

PAUL HEYSE

in treuer Freundschaft zugeeignet.

Der hundert sieben und zwanzigste

Psalm

FÜR

Chor, Solostimmen, Orchester

und Orgel (ad lib.)

componirt von

FRANZ WÜLLNER.

OP. 40.

Partitur. Pr. 9 Mk.
Clavier Auszug. Pr. 4 Mk. 50 Pf.

Orchesterstimmen. Pr. 8 Mk.
Singstimmen. Pr. 2 Mk. 65 Pf.

Eigenthum des Verlegers.

LEIPZIG, ROB. FORBERG.

1963. 1964. 2000. 2001.

Singstimmen werden in beliebiger Anzahl einzeln abgegeben.

DER 127^{te} PSALM.

Franz Wüllner. Op. 40.

Andante con moto. M.M. $\text{♩} = 56.$

2 Flöten.
2 Oboen.
2 Clarinetten in B.
2 Fagotte.
2 Hörner in F.
2 Hörner in B.
2 Trompeten in B.
Pauken in B.F.
1. Violine.
2. Violine.
Viola.
Sopran.
Alt.
Tenor.
Bass.
Orgel.
Violoncell.
Bass.

Soli.
pp *p*
Soli.
p
espress.
p
pp *p*
pp *p*
Solo dolce
p
Solo dolce
p
Solo dolce
p
Solo dolce
p
Manual 8' p
ohne Pedal
pp *p*
pp *p*

Glück - se - lig, glück - se - lig! Glück - se - lig Al - le, die
Be - a - ti, be - a - ti! Be - a - ti om - nes, qui
Glück - se - lig, glück - se - lig! Glück - se - lig Al - le, die
Be - a - ti om - nes, qui
Glück - se - lig Al - le, die
Be - a - ti om - nes, qui

pp

pizz.

p

pizz.

p

pizz.

p

Got-tes Wil-len thun und treu-lich geh'n auf sei-nen We-gen, glück-se-lig Al-le, glück-se-lig Al-le, die
 ti-ment Do-mi-num, qui am-bu-lant in vi-is e-jus, be-a-ti om-nes, be-a-ti om-nes, qui
 Got-tes Wil-len thun, glück-se-lig, glück-se-lig, glück-se-lig Al-le, glück-se-lig, die
 ti-ment Do-mi-num, be-a-ti, be-a-ti, be-a-ti om-nes, be-a-ti, qui
 Got-tes Wil-len thun, glück-se-lig, glück-se-lig, glück-se-lig, glück-se-lig, die
 ti-ment Do-mi-num, be-a-ti, be-a-ti, be-a-ti, be-a-ti, qui

pizz.

p

pizz.

p

A

mf
p *mf* *mf*
pp *cresc.* *mf*
p cresc. *mf marcato*
arco *mf*
arco *cresc.* *mf*
divisi *arco* *mf*
cresc. *mf*
Tutti *mf*
Tutti *mf*
Tutti *mf*
Tutti *mf*
mf nur 8' und schwächer 4'
arco *mf*
arco *mf*

treu - lich gehn auf sei-nen We - - gen. Glück - se - lig Al - le, die Got - tes Wil - len thun und treu - lich
 am - bu - lant in vi - is e - - jus. Be - a - ti om - nes, qui ti - ment Do - mi - num, qui am - bu -
 treu - lich gehn auf sei-nen We - - gen. Glück - se - lig Al - le, die Got - tes Wil - len thun und treu - lich
 am - bu - lant in vi - is e - - jus. Be - a - ti om - nes, qui ti - ment Do - mi - num, qui am - bu -
 treu - lich gehn auf sei-nen We - - gen. Glück - se - lig Al - le, die Got - tes Wil - len thun und
 am - bu - lant in vi - is e - - jus. Be - a - ti om - nes, qui ti - ment Do - mi - num, qui

mf marcato
cresc. *f* *dim.*
cresc. *f* *dim.*

15 gehn, und treu-lich gehn, und treu-lich gehn auf sei-nen
 laut, qui am-bu-lant, qui am-bu-lant in vi-is

tren-lich gehn, und treu-lich gehn auf sei-nen We-
 am-bu-lant, qui am-bu-lant in vi-is e-

gehn, und treu-lich gehn auf sei-nen We-
 laut, qui am-bu-lant in vi-is e-

treu-lich gehn, und treu-lich gehn auf sei-nen We-
 am-by-lant, qui am-bu-lant in vi-is e-

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

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

B

The first system of the score consists of eight staves. The top two staves are for the piano (right and left hands). The next two staves are for the violin and viola (right and left hands). The bottom two staves are for the piano (right and left hands). The music is in a minor key and 4/4 time. Dynamics include *p*, *pp*, and *ten.*

We - - - gen.
 - - - - - jus.

