

# J. HAYDN

Die Schöpfung

The Creation

Hob. XXI:2

Herausgegeben von / Edited by  
Annette Oppermann

Urtext der Joseph-Haydn-Gesamtausgabe  
Urtext of the Joseph Haydn Complete Edition

Partitur / Score



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# CONTENTS / INHALT

Vorwort .....	III
Prefac .....	VI
Verzeichnis der Nummern / Index of Numbers .....	IX
Erster Teil / Part One .....	1
Zweiter Teil / Part Two .....	145
Dritter Teil / Part Three .....	304

## BESETZUNG / ENSEMBLE

Soli: Soprano, Tenore, Basso

Coro: Soprano, Alto, Tenore, Basso

Flauto I, II, Oboe I, II, Clarinetto I, II, Fagotto I, II, Contrafagotto;  
Corno I, II, Clarino I, II, Trombone, I, II, III; Timpani;  
Violino I, II, Viola, Violoncello, Contrabbasso

Aufführungsdauer / Duration: ca. 110 min.

Zu vorliegender Ausgabe sind der Klavierauszug (BA 4648-90)  
und das Aufführungsmaterial (BA 4648) erhältlich.

In addition to the present full score, the vocal score (BA 4648-90)  
and the performance material (BA 4648) are also available.

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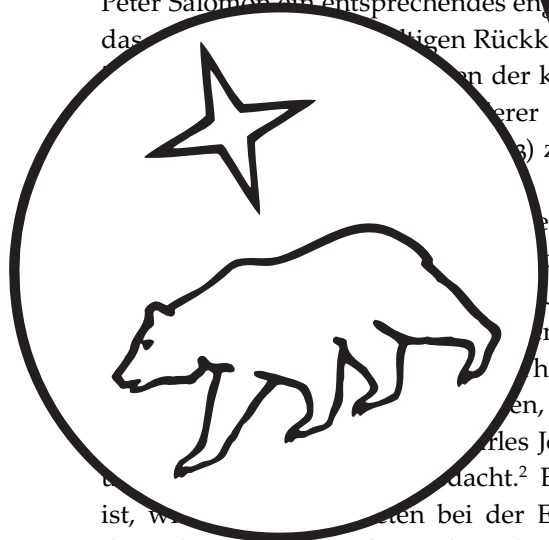
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# VORWORT

Joseph Haydns 1798 in Wien uraufgeführtes Oratorium *Die Schöpfung* ist wesentlich inspiriert durch die englische Chortradition, die der Komponist auf seinen beiden Englandreisen Anfang der 1790er Jahre kennen lernte. Als er im Sommer 1791 die groß besetzten Aufführungen der Londoner *Commemoration Festivals* für Georg Friedrich Händel in Westminster Abbey besuchte und erstmals englische Oratorien wie den *Messiah* oder *Israel in Egypt* hörte, war Haydn tief bewegt von der Größe der Musik und von ihrer unmittelbaren Wirkung auf das Publikum. Gegenüber einem befreundeten Musiker soll er damals den Wunsch geäußert haben, „ein Werk in ähnlicher Art zu komponieren“, woraufhin der angeblich seine Bibel in die Hand nahm und sagte: „Da, nehmen Sie das, und fangen Sie mit dem Anfang an.“<sup>1</sup> Tatsächlich erhielt Haydn dann von seinem Londoner Korrespondenten Peter Salomon ein entsprechendes englisches Libretto, das die nötigen Rückkehr aus England



von der kaiserlichen Hofkapelle der Musikdirektor (1783) zur weiteren Bearbeitung verschollen und sich bei dem von August Grünberger verfassten Autographen Thomas Linley sehen, möglicherweise Charles Jennens und war nicht in Betracht.<sup>2</sup> Ebenfalls unklar ist, wie weit Haydn bei der Erstellung seines deutschen Textes von der Vorlage abwich. Er selbst beschrieb seine Umarbeitung später so: „[...] um den ersten Genuss davon unserm Vaterlande zu verschaffen, beschloss ich, dem englischen Gedichte ein deutsches Gewand umzuhängen. So entstand meine Uebersetzung, bey welcher ich der Hauptanlage des Originals zwar im Ganzen treulich gefolgt, im Einzelnen aber davon so oft abgewichen bin, als musikalischer Gang und Ausdruck, wovon das Ideal meinem Geiste schon gegenwärtig war, es zu fordern, mir geschienen hat,

und durch diese Empfindung geleitet, habe ich einer Seits manches zu verkürzen, oder gar wegzulassen, anderer Seits manches zu erheben, oder in ein helleres Licht zu stellen, und manches mehr in Schatten zurück zu ziehen, für nöthig erachtet.“<sup>3</sup> Zentrale Quellen des Textbuchs sind neben der biblischen Genesis und verschiedenen Psalmversen zwei Klassiker der englischen Literatur: John Miltons biblisches Epos *Paradise Lost* (1667/1674) und James Thomsons große Versdichtung auf die Natur *The Seasons* (1730/1749).

Van Swieten liefert in seiner Textvorlage für Haydn weit mehr als die zu singenden Worte: Sein handschriftliches Libretto enthält auch genaue Angaben zur Besetzung und formalen Gliederung des Werks sowie Hinweise auf die möglichen musikalische Ausgestaltung einiger Stellen (soweit die von Swieten beispielsweise zum ersten Choresang („Und der Geist Gottes“) nach der Vorstellung des Chaos: „In dem Chöre konnte die Finsterniß nach und nach schwinden, doch so daß von dem Dunklen genug übrig bleibt, um den augenblicklichen Übergang zum Lichte recht stark empfinden zu machen. Es werde Licht.“) darf nur einmahl gesungt werden.“ Und Haydn sollte daraus mit dem erlösenden C-Dur-Akkord des „Es werde Licht“ eine der einprägnantesten Stellen des gesamten Werks machen. Der Komponist war aber nicht nur abgeschlossen für van Swietens Vorschläge, er legte auch Wert auf dessen Urteil. Während der Arbeit an der *Schöpfung* nahm er zeitweise sogar Logis in van Swietens Nähe, um ihm „verschiedene Nummern daraus zu zeigen“ und in enger Absprache mit ihm „Änderungen an dem Texte machen zu können“.<sup>4</sup>

Haydn schuf sein Oratorium zur Aufführung bei der *Gesellschaft der Associierten Cavaliere*, die sich aus Vertretern des Wiener Adels zusammensetzte und auf van Swietens Initiative hin schon seit Ende der 1780er Jahre für geladene Gäste Konzerte veranstaltete. (So waren hier 1789/90 unter Mozarts Leitung dessen Bearbeitungen des *Messiah* und weiterer Chorwerke Händels erklingen.) Mit einer Summe von 500 Dukaten erhielt Haydn ein wahrhaft fürstliches Honorar, das dem anderthalbfachen Jahresgehalt des Esterházy-schen Kapellmeisters entsprach. Dies sollte von Fürst Schwarzenberg nach der vom Komponisten geleiteten

1 Überliefert durch einen Bericht von Charles Henry Purday, hier zitiert nach Georg Feder, *Joseph Haydn. Die Schöpfung*, Kassel u. a. 1999, S. 123.

2 Vgl. Neil Jenkins, The libretto of Haydn's „The Creation“, in: *Haydn Society Journal* 24/2, 2005.

3 *Allgemeine Musikalische Zeitung* I, 1798/1799, Sp. 254f.

4 Überliefert durch den mit Haydn befreundeten schwedischen Diplomaten Fredrik Silverstolpe; hier zitiert nach Feder, S. 134.

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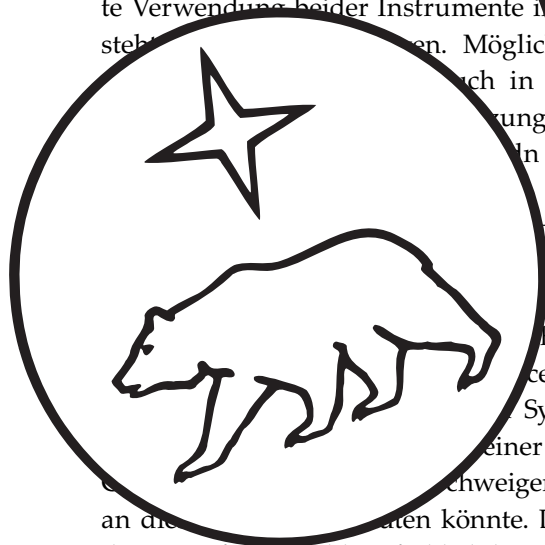
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## HINWEISE ZUR AUFFÜHRUNGSPRAXIS

Bei den ersten öffentlichen Aufführung im Hofburgtheater im März 1799 musizierte ein Ensemble von knapp 200 Personen. Dem Wiener Stimmenmaterial zufolge setzte sich das Orchester dabei aus ca. 70 Streichern (18/18/12/12/12?) und insgesamt 40 Bläsern zusammen, wobei Holzbläser und Hörner dreifach, Trompeten und Pauken doppelt besetzt waren. Diese mehrfache Bläserbesetzung kam jedoch nur in den großen Chorsätzen und *Forté*-Stellen zum Einsatz, wie die Eintragungen in den Wiener Stimmen belegen.<sup>7</sup>

Die Partie der dritten Posaune ist im Stimmenmaterial umfangreicher als in den Partituren: Das Kontrafagott verdoppelnd ist sie auch für Nr. 2a, 3b, 6b, 9b und c sowie in Nr. 1b von Anfang an (statt ab T. 76) und in Nr. 12b ab dem Beginn des *Allegretto* (also ab T. 48 statt ab T. 269) vorgesehen. Eine solche generell in den Partituren nicht ausgedrückte Verdoppelung des tiefsten Registers ist zwar prinzipiell denkbar, die in der Partiturüberlieferung erkennbare differenzierte Verwendung beider Instrumente in Nr. 1b und 12b steht jedoch im Widerspruch zu dem, was in Zusammenhang mit der Aufführung in Wien. In der Partitur steht jedoch nicht, dass die dritte Posaune in der ersten Posaunenstimme mit C<sub>1</sub> (als tiefste Saite), die zweite Posaune mit C<sub>2</sub> (als zweite Saite) und die dritte Posaune mit C<sub>3</sub> (als dritte Saite) notiert, so dass die dritte Posaune in der ersten Stimmung ohne die tiefste Saite spielen könnte. Die Verwendung dieser Tieftöne an klangfarblich besonders wirkungsvollen Stellen wie dem Orgelpunkt auf *Des* in der Einleitung Nr. 1a (T. 20–25) und die tiefe Lage der Kontrabass-Partie in der endgültigen Fassung des mehrfach revidierten Rezitativs Nr. 8a (z. B. in T. 6–10 ursprüngliche Fassung nur bis g, endgültige Fassung bis C<sub>1</sub>) sprechen jedoch dafür, dass Haydn mit einem Instrument mit Contra-C rechnete.



Die Continuo-Gruppe bestand bei Haydns Aufführungen aus Tasteninstrument, Violoncello und Kontrabass. Das Tasteninstrument ist in den Partituren zwar mit „Cembalo“ angegeben, da dies im 18. Jahrhundert aber keine instrumentenspezifische Bezeichnung war, muss offen bleiben, ob damit ein Cembalo gemeint ist oder das von einem Besucher der Aufführung im März 1799 erwähnte „Fortepiano“. Für die Drucklegung plante Haydn offenbar zunächst eine vollständige Bezeichnung des Generalbasses, denn in seiner Dirigierpartitur vervollständigte er die – dort zuvor nur rudimentär notierte – Bezifferung. Aber er führte sie nur für den 1. Teil aus, in der 2. Teil vorgerichtet sie bereits in Nr. 3b ab und die Originalausgabe weist schließlich gar keine Ziffern mehr auf. Der Verzicht auf die Bezifferung in der Originalausgabe lässt sich als Hinweis darauf interpretieren, dass außer in den Rezitativen wohl keine Mitwirkung des Tasteninstrumentes vorgesehen war. Auch wenn die von Haydn notierten Ziffern nicht zum Text der Posaunenpartie gehören, weil diese in die Partitur übernommen, da sie nun schon einem musikalisch sinnvollen Zusammenhang angeboten werden können.

Aus den Berichten über die ersten Aufführungen unter Haydn hervorgeht, wurde die *Schöpfung* damals immer nur mit drei Solisten (und nicht wie heute manchmal praktiziert mit weiteren Sängern für die Partie von Adam und Eva) musiziert. Dem Wiener Publikum folgte diese auch in den Chorpartien mit. Beim Anbringen zusätzlicher Verzierungen in den Solopartien ist aus mehreren Gründen Zurückhaltung zu empfehlen: Zum einen ist Haydns Abneigung gegen zusätzliche Auszierungen in seinen späten Messen und Oratorien hinlänglich bekannt (einmal soll er eine Sängerin der Sopranpartie der *Schöpfung* sogar gerade deswegen gelobt haben, weil sie ihre Stimme so „treu“ und ohne den „geringsten unzweckmäßigen Zusatz“ vorgetragen habe). Zum anderen zeigen die zahlreichen ausgeschriebenen vokalen Ornamente in den beiden Sopranarien Nr. 4b und 7b, dass Haydn dieses musikalische Gestaltungsmittel gezielt einsetzte.

Annette Oppermann  
München 2009

<sup>7</sup> Vgl. hierzu die ausführliche Darstellung der Bläserbesetzung im *Vorwort* zum Gesamtausgaben-Band sowie die Hinweise zum Wechsel der Besetzung im *Kritischen Bericht*.

# PREFACE

First performed in Vienna in 1798, Joseph Haydn's *The Creation* was largely inspired by the English choral tradition, which the composer became acquainted with on the two occasions he journeyed to England at the beginning of the 1790s. When he attended the London *Commemoration Festivals'* large-scale performances given in honour of George Frideric Handel in Westminster Abbey in the summer of 1791 and heard English oratorios such as the *Messiah* and *Israel in Egypt* for the first time, Haydn was deeply moved by the grandeur of the music and by its immediate effect on the audience. He is said to have expressed the wish to a musician friend of his at the time "to compose a work of a similar nature", whereupon his friend reportedly took his bible in his hands and said: "where you are, take it, and start with the beginning!"<sup>1</sup> Haydn was actually then given a quite a letter by his London impresario Johann Peter Salomon, and when he returned from England in the summer of 1795 he turned to Gottfried Baron van Swieten, director of the Imperial Library and a musicologist, so that he could set to work on a translation of the text. The original text is no longer extant today. It is disputed whether the original text was written by George Augustus Greig, a philosopher, might have been the poet Linley Senior since his name was nearly established. Nor can we be certain that the text was written by Swieten and was originally meant to have been

it is also uncertain to what extent van Swieten diverged from the source material when preparing his German text. He himself later described his reworking of the text thus: "[...] in order that our Fatherland might be the first to enjoy it, I decided to don a German mantle around the English poem. This is how my translation came about. I did follow the plan of the original faithfully as a whole, but I diverged from it in details as often as musical development and expression, of which I already had an ideal conception in my mind, seemed to require. Guided

by these sentiments, I often deemed it necessary that some should be shortened or even omitted, on the one hand, and on the other that some should be made more prominent or brought into greater relief, and some placed more in the shade."<sup>3</sup> In addition to the biblical Genesis and various psalm verses, two classics of English literature are central sources of the libretto: John Milton's biblical epic poem *Paradise Lost* (1667/1674) and James Thomson's monumental poem to nature *The Seasons* (1730/1746).

The text van Swieten prepared for Haydn provided far more than the words to be sung: his handwritten libretto also contains precise details on the scoring and formal structure of the work, as well as notes on the musical form which a number of passages might take. For example, van Swieten's comment for the first time the chorus enters ("Let there be Light") after the *Representation of Chaos* reads: "The darkness gradually melts in the chorus but in such a way that there remains enough to produce a really powerful effect the moment light breaks out. Let there be Light etc. must only be said once." And with the liberating C-major chord of the "Let there be Light" Haydn was to create one of the most stunning moments of the entire work. The composer was not only receptive to van Swieten's suggestions, however; he also valued his opinion. While working on *The Creation* he at times even took lodgings in van Swieten's neighbourhood "to show him various numbers from it" and "to be able to make changes to the text" in close consultation with him.<sup>4</sup>

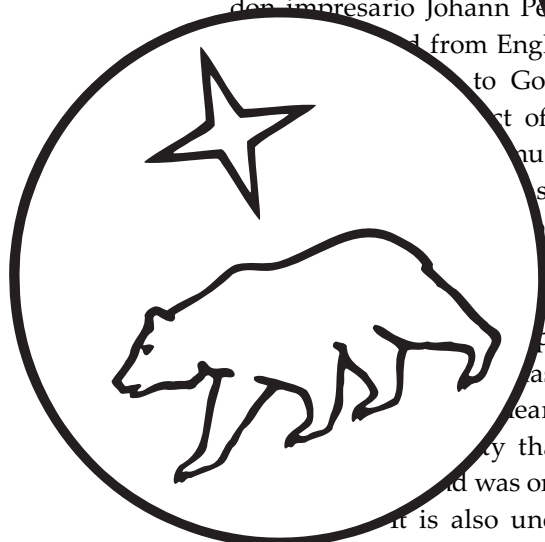
Haydn composed his oratorio for a performance at the *Gesellschaft der Associierten Cavaliere*, which was made up of members of the Viennese nobility and on van Swieten's initiative had organised concerts for invited guests since as early as the end of the 1780s. (Performances conducted by Mozart of his arrangements of the *Messiah* and of other choral works by Handel were given here in 1789/90.) The 500 ducats which Haydn received was a veritably princely sum and equivalent to one and a half times the annual salary of the Esterházy *Kapellmeister*. The Prince of Schwarzenberg was to increase this by a further 100 ducats after the composer had conducted the work's

1 Handed down in a report by Charles Henry Purday, quoted and translated here after Georg Feder, *Joseph Haydn. Die Schöpfung*, Kassel inter alia 1999, p. 123.

2 Cf. Neil Jenkins, The libretto of Haydn's "The Creation", in: *Haydn Society Journal* 24/2, 2005.

3 *Allgemeine Musikalische Zeitung* I, 1798/1799, col. 254f.

4 Handed down by a friend of Haydn's, the Swedish diplomat Fredrik Silverstolpe; quoted and translated here after Feder, p. 134.



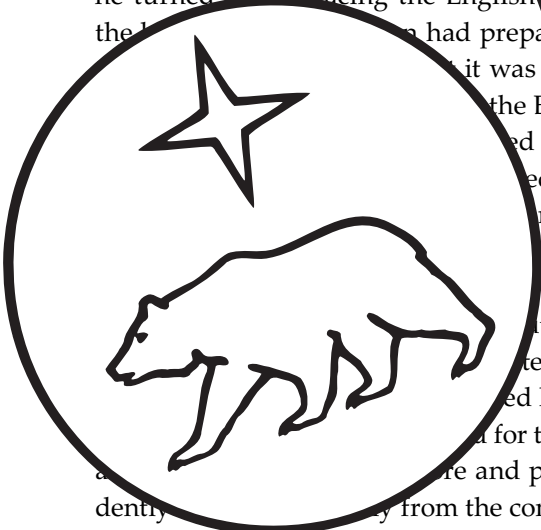
première in the Schwarzenbergs' palace in Vienna on 30 April 1798.

Further performances of the oratorio quickly followed at the *Associierten Cavaliere* in May, but it wasn't until the 19 March of the following year that *The Creation* was also heard in a public concert in Vienna's Hofburgtheater. The musicians under Haydn's baton at this performance numbered around 180, but when he came to conduct the work for the Vienna *Tonkünstler-Societät* in December 1799 these forces had risen to some 200. Haydn had thus presumably achieved the formidably powerful sound he had in mind when he said to Griesinger: "My composition is written on a grand scale [...], it will therefore only be successful and create the proper effect if it is performed by a large and well-rehearsed orchestra, too."<sup>5</sup>

Haydn had already decided in the summer of 1799 to publish *The Creation* in score at his own expense. He specifically pointed out when he invited subscriptions that the edition would appear with a German and an English text, and it was again in Vienna when he turned to for placing the English text. Right from the beginning Haydn had prepared his German text, but it was a relatively simple matter to translate the English text from the German. He asked Haydn to revise the German text. The bilingual edition was published in 1800 and over the years it has been patched all over the world. The autograph score of the oratorio, which is most likely the one used for the first performance (the score and parts), which evidently was derived from the composition's autograph. Additionally there is Haydn's full score, which is also partly based on the autograph, as well as the engraver's copy carefully prepared by Haydn and van Swieten, and used to engrave the first edition. As may be seen from the numerous addenda and changes in these sources, Haydn revised many of the details of his work before sending it off to be printed. With van Swieten's support he thus committed to paper a definitive version of *The Creation* which was to be sent around the world. Haydn never of course conducted

his work in Vienna in this form though, for not all the revisions undertaken for printing are to be found in the Vienna part material. As an authoritative urtext of an earlier version cannot be reconstructed from the material used well into the 19th century however, a scholarly edition of *The Creation* has to be limited to reproducing the definitive version supervised by the composer.

Our full score follows the musical text of the *Joseph Haydn Werke* complete edition edited by the Joseph Haydn Institute.<sup>6</sup> This edition drew on the engraver's copy as its main source. The edition also follows the main source in notational peculiarities, for example writing combined note values over the bar line with an augmentation dot instead of a tied note, as occasionally used by Haydn in contrapuntal passages (e.g. Op. 60, bars 29ff.). Pointed brackets have been used for passages not written out in the principal source but including a reference to another part (indicated by *colla-parte*) unless they are explicitly written out in any of the earlier sources. They are used and which were also inserted for this edition. The continuo figuring added in its entirety only in Part 1 follows the earlier scores. The *Notes on Performance Practice*, Additional sources based on the Vienna part material consulted as the secondary source appear in round brackets, while other additions that were necessary are in square brackets. The German and English vocal texts also follow the main source but the orthography has been brought more into line with modern practice (with the German text retaining old phonetic forms). The alternative notes for the English text (in smaller type) have stems distinguishing them from the notes for the German text, and are placed after them (a second note head has not been added where possible). Text underlay not appearing in the main source for any vocal parts has been added without comment provided it has been written in at least one part and its placement in the others can therefore be concluded beyond all doubt. In the other isolated cases (which only appear in the English text) the text underlay added has been put in square brackets.



<sup>5</sup> Handed down in a letter dated 5 February 1800 sent by Griesinger to the publishers Breitkopf & Härtel; cf. here and in the following "Eben komme ich von Haydn ...". *Georg August Griesingers Korrespondenz mit Joseph Haydns Verleger Breitkopf & Härtel 1799–1819*, edited and annotated by Otto Biba, Zurich 1987.

<sup>6</sup> Joseph Haydn. *The Creation*. Oratorio 1798. Text by Gottfried van Swieten. Edited by Annette Oppermann. Munich: G. Henle 2008. (Joseph Haydn Werke. Edited by the Joseph Haydn-Institut, Cologne. Series XXVIII, Volume 3, Subvolume 1 and 2.) Reference is also made there in the footnotes accompanying the musical text to the surviving, earlier variant readings in the Vienna material; the *Preface* contains a comprehensive account of the work's genesis and revision, and also covers practical performance in great detail; the *Critical Commentary* has an exhaustive description and evaluation of the sources as well as a catalogue of variant readings.

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VERZEICHNIS DER NUMMERN  
INDEX OF NUMBERS

**Erster Teil**

1a. **Einleitung.** Die Vorstellung des Chaos ..... 1

1b. **Aria** (Uriel) Nun schwanden vor dem heiligen Strahle ..... 17

2a. **Recitativo** (Raphael) Und Gott machte das Firmament ..... 42

2b. **Chor** (Gabriel) Mit Staunen sieht das Wunderwerk ..... 53

3a. **Recitativo** (Raphael) Und Gott sprach: Es sammle sich das Wasser ..... 65

3b. **Aria** (Raphael) Rollend in schäumenden Wellen ..... 65

4a. **Recitativo** (Gabriel) Und Gott sprach: Es bringe die Erde Gras hervor ..... 84

4b. **Aria** (Gabriel) Nun beut die Flur das grüne Grün ..... 84

5a. **Recitativo** (Uriel) Und die himmlischen Heerschar ..... 94

5b. **Chorus** (Gabriel, Uriel, Raphael) Und Gott sprach: Es seien die Lichter ..... 108

6a. **Recitativo** (Uriel) Und Gott sprach: Es steige die Erde hervor ..... 108

6b. **Chorus** (Gabriel, Uriel, Raphael) Die Himmelskugeln ..... 116

7a. **Recitativo** (Raphael) Und Gott sprach: Es bringe die Erde hervor ..... 145

7b. **Aria** (Gabriel) Auf starkem Fittige schwinget sich ..... 146

8a. **Recitativo** (Raphael) Und Gott schuf große Wallfische ..... 180

8b. **Terzetto** (Gabriel, Uriel, Raphael) In holder Anmut steh'n ..... 182

8c. **Chorus** (Gabriel, Uriel, Raphael) Der Herr ist groß in seiner Macht ..... 203

9a. **Recitativo** (Raphael) Und Gott sprach: Es bringe die Erde hervor ..... 221

9b. **Recitativo** (Raphael) Gleich öffnet sich der Erde Schoß ..... 221

9c. **Aria** (Raphael) Nun scheint in vollem Glanze der Himmel ..... 228

**Part One**

1a. **Introduction.** The Representation of the Chaos ..... 1

1b. **Aria** (Uriel) Now vanish before the holy beams ..... 17

2a. **Recitativo** (Raphael) And God made the firmament ..... 42

2b. **Chorus** (Gabriel) The marvelous work beholds amaz'd ..... 53

3a. **Recitativo** (Raphael) And God said: Let the water ..... 65

3b. **Aria** (Raphael) Rolling in foaming billows ..... 65

4a. **Recitativo** (Gabriel) And God said: Let the earth bring forth grass ..... 84

4b. **Aria** (Gabriel) With verdure clad the fields appear ..... 84

5a. **Recitativo** (Uriel) And the heavenly host ..... 94

5b. **Chorus** Awake the happy ..... 94

6a. **Recitativo** (Uriel) And God said: Let there be lights ..... 108

6b. **Recitativo** (Uriel) The splendour bright is rising now ..... 108

7a. **Recitativo** (Raphael) And God said: Let the waters bring forth ..... 145

7b. **Aria** (Gabriel) On mighty pens uplifted soars ..... 146

8a. **Recitativo** (Raphael) And God created great whales ..... 180

8b. **Terzetto** (Gabriel, Uriel, Raphael) Most beautiful appear ..... 182

8c. **Chorus** (Gabriel, Uriel, Raphael) The Lord is great, and great his might ..... 203

9a. **Recitativo** (Raphael) And God said: Let the earth bring forth ..... 221

9b. **Recitativo** (Raphael) Strait opening her fertile womb ..... 221

9c. **Aria** (Raphael) Now heav'n in fullest glory shone ..... 228

**Part Two**

7a. **Recitativo** (Gabriel) And God said: Let the waters bring forth ..... 145

7b. **Aria** (Gabriel) On mighty pens uplifted soars ..... 146

8a. **Recitativo** (Raphael) And God created great whales ..... 180

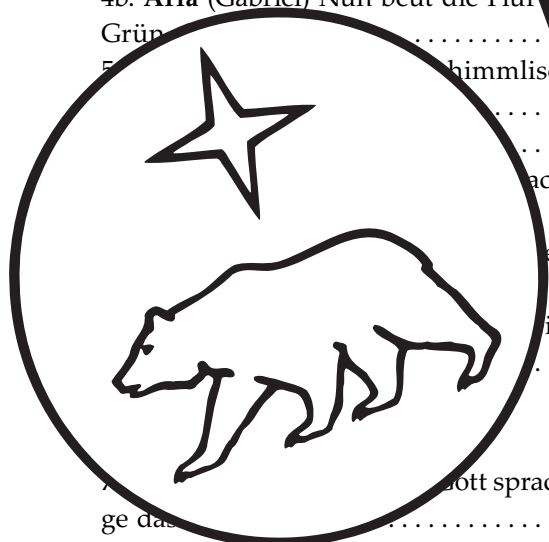
8b. **Terzetto** (Gabriel, Uriel, Raphael) Most beautiful appear ..... 182

8c. **Chorus** (Gabriel, Uriel, Raphael) The Lord is great, and great his might ..... 203

9a. **Recitativo** (Raphael) And God said: Let the earth bring forth ..... 221

9b. **Recitativo** (Raphael) Strait opening her fertile womb ..... 221

9c. **Aria** (Raphael) Now heav'n in fullest glory shone ..... 228



Bärenreiter  
Leseprobe  
Sample page

10a. <b>Recitativo</b> (Uriel) Und Gott schuf den Menschen.....	244
10b. <b>Aria</b> (Uriel) Mit Würd'und Hoheit angetan	244
11a. <b>Recitativo</b> (Raphael) Und Gott sah jedes Ding .....	261
11b. <b>Chor</b> (Gabriel, Uriel, Raphael) Vollendet ist das große Werk.....	262

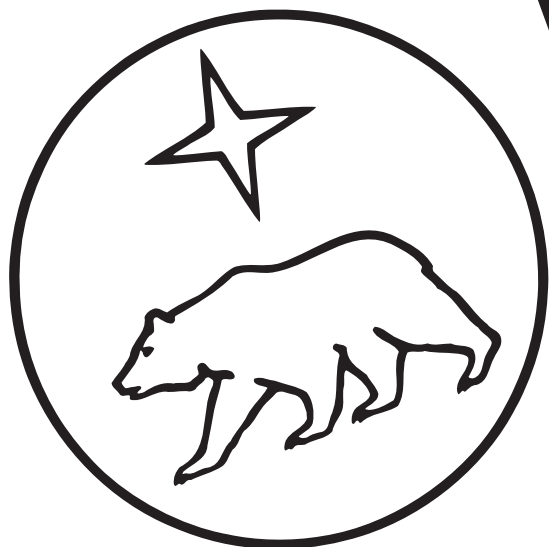
**Dritter Teil**

12a. <b>Recitativo</b> (Uriel) Aus Rosenwolken bricht	304
12b. <b>Chor</b> (Adam, Eva) Von deiner Güt', o Herr und Gott.....	314
13a. <b>Recitativo</b> (Adam, Eva) Nun ist die erste Pflicht erfüllt .....	375
13b. <b>Duetto</b> (Adam und Eva) Holde Gattin! Dir zur Seite .....	376
14a. <b>Recitativo</b> (Uriel) O glücklich Paar.....	413
14b. <b>Chor</b> Singt dem Herren alle Stimmen! .....	414

10a. <b>Recitativo</b> (Uriel) And God created man ..	244
10b. <b>Aria</b> (Uriel) In native worth and honour clad .....	244
11a. <b>Recitativo</b> (Raphael) And God saw ev'ry thing .....	261
11b. <b>Chorus</b> (Gabriel, Uriel, Raphael) Achieved is the glorious work .....	262

**Part Three**

12a. <b>Recitativo</b> (Uriel) In rosy mantle appears ..	304
12b. <b>Chorus</b> (Adam, Eva) By thee with bliss, o bounteous Lord.....	314
13a. <b>Recitativo</b> (Adam, Eva) Our duty we performe now .....	375
13b. <b>Duetto</b> (Adam und Eva) Graceful consort! At thy side .....	376
14a. <b>Recitativo</b> (Uriel) O happy pair .....	413
14b. <b>Chorus</b> Sing the Lord your voices all! .....	414



**Bärenreiter**  
**Leseprobe**  
**Sample page**

# Erster Teil

[1a.]

Einleitung. Die Vorstellung des Chaos

Largo

Flauti (a2)

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti

Contrafagotto

Corni in Es

Timpani

Violino I

Violino II

Viola

Violoncello

Basso

\*) 1

6

\*) Zur Bezifferung und Ausführung des Generalbasses s. Vorwort. / For the figuring and the execution of the Continuo s. Preface.

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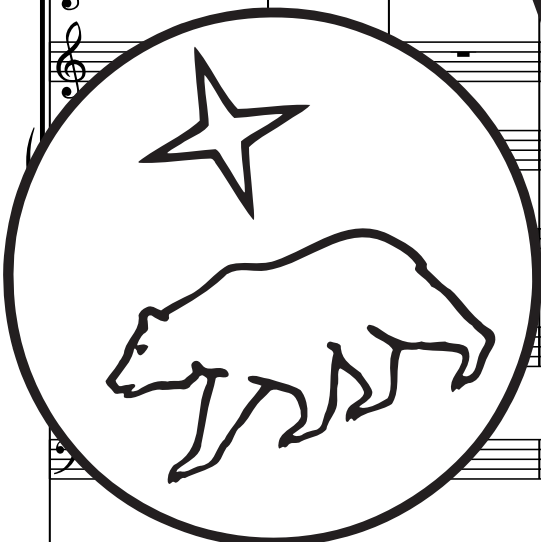
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15



Bärenreiter  
 Leseprobe  
 Sample page

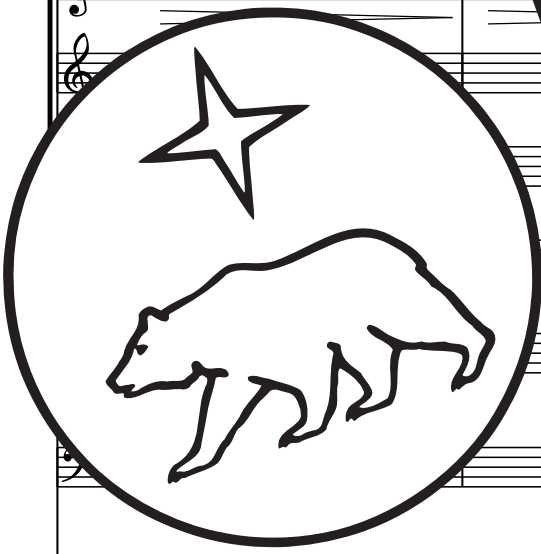
7 6 6 6  
 4  
 b

pp Tasto solo

b5 3  
 b7  
 b6  
 b4

Musical score for the first system, measures 23-27. It features a vocal line and a piano accompaniment. The piano part includes a bass line with a sixteenth-note pattern and a treble line with chords. Dynamics include *fz*, *ff*, and *f*. A fermata is present over the final note of measure 27.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



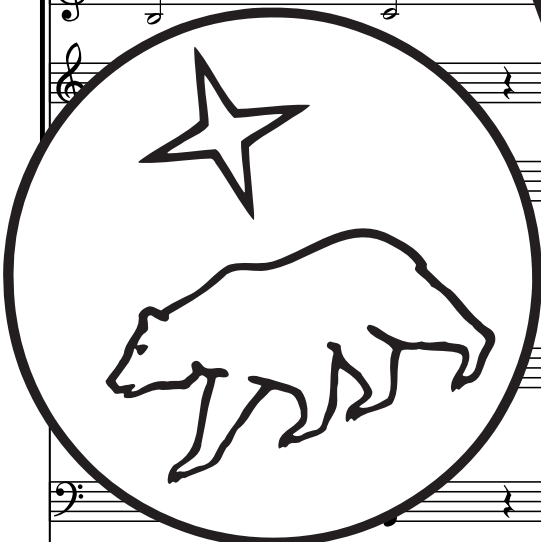
Musical score for the second system, measures 28-33. This system is primarily for the piano accompaniment, showing a complex rhythmic pattern of sixteenth notes in both hands. Dynamics range from *f* to *ff*. The bottom of the page contains figured bass notation for the left hand.

Figured Bass Notation (Left Hand):

b7	6	6	b6	b7	4	6	4
b5	b4	6	b5	5	2		2
	b2		3	b3			

28

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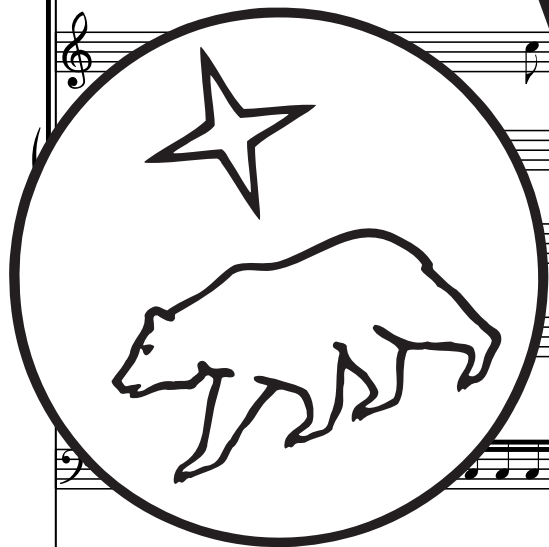


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36

**Bärenreiter**  
**Leseprobe**  
**Sample page**



40 (a 2) 6

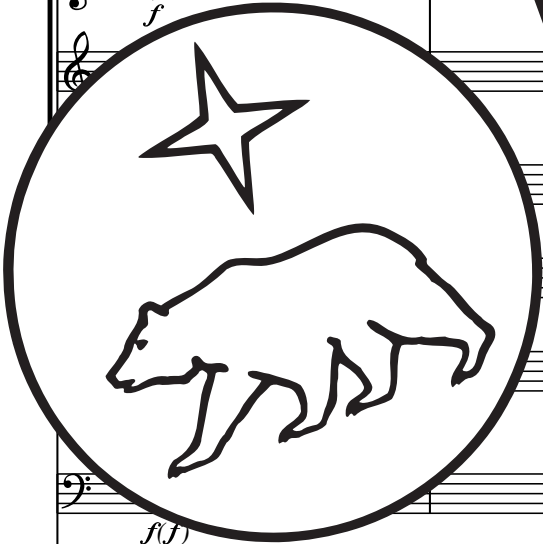
*f(f)* *p* *f*

*f(f)* *p* *f*

*f(f)* *p* *f*

*f(f)* *f*

(a 2) *f(f)* 6 *I<sup>mo</sup> (Solo)* [3] *p* [a 2] [3] *f*



Bärenreiter  
Leseprobe  
Sample page

*f* *f* *p* *f* *p*

*ff* *p* *f* *p*

*ff* 6 *p* (3) *f* *p*

*ff* 6 *p* (3) (3) (3) *f* *p*

*ff* 6 *p* (3) (3) (3) (p) *f* *p*

*ff* 6 *p* *f* *p*

*p* 5 4 3



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59

Recitativo

Fl.

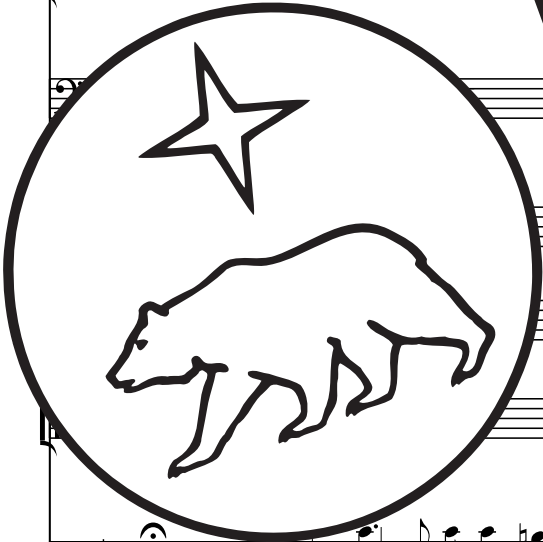
Ob. I/II

Cl. I/II

Fg.

Cfg.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Im An - fan - ge schuf Gott Him - mel und Er - de;  
 In the be - gin - ning God cre - a - ted the heaven, and the earth;

Sopr.

Alto

Ten.

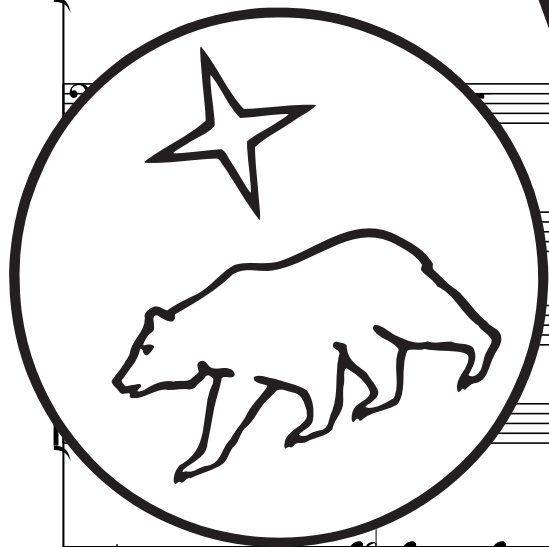
Basso

Vc. e Bs.

Musical notation for the first system, consisting of five staves: two vocal staves (treble clef) and three piano accompaniment staves (treble and bass clefs).

Musical notation for the second system, consisting of five staves: two vocal staves (treble clef) and three piano accompaniment staves (treble and bass clefs).

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical notation for the third system, consisting of five staves: two vocal staves (treble clef) and three piano accompaniment staves (treble and bass clefs).

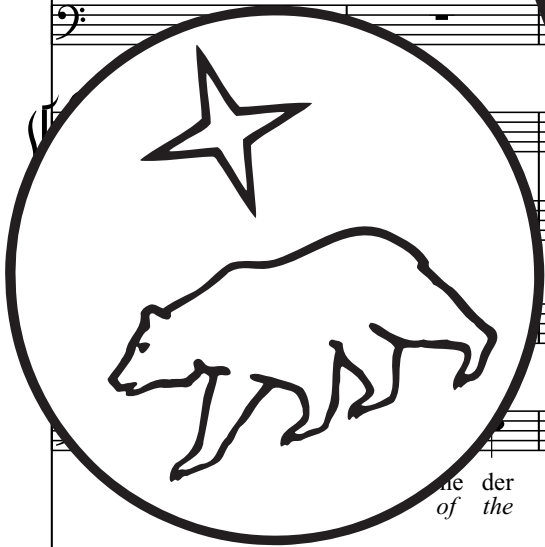
und die Er - de war oh - ne Form und leer; und Fin - ster - nis  
 and the earth was with - out form and void; and dark - ness

Musical notation for the fourth system, consisting of five staves: two vocal staves (treble clef) and three piano accompaniment staves (treble and bass clefs).

Musical notation for the fifth system, consisting of two piano accompaniment staves (treble and bass clefs).

Coro

**Bärenreiter**  
**Leseprobe**  
**Sample page**



ne der Tie - fe.  
of the deep.

Und der Geist Got - tes  
And the Spi - rit of

sotto voce  
Und der Geist Got - tes schweb - te auf der  
And the Spi - rit of God moved up -

Und der Geist Got - tes  
And the Spi - rit of

Und der Geist Got - tes  
And the Spi - rit of

Und der Geist Got - tes  
And the Spi - rit of

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Recitativo

85

a 2

ff

ff

Bärenreiter  
 Leseprobe  
 Sample page



Uriel

und  
and there was Light.

Und Gott sah das  
And God saw the

f

und es ward Licht.  
and there was Light.

f

und es ward Licht.  
and there was Light.

f

und es ward Licht.  
and there was Light.

f

und es ward Licht.  
and there was Light.

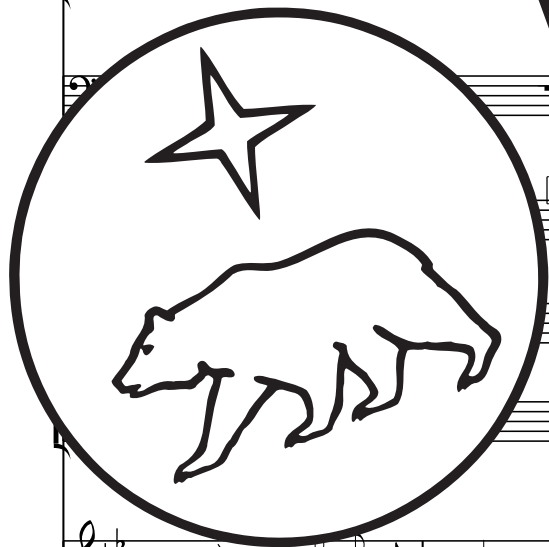
[coll'arco] *senza sordino*  
 Violoncello  
 Basso *ff* *senza sordino*

Tutti

Musical staff system 1, measures 1-6. The system consists of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The three middle staves are for a three-part vocal setting. All staves contain whole rests.

Musical staff system 2, measures 7-12. The system consists of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The three middle staves are for a three-part vocal setting. All staves contain whole rests.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical staff system 3, measures 13-18. The system consists of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The three middle staves are for a three-part vocal setting. The notes are: Treble: G4, A4, B4, C5, B4, A4; Bass: G3, F3, E3, D3, C3, B2.

Licht, daß es gut war; und Gott schied das Licht von der Fin-ster-nis.  
 Light, that it was good; and God di - vi - ded the Light from the dark - ness.

Musical staff system 4, measures 19-24. The system consists of five staves. The top staff is a treble clef, and the bottom staff is a bass clef. The three middle staves are for a three-part vocal setting. All staves contain whole rests.

Musical staff system 5, measures 25-30. The system consists of one bass clef staff. The notes are: G2, F2, E2, D2, C2, B1. Dynamics include *f* and *z*.

[1b.]

