
To B. *B. pp*  
give un - to them give un - to them O God.\_\_\_\_\_

Hp

I  
Vln *ppp*

II  
Vln *ppp*

Vla  
*ppp*

Vc.  
*ppp*

D. B.  
*pp*

attaca

# 4. Lord soothe me

Kyrie ♩ = 100

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

Sopranos

Altos

Tenors

Basses

Harp

Kyrie ♩ = 100

I unis.

Violin

II unis.

Viola unis.

Violoncello

Double Bass

Detailed description: This page contains the musical score for the fourth movement, '4. Lord soothe me', from a Kyrie. The score is written for a full orchestra and vocalists. The tempo is marked 'Kyrie ♩ = 100'. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has the most active parts, with dynamic markings of *p* (piano) and *2 p* (second piano). The brass section (Horn, Trumpet, Tuba) and percussion (Timpani) are currently silent. The vocalists (Sopranos, Altos, Tenors, Basses) and the string section (Violin I & II, Viola, Violoncello, Double Bass) are also silent, with the strings marked *unis.* (unison). The score is presented in a standard orchestral layout with staves for each instrument and voice part.



## 4: Lord soothe me

15

1 Fl.

2 Fl.

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S. *To S. solo* *S. solo*  
show me your in - fi - nite love. Lord, soothe me, com - fort me, take a - way my pain,

A. *To A. solo*  
show me your in - fi - nite love.

T.

B. *To B. solo* *B. solo* *To B.*  
show me your in - fi - nite love. Lord, soothe me, com - fort me, take a - way my pain,

Hp.

I Vln. *pizz.* *arco*  
*ppp*

II Vln. *pizz.* *arco*  
*ppp*

Vla. *pizz.* *arco*  
*ppp*

Vc. *pizz.* *arco*  
*ppp*

D. B.

23

1 Fl. 1  
2 Fl. 2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn. 1  
2

Tpt. 1  
2

Tha.

Timp.

S. solo  
Lord soothe me

To S. S.  
soothe me

A. solo  
Lord soothe - me

To A. A.  
soothe me

T.  
B. Lord soothe me soothe me

B. Lord soothe me soothe me

Hp.

I Vln. arco pizz. p

II Vln. arco pizz. p

Vla. pizz. p

Vc. pizz. p

D. B. pizz. p

4: Lord soothe me

29

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hrn. 1 2

Tpt. 1 2

Tba.

Timp.

S.

A.

T.

B.

Hp.

I Vln

II Vln

Vla

Vc.

D. B.

rall.....

rall.....

rall.....

arco

pp

arco

pp

arco

pp

arco

p

arco

p

arco

p

arco

p

take a - way my pain show me your in - fi - nate love show me your in - fi - nate love

take a - way my pain show me your in - fi - nate love show me your in - fi - nate love

take a - way my pain show me your in - fi - nate love show me your in - fi - nate love

take a - way my pain show me your in - fi - nate love show me your in - fi - nate love

arco

pp

arco

pp

arco

pp

arco

p

arco

p

arco

p

4: Lord soothe me

36 .....a tempo ♩ = 100

The score is divided into several systems. The first system includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, and Trombone. The second system includes Snare, Alto, Tenor, and Bass. The third system includes Harp. The fourth system includes Violin I & II, Viola, Violoncello, and Double Bass. Dynamics include *pp* and *ppp*. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 36 with the lyrics: "Lord, soothe me, com - fort me,". The tempo is marked "a tempo" with a quarter note equal to 100 beats per minute.

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Hp.

I  
Vln

II

Vla.

Vc.

D. B.

Lord, soothe me, com - fort me,

Lord, soothe me, com - fort me,

Lord, soothe me, com - fort me,

Lord, soothe me, com - fort me,

pizz. *ppp*

pizz. *ppp*

4: Lord soothe me

44

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

Vln I  
II

Vla

Vc.

D. B.

take a - way my pain, show me your in - fi - nite love.

take a - way my pain, show me your in - fi - nite love.

take a - way my pain, show me your in - fi - nite love.

take a - way my pain, show me your in - fi - nite love.

*mf* *ppp*

*mf* *ppp*

*mf* *ppp*

*mf* *ppp*

*mp* *mp*

*p* *mp*

*arco mp ppp*

*arco mp ppp*



4: Lord soothe me

52

Fl. 1  
2

pp

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I

Vln

II

Vla

Vc.

D. B.

Lord soothe me, Lord com - fort me, Show me your in - fi - nite love.

Lord soothe me, Lord com - fort me, Show me your in - fi - nite love.

Lord soothe me, Lord com - fort me, Show me your in - fi - nite love.

Lord soothe me, Lord com - fort me, Show me your in - fi - nite love.

arco  
ppp

arco  
ppp

arco  
ppp

arco  
ppp

4: Lord soothe me

58

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

Show me your in - fi - nite love. love. love. love. love.

Show me your in - fi - nite love. love. love. love. love.

Show me your in - fi - nite love. love. love. love. love.

Show me your in - fi - nite love. love. love. love. love.

*pp*

Detailed description: This page of a musical score, numbered 34, is titled '4: Lord soothe me'. It begins at measure 58. The score is arranged for a full orchestra and a vocal ensemble. The orchestral parts include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocalists sing the lyrics 'Show me your in - fi - nite love. love. love. love. love.' across five measures. The instrumental parts are mostly rests, with some activity in the Bassoon, Trombone, and Violin sections. A *pp* (pianissimo) dynamic marking is present in the Trombone part in the fifth measure.

5:  
5. An der Freude

Andante ♩ = 80

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

Sopranos

Altos

Tenors

Basses

Harp

Violin I  
II

Viola

Violoncello

Double Bass

## 5: An der Freude

9

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

*mp*

S.

*pp* — *mp* — *mf* *pp*

seid um - schlun - gen Mil - li - o - nen! Die - sen Kuß der gan - zen Welt!

A.

*pp* — *mp* — *mf* *pp*

seid um - schlun - gen Mil - li - o - nen! Die - sen Kuß der gan - zen Welt!

T.

*pp* — *mp* — *mf* *pp*

seid um - schlun - gen Mil - li - o - nen! Die - sen Kuß der gan - zen Welt!

B.

*pp* — *mp* — *mf* *pp*

seid um - schlun - gen Mil - li - o - nen! Die - sen Kuß der gan - zen Welt!

Hp

*E*  
*B*

*A*  
*b*

I

Vln

II

Vla

Vc.

D. B.





25

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
Brü - der ue - ber - Ster - nen - zelt Muß ein lei - ber Va - ter woh - nen. Seid um - schlun - gen

A.  
Brü - der ue - ber - Ster - nen - zelt Muß ein lei - ber Va - ter woh - nen. Seid um - schlun - gen

T.  
Brü - der ue - ber - Ster - nen - zelt Muß ein lei - ber Va - ter woh - nen. Brue - der ue - ber - Ster - nen - zelt

B.  
Brü - der ue - ber - Ster - nen - zelt Muß ein lei - ber Va - ter woh - nen. Brue - der ue - ber - Ster - nen - zelt

Hp

I  
Vln  
II

Vla

Ve.

D. B.

tr

*p*

*pp*

*arco*

E♭ F#  
C#

*arco*

*arco*

*arco*

*arco*

*arco*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

## 5: An der Freude

The image displays a page of a musical score for the hymn '5: An der Freude'. It features multiple staves for woodwind, brass, vocal, and string instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tba.). The brass section includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), and Timpani (Timp.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section includes Harp (Hp), Violin I (I), Violin II (II), Viola (Vla.), Cello (Ve.), and Double Bass (D. B.).

The score is divided into measures, with a measure number '29' indicated at the beginning. The tempo marking 'rall.' (rallentando) is used throughout. Dynamics include fortissimo (*f*) and pianissimo (*pp*). The lyrics are: 'Mil - - - li - o - nen Brü - der ue - ber - Ster - nen - zelt Muß ein lie - ber Va - ter woh - - nen. Muß ein lei - ber Va - ter woh - nen. Seid um - schlun - - gen Mil - - li - o - nen Mil - - li - o - nen. Muß ein lie - ber Va - ter woh - - nen. Seid um - schlun - - gen Mil - - li - o - nen'.

**Fl.** 1 2 *f* *rall.*

**Ob.** 1 2 *f*

**Cl.** 1 2 *f*

**Bsn.** 1 2 *f* *p*

**Hn.** 1 2 *f* *rall.* *p*

**Tpt.** 1 2

**Tba.**

**Timp.**

**S.** *f* *f* *rall.* *p*  
 Mil - - - li - o - nen Brü - der ue - ber - Ster - nen - zelt Muß ein lie - ber Va - ter woh - - nen.

**A.** *f* *f*  
 Mil - - li - o - nen Brü - der ue - ber - Ster - nen - zelt Muß ein lie - ber Va - ter woh - - nen.

**T.** *f* *f* *p*  
 Muß ein lei - ber Va - ter woh - nen. Seid um - schlun - - gen Mil - - li - o - nen

**B.** *f* *f* *p*  
 Muß ein lei - ber Va - ter woh - nen. Seid um - schlun - - gen Mil - - li - o - nen

**Hp.**

**I.** *f* *rall.* *pp*

**Vln.** II *f* *pp*

**Vla.** *f* *pp*

**Ve.** *f* *pp*

**D. B.** *f* *pp*



33 *meno* ♩ = 60 *rall.*

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

*meno* ♩ = 60 *pp* *rall.*

S.  
A.  
T.  
B.

Seid um Schlun - gen Seid um Schlun - gen  
Seid um Schlun - gen To A. solo Seid um Schlun - gen  
Seid um Schlun - gen Seid um Schlun - gen  
*mp* Brue - der ue - ber - Ster - nen - zelt Muß ein lie - ber Va - ter woh - nen.

Hp

*meno* ♩ = 60 *rall.*

I  
Vln  
II

Vla

Vc.

D. B.

*ppp*



41

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A. solo

To A.

Mi - sche sei - ne Ju - bel ein! Mi - sche sei - ne Ju - bel ein!

T.

B.

Hp

I

Vln

II

Vla

Vc.

D. B.

*pp*

*pp*

*p*

*pp*

*pp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*arco*

*arco*

*arco*

*arco*

*arco*

*p*



53

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
Such ihn ü - berm Ster - nen - zelt, Ü - ber Ster - nen muß er woh - nen.

A.  
Such ihn ü - berm Ster - nen - zelt, Ü - ber Ster - nen muß er woh - nen.

T. solo  
*mf*  
Freu - de heißt die star - ke Fe - der

B.

Hp

I  
Vln  
*p*

II  
Vln  
*p*

Vla  
*p*

Vc.  
arco  
*p*

D. B.  
arco  
*p*

5: An der Freude

57

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tba

Timp.