- - - - - gen.
 - - - - - jus.

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

gen. Die Ar - beit dei-ner eig-²nen Hän - de wirst du froh ge - nie - - - ssen, die Ar-beit dei -
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - - bis. la - bo - res ma -

ten. ten.

dolce

Die Ar - beit dei-ner eig'nen Hän - de wirst du froh ge - nie - - - ssen, die
 La - bo - res ma-nu-um tu - a - rum qui-a man-du - ca - - - bis, la -

wirst du froh ge - nie - - - - - ssen, die Ar - - - - - beit dei- - - - - ner eig'nen
 qui - a man - du - ca - - - - - bis, la - bo - - - - - res ma - - - - - nu-um tu -

- - - - - ner eig'nen Hän - de wirst du froh ge - nie - - - - - ssen, wirst du froh ge - nie - - - - -
 - - - - - nu-um tu - a - rum qui - a man - du - ca - - - - - bis, qui - a mandu - ca - - - - -

dolce

Die Ar - beit dei-ner eig'nen
 La - bo - res ma-nu-um tu -

p

p

C

Ar - beit dei - - ner ei - genen Hän - - de wirst du froh ge - nie - -
 bores ma - - nu - um tu - a - - rum qui - a man - - du - ca - -

Hän - de wirst du froh ge - nie - - - - - ssen. Die Ar - beit
 a - rum qui - - a man - du - ca - - bis. La - bo - res

ssen. Die Ar - beit dei - ner ei - genen Hän - - de wirst du froh ge - nie - -
 bis. La - bo - res ma - nu - um tu - a - - rum qui - a man - du - ca - -

Hän - de wirst du froh ge - nie - - - - - ssen, wirst du froh ge - nie - - - - -
 a - rum qui - a man - du - ca - - - - - bis, qui - a man - du - ca - - - - -

Musical score for a vocal and piano piece. The score includes vocal lines with German lyrics and piano accompaniment. Dynamics include *p*, *mf*, *f*, and *sempre cresc.*

- - ssen.
 bis.

Die Ar - beit dei-ner eig'nen Hän - de wirst du froh ge-
 La - bo - res ma - nu - um tu - a - rum qui - a man - du -

dei-ner eig'nen Hän - de wirst du froh ge - nie - ssen. — Die Ar - beit
 ma - nu - um tu - a - rum qui - a man - du - ca - bis. — La - bo - res

Die Ar - beit
 La - bo - res

- - ssen, die Ar - - - - - beit dei - - - - - ner eig'nen Hän - - - - - de, die
 - - bis, la - ho - - - - - res ma - - - - - nu - um tu - a - - - - - rum, la -

- - ssen, die Ar - - - - - beit deiner eig'nen Hän - - - - - de wirst du froh ge -
 - - bis, la - ho - - - - - res ma - nu - um tu - a - - - - - rum qui - a man - du -

Musical score for a multi-instrument ensemble and vocalists. The score includes staves for various instruments (flutes, oboes, strings, woodwinds) and vocal parts with German lyrics. Dynamics range from *mp* to *pf*, and markings include *cresc.* and *dim.*

du! es wird dir wohl er - ge - - - hen, glück - se - lig du!
 es et be - - ne - ti - bi e - - - rit, be - a - tus es
 du! es wird dir wohl er - ge - - - hen, glück - se - lig du!
 es et be - - ne - ti - bi e - - - rit, be - a - tus es

es wird dir wohl er - ge - - - hen, glück - se - - - lig, glück - se - - -
 et be - - ne ti - bi e - - - rit, be - a - - - tus, be - a - - -

es wird dir wohl er - ge - - - hen, glück - se - - - lig, glück - se - - -
 et be - - ne ti - bi e - - - rit, be - a - - - tus, be - a - - -

es wird dir wohl er - ge - - - hen, glück - se - - - lig, glück - se - - -
 et be - - ne ti - bi e - - - rit, be - a - - - tus, be - a - - -

es wird dir wohl er - ge - - - hen, glück - se - - - lig, glück - se - - -
 et be - - ne ti - bi e - - - rit, be - a - - - tus, be - a - - -