Aria

Andante  
[1<sup>mo</sup>] Solo

Flauti

Oboe I

Oboe II

Fagotti

Contrafagotto

Corni in A

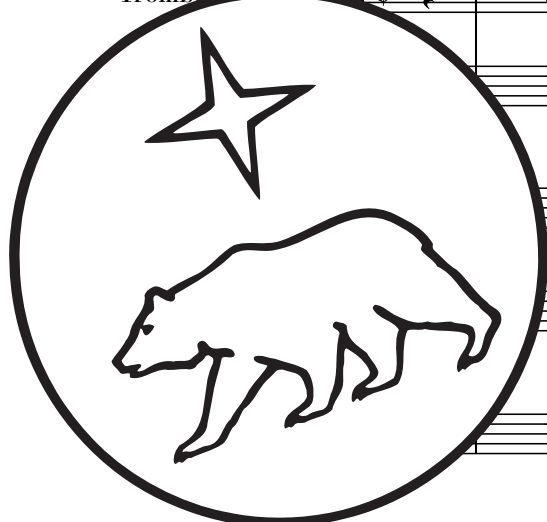
Trombone I

Trombone II

[a 2]

*p*

Bärenreiter  
Leseprobe  
Sample page



mezza voce

*fz*

*p*

*fz*

*p*

*fz*

*fz*

URIEL

Soprano

Alto

Tenore

Basso

Bassi

mezza voce

5 6 8 3 unisono 7 7

3 - 4 # #

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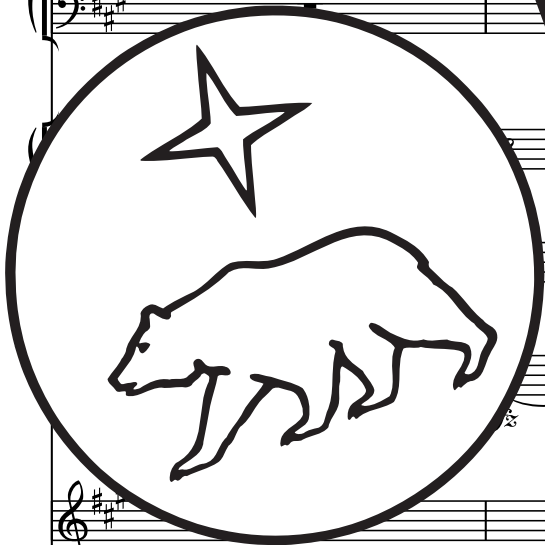
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14

*p* *fz* *p* [*mo*] (Solo)

*tr* [*1*]

Bärenreiter  
Leseprobe  
Sample page



Nun schwan-den vor dem hei - li-gen Strah - le  
Now va - nish be-fore the ho - ly beams -

(Tutti)

*f* *p* *f* *p*

6 5 6 6 5 5 6 8 3 1 1  
3 - 4 3 4



des schwar-zen Dun-kels gräu-li-che Schat-ten.  
*the gloom-y, dis-mal shades of dark.*

Nun schwan-den vor dem hei - - li-gen  
*Now va - nish be-fore the ho - - ly*

26

[a 2]



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Strah - le  
beams

des schwar-zen Dun-kels gräu - li-che Schat-ten,  
the gloom - y, dis - mal shades\_ of dark;

der er - ste Tag ent-  
the first of days ap -

(Tutti)

1 1

*p*

*fz*

#

*p*

6 6

5 5

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38

Musical score for the first system, including vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a consistent rhythmic pattern.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, including vocal line and piano accompaniment. The vocal line begins with the lyrics.

Ord - nung, und Ord - nung keimt em - por. Ver-wir-rung weicht, Ver-wir-rung weicht, und  
 or - der, to or - der fair the place. Dis-or - der yields, dis - or - der yields to

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part continues with a consistent rhythmic pattern.

(Tutti)

Musical score for the fifth system, including vocal line and piano accompaniment. The piano part continues with a consistent rhythmic pattern.

7  
2

5

6

6

44

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Ord - nung keimt em - por, und Ord - nung keimt em - por.  
 or - der fair the place, to or - der fair the place.

Musical notation for the fifth system, including vocal line and piano accompaniment.

Musical notation for the sixth system, including vocal line and piano accompaniment.

6 4 # 5 6 6 4 # 1 1 1

50

Allegro moderato

[a 2]

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Allegro moderato'. The score includes a piano introduction with dynamic markings of *f* and *ff*, and a vocal line with German lyrics. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score. A circular logo on the left side of the page depicts a bear walking to the right with a five-pointed star above it.

Er - start ent - flieht der Höl - len -  
Af - fright - ed fled hell's spi - rits

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62

[*mo*] (Solo)

[*p*]

(*p*)

Bärenreiter  
Leseprobe  
Sample page



e - wi - gen Nacht,  
end - - less night,

in des Ab - grunds Tie - fen hin -  
down they sink in the deep of a -

(Violoncello)

(Tutti)

(Basso)

6  
b

5  
H

4

68

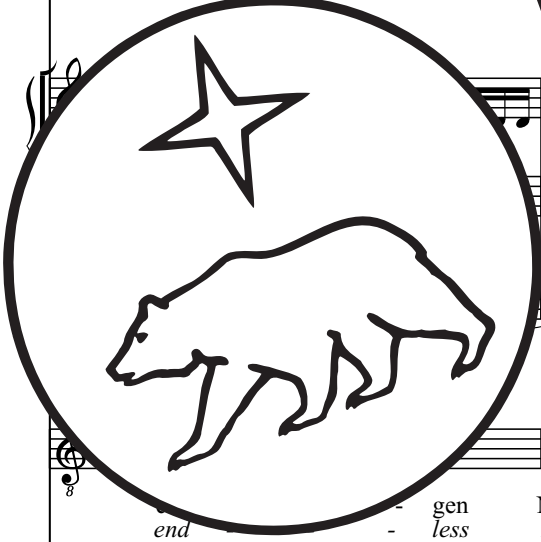
**Bärenreiter**  
**Leseprobe**  
**Sample page**



ab, zur e - wi - gen Nacht, zur  
 byss to end - - less night, to

74

(a 2)



**Bärenreiter**  
**Leseprobe**  
**Sample page**

end - gen Nacht, zur e - wi - gen Nacht.  
 - less - night, to end - - less night.

Ver - zweif-lung, Wut  
 De - spair-ing, curs -

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83



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Ver-zweif-lung, Wut und Schrek-ken be - glei - ten ih - ren Sturz.  
 de - spair - ing, curs - ing rage at - tends their ra - pid fall.

— und Schrek-ken be - glei - ten ih - ren Sturz, be - glei - ten ih - ren Sturz.  
 - ing rage at - tends their ra - pid fall, at - tends their ra - pid fall.

Wut und Schrek-ken be - glei - ten ih - ren Sturz, be - glei - ten ih - ren Sturz.  
 curs - ing rage at - tends their ra - pid fall, at - tends their ra - pid fall.

glei - ten ih - ren Sturz, Ver-zweif-lung, Wut und Schrek-ken be - glei - ten ih - ren Sturz.  
 tends their ra - pid fall, de - spair - ing, curs - ing rage at - tends their ra - pid fall.

Ver - zweif-lung, Wut und Schrek-ken be - glei - ten ih - ren Sturz.  
 de - spair - ing, curs - ing rage at - tends their ra - pid fall.

(Violoncello)

(Tutti)

(Basso)

# 6 # 5 7 6 #

89



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Ver - zweif-lung, Wut und Schrek - ken be - glei - ten ih - ren Sturz.  
 De - spair - ing, curs - ing rage\_\_\_\_\_ at - tends their ra - pid fall.

Ver - zweif-lung, Wut und Schrek-ken be - glei - ten ih - ren Sturz.  
 De - spair - ing, rage, de - spair - ing at - tends their ra - pid fall.

Ver - zweif-lung, Wut und Schrek-ken, und Schrek-ken be - glei - ten ih - ren Sturz.  
 De - spair - ing, curs - ing rage\_\_\_\_, de - spair - ing at - tends their ra - pid fall.

Ver - zweif-lung, Wut und Schrek - ken be - glei - ten ih - ren Sturz.  
 De - spair - ing, curs - ing rage\_\_\_\_\_ at - tends their ra - pid fall.

Ver - zweif-lung, Wut und Schrek-ken be - glei - ten ih - ren Sturz.  
 De - spair - ing, curs - ing rage\_\_\_\_\_ at - tends their ra - pid fall.

95

[1<sup>mo</sup>] (Solo)

(Solo)

*p*

*p*

*p*

*p*

*p*

*voce*

*sotto voce*

Und ei - ne neu - e Welt,  
A new cre - a - ted world,

und ei - ne neu - e Welt  
a new cre - a - ted world

ent - springt, ent -  
springs up, springs

*sotto voce*

Und ei - ne neu - e Welt,  
A new cre - a - ted world,

und ei - ne neu - e Welt  
a new cre - a - ted world

ent - springt, ent -  
springs up, springs

*sotto voce*

Und ei - ne neu - e Welt,  
A new cre - a - ted world,

und ei - ne neu - e Welt  
a new cre - a - ted world

ent - springt, ent -  
springs up, springs

*sotto voce*

Und ei - ne neu - e Welt,  
A new cre - a - ted world,

und ei - ne neu - e Welt  
a new cre - a - ted world

ent - springt, ent -  
springs up, springs

*p*

#

6

5

3

Bärenreiter  
Leseprobe  
Sample page



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109

Musical score for the first system, including piano and vocal staves. The piano part features a melody in the right hand and accompaniment in the left hand, with dynamics markings of *pp*.

Musical score for the second system, including piano and vocal staves. The piano part continues with the melody and accompaniment.

Musical score for the third system, including piano and vocal staves. The piano part continues with the melody and accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

ent - springt auf Got - tes Wort. Er - starrt ent -  
 springs up at God's com - mand. Af - fright - ed

Musical score for the fourth system, including piano and vocal staves. The piano part continues with the melody and accompaniment.

Musical score for the fifth system, including piano and vocal staves. The piano part continues with the melody and accompaniment.

Musical score for the sixth system, including piano and vocal staves. The piano part continues with the melody and accompaniment.

Musical score for the seventh system, including piano and vocal staves. The piano part continues with the melody and accompaniment.

Musical score for the eighth system, including piano and vocal staves. The piano part continues with the melody and accompaniment.

7

6  
5

5  
3

3

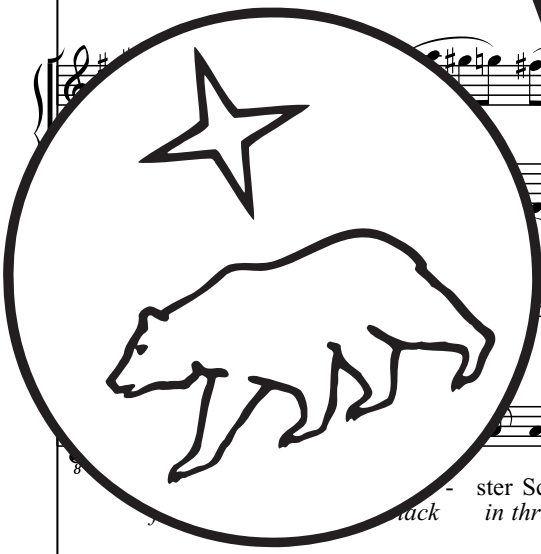
6  
4

5  
3

*pp*  
5

Musical score system 1 (measures 115-120). Includes vocal line and piano accompaniment. A star symbol is placed above the vocal line in measure 118.

Musical score system 2 (measures 121-126). Includes vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score system 3 (measures 127-132). Includes vocal line and piano accompaniment.

ster Schar                    in des Ab-grunds Tie - fen hin - ab,                    zur e - wi - gen  
 in throngs;                    down they sink in the deep of a - byss                    to end - less

Musical score system 4 (measures 133-138). Includes vocal line and piano accompaniment.

Musical score system 5 (measures 139-144). Includes vocal line and piano accompaniment.

\*) Besser cis<sup>2</sup> (wie T. 116)? / Better c sharp<sup>2</sup> (like b. 116)?

121

[f]

[f]

zweif-lung, Wut und Schrek - ken be - glei - ten ih - ren Sturz.  
 spair - ing, curs - ing rage at - tends their ra - pid fall.

zweif-lung, Wut und Schrek-ken be - glei - ten ih - ren Sturz.  
 spair - ing, rage, de - spair - ing at - tends their ra - pid fall.

zweif-lung, Wut und Schrek-ken, und Schrek-ken be - glei - ten ih - ren Sturz.  
 spair - ing, curs - ing rage, de - spair - ing at - tends their ra - pid fall.

Ver - zweif-lung, Wut und Schrek - ken be - glei - ten ih - ren Sturz.  
 De - spair - ing, curs - ing rage at - tends their ra - pid fall.

Ver - zweif-lung, Wut und Schrek-ken be - glei - ten ih - ren Sturz.  
 De - spair - ing, curs - ing rage at - tends their ra - pid fall.

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133

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes a dynamic marking of *p*.

Musical score for the second system, featuring a vocal line and piano accompaniment.

Musical score for the third system, featuring a vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

tes Wort. Und ei - ne neu - e Welt, und  
 com - mand. A new cre - a - ted world, a

Musical score for the fourth system, including the vocal line with lyrics: "springt up auf Got - tes Wort. Und ei - ne neu - e Welt, und".

Musical score for the fifth system, including the vocal line with lyrics: "springt up auf Got - tes Wort. Und ei - ne neu - e Welt, und".

Musical score for the sixth system, including the vocal line with lyrics: "springt up auf Got - tes Wort. Und ei - ne neu - e Welt, und".

5

6  
4

3

5

139

(a 2)

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.



**Bärenreiter  
Leseprobe  
Sample page**

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.

Musical score for the fifth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.

Musical score for the sixth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.

Musical score for the seventh system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.

Musical score for the eighth system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *f*.

145

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment.



Bärenreiter  
 Leseprobe  
 Sample page

ent - springt auf Got - tes Wort.  
 springs up at God's com-mand.

Musical score for the fourth system, including vocal line.

Got - tes Wort, ent - springt auf Got - tes Wort.  
 God's com - mand, springs up at God's com-mand.

Musical score for the fifth system, including vocal line.

Got - tes Wort, ent - springt auf Got - tes Wort.  
 God's com - mand, springs up at God's com-mand.

Musical score for the sixth system, including vocal line.

Got - tes Wort, ent - springt auf Got - tes Wort.  
 God's com - mand, springs up at God's com-mand.

Musical score for the seventh system, including vocal line.

Got - tes Wort, ent - springt auf Got - tes Wort.  
 God's com - mand, springs up at God's com-mand.

Musical score for the eighth system, including piano accompaniment.

*ff*

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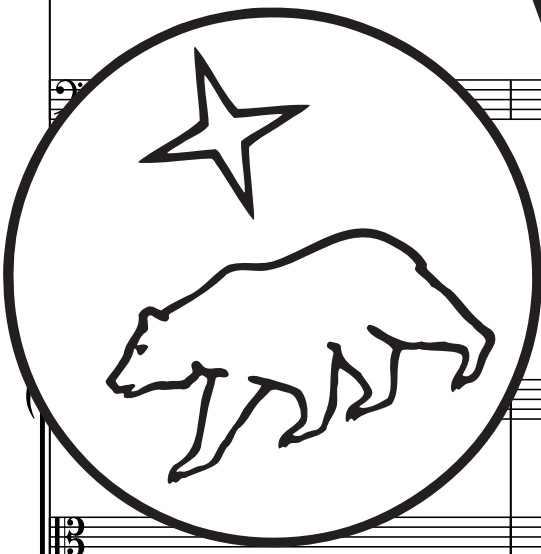
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Allegro assai

Musical score for strings and bass, measures 4-5. The score includes multiple staves for violins, violas, cellos, and double basses. Dynamics are marked 'f' (forte).

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the vocal line, measure 4.

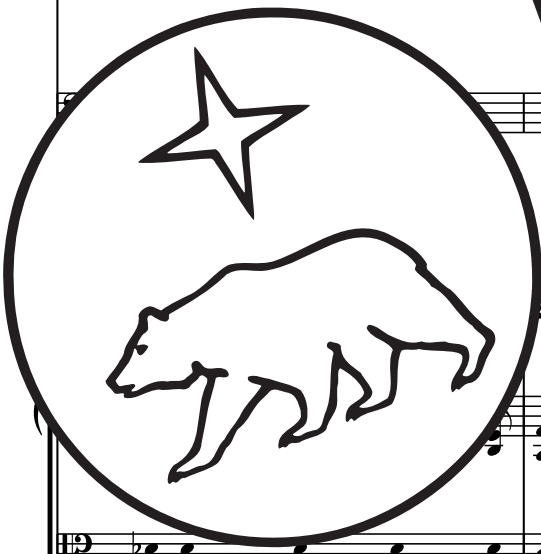
wa-ren, von den Ge-wäs-ern, die o-ber dem Fir-ma-ment wa-ren, und es ward so.  
 ment, from the wa-ters, which were a-bove the fir-ma-ment, and it was so.

Musical score for the vocal line, measures 5-6. Includes a '(Basso)' marking and dynamics 'f'.

4+ 6 4 f 5 3  
 2] 7 5 #]

8 *ff* *ff* *ff* *ff*

**Bärenreiter**  
**Leseprobe**  
**Sample page**

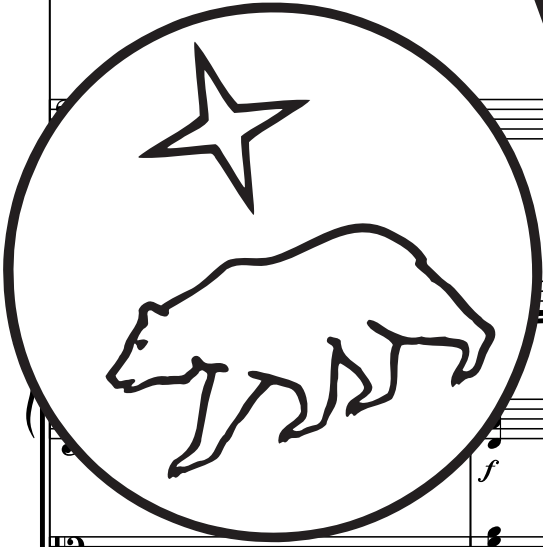


Da tob - ten  
Out-ra-geous

12

a 2

**Bärenreiter**  
**Leseprobe**  
**Sample page**



brau - send hef - ti - ge Stür - me;  
 storms now dread - ful a - rose;

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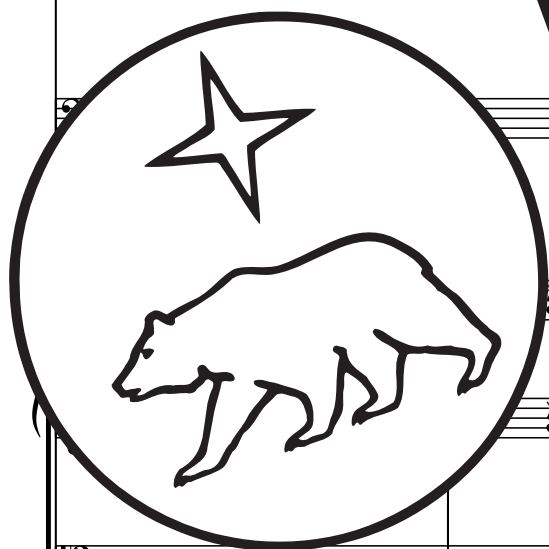
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20

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and rests.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with dense rhythmic textures. Dynamic markings include *f*, *p*, and *cre.*

Die Luft durch-schnit-ten feu-ri-ge Blit-ze,  
 By hea-ven's fire the sky is en-fla-med,

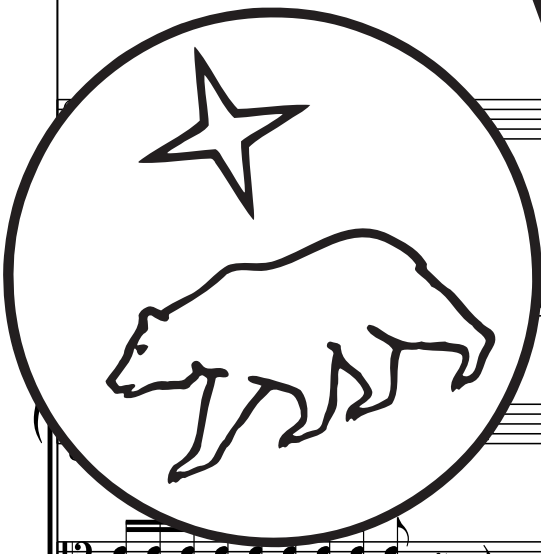
Musical score for the third system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment. Dynamic markings include *f*.

—

7  
2

24

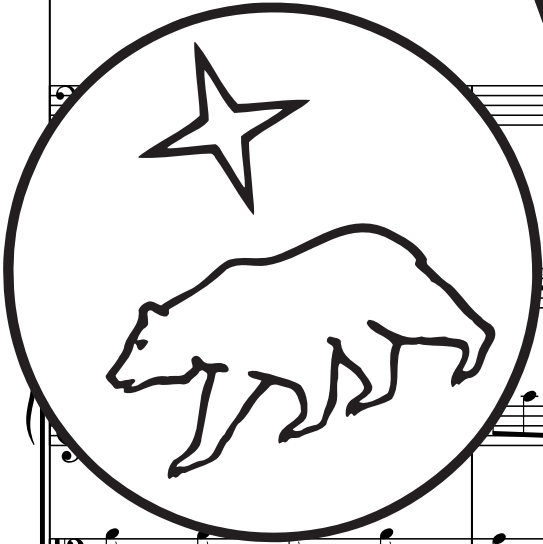
**Bärenreiter**  
**Leseprobe**  
**Sample page**



und schreck-lich roll - ten die Don - ner um -  
 and aw - ful roll - ed the thun - ders on

27 [1<sup>mo</sup>] Solo

Bärenreiter  
Leseprobe  
Sample page



her.  
high.

6  
b5

6  
b5

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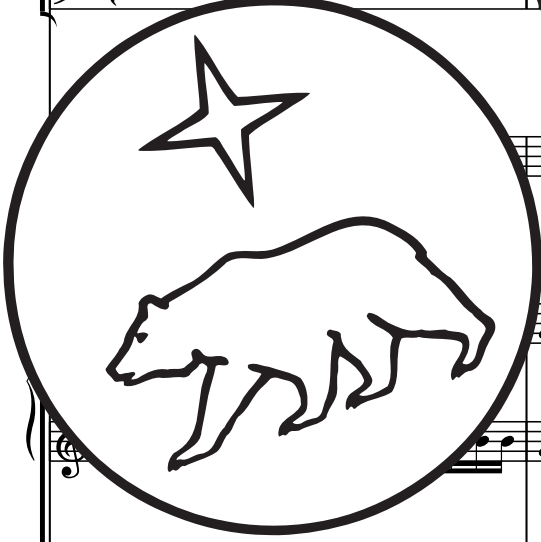
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35

a 2

Bärenreiter  
Leseprobe  
Sample page



der all ver-hee-ren-de Schau-er,  
the drear-y waste-ful hail,

f unisono

39

The image shows a musical score for the piece 'Bärenreiter'. It consists of several staves: a vocal line at the top, followed by a grand staff (treble and bass clefs), and a bass line at the bottom. The score is mostly empty, with some notes visible in the lower staves. A large watermark is overlaid diagonally across the center of the page, reading 'Bärenreiter Leseprobe Sample page'. On the left side, there is a circular logo containing a stylized bear walking to the right and a five-pointed star above it.

der leich-te flok-ki-ge Schnee.  
*the light and fla - ky snow.*

[2b.]

Chor

Allegro moderato

Flauti

Oboi *1<sup>mo</sup> Solo*

Clarineti in C

Fagotti *a2*

Contrafagotto

Corni in C

Clarini in C

Trombone I

Trombone II

Viole

GABRIEL

Soprano

Alto

Tenore

Basso

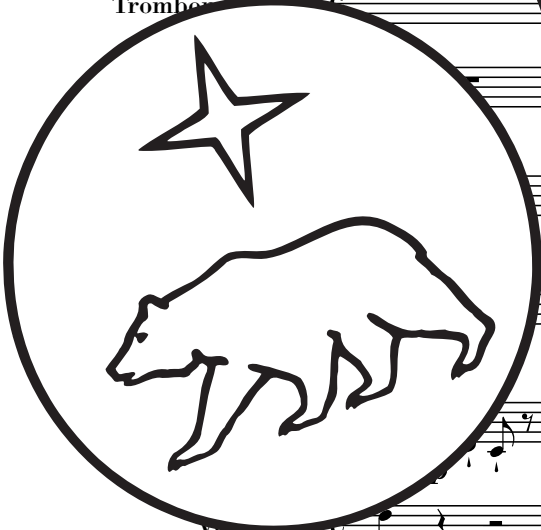
Bassi

*f*

*p*

Mit Stau - nen, mit  
The mar - v'lous, the

Bärenreiter  
Leseprobe  
Sample page



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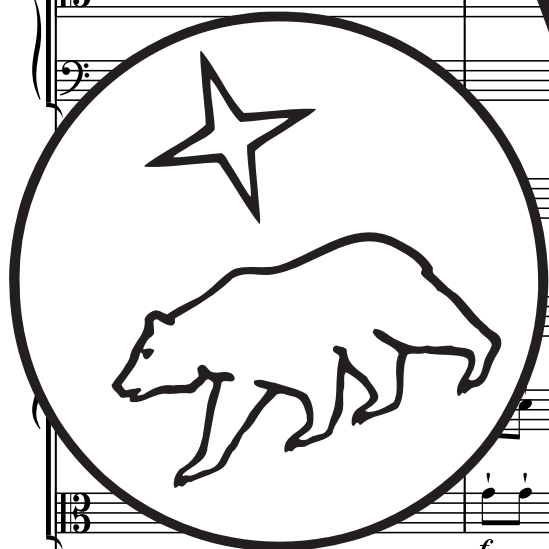


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10

Bärenreiter  
 Leseprobe  
 Sample page



laut er-tönt aus ih-ren Keh-len  
 to th'e-the-real vaults re-sound

des Schöp-fers Lob,  
 the praise of God,

des Schöp-fers Lob,  
 the praise of God,

6 6 5

Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical score for the second system, including vocal staves and piano accompaniment. The piano part continues with intricate rhythmic patterns.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

das Lob des zwei - ten Tags, das Lob des zwei - ten Tags. Und laut er-tönt aus ih - ren Keh-len  
*and of the se - cond day, and of the se - cond day. And to th'e-the-real vaults re - sound*

Und laut er-tönt aus ih - ren Keh-len  
*And to th'e-the-real vaults re - sound*

Und laut er-tönt aus ih - ren Keh-len  
*And to th'e-the-real vaults re - sound*

Und laut er-tönt aus ih - ren Keh-len  
*And to th'e-the-real vaults re - sound*

Und laut er-tönt aus ih - ren Keh-len  
*And to th'e-the-real vaults re - sound*

Musical score for the third system, including vocal staves and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

a 2



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the second system, continuing the vocal and piano parts.

Musical score for the third system, continuing the vocal and piano parts.

First line of lyrics: *des Schöp-fers Lob, the praise of God, des Schöp-fers Lob, the praise of God, das Lob des zwei - ten Tags, das Lob des and of the se - cond day, and of the*

Second line of lyrics: *des Schöp-fers Lob, the praise of God, des Schöp-fers Lob, the praise of God, das Lob des zwei - ten Tags, das Lob des and of the se - cond day, and of the*

Third line of lyrics: *des Schöp-fers Lob, the praise of God, des Schöp-fers Lob, the praise of God, das Lob des zwei-ten Tags, des and of the se-cond day, the*

Fourth line of lyrics: *des Schöp-fers Lob, the praise of God, des Schöp-fers Lob, the praise of God, das Lob des zwei-ten Tags, des and of the se-cond day, the*

Fifth line of lyrics: *des Schöp-fers Lob, the praise of God, des Schöp-fers Lob, the praise of God, das Lob des zwei-ten Tags, des and of the se-cond day, the*

Musical score for the final system, including piano accompaniment.

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**Bärenreiter**  
**Leseprobe**  
**sample page**

and to th'e-the-real vaults er - tönt des Schöp - fers Lob, das Lob des zwei - ten  
 re-sound the praise of God, and of the se - cond

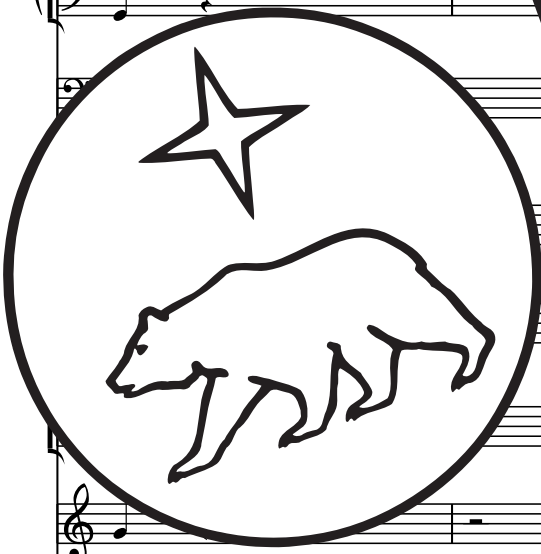
Und laut er - tönt des Schöp-fers Lob, das Lob des zwei - ten Tags, das Lob des zwei - ten  
 And to, and to th'e - the - real vaults re-sound the praise of God, and of the se - cond

Und laut er - tönt des Schöp-fers Lob, das Lob des zwei - ten Tags, das Lob des zwei - ten  
 And to, and to th'e - the - real vaults re-sound the praise of God, and of the se - cond

Und laut er - tönt des Schöp-fers Lob, das Lob des zwei - ten Tags, das Lob des zwei - ten  
 And to, and to th'e - the - real vaults re-sound the praise of God, and of the se - cond

Solo

Bärenreiter  
Leseprobe  
sample page



Tags.  
day.

Mit Stau - - - - - nen sieht das Wun-der-werk  
The mar - - - - - v'lous work be-holds a-maz'd

Tags.  
day.

Tags.  
day.

Tags.  
day.

Tags.  
day.

*p*

34



**Bärenreiter**  
**Leseprobe**  
**sample page**

eis-bür-ger fro - - he Schar, und laut er-tönt aus ih - ren Keh-len  
 the glo - rious hie - rar - chy of heav'n, and to th'e-the-real vaults re-sound

Und laut er-tönt aus ih - ren Keh-len, und  
 And to th'e-the-real vaults re - sound, and

Und laut er-tönt aus ih - ren Keh-len, und  
 And to th'e-the-real vaults re - sound, and

Und laut er-tönt aus ih - ren Keh-len, und  
 And to th'e-the-real vaults re - sound, and

Und laut er-tönt aus ih - ren Keh-len, und  
 And to th'e-the-real vaults re - sound, and

6 6 6 5 6 5

\*) Clarinetti besser c<sup>2</sup>/e<sup>2</sup> (wie Oboi)? / Clarinetti better c<sup>2</sup>/e<sup>2</sup> (like Oboi)?

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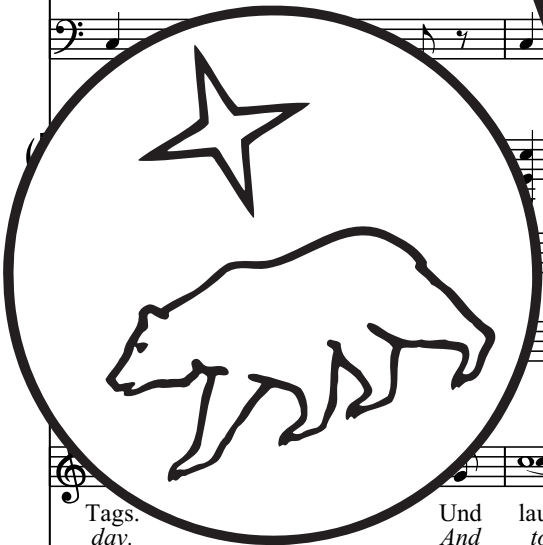
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First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with a walking bass pattern.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line.

Third system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains the walking bass pattern.



**Bärenreiter**  
**Leseprobe**  
**sample page**

Tags. Und laut er - tönt des Schöp - fers  
 day. And to th'e-the-real vaults re-sound the praise of

Fourth system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line.

Fifth system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains the walking bass pattern.

Sixth system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains the walking bass pattern.

Seventh system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains the walking bass pattern.

zwei-ten Tags, des zwei - ten Tags. Und laut, und laut er - tönt des Schöp-fers Lob, das Lob des zwei - ten  
 se-cond day, the se - cond day. And to the vaults, and to th'e - the - real vaults re-sound the praise of

Eighth system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains the walking bass pattern.

2 6 6 5 6 5 6 5 6 5 6 5 6 5 6 3

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Lob, und des zwei - ten Tags.  
 God, and of the se - cond day.

Tags, das Lob des zwei - ten Tags.  
 God, and of the se - cond day.

Tags, das Lob des zwei - ten Tags.  
 God, and of the se - cond day.

Tags, das Lob des zwei - ten Tags.  
 God, and of the se - cond day.

Tags, das Lob des zwei - ten Tags.  
 God, and of the se - cond day.

Musical score for the final system, including piano accompaniment.



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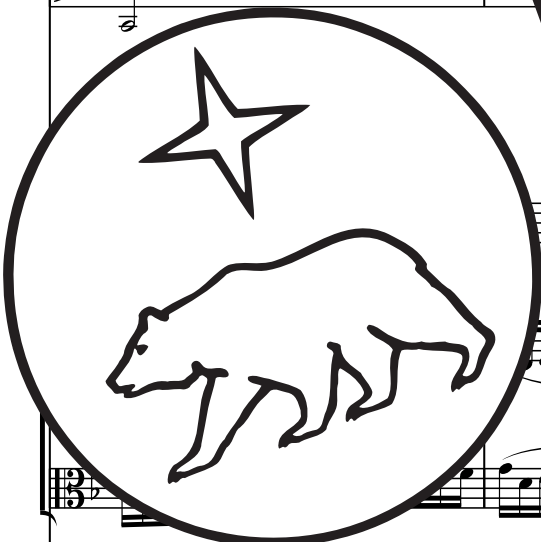


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8

Bärenreiter  
Leseprobe  
sample page

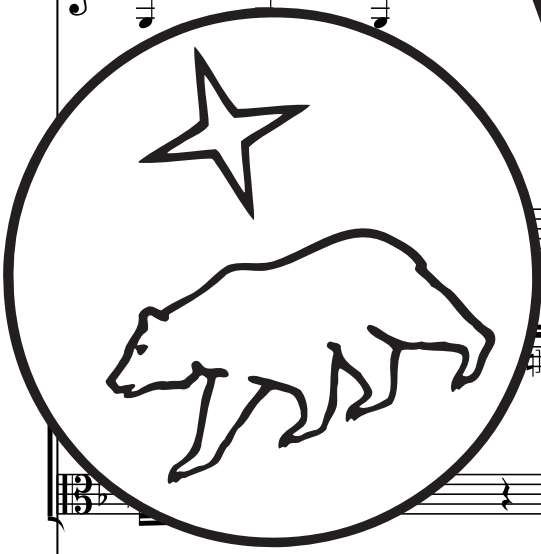


*f* 6 4      —      #7 2      8 3      #      6 4

12

Musical score for the first system, including vocal line and piano accompaniment.

Bärenreiter  
 Leseprobe  
 Sample page



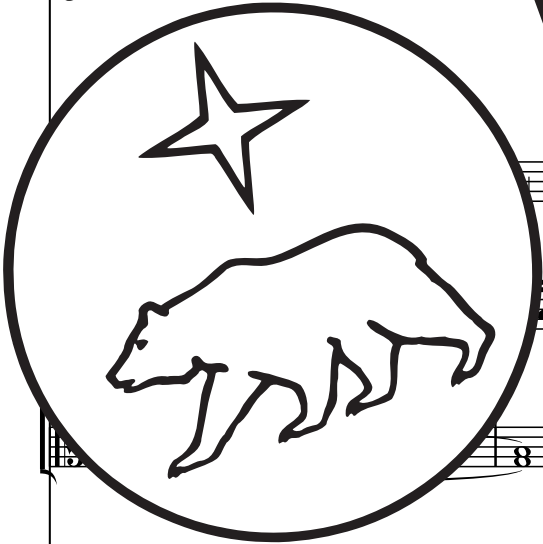
Musical score for the second system, including vocal line and piano accompaniment.

Rol - - - lend in schäu - - - men - den  
 Roll - - - ing in foam - - - - ing

Musical score for the third system, including piano accompaniment.

15

Bärenreiter  
 Leseprobe  
 Sample page



Wel - len be - wegt sich un - ge - stüm das Meer.  
 bil - lows up - lift - ed roars the bois - t'rous sea.

#7  
2

=

6

#

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23

un - ge-stüm das Meer, be - wegt sich un - ge-stüm das Meer.  
 roars the bois - t'rous sea, up - lift - ed roars the bois-t'rous sea.

6 6 6 6 # 1 1

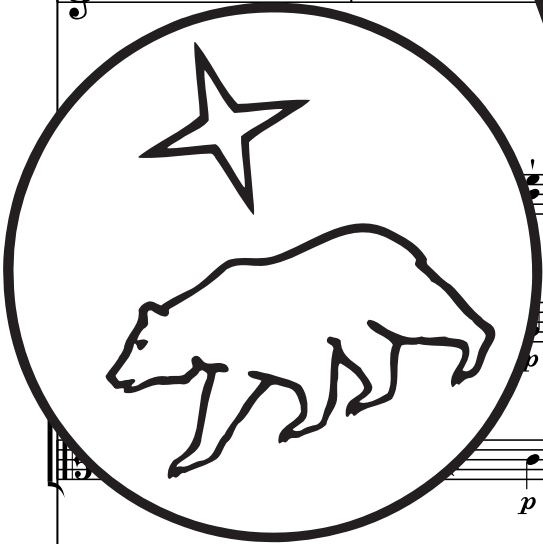
27

*f* *p*

[a 2]

*f* *p*

Bärenreiter  
 Leseprobe  
 Sample page



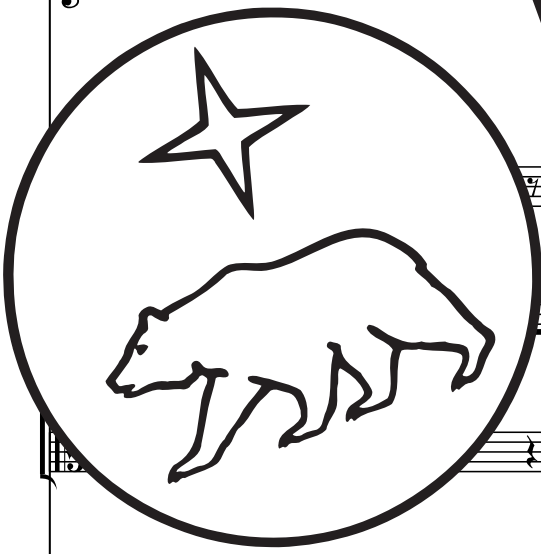
*p*

Hü - gel und Fel - sen er-schei-nen; der Ber - ge Gip - fel steigt em - por,  
 Moun-tains and rocks now e-merge their tops in - to the clouds as - cend,

*p* *p*

33

Bärenreiter  
 Leseprobe  
 Sample page



der Ber - ge Gip - fel steigt em-por. Hü - gel und Fel - sen er-schei-nen; der  
 their tops in - to the clouds as-cend. Moun-tains and rocks now e-merge their

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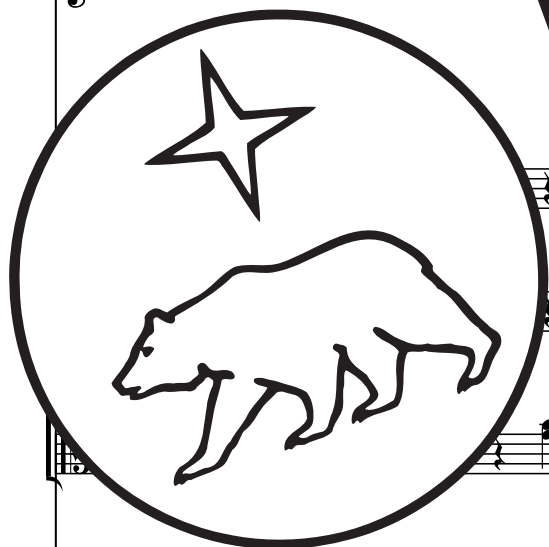
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43

Musical score for measures 43-46. The score includes piano and bass staves. Dynamic markings include *f* (forte) and *[f]*. The music is in a key with one flat (B-flat major or D minor).

**Bärenreiter**  
**Leseprobe**  
**sample page**



Musical score for measures 47-50. The score includes piano and bass staves. Dynamic markings include *f* (forte). The music continues in the same key signature.

Musical score for measure 51, featuring a bass staff with a dynamic marking of *f*.

Gip - fel steigt em - por.  
 clouds - their tops as - cend.

Musical score for measures 52-55. The score includes piano and bass staves. Dynamic markings include *f* (forte). The music continues in the same key signature.

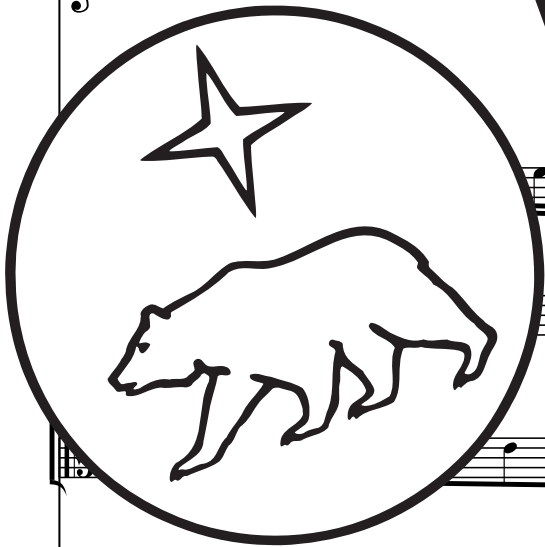
46

1 1 3

48

Solo  
p  
Solo  
p  
[1<sup>mo</sup>] Solo  
p

**Bärenreiter**  
**Leseprobe**  
**sample page**



Die Flä - che, weit ge - dehnt, durch -  
 Thro' th'o - pen plains out - stretch - ing

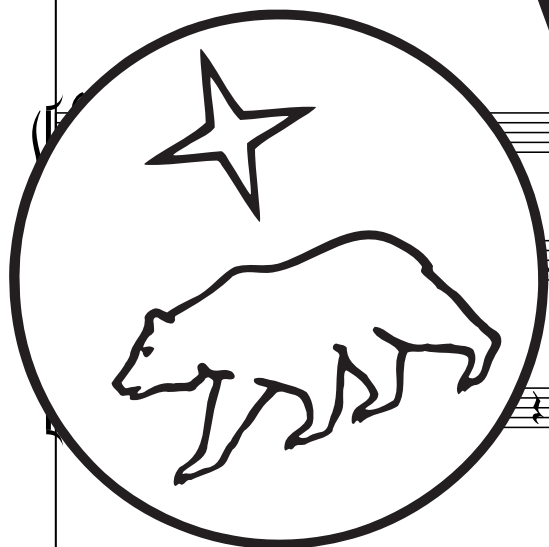
p

\*) Besser / Better ♪♪♪ ?

53

Musical score for the first system, including piano and figured bass parts.

Musical score for the second system, including piano and figured bass parts.



**Bärenreiter  
Leseprobe  
Sample page**

Musical score for the third system, including piano and figured bass parts.

läuft der brei - te Strom in man - cher Krüm-me.  
wide in ser - pent er - ror ri - vers flow.

Die Flä - che, weit ge -  
Thro' th'o - pen plains out -

Musical score for the fourth system, including piano and figured bass parts.

*p*  
7  
#

4 3 5 #  
4

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Musical score for the first system, including vocal line and piano accompaniment. Dynamics include *f* and *[a 2]*.

Musical score for the second system, including vocal line and piano accompaniment. Dynamics include *f*.

— in man-cher Krüm — me.  
 —, ri - vers flow —

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the third system, including piano accompaniment. Dynamics include *p*.

Lei - - se rau - - schend glei - - tet  
 Soft - - ly purl - - ing glides

Musical score for the fourth system, including piano accompaniment. Dynamics include *pizzicato*.

Musical score for piano and voice. The score includes a piano introduction with a 'Solo' section marked 'p'. The vocal line features lyrics in German and English. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand. The score is divided into measures with bar numbers 6, 7, 6, 7, 6, 7, 6 indicated at the bottom.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



im stil - len Ta - ger hel - le Bach.  
thro' si - lent vale - am - pid brook.

im stil - len  
thro' si - lent

Lei - se rau - schend glei - tet fort on im stil - len  
Soft - ly purl - ing glides on thro' si - lent

pizzicato

pizzicato

Bärenreiter  
Leseprobe  
Sample page



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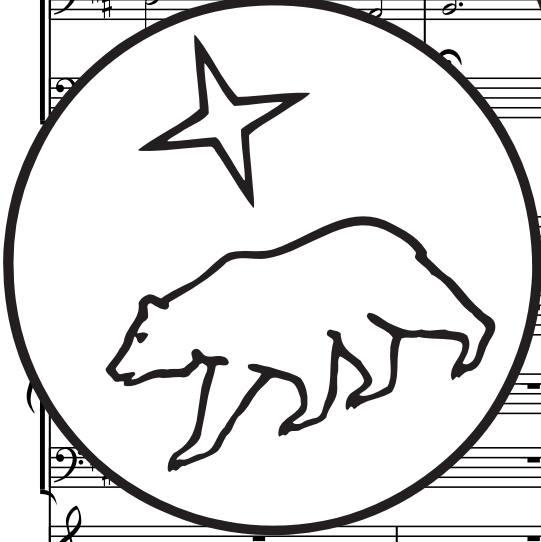
The image displays a page of musical notation for a piece titled "Bärenreiter". The score is written for a vocal line and a piano accompaniment. The piano part features complex rhythmic patterns and articulation markings such as *pp* (pianissimo), *p* (piano), and *pizzicato*. The vocal line includes lyrics in both German and English. A large, semi-transparent watermark reading "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the center of the page. In the lower-left corner, there is a circular logo containing a stylized white bear silhouette and a five-pointed star, set against a dark background.

stil - - len Tal der hel - le im  
si - - lent vales the lim - pid brook thro'

coll'arco pizzicato

[pizzicato] [coll'arco]

stil - - len Tal der hel - le Bach.  
si - - lent vales the lim - pid brook.



[4a.]