S.

A.

T. solo

B.

Hp

I Vln

II Vln

Vla

Vc.

D. B.

*mp* *f*

*pp* *mp* *p*

*f* *f*

*mf* *mp* *f* *mf*

*mf* *mf* *f* *mf*

*mf* *f* *pizz.* *f*

*mf* *f* *pizz.* *f*

In der e-wi-gen Na-tur. Freu-de, Freu-de treibt die Räder In der großen

61

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T. solo  
Wel - ten - uhr.  
To T.

B.

Hp  
E: F# A#  
f  
ritard.  
ritard.

I  
Vln. pp mf pp mp

II  
pp mf pp mp

Vla.  
mf pp

Ve.

D. B.

1. mp

1. mp

pp mp

1. pp mp

1. mp

pp mp

pp mp

mf pp

5: An der Freude

68 *ppp* *rall.* ..... *Con moto* ♩ = 120

Fl. 1 2 *ppp*

Ob. 1 2 *ppp*

Cl. 1 2 *ppp*

Bsn 1 2 *mp* *pp*

Hrn 1 2 *rall.* ..... *Con moto* ♩ = 120 *pp*

Tpt 1 2 *pp*

Tba

Timp. *mp*

S. *rall.* ..... *Con moto* ♩ = 120

A.

T.

B.

Hp *p* *mf*

I *rall.* ..... *Con moto* ♩ = 120 *p* *pp* *mp*

II *mp* *pp* *mp*

Vla *mp* *pp* *p* *mf*

Vc. *arco* *mp* *pp* *mp*

D. B. *arco* *mp* *ppp* *pp* *mp*



77

Fl. 1 2 *mf*

Ob. 1 2 *pp* *mf* *mp*

Cl. 1 2 *mp*

Bsn. 1 2 *pp* *mf*

Hrn. 1 2 *pp*

Tpt. 1 2 *pp*

Tba. *pp*

Timp.

S. *p* Froh, wie sei - ne Son - nen flie - gen *p* Froh, wie sei - ne Son - nen flie - gen Durch des Him - mels

A. *p* Froh, wie sei - ne Son - nen flie - gen *p* Froh, wie sei - ne Son - nen flie - gen Durch des Him - mels

T. *p* Froh, wie sei - ne Son - nen flie - gen Durch des Him - mels

B. *p* Froh, wie sei - ne Son - nen flie - gen Durch des Him - mels

Hp. *p* *mf* *p* *mf* *p*

I. *mf* *mp* *pizz.* *arco* *p* *mf* *p*

II. *mf* *mp* *pizz.* *arco* *p* *mf* *p*

Vla. *p* *mf* *arco* *p* *mf* *p*

Vc. *mf*

D. B. *mf*

## 5: An der Freude

81

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
prächt - 'gen Plan, Froh, Froh, wie sei - ne Son - nen flie - gen

A.  
prächt - 'gen Plan, Froh, Froh, wie sei - ne Son - nen flie - gen

T.  
prächt - 'gen Plan, Froh, wie sei - ne Son - nen flie - gen

B.  
prächt - 'gen Plan, Son - nen flie - gen

Hp

I  
Vln *mf* *f* *p* *mf* *p*

II  
arco *mf* *f* *p* *mf* *p*

Vla  
arco *mf* *f* *p* *mf* *p*

Vc.

D. B.

85

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

Vln. I

Vln. II

Vla.

Vc.

D. B.

1. *mp*

*mp*

*a2*

*mp* *f*

*mp* *f*

*mp*

*mp* *f*

*mp*

*mp*

*mp* *f*

*mp* *f*

*mp*

*mp* *f*

*mp* *f*

*mp* *f*

Durch des Him-mels prächt-'gen Plan, Wan-delt Brü-der eu-re Bahn, Wan-delt Brü-der eu-re Bahn,

Durch des Him-mels prächt-'gen Plan, Wan-delt Brü-der eu-re Bahn, Wan-delt Brü-der eu-re Bahn,

Durch des Him-mels prächt-'gen Plan, Wan-delt Brü-der eu-re Bahn, Wan-delt Brü-der eu-re Bahn,

Durch des Him-mels prächt-'gen Plan, Wan-delt Brü-der eu-re Bahn, Wan-delt Brü-der eu-re Bahn,

*mp* *f*

*mp*

*mp*

*mp*

*mp* *f*

*mp* *f*



93

1 Fl. *p* *mf* *mf* *f*

2 Fl. *p* *mf* *mf* *f*

1 Ob. *p* *mf* *mf* *f*

2 Ob. *p* *mf* *mf* *f*

1 Cl. *a2* *mf* *mf* *f*

2 Cl. *mf* *mf* *f*

1 Bsn. *a2* *mf* *mf* *f*

2 Bsn. *mf* *mf* *f*

1 Hrn. *f*

2 Hrn. *f*

1 Tpt. *f*

2 Tpt. *f*

Tba. *f*

Tim. *p* *mp* *mf* *f*

S. *mf* *f*

A. *mp* *mf* *f*

T. *f*

B. *f*

Hp.

I Vln. *p* *mp* *mf*

II Vln. *p* *mp* *mf*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf* *f*

D. B. *p* *mp* *mf* *f*

Freu-dig wie ein Held zum Sie - gen. Freu-dig wie ein Held zum Sie - gen. Freu-dig wie ein Held zum Sie - gen.

Freu-dig wie ein Held zum Sie - gen. Freu-dig wie ein Held zum Sie - gen. Freu-dig wie ein Held zum Sie - gen.

Freu-dig wie ein Held zum Sie - gen.

### 5: An der Freude



This musical score page covers measures 97 to 101 of the fifth movement, "An der Freude" from Beethoven's Ninth Symphony. It features a full orchestra and a vocal choir.

- Orchestra:** Flute (Fl. 1, 2), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Bassoon (Bsn. 1, 2), Horn (Hn. 1, 2), Trumpet (Tpt. 1, 2), Trombone (Tbn.), Timpani (Timp.), Violin I (I), Violin II (II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).
- Vocal Choir:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Measures 97-101:** The score begins with measures 97-98, which are largely rests for the instruments, followed by chords in measures 99-100. In measure 101, the vocal choir enters with the lyrics "Freu-dig wie ein Held zum Sie-gen." (Soprano) and "Froh, wie sei-ne Son-nen flie-gen" (Tenor and Bass). The music then continues with instrumental parts.
- Dynamic Markings:** The score includes various dynamic markings such as *f* (forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo).



5: An der Freude

106

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1 2  
Hr. 1 2  
Tpt. 1 2  
Tba.  
Timp.  
S.  
A.  
T.  
B.  
Hp.  
I. Vln.  
II. Vln.  
Vla.  
Ve.  
D. B.

*mf* *p* *mf* *p* *pp* *pp* *pp* *pp* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *pizz.* *p* *pizz.* *p*

Froh, Froh, Froh, Froh, wie sei - ne Son - nen flie - gen  
Froh, Froh, Froh, Froh, wie sei - ne Son - nen flie - gen

E# F#



111

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn 1 2  
Hn 1 2  
Tpt 1 2  
Tba  
Timp.  
S.  
A.  
T.  
B.  
Hp  
I  
Vln  
II  
Vla  
Vc.  
D. B.

*pp*  
*mp*  
*p*  
*mp*  
*pp*  
*mf*  
*mf*  
*mp*  
*mp*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*

Durch des Him-mels prächt-'gen Plan,  
Durch des Him-mels prächt-'gen Plan,  
Durch des Him-mels prächt-'gen Plan,  
Durch des Him-mels prächt-'gen Plan,  
Durch des Him-mels prächt-'gen Plan,  
Durch des Him-mels prächt-'gen Plan,

## 5: An der Freude

115

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Hp

I

Vln

II

Vla

Vc.

D. B.

Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn,  
Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn,  
Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn,  
Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn, Wan - delt Brü - der eu - re Bahn,

*pp* *mf* *pp* *p* *mp*

*pp* *mf* *pp* *p* *mp*

*pp* *mf* *pp* *p* *mp*

*pp* *mf* *pp* *pizz.* *mp*

*pp* *mf* *pp* *pizz.* *mp*

*pp* *mf* *pp* *pizz.* *mp*

*pp* *mf* *pp* *pizz.* *mp*

*pp* *mf* *pp* *pizz.* *mp*



5: An der Freude

124

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B. solo  
*mp*

Hp

I  
Vln

II

Vla  
*pp*

Vc.  
*pp*

D. B.  
*pp*

Aus der Wahr - heit Feu - er - spie - gel Lä - chelt sie den

Detailed description: This is a page of a musical score for the hymn 'An der Freude'. The page is numbered 60 and is titled '5: An der Freude'. It features a score for various instruments and a vocal solo. The instruments listed on the left are Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Soprano, Alto, Tenor, Bass solo, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The score is in 4/4 time. The vocal solo part, marked 'B. solo' and 'mp', has the lyrics 'Aus der Wahr - heit Feu - er - spie - gel Lä - chelt sie den'. The string parts (Viola, Violoncello, and Double Bass) are marked 'pp' and play a rhythmic accompaniment. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) have melodic lines starting at measure 124. The brass parts (Horn, Trumpet, Trombone) are mostly silent. The harp part is also silent.

130

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B. solo  
Fo - rscher an. Zu der Tu - gend stei - lem Hü - gel

Hp

I  
Vln  
pp

II  
pp

Vla

Vc.

D. B.

## 5: An der Freude

1.  
135

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B. solo

To B.

Lei - tet sie des Dul - ders Bahn.

Hp

I  
Vln

II

Vla

Vc.

D. B.

Detailed description of the musical score: This page contains the musical score for the fifth movement, 'An der Freude'. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, and Trombone. The brass section includes Timpani, Snare, Alto, Tenor, and Bass. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. A solo Bassoon part is also present, with the instruction 'To B.' above it. The vocal line is written in the Bass clef. The score includes various musical notations such as notes, rests, dynamics (pp), and articulation marks. The page number '62' is in the top left, and the title '5: An der Freude' is centered at the top. The rehearsal mark '1. 135' is at the top left of the woodwind staves.

142

1 Fl. 1 *mf*

2 Fl. 2 *mf*

1 Ob. 1

2 Ob. 2 *mf*

1 Cl. 1

2 Cl. 2

1 Bsn. 1

2 Bsn. 2

1 Hn. 1

2 Hn. 2

1 Tpt. 1

2 Tpt. 2

Tba.

Timp.

