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## **Georg Friedrich Händels Werke**

**Händel, Georg Friedrich**

**Leipzig, [1872]**

Anthem XIII

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# XIII. WEDDING ANTHEM.<sup>A</sup>

THIS IS THE DAY WHICH THE LORD HAS MADE.  
*Dies ist der Tag den der Herr erkor.*

Ps. 45. 118.

Tromba I.  
 Corno I.  
 Tromba II.  
 Corno II.  
 Tympani.  
 Oboe I.  
 Oboe II.  
 Bassons.  
 Violino I.  
 Violino II.  
 Viola.  
 Violoncelli  
*ripieni.*  
 CANTO I.  
 CANTO II.  
 ALTO I.  
 ALTO II.  
 TENORE I.  
 TENORE II.  
 BASSO I.  
 BASSO II.  
 Violonc. e  
 Contrabassi  
 con Cembalo.  
 Organo.  
 Pianoforte.

Organo not very loud.  
 (senza Cembalo)  
 (con Cembalo)

H. W. 26.

This page contains a musical score for piano and strings. It is organized into three systems of staves. The first system consists of six staves: two for the vocal line (treble and bass clefs), two for the piano (treble and bass clefs), and two for the strings (bass clefs). The second system consists of six staves: two for the piano (treble and bass clefs), two for the strings (bass clefs), and two for the piano (treble and bass clefs). The third system consists of six staves: two for the piano (treble and bass clefs), two for the strings (bass clefs), and two for the piano (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is two sharps (F# and C#), and the time signature is 3/4. The word "Cembalo)" is written above the first string staff in the second system. The number "6" appears below the string staves in the second and third systems, indicating a fingering or measure number. The piano part features intricate textures with many sixteenth and thirty-second notes.

Musical score system 1, consisting of eight staves. The top four staves are for individual instruments (two treble clefs and two bass clefs). The bottom two staves are for a grand piano. The music is in 2/4 time with a key signature of two sharps (F# and C#). It features various dynamics including *f* (forte) and *p* (piano), and includes fingerings such as 6, 5, and 6. There are also some markings like *tr* (trill) and *tr* (trill) with a circled *tr*.

Musical score system 2, consisting of eight staves. The top four staves are for individual instruments (two treble clefs and two bass clefs). The bottom two staves are for a grand piano. The music continues in the same 2/4 time and key signature. It includes dynamics like *f* and *p*, and fingerings such as 6, 7, 6, and 5. There are also some markings like *tr* (trill) and *tr* (trill) with a circled *tr*.

Handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is written on 18 staves, organized into three systems of six staves each. The top two staves of each system are for the first and second violins, the next two for the first and second violas, and the bottom two for the first and second cellos. The music is in a key with two sharps (D major or A minor) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom system features a grand staff with a piano accompaniment. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.

This is the day, this is the day  
 Dies ist der Tag, dies ist der Tag  
 This is the day, this is the day  
 Dies ist der Tag, dies ist der Tag  
 This is the day, this is the day  
 Dies ist der Tag, dies ist der Tag  
 This is the day, this is the day  
 Dies ist der Tag, dies ist der Tag

Loud.

H. W. 26.

which the Lord has made,  
den der Herr er - kor,  
which the Lord has made,  
den der Herr er - kor,  
which the Lord has made,  
den der Herr er - kor,

*Soft.*

we will re-joice  
wir wol-len jauch-zen

we will re-joice,  
wir wol-len jauch-zen,  
we will re-joice,  
wir wol-len jauch-zen,  
we will re-joice,  
wir wol-len jauch-zen,  
we will re-joice,  
wir wol-len jauch-zen,  
we will re-joice,  
wir wol-len jauch-zen,

we,  
wir,  
we,  
wir,

we will re-joice,  
wir wol-len jauch-zen,  
we will re-joice,  
wir wol-len jauch-zen,  
we will re-joice,  
wir wol-len jauch-zen,  
we will re-joice,  
wir wol-len jauch-zen,