Recitativo

GABRIEL

Und Gott sprach: Es bringe die Erde Gras hervor, Kräuter, die Samen  
 And God said: Let the earth bring forth grass, the herb yielding

Basso

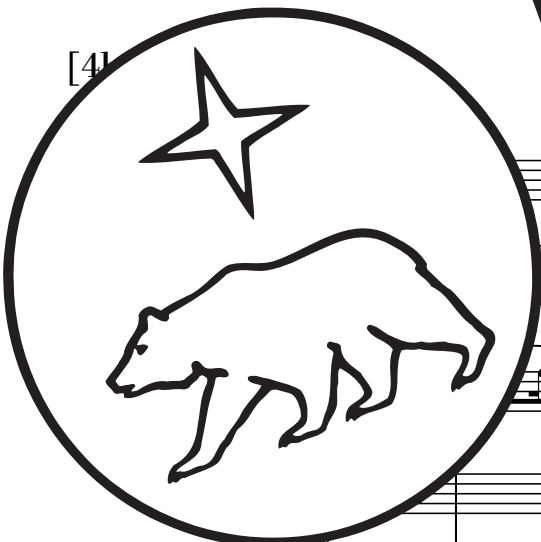
4

ge - ben, und Obst - bäu - me, die Fruch - te brin - gen ih - rer Art ge - mäß, die ih - ren Sa - men in  
 seed and the fruit - tree yield - ing fruit af - ter his kind, whose seed is in it -

7

sich selbst ha - ben auf der Er - de; und an es wird so.  
 self up - on the earth; and an it w so.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



[4]

*fz fz fz fz*

Corno II in B

Violino I

*p*

Violino II

*p*

Viola

*p*

GABRIEL

Bassi

*p*

Nun  
With

5

beut die Flur das fri - he in der At - ge zur Er - get - ung dar den an - muts-  
 ver - dure clad the fields a - pe light - ful to the - ish' d ens by flo - wers



Bärenreiter  
 Leseprobe  
 Sample page

vol - len Blick er - höh't der Blu - men sanf - ter Schmuck, er - höh't der  
 sweet and gay en - han - ced is the charm - ing sight, en - han - - - - ced

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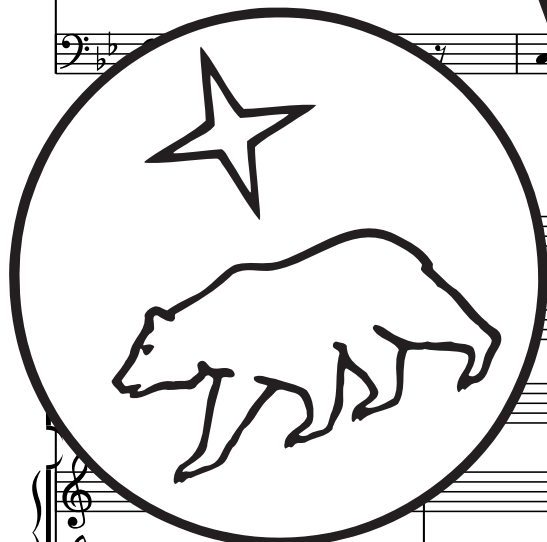


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The musical score is arranged in systems. The first system consists of two staves with rests. The second system consists of two staves with rests. The third system includes a piano accompaniment with a treble and bass staff, and a vocal line in a single staff. The piano part features a rhythmic pattern of eighth notes. The vocal line begins with a melodic phrase. The fourth system continues the piano accompaniment and vocal line. The fifth system shows the piano accompaniment with a treble and bass staff, and the vocal line. The sixth system continues the piano accompaniment and vocal line. The seventh system includes the piano accompaniment and the vocal line with lyrics. The eighth system continues the piano accompaniment and vocal line. The ninth system continues the piano accompaniment and vocal line. The tenth system continues the piano accompaniment and vocal line. The eleventh system continues the piano accompaniment and vocal line. The twelfth system continues the piano accompaniment and vocal line. The thirteenth system continues the piano accompaniment and vocal line. The fourteenth system continues the piano accompaniment and vocal line. The fifteenth system continues the piano accompaniment and vocal line. The sixteenth system continues the piano accompaniment and vocal line. The seventeenth system continues the piano accompaniment and vocal line. The eighteenth system continues the piano accompaniment and vocal line. The nineteenth system continues the piano accompaniment and vocal line. The twentieth system continues the piano accompaniment and vocal line. The twenty-first system continues the piano accompaniment and vocal line. The twenty-second system continues the piano accompaniment and vocal line. The twenty-third system continues the piano accompaniment and vocal line. The twenty-fourth system continues the piano accompaniment and vocal line. The twenty-fifth system continues the piano accompaniment and vocal line. The twenty-sixth system continues the piano accompaniment and vocal line. The twenty-seventh system continues the piano accompaniment and vocal line. The twenty-eighth system continues the piano accompaniment and vocal line. The twenty-ninth system continues the piano accompaniment and vocal line. The thirtieth system continues the piano accompaniment and vocal line. The thirty-first system continues the piano accompaniment and vocal line. The thirty-second system continues the piano accompaniment and vocal line. The thirty-third system continues the piano accompaniment and vocal line. The thirty-fourth system continues the piano accompaniment and vocal line. The thirty-fifth system continues the piano accompaniment and vocal line. The thirty-sixth system continues the piano accompaniment and vocal line. The thirty-seventh system continues the piano accompaniment and vocal line. The thirty-eighth system continues the piano accompaniment and vocal line. The thirty-ninth system continues the piano accompaniment and vocal line. The fortieth system continues the piano accompaniment and vocal line. The forty-first system continues the piano accompaniment and vocal line. The forty-second system continues the piano accompaniment and vocal line. The forty-third system continues the piano accompaniment and vocal line. The forty-fourth system continues the piano accompaniment and vocal line. The forty-fifth system continues the piano accompaniment and vocal line. The forty-sixth system continues the piano accompaniment and vocal line. The forty-seventh system continues the piano accompaniment and vocal line. The forty-eighth system continues the piano accompaniment and vocal line. The forty-ninth system continues the piano accompaniment and vocal line. The fiftieth system continues the piano accompaniment and vocal line. The fifty-first system continues the piano accompaniment and vocal line. The fifty-second system continues the piano accompaniment and vocal line. The fifty-third system continues the piano accompaniment and vocal line. The fifty-fourth system continues the piano accompaniment and vocal line. The fifty-fifth system continues the piano accompaniment and vocal line. The fifty-sixth system continues the piano accompaniment and vocal line. The fifty-seventh system continues the piano accompaniment and vocal line. The fifty-eighth system continues the piano accompaniment and vocal line. The fifty-ninth system continues the piano accompaniment and vocal line. The sixtieth system continues the piano accompaniment and vocal line. The sixty-first system continues the piano accompaniment and vocal line. The sixty-second system continues the piano accompaniment and vocal line. The sixty-third system continues the piano accompaniment and vocal line. The sixty-fourth system continues the piano accompaniment and vocal line. The sixty-fifth system continues the piano accompaniment and vocal line. The sixty-sixth system continues the piano accompaniment and vocal line. The sixty-seventh system continues the piano accompaniment and vocal line. The sixty-eighth system continues the piano accompaniment and vocal line. The sixty-ninth system continues the piano accompaniment and vocal line. The seventieth system continues the piano accompaniment and vocal line. The seventy-first system continues the piano accompaniment and vocal line. The seventy-second system continues the piano accompaniment and vocal line. The seventy-third system continues the piano accompaniment and vocal line. The seventy-fourth system continues the piano accompaniment and vocal line. The seventy-fifth system continues the piano accompaniment and vocal line. The seventy-sixth system continues the piano accompaniment and vocal line. The seventy-seventh system continues the piano accompaniment and vocal line. The seventy-eighth system continues the piano accompaniment and vocal line. The seventy-ninth system continues the piano accompaniment and vocal line. The eightieth system continues the piano accompaniment and vocal line. The eighty-first system continues the piano accompaniment and vocal line. The eighty-second system continues the piano accompaniment and vocal line. The eighty-third system continues the piano accompaniment and vocal line. The eighty-fourth system continues the piano accompaniment and vocal line. The eighty-fifth system continues the piano accompaniment and vocal line. The eighty-sixth system continues the piano accompaniment and vocal line. The eighty-seventh system continues the piano accompaniment and vocal line. The eighty-eighth system continues the piano accompaniment and vocal line. The eighty-ninth system continues the piano accompaniment and vocal line. The ninetieth system continues the piano accompaniment and vocal line. The hundredth system continues the piano accompaniment and vocal line.

Bärenreiter  
 Leseprobe  
 Sample page



hier sproßt den Wun - den Heil \_\_\_\_\_, den Wun - den Heil \_\_\_\_\_.  
 here shoots the heal - ing plant \_\_\_\_\_, the heal - ing plant \_\_\_\_\_.



43

*p*

[1<sup>mo</sup>] Solo

*p*

[Empty musical staves]

*p* *fz* *p*

*p* *fz* *p*

wölbt der Hain zum küh - n chir - sis den stei - len B - krön dich - ter  
 sha - dy vaults are bent t h y roves, the moun - tain's row n crow'd with clo - sed



**Bärenreiter**  
**Leseprobe**  
**Sample page**

6 5 46 *f* [1<sup>mo</sup>] [Solo] *tr.*

*f* [1<sup>mo</sup>] Solo *tr.*

*più f* *f*

*più f* *f*

*più f* *f* *p*

*più f* *f* *p*

*più f* *f* *p*

Wald, be - krönt ein dich - ter Wald.  
 wood, is crown'd with clo - sed wood.

*più f* *f* *p*

*b* 46 - 4 67 - - 8 6

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Musical notation for the first system, including vocal line and piano accompaniment. Dynamics include *fz*.

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment. Dynamics include *fz* and *p*.

Musical notation for the fourth system, including vocal line and piano accompaniment. Dynamics include *fz* and *p*.

Blu - men sanf - ter Schmuck.  
is the chambring sight.

Hier dūf ten rau - ter Bal - sam aus; hier  
Here their fumes the fra - grant hoes, her



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical notation for the fifth system, including piano accompaniment. Fingerings are indicated as 7 2, 8, 7 2, 8 3.

Musical notation for the sixth system, including piano accompaniment.

Musical notation for the seventh system, including piano accompaniment.

Musical notation for the eighth system, including vocal line and piano accompaniment.

sproßt den Wun - den Heil  
shoots the heal - ing plant

, hier  
, here

7 2      b7      -      5 3      6 5      6      6      4 4 b

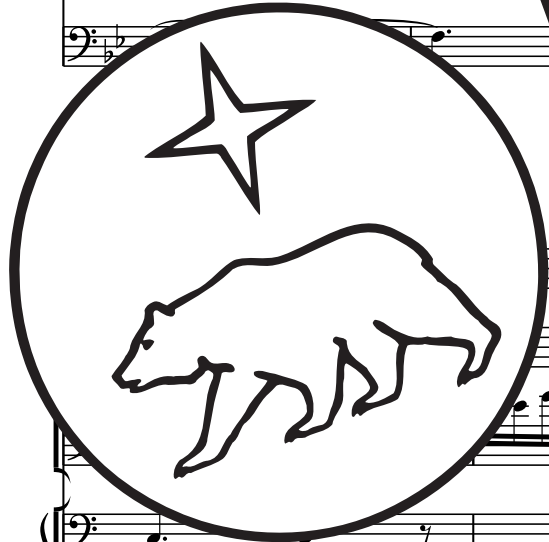
[1<sup>mo</sup>] (Solo)

(1<sup>mo</sup> Solo) *p*

[1<sup>mo</sup> Solo] *p*

*p*

sproßt den Wun - den Heil. Hier düf - ten K - er B - er saß aus; hier sproßt den  
shoots the heal - ing plant. Here vent - the furs the f - grant herbs; here shoots the



Bärenreiter  
Leseprobe  
Sample page

*fz* *pp*

Wun - den Heil, den Wun - den Heil, den Wun - den Heil. Hier  
heal - ing plant, the heal - ing plant, the heal - ing plant. Here

- 8 3 b7 9 8 6 4 3 6 6 5 fz 6 b5 pp 1

85

(a 2)

*fz* (*fz*)

(a 2)

*f*

[a 2]

*f*

*f*

*f*

*f*

*f*

den Heil.  
ing plant.

*f*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

[5a.]

## Recitativo

URIEL

Und die himm - li - schen Heer - scha - ren ver - kün - dig - ten den drit - ten Tag, Gott prei - send und spre - chend:  
And the hea - ven - ly host pro - claim - ed the third day, prais - ing God and say - ing:

Basso

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5 a 2

*fz* *tr*

[*fz*] [*fz*]

*tr* *tr*

lok - ket dem Herrn, dem mäch - ti-gen Gott! Froh-lok - ket dem Herrn, dem mäch - ti - gen  
*tri - umph sing the might - y Lord! In tri - - umph sing the might - y*

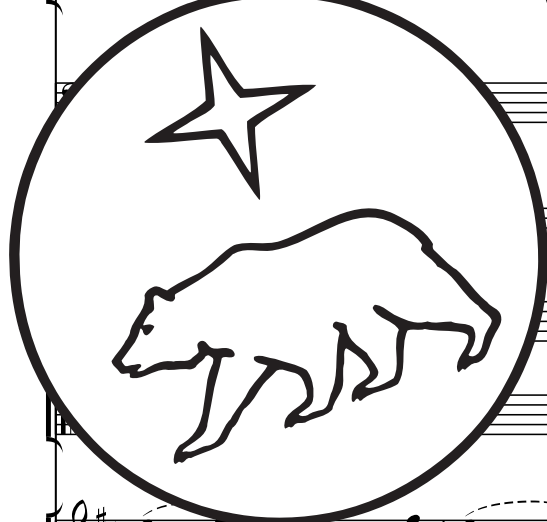
lok - ket dem Herrn, dem mäch - ti-gen Gott! Froh-lok - ket dem Herrn, dem mäch - ti - gen  
*tri - umph sing the might - y Lord! In tri - - umph sing the might - y*

lok - ket dem Herrn, dem mäch - ti-gen Gott! Froh-lok - ket dem Herrn, dem mäch - ti - gen  
*tri - umph sing the might - y Lord! In tri - - umph sing the might - y*

lok - ket dem Herrn, dem mäch - ti-gen Gott! Dem mäch - ti-gen Gott, dem  
*tri - umph sing the might - y Lord! The might - y Lord, the*

*fz*  
 6 6 6 6 7 5 6 5 6 5 6 6

5 4 5 3 - 4 3 4 3 4



Bärenreiter  
 Leseprobe  
 Sample page

9

Bärenreiter  
 Leseprobe  
 Sample page



Gott!  
 Lord!

Gott!  
 Lord!

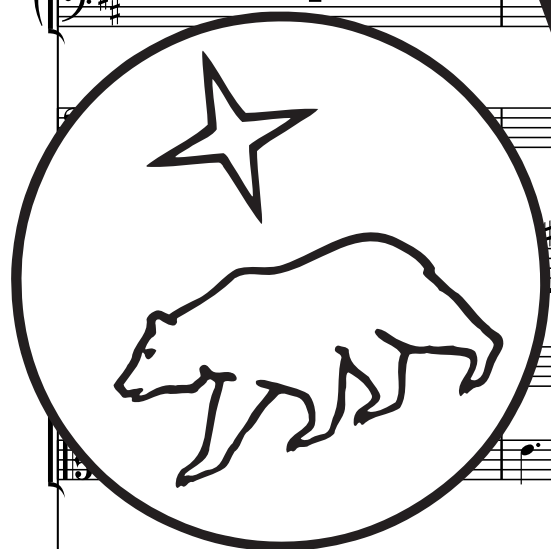
Gott!  
 Lord!

mäch - ti - gen Gott!  
 might - - y Lord!

Denn er hat Him - mel und Er - de be - klei - det in  
 For he the hea - vens and earth has clo - thed in

5 6 5 6 5 1 1 1  
 3 4 3 4 3

13



Bärenreiter  
Leseprobe  
Sample page

Denn er hat Him - mel und Er - de be - klei - det in  
For he the hea - vens and earth has clo - thed in

Denn er hat Him - mel und Er - de be - klei - det in herr - li - cher Pracht, be - klei - det in herr - li - cher  
For he the hea - vens and earth has clo - thed in sta - te - ly dress, has clo - thed in sta - te - ly

herr - li - cher Pracht, be - klei - det in herr - li - cher Pracht, be - klei - det in herr - li - cher  
sta - te - ly dress, has clo - thed in sta - te - ly dress, has clo - thed in sta - te - ly

6 7 6 4+ 6 7 7 5 7 6 4  
# 2

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21

Musical score system 1, measures 1-4. Includes vocal line and piano accompaniment.

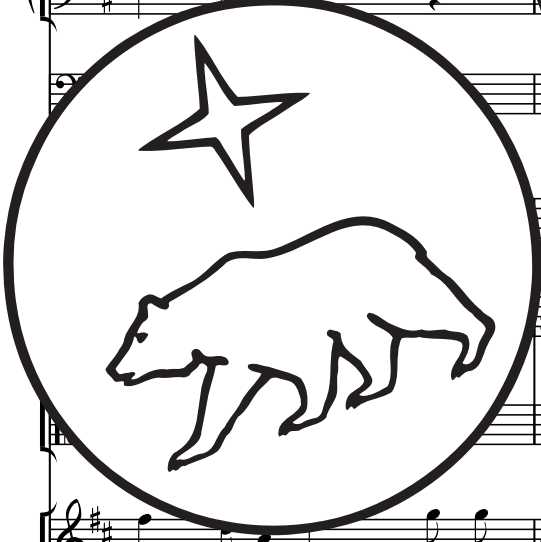
Musical score system 2, measures 5-8. Includes vocal line and piano accompaniment.

Musical score system 3, measures 9-12. Includes vocal line and piano accompaniment.

Musical score system 4, measures 13-16. Includes vocal line and piano accompaniment.

Musical score system 5, measures 17-20. Includes vocal line and piano accompaniment.

Bärenreiter  
Leseprobe  
Sample page



Denn er hat Him - mel und Er - de be - klei - det in herr - li-cher Pracht. Denn er hat Him - mel und  
For he the hea - vens and earth \_\_\_ has clo - thed in sta - te - ly dress. For he the hea - vens and

Er - de be - klei - det, be - klei - det in herr - li-cher Pracht. Denn \_\_\_ er hat Him - mel und  
earth \_\_\_ has clo - thed, has clo - thed in sta - te - ly dress. For \_\_\_ he the hea - vens and

klei - det in herr - li - cher Pracht \_\_, in herr - li-cher Pracht.  
clo - thed in sta - te - ly dress \_\_, in sta - te - ly dress.

herr - li-cher Pracht. Denn er hat Him - mel und Er - de be -  
sta - te - ly dress. For he the hea - vens and earth \_\_\_ has

[Violoncello] *tr* [Tutti]

# 5 3 6 5 4+ 7 7 9 8 7 6 7 6 6 4  
3 3 3 #

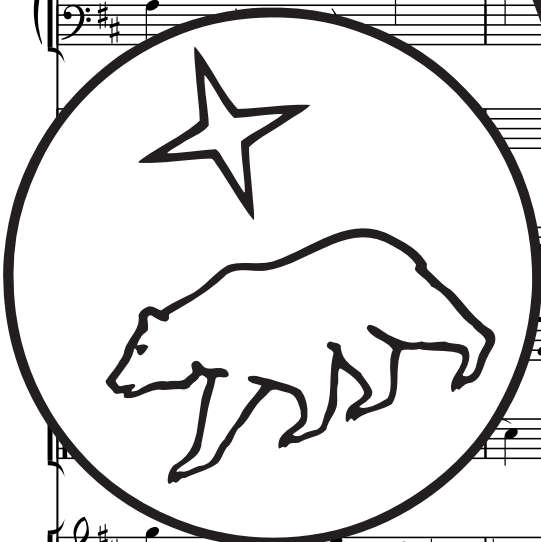
25

*fz*

*tr*

*[fz]*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



*tr*

*tr*

*tr*

Er - de be - klei - det, be - klei - det in herr - - - li - cher Pracht. Denn er hat Him - mel und  
 earth has clo - thed, has clo - thed in sta - - - te - ly dress. For he the hea - vens and

Er - de be - klei - det, be - klei - det in herr - li - cher Pracht, in herr - li - cher Pracht. Denn er hat  
 earth has clo - thed, has clo - thed in sta - te - ly dress, in sta - te - ly dress. For he the

Denn er hat Him - mel und Er - de be - klei - det in herr - li - cher Pracht, in  
 For he the hea - vens and earth has clo - thed in sta - te - ly dress, in

klei - det in herr - li - cher Pracht, be - klei - det in herr - - - li - cher Pracht.  
 clo - thed in sta - te - ly dress, has clo - thed in sta - - - te - ly dress.

[Violoncello]

7 6 6 7 6 45 9 8 9 10 47 5 7 47 44 3 5 - 5 3

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a bass line with trills and a treble line with chords.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with trills and chords.

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with trills and chords.

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part continues with trills and chords.

Er - de be - klei - det in herr - li-cher Pracht. Denn  
 earth has clo - thed in sta - te-ly dress. For

Him - mel und Er - de be - klei - det in herr - li-cher Pracht. Denn er hat Him - mel und Er - de be -  
 hea - vens and earth has clo - thed in sta - te-ly dress. For he the hea - vens and earth has

herr - li-cher Pracht. Denn er hat Him - mel und Er - de be -  
 sta - te-ly dress. For he the hea - vens and earth has

Denn er hat Him - mel und Er - de be - klei - det in  
 For he the hea - vens and earth has clo - thed in

[Tutti]

Musical score for the fifth system, including piano accompaniment and figured bass. The piano part continues with trills and chords. The figured bass is written in a 3/4 time signature.

5 6 5 - 5 5 6 7 6 #5 6 7 6 7 6 6 6  
 2 4 3 2 4 #3 4 #3

Bärenreiter  
 Leseprobe  
 Sample page



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Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the third system, including vocal line and piano accompaniment.

Denn er hat Him - mel und Er - de be - klei - det in herr - li - cher Pracht. Denn er hat Him - mel und  
 For he the hea - vens and earth has clo - thed in sta - te - ly dress. For he the hea - vens and

Denn er hat Him - - mel und Er - de be - klei - det in herr - li - cher Pracht, be - klei - det in  
 For he the hea - - vens and earth has clo - thed in sta - te - ly dress, has clo - thed in

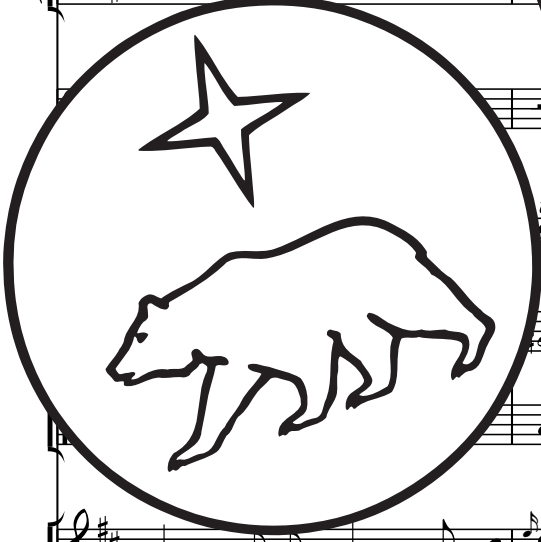
Denn er hat Him - mel und Er - de be - klei - - - - det, be - klei - det in  
 For he the hea - vens and earth has clo - - - - thed, has clo - thed in

Denn er hat Him - mel und Er - de be - klei - - - - det in  
 For he the hea - vens and earth has clo - - - - thed in

Musical score for the fourth system, including piano accompaniment.

*fz* 6 5 5 6 Tasto solo

41



Er - de be - klei - det in herr - li-cher Pracht. Stimmt an, stimmt an die Sai-ten,  
 earth has clo - thed in sta - te-ly dress. A - wake, a - wake the harp,

herr - li-cher Pracht, in herr - li-cher Pracht. Stimmt an, stimmt an die Sai-ten,  
 sta - te-ly dress, in sta - te-ly dress. A - wake, a - wake the harp,

herr - li-cher Pracht, in herr - li-cher Pracht. Stimmt an, stimmt an die Sai-ten,  
 sta - te-ly dress, in sta - te-ly dress. A - wake, a - wake the harp,

herr - - - - li-cher Pracht. Stimmt an, stimmt an die Sai-ten,  
 sta - - - - te-ly dress. A - wake, a - wake the harp,

45



**Bärenreiter**  
**Leseprobe**  
**Sample page**

er - greift die Lei - er! Froh - lok - ket dem Herrn, dem mäch - ti - gen Gott! Denn er hat Him - mel und  
*the lyre a - wake! In tri - umph sing the might - y Lord! For he the hea - vens and*

er - greift die Lei - er! Froh - lok - ket dem Herrn, dem mäch - ti - gen Gott! Denn er hat Him - mel und  
*the lyre a - wake! In tri - umph sing the might - y Lord! For he the hea - vens and*

er - greift die Lei - er! Froh - lok - ket dem Herrn, dem mäch - ti - gen Gott! Denn er hat Him - mel und  
*the lyre a - wake! In tri - umph sing the might - y Lord! For he the hea - vens and*

er - greift die Lei - er! Froh - lok - ket dem Herrn, dem mäch - ti - gen Gott! Denn er hat Him - mel und  
*the lyre a - wake! In tri - umph sing the might - y Lord! For he the hea - vens and*

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53



Bärenreiter  
Leseprobe  
Sample page

- - - - - li - cher Pracht, in herr - li - cher Pracht.  
- - - - - te - ly dress, in sta - te - ly dress.

herr - - - - li - cher Pracht, in herr - li - cher Pracht.  
sta - - - - te - ly dress, in sta - te - ly dress.

- - - - - li - cher Pracht, in herr - li - cher Pracht.  
- - - - - te - ly dress, in sta - te - ly dress.

- - - - - li - cher Pracht, in herr - li - cher Pracht.  
- - - - - te - ly dress, in sta - te - ly dress.

5

6

3

5

6

5

\*) Besser cis<sup>2</sup>? / Better c sharp<sup>2</sup>?

[6a.]

Recitativo

URIEL

Und Gott sprach: Es sei'n Lich - ter an der Fe - ste des Him - mels, um den  
 And God said: Let there be lights in the fir - ma - ment of heaven to di -

Basso

4

Tag von der Nacht zu schei - den, und Licht auf der Er - de zu ge - ben; und es sei'n die - se für Zei - chen und für  
 vide the day from the night and to give light up - on the earth; and let them be for signs and for

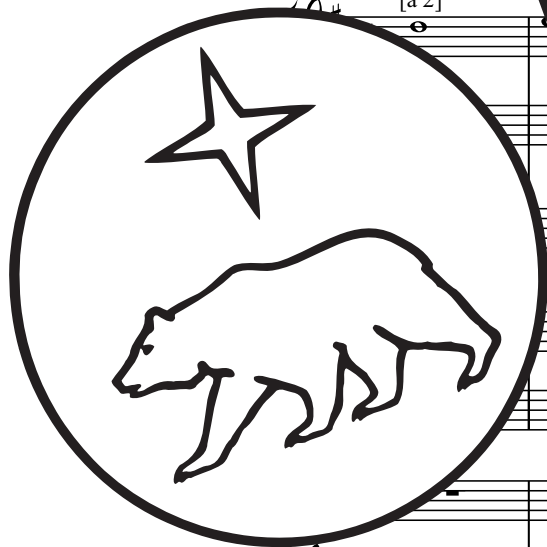
8

Zei - ten und für Ta - ge und für Jah - re. Er mach - te die Ster - ne lein - fa  
 sea - sons and for days and for years. He made the stars a so.

[6b.]

Andante  
[a 2]

Recitativo



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Clarini in D

Timpano in D-A

Violino I

Violino II

Viola

URIEL

Bassi

Violoncello

Basso

[Tutti]

pp

p

cresc.

7

5

4

3

9

8

5

4

4

4

The image displays a musical score for the piece "Bärenreiter". The score is arranged in a system with five staves. The top two staves are for the piano, the third for the bass, and the fourth and fifth for the guitar. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various dynamic markings such as *p*, *ff*, and *f*. A circular logo on the left side of the page features a bear silhouette and a star. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the score. At the bottom of the page, there are guitar fingering numbers: 6, 8, 6, 5, 3, ff, 5, 7, #, 6, 4, 5, 3, 6, 4, 5, 3.

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20



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Bräu-ti - gam,  
*hap-py spouse,*

ein Rie-se stolz und froh  
*a gi-ant proud and glad*

zu ren-nen sei - ne Bahn.  
*to run his mea-sur'd course.*

26 Più adagio



Bärenreiter  
Leseprobe  
Sample page

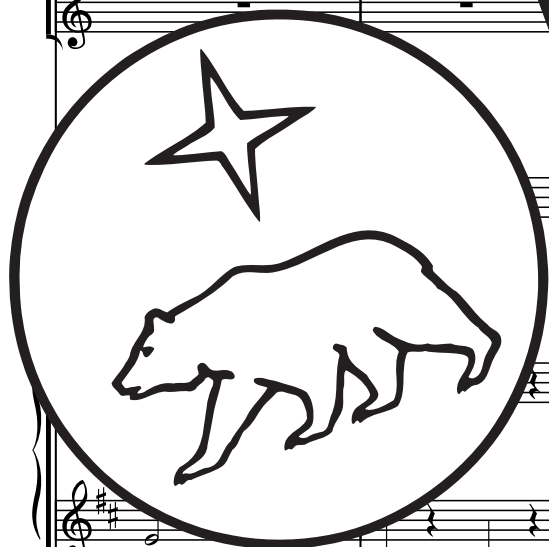
a tempo  
mezza voce

Mit lei-sem Gang und sanf - tem Schim - mer schleicht der Mond die  
With soft - er beams and mild - er light steps on the sil - ver moon thro'

*p*  
senza Cembalo

34

Allegro



Bärenreiter  
 Leseprobe  
 Sample page

stil - le Nacht hin-durch. Den aus - ge-dehn-ten Him - mels-raum  
 si - - - - - lent night. The space im-mense of th'a - zure sky

*f*  
col Cembalo

*p* 6

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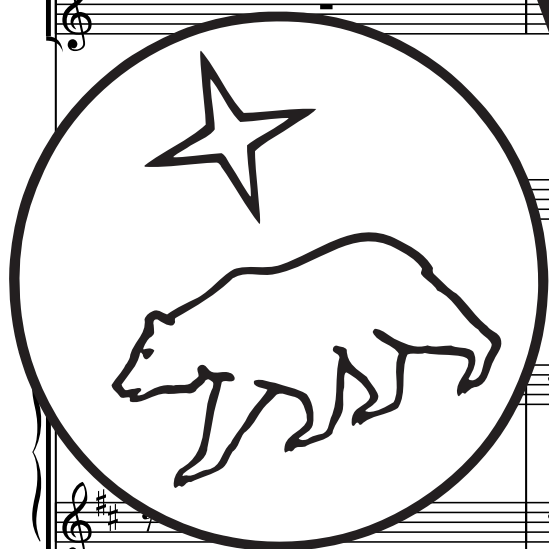
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46



Bärenreiter  
Leseprobe  
Sample page

Tag mit himm-li-schem Ge - sang, sei - ne Macht aus - ru - fend al - so:  
day in song di - vine pro-claim - ing thus his power:

2 46 5 3

Chor

Allegro

(a 2)

Flauti

Oboe I  
e Clarinetto I in C

Oboe II  
e Clarinetto II in C

Fagotti

Contrafagotto

Corni in C

Clarini in C

Trombone I

Trombone II

Bärenreiter  
Leseprobe  
Sample page



Die Him - mel er - zäh - len die Eh - re Got - tes.  
The hea - vens are tell - ing the glo - ry of God.

Alto

Die Him - mel er - zäh - len die Eh - re Got - tes.  
The hea - vens are tell - ing the glo - ry of God.

Tenore

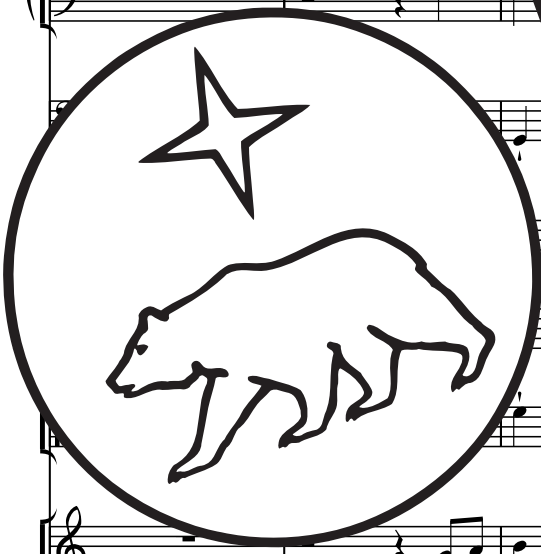
Die Him - mel er - zäh - len die Eh - re Got - tes.  
The hea - vens are tell - ing the glo - ry of God.

Basso

Die Him - mel er - zäh - len die Eh - re Got - tes.  
The hea - vens are tell - ing the glo - ry of God.

Violoncello

Basso



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Und sei-ner Hän-de Werk zeigt an das Fir-ma-ment.  
*The won-der of his works dis - plays the fir - ma - ment.*

Und sei-ner Hän-de Werk zeigt an das Fir-ma-ment.  
*The won-der of his works dis - plays the fir - ma - ment.*

Und sei-ner Hän-de Werk zeigt an das Fir-ma-ment.  
*The won-der of his works dis - plays the fir - ma - ment.*

Und sei-ner Hän-de Werk zeigt an das Fir-ma-ment.  
*The won-der of his works dis - plays the fir - ma - ment.*

Bassi

6 6 5 2 6 6 6 5 10 6 6 5 1 2 6 6

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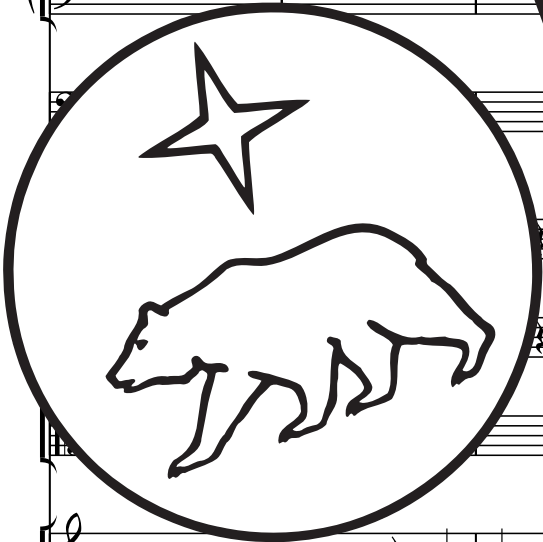


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21

Bärenreiter  
Leseprobe  
Sample page



Dem kom - men-den Ta - ge sagt es der Tag;  
To day, that is com - ing, speaks it the day;

Uriel

Dem kom - men-den Ta - ge sagt es der Tag;  
To day, that is com - ing, speaks it the day;

Raphael

Dem kom - men-den Ta - ge sagt es der Tag;  
To day, that is com - ing, speaks it the day;

pizzicato

6 8 10 -  
5 - 6 -

6  
5

b

Musical score for the first system, including vocal staves and piano accompaniment. The piano part features a bass clef and a dynamic marking of *p* (piano).

Musical score for the second system, including vocal staves and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the third system, including vocal staves and piano accompaniment.

*p sotto voce*

die Nacht, die ver-schwand, der fol - gen-den Nacht, die Nacht, die ver-  
 the night, that is gone, to fol - low-ing night, the night, that is

*p sotto voce*

die Nacht, die ver-schwand, der fol - gen-den Nacht, die Nacht, die ver-  
 the night, that is gone, to fol - low-ing night, the night, that is

*p sotto voce*

die Nacht, die ver-schwand, der fol - gen-den Nacht, die Nacht, die ver-  
 the night, that is gone, to fol - low-ing night, the night, that is

6 5      b      6      6      5      b5      6

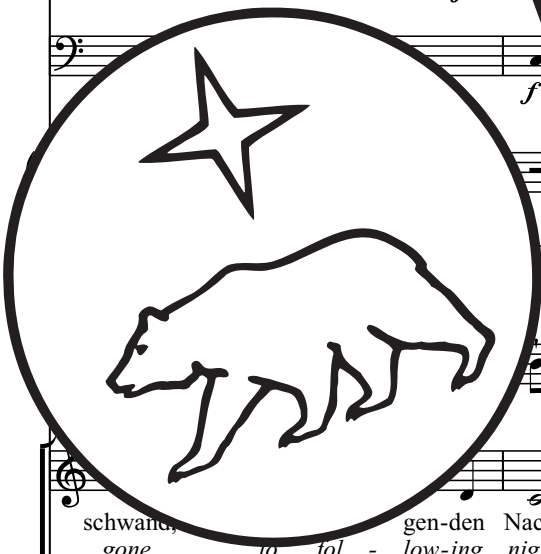
36

(a 2)

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a 'f' dynamic marking.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a 'f' dynamic marking.

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with a 'f' dynamic marking.



**Bärenreiter**  
**Leseprobe**  
**sample page**

Tutti (f)

schwand, der fol - gen-den Nacht.  
 gone, to fol - low-ing night.

[Tutti][f]

Die Him - mel er - zäh - len die Eh - re  
 The hea - vens are tell - ing the glo - ry of

Tutti Die Him - mel  
 (f) The hea - vens

Die Him - mel er - zäh - len die Eh - re  
 The hea - vens are tell - ing the glo - ry of

schwand, der fol - gen-den Nacht. er - zäh - len die Eh - re Got - tes; und  
 gone, to fol - low-ing night. are tell - ing the glo - ry of God; the

Tutti Die Him - mel  
 [f] The hea - vens

schwand, der fol - gen-den Nacht. er - zäh - len die Eh - re Got - tes; und  
 gone, to fol - low-ing night. are tell - ing the glo - ry of God; the

coll'arco

6 5 3 f 4 7 2 6 7 2

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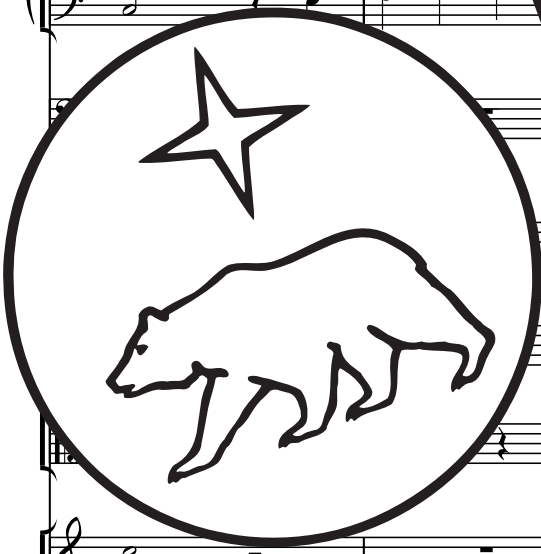
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48

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with dynamic markings like *fz*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a steady bass line.

Musical score for the third system, including vocal line and piano accompaniment. The piano part features a more active bass line with dynamic markings like *fz*.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

ment. Und sei - ner Hän - de Werk zeigt an das Fir - ma -  
 ment. The won - der of his works dis - plays the fir - ma -

ment. Und sei - ner Hän - de Werk zeigt an, zeigt an das Fir - ma -  
 ment. The won - der of his works dis - plays, dis - plays the fir - ma -

ment. Und sei - ner Hän - de Werk zeigt an, zeigt an das Fir - ma -  
 ment. The won - der of his works dis - plays, dis - plays the fir - ma -

ment. Und sei - ner Hän - de Werk zeigt an das Fir - ma -  
 ment. The won - der of his works dis - plays the fir - ma -

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part features a steady bass line with dynamic markings like *fz*.

10 - 9 - 3 - 3 6  
 3 - 3 3 3 5

9 3 3 5  
 3 3 3 3

*fz* 4+ 6 6 3  
 4 4

54

Soli

pp

Solo

[1<sup>mo</sup>] Solo

(Soli)

pp

Bärenreiter  
Leseprobe  
Sample page



p

Gabriel

ment.  
ment.

In al - le Welt er -  
In all the lands re -

ment.  
ment.

Uriel

ment.  
ment.

In al - le Welt er - geht das Wort,  
In all the lands re - sounds the word,

Raphael

ment.  
ment.

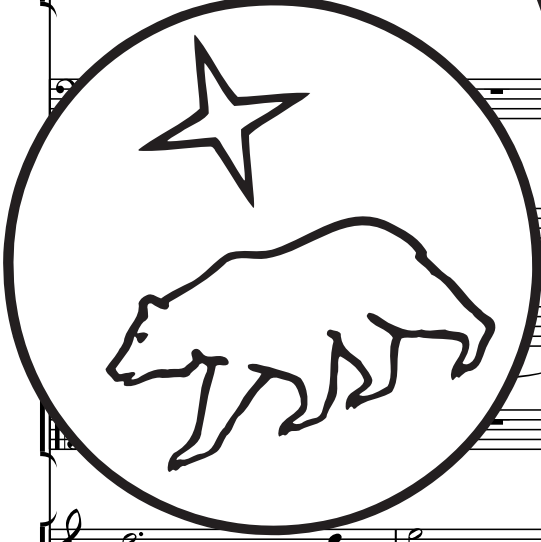
In al - le Welt er - geht das  
In all the lands re - sounds the

pizzicato

p

Musical score for the first system, featuring a vocal line and piano accompaniment.

Musical score for the second system, featuring a vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, featuring a vocal line and piano accompaniment.

geht sounds das the Wort, word, je - dem Oh - re klin - gend, ne - ver un - per - cei - ved, kei - ner Zun - ge fremd, e - ver un - der - stood, kei - ner, e - ver,

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

je - dem Oh - re klin - gend, ne - ver un - per - cei - ved, kei - ner Zun - ge fremd, e - ver un - der - stood, kei - ner, e - ver,

Musical score for the fifth system, featuring a vocal line and piano accompaniment.

Wort, word, je - dem Oh - re klin - gend, ne - ver un - per - cei - ved, kei - ner Zun - ge fremd, e - ver un - der - stood, kei - ner, e - ver,

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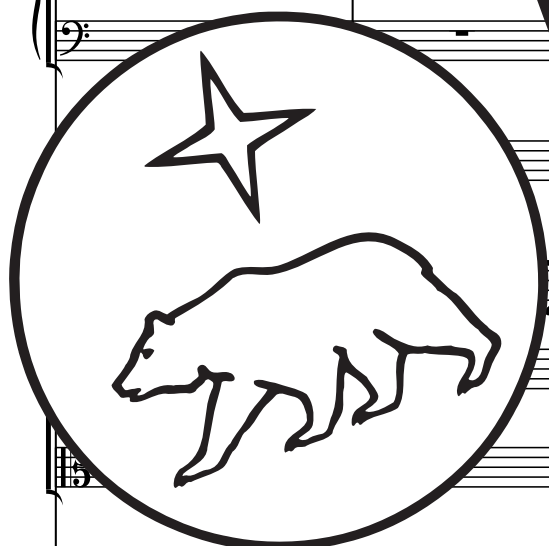
76

[1<sup>mo</sup>] Solo

*p*

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.

In al - le Welt er - geht das Wort, je-dem Oh-re klin - gend, kei-ner Zun-ge  
 In all the lands re - sounds the word, ne-ver un-per - cei - ved, e - ver un-der-

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.

geht das Wort, je-dem Oh-re klin - gend, kei-ner Zun-ge  
 sounds the word, ne-ver un-per - cei - ved, e - ver un-der-

Musical score for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes.

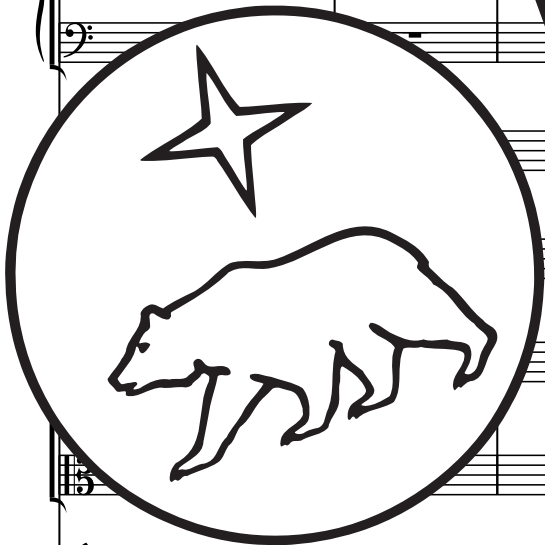
Welt er - geht das Wort, je-dem Oh-re klin - gend, kei-ner Zun-ge  
 lands re - sounds the word, ne-ver un-per - cei - ved, e - ver un-der-

83

(a 2)

[a 2]

Bärenreiter  
Leseprobe  
Sample page



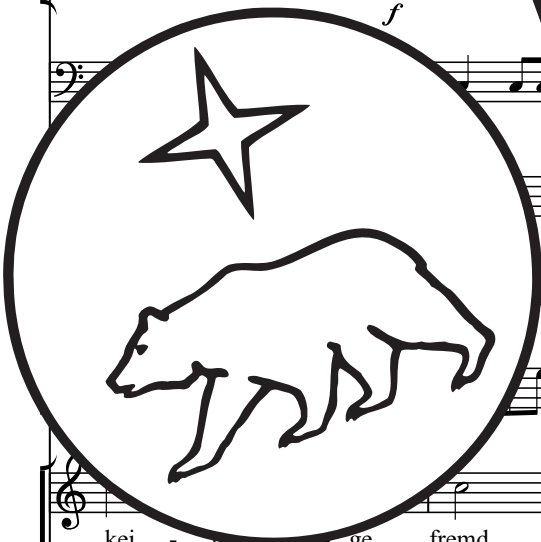
fremd, kei-ner, kei-ner, kei - ner Zun - ge fremd, kei-ner, kei-ner, kei - ner  
stood, e - ver, e - ver, e - ver un - der - stood, e - ver, e - ver, e - ver

fremd, kei-ner, kei-ner, kei - ner Zun - ge fremd, kei-ner, kei-ner, kei - ner  
stood, e - ver, e - ver, e - ver un - der - stood, e - ver, e - ver, e - ver

fremd, kei-ner, kei-ner, kei - ner Zun - ge fremd, kei-ner, kei-ner, kei - ner  
stood, e - ver, e - ver, e - ver un - der - stood, e - ver, e - ver, e - ver

coll'arco

Più allegro



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Tutti [*f*]  
 kei - ner ge fremd. Die Him - mel er - zäh - len die Eh - re Got - tes; und  
 e - ver un - der - stood. The hea - vens are tell - ing the glo - ry of God; the

Tutti [*f*]  
 Die Him - mel er - zäh - len die Eh - re Got - tes;  
 The hea - vens are tell - ing the glo - ry of God;

Tutti Die Him - mel  
 The hea - vens  
 (*f*)  
 kei - ner Zun - ge fremd. er - zäh - len die Eh - re Got - tes; und sei - ner,  
 e - ver un - der - stood. are tell - ing the glo - ry of God; the won - der,

Tutti Die Him - mel  
 The hea - vens  
 [*f*]  
 kei - ner Zun - ge fremd. er - zäh - len die Eh - re Got - tes; und sei - ner, und  
 e - ver un - der - stood. are tell - ing the glo - ry of God; the won - der, the

*p* 6 6 6 3 *f* 7 6 - 5 3 - 6 -

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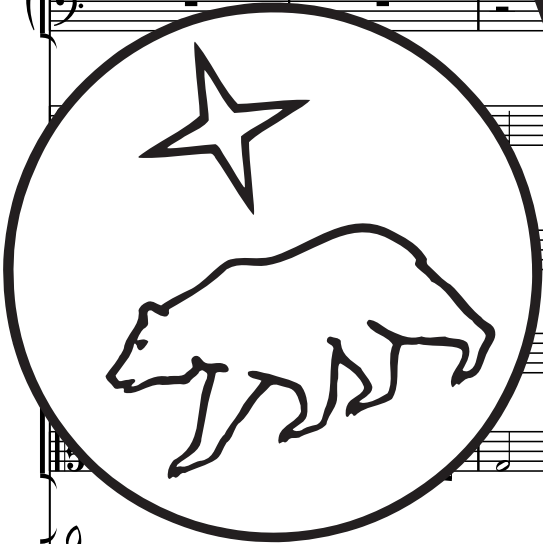
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107

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand and a bass line in the left hand.