Musical score for the first system, including piano and violin parts. Dynamic markings include *mf cresc.* and *cresc.*

13 Wil - len thun und treu - lich geh'n, und treu - lich geh'n auf sei - - - - - nen We -
 Do - mi num, qui am - bu - lant, qui am - bu - lant in vi - - - - - is e -

14 Wil - len thun und geh'n, und treu - lich geh'n, und treu - lich geh'n auf sei - - - - - nen, We - - - -
 ti - ment Do - mi - num, qui am - bu - lant, qui am - bu - lant in vi - - - - - is e - - - -

15 Wil - len thun und treu - lich geh'n, und treu - lich geh'n auf sei - - - - - - - - - -
 Do - mi num, qui am - bu - lant, qui am - bu - lant in vi - - - - - - - - - -

16 Wil - - len thun und treu - lich geh'n, und treu - lich geh'n auf sei - - - - - nen We - - - -
 Do - - mi - num, qui am - bu - lant, qui am - bu - lant in vi - - - - - is e - - - -

Musical score for the second system, including piano and violin parts. Dynamic markings include *mf cresc.*

Musical score for piano accompaniment, featuring multiple staves with various dynamics and articulations. Dynamics include *rf*, *f*, *dim.*, *cresc.*, *mf*, and *mp*. The score includes complex rhythmic patterns and melodic lines.

Musical score for vocal parts with German lyrics. The lyrics are:

gen. Die Ar - beit dei - ner eig'nen Hän - de wirst du froh ge - nie - - ssen. du
 jus. La - bo - res ma - nu - um tu - a - rum qui - a man - du - ca - - bis. qui -
 - nen We - - gen. Die Arbeit dei - - ner eig' - nen Hän - - de, du
 is e jus. La - bo - res ma - nu - um tu - a - - rum, qui -
 gen. Die Ar - - - beit deiner eig' - nen Hän - - de, du wirst
 jus. La - ho - - - res ma - nu - um tu - a - - rum, qui - - - a

Musical score for piano accompaniment at the bottom of the page, including dynamics like *f* and *dim.*

F

SOLO.

CHOR.

Glück - se - - - - - lig, glück -
 Be - a - - - - - tus, be -
 Pa - - - - -

Glück - se - - - - - lig, glück -
 Be - a - - - - - tus, be -
 Pa - - - - -

Glück - se - - - - -
 Be - a - - - - -

Glück - se - - - - -
 Be - a - - - - -

du wirst sie ge-niessen, wirst sie ge-niessen, glück - se -
 qui - a man-du - ca - bis, be - a - tus e - ris, pp

wirst sie ge-niessen, glück - se - lig, be - a -
 a man-du - ca - bis, he - a - tus, pp

wirst sie ge-niessen, glück - se - lig, glück - se -
 a man-du - ca - bis, he - a - tus, pp

sie ge-niessen, glück - se - lig, glück - se - lig
 man - du - ca - bis, he - a - tus, be - a - tus

ohne Pedal

cresc. f pp

cresc. f pp

pp
dolce
pp

mp
p

pp
pp
pp
pp

p

13 Sieh! dein Weib es gleichet dem fruchtbaren Wein-stock, dessen Blät-ter dein Haus um-schat-
U - xor tu - a si - cut vi - tis a - bun - dans in la - te - ri - bus do - mus tu -

p

13 Sieh! dein Weib es gleichet dem fruchtbaren Wein-stock, dessen Blät-ter dein Haus um-schat -

p

U - xor tu - a si - cut vi - tis a - bun - dans in la - te - ri - bus do - mus tu -

pp
pp

A

Musical score for the first system, featuring five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. Dynamics include *p* and *mf*.

Musical score for the second system, featuring five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. Dynamics include *mf* and *p*.

Musical score for the third system, featuring five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. Dynamics include *p*. The instruction "senza sordini" is written above the piano part.

Musical score for the fourth system, featuring five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "ten, dessen Blät-ter dein Haus uni-schat-ten. ae, in la-te-ri-bus do-mus tu-ae."

Musical score for the fifth system, featuring five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "Sieh! dein Weib, es gleichet dem fruchtba-ren Wein - U-xor tu-a si-cut vi-tis a bun -". Dynamics include *p*.

Musical score for the sixth system, featuring five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. Dynamics include *pizz.* and *p*. The instruction "senza sordini arco" is written above the piano part.