Loud.  
f



and be glad, this is the  
 und uns freu'n, dies ist der  
 and be glad, this is the  
 und uns freu'n, dies ist der  
 and be glad, dies ist der  
 und uns freu'n, dies ist der  
 - zen and be glad, this is the  
 und uns freu'n, dies ist der  
 - zen and be glad, this is the  
 und uns freu'n, dies ist der  
 will re - joice and be glad, this is the  
 wol - len jauchzen und uns freu'n, dies ist der

Soft. 6 5 Loud.

day, this is the day which the Lord has

Tag, dies ist der Tag den der Herr er-

day, this is the day which the Lord has

Tag, dies ist der Tag den der Herr er-

day, this is the day which the Lord has

Tag, dies ist der Tag den der Herr er-

day, this is the day which the Lord has

Tag, dies ist der Tag den der Herr er-

6 6 6 3 4 6  
5 2 5

made,  
-kor,  
made,  
-kor,  
made,  
-kor,  
made,  
-kor,

Soft. 6

The musical score consists of two systems. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The vocal parts have lyrics: 'made, -kor, made, -kor, made, -kor, made, -kor,'. The piano part features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. The second system continues the piano accompaniment. The score is in G major and 3/4 time.

we will re - - -  
 wir wol - - - len

we will re -  
 wir wol - len

we will re - joice,  
 wir wol - len jauchzen.

**B** Loud. 5 6

- joice — and — be glad.  
 jauch - zen und uns freu'n.  
 we will re - joice and be glad.  
 wir wol - len jauch - zen und uns freu'n.  
 - joice — and be glad.  
 jauch - zen und uns freu'n.  
 we will re - joice and be glad.  
 wir wol - len jauchzen und uns freu'n.

4 6 7 6 6 5

(Solo)  
 The Kings Daughter is all glorious with in,  
 Un - sers Kö - nigs Tochter strahlet in Glanz,

Tutti, (senza Organo.)  
*p*

Detailed description: This block contains the main musical score for a vocal solo and a tutti section. It features ten staves. The top two staves are vocal staves (Soprano and Alto). The next two staves are piano accompaniment (Right and Left Hand). The bottom four staves are additional piano accompaniment (Right and Left Hand). The solo section begins with the vocal line and includes the lyrics 'The Kings Daughter is all glorious with in, Un - sers Kö - nigs Tochter strahlet in Glanz,'. The tutti section follows, marked 'Tutti, (senza Organo.)' and 'p'.

Detailed description: This block shows the piano accompaniment for the final section of the score. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

Oboe I.  
Oboe II.  
Bassons.  
Bassi.

her cloathing is of wrought gold; she shall be brought un - to the  
ih - re Ge - wänder sind von Gold; so tritt sie vor den König

Ob. solo.

King in rai - ment of  
hin im Klei - de von

Oboe tutti.

nee - dle work, she shall be brought un - to the King,  
Gold ge - wirkt, so tritt sie vor den Kö - nig hin,

she shall be brought un - to the King in rai -  
 so tritt sie vor den Kö - nig hin im Klei -

- ment of nee - dle work; the Vir - gins her com - pa - nions shall be brought  
 - de von Gold ge - wirkt; und ih - re Jung - frau - nschuar, sie wird ge - füh -

un - to thee -  
 - ret zu dir -

H. W. 20.



Tromba I. Corno I.

Tromba II. Corno II.

Tympani.

Oboe I.

Oboe II.

Bassons.

Violino I.

Violino II.

Viola.

Violoncelli rip.

with glad - - - - - ness,

in Freu - - - - - de,

with glad - - - - - ness,

in Freu - - - - - de,

with glad - - - - - ness,

in Freu - - - - - de,

with glad - - - - - ness,

in Freu - - - - - de,

Bassi.