Musical score for the second system, continuing the vocal and piano parts from the first system.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, showing the vocal line and piano accompaniment.

Musical score for the fourth system, showing the vocal line and piano accompaniment.

Musical score for the fifth system, showing the vocal line and piano accompaniment.

Und sei - ner Hän - de Werk zeigt an das Fir - ma -  
*The won - der of his works dis - plays the fir - ma -*

Und sei - ner Hän - de Werk zeigt an das Fir - ma - ment, zeigt an das Fir - ma -  
*The won - der of his works dis - plays the fir - ma - ment, dis - plays the fir - ma -*

(Violoncello) [*fz*]  
 (Basso)

Musical score for the sixth system, showing the vocal line and piano accompaniment.

1 1 1

115

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the third system, including vocal line and piano accompaniment.

Und sei-ner Hän - de Werk zeigt an das Fir - ma - ment, das Fir - ma - ment.  
 The won-der of his works dis - plays the fir - ma - ment, the fir - ma - ment.

Und sei-ner Hän-de Werk zeigt an das Fir - ma - ment.  
 The won-der of his works dis - plays the fir - ma - ment.

ment, das Fir - ma - ment.  
 ment, the fir - ma - ment.

Und sei-ner Hän - de  
 The won-der of his

ment.  
 ment.

Und sei - ner Hän-de Werk zeigt  
 The won - der of his works dis -

(Tutti)

Musical score for the fourth system, including piano accompaniment.

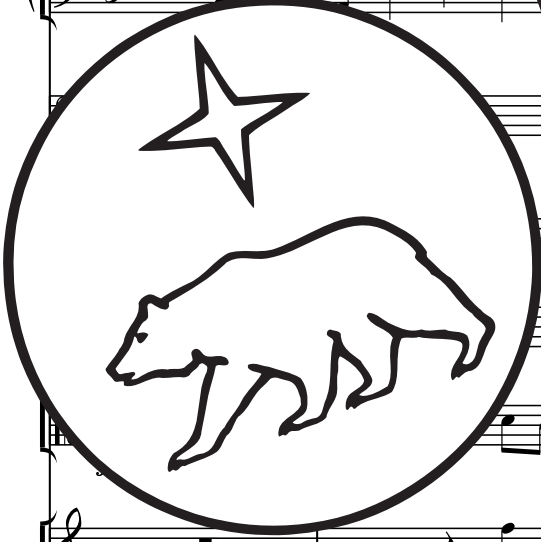
3 4 6 6  
 2 4 4

6 6 6 6

122

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

Musical score for the second system, continuing the vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, including the vocal line and piano accompaniment.

Musical score for the fourth system, including the vocal line and piano accompaniment.

Musical score for the fifth system, including the vocal line and piano accompaniment.

Musical score for the sixth system, including the vocal line and piano accompaniment.

10    #5    7  
 3    #    4+    6    6    6    6    6

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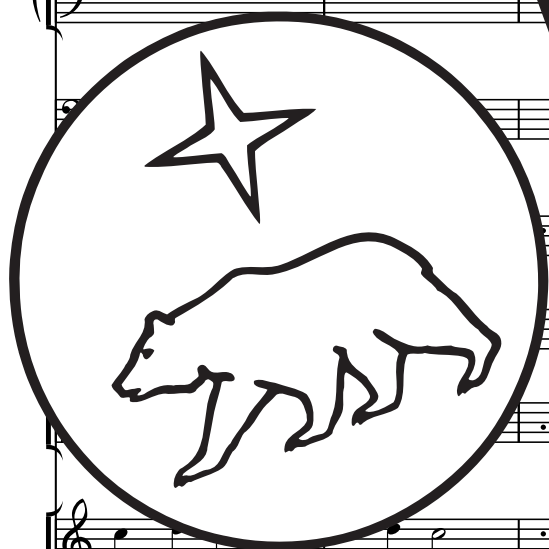
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Bärenreiter  
Leseprobe  
Sample page



Hän - de Werk \_\_\_\_\_ zeigt an \_\_\_\_\_, zeigt an \_\_\_\_\_ das Fir - ma - ment. Und sei - ner Hän - de Werk zeigt  
of his works \_\_\_\_\_ dis - plays \_\_\_\_\_, dis - plays \_\_\_\_\_ the fir - ma - ment. The won - der of his works dis -

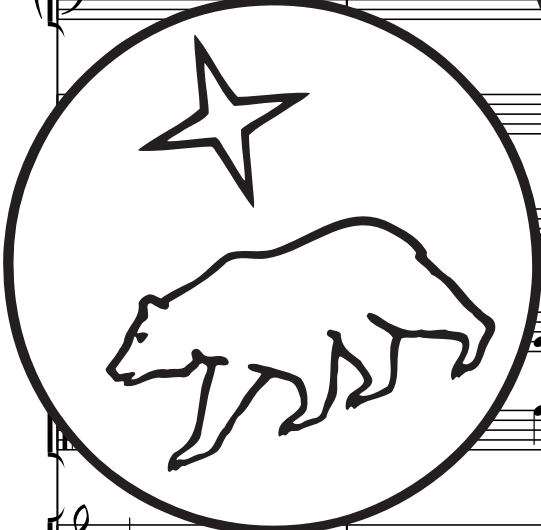
an das Fir - ma - ment. Und sei - ner Hän - de Werk \_\_\_\_\_ zeigt an, zeigt  
plays the fir - ma - ment. The won - der of his works \_\_\_\_\_ dis - plays, dis -

Werk zeigt an \_\_\_\_\_, zeigt an \_\_\_\_\_ das Fir - ma - ment, sei - ner Hän - de Werk zeigt an das Fir - ma -  
works dis - plays \_\_\_\_\_, dis - plays \_\_\_\_\_ the fir - ma - ment, won - der of his works dis - plays the fir - ma -

ment. Und sei - ner Hän - de Werk zeigt an das Fir - ma - ment  
ment. The won - der of his works dis - plays the fir - ma - ment

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

an das Fir - ma - ment.  
*plays the fir - ma - ment.*

Und sei - ner Hän - de Werk, und  
*The won - der of his works, the*

an das Fir - ma - ment.  
*plays the fir - ma - ment.*

Und sei - ner Hän - de Werk, und  
*The won - der of his works, the*

ment, das Fir - ma - ment.  
*ment, the fir - ma - ment.*

Und sei - ner Hän - de  
*The won - der of his*

—, das Fir - ma - ment.  
 —, *the fir - ma - ment.*

Und sei - ner Hän - de Werk, und  
*The won - der of his works, the*

1 1 1

5 4 6  
 3 2

148



Bärenreiter  
Leseprobe  
sample page

sei - ner Hän - de Werk zeigt an, zeigt an das Fir - - ma - ment. Die  
won - der of his works dis - plays, dis - plays the fir - - ma - ment. The

sei - ner Hän - de Werk zeigt an, zeigt an das Fir - - ma - ment.  
won - der of his works dis - plays, dis - plays the fir - - ma - ment.

Werk zeigt an das Fir - - ma - ment, das Fir - - ma - ment. Die Him - mel er -  
works dis - plays the fir - - ma - ment, the fir - - ma - ment. The hea - vens are

sei - ner Hän - de Werk zeigt an, zeigt an das Fir - - ma - ment. Die  
won - der of his works dis - plays, dis - plays the fir - - ma - ment. The

5  
3

2

6

6

8

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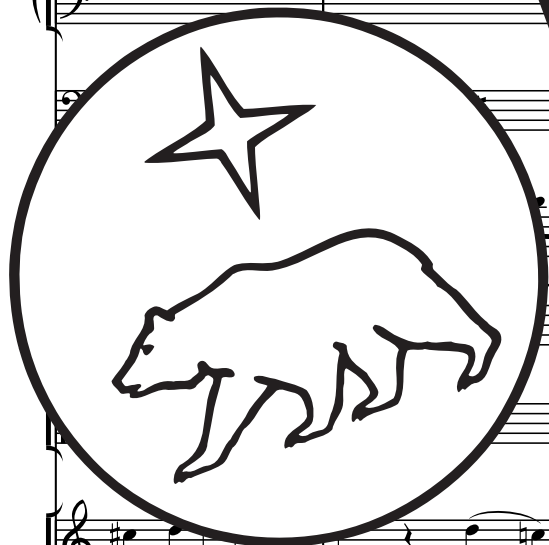
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160

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**sample page**



Musical score for the third system, including vocal line and piano accompaniment.

an das Fir-ma-ment, zeigt an das Fir-ma-ment, zeigt an das Fir - ma -  
*plays the fir-ma-ment, dis - plays the fir-ma-ment, dis - plays the fir - ma -*

und sei - ner Hän - de Werk zeigt an das Fir - ma - ment, das Fir - - ma -  
*the won - der of his works dis-plays the fir - ma - ment, the fir - - ma -*

an das Fir-ma-ment, zeigt an das Fir-ma-ment, zeigt an das Fir - ma -  
*plays the fir-ma-ment, dis - plays the fir-ma-ment, dis - plays the fir - ma -*

— zeigt an —, zeigt an das Fir - ma -  
 — dis - plays —, dis - plays the fir - ma -

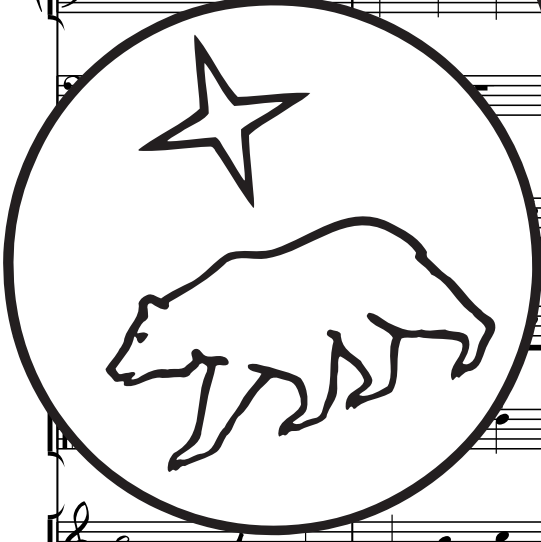
Musical score for the fourth system, including vocal line and piano accompaniment.

166

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the third system, including vocal line and piano accompaniment.

ment. Und sei - ner Hän - de Werk, und sei - ner Hän - de Werk zeigt an, zeigt  
 ment. The won - der of his works, the won - der of his works dis - plays, dis -

ment. Und sei - ner Hän - de Werk, und sei - ner Hän - de Werk zeigt an, zeigt  
 ment. The won - der of his works, the won - der of his works dis - plays, dis -

ment. Und sei - ner Hän - de Werk zeigt an das Fir - ma - ment, das  
 ment. The won - der of his works dis - plays the fir - ma - ment, the

ment. Und sei - ner Hän - de Werk, und sei - ner Hän - de Werk zeigt an, zeigt  
 ment. The won - der of his works, the won - der of his works dis - plays, dis -

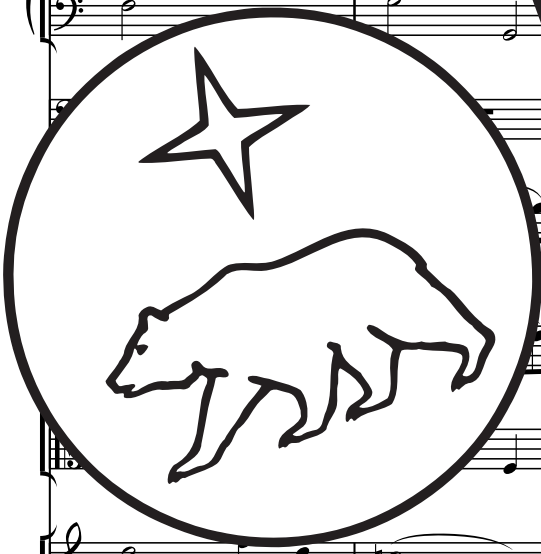
Musical score for the fourth system, including vocal line and piano accompaniment.

172

Musical score for the first system, including piano and bass staves with dynamic markings like 'fz' and 'p'.

Musical score for the second system, including piano and bass staves with dynamic markings like 'fz' and 'p'.

Musical score for the third system, including piano and bass staves with dynamic markings like 'fz' and 'p'.



Bärenreiter  
Leseprobe  
sample page

an das Fir - - ma - ment. Die Him - mel er - zäh - len die Eh - re  
 plays the fir - - ma - ment. The hea - vens are tell - ing the glo - ry of

an das Fir - - ma - ment. Die Him - mel er - zäh - - -  
 plays the fir - - ma - ment. The hea - vens are tell - - -

Fir - - ma - ment. Die Him - mel er - zäh - len die Eh - - - re  
 fir - - ma - ment. The hea - vens are tell - ing the glo - - - ry of

an das Fir - - ma - ment. Die Him - mel er - zäh - len die Eh - re  
 plays the fir - - ma - ment. The hea - vens are tell - ing the glo - ry of

Musical score for the fourth system, including piano and bass staves with dynamic markings like 'fz' and 'p'.

6

6  
4

3

6

fz  
4  
2

=

=

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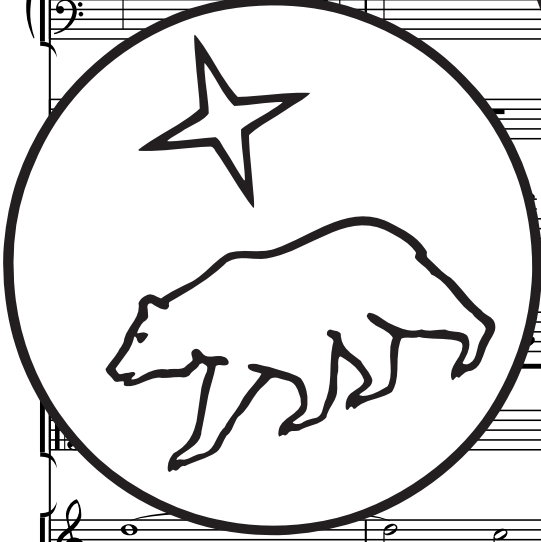
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184

Musical score for the first system, including piano and violin parts. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The violin part consists of a single note held across the first two measures.

Musical score for the second system, including piano and violin parts. The piano part continues with the triplet motif. The violin part has a melodic line starting in the third measure.



**Bärenreiter**  
**Leseprobe**  
**sample page**

an das Fir - ma - ment, zeigt an das Fir - ma -  
 plays the fir - ma - ment, dis - plays the fir - ma -

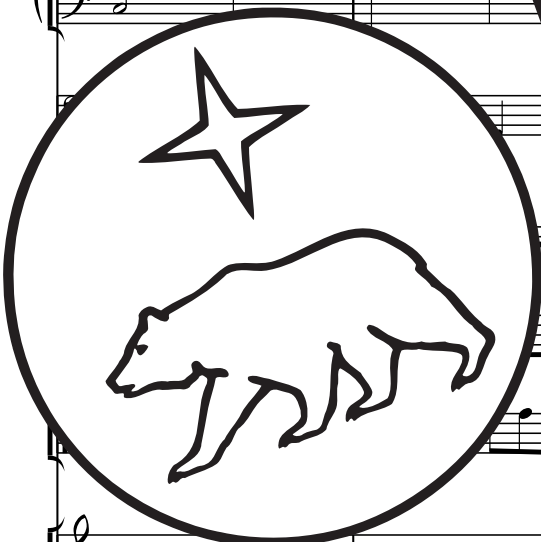
tes; und sei - ner Hän - de Werk zeigt an das Fir - ma -  
 the won - der of his works dis - plays the fir - ma -

Hän - de his Werk zeigt an das Fir - ma -  
 of his works dis - plays the fir - ma -

an das Fir - ma - ment, zeigt an das Fir - ma -  
 plays the fir - ma - ment, dis - plays the fir - ma -

6 9 8 6 6 3  
 5 4 3 6 4 3

190



**Bärenreiter**  
**Leseprobe**  
**sample page**

ment, zeigt an das Fir - ma - ment, zeigt an das Fir - ma - ment.  
 ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

ment, zeigt an das Fir - ma - ment, zeigt an das Fir - ma - ment.  
 ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

ment, zeigt an das Fir - ma - ment, zeigt an das Fir - ma - ment.  
 ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

ment, zeigt an das Fir - ma - ment, zeigt an das Fir - ma - ment.  
 ment, dis - plays the fir - ma - ment, dis - plays the fir - ma - ment.

# Zweiter Teil

[7a.]

Recitativo

**Allegro**

Violino I *f*

Violino II *f*

Viola *f*

GABRIEL

Bassi *f*

Und Gott sprach:  
And God said:

Es brin - ge das  
Let the wa - ters bring

or  
ly

we - ben-de Ge - schöp - fe,  
the mo - ving crea - ture,

die Le - ben ha - ben,  
that hath life,

und Vö - gel, die  
and fowl,

ü - ber der Er - de flie - gen mö - gen  
that may fly a - bove the earth

in dem of - fe - nen Fir - ma - men - te  
in the o - pen fir - ma - ment

des Him - mels.  
of heaven.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

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5

*f* *p*

Bärenreiter  
Leseprobe  
Sample page



*f* *p*

An empty musical staff with a treble clef, positioned between the second and third systems.

*f* *p*





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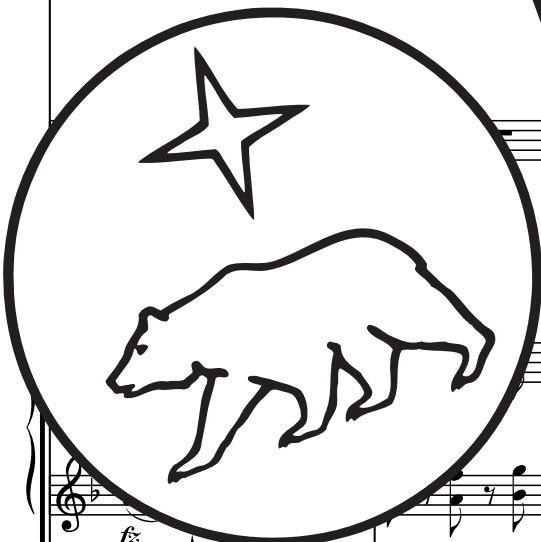


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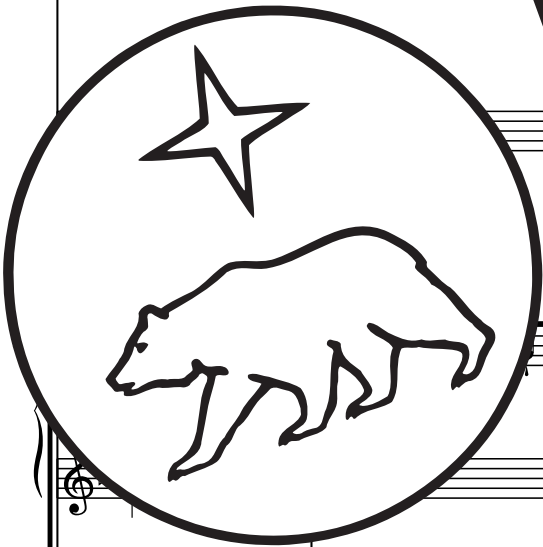
28

A musical score for a piece titled "Bärenreiter". The score is written for piano and includes a vocal line. It consists of 12 staves. The first four staves are for the right hand of the piano, and the next four are for the left hand. The final two staves are for a vocal line. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the center of the page. In the lower-left corner, there is a circular logo containing a stylized bear walking to the right and a five-pointed star above it.



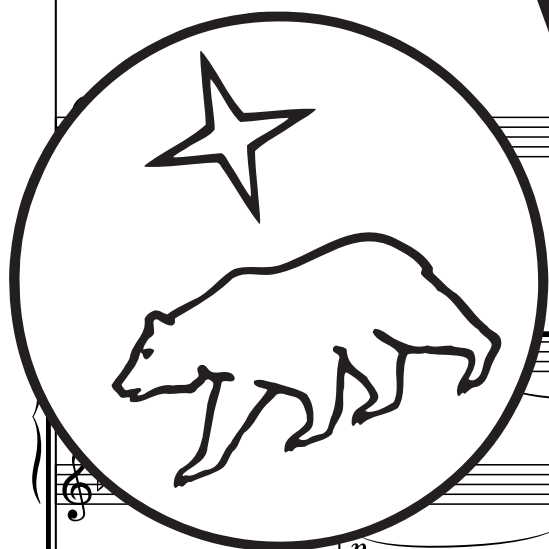
34

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Auf star - - kem Fit - - ti-ge schwin-get sich der Ad - ler stolz, der Ad - ler  
 On might - - y pens up - lift - ed soars the ea - gle a-loft, the ea - gle a -

40



Bärenreiter  
Leseprobe  
Sample page

stolz, und tei - - let die Luft im schnel - le - sten Flu - - ge zur  
loft, and cleaves the sky in swift - est flight, in swift - est flight to the

\*) Besser / Better *f*?

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50

**Bärenreiter**  
**Leseprobe**  
**Sample page**

*Solo*

*p*

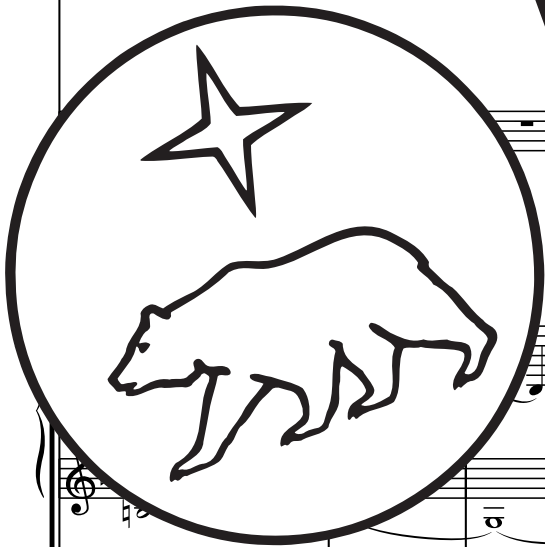
*p*

*p*

Den Mor - gen grüßt der Ler-che fro-hes Lied,  
 His wel - come bids to morn the mer-ry lark,

58

Bärenreiter  
Leseprobe  
Sample page



Musical score for piano and voice. The score consists of several staves. The piano part includes treble and bass clefs. The vocal line is in a single staff with lyrics underneath. The lyrics are in German and English. The score includes musical notation such as notes, rests, and dynamic markings like 'sul G'.

den Mor - gen grüßt der Ler-che fro-hes Lied, und Lie-be, und  
 his wel - come bids to morn the mer-ry lark, and coo-ing, and

66

The image shows a musical score for a piece titled "Bärenreiter". It consists of a piano accompaniment and a vocal line. The piano part is written for a grand piano with a treble and bass clef. The vocal line is written in a single staff with a treble clef. The score is in 3/4 time and features a key signature of one flat (B-flat). The piano part includes various musical notations such as slurs, ties, and trills. The vocal line includes lyrics in German and English. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo featuring a bear and a star is also present.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Lie - be  
 coo - ing

girrt das zar - te Tau - ben-paar,  
 calls the ten - der dove his mate,

girrt das zar - te Tau - ben-paar,  
 calls the ten - der dove his mate,

pizzicato

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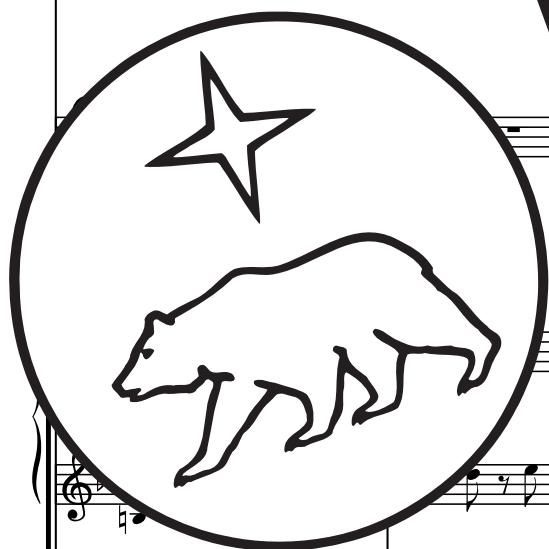
**Bärenreiter**  
**Leseprobe**  
**Sample page**

Tau - ben-paar.      Auf star - kem Fit - ti-ge schwin-get sich der  
dove — his mate.      On might - y pens      up - lift - ed soars the



91

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Lied, und Lie - be, und Lie - be  
 lark, and coo - ing, and coo - ing

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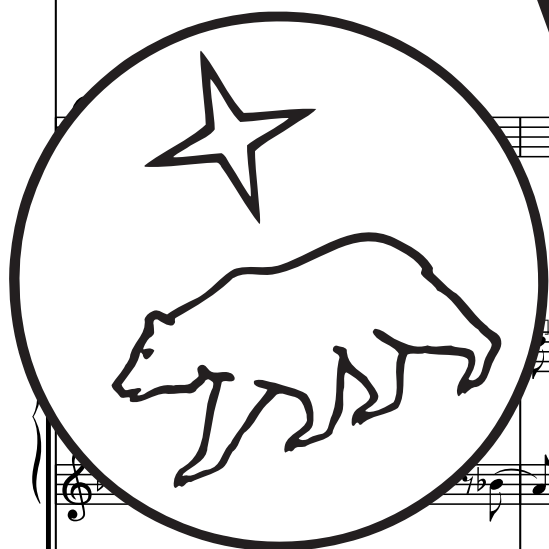


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102

Bärenreiter  
 Leseprobe  
 Sample page



Lie - be, und Lie - be      girrt das zar - te    Tau - ben-paar,      girrt das zar - te    Tau - ben-  
 coo - ing, and coo - ing      calls the ten - der    dove his mate,      calls the ten - der    dove his

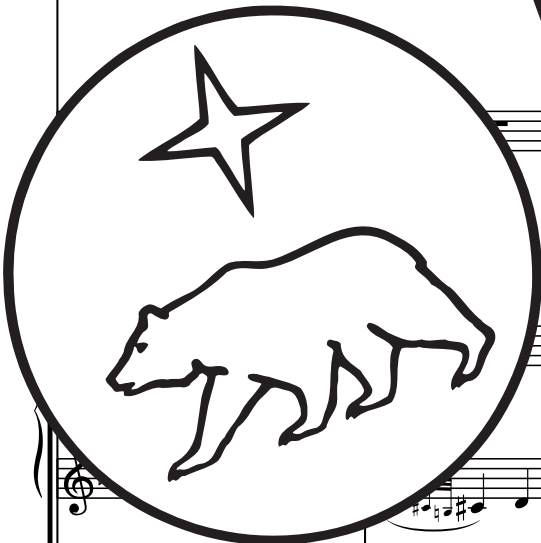
tr    tr    (8) [#]

coll'arco

109

A set of six empty musical staves for piano accompaniment, including two treble clefs and two bass clefs. The staves are arranged in a grand staff format with a brace on the left side.

Bärenreiter  
Leseprobe  
Sample page



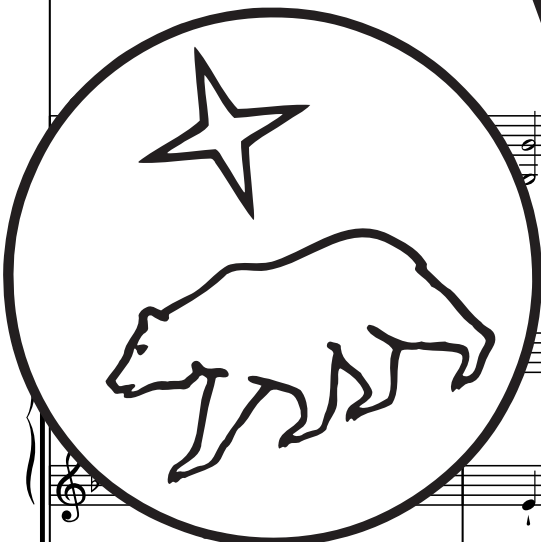
The first system of musical notation for the vocal line, consisting of a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The music is in a key with one flat and a 3/4 time signature.

paar, das zar - - - - - te Tau - ben-  
mate, the ten - - - - - der dove his

The second system of musical notation for the vocal line, continuing the melody and bass line from the first system. It includes a treble clef staff and a bass clef staff.

115

Bärenreiter  
Leseprobe  
Sample page



paar.  
mate.

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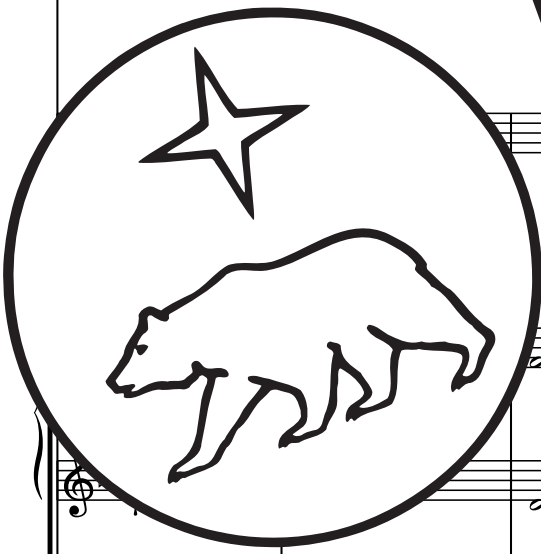


**Bärenreiter**  
**Leseprobe**  
**Sample page**

Aus je - dem Busch und Hain er - schallt der Nach - ti - gal - len sü - ße  
 From ev - 'ry bush and grove re - sound the night - in - gale's de - light - -

132 Solo

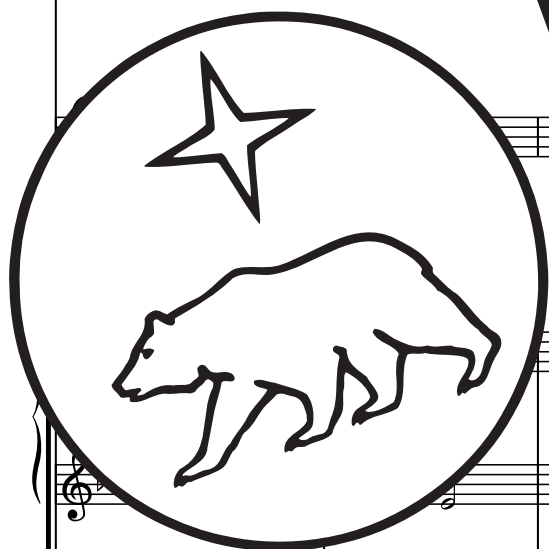
*f* *f* *f* *f* *f* *f* *f*



Bärenreiter  
Leseprobe  
Sample page

Keh - le. Noch\_  
- ful notes. No\_

139



Bärenreiter  
Leseprobe  
Sample page

drück - te Gram nicht ih - re Brust, noch \_\_\_\_ war zur Kla - ge nicht ge -  
grief af - fect - ed yet her breast, nor \_\_\_\_ to a mourn - ful tale were

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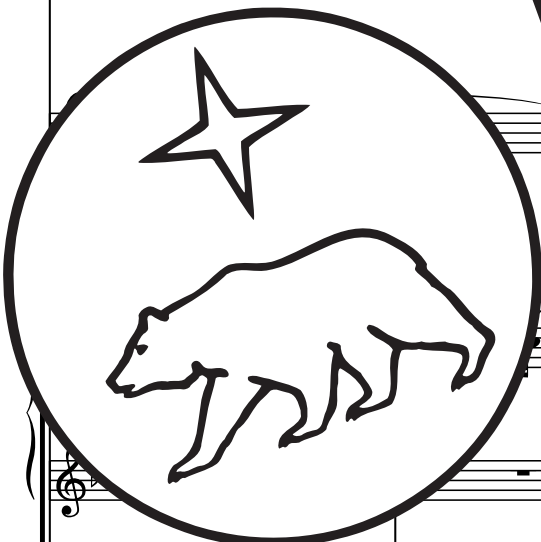
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151

The first system of the musical score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next two staves are for the vocal line, with a treble clef and a key signature of one flat. The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

**Bärenreiter**  
**Leseprobe**  
**sample page**



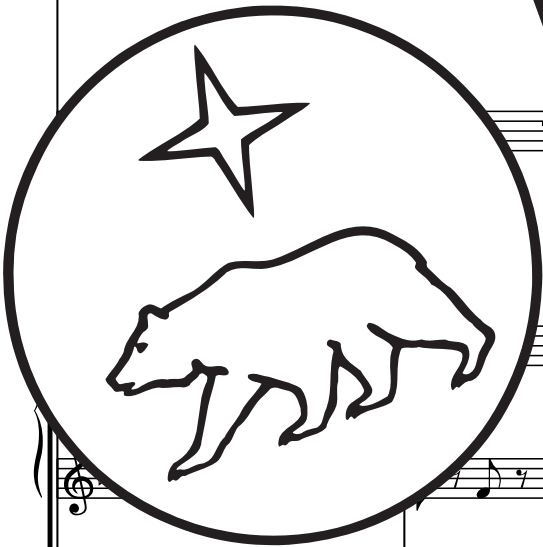
The second system of the musical score consists of six staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next two staves are for the vocal line, with a treble clef and a key signature of one flat. The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The music continues with various rhythmic patterns and rests.

*ihr rei - - - - -*  
*her soft*

*Violoncello*

157

Bärenreiter  
Leseprobe  
Sample page



Musical score for the first system, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music is mostly rests, with some notes appearing in the final measures of the system.

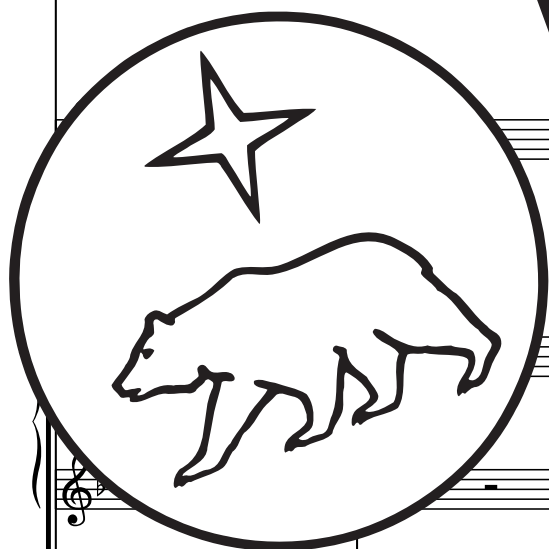
Musical score for the second system, consisting of three staves. The top staff is treble clef, and the bottom two are bass clef. It includes dynamic markings *fz* and *p*. The lyrics "zen-der, ihr en - chant - ing, her" are written below the staves.

Musical score for the third system, consisting of one treble clef staff. It features triplet markings (3) over groups of notes. The lyrics "zen-der, ihr en - chant - ing, her" are written below the staff.

Musical score for the fourth system, consisting of one bass clef staff. It includes the instruction "[Tutti]" and dynamic markings *fz* and *p*.

163

**Bärenreiter**  
**Leseprobe**  
**Sample page**



rei - zen-der Ge - sang.  
*soft en-chant-ing lays.*

Noch drück-te Gram nicht ih - re Brust,  
*No grief af - fect - ed yet her breast,*

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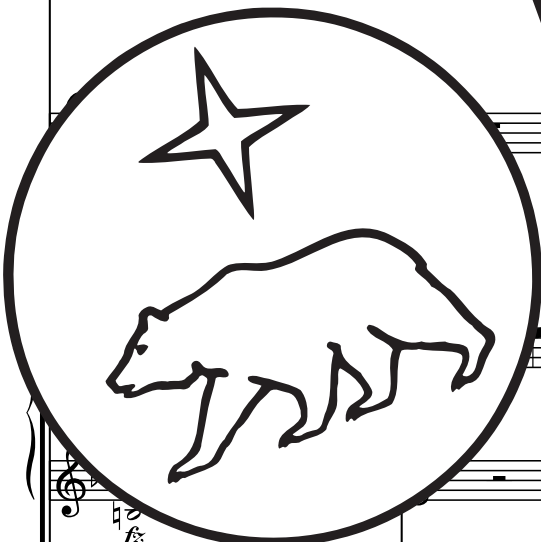
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176

Solo

Bärenreiter  
 Leseprobe  
 Sample page



rei - zen-der Ge-sang,  
 soft en-chant-ing lays,

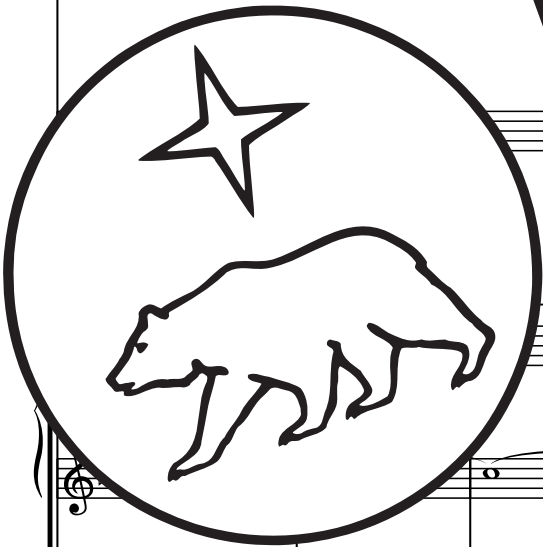
ihr rei - - - -  
 her soft

[Tutti]

182

Musical score for piano accompaniment, measures 182-187. The score is written for a grand piano with two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 3/4. The music consists of a few notes in the first measure, followed by rests, and then a short melodic phrase in the sixth measure.

Bärenreiter  
Leseprobe  
Sample page



Musical score for vocal line, measures 182-187. The score is written on a single staff with a treble clef. It shows a vocal line with various note values and rests, corresponding to the lyrics below.

zen-der Ge - sang, ihr rei - - - - -  
en - chant - ing lays, her soft

Violoncello [Tutti]

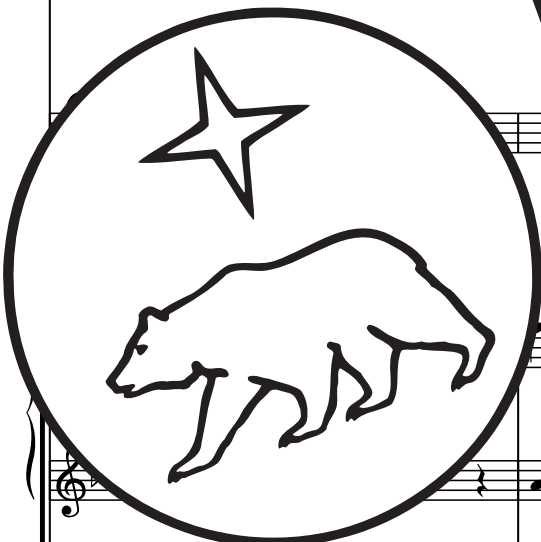
Musical score for Violoncello, measures 182-187. The score is written on a single staff with a bass clef. It begins with a double bar line and a 3/4 time signature, followed by a melodic line with various note values and rests.

189

*tr*  
*Ω* *p* *f*

First system of piano accompaniment, consisting of six staves (treble and bass clefs). The notation includes rests and dynamic markings such as *p* and *f*.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Second system of music, featuring a vocal line on a treble clef staff and piano accompaniment on a bass clef staff. The vocal line includes notes and rests.

Third system of music, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "zen - der Ge - sang, ihr en - chant - ing lays, her". The vocal line includes trills (*tr*) and accents (*^^*).

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202

b<sub>2</sub>

The image shows a musical score for a piece titled "Bärenreiter". The score is written for piano and includes a vocal line. It consists of several systems of staves. The first system has six staves: two for the vocal line (treble clef), two for the right hand of the piano (treble clef), and two for the left hand of the piano (bass clef). The second system has four staves: two for the piano right hand and two for the piano left hand. The third system has two staves: one for the piano right hand and one for the piano left hand. The score is in a key signature of one flat (B-flat) and a common time signature. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above its head.

[8a.]

Recitativo

Viola I

Viola II

Violoncello I

Violoncello II

RAPHAEL

Und Gott schuf gro - ße Wall - fi - sche und ein je - des le - ben - de Ge - schöpf, das sich be -  
*And God cre - a - ted great whales, and ev - 'ry li - vi - ng crea - ture that*

[Cont.]

Basso

Poco adagio  
a tempo



4

pre - chend: und frucht - bar al - l' meh - ret euch! Be - woh - ner der  
*say - ing: and fruit - ful all, and mul - ti - ply! Ye wing - ed*

(Basso)

7 6 4

9

Luft, ver - meh - ret euch, und singt auf je - dem A - ste! Meh - ret euch, ihr Flu - ten - be -  
*tribes, be mul - ti - plied, and sing on ev - 'ry tree! Mul - ti - ply, ye fin - ny*

Bärenreiter  
Leseprobe  
Sample page

13

woh-ner, und fül-let je - de Tie - fe! Seid frucht-bar, wach-set,  
 tribes, and fill each wat-'ry deep! fruit-ful grow and

17

er - freu - et euch in eu - rem Gott! Er - freu - et euch in eu - rem Gott!  
 your God and Lord re - joice! And in your God and Lord re - joice!

23 Ad libitum

Und die En - gel rühr - ten ihr' un - sterb - li - chen Har - pfen, und san - gen die  
 And the an - gels struck their im - mor - tal harps, and the  
 [Cont.]

26

Wun - der, und san - gen die Wun - der des fünf - ten Tags.  
 won - ders, the won - ders of the fifth day sung.

Bärenreiter  
 Leseprobe  
 Sample page

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6

Bärenreiter  
Leseprobe  
Sample page



12

Musical score for the first system, measures 12-15. It features a vocal line and a piano accompaniment. The piano part has a dynamic marking of 'p' (piano) in the first measure of the piano part.

Bärenreiter  
Leseprobe  
Sample page



Musical score for the second system, measures 16-19. It features a vocal line and a piano accompaniment. The piano part has dynamic markings of 'fz' (forzando), 'p' (piano), and 'f' (forte).

Musical score for the third system, measures 20-23. It features a vocal line and a piano accompaniment. The piano part has dynamic markings of 'p' (piano), 'f' (forte), and 'p' (piano).

18

*f* *f* *p* *f* *f* *p*

Bärenreiter  
Leseprobe  
Sample page



*f* *f* *p* *f* *f* *p*

*p* *f* *p* *p* *f* *p*

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30

Musical score for strings (Violin I, Violin II, Viola, Cello, Double Bass) in measures 1-6. All staves contain whole rests.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for strings in measures 7-8. All staves contain whole rests.

Musical score for strings in measures 9-12. The music is in a treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with slurs and a dynamic marking of *ff*.

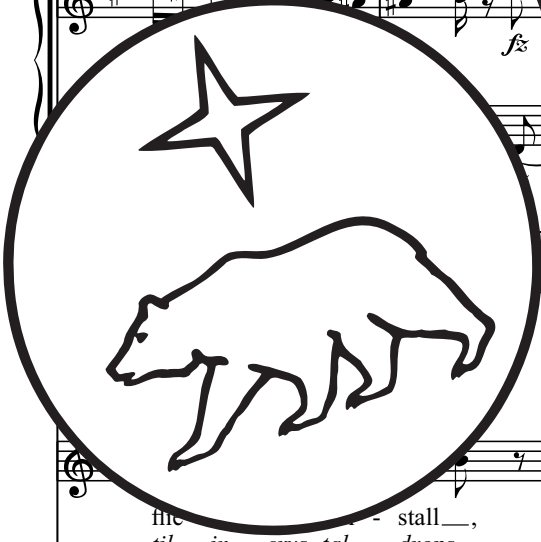
Hü wo-gich-ten Hü - gel da. Aus ih - ren A - dern quillt, in  
 slo - ping hills, the gen - tly — slo - ping hills. Their nar - row, sin - uous veins dis -

Musical score for strings in measures 13-14. All staves contain whole rests.