Musical score for the first system, including vocal lines and piano accompaniment. The system consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. Dynamics include *p*, *mf*, *dim.*, *p*, and *pp*.

Musical score for the second system, including piano accompaniment. The system consists of two staves. Dynamics include *mf*, *dim.*, *p*, and *pp*.

Musical score for the third system, including piano accompaniment. The system consists of two staves. Dynamics include *mf*, *sempre p*, and *pp*.

Musical score for the fourth system, including vocal lines and piano accompaniment. The system consists of five staves. The top two staves are vocal lines with lyrics, and the bottom three are piano accompaniment. Dynamics include *mf*, *pp*, and *mf*.

Musical score for the fifth system, including vocal lines and piano accompaniment. The system consists of five staves. The top two staves are vocal lines with lyrics, and the bottom three are piano accompaniment. Dynamics include *mf*, *dim.*, *p*, *mf*, *dim.*, and *p*.

Musical score for the sixth system, including piano accompaniment. The system consists of two staves. Dynamics include *mf*, *sempre p*, and *pp*.

Söh-ne und
Fi-li-i
Söh-ne und
Fi-li-i

stock, dessen Blät-ter dein Haus um-schat-ten, dessen Blät-ter dein Haus um-schat-ten!
 dans in la-te-ri-bus do-mus tu-ae, in la-te-ri-bus do-mus tu-ae!
 stock, dessen Blät-ter dein Haus um-schat-ten, dessen Blät-ter dein Haus um-schat-ten!
 dans in la-te-ri-bus do-mus tu-ae, in la-te-ri-bus do-mus tu-ae!

B

First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, *mf*, and *dim.*

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*, *mf*, and *dim.*

Fourth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, *mf*, and *dim.*

Tüchter, zahlreich wie jun-ge Sprossen des Oel - baums, sammeln froh sich an dei - - - - - nem
 tu - i si - cut no - vel - lae o - li - va - rum in cir - cu - i - tu men - - - - - sae

Tüchter, zahlreich wie jun-ge Sprossen des Oel - baums, sammeln froh sich an dei - - - - - nem
 tu - i si - cut no - vel - lae o - li - va - rum in cir - cu - i - tu men - - - - - sae

Fifth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *mf*.

Söh-ne und Töch - ter, zahlreich wie jun-ge Sprossen des Oel -
 Fi - li - i tu - i si - cut no - vel - lae o - li - va - -

Söh-ne und Töch - ter, zahlreich wie jun-ge Sprossen des Oel -
 Fi - li - i tu - i si - cut no - vel - lae o - li - va - -

Söh-ne und Töch - ter, zahlreich wie jun-ge Sprossen des Oel - baums,
 Fi - li - i tu - i si - cut no - vel - lae o - li - va - rum,

Sixth system of musical notation, including vocal staves and piano accompaniment. Dynamics include *p*, *mf*, and *dim.*

pp poco cresc. mf dim. pp ten. ten. pp

mf dim. p pp pp

mf dim. pp pp

mp dim. pp pp

più cresc. f. p

15 gleich dem frucht-ba-ren Wein - - - stock, gleich dem Wein - - - stock, gleich dem
 si - - cut vi - tis a - bun - - - dans, si - cut vi - - tis, si - cut

15 - - - stock, glei-chet dem Wein - - - stock, gleich dem Wein - - - stock, gleich dem
 - - - dans, vi - tis a - bun - - - dans, si - cut vi - - tis, si - cut

15 - - - stock, glei-chet dem Wein - - - stock, gleich dem Wein - - - stock, gleich dem
 - - - dans, vi - tis, a - bun - - - dans, si - cut vi - - tis, si - cut

15 sammeln froh. sich an dei - nem Ti - sche, Söh - ne und Töch - ter,
 in cir - cu - i - tu men - sae tu ae, Fi - li - i tu - - i,

15 Söh - ne und Töch - ter, Söh - ne und Töch - ter,
 Fi - li - i tu - - i, Fi - li - i tu - - i,

15 Söh - ne und Töch - ter, Söh - ne und Töch - ter,
 Fi - li - i tu - - i, Ein Cello. Fi - li - i tu - - i,
 Tutti. Ein Cello.

15 Söh - ne und Töch - ter, Söh - ne und Töch - ter,
 Fi - li - i tu - - i, Ein Cello. Fi - li - i tu - - i,
 Tutti. Ein Cello.