(con Cembalo)

Organo. Loud.

with glad - - - ness and re - joi - - -  
 in Freu - - - de und Froh - lo - - -  
 with glad - - - ness and re - joi - - -  
 in Freu - - - de und Froh - lo - - -  
 with glad - - - ness and re - joi - - -  
 in Freu - - - de und Froh - lo - - -

4 6 6 5

H. W. 36.

The musical score consists of several systems. The top system features vocal parts with lyrics: "cing shall they be brought, shall they be brought, - kken wird sie ge-führt, wird sie ge-führt, - cing shall they be brought, shall they be brought, - kken wird sie ge-führt, wird sie ge-führt, - cing shall they, shall they be brought, shall they, shall they be brought, - kken wird sie, wird sie ge-führt, wird sie ge-führt, - cing shall they be brought, wird sie ge-führt, wird sie ge-führt, shall".

The piano accompaniment at the bottom includes a bass line with a fingering sequence: 7 8 6 5 ;

shall they be brought, shall they be brought, shall they be brought, shall they, shall they be

wird sie ge-führt, wird sie ge-führt, wird sie ge-führt, wird sie, wird sie ge

shall they be brought, shall they be brought, shall they be brought, shall they be

wird sie ge-führt, wird sie ge-führt, wird sie ge-führt, wird sie ge

shall they be brought, shall they be brought, shall they be brought, shall they be

wird sie ge-führt, wird sie ge-führt, wird sie ge-führt, wird sie ge

they be brought, shall they be brought, shall they be

sie ge-führt, wird sie ge-führt, wird sie ge

6 6 6 4/2 6 7 6 6 6 7 6

brought, with glad - ness, with glad - ness and re - joi - cing, with glad - ness,  
 - führt, in Freu - de, in Freu - de und Froh - lo - cken, in Freu - de,  
 brought, with glad - ness, with glad - ness and re - joi - cing, with  
 - führt, in Freu - de, in Freu - de und Froh - lo - cken, in  
 brought, with glad - ness, with glad - ness and re - joi - cing, with  
 - führt, in Freu - de, in Freu - de und Froh - lo - cken, in  
 brought, with glad - ness, with glad - ness and re - joi - cing, with  
 - führt, in Freu - de, in Freu - de und Froh - lo - cken, in

glad - ness and re - joi - cing shall they be  
*Freu - de* und Froh - lo - cken wird sie ge -  
 glad - ness, glad - ness and re - joi - cing shall they be  
*Freu - de,* *Freu - de* und Froh - lo - cken wird sie ge -  
 glad - ness, glad - ness and re - joi - cing shall they be brought,  
*Freu - de,* *Freu - de* und Froh - lo - cken wird sie ge - führt,  
 6 6 B

brought, shall they be brought, with glad - ness, with  
 -führt, wird sie ge - - führt, in Freu - de, in  
 brought, shall they be brought, with glad - ness, with  
 -führt, wird sie ge - - führt, in Freu - de, in  
 shall they be brought, shall they be brought, with glad - ness, with  
 wird sie ge - führt, wird sie ge - führt, in Freu - de, in  
 shall they be brought, with glad - ness, with  
 wird sie ge - - führt, in Freu - de, in

glad - ness and re - joi - cing, with glad - ness, glad - ness and re -  
Freu - de und Froh - lo - cken, in Freu - de, Freu - de und Froh -  
glad - ness and re - joi - cing, with glad - ness, glad - ness and re -  
Freu - de und Froh - lo - cken, in Freu - de, Freu - de und Froh -  
glad - ness and re - joi - cing, with glad - ness, glad - ness and re -  
Freu - de und Froh - lo - cken, in Freu - de, Freu - de und Froh -  
glad - ness and re - joi - cing, with glad - ness, glad - ness and re -  
Freu - de und Froh - lo - cken, in Freu - de, Freu - de und Froh -

6 5



- joi - cing

shall they be brought, shall they, shall they be  
wird sie ge - führt, wird sie, wird sie ge -

- lo - cken

shall they be brought, shall they, shall they be  
wird sie ge - führt, wird sie, wird sie ge -

- joi - cing shall they be brought, shall they be

- lo - cken wird sie ge - führt, wird sie ge -

- joi - cing shall they be brought, shall they be

- lo - cken wird sie ge - führt, wird sie ge -

- joi - cing shall they be brought, shall they be

- lo - cken wird sie ge - führt, wird sie ge -

6 6 7 5

The first system of the musical score consists of six staves. The top two staves are vocal parts (Soprano and Alto), the next two are vocal parts (Tenor and Bass), and the bottom two are piano accompaniment (Right and Left Hand). The music is in a major key and 4/4 time. The vocal lines feature simple harmonic intervals, while the piano accompaniment includes a prominent sixteenth-note arpeggiated pattern in the right hand.