Musical score for strings in measures 15-18. The music is in a bass clef with a key signature of three sharps. It features a melodic line with slurs and dynamic markings of *coll'arco*.

36

**Bärenreiter**  
**Leseprobe**  
**Sample page**



flic - ken - stall,                      der küh - len-de, der küh - len-de Bach her - vor.  
 til in crys - tal drops                the foun - tain, the foun - - tain fresh and bright.

43

**Bärenreiter**  
**Leseprobe**  
**Sample page**

ih - ren A - dern quillt, in flie - ßen-dem Kri - stall, der küh - len-de  
*Their nar-row, sin - uous veins dis - til in crys - tal drops the foun - - tain*

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55

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a trill (tr) and a fermata. The piano accompaniment consists of chords and rests.

Bärenreiter  
 Leseprobe  
 Sample page



Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues the melody with various rhythmic values. The piano accompaniment provides harmonic support.

Luft, der mun - te-ren Vö - gel Schar, der mun - te-ren Vö - gel Schar. Den  
 sky the cheer - - ful host of birds, the cheer-ful \_ host of birds. And

Musical score for the third system, including vocal line and piano accompaniment. The vocal line concludes with a fermata. The piano accompaniment features a simple harmonic pattern.

Musical score for the fourth system, including piano accompaniment. The piano part features a simple harmonic pattern with a fermata at the end. The instruction 'coll'arco' is written above the staff.

61

Musical notation for the first system, including vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The vocal line begins with a rest followed by a quarter note G4, then a quarter rest, and continues with a melodic phrase starting on G4.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical notation for the second system, primarily consisting of rests in the vocal line.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment features a rhythmic pattern of eighth notes.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase, and the piano accompaniment features a rhythmic pattern of eighth notes.

bun - ten Fe - der - glanz er - höh't im Wech - sel - flug — das gol - de - ne, das gol - de - ne  
 in the fly - ing whirl the glitt - 'ring plumes are dy'd, as rain - bows, as rain - - bows,

Musical notation for the fifth system, primarily consisting of rests in the vocal line.

Musical notation for the sixth system, including piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes.

68

(Solo)

*p*

(Solo)

*p*

[1<sup>mo</sup>] Solo

*p*

Bärenreiter  
Leseprobe  
Sample page



Son - nen-licht.  
by \_\_\_\_\_ the sun.

Den bun-ten Fe - der-glanz  
And in the fly - ing whirl

er - höh't im Wech - sel -  
the glitt-'ring plumes are

Musical score for the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

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80

[a 2]

*f*

*f*

*f*

*a 2*

*f*

Bärenreiter  
Leseprobe  
Sample page



Musical notation for piano accompaniment, including treble and bass clefs, notes, rests, and dynamic markings (*f*).

Musical notation for vocal line, including treble clef, notes, rests, and dynamic markings (*f*).

stä - tem Ge - wühl' um - her, in stä - tem Ge - wühl' um - her.  
thou - - sand ways a - round, on thou - - sand ways a - round.

Musical notation for piano accompaniment, including bass clef, notes, rests, and dynamic markings (*f*).

86

Musical score for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes.

**Bärenreiter  
Leseprobe  
Sample page**



A single musical staff containing a whole rest, indicating a full measure of silence.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern. A dynamic marking of *p* (piano) is present.

A single musical staff containing a whole rest.

A single musical staff containing a whole rest.

A single musical staff containing a whole rest.

Vom tief - - sten Mee - res-grund wälzt sich Le - vi - a-than  
Up - hea - - ved from the deep, th'im - mense Le - vi - a-than

Musical score for the third system, including piano accompaniment. The piano part features a melodic line with a dynamic marking of *p* (piano).

92

The image shows a page of a musical score for the song 'Bärenreiter'. It features a piano accompaniment with four staves (treble and bass clefs) and a vocal line. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part includes a circular logo on the left side containing a bear silhouette and a star. The vocal line includes German and English lyrics. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page.

**Bärenreiter**  
**Leseprobe**  
**Sample page**

auf schäu - - men-der Well' em - por, auf schäu - - men-der,  
*sports on the foam - - ing wave, sports on the*

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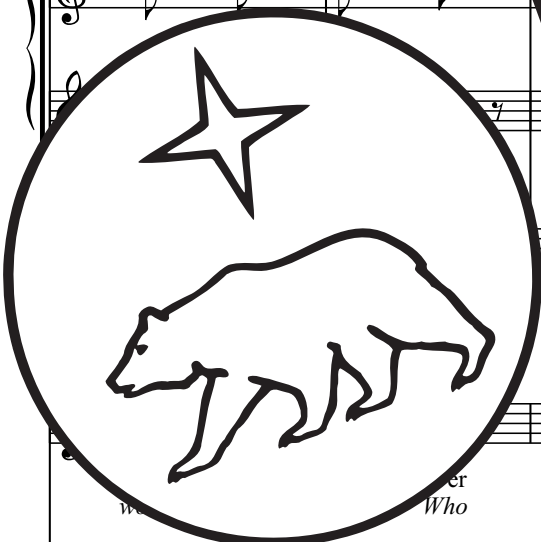
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103

Musical score for the first system, including vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like *fz*.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with the same melodic and harmonic structure as the first system.

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with the same melodic and harmonic structure.

Wer fas - set ih - re Zahl? Wer fas - set ih - re Zahl? Wer fas - set ih - re  
 Who may their num-bers tell? Who may their num - bers tell? Who may \_\_\_\_\_ their num-bers

viel sind dei-ner Werk', o Gott! Wer fas - set ih - re Zahl? Wer fas - set ih - re Zahl, ih - re  
 ma - ny are thy works, o God! Who may their num-bers tell? Who may \_\_\_\_\_ their num-bers tell, num-bers

Wer fas - set ih - re Zahl? Wer fas - set ih - re Zahl? Wer fas - set ih - re  
 Who may their num-bers tell? Who may their num - bers tell? Who may their num - bers

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part continues with the same melodic and harmonic structure.

110 [a 2]

Bärenreiter  
 Leseprobe  
 Sample page

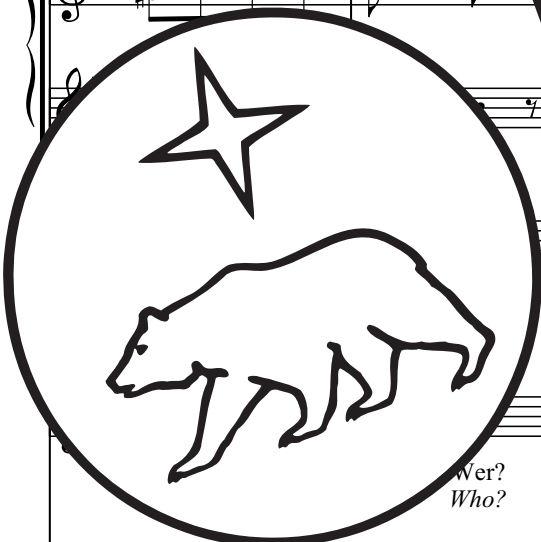


Wer? O Gott! Wie viel sind dei - ner Werk', o Gott! Wer  
 Who? O God! How ma - ny are thy works, o God! Who

Zahl? Wer? O Gott! Wer fas - set ih - re Zahl? Wer  
 tell? Who? O God! Who may their num - bers tell? Who

Zahl? Wer? O Gott! Wer fas - set ih - re  
 tell? Who? O God! Who may their num - bers

117



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Wer?                      Wer fas - set ih - re Zahl?    Wer?                      O    Gott!                      Wer  
 Who?                      Who may their num-bers tell?    Who?                      O    God!                      Who

fas - set ih - re Zahl?    Wer?                      Wer fas - set ih - re Zahl?    Wer?                      O    Gott!                      Wer  
 may their num-bers tell?    Who?                      Who may their num-bers tell?    Who?                      O    God!                      Who

Zahl,    ih - re Zahl?    Wer?                      Wer fas - set ih - re Zahl?    Wer?                      O    Gott!                      Wer  
 tell, their num-bers tell?    Who?                      Who may their num-bers tell?    Who?                      O    God!                      Who

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[8c.]

Chor

Vivace

1<sup>mo</sup> Solo

Flauti

Oboe I/II

Fagotti

Contrafagotto

Corni in A

Clarini in D

Trombone I

Trombone II

Trombone III

Timpano in D

URIEL

RAPHAEL

Soprano

Alto

Tenore

Basso

Bassi

Der Herr ist groß in sei-ner Macht, der Herr ist groß  
 The Lord is great, and great his might, the Lord is great

Der Herr ist groß in sei-ner Macht, und e-wig  
 [The Lord is great, and great his might, his glo-ry

Der Herr ist groß in sei-ner Macht, und e-wig  
 [The Lord is great, and great his might, his glo-ry

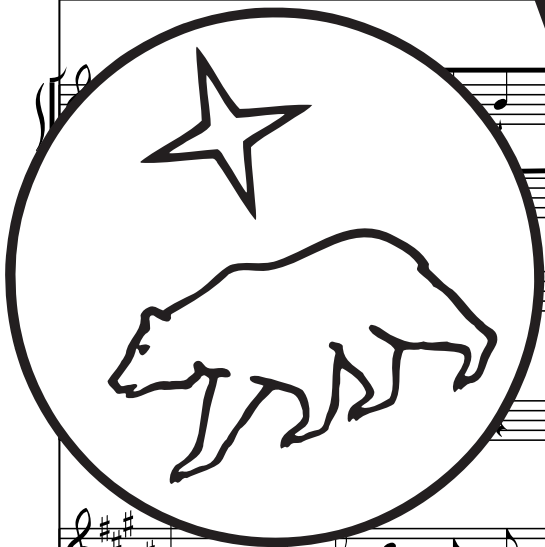
*ff* *ff* *f* *p*

Bärenreiter  
Leseprobe  
Sample page



4

**Bärenreiter**  
**Leseprobe**  
**sample page**



und e - wig, e - wig bleibt sein  
 for e - ver and for e - ver -

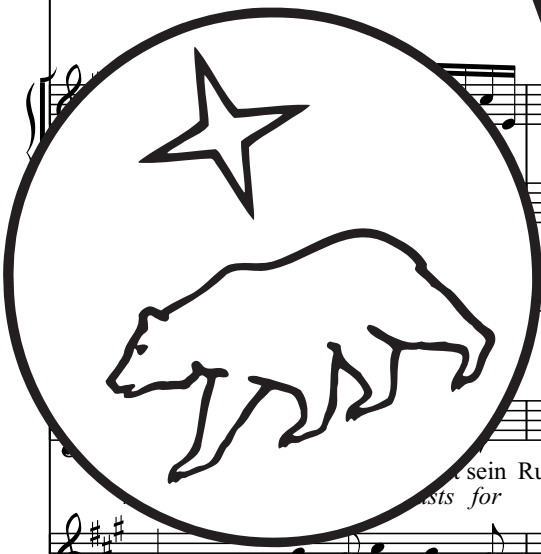
bleibt sein Ruhm. Der Herr ist groß in sei - ner Macht, und e - wig bleibt sein  
 lasts for e - ver. The Lord is great, and great his might, his glo - ry lasts for

bleibt sein Ruhm. Der Herr ist groß in sei - ner Macht, und e - wig bleibt sein  
 lasts for e - ver. The Lord is great, and great his might, his glo - ry lasts for

7

[a 2]

**Bärenreiter**  
**Leseprobe**  
**Sample page**



(p)

sein Ruhm, und e - wig, e - wig,  
 lasts for e-ver, for e - ver, e - ver

Ruhm, und e-wig bleibt sein Ruhm, und e - wig, e - wig,  
 e-ver, his glo-ry lasts for e-ver, for e - ver, e - ver

Ruhm, und e-wig bleibt sein Ruhm, und e - wig, e - wig,  
 e-ver, his glo-ry lasts for e-ver, for e - ver, e - ver

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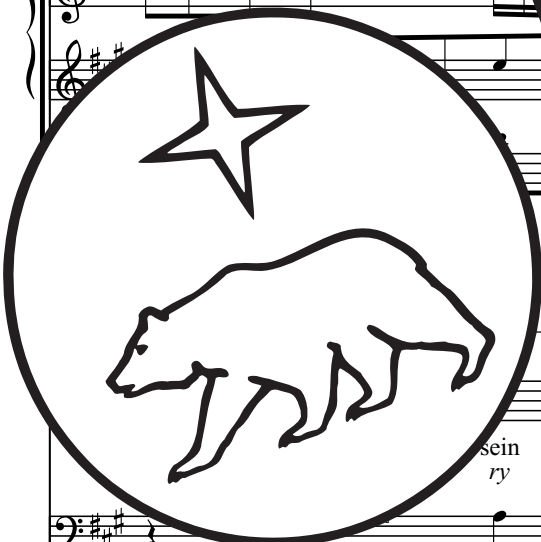


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[a 2]

ry lasts sein Ruhm, e - ver, und for  
 sein Ruhm. Der Herr ist groß in sei - ner  
 ry lasts. [The Lord is great, and great his  
 e - his - glo - wig bleibt sein Ruhm, und  
 ry lasts] for e - ver, [for  
 —, der Herr ist groß in sei - ner Macht, und e - - wig,  
 —, the Lord is great, his glo - ry lasts for e - - ver  
 Macht, der Herr ist groß in sei - ner Macht, und e - wig bleibt sein  
 might, the Lord is great, his glo - ry lasts for e - ver and e - - ver -  
 Macht und e - wig bleibt sein Ruhm. Der Herr ist groß in sei - ner  
 might, his glo - ry lasts for e - ver. The Lord is great, and great his  
 Macht und e - wig bleibt sein Ruhm. Der Herr ist groß in sei - ner  
 might, his glo - ry lasts for e - ver. The Lord is great, and great his



Bärenreiter  
 Leseprobe  
 Sample page

Bärenreiter  
 Leseprobe  
 Sample page



und wir bleibt sein Ruhm.  
 his glo-ry lasts for e-ver.

ig bleibt sein Ruhm, und e-wig bleibt sein Ruhm.  
 ry lasts for e-ver, his glo-ry lasts for e-ver.

e - wig, und e - - wig bleibt sein Ruhm.  
 e - ver, his glo - - ry lasts for e-ver.

e - - wig bleibt sein Ruhm, und e-wig bleibt sein Ruhm, und  
 and for e - - ver - more, his glo-ry lasts for e-ver, for

Ruhm, bleibt sein Ruhm, bleibt sein Ruhm, und  
 more, lasts for e-ver, lasts for e-ver, for

Macht, und e-wig bleibt sein Ruhm, und e-wig bleibt sein Ruhm, und  
 might, his glo-ry lasts for e-ver, his glo-ry lasts for e-ver, for

Macht, und e-wig bleibt sein Ruhm, und e-wig bleibt sein Ruhm, und  
 might, his glo-ry lasts for e-ver, his glo-ry lasts for e-ver, for

Bärenreiter  
 Leseprobe  
 Sample page



Der Herr ist groß  
*The Lord is great,*

in sei-ner Macht,  
*and great his might,*

und e-wig bleibt,  
*his glo-ry lasts,*

und e-wig bleibt sein  
*his glo-ry lasts for*

e - - - wig,  
 e - - - ver,

e - - wig,  
 e - - ver

e - - wig bleibt  
 and for e - - - ver -

e - - - wig,  
 e - - - ver,

e - - wig,  
 e - - ver

e - - wig bleibt  
 and for e - - - ver -

e - - - wig,  
 e - - - ver,

e - - wig,  
 e - - ver

e - - wig bleibt  
 and for e - - - ver -

e - - - wig,  
 e - - - ver,

e - - wig,  
 e - - ver

e - - wig bleibt  
 and for e - - - ver -

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28

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical notation for the fourth system, including vocal lines and piano accompaniment.

Musical notation for the fifth system, including vocal lines and piano accompaniment.

Musical notation for the sixth system, including vocal lines and piano accompaniment.

Musical notation for the seventh system, including vocal lines and piano accompaniment.

Musical notation for the eighth system, including vocal lines and piano accompaniment.

Musical notation for the ninth system, including vocal lines and piano accompaniment.

Musical notation for the tenth system, including vocal lines and piano accompaniment.

Musical notation for the eleventh system, including vocal lines and piano accompaniment.

Musical notation for the twelfth system, including vocal lines and piano accompaniment.

tr



Bärenreiter  
 Leseprobe  
 Sample page

e - - - - - bleibt sein Ruhm. Und  
 e - - - - - ver - - - - - more. His

Ruhm, und e - wig bleibt sein Ruhm.  
 e - - - - - ver and e - - - - - ver - - - - - more.

Ruhm, und e - wig bleibt sein Ruhm.  
 lasts [for e - - - - - ver and e - - - - - ver - - - - - more.

- - wig, und e - - wig bleibt sein Ruhm.  
 - - ver, for e - - - - - ver and e - - - - - ver - - - - - more.

bleibt sein Ruhm, und e - wig bleibt sein Ruhm.  
 e - - - - - ver, e - - - - - ver and [e - - - - - ver - - - - - more.]

bleibt sein Ruhm, und e - wig bleibt sein Ruhm.  
 e - - - - - ver, e - - - - - ver and e - - - - - ver - - - - - more.]

Ruhm, und e - wig bleibt sein Ruhm.  
 lasts [for e - - - - - ver and e - - - - - ver - - - - - more.]

35

(Soli) *p* (1)

(Soli) *p* (1)

(Soli) *p* (1) a 2

**Bärenreiter**  
**Leseprobe**  
**Sample page**



\_\_\_\_\_ , und e - wig bleibt sein  
 for e - ver and for e - ver -

Der Herr ist groß \_\_\_\_\_ in sei - ner Macht \_\_\_\_\_ , und e - wig bleibt sein Ruhm, und e - wig bleibt sein  
 The Lord is great \_\_\_\_\_ , and great his might \_\_\_\_\_ , his glo - ry lasts for e - ver and for e - ver -

Der Herr ist groß \_\_\_\_\_ in sei - ner Macht \_\_\_\_\_ , und e - wig bleibt sein  
 The Lord is great \_\_\_\_\_ , and great his might \_\_\_\_\_ , his glo - ry lasts for e - ver -

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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part includes dynamic markings of *ff* (fortissimo).

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment features a prominent bass line with dynamic markings of *ff*.

Musical score for the third system, showing the vocal line with lyrics and piano accompaniment. The piano part includes dynamic markings of *f* (forte).



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "e - - wig ver, und for e - - wig ver and". Dynamic markings include *f* and *[f]*.

Musical score for the fifth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "e - - wig ver, bleibt sein Ruhm, und e - wig ver, e - - ver and". Dynamic markings include *f* and *[f]*.

Musical score for the sixth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "e - - wig ver, bleibt sein Ruhm, und e - wig ver, e - - ver and". Dynamic markings include *f* and *[f]*.

51

*tr*

(Soli)

(Soli) *p*

(Soli) *p*

*p*

Bärenreiter  
Leseprobe  
Sample page



...m. und e - wig bleibt  
...re. glo - ry lasts

Ruhm. Der Herr ist groß in sei-ner Macht  
- more. The Lord is great, and great his might

bleibt sein Ruhm. Der Herr ist groß in sei-ner  
e - ver - - more. The Lord is great, and great his

bleibt sein Ruhm.  
e - - ver - - more.

bleibt sein Ruhm.  
e - - ver - - more.]

bleibt sein Ruhm.  
e - - ver - - more.]

bleibt sein Ruhm.  
e - - ver - - more.]

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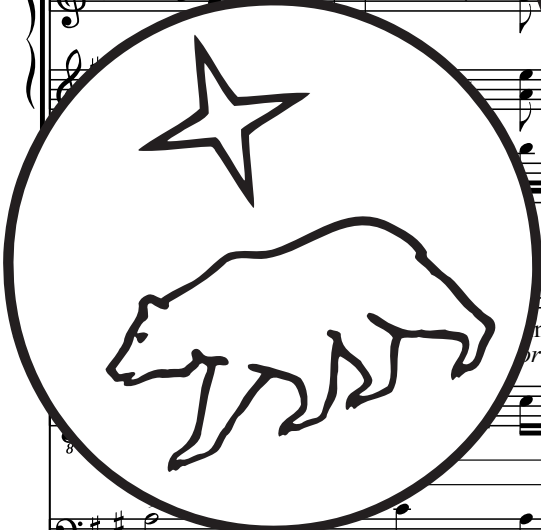
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Bärenreiter  
Leseprobe  
Sample page



und e - wig bleibt  
 his glo - ry lasts

, und e - wig bleibt sein Ruhm, und e - wig bleibt  
 for e - ver and for e - ver - more, his glo - ry

e - wig for bleibt sein Ruhm,  
 lasts for e - ver - more,

—, und e - wig bleibt sein Ruhm, und e - wig bleibt sein Ruhm, und  
 —, his glo - ry lasts for e - ver and for e - ver - more,] for

Macht, und e - wig bleibt sein Ruhm, und  
 might, his glo - ry lasts for e - ver - more,] for

Macht, und e - wig bleibt, und e - wig bleibt sein Ruhm, und  
 might, his glo - ry lasts for e - ver, e - ver - more,] for

Macht, und e - wig bleibt sein Ruhm, und  
 might, his glo - ry lasts for e - ver - more,] for

Tutti

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The score includes vocal lines for soprano, alto, tenor, and bass, as well as piano accompaniment for the right and left hands. The lyrics are in German and Latin, with the Latin phrase 'et in aeternum' appearing in the lower staves. The piano part includes a prominent bass line with eighth-note patterns.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Ruhm, die sein Ruhm  
 e - ver - more.

ein for Ruhm, bleibt sein Ruhm  
 for e - ver and e - ver - more.]

und e - wig bleibt sein Ruhm  
 his glo - ry lasts for e - ver - more.]

e - ver, - wig for bleibt sein Ruhm  
 e - ver, for e - ver and e - ver - more.

e - ver, - wig for bleibt sein Ruhm  
 e - ver, for e - ver and e - ver - more.

e - ver, - wig for bleibt sein Ruhm  
 e - ver, for e - ver and e - ver - more.

e - ver, - wig for bleibt sein Ruhm  
 e - ver, for e - ver and e - ver - more.

[9a.]

Recitativo

RAPHAEL

Und Gott sprach: Es brin - ge die Er - de her - vor le - ben - de Ge - schöp - fe nach ih - rer  
*And God said: Let the earth bring forth the li - ving crea - ture af - ter his*

Basso

4

Art; Vieh und krie - chen - des Ge - wü - rm, und Tie - re der Er - de nach ih - rer Art  
*kind; cattle and creep - ing thing, and beasts of the earth af - ter their kind.*

[9b.]

Recitativo



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Violino II

Viola

RAPHAEL

Violoncello

Basso

Gleich öff - net sich der Er - de Schoß,  
*Strait o - pen - ing her fer - tile womb,*

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14

Hier schießt der ge-len - ki - ge  
 In sud-den leaps the flex-ible

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Ti-ger em - por.  
 ti-ger ap-pears.

Da er ak-ke Haupt er hebt der schnell-le Hirsch.  
 The an-ber stag bears up his branch-ing head.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Mit flie-gen-der  
 With fly - ing

Mäh - ne springt und wieh'rt, voll Mut und Kraft das ed - le Roß.  
 mane and fie - ry look, im - pa - tiently the spright - ly steed.

Bärenreiter  
 Leseprobe  
 Sample page



pizzicato coll'arco  
 p  
 coll'arco  
 p  
 coll'arco  
 p

Auf grü - nen Mat - ten  
 The cat - tle in herds al -

pizzicato coll'arco  
 p  
 coll'arco  
 p

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Adagio

brei - tet sich, in Schwarm      und Wir - bel,      das He - der In - sek - te.  
*sands      in whirl      a - rose      the host      of in-sects.*



**Bärenreiter**  
**Leseprobe**  
**Sample page**

In lan - gen Zü - gen      kriecht am Bo - den das Ge - wü - rm.  
*In long di - men - sions      creeps with sin - uous trace the worm.*

[9c.]

Aria

Maestoso  
[a 2]

Flauti

Oboe I

Oboe II

Fagotti

Contrafagotto

Corni in D

Violino II

Viola

RAPHAEL

Violoncello

Basso



Bärenreiter  
Leseprobe  
Sample page

\*) Fagotto II besser g (wie T. 23)? / Fagotto II better g (like b. 23)?

7



Bärenreiter  
 Leseprobe  
 Sample page

Nun scheint in vol - lem Glan - ze der Him-mel;  
 Now heav'n in full - est glo - - ry shone;

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23

**Bärenreiter**  
**Leseprobe**  
**Sample page**

Die Luft er - füllt das leich - te Ge  
The room of air with fowl is

30

**Bärenreiter**  
**Leseprobe**  
**Sample page**



fie - der;                      die Wäs - ser schwellt                      der Fi - sche Ge-wim - mel;  
 fill'd —;                      the wa - ter swell'd                      by shoals — of fish;

**Bärenreiter**  
**Leseprobe**  
**Sample page**



den Bo - den drückt der Tie - re Last,  
 by hea - vy beasts the ground is trod,

den Bo - den drückt der  
 by hea - vy beasts the

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50



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Doch war noch al - les nicht voll-bracht, doch war noch al - les nicht voll-bracht. Dem Gan - zen  
 But all the work was not com-plete, but all the work was not com-plete. There want - ed

57

**Bärenreiter**  
**Leseprobe**  
**Sample page**



fehl - te das Ge - schöpf, das Got - tes Wer - ke dank - bar seh'n,  
 yet that won - d'rous be - ing, that grate - ful should God's pow'r ad - mire,

[1<sup>mo</sup>] (Solo)

64

(Solo) *p*

(Solo) *p*

(Solo) *p*

(Solo) *p*

(Solo) *p*

(Solo) *p*

(Solo) *p*

(Solo) *p*

(Solo) *p*

(Solo) *p*

des Her - ren Gü - te prei - sen soll. Doch war noch  
 with heart and voice his good - ness praise. But all the

*p*

*p*

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78

(a 2)

seh'n, des Her - ren Gü - te — prei - sen soll, das  
 mire, with heart and voice his — good - ness praise, that



Bärenreiter  
 Leseprobe  
 Sample page

85

[1<sup>mo</sup>] Solo  
p

Bärenreiter  
Leseprobe  
Sample page



Got - tes Wer - ke dank - bar seh'n, des Her - ren Gü - te  
grate - ful should\_ God's pow'r ad - mire, with heart and voice, with

p

90

Musical score for the first system, including treble and bass staves with dynamic markings like 'f' and '[a 2]'.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including treble and bass staves with dynamic markings like 'f', 'p', and '(f)'.

prei - - - sen\_\_ soll, des Her-ren Gü - te prei - - sen soll,  
 heart \_\_\_\_\_, with heart and voice \_\_\_\_\_ his good - ness praise,

Musical score for the third system, including treble and bass staves with dynamic markings like 'f' and 'p'.

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104

A musical score for a piece titled 'Bärenreiter'. The score is written for piano and consists of several systems of staves. The first system includes a treble clef staff with a melody starting with a forte (*fz*) dynamic, and a grand staff (treble and bass clefs) with accompaniment. The second system features a grand staff with a more complex accompaniment pattern. The third system continues the melody in the treble clef and accompaniment in the grand staff. The fourth system shows the melody in the bass clef and accompaniment in the grand staff. The score concludes with a final cadence in the bass clef staff.

Bärenreiter  
Leseprobe  
Sample page



[10a.]

Recitativo

URIEL

Und Gott schuf den Men-schen nach sei-nem E-ben-bil-de. Nach dem E-ben-bil-de  
 And God cre-a-ted man in his own i-mage. In the i-mage of

Basso

4

Got-tes schuf er ihn. Mann und Weib er-schuf er sie. Den A-tem des Le-bens hauch-te er in sein  
 God cre-a-ted he him. Male and fe-male cre-a-ted he them. He brea-thed in-to his nost-rils the breath of

8

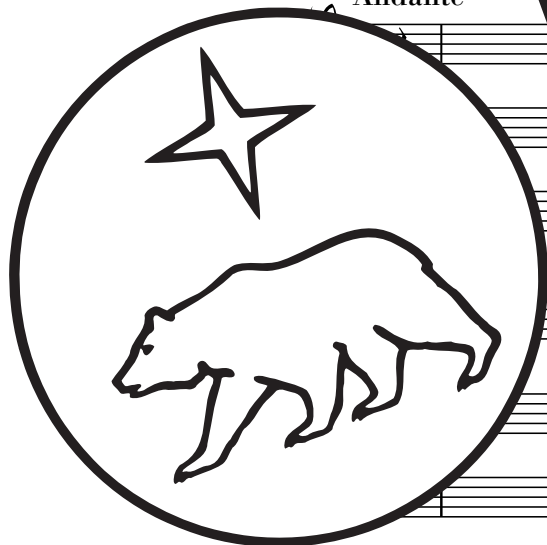
An-ge-sicht, und der Mensch wur-de zur le-ben-ge-Se-le  
 life and man be-came a soul

[10b.]

Aria

Andante

[1<sup>mo</sup>] (Solo)



Bärenreiter  
 Leseprobe  
 Sample page

Timpano in C-G

Violino I

Violino II

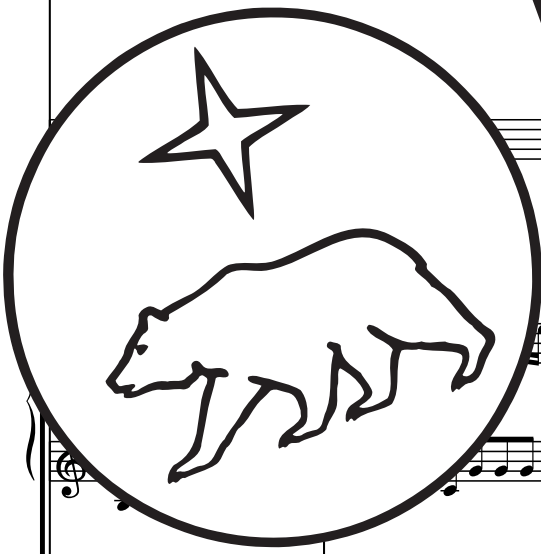
Viola

URIEL

Violoncello

Basso

5 (a 2)



Bärenreiter  
Leseprobe  
Sample page

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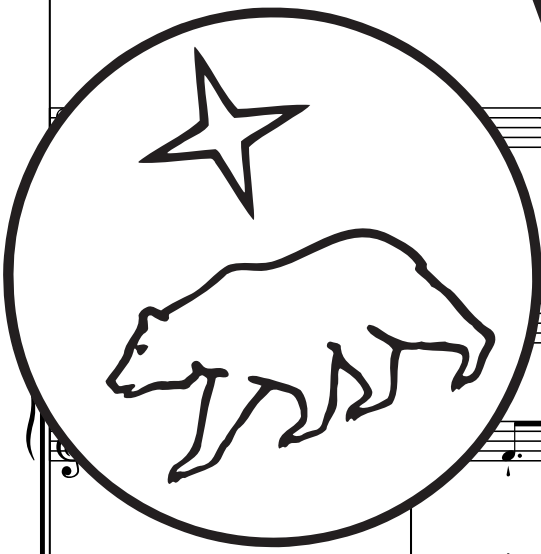
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17



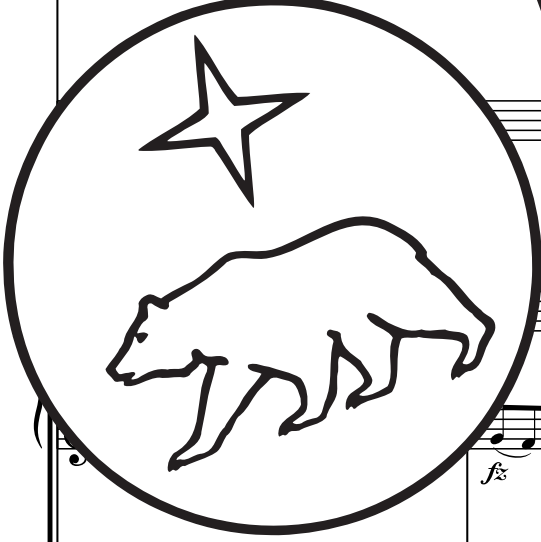
**Bärenreiter**  
**Leseprobe**  
**Sample page**

rich - tet,     steht     der Mensch,     ein Mann,     und Kö - nig     der     Na -  
 tall,     he stands     a man,     the Lord     and King     of     na -     ture

23

(a 2)

a 2



**Bärenreiter**  
**Leseprobe**  
**Sample page**

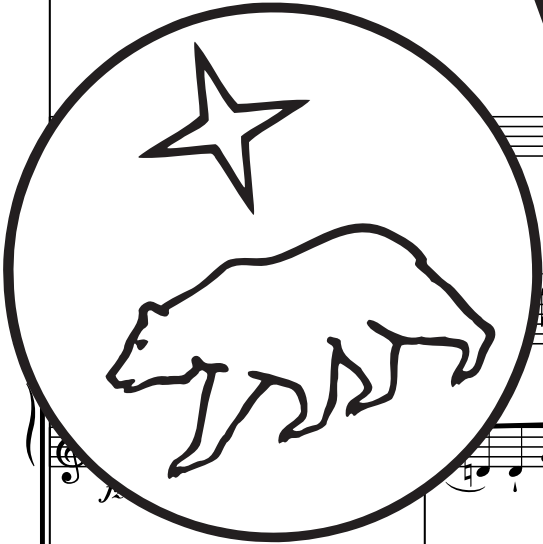
tur.  
all.

Die breit ge-wölbt'er - hab' - ne Stirn  
 The large and arch-ed front sub-lime

28

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *fz* and *fz*. The violin part includes dynamic markings *(f) z*, *[fz]*, and *[fz]*.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, featuring piano and violin parts. The piano part includes dynamic markings *p*, *fz*, and *p*. The violin part includes dynamic markings *fz* and *p*.

Musical score for the third system, featuring piano and violin parts. The piano part includes dynamic markings *p* and *fz*. The violin part includes dynamic markings *p* and *fz*.

ver - künd't der Weis-heit tie - fen Sinn, und  
 of wis - dom deep de - clares the seat, and

Musical score for the fourth system, featuring piano and violin parts. The piano part includes dynamic markings *p* and *fz*. The violin part includes dynamic markings *fz* and *p*.

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[I<sup>mo</sup>] (Solo)

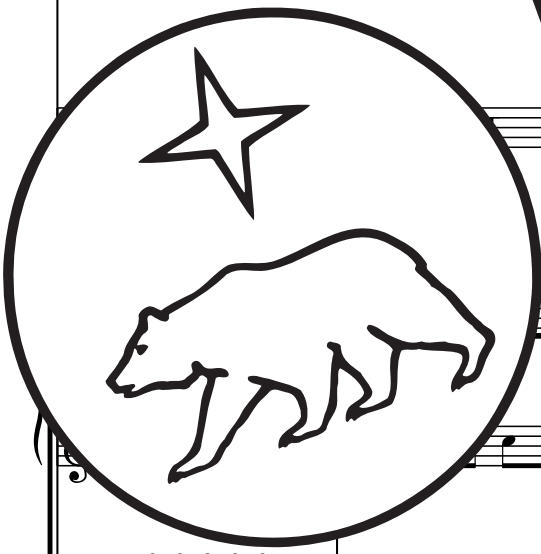
43

*p* *f*

[I<sup>mo</sup>] (Solo)

*(p)* *f*

Bärenreiter  
 Leseprobe  
 Sample page



*f* *pp*

*f* *pp*

*p* *f* *pp*

Und aus dem hel - len Blik - ke strahlt der Geist, des Schöp - fers  
 And in his eyes with bright - ness shines the soul, the breath and

*f* *pp*

*f* *pp*

49

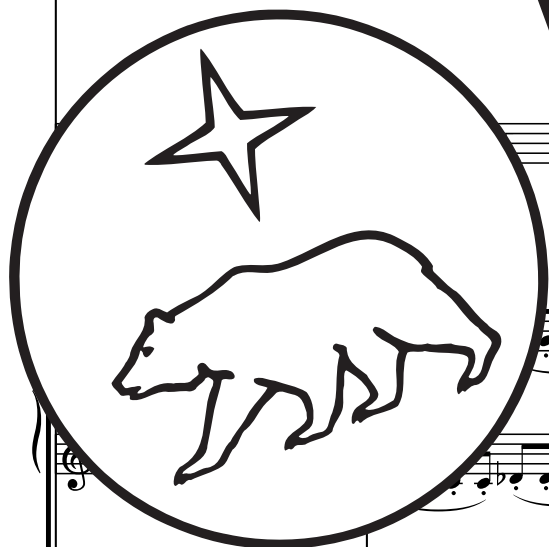
(a 2)

*f* *z**fz*

[a 2]

*f*

Bärenreiter  
Leseprobe  
Sample page



Hauch und E - - ben - bild.  
i - - mage of \_\_\_\_\_ his God.

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59



formt, die Gat-tin hold und an-muts-voll, die Gat-tin hold und an-muts-voll. In  
 form'd, a wo-man fair and grace-ful spouse, a wo-man fair and grace-ful spouse. Her

*legato e pp*

*pp*

*pp*

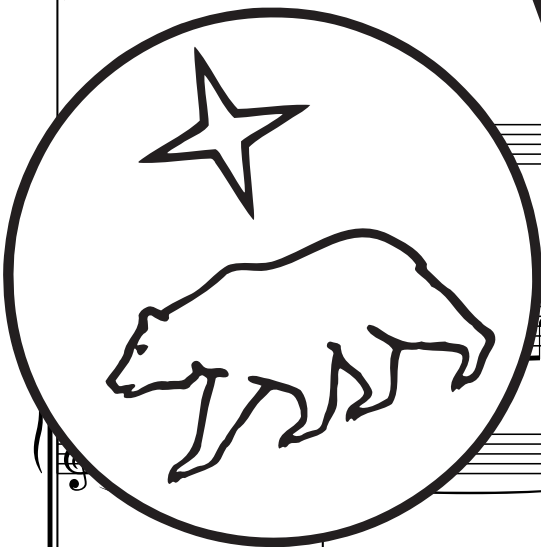
*pp*

*pp*

66

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.



Bärenreiter  
 Leseprobe  
 Sample page

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

fro - her Un - schuld lä - chelt sie, des Früh - lings rei - zend Bild\_, ihm  
 soft - ly smil - ing vir - gin looks, of flow - 'ry spring the mir - ror, be -

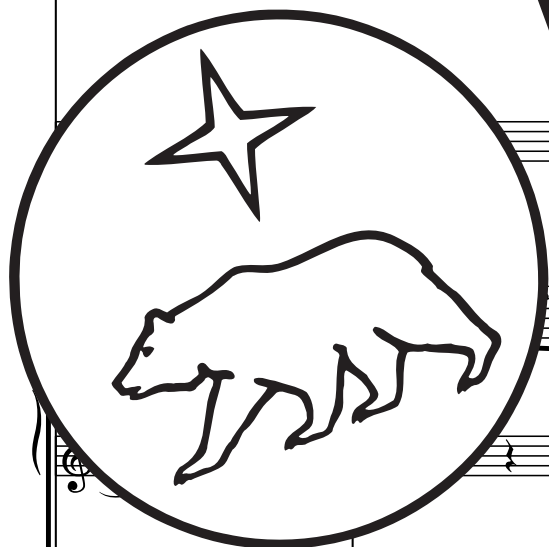
Musical notation for the fifth system, including piano accompaniment.

(legato e p)

pizzicato

73

Bärenreiter  
Leseprobe  
Sample page



Musical notation for the first system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the third system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the fourth system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the fifth system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the sixth system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the seventh system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the eighth system, consisting of five staves (treble and bass clefs) with rests.

Musical notation for the ninth system, consisting of five staves (treble and bass clefs) with rests.

Lie - be, ihm Lie - be, Glück \_\_\_\_\_ und Won - ne  
speak \_\_\_\_\_ him love \_\_\_\_\_, and joy \_\_\_\_\_, and

[pizzicato]

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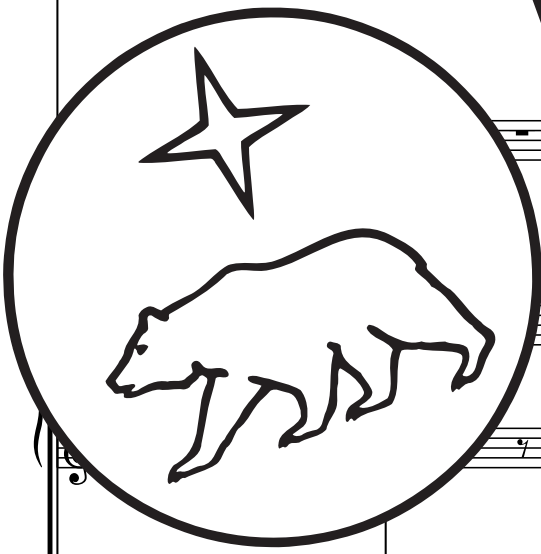
**Bärenreiter**  
**Leseprobe**  
**Sample page**

rei - - zend Bild\_\_, ihm Lie - be, ihm Lie - be,  
spring \_\_\_\_ the mir - ror, be - speak \_\_ him love \_\_,

*(legato e p)*  
pizzicato

91

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Glück \_\_\_\_\_ und Won - ne zu, ihm Lie - be,  
 love \_\_\_\_\_, and joy \_\_\_\_\_, and bliss, be - speak him

[pizzicato]



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5



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Voll - en - det ist das gro - ße Werk;  
A - chie - ved is the glo - rious work;

Voll - en - det ist das gro - ße Werk; der Schöp - fer sieht's und  
A - chie - ved is the glo - rious work; the Lord be - holds it

Voll - en - det ist das gro - ße Werk;  
A - chie - ved is the glo - rious work;

Voll - en - det ist das gro - ße Werk; der Schöp - fer sieht's und  
A - chie - ved is the glo - rious work; the Lord be - holds it

\*) In den Quellen / In the sources *f*<sup>1</sup>.

9



**Bärenreiter**  
**Leseprobe**  
**Sample page**

der Schöp - fer sieht's und freu - et sich, der Schöp-fer sieht's und freu-et  
 the Lord be - holds it and is pleas'd, the Lord be-holds it and is

freu - et sich, und freu - et sich, der Schöp-fer sieht's und freu-et  
 and is pleas'd, and is pleas'd, the Lord be-holds it and is

der Schöp - fer sieht's und freu - et sich, der Schöp-fer sieht's und freu-et  
 the Lord be - holds it and is pleas'd, the Lord be-holds it and is

freu - et sich, der Schöp - fer sieht's und freu-et sich, der Schöp-fer sieht's und freu-et  
 and is pleas'd, the Lord be-holds it and is pleas'd, the Lord be-holds it and is

13

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

Musical score for the fifth system, including vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

sich.  
pleas'd.

Auch uns'-re Freud' er - schal - le  
In loft-y strains let us re -

sich.  
pleas'd.

Auch uns'-re Freud' er - schal - le laut, er - schal - le  
In loft-y strains let us re-joice, let us re -

sich.  
pleas'd.

Auch uns'-re Freud' er - schal - le laut, auch uns'-re Freud' er-schal - le  
In loft-y strains let us re-joice, in loft-y strains let us re -

sich.  
pleas'd.

Auch uns'-re Freud' er - schal - le laut, er - schal - le laut, auch uns'- re  
In loft-y strains let us re-joice, let us re-joice, in loft - y

[Violoncello]

[Tutti]

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21

**Bärenreiter**  
**Leseprobe**  
**Sample page**

Lob sei un - ser Lied, des Her-ren Lob sei un - ser Lied, sei un - ser Lied, sei un - ser Lied!  
*be the praise of God, our song let be the praise of God, the praise of God, the praise of God!*

Lied, des Her-ren Lob sei un - ser Lied, des Her-ren Lob sei un - ser Lied, sei un - ser Lied!  
*God, our song let be the praise of God, our song let be the praise of God, the praise of God!*

Lied, des Her-ren Lob sei un - ser Lied, des Her-ren Lob sei un - ser Lied, sei un - ser Lied!  
*God, our song let be the praise of God, our song let be the praise of God, the praise of God!*

Des Her-ren Lob sei un - ser Lied, des Her-ren Lob sei un - ser Lied, sei un - ser Lied!  
*Our song let be the praise of God, our song let be the praise of God, the praise of God!*

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**sample page**



Auch uns'-re Freud' er-schal-le laut! Des Her-ren Lob sei un - ser Lied! Auch uns'-re  
*In loft-y strains let us re-joyce! Our song let be the praise of God! In loft-y*

Auch uns'-re Freud' er-schal-le laut! Des Her-ren Lob sei un - ser Lied! Auch uns'-re  
*In loft-y strains let us re-joyce! Our song let be the praise of God! In loft-y*

Auch uns'-re Freud' er-schal-le laut! Des Her-ren Lob sei un - ser Lied! Auch uns'-re  
*In loft-y strains let us re-joyce! Our song let be the praise of God! In loft-y*

Auch uns'-re Freud' er-schal-le laut! Des Her-ren Lob sei un - ser Lied! Auch uns'-re  
*In loft-y strains let us re-joyce! Our song let be the praise of God! In loft-y*

Musical score for the third system, including vocal lines and piano accompaniment.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a prominent bass line with eighth-note patterns.

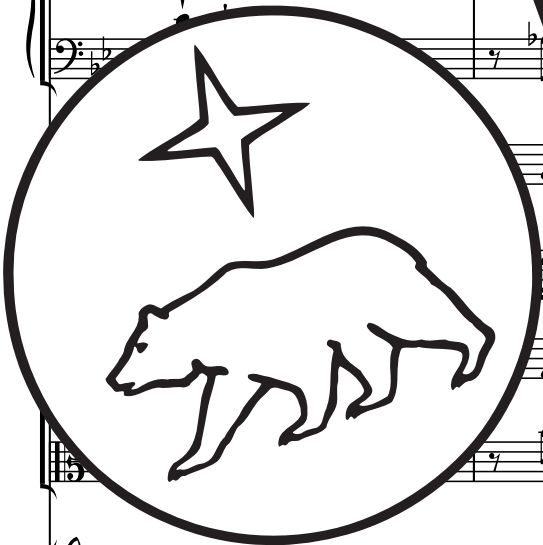
Musical score for the second system, continuing the vocal and piano parts from the first system.