15 Söh - ne und Töch - ter, Söh - ne und Töch - ter,
 Fi - li - i tu - - i, Ein Cello. Fi - li - i tu - - i,
 Tutti. Ein Cello.

15 Söh - ne und Töch - ter, Söh - ne und Töch - ter,
 Fi - li - i tu - - i, Ein Cello. Fi - li - i tu - - i,
 Tutti. Ein Cello.

15 Söh - ne und Töch - ter, Söh - ne und Töch - ter,
 Fi - li - i tu - - i, Ein Cello. Fi - li - i tu - - i,
 Tutti. Ein Cello.

ten.
pp
pizz.
cresc. mf
dim.

mf
dim.
p

Wein - stock, gleich dem Wein - stock, dem
vi - tis, si - cut vi - tis, a -
cresc. dim.

Wein - stock, gleich dem Wein - stock, dem
vi - tis, si - cut vi - tis, a -
cresc. dim.

Söh - ne und Töch - ter, Söh - ne und Töch - ter, zahlreich wie jun - ge
Fi - li - i tu - i, Fi - li - i tu - i si - cut no - vel - lae
mf
Tutti.
ten.
pp
pizz.
arco
cresc. mf
dim.
p

D

The musical score consists of several systems of staves. The top system includes vocal lines with lyrics and piano accompaniment. The middle system features a more complex instrumental part with triplets and dynamic markings like *cresc.* and *dim.*. The bottom system contains multiple vocal lines with lyrics in German and Latin, such as "ten! Sieh! dein Weib, es gleicht dem frucht-ba-ren Wein - - - stock, des-sen" and "ae! U - - xor tu - a si - cut vi - tis a - bun - - - dans in la -".

pp
pp
pp
pp
pp

p
pp

nur 4 Violinen.
Alle mit Sordini.
pp
pp
con Sord.
pp
con Sord.
pp

stock,
tis,

stock,
tis,

stock,
tis,

gleich dem Wein - - - stock, des-sen
si - cut vi - - - tis, in la-
pp
pp

gleich dem Wein - - - stock, des-sen
pp

si - cut vi - - - tis, in la-
pp

con Sord.
pp
pp

The musical score consists of several systems. The piano accompaniment is written in treble and bass clefs. The vocal line is in a single clef. The lyrics are in German. Dynamics include *mp*, *dim.*, *pp*, *p*, and *espress.* The articulation *pizz.* is used in the final vocal phrase.

Sieh, dein Weib, es gleicht dem fruchtbaren
 U - xor tu - a si - cut vi - tis a -

Blät - - - ter dein Haus um - schat - ten!
 te - - - ri - bus do - - - mus tu - ae!

Blät - - - ter dein Haus um - schat - ten!
 te - - - ri - bus do - - - mus tu - ae!

Blät - - - ter dein Haus um - schat - ten!
 te - - - ri - bus do - - - mus tu - ae!

pp

Solo *p* *pp*

f ma dolce *dim.* *p*

mf *p* *f* *dim.*

f ma dolce *dim.*

f ma dolce *dim.* *p*

f ma dolce *dim.* *p*

Wein - - - stock!
 bu - - - dans!

f *dim.* *p*

Sieh', es glei - chet, gleich dem Wein - stock, gleich dem
 U - - - xor tu - a si - cut vi - tis, si - cut

f *dim.* *p*

Sieh', es glei - chet, gleich dem Wein - stock, gleich dem

f *dim.* *p*

U - - - xor tu - a si - cut vi - tis, si - cut

arco

pizz. *f ma dolce* *arco* *dim.* *p*

f ma dolce *dim.* *p*

dim. pp pp pp ppp

dim. pp pp ppp

dim. pp pp

dim. pp ppp

dim. pp ppp

dim. pp

dim. pp ppp

frucht - - bu - ren Wein - - - stock!
ri - - - tis a bu - - - dans!

frucht - - bu - ren Wein - - - stock!

ri - - - tis a bu - - - dans!

dim. pp ppp

ppizz. arco

Sostenuto. M.M. ♩ = 60.

2 Flöten.

2 Oboen.

2 Clarinetten in B.

2 Fagotte.

2 Hörner in F.

2 Hörner in B.

2 Trompeten in Es.

3 Posaunen.

Pauken in F für u. Es.

Harfe.

Erste Violine.

Zweite Violine.

Viola.

Soprano.

Alt.

Tenore.

Basso.

Orgel.

Cello.

Basso.