The second system of the musical score contains the vocal lines with lyrics in German and English. The piano accompaniment continues with the same arpeggiated pattern. The lyrics are as follows:

brought,	with	glad - ness	shall	they	be
-führt,					
brought,	in	Freu - de	wird	sie	ge -
-führt,					
brought,	with	glad - ness	shall	they	be
-führt,					
brought,	with	glad - ness	shall	they	be
-führt,	in	Freu - de	wird	sie	ge -
brought,	with	glad - ness	shall	they	be
-führt,					
brought,	with	glad - ness	shall	they	be
-führt,	in	Freu - de	wird	sie	ge -

The third system of the musical score shows the continuation of the piano accompaniment. It features the same characteristic sixteenth-note arpeggiated pattern in the right hand, providing a rhythmic and harmonic foundation for the vocal lines.

brought, shall they be brought, shall they be brought, shall  
 -führt, wird sie ge - führt, wird sie ge - führt, - wird  
 brought, shall they be brought, shall they be brought, shall  
 -führt, wird sie ge - führt, wird sie ge - - führt, wird  
 brought, shall they be brought, shall they be brought,  
 -führt, wird sie ge - führt, wird sie ge - führt,  
 brought, shall they be brought, shall they be brought, shall  
 -führt, wird sie ge - führt, wird sie ge - führt, wird  
 3 6 7 8 13 6 6

they be brought, shall they be brought, shall they be brought.

sie ge-führt, wird sie ge-führt, wird sie ge-führt.

they be brought, shall they be brought, shall they be brought.

sie ge-führt, wird sie ge-führt, wird sie ge-führt.

shall they be brought, shall they be brought, shall they be brought.

wird sie ge-führt, wird sie ge-führt, wird sie ge-führt.

they be brought, shall they be brought, shall they be brought.

sie ge-führt, wird sie ge-führt, wird sie ge-führt.

7 6 6 5 3      6 4 5 3      6 4 5 3

Larghetto.

Violoncello solo.

BASSO.  
Contrabasso,  
Cembalo ed  
Archiliuto.

Pianoforte.

Larghetto.

Blessed, blessed is the man — that has — a vir-tuous wife, bles-  
 Se lig, se lig ist der Mann, der fand — ein keusches Weib, se

Adagio.

sed, bles sed is the man — that has a vir - tuous wife, — that has — a vir - tuous  
 lig, se - lig ist der Mann, der fand ein keu - sches Weib, — der fand — ein keu - sches

Adagio.

wife,  
Weib, for the num - ber of — his days, for the num - ber of — his  
 sei - ner Ta - ge Lauf — und Zahl, sei - ner Ta - ge Lauf — und

a tempo. ritard.

days, for the num - ber of his days, — of his days shall be double, shall be double, shall be dou -  
 Zahl, sei - ner Ta - ge Lauf und Zahl, — Lauf und Zahl wird ver - doppelt, wird ver - doppelt, wird ver - dop -

- ble. Bles - sed, bles - sed is the man that has a vir - tuous wife, ble -  
 - pelt. Se - lig, se - lig ist der Mann, der fand ein keu - sches Weib, se -

- sed, bles - sed is the man that has a vir - tuous wife, — that has a vir - tuous  
 - lig, se - lig ist der Mann, der fand ein keu - sches Weib, — der fand ein keu - sches

*Adagio.*

Viol. I.  
 Viol. II.  
 Viola.  
 Violoncello.

*ad libitum.*

wife.  
 Weib.