Musical score for the third system, continuing the vocal and piano parts.

Musical score for the fourth system, continuing the vocal and piano parts.

Musical score for the fifth system, continuing the vocal and piano parts.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Freud' er-schal-le laut! Des Her - ren Lob sei un - ser Lied, sei un - ser Lied, sei  
*strains let us re-joice! Our song let be the praise of God, the praise of God, the*

Freud' er-schal-le laut! Des Her - ren Lob sei un - ser Lied, sei un - ser Lied, sei  
*strains let us re-joice! Our song let be the praise of God, the praise of God, the*

Freud' er-schal-le laut! Des Her - ren Lob sei un - ser Lied, sei un - ser Lied, sei  
*strains let us re-joice! Our song let be the praise of God, the praise of God, the*

Freud' er-schal-le laut! Des Her - ren Lob sei un - ser Lied, sei un - ser Lied, sei  
*strains let us re-joice! Our song let be the praise of God, the praise of God, the*

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Poco adagio

Fl. (Solo)

38

Ob. I

Clt. I in B (Solo)

*cantabile*

*fz*

*p*

Clt. II in B (Solo)

*p*

Fg. I

*p*

Fg. II

Bärenreiter  
Leseprobe  
Sample page



Co.

Gabriel

Zu dir, o Herr, blickt  
On thee each li - ving

Uriel

Zu dir, o Herr, blickt  
On thee each li - ving

Raphael

44

*f* *p* *f* *f* *f*

al - les auf; um Spei - se fleht dich al - les an...  
 soul a - waits; from thee, o Lord, they beg their meat...

al - les auf; um Spei - se fleht dich al - les an.  
 soul a - waits; from thee, o Lord, they beg their meat.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

51

*Solo*  
*p* *(f)* *p*  
*p* *fz* *p*  
*p* *fz* *p*  
*p* *(p)* *fz* *p*

**Bärenreiter**  
**Leseprobe**  
**Sample page**

Du öff - nest dei-ne Hand\_, du öff - nest dei-ne Hand\_, ge - sät - tigt, ge - sät - - tigt  
 Thou o - pen-est thy hand\_, thou o - pen-est thy hand\_, and sa - ted, and sa - - ted

Du öff - nest dei-ne Hand\_, du öff - nest dei-ne Hand\_, ge - sät - tigt, ge - sät - - tigt  
 Thou o - pen-est thy hand\_, thou o - pen-est thy hand\_, and sa - ted, and sa - - ted

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65

*f* *(p)*

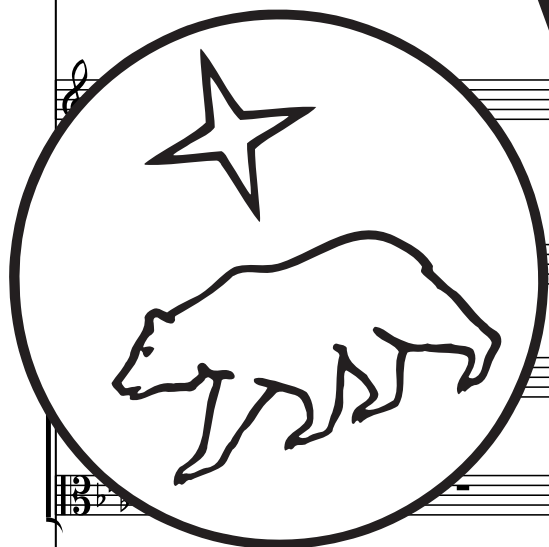
*<f>* *p*

*<f>* *p*

*(p)*

*<f>* *p*

*p*



al - les an; du öff - nest dei-ne Hand\_, ge - sät - tigt, ge - sät - - tigt wer - den sie.  
 beg their meat; thou o - pen-est thy hand\_, and sa - ted, and sa - - ted all \_\_\_\_\_ they are.

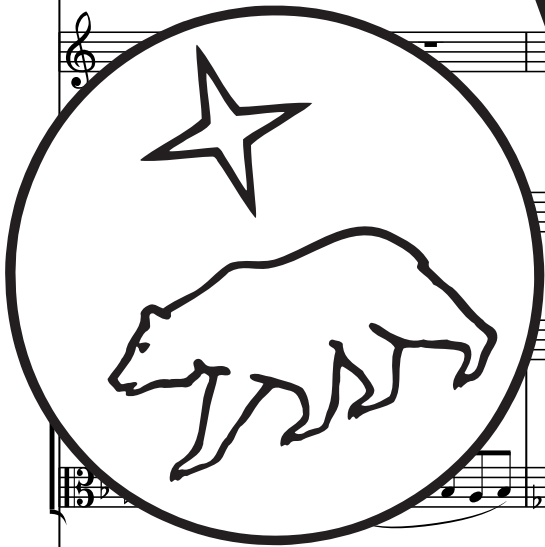
al - les an; du öff - nest dei-ne Hand\_, ge - sät - tigt, ge - sät - - tigt wer - den sie.  
 beg their meat; thou o - pen-est thy hand\_, and sa - ted, and sa - - ted all \_\_\_\_\_ they are.

\_\_\_\_\_

*p*  
 senza Cembalo

72

Bärenreiter  
Leseprobe  
Sample page



Musical score for the first system, consisting of six staves. The top two staves are for vocal parts, and the bottom four are for piano accompaniment. The music is in a key with two flats and a common time signature. The first five staves are mostly empty, with only a few notes visible in the piano part.

Musical score for the second system, consisting of six staves. The piano part is more active, with many notes and rests. There are dynamic markings like *p* and *(p)* in the piano part. The vocal staves have some notes and rests.

Musical score for the third system, consisting of six staves. The piano part continues with a steady rhythm. The vocal staves are mostly empty.

Musical score for the fourth system, consisting of six staves. The piano part continues with a steady rhythm. The vocal staves are mostly empty.

Du wen - dest ab dein An - ge-sicht; da be - - bet  
But as to them thy face is hid, with sud - - den

Musical score for the fifth system, consisting of six staves. The piano part continues with a steady rhythm. The vocal staves are mostly empty.

Bärenreiter  
Leseprobe  
Sample page



Musical score for the first system, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. All staves contain whole rests.

Musical score for the second system, consisting of five staves. The top two staves are treble clefs, and the bottom three are bass clefs. The bottom three staves contain rhythmic patterns, including triplets of eighth notes.

Musical score for the third system, consisting of two staves. Both staves contain whole rests.

Musical score for the fourth system, consisting of one bass clef staff with a melodic line.

al - les und er - startt. Du nimmst den O - dem weg;  
ter - ror they are struck. Thou tak'st their breath a - way;

Musical score for the fifth system, consisting of one bass clef staff with rhythmic patterns, including triplets of eighth notes.

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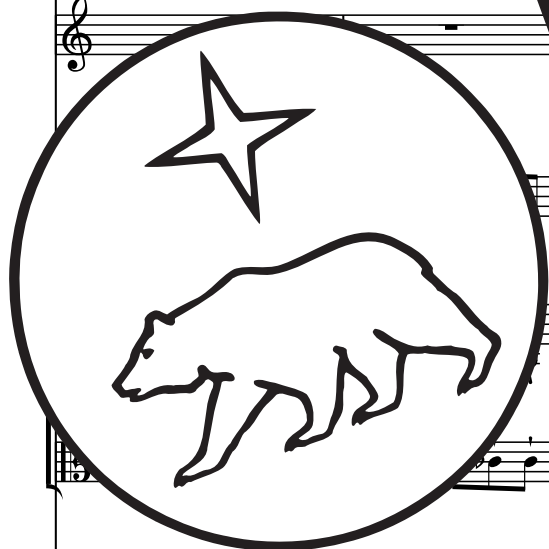
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Bärenreiter  
Leseprobe  
Sample page



Empty musical staves for vocal and instrumental parts.

Musical notation for the first vocal entry, including dynamics like *fz* and *p*.

Musical notation for the first vocal part.

Den O - dem hauchst du wie-der aus,  
Thou lett'st thy breath go forth a-gain,

Musical notation for the second vocal part.

Den O - dem hauchst du wie-der aus,  
Thou lett'st thy breath go forth a-gain,

Musical notation for the third vocal part.

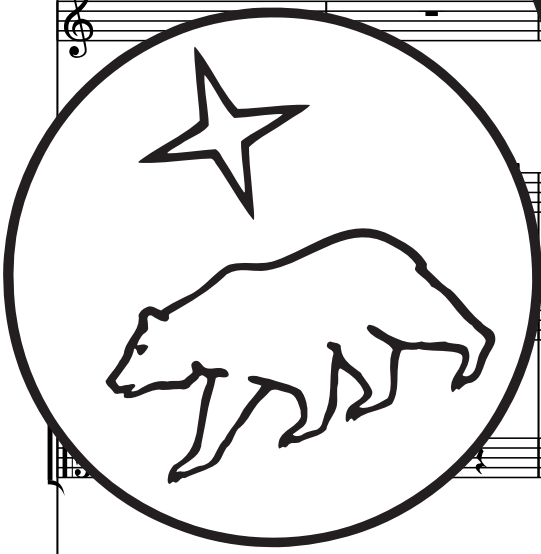
in Staub zer-fal-len sie.  
they va - nish in - to dust.

Den O - dem hauchst du wie-der aus,  
Thou lett'st thy breath go forth a-gain,

Musical notation for the basso and violoncello parts, including dynamics like *pp*, *fz*, and *p*.

96

**Bärenreiter**  
**Leseprobe**  
**Sample page**



und neu - es Le - ben sproßt her - vor. Ver -  
 and life with vi - gour fresh re - turns. Re -

und neu - es Le - ben sproßt her - vor. Ver - jüugt ist die Ge -  
 and life with vi - gour fresh re - turns. Re - vi - ved earth un -

und neu - es Le - ben sproßt her - vor. Ver - jüugt ist die Ge -  
 and life with vi - gour fresh re - turns. Re - vi - ved earth un -

103

The musical score is written in G major (one sharp) and 4/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The vocal line is in the soprano register. The lyrics are in German and English. The score includes a large watermark 'Bärenreiter Leseprobe Sample page' and a circular logo of a bear and a star.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



jüngen ist die Gestalt der Erd' an Reiz und Kraft. Verjüngt ist die Ge-  
vi - ved earth un - folds new force and new de - lights. Re - vi - ved earth un -

stalt der Erd' an Reiz und Kraft, an Reiz und Kraft... Verjüngt ist die Ge-  
folds new force and new de - lights, and new de - lights.. Re - vi - ved earth un -

stalt der Erd' an Reiz und Kraft, an Reiz und Kraft. Verjüngt ist die Gestalt der  
folds new force and new de - lights, and new de - lights. Re - vi - ved earth un - folds new

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115

The image shows a musical score for a piece titled 'Bärenreiter'. The score is written for a piano and voice. It consists of several staves. The piano part is in the upper half, and the vocal part is in the lower half. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is marked with a large, diagonal watermark that reads 'Bärenreiter Leseprobe Sample page'. In the lower-left corner, there is a circular logo featuring a stylized bear walking to the right, with a five-pointed star above it.

Und neu - es Le-ben sproßt her-vor; ver-jüngt ist die Ge-stalt der Erd' an Reiz und  
*And life with vi-gour fresh re-turns; re - vi - ved earth un - folds new force and new de -*

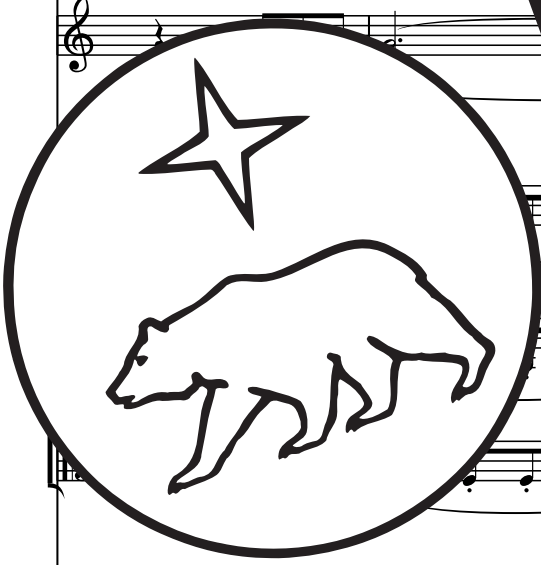
neu - es Le-ben sproßt her-vor; ver-jüngt ist die Ge-stalt der Erd' an Reiz und Kraft, an Reiz und  
*life with vi-gour fresh re-turns; re - vi - ved earth un - folds new force and new de - lights, and new de -*

neu - es Le-ben sproßt her-vor; ver-jüngt ist die Ge-stalt der Erd' an Reiz und Kraft, an Reiz und  
*life with vi-gour fresh re-turns; re - vi - ved earth un - folds new force and new de - lights, and new de -*

121

Musical score for piano introduction, measures 1-4. The score is in B-flat major (two flats) and 4/4 time. It features a piano (p) dynamic marking. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, and a sixteenth-note triplet G4-A4-B4. The left hand provides a simple harmonic accompaniment.

**Bärenreiter**  
**Leseprobe**  
**sample page**



Musical score for vocal entry, measures 5-8. The vocal line begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues from the previous section.

Musical score for vocal line with lyrics, measures 5-8. The lyrics are: Kraft\_; ver - jüingt ist die Ge - stalt der Erd' an Reiz und lights\_; re - vi - ved earth un - folds new force and new de -

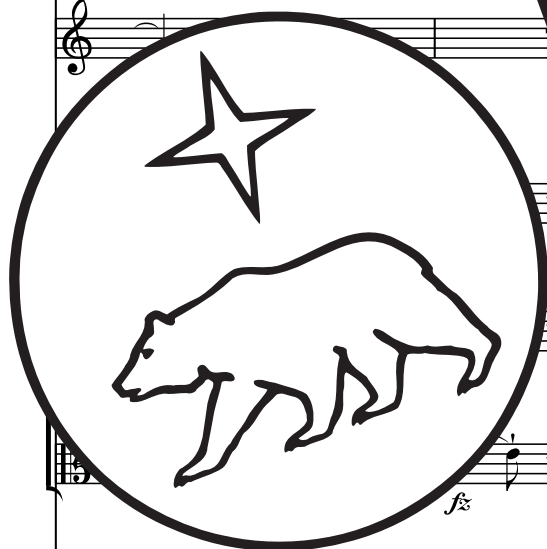
Musical score for vocal line with lyrics, measures 5-8. The lyrics are: Kraft\_; ver - jüingt ist die Ge - stalt der Erd' an Reiz und lights\_; re - vi - ved earth un - folds new force and new de -

Musical score for piano accompaniment with lyrics, measures 5-8. The lyrics are: Kraft; ver - jüingt ist die Ge - stalt der Erd' an Reiz und Kraft, der lights; re - vi - ved earth un - folds new force and new de - lights, new

Musical score for piano accompaniment, measures 9-12. The piano continues with a steady accompaniment pattern.

126

**Bärenreiter**  
**Leseprobe**  
**sample page**



Kraft \_\_\_\_\_, der Erd' an Reiz und Kraft.  
 lights \_\_\_\_\_, new force and new de - lights.

Kraft \_\_\_\_\_, der Erd' an Reiz und Kraft.  
 lights \_\_\_\_\_, new force and new de - lights.

Erd' \_\_\_\_\_ an Reiz und Kraft\_, der Erd' an Reiz und Kraft.  
 force \_\_\_\_\_ and new de - lights\_, new force and new de - lights.

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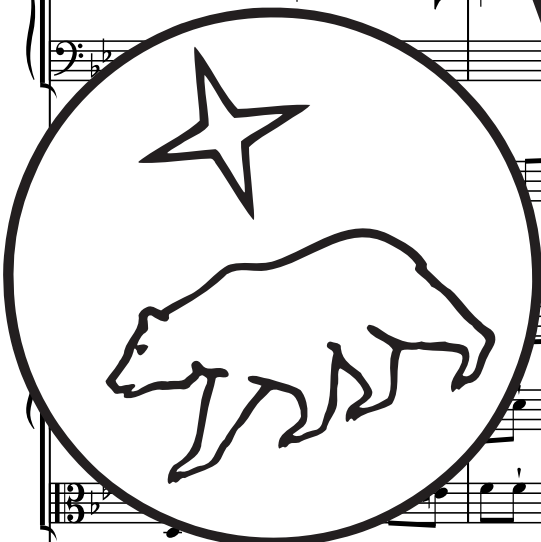


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Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes a bass line and a treble line.

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part includes a bass line and a treble line.



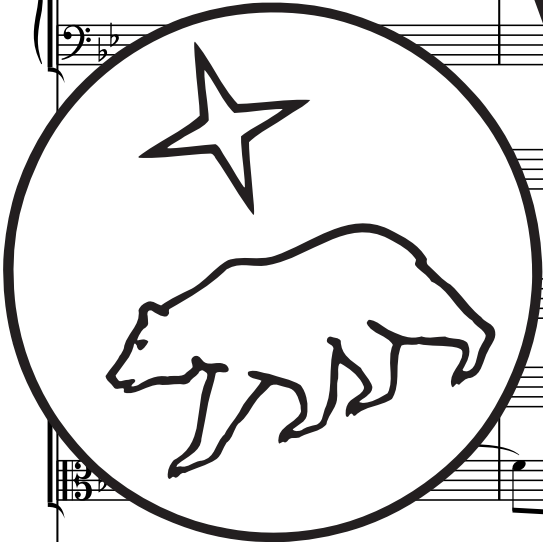
**Bärenreiter**  
**Leseprobe**  
**Sample page**

Lob sei un - ser Lied, des Her-ren Lob sei un - ser Lied!  
*be the praise of God, our song let be the praise of God!*

sei un - ser Lied, des Her-ren Lob sei un - ser Lied!  
*the praise of God, our song let be the praise of God!*

Lob sei un - ser Lied, des Her-ren Lob sei un - ser Lied!  
*be the praise of God, our song let be the praise of God!*

Her - ren Lob sei un - ser Lied, des Her-ren Lob sei un - ser Lied! Al - les lo-be sei-nen  
*song let be the praise of God, our song let be the praise of God! Glo - ry to his name for*



Bärenreiter  
Leseprobe  
Sample page

Al - les lo - be sei - nen Na - -  
Glo - ry to his name for e - -

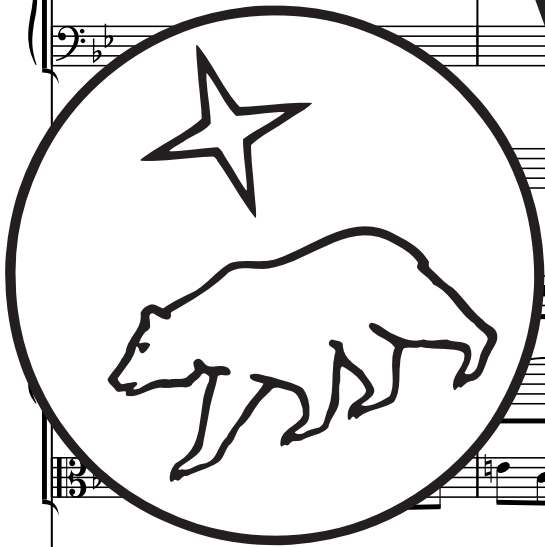
Denn er al -  
He sole on

Denn er al - lein ist hoch er - ha - - ben, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.  
He sole on high ex - alt - ed reigns, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah.

Na - - men; denn er al - lein ist hoch er - ha - - ben, al - le - lu - ja, al - le - lu - ja.  
e - - ver; he sole on high ex - alt - ed reigns, hal - le - lu - jah, hal - le - lu - jah.

[Violoncello]

Bärenreiter  
Leseprobe  
Sample page



Musical notation for the first system, including vocal staves and piano accompaniment.

Musical notation for the second system, including vocal staves and piano accompaniment.

Musical notation for the third system, including vocal staves and piano accompaniment.

men; denn er al - lein ist hoch er - ha - - ben, al - le - lu - ja. Denn er al - lein  
ver; he sole on high ex - alt-ed reigns, hal - le - lu - jah. He sole on high

lein ist hoch er - ha - ben, al - le - lu - ja.  
high ex - alt - ed reigns, hal - le - lu - jah.

Al - les lo - be sei - nen Na - - men, al - le - lu -  
Glo - ry to his name for e - - ver, hal - le - lu -

Al - les lo - be sei - nen Na - - men; denn  
Glo - ry to his name for e - - ver; he

[Tutti]

Musical notation for the final system, including piano accompaniment.

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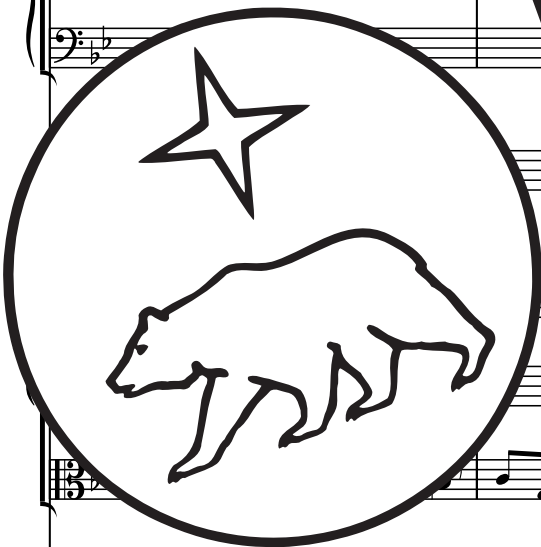
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Bärenreiter  
Leseprobe  
Sample page



Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

Lyrics and musical notation for the fourth system:

lo - be sei - nen Na - - men; denn er al - lein ist hoch er - ha - - ben, denn er al - lein  
to his name for e - - ver; he sole on high ex - alt - ed reigns \_\_\_\_\_, he sole on high \_\_\_\_\_

denn er al - lein \_\_\_\_\_ ist hoch er - ha - ben, al - le - lu - ja, denn er al -  
he sole on high \_\_\_\_\_ ex - alt - ed reigns, hal - le - lu - jah, he sole on

ha - - ben, denn er al - lein \_\_\_\_\_ ist hoch er - ha - ben, al - le - lu -  
reigns \_\_\_\_\_, he sole on high \_\_\_\_\_ ex - alt - ed reigns \_\_\_\_\_, hal - le - lu -

Lyrics and musical notation for the fifth system:

le - lu - ja.  
le - lu - jah.

*tr* (Violoncello)

The musical score is arranged in systems. The first system includes a vocal line and piano accompaniment. The second system features a large watermark 'Bärenreiter Leseprobe Sample page' and a circular logo of a bear with a star. The third system contains the vocal line with German and English lyrics. The fourth system continues the vocal line with more lyrics. The fifth system shows the piano accompaniment with the instruction '(Tutti)'. The sixth system is the bass line with the instruction '[Basso]'.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



ist hoch er - ha - ben, al - le - lu - ja. Al - les lo - be sei - nen Na -  
 ex - alt - ed reigns, hal - le - lu - jah. Glo - ry to his name for e -

lein ist hoch er - ha - ben, al - le - lu - ja, al - le - lu - ja.  
 high ex - alt - ed reigns, hal - le - lu - jah, hal - le - lu - jah.

ja, al - le - lu - ja, denn er al - lein ist hoch er - ha - ben, al - le - lu -  
 jah, hal - le - lu - jah, he sole on high ex - alt - ed reigns, hal - le - lu -

Al - les lo - be sei - nen Na - men, al - les lo - be sei - nen Na -  
 Glo - ry to his name for e - ver, glo - ry to his name for e -

(Tutti)

[Basso]



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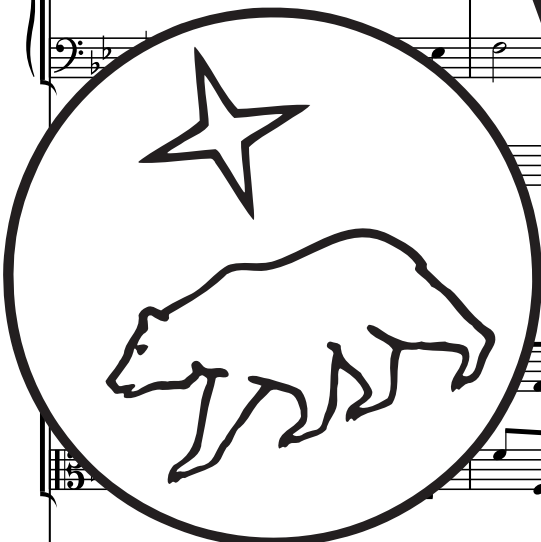
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170

Musical score for the first system, including vocal lines and piano accompaniment.

Musical score for the second system, including vocal lines and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, including vocal lines and piano accompaniment.

ja. Denn er al-lein ist hoch er-ha - ben, al - le - lu - ja, al - le - lu -  
 jah. He sole on high ex - alt-ed reigns, hal - le - lu - jah, hal - le - lu -

Musical score for the fourth system, including vocal lines and piano accompaniment.

ja, al - le - lu - ja, al - le - lu - ja. Denn er al - lein ist hoch er - ha - ben, al - le - lu -  
 jah, hal - le - lu - jah, hal - le - lu - jah. He sole on high ex - alt-ed reigns, hal - le - lu -

Musical score for the fifth system, including vocal lines and piano accompaniment.

Na - - men; denn er al-lein ist hoch er-ha - ben, al - le - - lu - ja, al - le - lu -  
 e - - ver; he sole on high ex - alt - ed reigns, hal - le - - lu - jah, hal - le - lu -

Musical score for the sixth system, including vocal lines and piano accompaniment.

Al - les lo - be sei-nen Na - - men; denn er al-lein ist hoch er - ha -  
 Glo - ry to his name for e - - ver; he sole on high ex - alt - ed reigns

(Tutti)

Musical score for the seventh system, including vocal lines and piano accompaniment.

[Basso]

*fz*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a walking bass line. A dynamic marking 'a 2' is present in the piano part.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line in the left hand.

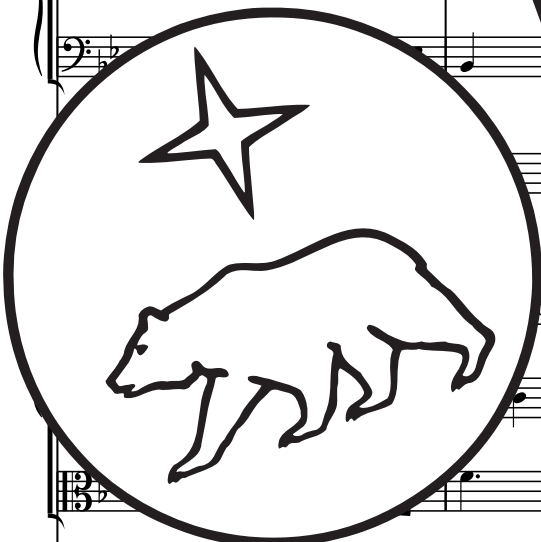
Third system of musical notation, showing the vocal line and piano accompaniment. The piano part continues with its characteristic rhythmic accompaniment.

Fourth system of musical notation, featuring the vocal line and piano accompaniment. The piano part includes a treble clef staff with chords and a bass clef staff with a walking bass line.

ben, al - le - lu - ja.  
 —, hal - le - lu - jah.

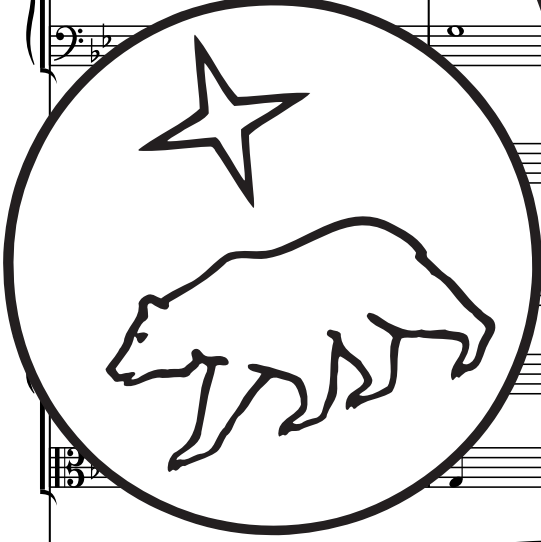
Al - le - lu -  
 Hal - le - lu -

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. Al - les lo - be sei - nen  
 hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. Glo - ry to his name for

al - le - lu - ja. Al - les lo - be sei - nen Na - men; al - le - lu - ja.  
 hal - le - lu - jah. Glo - ry to his name for e - ver; hal - le - lu - jah.

al - le - lu - ja. Al - les lo - be sei - nen Na - men; al - le - lu -  
 hal - le - lu - jah. Glo - ry to his name for e - ver; hal - le - lu -

ja, al - le - lu - ja. Al - les lo - be sei - nen Na - men, al - les lo - be sei - nen  
 jah, hal - le - lu - jah. Glo - ry to his name for e - ver, glo - ry to his name for

Musical score for the third system, including vocal line and piano accompaniment.

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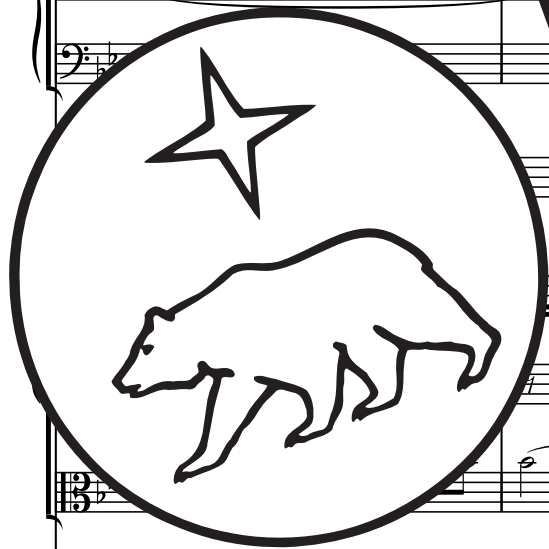


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Musical score for the first system, featuring piano and violin parts. The piano part includes a bass line and a treble line. The violin part is in the upper register. Dynamics include *fz*.

Musical score for the second system, featuring piano and violin parts. The piano part includes a bass line and a treble line. The violin part is in the upper register. Dynamics include *fz*.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the third system, featuring piano and violin parts. The piano part includes a bass line and a treble line. The violin part is in the upper register. Dynamics include *fz*.

ist hoch er - ha - - - ben, denn er al - lein ist hoch er - ha - ben, ist hoch er - ha -  
 ex - alt - ed reigns \_\_\_\_\_, he sole on high ex - alt - ed reigns \_\_\_\_\_, ex - alt - ed reigns \_\_\_\_\_

hoch er - ha - - - - ben, al - le - lu - ja, al - le - lu -  
 alt - - - ed reigns \_\_\_\_\_, hal - le - lu - jah, hal - le - lu -

denn er al - lein \_\_\_\_\_ ist hoch er - ha - ben, al - le - lu - ja, al - le - lu - ja, al - le - lu -  
 he sole on high \_\_\_\_\_, ex - alt - ed reigns \_\_\_\_\_, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

hoch er - ha - - - - ben, al - le - lu - ja, al - le - lu -  
 alt - - - ed reigns \_\_\_\_\_, hal - le - lu - jah, hal - le - lu -

Musical score for the fourth system, featuring piano and violin parts. The piano part includes a bass line and a treble line. The violin part is in the upper register. Dynamics include *fz*.

**Bärenreiter**  
**Leseprobe**  
**Sample page**

ben, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. Denn er al - lein  
 , hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. He sole on high

ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. Denn er al - lein  
 jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. He sole on high

ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja. Denn er al -  
 jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah. He sole on

ja, al - le - lu - ja, al - le - lu - ja. Denn er al -  
 jah, hal - le - lu - jah, hal - le - lu - jah. He sole on

(Violoncello) (Tutti)

\*) Clarinetto I besser ♯ (wie Alto)? / Clarinetto I better ♯ (like Alto)?

195

The musical score consists of a piano accompaniment and four vocal parts. The piano part includes a right-hand melody and a left-hand bass line with chords. The vocal parts are arranged in four staves, with the first two being soprano and alto, and the last two being tenor and bass. The lyrics are in German and Latin, describing the reign of God and the Alleluia. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *fz*.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



ist hoch er - ha - ben,  
 ex - alt - ed reigns \_\_\_\_\_,

ist hoch er - ha - ben \_\_\_\_\_, al - le - lu - ja, al - le - lu - ja,  
 ex - alt - ed reigns \_\_\_\_\_, hal - le - lu - jah, hal - le - lu - jah,

al - le - lu -  
 hal - le - lu -

ist hoch er - ha - ben,  
 ex - alt - ed reigns \_\_\_\_\_,

ist hoch er - ha - ben \_\_\_\_\_, al - le - lu - ja, al - le - lu - ja,  
 ex - alt - ed reigns \_\_\_\_\_, hal - le - lu - jah, hal - le - lu - jah,

al - le - lu -  
 hal - le - lu -

lein \_\_\_\_\_ ist hoch er - ha - ben,  
 high \_\_\_\_\_ ex - alt - ed reigns \_\_\_\_\_,

ist hoch er - ha - - ben, al - le - lu - ja,  
 ex - alt - ed reigns \_\_\_\_\_, hal - le - lu - jah,

al - le - lu -  
 hal - le - lu -

lein \_\_\_\_\_ ist hoch er - ha - ben,  
 high \_\_\_\_\_ ex - alt - ed reigns \_\_\_\_\_,

ist hoch er - ha - - ben, al - le - lu - ja,  
 ex - alt - ed reigns \_\_\_\_\_, hal - le - lu - jah,

al - le - lu -  
 hal - le - lu -

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Musical score for the first system, featuring vocal lines and piano accompaniment.

Musical score for the second system, featuring vocal lines and piano accompaniment.

Musical score for the third system, featuring vocal lines and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

ist hoch er - ha - ben, al - le - lu - ja, al - le - lu - ja.  
 ex - alt - ed reigns, hal - le - lu - jah, hal - le - lu - jah.

ist hoch er - ha - ben, al - le - lu - ja, al - le - lu - ja.  
 ex - alt - ed reigns, hal - le - lu - jah, hal - le - lu - jah.

ist hoch er - ha - ben, al - le - lu - ja, al - le - lu - ja.  
 ex - alt - ed reigns, hal - le - lu - jah, hal - le - lu - jah.

ist hoch er - ha - ben, al - le - lu - ja, al - le - lu - ja.  
 ex - alt - ed reigns, hal - le - lu - jah, hal - le - lu - jah.

[f]

# Dritter Teil

[12a.]

Recitativo

*Largo*

Flauto I *cantabile* *ff* *ff* *p* *ff*

Flauto II *ff* *p*

Flauto III *ff* *p* *ff*

Oboe I

Oboe II

Violino II *pizzicato*

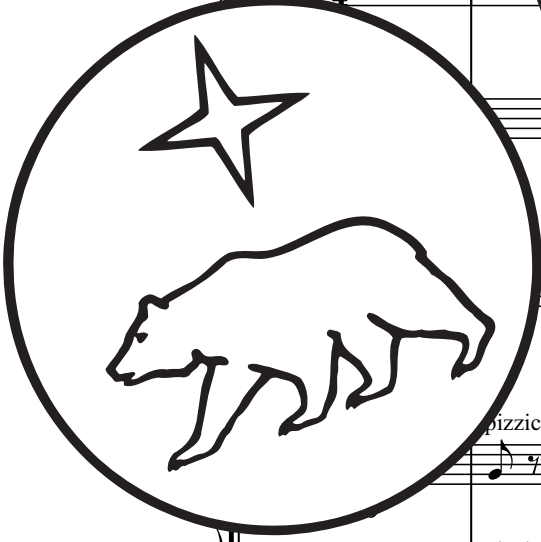
Viola *f*

URIEL

Bassi *pizzicato* *f*



Bärenreiter  
Leseprobe  
Sample page



6

*fz* *fz* *fz* *fz* *p* *fz*

*fz* *fz* *fz* *p* (*fz*)

*fz* *fz* *fz* *p* *fz*

*f* *p*

*arco*

*coll'arco* *p* *fz* *p* *p*

*p* *fz* *p* *p*

*coll'arco* *p* *fz* *p* *p*

The musical score is written for piano and violin. The piano part consists of six staves, with the first three containing the main melody and the last three being empty. The violin part consists of two staves. The score includes various dynamic markings such as *fz* (forzando), *p* (piano), and *f* (forte), as well as performance instructions like *arco* and *coll'arco*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. A large watermark is overlaid on the score.

Bärenreiter  
Leseprobe  
Sample page



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17

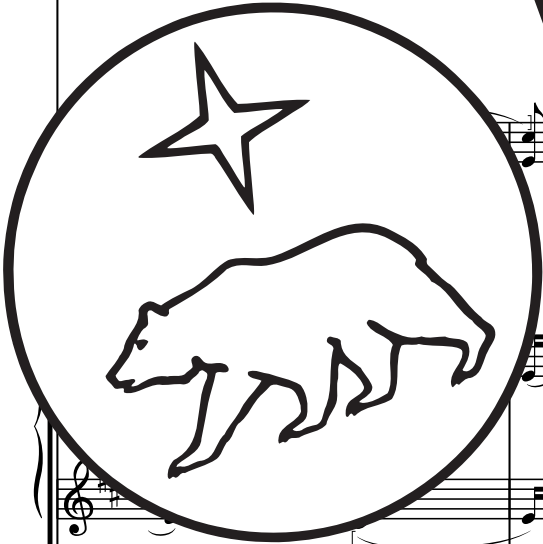
The image shows a page of musical notation for a piece titled 'Bärenreiter'. The score is written for a grand piano, with a treble and bass clef. It consists of 17 measures. The first measure is marked with a dynamic of *fz*. The second measure is marked with *fz p*. The third measure is marked with *fz p*. The fourth measure is marked with *pp*. The fifth measure is marked with *fz p*. The sixth measure is marked with *fz p*. The seventh measure is marked with *pp*. The eighth measure is marked with *fz p*. The ninth measure is marked with *fz p*. The tenth measure is marked with *pp*. The eleventh measure is marked with *fz p*. The twelfth measure is marked with *fz p*. The thirteenth measure is marked with *pp*. The fourteenth measure is marked with *fz p*. The fifteenth measure is marked with *fz p*. The sixteenth measure is marked with *pp*. The seventeenth measure is marked with *fz p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Bärenreiter  
Leseprobe  
Sample page



22

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Aus Ro-sen-wol-ken bricht, ge-weckt durch sü - ßen  
In ro - sy mantle ap - pears, by tunes sweet a -

28

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Klang, der Mor - gen jung und schön.  
 wak'd, the mor - ning young and fair.

Vom  
 From

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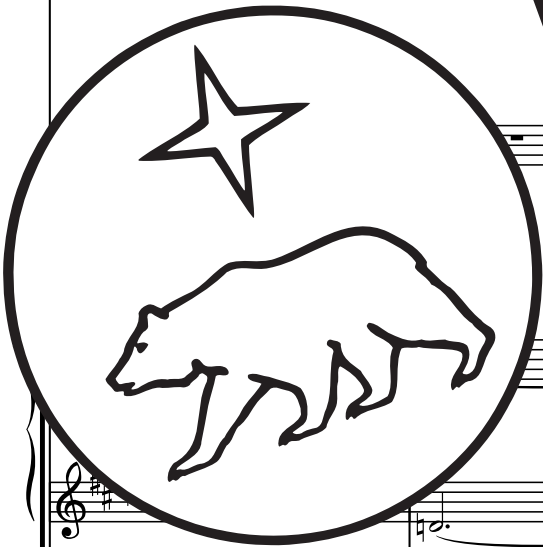


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42

**Bärenreiter**  
**Leseprobe**  
**Sample page**

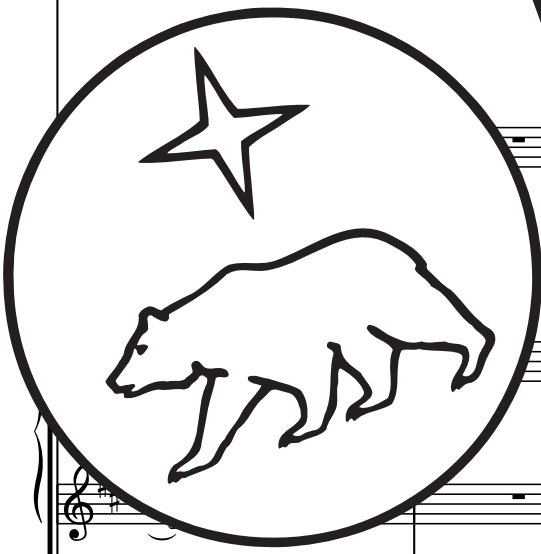


Seht das be-glück-te Paar,            wie Hand in Hand es geht!            Aus ih-ren Blik-ken  
*Be-hold the bliss-ful pair,            where hand in hand they go!            Their flam-ing looks            ex-*

48

Musical score for the first system, including piano accompaniment and vocal lines. The piano part consists of three staves (treble, middle, and bass clefs) with a key signature of three sharps (F#, C#, G#). The vocal lines are on two staves (treble and bass clefs) with a key signature of three sharps. The music is in 4/4 time and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including piano accompaniment and vocal lines. The piano part consists of three staves (treble, middle, and bass clefs) with a key signature of three sharps (F#, C#, G#). The vocal lines are on two staves (treble and bass clefs) with a key signature of three sharps. The music is in 4/4 time and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

strahlt des hei - ßen Danks — Ge - fühl. Bald singt in lau-tem Ton ihr Mund des Schöp-fers  
 press, what feels the grate - ful heart. A loud-er praise of God their lips shall ut - ter

Musical score for the vocal line with German and English lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "strahlt des hei - ßen Danks — Ge - fühl. Bald singt in lau-tem Ton ihr Mund des Schöp-fers" and "press, what feels the grate - ful heart. A loud-er praise of God their lips shall ut - ter".

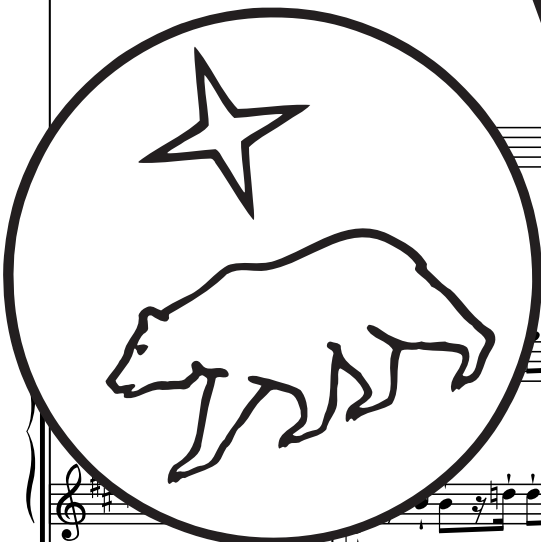
Bass line musical notation for the final system, including piano accompaniment and vocal lines. The piano part consists of three staves (treble, middle, and bass clefs) with a key signature of three sharps (F#, C#, G#). The vocal lines are on two staves (treble and bass clefs) with a key signature of three sharps. The music is in 4/4 time and features a melodic line in the vocal parts and a rhythmic accompaniment in the piano part.

54

*più moto*

A set of six empty musical staves for piano accompaniment, arranged in two systems of three staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The staves are currently blank.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Two systems of musical staves showing piano accompaniment. The first system consists of two staves (treble and bass clef) with a forte (*f*) dynamic marking. The second system also consists of two staves with a forte (*f*) dynamic marking.

A single musical staff for the vocal line, showing a melodic line with various note values and rests.

Lob.  
 soon.

Laßt uns-'re Stim-me dann  
 Then let our voi-ces ring,

sich men - gen in ihr Lied!  
 u - ni - ted with their song!

A single musical staff for the bass line, showing a rhythmic accompaniment with a forte (*f*) dynamic marking.

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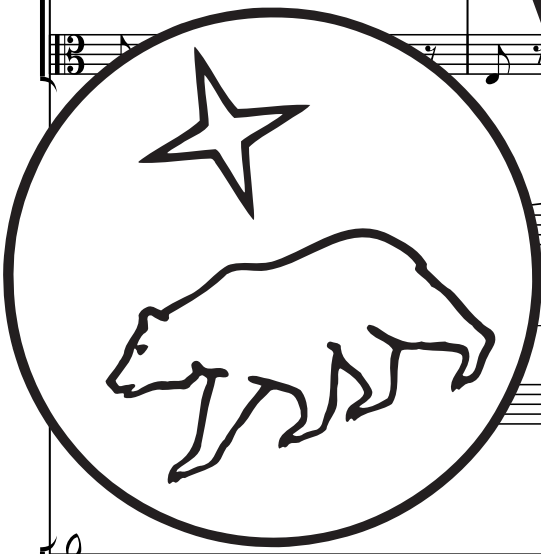
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4

Fg.

*p*

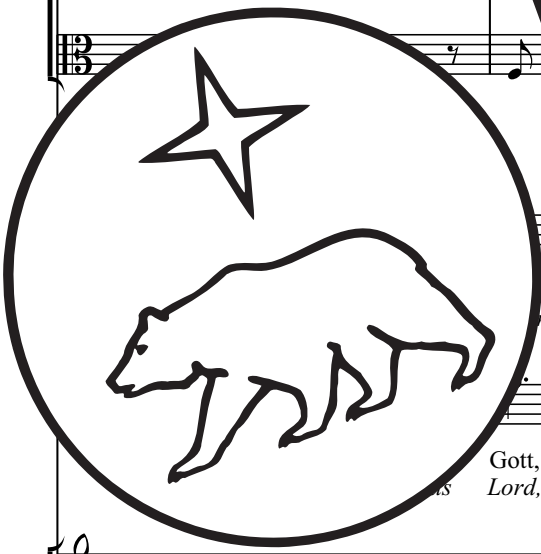


**Bärenreiter**  
**Leseprobe**  
**Sample page**

o Herr und  
 o boun - - - teous

Von dei - - - ner Güt', o  
 By thee with bliss, o

8



**Bärenreiter**  
**Leseprobe**  
**Sample page**

and Him - mel voll. Die  
 are earth are stor'd. This

Gott, ist Erd' und Him - mel voll.  
 Lord, the heav'n and earth are stor'd.