S. *pp* Dul - det mu - tig Mil - lio - o - nen! *mp* Dul - det für die be - ßre Welt!

A. *pp* Dul - det mu - tig Mil - lio - o - nen! *mp* Dul - det für die be - ßre Welt!

T. *pp* Dul - det mu - tig Mil - lio - o - nen! *mp* Dul - det für die be - ßre Welt!

B. *pp* Dul - det mu - tig Mil - lio - o - nen! *mp* Dul - det für die be - ßre Welt!

Hp.

I Vln. *pp* arco *mf*

II Vln. *pp* arco *mf*

Vla. *pp* arco *mf*

Vc. *pp* *mf*

D. B. *pp* *mf*

5: An der Freude

147

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

*mf*  
S.  
Dro - ben ü - berm Ster - nen - zelt Wird ein gro - ßer Gott be - lohn - en.

*mf*  
A.  
Dro - ben ü - berm Ster - nen - zelt Wird ein gro - ßer Gott be - lohn - en.

*mf*  
T.  
Dro - ben ü - berm Ster - nen - zelt Wird ein gro - ßer Gott be - lohn - en.

*mf*  
B.  
Dro - ben ü - berm Ster - nen - zelt Wird ein gro - ßer Gott be - lohn - en.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*p*

*f*

*f*

*f*



153

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

D. B.

*p*, *mp*, *mf*

## 5: An der Freude

161

Fl. 1  
2 *pp*

Ob. 1  
2 *pp*

Cl. 1  
2 *pp*

Bsn. 1  
2 *pp*

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S. *pp*  
Schließt den heil - 'gen Zir - kel dich - ter, Schwört bei die - sem gold - nen Wein, Dem Ge - lübde - de

A. *pp*  
Schließt den heil - 'gen Zir - kel dich - ter, Schwört bei die - sem gold - nen Wein, Dem Ge - lübde - de

T. *pp*  
Schließt den heil - 'gen Zir - kel dich - ter, Schwört bei die - sem gold - nen Wein, Dem Ge - lübde - de

B. *pp*  
Schließt den heil - 'gen Zir - kel dich - ter, Schwört bei die - sem gold - nen Wein, Dem Ge - lübde - de

Hp

I  
Vln *p*

II  
Vln *p*

Vla *p*

Vc. *pizz.*

D. B. *pizz.*



5: An der Freude

171

The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Soprano, Alto, Tenor, Bass, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German: "sol - len le - ben! Bru - der, trinkt und stim - met ein, Al - len Sün - dern soll ver-". The score features various musical notations including dynamics (mf, f, p), articulation (accents), and performance instructions like "arco" for strings.

175

Fl. 1  
2

mp

mp

p

pp

Ob. 1  
2

pp

Cl. 1  
2

mp

p

pp

Bsn. 1  
2

pp

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

-ge - ben, Al - len Sün - dern soll ver - ge - ben.

A.

-ge - ben, Al - len Sün - dern soll ver - ge - ben, Al - len Sün - dern soll ver - ge - ben, Al - len Sün - dern soll ver - ge - ben.

T.

-ge - ben, Al - len Sün - dern soll ver - ge - ben, Al - len Sün - dern soll ver - ge - ben, Al - len Sün - dern soll ver - ge - ben.

B.

Al - len Sün - dern soll ver - ge - ben, Al - len Sün - dern soll ver - ge - ben, Al - len Sün - dern soll ver - ge - ben. Und die

Vln I

Vln II

Vla

Vc.

D. B.

mp

p

pp

p

mp

p

pp

p

5: An der Freude

179

Fl. 1 2 *mp* *f* *ff*

Ob. 1 2 *mp* *f* *ff*

Cl. 1 2 *mp* *f* *ff*

Bsn 1 2 *mp* *mf* *ff* *ff*

Hn 1 2

Tpt 1 2

Tba *mp* *mf* *ff* *ff*

Timp. *mf* *f* *ff* *fff*

S. *f* *ff*

A. *mf* *f* *ff*

T. *mp* *mf* *f* *ff*

B. *mp* *mf* *f* *ff*

Hp

I *b<sup>2</sup>*

Vln II *b<sup>2</sup>*

Vla *b<sup>2</sup>*

Vc. *fff*

D. B. *fff*

Und die Hoel - le nicht mehr sein. Und die Hoel - le nicht mehr sein. Und die Hoel - le nicht mehr sein. Und die Hoel - le nicht mehr sein.

Hoel - le nicht mehr sein. Und die Hoel - le nicht mehr sein. Und die Hoel - le nicht mehr sein. Und die Hoel - le nicht mehr sein.

# 5: An der Freude

183

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn. 1  
2

Tpt. 1  
2

Tbn.

Timp.

*ff* Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

*ff* Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

*ff* Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah!

*ff* Hal - le - lu - jah! Hal - le - lu - - - Hal - le - lu - - - Hal - le - - lu - jah!

Hp

Vln. I  
II

Vla.

Vc.

D. B.

5: An der Freude

This musical score page, numbered 72, is for the fifth movement, 'An der Freude'. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone, Timpani, Horns), strings (Violin I & II, Viola, Violoncello, Double Bass), and percussion (Timpani). The score is written in 2/4 time with a tempo marking of quarter note = 60. The woodwind parts have dynamic markings of *p* and *pp*. The string parts are marked *ppp* and include *pizz.* (pizzicato) markings. The brass parts are mostly silent, with some activity in the Horns and Trombones. The score is divided into measures, with a key signature change to E major (E# F# G#) indicated in the Horn part.



196

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Harp (or 8va)

Vln. I

Vln. II

Vla.

Vc.

D. B.

*pp*

*ppp*

6:  
6. Vater Unser

Vater unser Andante  $\text{♩} = 60$  rall. a tempo

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

Sopranos

Altos

Tenors

Basses

Harp

Vater unser Andante  $\text{♩} = 60$  rall. a tempo

I

Violin

II

Viola

Violoncello

Double Bass

*pp*

*p*

*pp*

*pizz.*

*arco*

*pizz.*

1. *pp*

Va - ter un - ser!

1. *pp*

Va - ter un - ser!

6: Vater Unser

8

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

pp

1.  
2.

1.  
pp

der Du bist im Him - mel. Ge - hei - li - get wer - de Dein na - me. Dein Reich kom - me. Dein Wil - le ge - sche - he

der Du bist im Him - mel. Ge - hei - li - get wer - de Dein na - me. Dein Reich kom - me. Dein Wil - le ge - sche - he

Detailed description: This is a page of a musical score for the 'Vater Unser' (Our Father) prayer. The score is for a full orchestra and a vocal ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tba.), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harp (Hp), Violin I (I Vln), Violin II (II Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The vocal parts (S., A., T., B.) have lyrics in German. The score begins at measure 8. The Oboe part has a first ending (1.) and a second ending (2.) marked with 'pp' (pianissimo). The Bassoon part has a first ending (1.) marked with 'pp'. The vocal parts enter with the lyrics: 'der Du bist im Him - mel. Ge - hei - li - get wer - de Dein na - me. Dein Reich kom - me. Dein Wil - le ge - sche - he'. The instrumental parts provide accompaniment for the vocalists.

## 6: Vater Unser

14

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

1.  
2.

*pp*

*mp*

*mp*

*p*

arco

pizz.

pizz.

pizz.

wie im Him - mel als - o auch auf Er - den. Un - ser täg - lich Brod gieb uns heu - te.

wie im Him - mel als - o auch auf Er - den. Un - ser täg - lich Brod gieb uns heu - te.

21

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

I Vln

II Vln

Vla

Vc.

D. B.

*mp* *pp* *p* *a<sup>2</sup>*

*p* *pp* *p* *a<sup>2</sup>*

Und er - laß uns un - se - re Schuld als wir er - las - sen un - sern Schul - di - gern.

Und er - laß uns un - se - re Schuld als wir er - las - sen un - sern Schul - di - gern.

*pp* *F#* *C#* *G#* *D#*

*mf* *pp* *arco* *pp* *ppp*

*mf* *pp* *ppp*

## 6: Vater Unser

29

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T. *p*  
Va - ter un - ser! der Du bist im Him - mel. Ge - hei - li - get wer - de Dein na - me. Dein Reich

B. *p*  
Va - ter un - ser! der Du bist im Him - mel. Ge - hei - li - get wer - de Dein na - me. Dein Reich

Hp

I  
Vln *p* *pp*

II *pp*

Vla *pp*

Vc. *pizz.* *pp* arco *pizz.*

D. B. *pizz.* *pp* arco *pizz.*

35

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.  
kom - me. Dein Wil - le ge - sche - he wie im Him - mel als - o auch auf Er - den. Un - ser täg - lich Brod

B.  
kom - me. Dein Wil - le ge - sche - he wie im Him - mel als - o auch auf Er - den. Un - ser täg - lich Brod

Hp

I  
Vln  
II

Vla

Ve.

D. B.

*p*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

1.

2.

*D<sub>4</sub>*

*C<sub>4</sub>*

## 6: Vater Unser

41

Fl. 1  
2

mp

Ob. 1  
2

pp

Cl. 1  
2

pp

Bsn. 1  
2

p

pp

Hrn. 1  
2

pp

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

pp

gib uns heu - te. Und er - laß uns un - se - re Schuld als wir er - las -

B.

pp

gib uns heu - te. Und er - laß uns un - se - re Schuld als wir er - las -

Hp

C#

C#

I

Vln

ppp

II

ppp

Vla

ppp

Ve.

ppp

pizz. arco

D. B.

ppp

pizz. arco

Detailed description of the musical score: This page contains the musical score for the sixth movement, 'Vater Unser'. It features a full orchestral ensemble including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hrn.), Trumpets (Tpt.), Trombones (Tba.), Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Harp (Hp), Violins (Vln I and II), Viola (Vla), Violoncello (Ve.), and Double Bass (D. B.). The vocal parts for Tenor and Bass are included with German lyrics. The score begins at measure 41. Dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings. The harp part includes specific chord markings for C#.



6: Vater Unser

48 **Allargando** ..... **a tempo** ♩ = 60

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

I

Vln II

Vla

Vc.

D. B.

Und füh-re uns nicht in Ver-su - chung.

Und füh-re uns nicht in Ver-su - chung.

-sen un - ser schul - di - gern. Und füh-re uns nicht in Ver-su - chung.

-sen un - ser schul - di - gern. Und füh-re uns nicht in Ver-su - chung.

*ppp*

*pp*

*p*

*p*

*p*

*p*

*p*

*pp*

*pp*

*p*

*p*

*pizz.*

*p*

*pizz.*

*p*

*G*

## 6: Vater Unser

55

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*p*

*mf*

*a 2*

Son - dern er - lö - se uns von dem Ue - bel Denn Dein das - reich, und die Kraft und die Herr - lich - keit und die

Son - dern er - lö - se uns von dem Ue - bel Denn Dein das - reich, und die Kraft und die Herr - lich - keit und die

Son - dern er - lö - se uns von dem Ue - bel Denn Dein das - reich, und die Kraft und die Herr - lich - keit und die

Son - dern er - lö - se uns von dem Ue - bel Denn Dein das - reich, und die Kraft und die Herr - lich - keit und die

6: Vater Unser

60

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hrn. 1 2

Tpt. 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

I Vln

II Vln

Vla

Vc.

