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Georg Friedrich Händels Werke

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Anthem XIII

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XIII. WEDDING ANTHEM.^A

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.

(senza Cembalo)
 (con
 Organo not very loud.
 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 two staves of the second system. The number "6" appears below the bass clef staves in the second and third systems, indicating a specific fingering or measure.

First system of musical notation, consisting of eight staves. The top four staves are for individual instruments, and the bottom four are for a grand piano. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*. Fingerings are indicated by numbers 1-5 below notes.

Second system of musical notation, also consisting of eight staves. It continues the musical piece with similar notation to the first system, including complex rhythmic patterns and dynamic markings.

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 notation includes treble and bass clefs, a key signature of two sharps (D major or F# minor), and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom system includes a grand staff with 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.

4 6 7 6

4 6 7 6

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

Detailed description: This is a page of a musical score, page 36. It features a voice part and a piano accompaniment. The voice part consists of eight staves, each with a vocal line and a corresponding lyric line. The lyrics are: "made, -kor, made, -kor, made, -kor, made, -kor,". The piano part is written in two systems. The first system has four staves (treble and bass clefs) and contains a complex, rhythmic accompaniment. The second system also has four staves and continues the piano accompaniment. The score is in a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano part includes a "Soft." dynamic marking and a measure number "6".

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 multiple staves for voices and instruments. The solo section is marked '(Solo)' and includes the lyrics 'The Kings Daughter is all glorious with in, Un - sers Kö - nigs Tochter strahlet in Glanz,'. The tutti section is marked 'Tutti, (senza Organo.)' and begins with a piano (*p*) dynamic. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Detailed description: This block shows the piano accompaniment for the final section of the piece. It consists of two staves, treble and bass clef, with various musical notations including chords, arpeggios, and melodic lines. The piece concludes with a final cadence.

Oboe I.
Oboe II.
Bassons.

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

Bassi.

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 - - -

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

4 6 6 5

H. W. 36.

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

7 6

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 key with two sharps (F# and C#) and a 4/4 time signature. 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 consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics: "brought, with glad - ness shall they be". The next two staves are vocal parts (Tenor and Bass) with lyrics: "führt, in Freu - de wird sie ge". The bottom two staves are piano accompaniment. The lyrics are in German. The musical notation continues with the same instrumental parts as the first system.

The third system of the musical score consists of two staves for piano accompaniment (Right and Left Hand). It continues the arpeggiated pattern from the previous systems, ending with a final chord in the right hand.

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 5 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.

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

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.

Musical score for strings and piano, measures 1-12. The score consists of two systems. The first system includes Violino I & II, Viola, Violoncello, and Contrabbasso. The second system includes Piano and Contrabbasso. The piano part features intricate textures with triplets and trills.

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

Allegro.

(Organo soft, tasto solo.)

Pianoforte.

Allegro moderato.

Musical score for woodwinds and strings, measures 13-16. The woodwinds (Violino I & II, Oboe I & II, Tenor, Basses) play a rhythmic pattern. The piano part continues with its complex texture.

Musical score for strings and piano, measures 17-20. The strings continue their rhythmic accompaniment, and the piano part concludes with a final cadence.

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

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.
f

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.

5 6 6 5

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.

The first system consists of two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature and features a complex, flowing melodic line with many sixteenth and thirty-second notes.

The second system includes vocal lines and piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The system is marked with *Viol. (senza Oboe.)* and *p*. The lyrics are:

Ma - ny daugh - ters have done vir - tuous - ly, but
 Man - che Töch - ter sind wohl tu - gend - sam, doch

 The system concludes with the word *Fine.* and a *p* dynamic marking.

The third system is primarily piano accompaniment, consisting of two staves in treble and bass clefs. It continues the complex melodic and harmonic texture established in the first system. The system concludes with the word *Fine.*

The fourth system includes vocal lines and piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

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

 The system concludes with the word *Fine.*

The fifth system is primarily piano accompaniment, consisting of two staves in treble and bass clefs. It continues the complex melodic and harmonic texture established in the first system. The system concludes with the word *Fine.*

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.
 CANTO II.
 ALTO I.
 ALTO II.
 TENORE I.
 TENORE II.
 BASSO I.
 BASSO II.
 Organo, e
 Contrabassi.

We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.
 Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.
 We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.
 Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.
 We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.
 Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.
 We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.
 Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.
 We will re - mem - ber Thy name from one ge - ne - ra - tion to an - o - ther.
 Wir wol - len Dein ge - den - ken von ei - nem Ge - schlechte hin zum an - dern.
 6 4/2

Grave.

Pianoforte.

Andante allegro.

Tromba I.II.

Oboe I.II.

Violino I.

Violino II.

Viola.

CANTO.

ALTO.

TENORE.

BASSO.

Tutti Bassi.

Pianoforte.

Andante allegro.

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 people give praise un - to thee, there - fore shall the people 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 people 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 people 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, ich will ver - kün - den, ver - kün - den dein Lob,
 - de, end, with out end, with out end, we will re - mem - ber, re - mem - ber thy name,
 - out end, - de, oh - ne En - de, ich will ver - kün - den, ver - kün - den dein Lob,
 - out end, - de, oh - ne En - de, ich will ver - kün - den, ver - kün - den dein Lob,

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.

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

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

7 6 7 6 5 4 2

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 -
 - 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