12

so wun - der - bar, ist dei - - - ner  
 on - der - ful, thy might - - - y

groß, so wun - der - bar, ist dei - - - ner  
 great, so won - der - ful, thy might - y, might - - - y

\*) Besser / Better g?

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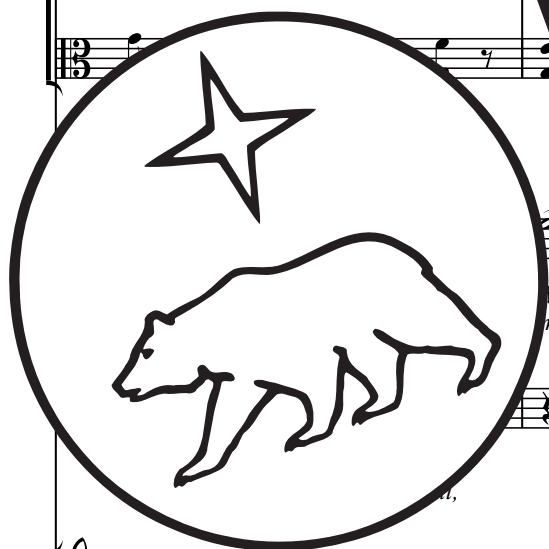


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20

**Bärenreiter**  
**Leseprobe**  
**Sample page**



lei - - - ne Hän - - - de Werk. Von  
 might - - - y han - - - has fram'd. By

ist dei - - - ner Hän - - - - - de Werk.  
 thy might - - - y hand - - - - - has fram'd.

[1<sup>mo</sup>] (Solo)

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Güt', o Herr und Gott, ist  
 n bliss, o boun - teous Lord, the

*p*  
 Ge - seg - net sei des Her-ren Macht! Ge - seg - net sei des Her-ren  
 For e - ver bless-ed be his pow'r! For e - ver bless-ed be his

*p*  
 Ge - seg - net sei des Her-ren Macht! Ge - seg - net sei des Her-ren  
 For e - ver bless-ed be his pow'r! For e - ver bless-ed be his

*p*  
 Ge - seg - net sei des Her-ren Macht! Ge - seg - net sei des Her-ren  
 For e - ver bless-ed be his pow'r! For e - ver bless-ed be his

*p*  
 Ge - seg - net sei des Her-ren Macht! Ge - seg - net sei des Her-ren  
 For e - ver bless-ed be his pow'r! For e - ver bless-ed be his

28

Solo

*p*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



mel voll. Die Welt, so  
 are stor'd. This world, so

Macht!  
*pow'r!*

Sein Lob er-schall' in E - wig-keit!  
His name be e - ver mag - ni - fied!

Macht!  
*pow'r!*

Sein Lob er-schall' in E - wig-keit!  
His name be e - ver mag - ni - fied!

Macht!  
*pow'r!*

Sein Lob er-schall' in E - wig-keit!  
His name be e - ver mag - ni - fied!

Macht!  
*pow'r!*

Sein Lob er-schall' in E - wig-keit!  
His name be e - ver mag - ni - fied!

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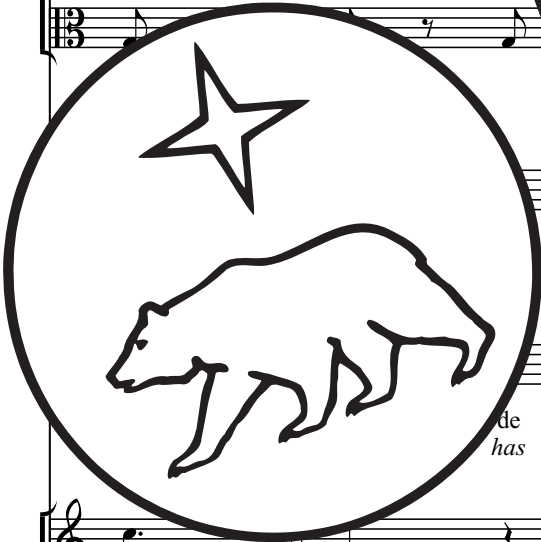
35

Musical notation for the first system, including vocal lines and piano accompaniment.

Piano accompaniment line for the second system.

Piano accompaniment lines for the third system, featuring triplets.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



de Werk, die Welt, so  
 has fram'd, this world, so

de Werk, die Welt, so  
 has fram'd, this world, so

Musical notation for the first vocal line of the chorus.

E - wig - keit! Sein Lob er - schall' in E - wig - keit!  
 mag - ni - fied! His name be e - ver mag - ni - fied!

Musical notation for the second vocal line of the chorus.

E - wig - keit! Sein Lob er - schall' in E - wig - keit!  
 mag - ni - fied! His name be e - ver mag - ni - fied!

Musical notation for the third vocal line of the chorus.

E - wig - keit! Sein Lob er - schall' in E - wig - keit!  
 mag - ni - fied! His name be e - ver mag - ni - fied!

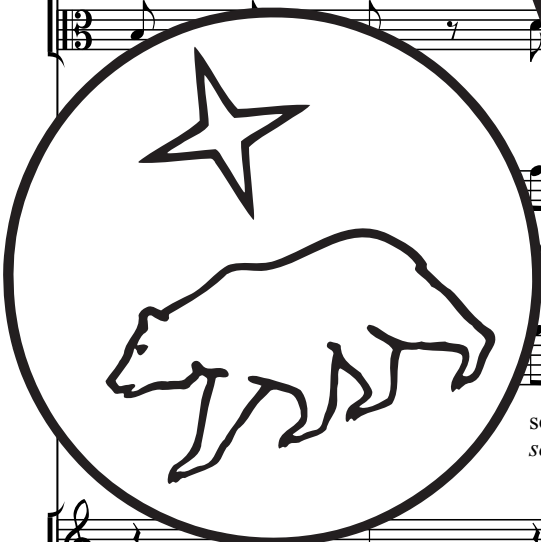
Musical notation for the fourth vocal line of the chorus.

E - wig - keit! Sein Lob er - schall' in E - wig - keit!  
 mag - ni - fied! His name be e - ver mag - ni - fied!

Piano accompaniment line for the chorus.

38

**Bärenreiter**  
**Leseprobe**  
**Sample page**



so wun - der-bar, ist dei - - - - ner  
 so won - der-ful, thy might - - - - y

Sein Lob er - schall', er - schall' in  
 His name, his name be e - ver

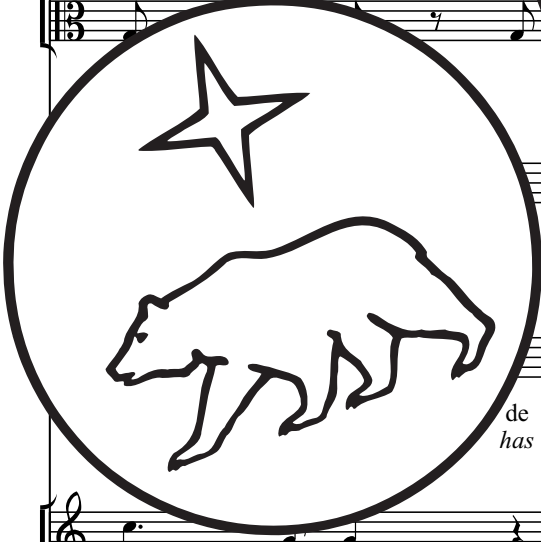
Sein Lob er - schall', er - schall' in  
 His name, his name be e - ver

Sein Lob er - schall', er - schall' in  
 His name, his name be e - ver

Sein Lob er - schall', er - schall' in  
 His name, his name be e - ver

41

**Bärenreiter**  
**Leseprobe**  
**Sample page**



de Werk, dei - ner Hän - - - de  
 has fra - - - m - - - y hand has

de Werk, dei - ner Hän - - - de  
 has fram'd, thy might - y hand has

E - wig - keit, in E - - - wig -  
 mag - ni - fied, be mag - - - ni -

E - wig - keit, in E - - - wig -  
 mag - ni - fied, be mag - - - ni -

E - wig - keit, in E - - - wig -  
 mag - ni - fied, be mag - - - ni -

E - wig - keit, in E - - - wig -  
 mag - ni - fied, be mag - - - ni -

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Allegretto

48

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line is marked *mezza voce*. A circular logo on the left contains a bear and a star.

Bärenreiter  
Leseprobe  
Sample page

Der Ster - ne hell - ster,  
Of stars — the fair - est,

Musical score for the fourth system, including piano accompaniment.

Musical score for the fifth system, including piano accompaniment. The vocal line is marked *mezza voce* and *p*.

56



**Bärenreiter**  
**Leseprobe**  
**Sample page**

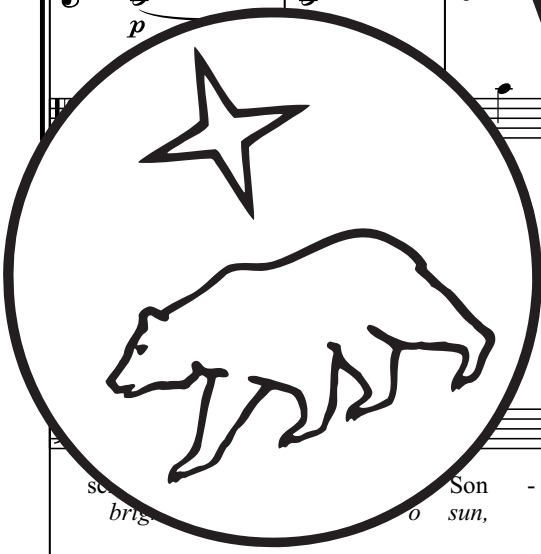
ver-kün-dest du den Tag \_\_\_\_!  
 thy smile at dawn-ing morn \_\_\_\_!

Wie  
 How

Empty musical staves for vocal and piano accompaniment.

Empty musical staff for piano accompaniment.

Musical notation for piano accompaniment, including treble and bass clefs, notes, rests, and dynamic markings like *p* and *f*.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

so - ne, du, des Welt - alls Seel' und Aug!  
 brig o sun, the day, thou eye and soul of all!

Empty musical staves for vocal and piano accompaniment.

Musical notation for piano accompaniment, including notes, rests, and dynamic markings like *p* and *f*.

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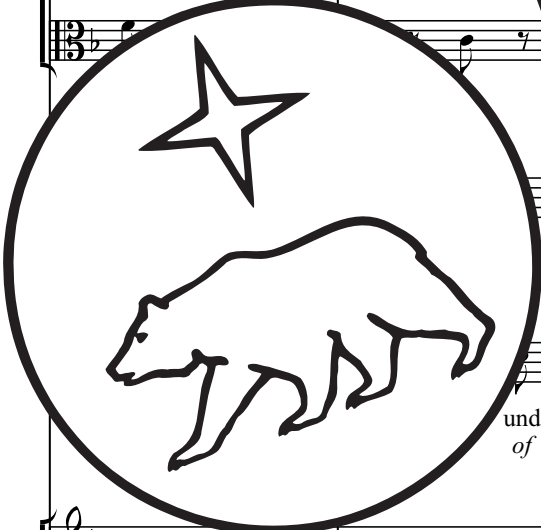
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81

(a 2) [f]

(a 2) [f]

**Bärenreiter**  
**Leseprobe**  
**Sample page**



nt kund auf e - rer wei - ten Bahn des Her - ren  
 - claim in your ex - tend - ed course th'al - might - y

und Aug! Macht kund auf eu - rer wei - ten Bahn,  
 of all! Pro - claim in your ex - tend - ed course,

Macht kund auf eu - rer wei - ten Bahn des Her - ren  
 Pro - claim in your ex - tend - ed course th'al - might - y

Macht kund auf eu - rer wei - ten  
 Pro - claim in your ex - tend - ed

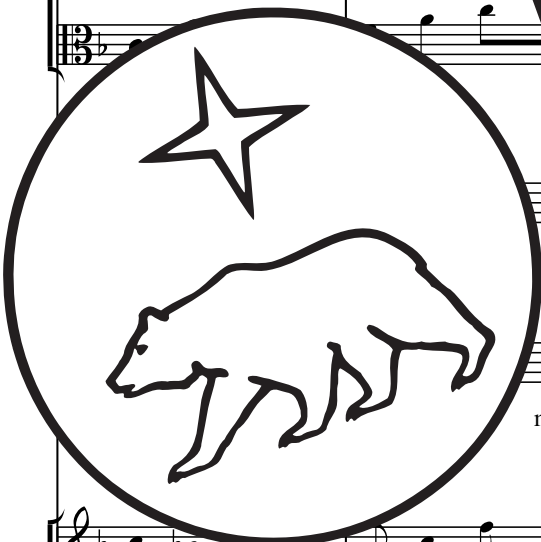
Macht kund \_\_\_\_\_, macht kund auf eu - rer wei - ten  
 Pro - claim \_\_\_\_\_, pro - claim in your ex - tend - ed

Macht kund auf eu - rer wei - ten Bahn,  
 Pro - claim in your ex - tend - ed course,

Violoncello

87

**Bärenreiter**  
**Leseprobe**  
**Sample page**



nen Ruhm! Macht kund\_\_\_\_, macht kund\_\_\_\_  
of G. Pro - claim\_\_\_\_, pro - claim\_\_\_\_

macht kund auf eu - rer wei - ten Bahn des Her - ren  
pro - claim in your ex - tend - ed course th'al-might - y

Macht und sei - nen Ruhm, und sei - nen Ruhm! Macht kund\_\_\_\_, macht kund\_\_\_\_  
*pow'r and praise of God, and praise of God!* Pro - claim\_\_\_\_, pro - claim\_\_\_\_

Bahn, macht kund des Her - ren Macht und sei - - nen Ruhm, des Her - ren  
*course, pro - claim th'al-might - y pow'r and praise of God, th'al-might - y*

Bahn, macht kund, macht kund des Her - ren Macht und sei - nen Ruhm,  
*course, pro - claim, pro - claim th'al-might - y pow'r and praise of God,*

macht kund auf eu - rer wei - ten Bahn des Her - ren  
pro - claim in your ex - tend - ed course th'al-might - y

[Tutti]

93

Musical score for the first system, including vocal lines and piano accompaniment.

Empty musical staff for the second system.

Musical score for the second system, including vocal lines and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



sei - nen Ruhm, und sei - nen Ruhm! Und  
 praise of God, and praise of God! And

und sei - nen Ruhm, und sei - nen Ruhm!  
 and praise of God, and praise of God!

Musical score for the third system, including vocal lines and piano accompaniment.

— des Her - ren Macht und sei - nen Ruhm, und sei - nen Ruhm!  
 — th'al - might - y pow'r and praise of God, and praise of God!

Musical score for the fourth system, including vocal lines and piano accompaniment.

Macht und sei - nen Ruhm, und sei - nen Ruhm, und sei - nen Ruhm!  
 pow'r and praise of God, and praise of God, and praise of God!

Musical score for the fifth system, including vocal lines and piano accompaniment.

des Her - ren Macht und sei - nen Ruhm, und sei - nen Ruhm!  
 th'al - might - y pow'r and praise of God, and praise of God!

Musical score for the sixth system, including vocal lines and piano accompaniment.

Macht und sei - nen Ruhm, und sei - nen Ruhm, und sei - nen Ruhm!  
 pow'r and praise of God, and praise of God, and praise of God!

Musical score for the seventh system, including vocal lines and piano accompaniment.

*p*

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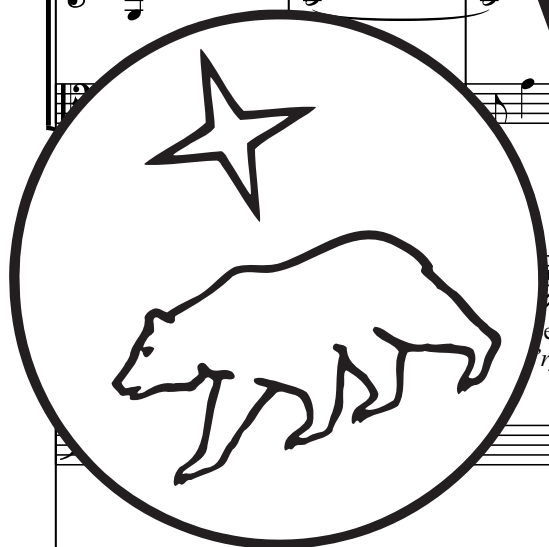
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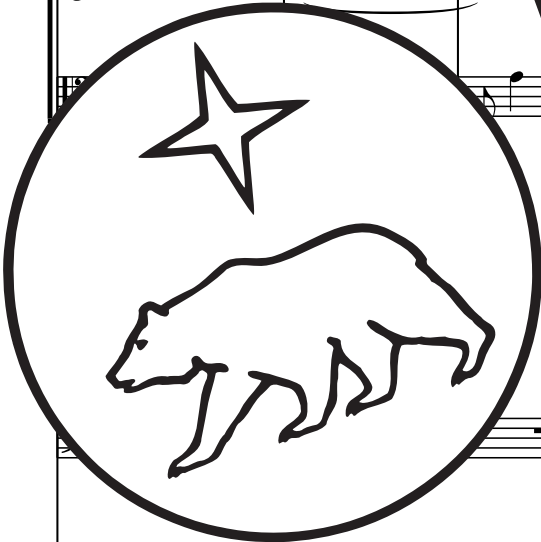
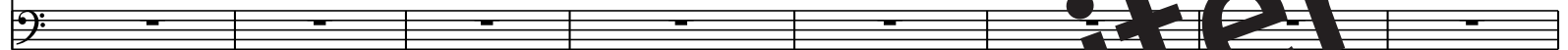
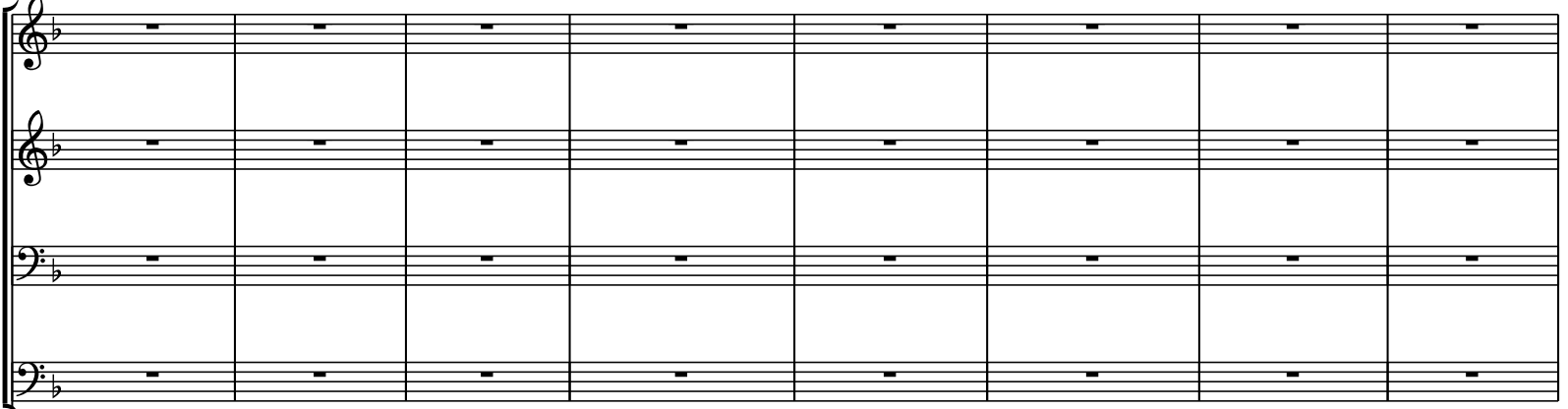
107



**Bärenreiter**  
**Leseprobe**  
**sample page**


er - all,      brei      te ein Lob,      in      eu - rem Chor - ge -  
 ry where, spread      his      praise      in      cho - ral songs - a -

115



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Ver - b - tet a - ber - all sein Lob in  
Spread wide and ev - 'ry where his praise in

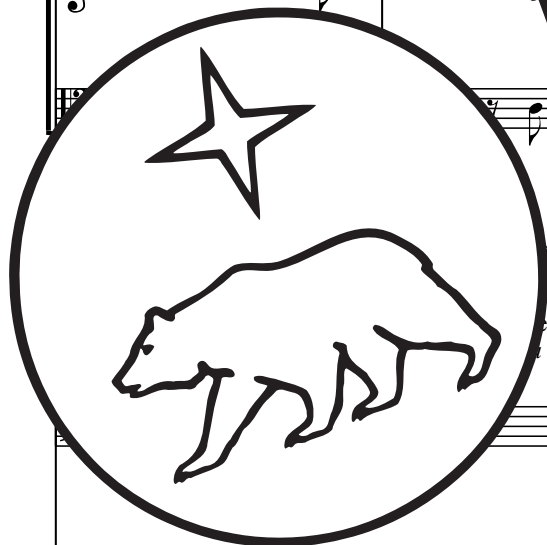


123

[1<sup>mo</sup>] (Solo)

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a solo marked [1<sup>mo</sup>] (Solo) and features a melodic line with a fermata. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



- sang!  
- bout!

Ihr E - le - men - te,                      de - ren Kraft                      stäts  
 Ye strong and cum-brous, strong        e - le - ments,                      who

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic line. The piano accompaniment includes chords and a bass line. Dynamics like *f* and *p* are indicated.

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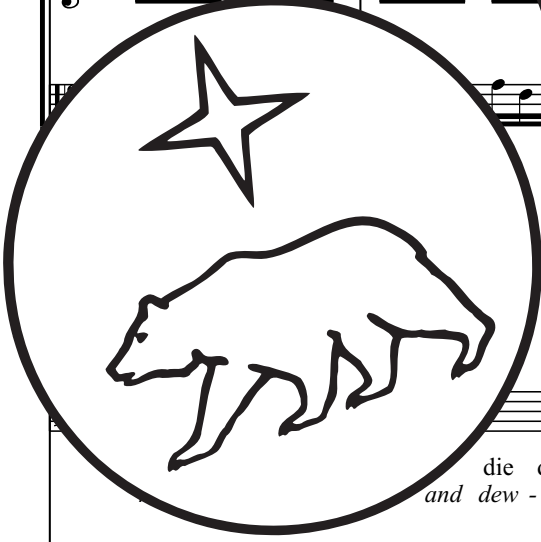
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137

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment includes a grand staff with treble and bass clefs.

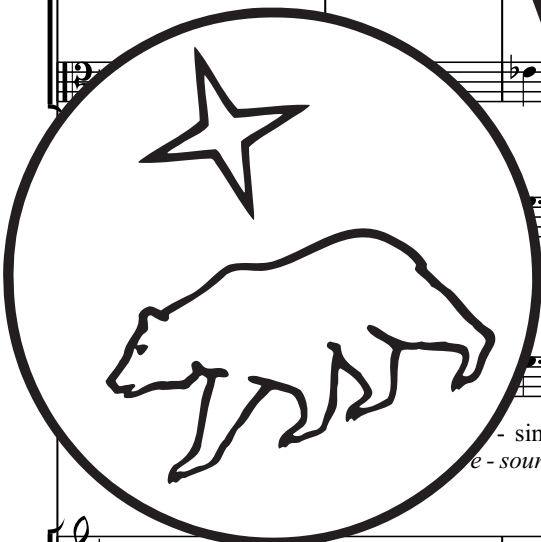
**Bärenreiter**  
**Leseprobe**  
**Sample page**



die der Wind ver - sam - melt und ver - treibt, ver - sam - melt und ver -  
*and dew - y steams, who raise and fall thro' th'air, who raise and fall thro'*

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a grand staff with treble and bass clefs.

143



**Bärenreiter**  
**Leseprobe**  
**Sample page**

nd - al - le Gott dem Herrn! Lob - sin - get  
 the praise of God our Lord! Re - sound the  
 - sin - get al - le Gott dem Herrn! Lob - sin - get  
 e - sound the praise of God our Lord! Re - sound the

Lob - sin - - get al - le Gott dem Herrn!  
 Re - sound the praise of God our Lord!

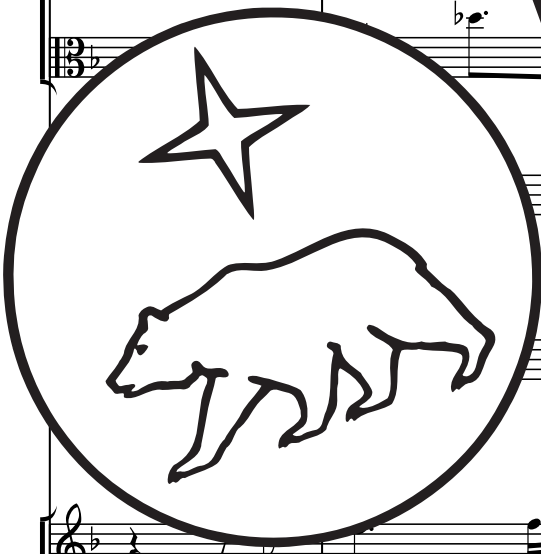
Lob - sin - - get al - le Gott dem Herrn!  
 Re - sound the praise of God our Lord!

Lob - sin - - get al - le Gott dem Herrn!  
 Re - sound the praise of God our Lord!

Lob - sin - - get al - le Gott dem Herrn!  
 Re - sound the praise of God our Lord!

150

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Groß, wie sein Nam', ist sei - ne  
 Great his name, and great his

Groß, wie sein Nam', ist sei - ne  
 Great his name, and great his

Lob - sin - - get al - le Gott dem Herrn! Groß, wie sein Nam', ist  
 Re - sound the praise of God our Lord! Great his name, and

Lob - sin - - get al - le Gott dem Herrn! Groß, wie sein Nam', ist  
 Re - sound the praise of God our Lord! Great his name, and

Lob - sin - - get al - le Gott dem Herrn! Groß, wie sein Nam', ist  
 Re - sound the praise of God our Lord! Great his name, and

Lob - sin - - get al - le Gott dem Herrn! Groß, wie sein Nam', ist  
 Re - sound the praise of God our Lord! Great his name, and

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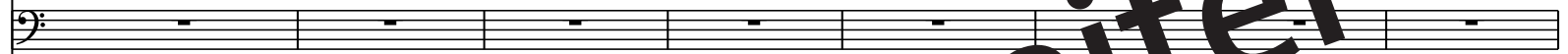
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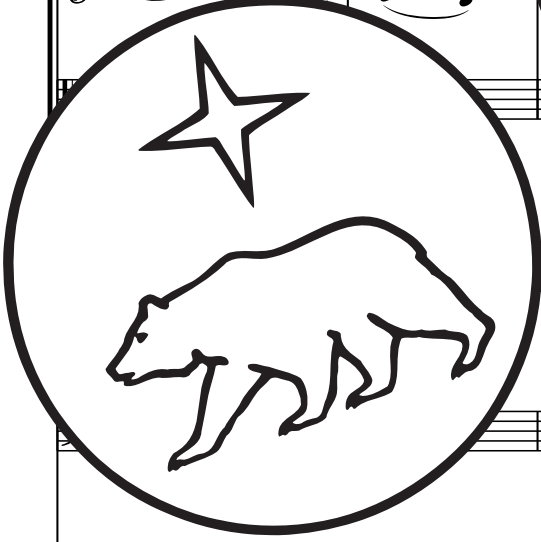
**Bärenreiter**  
**Leseprobe**  
**Sample page**

Sanft ra - schend ist, o Quel - len, ihn...! Den  
 Y - pun - ing foun - tains tune his praise, and

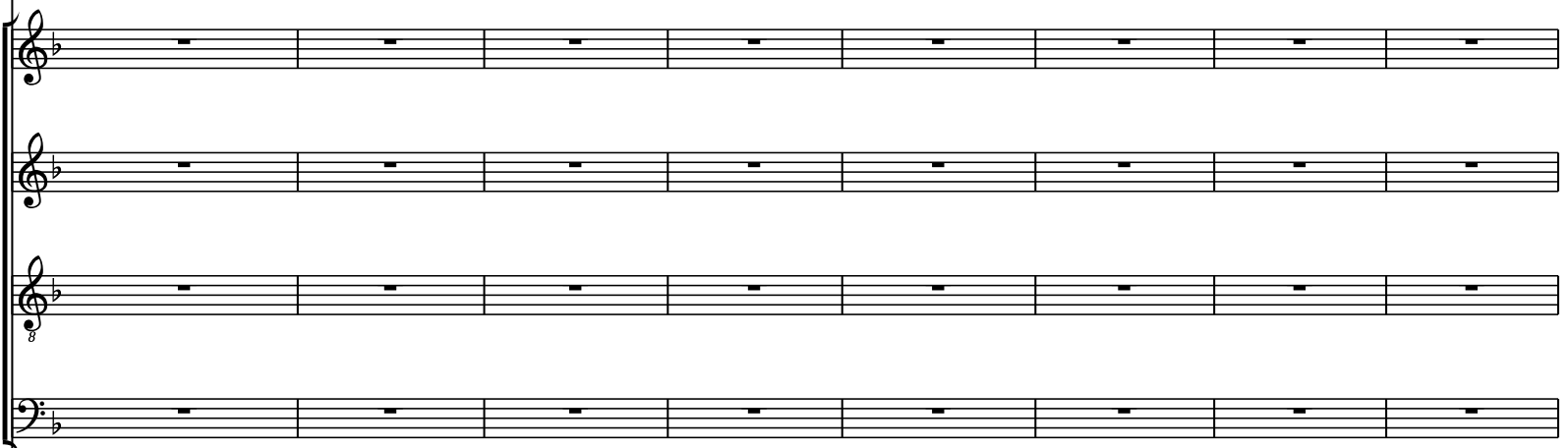
171



Ihr Pflanzendüfte,  
Ye plants exhale, ye



Bärenreiter  
Leseprobe  
Sample page



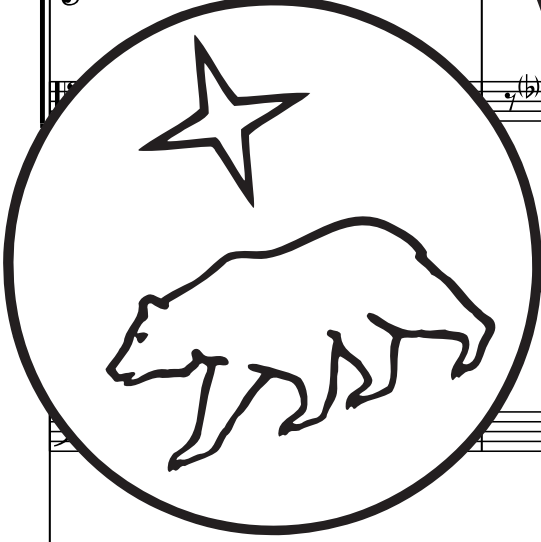
179

Musical notation for the first system, including treble and bass clefs and a key signature of one flat.

Musical notation for the second system, including a bass clef and a key signature of one flat.

Musical notation for the third system, including treble clefs and a key signature of one flat.

Musical notation for the fourth system, including treble and bass clefs and a key signature of one flat.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

him - your Wohl - ge - ruch! Ihr  
 balm - y scent! Ye

Musical notation for the fifth system, including treble and bass clefs and a key signature of one flat.

Musical notation for the sixth system, including treble and bass clefs and a key signature of one flat.

Musical notation for the seventh system, including a bass clef and a key signature of one flat.

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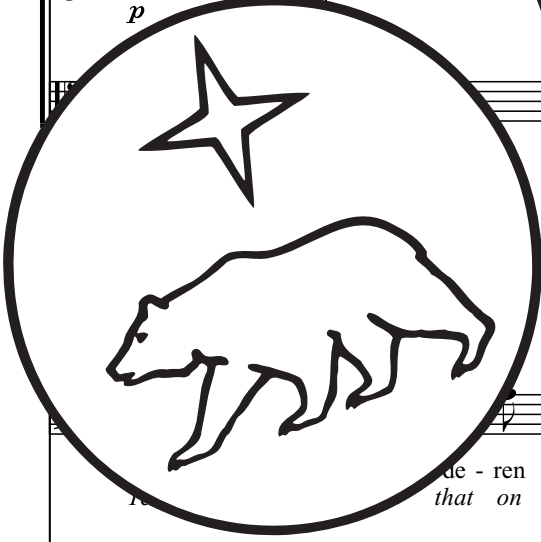
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194

Sheet music for the first system, including vocal staves and piano accompaniment. The music is in a key with one flat and a common time signature. The vocal parts feature long, sustained notes with slurs, and the piano accompaniment includes some rhythmic patterns.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



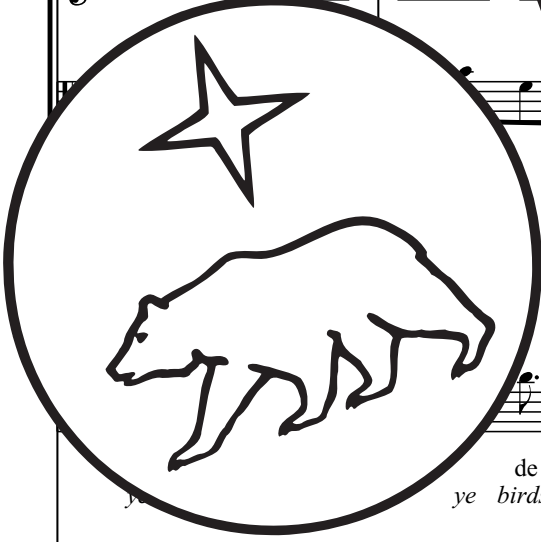
de - ren Pfad die Höh'n er-klimmt, und ihr, die nied-rig kriecht,  
 that on moun-tains state-ly tread, and ye, that low-ly creep,

Sheet music for the second system, including vocal staves and piano accompaniment. The vocal parts are mostly rests, and the piano accompaniment continues with rhythmic patterns. The system concludes with a double bar line.

202

First system of musical notation. It includes a vocal line with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music features various notes, rests, and dynamic markings.

**Bärenreiter  
Leseprobe  
Sample page**



Second system of musical notation, primarily piano accompaniment. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music consists of continuous eighth-note patterns in both hands.

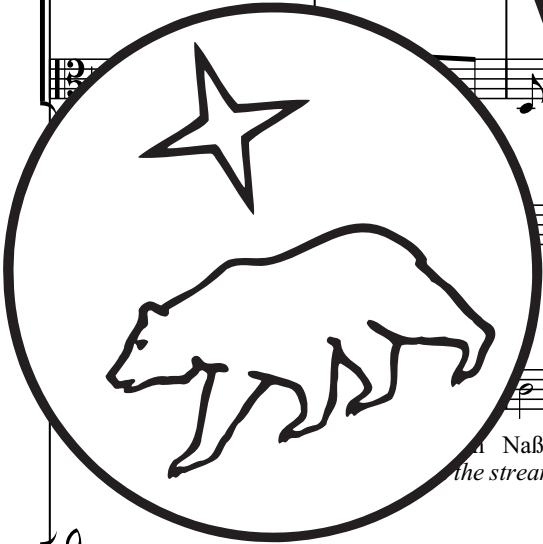
de - ren Flug die Luft durch - schneid't, und  
 ye birds, that sing at hea - ven's gate, and

Third system of musical notation, primarily piano accompaniment. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music continues with eighth-note patterns.

208

First system of musical notation, including vocal staves and piano accompaniment. The score is in 2/4 time with a key signature of one flat (B-flat). It features a vocal line with a fermata and a piano accompaniment with various dynamics like *f* and *[f]*.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



an Trü - be rei-set al-le Gott!  
 Ye li - ving souls ex - tol the Lord!

an Naß, ihr Tie - re prei-set al-le Gott!  
 the stream, ye li - ving souls ex - tol the Lord!

Ihr, ihr  
 Ye, ye

Ihr, ihr  
 Ye, ye

Ihr, ihr  
 Ye, ye

Ihr, ihr  
 Ye, ye

Second system of musical notation, including vocal staves and piano accompaniment. It continues the vocal and piano parts from the first system, with lyrics and dynamics like *f*.

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222

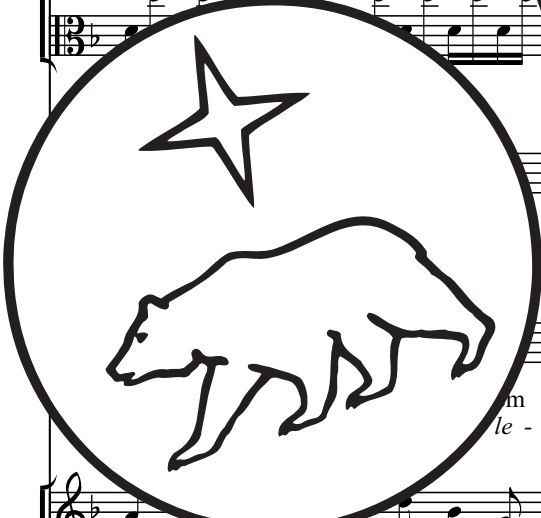
Solo

(fz)

Musical score for the first system, including piano and bass staves.

Musical score for the second system, including piano and bass staves.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



hat, was nur im hat  
 brate, him him mag - ni - fy!

im hat, was nur O - dem hat!  
 le - brate, him him mag - ni - fy!

hat, was nur O - dem hat, was nur O - dem hat!  
 fy, him him ce - le - brate, him him mag - ni - fy!

hat, was nur O - dem hat, was nur O - dem hat!  
 fy, him him ce - le - brate, him him mag - ni - fy!

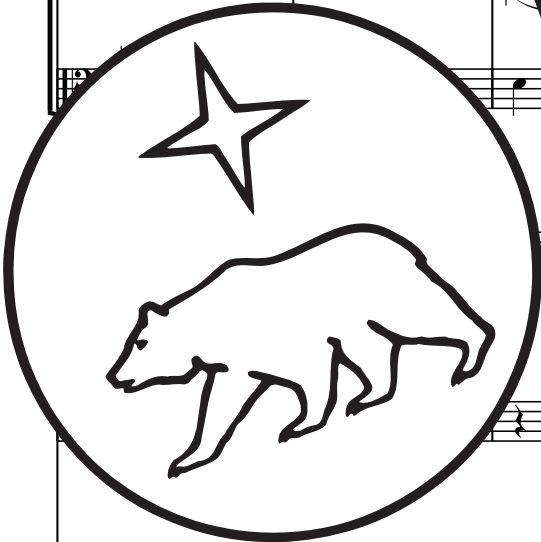
hat, was nur O - dem hat, was nur O - dem hat!  
 fy, him him ce - le - brate, him him mag - ni - fy!

hat, was nur O - dem hat, was nur O - dem hat!  
 fy, him him ce - le - brate, him him mag - ni - fy!

Musical score for the final system, including piano and bass staves.

p

230



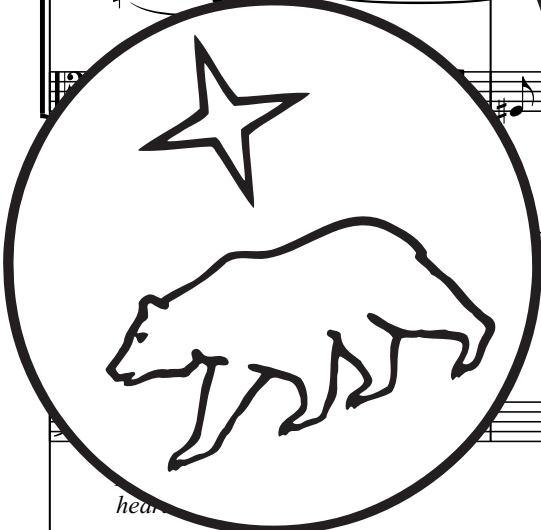
**Bärenreiter**  
**Leseprobe**  
**Sample page**

Ihr dunk' - len Hain', ihr Berg' und Tal\_\_\_\_, ihr Zeu-gen uns'-res  
 Ye val - leys, hills, and sha - dy woods\_\_\_\_, our rap-tur'd notes ye

Ihr dunk' - len Hain', ihr Berg' und Tal, ihr Zeu-gen uns'-res  
 Ye val - leys, hills, and sha - dy woods, our rap-tur'd notes ye

238

[1<sup>mo</sup>] Solo



**Bärenreiter**  
**Leseprobe**  
**Sample page**

er tö - nen sollt ihr früh und  
 from morn to ev'n you shall re -

er - tö - nen sollt ihr früh und  
 from morn to ev'n you shall re -

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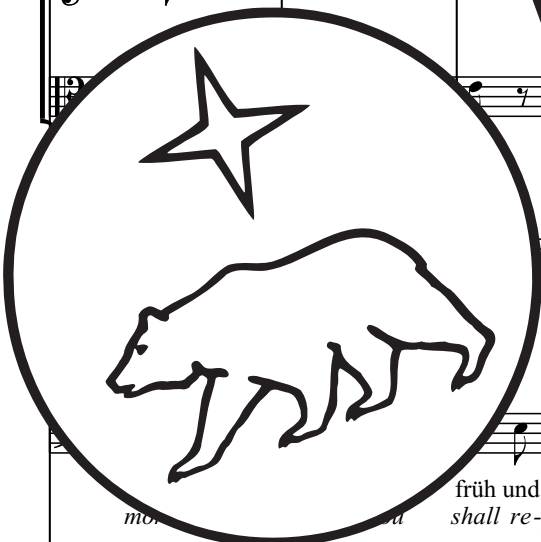
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Empty musical staves for vocal and instrumental parts.

Empty musical staff for a vocal or instrumental part.

Musical notation for piano accompaniment, including treble and bass clefs.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

von uns' - rem von uns' - rem Lob - ge-  
 our grate - ful hymns of

früh und spät von uns' - rem, von uns' - rem Lob - ge-  
 shall re-peat our grate - ful, our grate - ful hymns of

Empty musical staves for vocal and instrumental parts.

Musical notation for piano accompaniment, including treble and bass clefs.

Cor.  
 Cln.  
 Tbn. I  
 Tbn. II  
 Tbn. III



Bärenreiter  
 Leseprobe  
 Sample page

Heil dir, o Gott!  
 Hail, boun - teous Lord!  
 O Schöp - - - fer,  
 Al - might - - - y,  
*cresc.*

Heil dir, o Gott!  
 Hail, boun - teous Lord!  
 O Schöp - - - fer,  
 Al - might - - - y,  
*cresc.*

Heil dir, o Gott!  
 Hail, boun - teous Lord!  
 O Schöp - - - fer,  
 Al - might - - - y,  
*cresc.*

Heil dir, o Gott!  
 Hail, boun - teous Lord!  
 O Schöp - - - fer,  
 Al - might - - - y,  
*cresc.*

Heil dir, o Gott!  
 Hail, boun - teous Lord!  
 O Schöp - - - fer,  
 Al - might - - - y,  
*cresc.*

Vc.

Bs.

269

Instrumental introduction for strings and woodwinds. The first staff (flute) starts with a dynamic marking of *f*. The second staff (clarinet) has a marking of *[a 2]*. The third staff (violin) and fourth staff (cello) both start with a dynamic marking of *f*.

Instrumental introduction for piano and bass. The fifth staff (piano) and sixth staff (bass) both start with a dynamic marking of *f*.

**Bärenreiter**  
**Leseprobe**  
**sample page**



Instrumental introduction for woodwinds and strings. The seventh staff (oboe) and eighth staff (bassoon) both start with a dynamic marking of *f*. The ninth staff (violin) and tenth staff (cello) both start with a dynamic marking of *f*.

Vocal introduction for four voices. Each staff begins with the text "Heil! hail!" and "Tutti *f*". The lyrics are: "Aus Thy dei - nem Wort ent - stand die / word call'd forth this won - d'rous".

Instrumental introduction for piano and bass. The eleventh staff (piano) and twelfth staff (bass) both start with a dynamic marking of *ff*.

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Bärenreiter  
Leseprobe  
Sample page



Erd' und Him - mel an, dich be - - ten - Erd' und  
 dore the heav'n and earth, thy pow'r a - - dore the

Erd' und Him - mel an, dich be - - ten - Erd' und  
 dore the heav'n and earth, thy pow'r a - - dore the

Erd' und Him - mel an, dich be - - ten - Erd' und  
 dore the heav'n and earth, thy pow'r a - - dore the

Erd' und Him - mel an, dich be - - ten - Erd' und  
 dore the heav'n and earth, thy pow'r a - - dore the

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a prominent bass line with a 'f' dynamic marking. The vocal lines are in German and English. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the middle of the page. A circular logo on the left side of the page depicts a bear walking under a star.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Him - mel an; wir prei - sen dich in E - - wig - keit, wir  
heav'n and earth; we praise thee now and e - - ver - more, we

Him - mel an; wir prei - sen dich in E - - wig -  
heav'n and earth; we praise thee now and e - - ver -

Him - mel an; wir prei - sen dich in  
heav'n and earth; we praise thee now and

Him - mel an; wir prei - sen dich in E - - wig - keit, wir  
heav'n and earth; we praise thee now and e - - ver - more, we

Musical score for the first system, featuring vocal lines and piano accompaniment.

Musical score for the second system, featuring vocal lines and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



prei - sen dich in E - - wig - keit, in E - - wig - keit, in E - wig - keit,  
 praise thee now and e - - ver - more, and e - - ver - more, and e - ver - more,

keit, wir prei - sen dich in E - - wig - keit,  
 more, we praise thee now and e - - ver - more,

E - - wig - keit, wir prei - sen dich in E - - wig - keit, wir prei - sen dich in  
 e - - ver - more, we praise thee now and e - - ver - more, we praise thee now and

prei - sen dich in E - - wig - keit, in E - - wig - keit, in E - wig - keit,  
 praise thee now and e - - ver - more, and e - - ver - more, and e - ver - more,

Musical score for the final system, featuring piano accompaniment.