D. B.

*f* *mf* *p* *mp* *ff*

Herr - lich - keit Herr - lich - keit in E - wig - E - wig - keit. a - men. a - men. a - men. a - men. a -

lich - keit Herr - lich - keit in E - wig - E - wig - keit. a - men. a - men. a - men. a - men. a -



7:  
7. In Paradisum

Andantino ♩ = 92

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

Sopranos

Altos

Tenors

Basses

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

*ppp*

*ppp*

*ppp*

*ppp*

*p*

May the an - gels lead you in - to pa - ra - dise; at your co - ming may the mar - tyrs re - ceive you and lead you

*ppp*

arco

*ppp*

## 7: In Paradisum

6

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hr 1  
2

Tpt 1  
2

Tba

Timp.

S.  
to the ho - ly ci - ty of Je - ru - sa - lem. *p* at your

A.  
*p* May the an - gels lead you in - to pa - ra - dise; at your

T.  
*p* May the an - gels lead you in - to pa - ra - dise; at your

B.  
*p* May the an - gels lead you in - to pa - ra - dise; at your

Hp

I  
Vln *pp*

II  
Vln *pp*

Vla *pp*

Vc. *p* pizz.

D. B. *p* pizz.

11

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
co - ming may the mar - tyrs re - ceive you and lead you to the ho - ly ci - ty of Je - ru - sa - lem. May the an - gels lead you

A.  
co - ming may the mar - tyrs re - ceive you and lead you to the ho - ly ci - ty of Je - ru - sa - lem. May the an - gels lead you

T.  
co - ming may the mar - tyrs re - ceive you and lead you to the ho - ly ci - ty of Je - ru - sa - lem.

B.  
co - ming may the mar - tyrs re - ceive you and lead you to the ho - ly ci - ty of Je - ru - sa - lem.

Hp.

I  
Vln

II  
pizz.  
*mp*

Vla.  
pizz.  
*mp*

Vc.  
pizz.  
arco

D. B.  
arco

7: In Paradisum

16

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*p*

*p*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

in - to pa - ra - dise; May the an - gels lead you pa - ra - dise; pa - ra - dise; pa - ra - dise; pa - ra -

in - to pa - ra - dise; May the an - gels lead you pa - ra - dise; pa - ra - dise; pa - ra - dise; pa - ra -

May the an - gels lead you in - to pa - ra - dise; pa - ra - dise; pa - ra - dise; pa - ra - dise; pa - ra -

May the an - gels lead you in - to pa - ra - dise; pa - ra - dise; pa - ra - dise; pa - ra - dise; pa - ra -

*arco*

*arco*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*





7: In Paradisum

28

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tbn

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*pp*

*mp*

*pp*

*pp*

*pp*

May the cho - rus of ang - els re - ceive you and and with

C#

33

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

mp

may you have e - ter - nal rest.

mp

may you have e - ter - nal

mp

may you have e - ter - nal

mp

La - za - rus, once - poor, may you have e - ter - nal rest.

Harp

I  
Vln

II

Vla

Vc.

D. B.

pizz.



8:  
8. Psalm 121

Andante ♩ = 80

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

Sopranos

Altos

Tenors  
Ich he - be mei - ne Au - gen auf zu den Ber - gen. Wo - her kommt mir - Hil - fe?

Basses

Harp

Violin I 1  
2

Violin II 1  
2

Viola 1  
2

Violoncello 1  
2

Double Bass

## 8: Psalm 121

8

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.  
Mei - ne Hil - fe kommt vom HERRN, der Him - mel und Er - de ge - macht hat. Er wird dei - nen

B.

Hp

I  
Vln  
*mp* *mf*

II

Vla

Vc.

D. B.

13

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.  
Fuß nicht glei - ten las - sen, und der dich be - hü - tet, schläft nicht. Sie - he, der Hü - ter Is - ra - els schläft noch schlum - mert

B.

Hp

I  
Vln *p* *pp* *p* *mp* *pp* *mp*

II

Vla

Vc.

D. B.

8: Psalm 121

18

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tba.

Timp.

S. *mp* Der HERR be - hü - tet dich; *rall.* *a tempo* *mp* Ich

A. *mp* Der HERR be - hü - tet dich;

T. *p* nicht. *p* Der HERR be - hü - tet dich;

B. *p* Der HERR be - hü - tet dich;

Hp. *p* *pp*

I. *mf* *p* *pp* *rall.* *a tempo*

II. *p* *pp*

Vla. *pp*

Vc. *pp*

D. B. *pp*



23

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
he - be mei - ne Au - gen auf zu den Ber - gen. Wo - her kommt mir Hil - fe? Mei - ne

A.  
Wo - her kommt mir Hil - fe? Mei - ne

T.  
*mp*  
Wo - her kommt mir Hil - fe? Mei - ne

B.  
*mp*  
Wo - her kommt mir Hil - fe? Mei - ne

Hp

I  
Vln  
*mp* *mf*

II  
Vln  
*mf*

Vla

Vc.

D. B.

29

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

Hil - fe kommt vom HERRN, der Him - mel und Er - de ge - macht hat.

Hil - fe kommt vom HERRN, der Him - mel und Er - de ge - macht hat.

Hil - fe kommt vom HERRN, der Him - mel und Er - de ge - macht hat. der HERR ist dein Schat - ten ü - ber

Hil - fe kommt vom HERRN, der Him - mel und Er - de ge - macht hat.

*p* *mp* *p*

*p* *mp* *pp*

*mf* *p* *pp*

*pizz.* *pp*

35

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*p*

*p*

*p*

dass dich des Ta - ges die So - ne nicht ste - che noch der Mond des Nachts.

dass dich des Ta - ges die So - ne nicht ste - che noch der Mond des Nachts.

dei - ner rech - ten Hand,

8: Psalm 121

41

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*p*

*pp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

er be - hü - te dei - ne See - le. Der

er be - hü - te dei - ne See - le. Der

Der HERR be - hüte - te dich vor al - lem Üb - el, er be - hü - te dei - ne See - le.

Der HERR be - hüte - te dich vor al - lem Üb - el, er be - hü - te dei - ne See - le.



8: Psalm 121

54

*p*

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
mei - ne Au - gen auf zu den Ber - gen.

A.  
mei - ne Au - gen auf zu den Ber - gen. *mp*  
Wo - her kommt mir - Hil - fe?

T.  
mei - ne Au - gen auf zu den Ber - gen. *mp*  
Wo - her kommt mir - Hil - fe?

B.  
mei - ne Au - gen auf zu den Ber - gen. *mp*  
Wo - her kommt mir - Hil - fe?

Hp.

I  
Vln *mf*

II *p*

Vla. *p*

Vc. *p*

D. B. arco arco *p*

60

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
der Him - mel und Er - de ge -

A.  
Mei - ne Hil - fe kommt vom HERRN, der Him - mel und Er - de ge - macht hat.

T.  
Mei - ne Hil - fe kommt vom HERRN, Er wird dei - nen

B.  
der Him - mel und Er - de ge - macht hat.

Hp

I  
Vln *p* *mp*

II

Vla

Vc.

D. B.

65

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*pp*

*pp*

*mf*

*mp*

*mp*

*mp*

*mp*

*pp*

*pp*

*pp*

-macht hat.

Sie - -

Fuß nicht glei - ten las - sen, und der dich be - hü - tet, schläft nicht. Sie - he, der Hü - ter Sie - -

und der dich be - hü - tet, schläft nicht. Sie - he, der Hü - ter Is - ra - els schläft noch schlum - mert



70

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Cl. 1 2 *pp*

Bsn. 1 2 *pp*

Hn. 1 2

Tpt. 1 2

Tba.

Timp.

S.

A. *p*  
- he, der Hü-ter Is - ra - els schläft noch schlum - mert nicht. hü - tet dich;

T. *p*  
- he, der Hü-ter Is - ra - els schläft noch schlum - mert nicht. Der HERR be - hü - tet dich;

B. *p*  
nicht. Der HERR be - hü - tet dich;

Hp. *p*

I. *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D. B.

76

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*mp*

*mf*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

dass dich des Ta - ges die So - ne nicht ste - che

der HERR ist dein Schat - ten ü - ber dei - ner rech - ten Hand, dass dich des Ta - ges die So - ne nicht che

dass dich des Ta - ges die So - ne nicht ste - che

dass dich des Ta - ges die So - ne nicht ste - che

*mf*

*mf*

82

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
A.  
T.  
B.

Hp.

I  
Vln

II  
Vln

Vla.

Vc.

D. B.

noch der Mond des Nachts. Der HERR be - hüte - te dich vor al - lem Üb - el,  
noch der Mond des Nachts. Der HERR be - hüte - te dich vor al - lem Üb - el,  
noch der Mond des Nachts. Der HERR be - hüte - te dich vor al - lem Üb - el,  
noch der Mond des Nachts. Der HERR be - hüte - te dich vor al - lem Üb - el,

*p*  
*pp*  
*pp*  
*p*  
*pp*  
*p*  
*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*mf*

## 8: Psalm 121

89

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hr. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Hp.

I  
Vln

II

Vla.

Vc.

D. B.

*mp*

*mp*

*pp*

*pp*

*mp*

*pp*

*pp*

er be - hü - te dei - ne See - le. Der HERR be - hü - te dein - en Aus - gang und Ein - gang.

er be - hü - te dei - ne See - le. Der HERR be - hü - te dein - en Aus - gang und Ein - gang.

er be - hü - te dei - ne See - le.

er be - hü - te dei - ne See - le.

*mp*

*pp*

*pp*

94

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I

Vln. II

Vla

Vc.

D. B.

von nun an bis in E - wig - keit! von nun an bis in

von nun an bis in E - wig - keit! von nun an bis in

Aus - gang und Ein - gang. von nun an bis in E - wig - keit! von nun an bis in

Aus - gang und Ein - gang. von nun an bis in E - wig - keit! von nun an bis in

*mp* *p* *mp* *p*

8: Psalm 121

100

Fl. 1 2 *a2* *ppp* *rall.*

Ob. 1 2 *a2* *ppp*

Cl. 1 2 *a2* *mp* *ppp*

Bsn. 1 2 *a2* *ppp*

Hn. 1 2 *rall.*

Tpt. 1 2

Tba. *ppp*

Timp.