*a tempo.* *ad libitum.* *mf* *esoso.*

Traversa I.

Traversa II.

Violino I. II.

SOPRANO.

Bassi.

Pianoforte. *mf*

A good wife is a good  
Ein gut Weib ist eine gute

*pp* 6

por - tion, a good por - tion which shall be giv - en in the por - tion of them that fear the  
 Ga - be, gu - te Ga - be, die wird ge - ge - ben als ein Lohn dem, der ganz dem Herrn ver-

Lord, that fear the Lord,  
 - traut, ver - traut dem Herrn,

in the por - tion of them that fear the Lord, a good wife,  
 als ein Lohn dem, der ganz ver - traut dem Herrn, ein gut Weib,



a good wife is a good por-tion, a good por-  
 ein gut Weib ist gu-te Ga-be, gu-te Ga-

- tion which shall be given in the por-tion of them that fear the  
 - be, die wird ge-ge-ben als Lohn dem, der ganz dem Herrn ver-

Lord, a good wife is a good por-tion,  
 - traut, ein gut Weib ist gu-te Ga-be,

is a good portion which shall be given in the  
 ist gu-te Ga-be, die wird ge-ge-ben, ge-

portion of them that fear the Lord, that fear the Lord, which shall be  
 -ge-ben als Lohn dem, der ganz dem Herrn, dem Herrn ver- traut, die wird ge-

gi-ven in the por-tion of them that fear the Lord, that  
 -ge-ben als Lohn dem, der ganz dem Herrn ver- traut, der

fear the Lord, that fear the Lord, which shall be gi-ven in the  
 ganz dem Herrn, dem Herrn ver-traut, die wird ge-ge-ben als ein

por tion that fear the Lord, in the portion of them  
 Lohn dem, der dem Herrn ver-traut, als ein Lohndem, der ganz

*Adagio.*

that fear the Lord, in the portion of them that fear the Lord.  
 dem Herrn ver-traut, als ein Lohndem, der ganz dem Herrn ver-traut.

ritard.

The first system of the score features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The music is in a minor key and 3/4 time. The vocal line includes trills and slurs. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes.

Violino I. II.  
Oboe I. II.  
TENORE.  
Bassi.

*Allegro.*

(Organo soft, tasto solo.)

Pianoforte.

*Allegro moderato.*

The second system includes staves for Violino I. II., Oboe I. II., Tenor, Basses, and Piano. The piano part is marked *Allegro moderato* and begins with a forte (*f*) dynamic. The other instruments have rests.

The second system continues the vocal and piano parts from the first system. The piano accompaniment features a complex texture with many chords and moving lines in both hands.

Viol. (senza Ob.)

Oboe.

Strength and hon-our are her cloath-ing, are her cloath-ing,  
 Kraft und Eh-re sind ih-re Schü-tzer, ih-re Schü-tzer,

and she shall re-joice, shall re-joice, she shall re-joice, strength and  
 und sie wird sich freu'n, wird sich freu'n, sie wird sich freu'n, Kraft und

hon-our are her cloath-ing, and she shall re-joice, she shall re-joice, she shall re-  
 Eh-re sind die Schü-tzer, und sie wird sich freu'n, sie wird sich freu'n, sie wird sich

-joice in time to come, she shall re-joice, she shall re-joice in time to  
 freu'n in fern-ster Zeit, sie wird sich freu'n, sie wird sich freu'n in fern-ster

The musical score is written for voice and piano, with instrumental parts for Oboe and Violin. The voice part is in a soprano range, and the piano accompaniment is in a standard piano range. The score is divided into four systems, each with a vocal line and a piano accompaniment. The Oboe and Violin parts are written above the vocal line. The lyrics are in German and English, and the music is in a minor key with a 3/4 time signature.

come, she shall re-joice!  
Zeit, sie wird sich freu'n!