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307

Musical score for the first system, including vocal line and piano accompaniment. The key signature has one sharp (F#). The vocal line starts with a whole note chord. The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a whole note chord. The piano accompaniment maintains its rhythmic pattern.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with a whole note chord. The piano accompaniment continues with eighth notes.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a whole note chord. The piano accompaniment continues with eighth notes.

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a whole note chord. The piano accompaniment continues with eighth notes.

Musical score for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a whole note chord. The piano accompaniment continues with eighth notes.

Musical score for the seventh system, including vocal line and piano accompaniment. The vocal line continues with a whole note chord. The piano accompaniment continues with eighth notes.

Musical score for the eighth system, including vocal line and piano accompaniment. The vocal line continues with a whole note chord. The piano accompaniment continues with eighth notes.

wig - keit,  
 ver - more,

wir prei - sen dich in E - wig-keit, in  
 we praise thee now and e - ver-more, and

wig - keit, in  
 ver - more, and

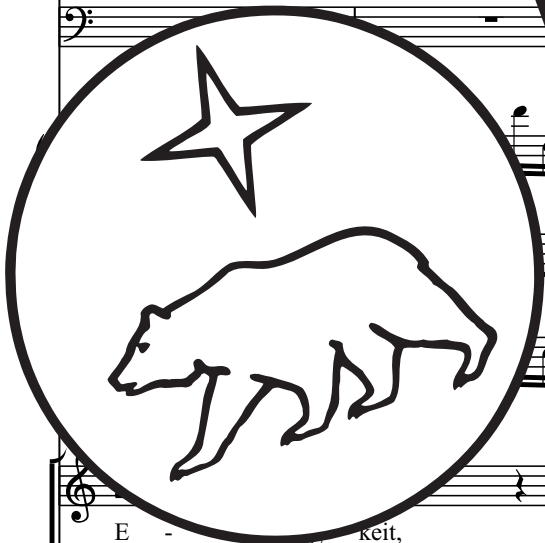
e - - - - - wig -  
 e - - - - - ver -

wir prei - sen dich in E - wig-keit, in E - - wig - keit,  
 we praise thee now and e - ver-more, and e - - ver - more,

E - - wig - keit,  
 e - - ver - more,

wir prei - sen dich in  
 we praise thee now and

**Bärenreiter**  
**Leseprobe**  
**sample page**



E - - - keit, wir prei - sen dich in E - - wig -  
 e - - ver - more, we praise thee now and e - - ver -

keit, wir prei - sen dich, wir  
 more, we praise thee now, we

wir prei - - sen dich in E - - wig - keit,  
 we praise thee now and e - - ver - more,

E - - - wig-keit, wir prei-sen dich in E - wig-keit, wir prei-sen dich in E - - wig -  
 e - - ver-more, we praise thee now and e - ver-more, we praise thee now and e - - ver -

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**sample page**



Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines and piano accompaniment.

keit, wir prei - sen dich in E - - wig - keit, wir prei - sen dich in  
 more, we praise thee now and e - - ver - more, we praise thee now and

prei - sen dich in E - - wig - keit, in E - - wig - keit, wir prei - sen dich in  
 praise thee now and e - - ver - more, and e - - ver - more, we praise thee now and

wir prei - sen dich in E - - wig - keit, wir prei - sen dich in  
 we praise thee now and e - - ver - more, we praise thee now and

keit, wir prei - sen dich in E - - wig - keit, wir prei - sen dich in  
 more, we praise thee now and e - - ver - more, we praise thee now and

Musical notation for the fifth system, including piano accompaniment.

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Bärenreiter  
Leseprobe  
Sample page



*p*

Dich be - ten Erd' und Him - mel an, dich  
 Thy pow'r a - dore the heav'n and earth, thy

*p*

Dich be - ten Erd' und Him - mel an, dich  
 Thy pow'r a - dore the heav'n and earth, thy

*p*

Dich be - ten Erd' und Him - mel an, dich  
 Thy pow'r a - dore the heav'n and earth, thy

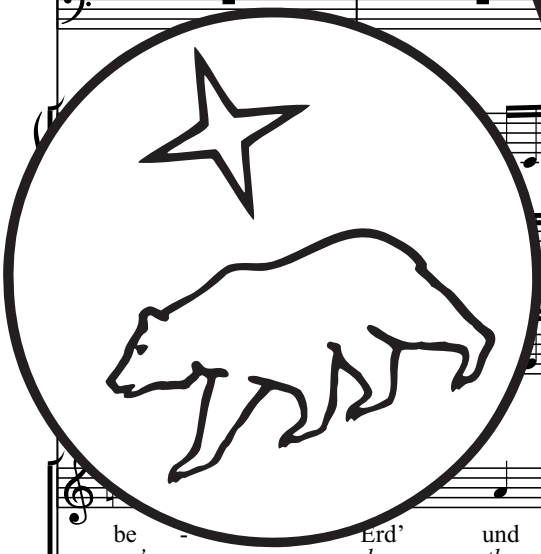
*p*

Dich be - ten Erd' und Him - mel an, dich  
 Thy pow'r a - dore the heav'n and earth, thy

*p*

*p*

**Bärenreiter  
Leseprobe  
Sample page**



be - ten - Erd' und the Him - mel an; wir prei - - - sen  
pow'r a - dore the heav'n and earth; we praise - - - thee

be - ten - Erd' und the Him - mel an; wir prei - - - sen  
pow'r a - dore the heav'n and earth; we praise - - - thee

8 be - ten - Erd' und the Him - mel an; wir prei - - - sen  
pow'r a - dore the heav'n and earth; we praise - - - thee

be - ten - Erd' und the Him - mel an; wir prei - - - sen  
pow'r a - dore the heav'n and earth; we praise - - - thee

343 [a 2]

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *f* and *[a 2]*.

Second system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *f* and *p*.



Bärenreiter  
Leseprobe  
Sample page

Vocal line with lyrics: dich, now, wir we prei - sen dich in E - wig-keit, in E - - wig -

Vocal line with lyrics: dich, now, wir we prei - sen dich in E - wig-keit, in E - - wig -

Vocal line with lyrics: dich, now, wir we prei - sen dich in E - wig-keit, in E - - wig -

Final system of musical notation, including piano accompaniment. Dynamics include *f* and *p*.

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359



Bärenreiter  
Leseprobe  
Sample page

keit, in E - - - wig - keit.  
more, and e - - - ver - more.

keit, in E - - - wig - keit.  
more, and e - - - ver - more.

keit, in E - - - wig - keit.  
more, and e - - - ver - more.

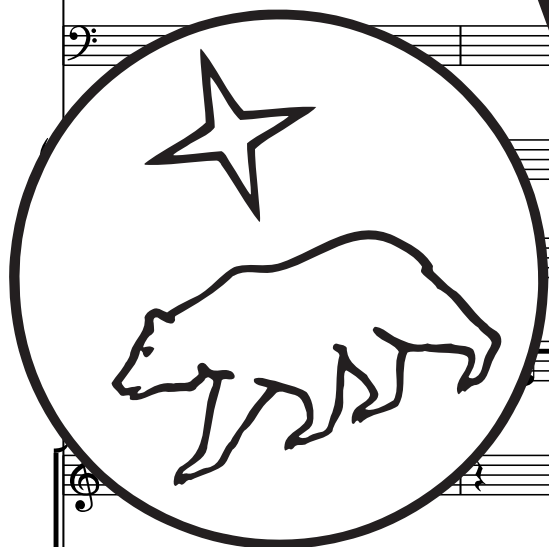
keit, in E - - - wig - keit.  
more, and e - - - ver - more.

\*) *f* im Chor besser erst im 2. Viertel? / *f* in the chorus better in the 2<sup>nd</sup> crotched?

Musical score for strings and woodwinds, measures 365-371. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. Dynamics include *ff* and *p*.

Musical score for piano, measures 365-371. The score includes staves for the right and left hands. Dynamics include *f* and *p*.

Bärenreiter  
Leseprobe  
Sample page



Musical score for vocal parts, measures 365-371. The score includes staves for Soprano, Alto, Tenor, and Bass. Dynamics include *p* and *ff*.

Dich be - ten Erd' und Him - mel an; wir  
Thy pow'r a - dore and the heav'n and earth; we

Dich be - ten Erd' und Him - mel an; wir  
Thy pow'r a - dore and the heav'n and earth; we

*p* Dich be - ten Erd' und Him - mel an; wir prei - sen dich, wir  
Thy pow'r a - dore and the heav'n and earth; we praise thee now, we

*p* Dich be - ten Erd' und Him - mel an; wir prei - sen dich, wir  
Thy pow'r a - dore and the heav'n and earth; we praise thee now, we

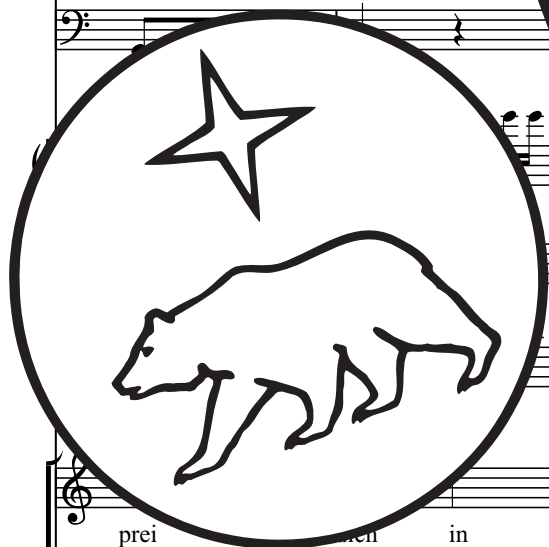
Musical score for piano accompaniment, measures 365-371. The score includes staves for the right and left hands. Dynamics include *p* and *f*.

372

Musical score for the first system, featuring vocal lines and piano accompaniment.

Musical score for the second system, featuring vocal lines and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the third system, featuring vocal lines and piano accompaniment.

prei - sen dich in E - - - wig - keit, in E - wig - keit, in  
 praise - thee now and e - - - ver - more, and e - ver - more, and

prei - sen dich in E - - - wig - keit, in E - wig - keit, in  
 praise - thee now and e - - - ver - more, and e - ver - more, and

prei - sen dich in E - - - wig - keit, in E - wig - keit, in  
 praise - thee now and e - - - ver - more, and e - ver - more, and

prei - sen dich in E - - - wig - keit, in E - wig - keit, in  
 praise - thee now and e - - - ver - more, and e - ver - more, and

Musical score for the fourth system, featuring vocal lines and piano accompaniment.

Musical score for the fifth system, featuring vocal lines and piano accompaniment.

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[13a.]

## Recitativo

Adam

Nun ist die er - ste Pflicht er - füllt; dem Schöp - fer ha - ben wir ge - dankt.  
*Our du - ty we per - form - ed now in off - 'ring up to God our thanks.*

Allegro

Basso

Nun fol - ge mir, Ge - fähr - tin mei - nes Le - bens!  
*Now fol - low me, dear part - ner of my life!*

Allegro

Ich lei - te dich, und je - der Schritt  
*Thy guide I'll be, and ev - 'ry step*

weckt neu - e Freud' in uns' - rer Brust, zeigt Wun - der ü - ber all.  
*pours new de - lights in - to our breast, shows won - ders ev - 'ry where*

Ir - ken - nen sollst du dann, welch' un - aus - sprech - lich  
*Then may' st thou see and know the high de - gree of*

ihm prei - sen wir - mer - dan - k ihm wei - hen Herz und Sin - n. Komm, komm, fol - ge mir,  
*and with a wo - rd heart his boun - ty ce - le - brate Come, come, fol - low me,*

te dich. O du, für den ich ward! Mein Schirm, mein Schild, mein  
*I'll be. O thou, for whom I am! My help, my shield, my*

All! Dein Will' ist mir Ge - setz. So hat's der Herr be - stimmt, und dir ge - hor - chen,  
*all! Thy will is law to me. So God, our Lord, or - dains, and from o - be - dience,*

Andante

und dir ge - hor - chen bringt mir Freu - de, Glück und Ruhm.  
*and from o - be - dience grows my pride, and hap - pi - ness.*



Bärenreiter  
 Leseprobe  
 Sample page

[13b.]

Duetto

Adagio

Flauti

Oboe I

Oboe II

Clarinetto I in B

Clarinetto II in B

Fagotti

[1<sup>mo</sup>] Solo

*p*

Viola

I<sup>ma</sup>

II<sup>da</sup>

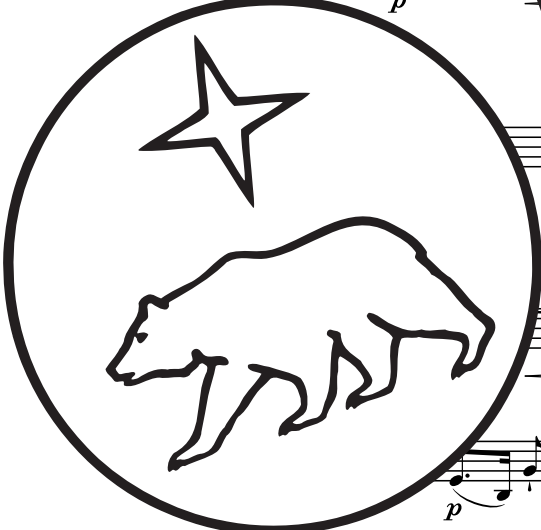
*p*

EVA

ADAM

Bassi

*p*



Bärenreiter  
Leseprobe  
Sample page

6

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line, marked with *fz* and *p*.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern, marked with *fz* and *p*.

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern, marked with *fz* and *p*.

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern, marked with *fz* and *p*.

Hol - - - de Gat-tin! Dir  
 Grace - - - ful con-sort! At zur  
 thy

Musical score for the fifth system, including vocal line and piano accompaniment. The piano part continues with a similar rhythmic pattern, marked with *fz* and *p*.

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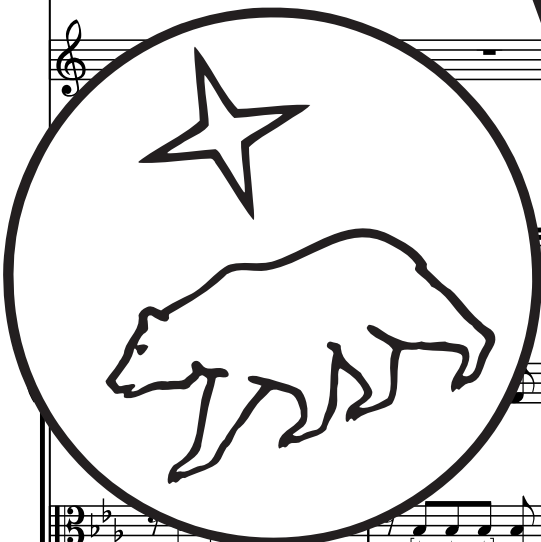
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19

Musical score for the first system, including piano and bass staves with notes and rests.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including piano and bass staves with notes and rests.

Musical staff with a treble clef and a key signature of two flats.

Musical staff with a bass clef and a key signature of two flats.

Won-ne, ist Won-ne; kei-ne Sor-ge, kei-ne Sor-ge trü - bet sie.  
 rap-ture, new rap-ture; ev-'ry care\_\_\_, ev-'ry care is put\_\_\_ to rest.

Musical staff with a bass clef and a key signature of two flats.

[a 2]

25

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Hol - de Gat - tin! Je - der Au - gen - blick ist Won - ne; kei - ne Sor - ge trü - bet sie.  
 Grace - ful con - sort! Ev - 'ry mo - ment brings new rap - ture; ev - 'ry care is put to rest.

\*) Besser wie T. 21? / Better like in b. 21?

31

Bärenreiter  
 Leseprobe  
 Sample page



Teu - - - rer Gat-te! Dir zur Sei - te schwimmt in Freu - den mir das  
 Spouse \_\_\_\_\_ a - dor-ed! At thy side \_\_\_\_\_ pu - rest joys o'er-flow the

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44

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a first ending bracket. The piano accompaniment consists of chords and arpeggiated figures.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a dynamic marking 'p' (piano).

Lie - be,    dei-ne    Lie - be sei\_\_\_ mein Lohn\_\_ .                    Teu - rer    Gat - te!    Dir ge - wid - met    ist mein  
 ward\_\_\_,    my re - ward thy love\_\_\_ shall be\_\_\_ .                    Spouse a - dor - ed!    Life and all I am,    all I

Musical score for the third system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment includes a dynamic marking 'p' (piano).



55



Bärenreiter  
Leseprobe  
Sample page

Freu - den mir das Herz\_\_\_\_. Dir ge - wid - met ist mein Le - ben; dei - ne Lie - be, dei-ne  
joys\_\_\_\_ o'er-flow the heart\_\_\_\_. Life and all\_\_\_\_ I am is thine\_\_\_\_; my re - ward\_\_\_\_, my re -

flie - ßen sanft\_\_\_\_ die Stun-den hin. Je - der Au - gen-blick ist Won - ne; kei-ne  
soft - ly fly\_\_\_\_ the gol - den hours. Ev - 'ry mo - ment brings new rap - ture; ev-'ry

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66

**Bärenreiter**  
**Leseprobe**  
**Sample page**

Lie - be sei\_\_\_ mein Lohn\_.      Teu - rer Gat - te!      Dei - ne Lie - be,      dei - ne Lie - be sei\_\_\_ mein  
ward thy love\_\_\_ shall be\_\_\_      Spouse a - dor - ed!      My re - ward\_,      my re - ward thy love\_ shall

Sor - ge trü - bet sie\_\_\_      Hol - de Gat - tin!      Hol - de Gat - tin!      Kei - ne Sor - ge,      kei - ne Sor - ge trü - bet  
care is put\_\_\_ to rest\_      Grace - ful con - sort!      Grace - ful con - sort!      Ev - 'ry care\_,      ev - 'ry care is put\_\_\_ to

72 Allegro

Bärenreiter  
 Leseprobe  
 Sample page



Soli *ff*

Lohn.  
 be.

sie.  
 rest.

Der tau - en - de Mor - gen, o wie er - mun - tert er!  
 The dew - drop - ping morn, o how she quick - ens all!

81

Musical score for the first system, including piano accompaniment and vocal lines.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including piano accompaniment and vocal lines.

Musical score for the third system, including piano accompaniment and vocal lines.

Die Küh - le des A - bends, o wie er - quik - ket sie!  
 The cool - ness of ev'n, o how she all re-stores!

Musical score for the fourth system, including piano accompaniment and vocal lines.

Musical score for the fifth system, including piano accompaniment and vocal lines.

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95

[1<sup>mo</sup>] (Solo)

Bärenreiter  
Leseprobe  
Sample page

[1<sup>mo</sup>] Solo



Musical staff with notes and rests.

Wie rei - zend ist \_\_\_ der Blu - men sü - ßer Duft! Doch oh - ne  
How pleas - ing is \_\_\_ of fra - grant bloom the smell! But with - out

Musical staff with notes and rests.

Saft \_\_\_!  
sweet \_!

Doch oh - ne dich,  
But with - out thee,

Musical staff with notes and rests.

103

Piano accompaniment staves for measures 103-107. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Vocal line and piano accompaniment for measures 103-107. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a bass clef. The lyrics are written below the vocal line.

dich, doch oh - ne dich, was wä - re mir der  
 thee, but with-out thee what is to me the

doch oh - ne dich, doch oh - ne dich, was wä - re mir der Mor-gen-tau,  
 but with-out thee, but with-out thee what is to me the morn-ing dew,

Piano accompaniment staves for measures 108-112. The music continues with the same melodic and harmonic patterns as the previous section.



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127

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

**Bärenreiter**  
**Leseprobe**  
**Sample page**



*f*

*p*

sie; mit dir, mit dir ist Se - - lig-keit das Le -  
 new; with thee, with thee is life in - cess - ant

sie; mit dir, mit dir ist Se - - lig-keit das Le -  
 new; with thee, with thee is life in - cess - ant

*f*

*p*

137

**Bärenreiter**  
**Leseprobe**  
**Sample page**



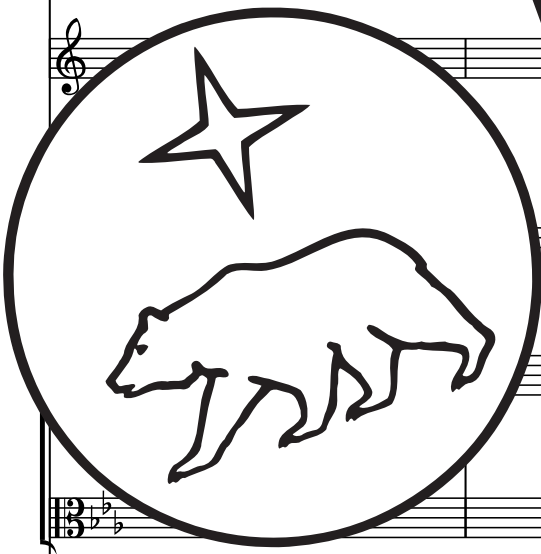
ben;        dir,        dir        sei es        ganz \_\_\_\_\_ ge-weiht.  
 bliss;      thine,     thine,    thine it    whole \_\_\_\_\_ shall be.

ben;        dir,        dir        sei es        ganz \_\_\_\_\_ ge-weiht.  
 bliss;      thine,     thine,    thine it    whole \_\_\_\_\_ shall be.

148

Musical score for the first system, including vocal lines and piano accompaniment. The piano part starts with a *p* dynamic. A [1<sup>mo</sup>] Solo instruction is present in the bass line.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the second system, including vocal lines and piano accompaniment. Dynamics *f* and *p* are indicated.

Musical score for the third system, including vocal lines and piano accompaniment. Dynamics *f* and *p* are indicated.

Mit dir, mit dir, mit dir ist Se - lig - keit das Le - ben;  
 With thee, with thee, with thee is life, is life in - cess - ant bliss;

Mit dir, mit dir, mit dir ist Se - lig - keit das Le - ben;  
 With thee, with thee, with thee is life, is life in - cess - ant bliss;

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167

Musical score for the first system, including vocal lines and piano accompaniment.

Bärenreiter  
 Leseprobe  
 Sample page



Musical score for the second system, including vocal lines and piano accompaniment. Dynamics include *fz*, *p*, and *pizzicato*.

Musical staff for the first vocal line.

\_\_\_\_\_ , dir sei es ganz ge - weiht.  
 \_\_\_\_\_ shall be, thine, thine it whole shall be.

Musical staff for the second vocal line.

\_\_\_\_\_ , dir sei es ganz ge - weiht. Der  
 \_\_\_\_\_ shall be, thine, thine it whole shall be. The

Musical staff for the piano accompaniment.

*fz* [ *p* ]

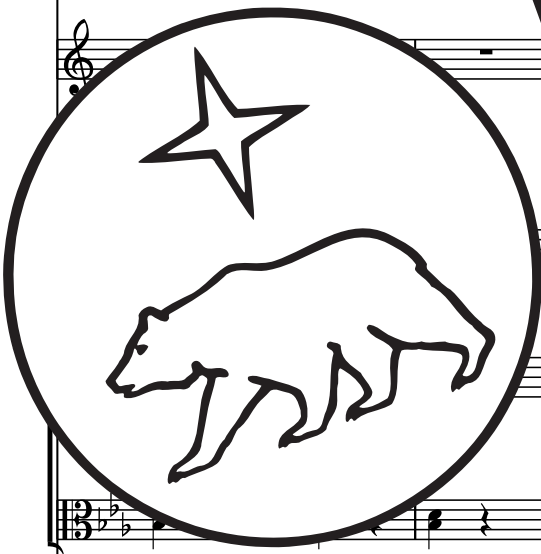
*pizzicato*

178

pp

[p]

Bärenreiter  
 Leseprobe  
 Sample page



coll'arco

coll'arco

Die  
The

tau - en - de Mor-gen, o wie er - mun - tert er!  
 dew-drop-ping morn, o how she quick-ens all!

coll'arco

186

*pp*

Bärenreiter  
 Leseprobe  
 Sample page



*coll'arco*  
*p*  
*coll'arco*  
*p*

Küh - le des A-bends, o wie er - quik-ket sie!  
 cool - ness of ev'n, o how she all re-stores!

Wie  
 How

*pizzicato* *coll'arco*  
*p*

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203

Solo

*p*

Bärenreiter  
 Leseprobe  
 Sample page



Duft!            Doch    oh - ne dich,            doch    oh - ne dich,            was    wä - re mir  
*smell!*            *But*    *with-out thee,*            *but*    *with-out thee*            *what*    *is*    *to me*

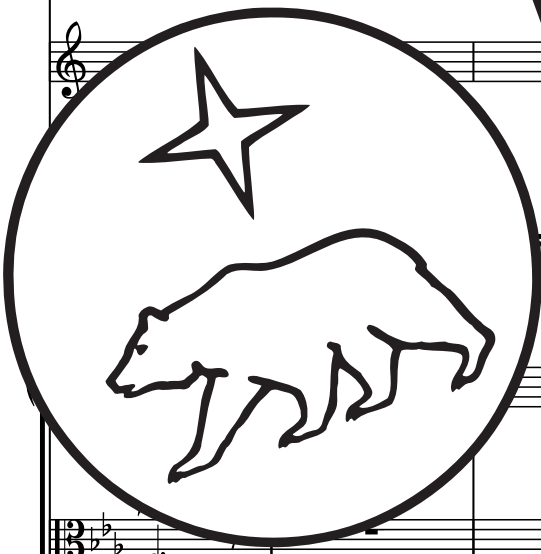
Doch    oh - ne dich,            doch    oh - ne dich,            doch    oh - ne dich,    was    wä - re mir            der  
*But*    *with-out thee,*            *but*    *with-out*    *thee,*            *but*    *with-out*    *thee*    *what*    *is*    *to me*            *the*

coll'arco



219

(a 2)



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Duft! bloom! Mit dir, With thee, mit dir, with thee er - höht sich je-de Freu - de, is ev - 'ry joy en-han - ced, mit with

Mit dir, With thee, mit dir, with thee er - höht sich je-de Freu - de, is ev - 'ry joy en-han - ced, mit with

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235

[1<sup>mo</sup>] (Solo)

**Bärenreiter**  
**Leseprobe**  
**Sample page**



mit dir — ist Se - - lig-keit das Le - - ben; dir, dir  
 with thee — is life — in - cess - ant bliss; thine, thine,

mit dir — ist Se - - lig-keit das Le - - ben; dir, dir  
 with thee — is life — in - cess - ant bliss; thine, thine,

244

(a 2)

Bärenreiter  
 Leseprobe  
 Sample page



sei es ganz ge - weiht.  
 thine it whole shall be.

sei es ganz ge - weiht.  
 thine it whole shall be.

252

[<sup>m</sup>] Solo

Instrumental introduction for piano and organ. The piano part features a melodic line with dynamics *p* and *[f]*. The organ part features a rhythmic accompaniment with dynamics *p* and *(fz)*. The organ part includes a section marked [<sup>m</sup>] Solo.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Continuation of the instrumental introduction. The piano part has dynamics *f* and *p*. The organ part has dynamics *f* and *p*.

Mit dir, mit dir, mit dir ist Se - lig - keit das Le -  
 With thee, with thee, with thee is life, is life in - cess - ant

Mit dir, mit dir, mit dir ist Se - lig - keit das Le -  
 With thee, with thee, with thee is life, is life in - cess - ant

Continuation of the instrumental introduction. The organ part has dynamics *f* and *p*.

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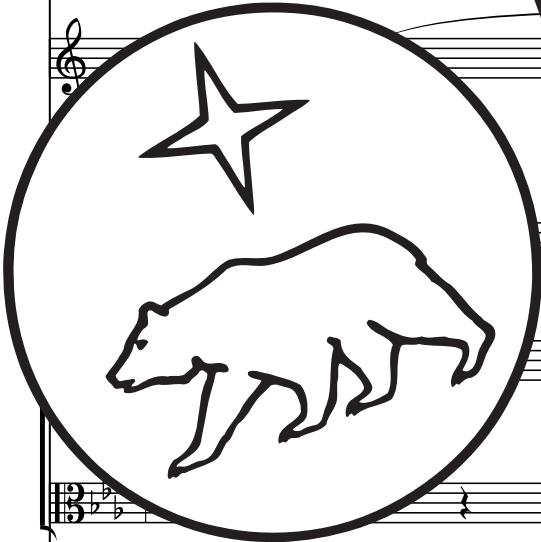


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269

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Se - lig - keit das Le - ben;                    dir \_\_\_\_\_                    sei \_\_\_\_\_                    es ganz  
 life in - cess - ant bliss;                    thine \_\_\_\_\_,                    thine \_\_\_\_\_                    it whole

Se - lig - keit das Le - ben;                    dir \_\_\_\_\_                    sei \_\_\_\_\_                    es ganz  
 life in - cess - ant bliss;                    thine \_\_\_\_\_,                    thine \_\_\_\_\_                    it whole

cresc.

277

(a 2)

Bärenreiter  
Leseprobe  
Sample page



Musical score for the first system, measures 277-281. It includes a vocal line and piano accompaniment for the right and left hands. The piano part features sustained chords in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* (forte).

Musical score for the second system, measures 282-286. It includes a vocal line and piano accompaniment. The piano part continues with a rhythmic accompaniment. Dynamics include *f* (forte).

Vocal line for the first part of the second system, measures 282-286. The lyrics are: ge - weiht \_\_\_\_\_, ganz \_\_\_\_\_ ge - weiht \_\_\_\_\_.  
shall be, it whole shall be.

Vocal line for the second part of the second system, measures 287-291. The lyrics are: ge - weiht \_\_\_\_\_, ganz \_\_\_\_\_ ge - weiht \_\_\_\_\_.  
shall be, it whole shall be.

Musical score for the third system, measures 292-296. It includes a piano accompaniment for the left hand. Dynamics include *f* (forte).


284

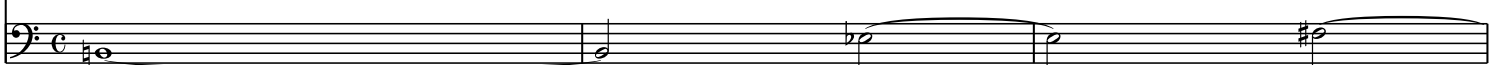



**Bärenreiter**  
**Leseprobe**  
**Sample page**


[14a.]

## Recitativo

URIEL   
 O glück - lich Paar, und glück - lich im - mer - fort, wenn fal - scher Wahn  
 O hap - py pair, and al - ways hap - py yet, if not, mis - led

Basso 

  
 euch nicht ver - führt noch mehr zu wün - schen, als ihr habt, und mehr zu wis - sen, als ihr sollt!  
 by false con - ceit, ye strive at more, as grant - ed is, and more to know, as know ye should!



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5



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Laßt zu Eh - ren sei - nes Na - mens Lob in Wett - ge - sang er - schal - - - - len!  
Ce - le - brate his pow'r and glo - ry! Let his name re - sound on high \_\_\_\_\_!

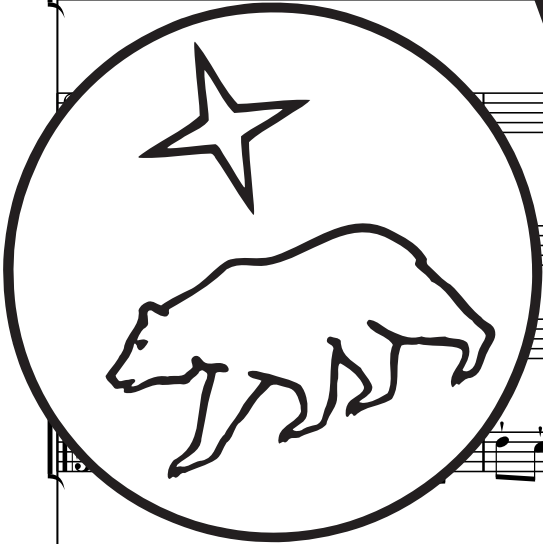
Laßt zu Eh - ren sei - nes Na - mens Lob in Wett - ge - sang er - schal - - - - len!  
Ce - le - brate his pow'r and glo - ry! Let his name re - sound on high \_\_\_\_\_!

Laßt zu Eh - ren sei - nes Na - mens Lob in Wett - ge - sang er - schal - - - - len!  
Ce - le - brate his pow'r and glo - ry! Let his name re - sound on high \_\_\_\_\_!

Laßt zu Eh - ren sei - nes Na - mens Lob in Wett - ge - sang er - schal - - - - len!  
Ce - le - brate his pow'r and glo - ry! Let his name re - sound on high \_\_\_\_\_!

10 Allegro

**Bärenreiter**  
**Leseprobe**  
**Sample page**



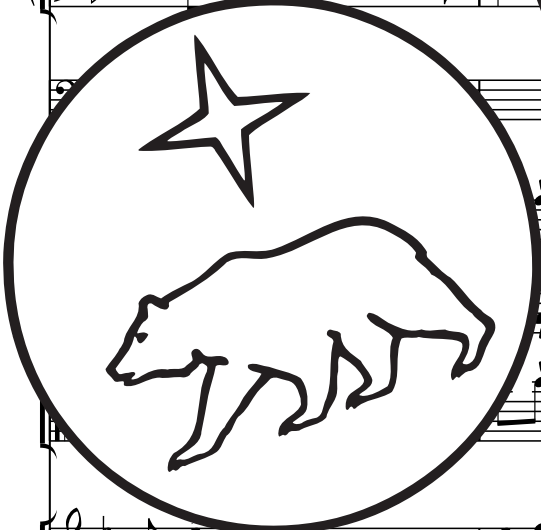
Des Her-ren Ruhm, er bleibt in E - wig -  
*The Lord is great; his praise shall last for*

Des Her-ren Ruhm, er bleibt in E - wig - keit. A - -  
*The Lord is great; his praise shall last for aye. A - -*

A - - - - men. Des Her-ren Ruhm, er bleibt, er bleibt in E - wig -  
*A - - - - men. The Lord is great; his praise, his praise shall last for*

Violoncello

14



Bärenreiter  
Leseprobe  
Sample page

keit. A - - - - - men. Des Her - ren Ruhm, er bleibt in E - wig -  
 aye. A - - - - - men. The Lord is great; his praise shall last for

men, a - - - - - men.  
 men, a - - - - - men.

keit, in E-wig-keit. Des Her - ren Ruhm, er bleibt in E - - wig -  
 aye, shall last for aye. The Lord is great; his praise shall last for

Des Her-ren Ruhm, er bleibt in E - wig - keit. A - - - - -  
 The Lord is great; his praise shall last for aye. A - - - - -

Tutti

b7 6 5 4 6  
 5 4 3 2

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22

The musical score is written for voice and cello. It consists of several systems of staves. The vocal part includes German and English lyrics. The cello part is marked 'Violoncello' and 'Tutti'. The score includes various musical notations such as notes, rests, and dynamic markings.

**Violoncello** **Tutti**

5 6 7  
4 4 5

7 6 5

7 6

9 8  
# -

**Bärenreiter**  
**Leseprobe**  
**Sample page**



26



Bärenreiter  
Leseprobe  
Sample page

a - - - - men. Des Her-ren Ruhm, er  
a - - - - men. The Lord is great; his

A - - - - men, a - - - -  
A - - - - men, a - - - -

- - - - men. Des Her-ren Ruhm, er bleibt in E - wig - keit. Des Her-ren  
- - - - men. The Lord is great; his praise shall last for aye. The Lord is

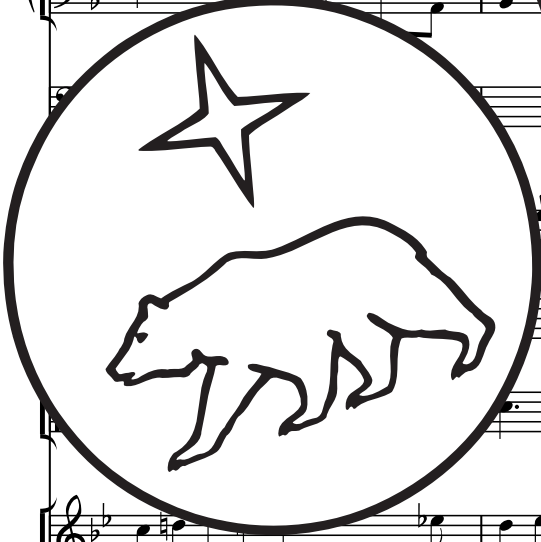
- - - - men. Des Her-ren Ruhm, er bleibt in E - wig - keit. Des Her-ren  
- - - - men. The Lord is great; his praise shall last for aye. The Lord is

Violoncello Tutti

30

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.



**Bärenreiter**  
**Leseprobe**  
**sample page**

Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

bleibt in E - wig - keit, in E - wig - keit. A - - - - - men. Des Her - ren  
 praise shall last for aye, shall last for aye. A - - - - - men. The Lord is

Musical score for the fifth system, including vocal line and piano accompaniment.

men, a - - - men. Des Her - ren Ruhm, er bleibt in E - wig - keit.  
 men, a - - - men. The Lord is great; his praise shall last for aye.

Musical score for the sixth system, including vocal line and piano accompaniment.

Ruhm, er bleibt in E - wig - keit. A - - - men, a - - - men, a - - - - -  
 great; his praise shall last for aye. A - - - men, a - - - men, a - - - - -

Musical score for the seventh system, including vocal line and piano accompaniment.

Ruhm, er bleibt in E - wig - keit. A - - - men, a - - - men, a - - - - -  
 great; his praise shall last for aye. A - - - men, a - - - men, a - - - - -

5    ♯6   ♯    b5   ♯    6   ♯    6   ♭    b7   5   -   6   5   3

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First system of musical notation. It includes a vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *a2*.

Second system of musical notation. It includes a vocal line and piano accompaniment. Dynamics include *f* and *[f]*.



**Bärenreiter**  
**Leseprobe**  
**Sample page**

Third system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has lyrics: "men. Des Her-ren / men. The Lord is". Dynamics include *f* and *Tutti*.

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has lyrics: "Tutti Des Her-ren Ruhm, er bleibt in / The Lord is great; his praise shall". Dynamics include *f* and *Tutti*.

Fifth system of musical notation. It includes a vocal line and piano accompaniment. The vocal line has lyrics: "men. Des Her-ren Ruhm, er / men. The Lord is great; his". Dynamics include *f* and *Tutti*.

Sixth system of musical notation. It includes piano accompaniment. Dynamics include *f*. At the bottom right, there are chord symbols: 6 - b6 6 b.

42

(a 2)

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings like *f*.

Musical score for the second system, including vocal line and piano accompaniment. The piano part continues with similar melodic and harmonic patterns.

Musical score for the third system, including vocal line and piano accompaniment. The piano part continues with similar melodic and harmonic patterns.



Bärenreiter  
Leseprobe  
Sample page

Musical score for the fourth system, including vocal line and piano accompaniment. The piano part continues with similar melodic and harmonic patterns.

Ruhm, er bleibt in E - wig-keit, in E - wig-keit.  
*great; his praise shall last for aye, shall last for aye.*

Tutti

Musical score for the fifth system, including vocal line and piano accompaniment. The piano part continues with similar melodic and harmonic patterns.

Des Her-ren Ruhm, er bleibt, des Her-ren Ruhm, er bleibt in E - wig -  
*The Lord is great, [is great,] the Lord is great; his praise shall last for*

Musical score for the sixth system, including vocal line and piano accompaniment. The piano part continues with similar melodic and harmonic patterns.

E - wig-keit, in E-wig-keit, in E - wig-keit. A - - - -  
*last for aye, shall last for aye, shall last for aye. A - - - -*

Musical score for the seventh system, including vocal line and piano accompaniment. The piano part continues with similar melodic and harmonic patterns.

bleibt in E - wig-keit, er bleibt in E - wig-keit.  
*praise shall last for aye, his praise shall last for aye.*

Musical score for the eighth system, including vocal line and piano accompaniment. The piano part continues with similar melodic and harmonic patterns.

10 10 7 6 5 7 6 5 b7 5 7



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**Bärenreiter**  
Leseprobe  
Sample page

men, a - - men, a - - - men. Des Her-ren Ruhm, er bleibt in  
men, a - - men, a - - - men. The Lord is great; his praise shall

keit. Des Her-ren Ruhm, er bleibt in E - wig-keit. A - men, a -  
aye. The Lord is great; his praise shall last for aye. A - men, a -

Ruhm, er bleibt in E - wig-keit. Des Her-ren Ruhm, er bleibt in E - wig-keit, in E - wig-keit.  
great; his praise shall last for aye. The Lord is great; his praise shall last for aye, shall last for aye.

keit. A - - - men. Des Her-ren Ruhm, er bleibt in E - wig-keit.  
aye. A - - - men. The Lord is great; his praise shall last for aye.

♩ 6 ♩ Tasto solo

Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

**Bärenreiter**  
**Leseprobe**  
**Sample page**



Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

E - wig-keit. A - - - - men, a - - - - men, a - - -  
*last for aye.* A - - - - men, a - - - - men, a - - -  
 - - - men, a - - - - men, a - - - - men, a - - -  
 - - - men, a - - - - men, a - - - - men, a - - -  
 A - - - men, a - - - - men, a - - - - men, a - - -  
 A - - - men, a - - - - men, a - - - - men, a - - -

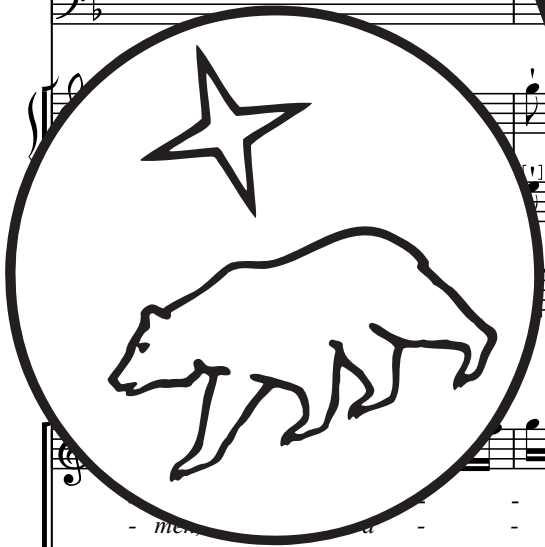
Des Her-ren Ruhm, er bleibt in E - wig-keit. A - - - men.  
*The Lord is great; his praise shall last for aye.* A - - - men.

Musical score for the fifth system, including vocal line and piano accompaniment.

b7 6 5 - 6 6 5  
 5 4 3 4 5

(Violoncello) (Tutti) (Violoncello)  
*p p*

Bärenreiter  
Leseprobe  
Sample page



Musical score for the first system, including vocal staves and piano accompaniment.

Musical score for the second system, including vocal staves and piano accompaniment.

Musical score for the third system, including vocal staves and piano accompaniment.

Musical score for the fourth system, including vocal staves and piano accompaniment.

Musical score for the fifth system, including vocal staves and piano accompaniment.

Musical score for the sixth system, including vocal staves and piano accompaniment.

Musical score for the seventh system, including vocal staves and piano accompaniment.

Des Her-ren Ruhm,  
The Lord is great;

er bleibt in E-wig-keit.  
his praise shall last for aye.

Singt dem Her-ren  
Sing the Lord.,

al-le Stim-men!  
ut-ter thanks\_!

(Tutti)

f

p

f

p

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75

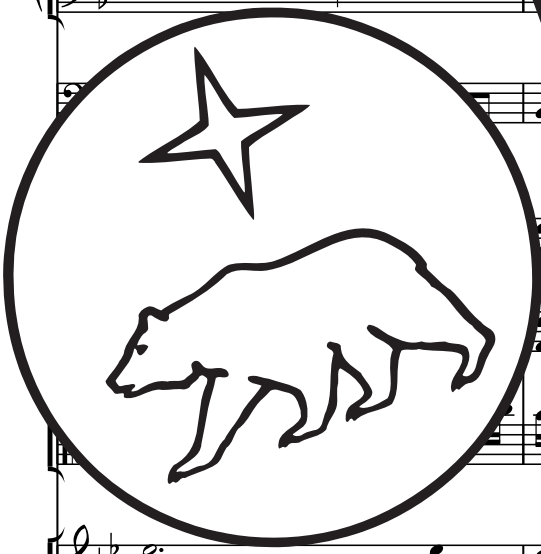
bleibt, er bleibt in E - wig - keit. Singt dem Her-ren al - le  
 praise, his praise shall last for aye. Sing the Lord, ut - ter

bleibt, er bleibt in E - wig - keit. Singt dem Her-ren al - le  
 praise, his praise shall last for aye. Sing the Lord, ut - ter

bleibt, er bleibt in E - wig - keit. Singt dem Her-ren al - le  
 praise, his praise shall last for aye. Sing the Lord, ut - ter

bleibt, er bleibt in E - wig - keit. Singt dem Her-ren al - le  
 praise, his praise shall last for aye. Sing the Lord, ut - ter

Bärenreiter  
 Leseprobe  
 Sample page





The image shows a musical score for the hymn 'Bärenreiter'. It consists of a piano accompaniment and four vocal parts. The piano part is written in G major and 4/4 time, featuring a steady bass line and a more active treble line with chords and arpeggios. The vocal parts are in the same key and time, with lyrics in both German and English. A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the score. In the lower-left corner, there is a circular logo containing a stylized bear and a star.

**Bärenreiter**  
**Leseprobe**  
**Sample page**

Stim-men! Des Her-ren Ruhm, er bleibt in E-wig-keit. A-men, a-men.  
 thanks! The Lord is great; his praise shall last for aye. A-men, a-men.

Stim-men! Des Her-ren Ruhm, er bleibt in E-wig-keit. A-men, a-men.  
 thanks! The Lord is great; his praise shall last for aye. A-men, a-men.

Stim-men! Des Her-ren Ruhm, er bleibt in E-wig-keit. A-men, a-men.  
 thanks! The Lord is great; his praise shall last for aye. A-men, a-men.

Stim-men! Des Her-ren Ruhm, er bleibt in E-wig-keit. A-men, a-men.  
 thanks! The Lord is great; his praise shall last for aye. A-men, a-men.

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