S. *pp* *rall.*  
E - - wig - keit!

A. *pp*  
E - - wig - keit!

T. *pp*  
E - - wig - keit!

B. *pp*  
E - - wig - keit!

Hp.

I. *ppp* *rall.*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* *arco* *mp* *ppp*

D. B. *ppp* *arco*

9:  
9. Tuba Mirum

**Trionfante**  $\text{♩} = 108$

The score is for the piece '9. Tuba Mirum' in 4/4 time, marked 'Trionfante' with a tempo of 108 quarter notes per minute. It features a full orchestra and a vocal ensemble. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The brass section includes Horn 1 & 2, Trumpet 1 & 2, and Tuba. The string section includes Violin I & II, Viola, Violoncello, and Double Bass. The vocal ensemble consists of Sopranos, Altos, Tenors, and Basses. The vocal parts have the lyrics: 'The trum - pet will blow and sound in'. The harp part includes a 'rit.' (ritardando) section. The score is marked with various dynamics such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). The woodwinds and strings play a rhythmic accompaniment of eighth notes, while the brass and voices provide the main melodic and harmonic material.

Flute 1 2  
Oboe 1 2  
Clarinet 1 2  
Bassoon 1 2  
Horn 1 2  
Trumpet 1 2  
Tuba  
Timpani  
Sopranos  
Altos  
Tenors  
Basses  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

The trum - pet will blow and sound in  
The trum - pet will blow and sound in  
The trum - pet will blow and sound in  
The trum - pet will blow and sound in

9: Tuba Mirum

The musical score is arranged in systems. The first system includes woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, and Tuba) and percussion (Tympani). The second system features vocal soloists (Soprano, Alto, Tenor, Bass) with lyrics: "won - der The trum - pet will blow and sound in won - der The". The third system includes Harp and strings (Violin I & II, Viola, Violoncello, Double Bass). Dynamics include *mf* and *ppp*. The score is in a key with two flats and a 4/4 time signature.



13 *Andante* ♩ = 60

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

*Andante* ♩ = 60

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

*Andante* ♩ = 60  
*pp*

S.  
trum - pet will blow and sound in won - der

A.  
trum - pet will blow and sound in won - der

T.  
trum - pet will blow and sound in won - der

B.  
trum - pet will blow and sound in won - der

Hp

*Andante* ♩ = 60

I  
Vln

II  
Vln

Vla

Vc.

D. B.

9: Tuba Mirum

19

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*p*

*pizz.*

The trum - pet will blow and sound in won - der And in earth's se - pul - chers

The trum - pet will blow and sound in won - der And in earth's se - pul - chers

*pizz.*

23 <sup>1.</sup>

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
thun - der

A.  
thun - der

T.  
we shall be

B.  
in great num - ber

Hp

I  
Vln

II

Vla

Vc.

D. B.

*pp*

*pp*

*pp*

*pp*

Be-fore the throne we shall be in great num - ber Whilst death and na - ture

Be-fore the throne we shall be in great num - ber

in great num - ber

in great num - ber

9: Tuba Mirum

28

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
stand a - mazed And all cre - at - ion a - new is raised

A.

T.

B.

Hp

I  
Vln arco pp

II arco pp

Vla pp

Vc.

D. B. pp

9: Tuba Mirum

33 **rall.** ♩ = 80

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

**rall.** ♩ = 80

*arco*

*arco*

*arco*

attacca

10:  
10. Gloria

Gloria Tranquillamente  $\text{♩} = 60$

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

Sopranos  
Glo - ry to you who have shown us the light. *mp* Glo - ry to God in the high - est. *mp*

Altos  
Glo - ry to you who have shown us the light. *mp* Glo - ry to God in the high - est. *mp*

Tenors

Basses

Harp

I  
Violin *pp* *mp* *pp*

II  
Violin *pp* *mp* *pp*

Viola *pp* *mp* *pp*

Violoncello *pp* *mp* *pp*

Double Bass *pp* *mp* *pp*



10: Gloria

7

Fl. 1  
2

pp

Ob. 1  
2

pp

Cl. 1  
2

pp

Bsn 1  
2

mp

pp

Hrn 1  
2

Tpt 1  
2

Tha

Timp.

S.

mp

Glo - ry to you who have shown us the light. —

A.

mp

Glo - ry to you who have shown us the light. —

f

T.

f

Glo - ry to you who have shown us the light.

B.

f

Glo - ry to you who have shown us the light.

Hp

I

Vln

II

Vla

Vc.

mp

p

D. B.

mp

p



11

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*f*

Glo - ry to you

Glo - ry to you

G4  
D#4  
C4

*p*

*p*

*p*

*p*



20

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Harp

Vln I  
Vln II

Vla

Vc.

D. B.

*f* *a2* *a2* *a2* *a2* *f*

*pp* *f* *f*

*f* *p* *fff*

*f* *p* *ff*

*f* *p* *ff*

*f* *p* *ff*

*mf* *p* *f*

*mf* *p* *f*

*p* *f*

*f*

Glo - ry to you  
Glo - ry to you  
Glo - ry to you  
Glo - ry to you  
Glo - ry to you  
Glo - ry to you  
Glo - ry to you  
Glo - ry to you

who have shown us the light.  
light.  
light.  
light.  
light.  
light.  
light.  
light.

Glo - ry to you  
Glo - ry to you  
Glo - ry to you  
Glo - ry to you

10: Gloria

26

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

I

Vln II

Vla

Ve.

D. B.

*f*

*p*

*mf*

*ff*

*fff*

who have shown us the light. Glo - ry to you who have shown us the light.

who have shown us the light. Glo - ry to you who have shown us the light.

Glo - ry to you who have shown us the light. Glo - ry to you who have

who have shown us the light. Glo - ry to you who have shown us the light.

*p*

*p*

*p*

*p*

*p*

*p*



10: Gloria

**rall.....Tranquillamente** ♩ = 60

Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Bsn. 1 2  
Hn. 1 2  
Tpt. 1 2  
Tba.  
Timp.  
S.  
A.  
T.  
B.  
Hp.  
I.  
Vln. II  
Vla.  
Vc.  
D. B.

*f* *pp* *f* *pp* *p* *mf* *f* *pp* *pp* *pp*

Glo - ry to you who have shown us the light.

*pizz.* *pp* *pp* *pp*



## 10: Gloria

46

Fl. 1  
2

pp

Ob. 1  
2

pp

Cl. 1  
2

pp

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

*mp*  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

A.

*mp*  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

T.

*mp*  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

B.

*mp*  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

Hp

I

Vln

*p*

II

*p*

Vla

pizz.  
*p*

arco

Vc.

pizz.  
*p*

D. B.

pizz.  
*p*



49

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
and on earth peace, good will to all peo - ple. and on earth peace, good

A.  
and on earth peace, good will to all peo - ple. and on earth peace, good

T.  
and on earth peace, good will to all peo - ple. and on earth peace, good

B.  
and on earth peace, good will to all peo - ple. and on earth peace, good

Harp

I  
Vln

II  
Vln

Vla

Vc.  
pizz.

D. B.  
pizz.

Chords: G# C# Eb C# Bb F# G# B#

## 10: Gloria

52

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

will to all peo - ple. and on earth peace, good will to all peo - ple.  
will to all peo - ple. and on earth peace, good will to all peo - ple.  
will to all peo - ple. and on earth peace, good will to all peo - ple.  
will to all peo - ple. and on earth peace, good will to all peo - ple.

*ppp*

*ppp*

*ppp*

*ppp*

Hp

*ppp* *pppp*

I  
Vln

II

Vla

Vc.

D. B.

*ppp*

55

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hrn. 1 2

Tpt. 1 2

Tba.

Timp.

S.

A.

T.

B.

Hp.

I.

Vln. II

Vla.

Vc.

D. B.

Grave  $\text{♩} = 36$

*pp*

*p*

*mp*

*pppp*

*pp*

*p*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*pppp*

*pp*

*p*

*pizz.*

*arco*

*pizz.*

*pppp*

*pp*

*p*

*pizz.*

*arco*

*pizz.*

Glo - ry to God in the high - est and on earth peace to

Glo - ry to God in the high - est and on earth peace to

$\text{E}^{\flat}$

$\text{B}^{\flat}$

$\text{A}^{\sharp}$

$\text{G}^{\flat}$

$\text{D}^{\flat}$

$\text{D}^{\flat}$

10: Gloria

62

Fl. 1 2 *mp* *mp*

Ob. 1 2 *p* *mp* *mp* *a2*

Cl. 1 2 *mp* *mp*

Bsn 1 2 *mp*

Hrn 1 2

Tpt 1 2

Tha *mp*

Timp.

S. *mf* *f* *p*  
peo - ple of good will. Glo - ry to God in the high - est and on earth peace to peo - ple of good will.

A. *mf* *f* *p*  
peo - ple of good will. Glo - ry to God in the high - est and on earth peace to peo - ple of good will.

T. *mf* *f* *p*  
Glo - ry to God in the high - est and on earth peace to peo - ple of good will.

B. *mf* *f* *p*  
Glo - ry to God in the high - est and on earth peace to peo - ple of good will.

Hp *mf* *arco* *mf*  
Db C# Db Bb

I *mp*

Vln II *mp*

Vla *mp*

Vc. *arco* *pizz.* *arco* *mf*

D. B. *arco* *pizz.* *arco* *mf*

69 *Tranquillamente* ♩ = 60

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Cl. 1 *pp* *mf* *pp*

Cl. 2 *pp* *pp*

Ben. 1 2 *pp*

Hn. 1 2

Tpt. 1 2

Tba

Timp.

S. *mp* *mf*  
and on earth peace, good will to all peo - ple.

A. *mp* *mf*  
and on earth peace, good will to all peo - ple.

T. *mp* *mf*  
and on earth peace, good will to all peo - ple.

B. *mp* *mf*  
and on earth peace, good will to all peo - ple.

Hp *pp*  
E4 A4  
D4

*Tranquillamente* ♩ = 60

I *pp*

II *pp*

Vla *pp*

Vc. *pp*

D. B. *pp*

## 10: Gloria

74

Fl. 1  
2

Ob. 1  
2

1  
Cl.  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

A.  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

T.  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

B.  
and on earth peace, good will to all peo - ple. and on earth peace, good will to all peo - ple.

Hp

I  
Vln

II  
Vln

Vla

Vc.  
*pp*  
pizz. arco pizz.

D. B.  
*pp*  
pizz.

77

1. *pp*

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hrn 1 2

Tpt 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

I Vln

II Vln

Vla

Ve. *arco*

D. B. *pizz.*

and on earth peace, good will to all peo - ple. and on earth peace, good

and on earth peace, good will to all peo - ple. and on earth peace, good

and on earth peace, good will to all peo - ple. and on earth peace, good

and on earth peace, good will to all peo - ple. and on earth peace, good

*E<sup>b</sup> G<sup>#</sup> B<sup>b</sup>*

## 10: Gloria

80

Fl. 1 2 *pp*

Ob. 1 2

1 Cl.

2 Cl.

Bsn. 1 2

Hr. 1 2

Tpt. 1 2

Tba.