strength and hon-our  
Kraft und Eh-re

are her cloathing,  
sind ih-re Schützer,

strength and hon-our  
Kraft und Eh-re

are her cloathing,  
sind ih-re Schützer,

strength and hon-our  
Kraft und Eh-re

are her cloath-ing,  
ih-re Schü-tzer,

strength and hon-our,  
Kraft und Eh-re,

and hon-our,  
und Eh-re,

are her cloathing,  
sind die Schützer,

she shall re-joice,  
sie wird sich freu'n,

she shall re-joice  
sie wird sich freu'n

in time to  
in fern-ster

come, she shall re-joice  
Zeit, sie wird sich freun,

senza in sich

*Tutti.*  
Oboe.  
time, in — time to come, she shall re-joice!  
freun in — fern - ster Zeit, sie wird sich freun!

*Violini piani.*  
*con Oboe.*  
She o - pens her mouth with wis - dom, with  
Sie öff - net den Mund mit Weis - heit, mit

*p*

*Fine.*

wis - dom, and in her tongue is the law  
 Weis - heit, und ih - re Zung' ist das Ge - setz

of kind - ness, is the law of kind - ness.  
 der Gü - te, ist das Ge - setz der Gü - te.

*Tutti.*  
*senza Oboe.*  
*ritard.*  
*f*

*Da Capo.*

*Accomp.*

(Violino I.)

(Violino II.)

(Viola)

BASSO.

Bassi.

Pianoforte.

As the sun when it a - ri - ses in the high  
 Wie die Sonne, wenn sie sich he - bet am Fir - ma -

heav'n, so is the beau - ty, so is the beau - ty of a good wife.  
 - ment: so ist die Schön - heit, so ist die Schön - heit einer ed - len Frau.



Violino I. *p*

Violino II. *p*

BASSO.  
Her chil - dren a - rise up and call her blessed, her hus - band al - so he  
Die Kin - der er - ste - hen und prei - sen sie se - lig, der Gat - te gleichfalls, er

Bassi. *p*

Pianoforte. *p*

prai - ses her, he prai - ses her, he praises, he praises, her hus - band al - so  
prei - set sie, er prei - set sie, er preiset, er preiset, der Gat - te gleich - falls

7

prai - ses her, her hus - band al - so he prai - ses her, he prai - ses her, he  
prei - set sie, der Gat - te gleichfalls, er prei - set sie, er prei - set sie, er

prai - ses her, he prai - ses her; her chil - dren a - rise up and call her blessed, her  
 prei - set sie, er prei - set sie; die Kin - der er - ste - hen und prei - sensie se - lig, der

hus - band al - so he prai - ses her, he praises, he praises, her hus - band al - so he  
 Gat - te gleichfalls, er prei - set sie, er preiset, er preiset, der Gat - te gleichfalls, er

prai - ses her, he prai - ses her, her hus - band al - so he prai - ses her.  
 prei - set sie, er prei - set sie, der Gat - te gleichfalls, er prei - set sie.

First system of musical notation, including piano accompaniment and vocal melody.

Viol. (senza Oboe.)  
 Ma - ny daugh - ters have done vir - tuous - ly, but  
 Man - che Töch - ter sind wohl tu - gend - sam, doch  
 Fine. *p* (2)

Third system of musical notation, primarily piano accompaniment.

thou ex - celled them, but thou ex - cel - lest them all, all, all,  
 du über - triffst sie, du ü - ber - triffst sie alle, du, du

Fifth system of musical notation, primarily piano accompaniment.

all, all, but thou ex - celled them all, —  
 sie alle, du ü - ber - triffst sie all', —

(Adagio.) (Tutti.)

but thou ex - cel - lest them all.  
 doch du übertriffst sie al - le.

Adagio. Tempo I.

Her Die Da Capo.

*Grave.*

Tromba I.

Tromba II.

Oboe I.

Oboe II.

Bassons.

Violino I.

Violino II.

Viola.

Violoncello.

CANTO I.  
We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.

CANTO II.  
*Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.*

ALTO I.  
We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.

ALTO II.  
*Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.*

TENORE I.  
We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.

TENORE II.  
*Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.*

BASSO I.  
We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.

BASSO II.  
*Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.*

Organo, e  
Contrabassi.

*Grave.*

Pianoforte.

6  $\frac{4}{2}$

*Andante allegro.*

Tromba I.II.

Oboe I.II.

Violino I.

Violino II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

Tutti Bassi.

Pianoforte.

will re - mem - ber, re - mem - ber thy name from one ge - ne - ra - tion to an - o - ther.

will ver - kün - den, ver - kün - den dein Lob von ei - nem Ge - schlechte hin - zum an - dern,

will re - mem - ber, re - mem - ber thy name from one ge - ne - ra - tion to an - o - ther.

will ver - kün - den, ver - kün - den dein Lob von ei - nem Ge - schlechte hin - zum an - dern,

there fore shall the peo-ple give praise un - to thee,  
 da - - rum sin - ge al - les Volk Lob dir und Preis,

there fore shall the peo-ple give praise un - to thee world with -  
 da - - rum sin - ge al - les Volk Lob dir und Preis oh - - ne

there fore shall the peo-ple give praise un - to thee, un - to thee, un - to  
 da - rum sin - ge al - les Volk Lob dir und Preis, Lob und Preis, Lob und

there fore shall the peo-ple give praise un - to thee, un - to  
 da - rum sin - ge al - les Volk Lob dir und Preis, Lob und

give praise, give praise un - to thee, un - to thee, un - to  
 Lob dir und Preis, Lob und Preis, Lob und Preis, Lob und

- out end, world without end, we  
 En - de, oh - ne En - de, ich

thee, we will re-mem-ber thy name, thy name from one ge-ne-ra-tion to an-o-ther.  
 Preis, ich will ver-kün-den dein Lob, dein Lob von ei-nem Ge-schlechte hin zum an-dern,

thee, we will re-mem-ber thy name, thy name from one ge-ne-ra-tion to an-o-ther.  
 Preis, will re-mem-ber, ver-kün-den, dein Lob, dein Lob von ei-nem Ge-schlechte hin zum an-dern.

there-fore, we will re-mem-ber thy name, there-fore  
 da-rum, ich will ver-kün-den dein Lob, da-rum

we will re-mem-ber thy name, there-fore, we will re-mem-ber thy  
 ich will ver-kün-den dein Lob, da-rum, ich will ver-kün-den dein

we will re-mem-ber thy name, there-fore  
 ich will ver-kün-den dein Lob, da-rum

there-fore shall, there-fore  
 da-rum sing, da-rum



shall the peo-ple give praise un-to thee, there-fore shall the peo-ple give  
 sin-ge Lob dir und Preis al-les Volk, da-rum sin-ge al-les Volk  
 name world with-out end, world with-out, with-  
 Lob ohn' En-de, oh-ne En-de, oh-ne  
 shall the peo-ple give praise un-to thee world with-out end, world with-out  
 sin-ge al-les Volk Lob dir und Preis ohn' En-de, oh-ne En-  
 shall the peo-ple give praise un-to thee world with-out end, world with-  
 sin-ge al-les Volk Lob dir und Preis oh-ne En-de, oh- - - - -ne

praise un-to thee world with out end, we will re-mem-ber, re-mem-ber thy name,  
 Lob dir und Preis oh-ne En-de, ich will ver-kün-den, ver-kün-den dein Lob,  
 -out end, world with out end, -de, oh-ne En-de, we will re-mem-ber, re-mem-ber thy name,  
 -de, oh-ne End; oh-ne En-de, ich will ver-kün-den, ver-kün-den dein Lob,  
 -out end, -de,

thy name from one ge - ne - ra - tion to an - o - ther, from one ge - ne - ra - tion to an -  
 dein Lob von ei - nem Ge - schlechte hin zum an - dern, von ei - nem Ge - schlechte hin zum  
 thy name from one ge - ne - ra - tion to an - o - ther, from one ge - ne - ra - tion to an -  
 dein Lob von ei - nem Ge - schlechte hin zum an - dern, von ei - nem Ge - schlechte hin zum