Timp.

S.

A.

T.

B.

Hp.

I Vln.

II Vln.

Vla.

Vc.

D. B. *arco*

will to all peo - ple. and on earth peace, good will to all peo - ple.

will to all peo - ple. and on earth peace, good will to all peo - ple.

will to all peo - ple. and on earth peace, good will to all peo - ple.

will to all peo - ple. and on earth peace, good will to all peo - ple.

*arco*



84 Allegretto ♩ = 112

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. 1 2 *f*

Bsn. 1 2 *pp* *f*

Hrn. 1 2 *pp* *mf*

Tpt. 1 2 *pp* *mf*

Tba

Timp.

S. *f*  
Glo - ry to God in the high - est, and on earth peace to peo - ple of good

A. *f*  
Glo - ry to God in the high - est,

T. *f*  
Glo - ry to God in the high - est,

B. *f*  
Glo - ry to God in the high - est,

Hp

I *mf*

II *mf*

Vla *mf*

Vc. *mf*

D. B.

10: Gloria

90

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hr. 1  
2

Tpt. 1  
2

Tbn.

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*pp*

*f*

*f*

*mf*

*pp*

*mp*

*mf*

*f*

*mf*

*mp*

*mf*

*ff*

*mp*

*ff*

will. Glo - ry to God Glo - ry to God

Glo - ry to God Glo - ry to God Glo - ry to you

Glo - ry to God Glo - ry to God Glo - ry to God

Glo - ry to God Glo - ry to God Glo - ry to God Glo - ry to you

pizz.

pizz.

94

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*arco*  
*p*

*arco*  
*p*

*p*

*p*

*p*

who have shown us the light. who have shown us the light.

who have shown us the light.

who have shown us the light. who have shown us the light.

who have shown us the light.

## 10: Gloria

99

Fl. 1/2  
Ob. 1/2  
Cl. 1/2  
Bsn. 1/2  
Hn. 1/2  
Tpt. 1/2  
Tuba  
Timp.  
S.  
A.  
T.  
B.  
Hp.  
I. Vln.  
II. Vln.  
Vla.  
Vc.  
D. B.

*pp* *f*  
*pp* *f*  
*pp* *f*  
*pp* *f*  
*mf* *mf* *ff*  
*mf* *mf* *ff*  
*f* *ff*  
*mf* *f* *ff*  
*f* *ff*  
*f* *ff*  
*mf* *f* *ff*  
*f* *ff*  
*mf* *f* *ff*  
*f* *ff*  
*pp* *f*  
*pp* *f*  
*pp* *f*  
*pp* *f*  
*pp* *f*

Glo - ry to you  
Glo - ry to you who have shown us the light. light. light. light. Glo - ry to you

Glo - ry to you  
Glo - ry to you who have shown us the light. light. light. light. Glo - ry to you

Glo - ry to you  
Glo - ry to you who have shown us the light. light. light. light. Glo - ry to you

Glo - ry to you  
Glo - ry to you who have shown us the light. light. light. light. Glo - ry to you

105

Fl. 1 2 *mp*

Ob. 1 2 *mp*

Cl. 1 2 *mp*

Bsn. 1 2 *mp*

Hn. 1 2 *mp*

Tpt. 1 2 *mp*

Tba. *mp*

Timp.

S. *ff*  
who have shown us the light. Glo - ry to you who have shown us the light.

A. *ff*  
who have shown us the light. Glo - ry to you who have shown us the light.

T. *fff*  
Glo - ry to you who have shown us the light. *fff*  
Glo - ry to you who have

B. *ff*  
who have shown us the light. Glo - ry to you who have shown us the light.

Hp.

I. *mp*

II. *mp*

Vla. *mp*

Vc. *mp*

D. B. *mp*

10: Gloria

110

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I

II

Vla

Vc.

D. B.

*ff*

*f* *mp* *p*

Glo - ry to you who have shown us the light. light.

Glo - ry to you who have shown us the light. shown us the light. light. Glo - ry to you who have

shown us the light. Glo - ry to you who have shown us the Glo - ry to you who have shown us the light.

Glo - ry to you light.

115 *p* *f*

Fl. 1 2 *mp* *ff*

Ob. 1 2 *mp* *ff*

Cl. 1 2 *mp* *ff*

Bsn. 1 2 *mp* *ff*

Hn. 1 2 *mp* *ff* *f*

Tpt. 1 2 *mp* *ff* *f*

Tba. *mp* *ff* *f*

Timp. *mp* *ff*

S. *f* *ff*

A. *p* *f* *ff*

T. *f* *ff*

B. *f* *ff*

Glo - ry Glo - ry Glo - ry Glo - ry un - to you. Glo - ry to

light. Glo - ry Glo - ry Glo - ry Glo - ry un - to you. Glo - ry to

light. Glo - ry Glo - ry Glo - ry Glo - ry un - to you. Glo - ry to

Glo - ry Glo - ry Glo - ry Glo - ry un - to you. Glo - ry to

Hp

I *p* *f*

II *p* *f*

Vla. *p* *f*

Vc. *f*

D. B. *f*





127

Fl. 1 2 *mf* *mp*

Ob. 1 2 *mp*

Cl. 1 2

Bsn. 1 2

Hn. 1 2 *pp*

Tpt. 1 2

Tba.

Timp. *mp*

S. *mp*  
Glo - ry to God in the high - est

A. *mp*  
Glo - ry to God in the high - est

T. *mp*  
Glo - ry to God in the high - est *mp*  
Glo - ry to you who have shown us the light.

B. *mp*  
Glo - ry to God in the high - est *mp*  
Glo - ry to you who have shown us the light.

Hp. *p*

I. *mp*  
Vln

II. *mp*

Vla. *mf*

Vc. *p*

D. B. *p*

1. *mf*

131

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*mp*

*p*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

Glo - ry to you who have shown us the light.

Glo - ry to you who have shown us the light.

Glo - ry to God in the high-est. Glo - ry to you who have shown us the light.

Glo - ry to God in the high-est. Glo - ry to you who have shown us the light.

134

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

I Vln

II Vln

Vla

Ve.

D. B.

*pp*

*pp*

*pp*

*p*

Glo-ry to you who have shown us the light

*p*

Glo-ry to you who have shown us the light

*p*

Glo-ry to you who have shown us the light

*p*

Glo-ry to you who have shown us the light

*mp*

Glo-ry to God in the high - est,

*mp*

Glo-ry to God in the high - est,

*mp*

*E♭ F♯  
Cb*

*mp*

*mp*

## 10: Gloria

137

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*p*

*f*

*pp*

*mf*

*fff*

*tr*

*ppp*

*f*

Glo - ry to God in the high - est,

Glo - ry to God in the high - est,

Glo - ry to God in the high - est,

Glo - ry to God in the high - est,

Glo - ry to God in the high - est,

Glo - ry to God in the high - est,

*mf*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*



10: Gloria

144

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

Vln I  
II

Vla

Vc.  
D. B.

We praise you, we bless you, we a - dore you, we glo - ri - fy you. We give you thanks for your great glo - ry.

We praise you, we bless you, we a - dore you, we glo - ri - fy you. We give you thanks for your great glo - ry.

We praise you, we bless you, we a - dore you, we glo - ri - fy you. We give you thanks for your great glo - ry.

We praise you, we bless you, we a - dore you, we glo - ri - fy you. We give you thanks for your great glo - ry.

*mp* *pp* *ppp*

*pp* *ppp* *ppp*

*pp* *pp* *ppp*

*pp* *pp* *ppp*

*pp* *pp* *ppp*

*ppp* *ppp* *ppp*

*pp* *p* *pp* *ppp*

*mp* *pp* *ppp* *pizz.* *arco*

*ppp* *pizz.* *arco*

*ppp* *arco* *attacca*



11: Das e-wi-ge Licht

10

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S. *pp*  
leuch - te\_ ih - nen, Herr. in E - wig - keit E - wig - keit

A. in E - wig - keit

T. *pp*  
Bei dei - nen Hei - li - gen in

B. *pp*  
Bei dei - nen Hei - li - gen

Hp

I  
Vln

II

Vla

Vc.

D. B.





11: Das e-wi-ge Licht

23

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*ppp*

*ppp*

*p*

*pp*

7

28

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*ppp*

*pppp*

*pp*

*pppp*

*pp*

Herr, gib ih - nen die e - wi - ge Ru - he,

Herr, gib ih - nen die

*pp*

*ppp*

*ppp*

*ppp*



40

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te

A.  
e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te

T.  
e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te

B.  
e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te ih - nen. e - wi - ge Licht leuch - te

Hp.

I  
Vln

II  
Vln

Vla

Vc.

D. B.





12:  
12. Die Liebe

Die Liebe Adagio  $\text{♩} = 72$  *rall.* *a tempo*

Flute 1/2 *ppp*

Oboe 1/2 *ppp*

Clarinet 1/2 *ppp*

Bassoon 1/2 *ppp*

Horn 1/2

Trumpet 1/2

Tuba

Timpani *pp*

Sopranos *mp*  
Von der Tie - fe bis hoch zu den

Altos *mp*  
Von der Tie - fe bis hoch zu den

Tenors

Basses

Harp *ppp*

Die Liebe Adagio  $\text{♩} = 72$  *rall.* *a tempo*

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp* *pizz.* *arco*

Double Bass *pp* *pizz.* *arco*





12: Die Liebe

23

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hr. 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*ppp*

*p*

*pp*

*ppp*

*p*

*pp*

*pp*

*p*

*pp*

*pp*

*pp*

*pizz.*

*pp*

*p*

*pp*

*pp*

sie ist lie - bend zu - ge - tan al - lem,

sie ist lie - bend zu - ge - tan al - lem,

sie ist lie - bend zu - ge - tan al - lem,

sie ist lie - bend zu - ge - tan al - lem,

32

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*mp*

*pp*

*ppppp*

*pp*

*pp*

*pp*

*pp*

*arco*

*arco*

*arco*

*arco*

*pizz.*

*pizz.*

sie ist lie - bend zu - ge - tan al - lem, da sie dem Kö - nig, dem höch - sten, den Frie - dens - kuss gab.

sie ist lie - bend zu - ge - tan al - lem, da sie dem Kö - nig, dem höch - sten, den Frie - dens - kuss gab.

sie ist lie - bend zu - ge - tan al - lem, da sie dem Kö - nig, dem höch - sten, den Frie - dens - kuss gab.

sie ist lie - bend zu - ge - tan al - lem, da sie dem Kö - nig, dem höch - sten, den Frie - dens - kuss gab.