- o - ther, to an - o - ther, we will re - mem - ber thy name, there - fore shall the  
 ich will ver - kün - den dein Lob, da - rum sin - ge  
 an - dern, hin zum an - dern, there - fore, there - fore shall the peo - ple give  
 da - rum, da - rum sin - ge al - les Volk  
 - o - ther, to an - o - ther, there - fore shall the peo - ple give  
 an - dern, hin zum an - dern, da - rum sin - ge al - les Volk

peo-ple give praise un-to thee, world with-out end, world with-out end, A-men.  
 al-les Volk Lob dir und Preis oh-ne En-de, oh-ne En-de, A-men.  
 praise un-to thee, world with-out end, world with-out end, A-men.  
 Lob dir und Preis oh-ne En-de, oh-ne En-de, A-men.  
 praise un-to thee, world with-out end, world with-out end, A-men.  
 Lob dir und Preis oh-ne En-de, oh-ne En-de, A-men.

6 7 6

Tromba I.  
 Tromba II.  
 Violino I. *senza Oboe.*  
 Violino II. *Tutti Violini e Oboe.*  
 Viola.  
 CANTO.  
 ALTO.  
 TENORE.  
 BASSO.  
 Tutti Bassi. *Loud. Tasto solo.*  
 Pianoforte.

Al-le-lu-ja a-men,  
 Al-le-lu-ja a-men, al-le-lu-ja a-men, al-le-lu-ja a-men,  
 Al-le-lu-ja a-men, al-le-lu-ja a-men, al-le-lu-ja a-men,  
 Al-le-lu-ja a-men,

6

a - men, al - le - lu - ja a - men, a - men, al - le - lu - ja a - men, al - le - lu - ja  
 a - men, al - le - lu - ja a - men, a - - - - - men, al - le - lu - ja a - men, a - men, al - le - lu - ja a - men,  
 a - men, al - le - lu - ja a - men, a - men, al - le - lu - ja a - men, a - men, al - le -  
 a - men, al - le - lu - ja a - men, a - men, al - le - lu - ja a - men, a - men,

a - men, al - le - lu - ja a - men, a -  
 a - - - - - men, a - men, a - - - - - men, al - le -  
 - lu - ja, al - le - lu - ja a - men, a - - - - - men, al - le - lu - ja a - men,  
 al - le - lu - ja a - men, al - le - lu - ja

7 6 7 6 7 6 6 7 7 6 4 6

H. W. 36.

men, al - le lu - ja a - men, a - men,  
 lu - ja a - men, a - men, al - le lu - ja a - men, al - le lu - ja a - men,  
 a - men, al - le lu - ja a - men, a - men, al - le lu - ja a - men, a - men,  
 a - men, al - le lu - ja a - men, a - men, a - men, a - men,

7 6 7 6 5 4 3

al - le lu - ja a - men, al - le lu - ja a - men,  
 a - men, al - le lu - ja a - men, a - men, al - le lu - ja a - men, a - men,  
 - men, al - le lu - ja a - men, al - le lu - ja a - men, a - men, al - le  
 al - le lu - ja, al - le lu - ja a - men, a - men, al - le

6 7 7 7 4 6 6

H. W. 36.

al - le - lu - ja, al - le - lu - ja a - men, a - - - men, al - le -  
 - men, a - - - - men, al - le - lu - ja a - men, a - men, al - le - lu - ja  
 - lu - ja, al - le - lu - ja a - men, a - - - men, al - le - lu - ja a - men,  
 - lu - ja, al - le - lu - ja a - men, a -

- lu - ja, al - le - lu - ja a - - - - - men, al - le - lu - ja a - men, a - - - - - men.  
 a - - - men, a - men, a - - - - - men, al - le - lu - ja a - men, a - - - - - men.  
 a - men, al - le - lu - ja a - - - - - men, al - le - lu - ja a - men, a - - - - - men.  
 - men, a - - - - - men, al - le - lu - ja a - men, a - - - - - men.

H. W. 36.