12: Die Liebe

40

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*mp*

*p*

Von der Tie - fe bis hoch zu den

47

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
Ster - nen ü - ber - flu - tet die Lie - be das All,

A.

T.

B.

Hp

I  
Vln *pp*

II  
Vln *pp*

Vla  
*pp*

Vc.

D. B.

Detailed description: This page of a musical score, numbered 165, is titled '12: Die Liebe'. It begins at measure 47. The score is arranged for a full orchestra and a vocal soloist. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Trombone, and Timpani. The string section includes Violin I and II, Viola, Violoncello, and Double Bass. The vocal soloist part (S.) has lyrics: 'Ster - nen ü - ber - flu - tet die Lie - be das All,'. The vocal line is in a soprano register. The instrumental parts for Flute 1 and Oboe 1 have melodic lines with slurs and accents. The string parts provide harmonic support, with Violin I and II playing a rhythmic pattern of eighth notes and sixteenth notes, and the Viola, Violoncello, and Double Bass playing a steady bass line. Dynamic markings like *pp* (pianissimo) are used in the string parts.

12: Die Liebe

54

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*p*

sie ist lie - bend zu - ge - tan al - lem, da sie dem Kö - nig, dem höch - sten, den

*ppp*

*ppp*

*ppp*

arco *ppp* pizz. arco

arco *ppp* pizz. arco

63

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
Frie - dens - kuss den Frie` - dens - kuss gab.

A.  
Frie - dens - kuss gab.

T.

B.

Hp.

I  
Vln  
p p p

II

Vla.

Vc.  
pizz. arco

D. B.  
pizz. arco

72

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*mf* *p* *ppp*

*mp* *p* *pp* *ppp*

*tr* *mp*

*mp* *p* *pp* *ppp*

Von der Tie - fe Von der Tie - fe bis hoch zu den Ster - nen ü - ber - flu - tet die Lie - be das

Von der Tie - fe Von der Tie - fe bis hoch zu den Ster - nen ü - ber - flu - tet die Lie - be das

ü - ber - flu - tet die Lie - be das

ü - ber - flu - tet die Lie - be das

*mp* *pp* *ppp*

*mp* *pp* *ppp*

*pizz.* *ppp*

*pizz.* *ppp*



81

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
A.  
T.  
B.

Hp.

I  
Vln

II

Vla

Vc.

D. B.

All, das All, das All, da sie dem

All, das All, das All, da sie dem

All, das All, das All, sie ist lie-bend zu-ge-tan al-lem,

All, das All, das All, sie ist lie-bend zu-ge-tan al-lem,

*p*

*p*

*p*

*p*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

86 ♩ = ♩

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
Kö - nig, dem höch - sten, den Frie - dens - kuss gab.

A.  
Kö - nig, dem höch - sten, den Frie - dens - kuss gab.

T.

B.

Hp

I  
Vln *pizz.* *arco*

II  
Vln *pizz.* *arco*

Vla  
*pizz.* *p*

Vc.  
*p*

D. B.  
*p*

92

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
bis hoch zu den Ster - nen

A.  
bis hoch zu den Ster - nen

T.  
Von der Tie - fe

B.  
Von der Tie - fe

Hp.

I  
Vln  
ppp

II  
Vln  
ppp

Vla.  
arco  
ppp

Vc.  
arco  
ppp

D. B.  
arco  
ppp

Dynamic markings: *ppp*, *mp*, *pp*, *arco*.  
 Chord markings:  $F\sharp$ ,  $C\sharp$ ,  $F\sharp G\sharp$ ,  $C\sharp$ .

12: Die Liebe

100

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*ppp*

*pp*

*mf*

*p*

*mp*

*mf*

*pp*

*pp*

*mf*

*mf*

*p*

*mp*

*p*

*pp*

*pp*

*mp*

*p*

*mf*

*mf*

bis hoch zu den Ster - nen ü - ber - flu - tet die Lie - be

bis hoch zu den Ster - nen ü - ber - flu - tet die Lie - be

Von der Tie - fe ü - ber - flu - tet die Lie - be

Von der Tie - fe ü - ber - flu - tet die Lie - be

106 ♩ = 20

Fl. 1 2 *ppp*

Ob. 1 2 *ppp*

Cl. 1 2 *p* *ppp*

Bsn 1 2

Hn 1 2 ♩ = 20

Tpt 1 2

Tba

Timp. *p* *pp* *ppp* *pppp* *tr*

S. *pp* *pppp* ♩ = 20

A. *pp* *pppp*

T. *pp* *pppp*

B. *pp* *pppp*

Hp

I ♩ = 20

Vln II *pppp*

Vln I *pppp*

Vla *pppp*

Vc. *p* *pp* *pppp*

D. B. *p* *pp* *pppp*

das All. die Lie - be die Lie - be das All.

das All. die Lie - be die Lie - be das All.

das All. die Lie - be die Lie - be das All.

das All. die Lie - be die Lie - be das All.

13:  
13. Psalm 23

Psalm 23 Gioioso ♩ = 200 **rall.** ♩ = 22 ♩ = 120 **rall.** a tempo

Flute 1/2  
Oboe 1/2  
Clarinet 1/2  
Bassoon 1/2

Psalm 23 Gioioso ♩ = 200 **rall.** ♩ = 22 ♩ = 120 **rall.** a tempo

Horn 1/2  
Trumpet 1/2  
Tuba

Timpani

Psalm 23 Gioioso ♩ = 200 **rall.** ♩ = 22 ♩ = 120 **rall.** a tempo

Sopranos  
Altos  
Tenors  
Basses

Harp

Psalm 23 Gioioso ♩ = 200 **rall.** ♩ = 22 ♩ = 120 **rall.** a tempo

I  
Violin  
II  
Viola  
Violoncello  
Double Bass

9

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tbn.

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

*ppp*

*ppp* 1. *ppp*

*ppp* 2.

*ppp* 1. *mf*

*ppp*

*p*

Der

*p*

Der

*p*

Der

*p*

Der

*ppp* *mf*

*ppp* *mf*

*ppp* *mf*

*ppp* *mf*

*ppp* *mf*





24

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. 1

2 Cl. 2

1 Ben. 1

2 Ben. 2

1 Hn. 1

2 Hn. 2

1 Tpt. 1

2 Tpt. 2

Tba.

Timp.

S. *mf*  
Au - e und füh - ret mich zum fri - schen Was - ser. Er er - quic - ket mei - ne See - le. Er\_ füh - ret mich auf

A. *mf*  
Au - e und füh - ret mich zum fri - schen Was - ser. Er\_ füh - ret mich auf

T. *mf*  
Au - e Er er - quicket mei - ne See - le. Er\_ *mf*

B. *mf*  
Au - e Er\_ *mf*

Hp.

I Vln.

II Vln.

Vla. *arco*

Vc. *arco*

D. B. *arco*



36

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.

A.

T.

B.

Hp.

I  
Vln

II  
Vln

Vla.

Vc.

D. B.

*pp*

*pp*

*pp*

*pp*

*f*

*mp*

*mf*

*p*

*f*

*mp*

*mp*

*pp*

*p*

*pp*

*pp*

*pizz.*

*pizz.*

*pp*

Und ob ich schon wan - der - te im fin - stern Tal,

Und ob ich schon wan - der - te im fin - stern Tal,

43

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Cl. 1 2 *pp*

Bsn. 1 2 *pp*

Hn. 1 2 *ppp*

Tpt. 1 2

Tba.

Timp.

S. *mp* denn du bist bei mir, *mp* dein Stec - ken und Stab

A. *mp* für - chte ich kein Un - glück; *mp* denn du bist bei mir, *mp* dein Stec - ken und Stab

T. *mp* für - chte ich kein Un - glück; *mp* denn du bist bei mir,

B. für - chte ich kein Un - glück;

Hp.

I. *mp*

Vln. II *mp*

Vla.

Vc. *arco* *pp*

D. B. *arco* *pp*

50

Fl. 1 2  
ppp

Ob. 1 2  
ppp

Cl. 1 2  
ppp

Bsn. 1 2  
ppp

Hrn. 1 2

Tpt. 1 2

Tba.

Timp.  
tr  
pp

S.  
trös - ten mich. trös - ten mich. trös - ten mich. mf

A.  
trös - ten mich. trös - ten mich. trös - ten mich. mf

T.  
dein Stec - ken und Stab trös - ten mich. trös - ten mich. trös - ten mich. mp

B.  
dein Stec - ken und Stab trös - ten mich. trös - ten mich. trös - ten mich. mp

Hp.

Vln. I mf

Vln. II mp

Vla. mp mf mf

Vc. pizz. arco mf

D. B. arco mf



63

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.  
An - ge - sicht mei - ner Fein - de. Fein - de. Fein - de. Du sal - best mein Haupt mit Öl und schen - kest mir voll

A.  
An - ge - sicht mei - ner Fein - de. Fein - de. Fein - de. Du sal - best mein Haupt mit Öl und schen - kest mir voll

T.  
mei - ner Fein - de. Fein - de. Fein - de. Du sal - best mein Haupt mit Öl und schen - kest mir voll

B.  
mei - ner Fein - de. Fein - de. Fein - de. Du sal - best mein Haupt mit Öl und schen - kest mir voll

Hp

I  
Vln  
II

Vla

Vc.

D. B.

*mp* *p* *mf*

*mp* *p* *mf*

*mp* *p* *mf*

*mp* *p* *mf*

*mp* *pp*

*mp* *pp*

*mp* *pp*

70

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
ein.  
*pp* Gu - tes und Barm - her - zig - keit

A.  
ein.  
*pp* werd - en mir fol - gen mein Le - ben lang,

T.  
ein.  
*pp*

B.  
ein.  
*pp*

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.





86

Fl. 1 2 *mp* *p* *pp* *ppp* *pppp*

Ob. 1 2

Cl. 1 2

Bsn 1 2 *mp* *p* *pp* *ppp* *pppp*

Hn 1 2

Tpt 1 2

Tba

Timp. *mf* *mp* *p* *ppp*

S. *mp* *p* *ppp* *pppp*  
Hause - se des HERRN im - mer - dar. im - mer - dar. im - mer - dar. im - mer - dar. im - mer - dar. im - mer - dar.

A. *mp* *p* *ppp* *pppp*  
Hause - se des HERRN im - mer - dar. im - mer - dar. im - mer - dar. im - mer - dar. im - mer - dar.

T. *mp* *p* *ppp* *pppp*  
Hause - se des HERRN im - mer - dar. im - mer - dar. im - mer - dar. im - mer - dar.

B. *mp* *p* *ppp* *pppp*  
Hause - se des HERRN im - mer - dar. im - mer - dar. im - mer - dar.

Hp

I *mp* *p* *pp* *ppp*

Vln II *mp* *p* *pp* *ppp*

Vla *mp* *p* *pp* *ppp*

Vc. *mp* *p* *pp* *ppp* *pppp*

D. B. *mp* *p* *pp* *ppp* *pppp* *attacca*

14:  
14. Alles ist mit Allem verbunden.

*♩* = 30 **Tranquillamente** Alles ist mit Allem verbunden. **a tempo** *♩* = 40

Flute 1  
2

Oboe 1  
2

Clarinet 1  
2

Bassoon 1  
2

Horn 1  
2

Trumpet 1  
2

Tuba

Timpani

*♩* = 30 **Tranquillamente** Alles ist mit Allem verbunden. **a tempo** *♩* = 40

Sopranos *p* **Wir müs - sen auf uns - e - re Seel - en hö - ren,** *p* **Wir müs - sen auf uns - e - re Seel - en hö - ren,**

Altos

Tenors

Basses

Harp *ppp*

*♩* = 30 **Tranquillamente** Alles ist mit Allem verbunden. **a tempo** *♩* = 40

I  
Violin

II

Viola

Violoncello *pizz.* *pp*

Double Bass





## 14: Alles ist mit Allem verbunden.

14

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln  
II

Vla

Ve.

D. B.

sich nicht selbst in den Au - gen und im Her - zen sei - ner Mit - men - chen be - geg - net, ist er auf der Flucht.  
*p*

ist er auf der Flucht.  
*p*

sich nicht selbst in den Au - gen und im Her - zen sei - ner Mit - men - chen be - geg - net, ist er auf der Flucht.  
*p*

ist er auf der Flucht.

*ppp*

*ppp*

18

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba

Timp.

S.  
wenn wir ge - sund wer - den wol - - len.

A.  
wenn wir ge - sund wer - den wol - - len. Letz - tlich

T.  
Letz - tlich sind wir hier,

B.  
Letz - tlich sind wir hier,

Hp

I  
Vln

II

Vla

Vc.

D. B.

14: Alles ist mit Allem verbunden.

22 *ppp*

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hrn. 1  
2

Tpt. 1  
2

Tbn.

Timp.

S.  
weil es kein En - trin - nen vor uns selbst gibt. So - lan - ge der Mensch sich nicht

A.  
sind wir hier; weil es kein En - trin - nen vor uns selbst gibt. So -

T.

B.

Hp

I  
Vln. *pp* *ppp*

II  
*pp* *ppp*

Vla.  
*pp*

Ve.

D. B.



27

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tbn

Timp.

S.  
selbst in den Au - gen und im Her - zen sei - ner Mit - men - chen be - geg - - - - net,

A.  
-lan - ge der Mensch sich nicht selbst in den Au - gen und im Her - zen sei - ner Mit - men - chen be -

T.  
So - lan - ge der Mensch sich nicht selbst in den Au - gen und im

B.  
So - lange der Mensch sich nicht

Hp

I  
Vln

II  
Vln

Vla

Vc.

D. B.

14: Alles ist mit Allem verbunden.

29

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

ist er auf der Flucht.

-geg - - - net, ist er auf der Flucht.

Her - zen sei - ner Mit - men - chen be - geg - - - net, ist er auf der Flucht.

selbst in den Au - gen und im Her - zen sei - ner Mit - men - chen be - geg - net, ist er auf der Flucht.

*ppp*

*ppp*

33

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn 1 2

Hn 1 2

Tpt 1 2

Tba

Timp.

S.

A.

T.

B.

Hp

I Vln

II Vln

Vla

Vc.

D. B.

*pp* *mp* *mf* *mf* *mp* *mp* *mf* *mp* *p* *p* *arco* *p* *mp* *mp*

So - lan - ge er nicht zu - lässt, dass sei - ne Mit -

Detailed description: This is a page of a musical score for orchestra and voices. It contains measures 33, 34, and 35. The score is for a full orchestra including woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horn, Trumpet, Trombone), percussion (Timpani), strings (Violin I and II, Viola, Violoncello, Double Bass), and a vocal soloist (Soprano). The vocal line has the lyrics 'So - lan - ge er nicht zu - lässt, dass sei - ne Mit -'. The score includes various dynamic markings such as *pp*, *mp*, *mf*, and *p*, and performance instructions like *arco*. The woodwinds and strings have complex rhythmic patterns, while the brass and percussion are mostly silent or have simple accompaniment. The vocal line is a single melodic line with lyrics.

## 14: Alles ist mit Allem verbunden.

36

Fl. 1  
2

mf

ppp

ppp

ppp

ppp

Ob. 1  
2

mf

ppp

Cl. 1  
2

mf

ppp

Bsn 1  
2

ppp

Hrn 1  
2

1. mf stopped

p

pp

Tpt 1  
2

mf

ppp

ppp

Tba

Timp.

pp

S.

f

mp

pp

-men - schen an sei - nem In - ner - sten tei - lha - ben, gibt es kei - ne Ge - bor - gen

A.

pp

gibt es kei - ne Ge - bor - gen

T.

pp

gibt es kei - ne Ge - bor - gen

B.

pp

gibt es kei - ne Ge - bor - gen

Hp

I

mf

pp

II

mf

pp

Vla

mf

pp

pizz.

Ve.

mf

pp

pizz.

D. B.

arco

pp

pizz.

40

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn. 1  
2

Hn. 1  
2

Tpt. 1  
2

Tba.

Timp.

S.  
-heit. So - lan - ge er sich fürch - tet durch - schaut zu wer - den,

A.  
-heit. So - lan - ge er sich fürch - tet durch - schaut zu wer - den,

T.  
-heit.

B.  
-heit.

Hp.

I  
Vln.

II  
Vln.

Vla.  
arco

Vc.  
arco

D. B.  
pizz.

pizz.

ppp

## 14: Alles ist mit Allem verbunden.

43

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

Bsn 1  
2

Hrn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

an - de - re er - ken - nen, er wird al -

an - de - re er - ken - nen, er wird al -

kann er we - der sich noch an - de - re er - ken - nen, an - de - re er - ken - nen,

kann er we - der sich noch an - de - re er - ken - nen, an - de - re er - ken - nen,

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered 198 and is titled '14: Alles ist mit Allem verbunden.' The score begins at measure 43. The orchestration includes Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone, Timpani, Soprano, Alto, Tenor, Bass, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German. The instrumental parts are written in various staves, with some featuring complex rhythmic patterns and dynamics. The score is in a key signature of one sharp (F#) and a 4/4 time signature.



14: Alles ist mit Allem verbunden.

50

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

1  
Bsn

2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.

A.

T.

B.

Hp

I  
Vln

II

Vla

Vc.

D. B.

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mf* *f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Al - lem ver - bun - den.“ “Al - les ist mit Al - lem ver - bun - den.“ So -

Al - lem ver - bun - den.“ “Al - les ist mit Al - lem ver - bun - den.“

Al - lem ver - bun - den.“ “Al - les ist mit Al - lem ver - bun - den.“

Al - lem ver - bun - den.“ “Al - les ist mit Al - lem ver - bun - den.“

*p* *mp* *mf*

*p* *mp* *mf*

*p* *mp* *mf*

*mf* *mf*

*mf* *mf*

*mf* *mf*



53

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

1  
Bsn  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
-lan - ge er nicht zu - lässt, dass sei - ne Mit - men - schen an sei - nem In - ner - sten teil -

A.  
So - lan - ge er nicht zu - lässt, dass sei - ne Mit - men - schen an sei - nem

T.  
So - lan - ge er nicht zu - lässt, dass sei - ne Mit - men - schen

B.  
So - - lan - ge er nicht zu - lässt, dass sei - ne Mit -

Hp

I  
Vln

II

Vla  
arco

Ve.  
arco

D. B.  
arco

14: Alles ist mit Allem verbunden.

55

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

1  
Bsn  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
- ha - ben,

A.  
In - ner - sten teil - ha - ben,

T.  
an sei - nem In - ner - sten teil - ha - ben,

B.  
- men - schen an sei - nem In - ner - sten teil - ha - ben,

gibt es kei - ne Ge - bor - gen - heit.

gibt es kei - ne Ge - bor - gen - heit.

gibt es kei - ne Ge - bor - gen - heit.

gibt es kei - ne Ge - bor - gen - heit.

*mf* *mp* *p* *ppp*

I  
Vln  
II

Vla

Ve.

D. B.

59

Fl. 1  
2

Ob. 1  
2

Cl. 1  
2

1  
Bsn  
2

Hn 1  
2

Tpt 1  
2

Tba

Timp.

S.  
A.  
T.  
B.

Hp

I  
Vln  
II

Vla

Vc.

D. B.

*p*

*pp*

*pizz.*

So - lan - ge er sich fürch - tet durch - schaut zu wer - den,

kann er we - der sich noch an - de - re er - ken - nen,

1. 7 7

1. 7 7

1. 7 7

2. *p*

1. *p*

2. *p*

*pp*

*pp*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*



68

The musical score is arranged in a standard orchestral format with vocal soloists. The instruments and parts are as follows:

- Flutes (Fl. 1, 2):** Resting throughout the passage.
- Oboes (Ob. 1, 2):** Resting throughout the passage.
- Clarinets (Cl. 1, 2):** Resting throughout the passage.
- Bassoon (Bsn. 1, 2):** Playing a rhythmic pattern of eighth notes, marked *pppp*.
- Horn (Hrn. 1, 2):** Playing a rhythmic pattern of eighth notes, marked *pppp*.
- Trumpets (Tpt. 1, 2):** Resting throughout the passage.
- Tuba (Tba):** Playing a rhythmic pattern of eighth notes, marked *pppp*.
- Timpani (Timp.):** Playing a rhythmic pattern of eighth notes.
- Vocal Soloists (S., A., T., B.):** Singing the lyrics "Al - les ist mit Al - lem ver - bun - den." in a rhythmic pattern of eighth notes, marked *ppp*.
- Piano (Hp):** Resting throughout the passage.
- Violins (Vln I, II):** Playing a rhythmic pattern of eighth notes, marked *pppp*. The II part includes a *pizz.* instruction.
- Viola (Vla):** Playing a rhythmic pattern of eighth notes, marked *pppp*, alternating between *arco* and *pizz.*
- Violoncello (Vc.):** Playing a rhythmic pattern of eighth notes, marked *pppp*, alternating between *arco* and *pizz.*
- Double Bass (D. B.):** Playing a rhythmic pattern of eighth notes, marked *pppp*, alternating between *arco* and *pizz.*