Sie - he! — Al - so wird ge - seg - net Je - der, der
 Ec - ce, — sic be - ne - di - ce - tur ho - mo, qui

Sie - he! — Al - so wird ge - seg - net Je - der, der Got - tes Wil - len that!
 Ec - ce, — sic be - ne - di - ce - tur ho - mo, qui ti - met Do - mi - num!

Sie - he! — Al - so wird ge - seg - net der Got - tes Wil - len that!
 Ec - ce, — sic be - ne - di - ce - tur, qui ti - met Do - mi - num!

mf *dim.* *p*

pp *mf* *ff* *p*

pp *pp*

Fmuta in B.

p

The first system of the score shows the piano accompaniment. It consists of a grand staff (treble and bass clefs) and two individual staves for the right and left hands. The music is in a moderate tempo (Moderato, m.m., ♩ = 66). The key signature has one flat (B-flat). The first system is mostly rests, with some notes appearing in the right hand starting from the second measure. A dynamic marking of *p* (piano) is present above the first staff.

The second system of the score shows the vocal parts. It includes three staves for Soprano, Alto, and Bass. The lyrics are: "Se-gen wer-de dir von Gott dem Herrn aus Zi-on, Se-gen wer-de dir von Gott dem Herrn aus Zi-". The music is marked *senza Sordini* (without mutes) and *p* (piano). Dynamic markings include *poco cresc.* and *dim.* (diminuendo).

The third system of the score shows the vocal parts. The lyrics continue: "Be-ne-di-cat ti-bi Do-mi-nus ex Si-on, be-ne-di-cat ti-bi Do-mi-nus ex Si-". The music is marked *p* (piano). Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo).

The fourth system of the score shows the piano accompaniment. It includes a grand staff and two individual staves for the right and left hands. The music is marked *p* (piano). There are instructions for the pedal: "Ped. mit 16' ohne Ped." and "mit Ped." (with pedal). A dynamic marking of *p* is present above the first staff.

The fifth system of the score shows the vocal parts. The lyrics continue: "Se-gen wer-de dir von Gott dem Herrn aus Zi-on, Se-gen wer-de dir von Gott dem Herrn aus Zi-". The music is marked *senza Sordini* (without mutes) and *p* (piano). Dynamic markings include *poco cresc.* and *dim.* (diminuendo).

A

First system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a *p dolce* marking. The piano accompaniment features a melodic line with a *p* marking and a bass line with a *pp* marking.

Second system of musical notation, primarily piano accompaniment. It consists of a treble and bass clef staff with a *p* marking.

Third system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a *p dolce* marking. The piano accompaniment features a melodic line with a *p* marking and a bass line with a *p dolce* marking.

on! Er las-se dich schauen Je - ru - sa-lem om - ni - bus di - e - bus vi - ta - tu - - ae, schauh an al - len
 Et vi - de - as bo - na Je - ru - sa - lem om - ni - bus di - e - bus vi - ta - tu - - ae, om - ni - bus di -

on!
 Er las-se dich schauen Je - ru - sa-lem
 Et vi - de - as bo - na Je - ru - sa - lem

Fourth system of musical notation. It includes a vocal line with lyrics and piano accompaniment. The vocal line starts with a *p dolce* marking. The piano accompaniment features a melodic line with a *p* marking and a bass line with a *p dolce* marking.

Fifth system of musical notation, primarily piano accompaniment. It consists of a treble and bass clef staff with a *p* marking and the instruction *mit Ped.*

Sixth system of musical notation, primarily piano accompaniment. It consists of a treble and bass clef staff with a *p* marking, *pizz.*, and *arco* markings.

mp cresc.

cresc.

mp

cresc.

cresc.

cresc.

T Ta - gen dei - - - nes Le - - - heus; er las - se dich schau -
 e - - bus vi - - - tar tu - - - ae, et ci - de - as ho -

Glück an al-len Ta - gen dei - - nes Le - heus, schau'n an al-len Ta - - - gen,
 om - ni - bus di - e - bus vi - - tar tu - ae, om - ni - bus di - e - - bus, cresc.

mp dolce

Er las - se dich schau - en Je - ru - sa - lems Glück an al-len Ta - gen dei - - nes
 Et ci - de - as ho - na Je - ru - sa - lem om - ni - bus di - e - bus vi - - tar mf dolce cresc.

Er las - se dich
 Et vi - de - as

pizz. arco cresc.

cresc.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with lyrics written below them. The remaining eight staves are instrumental accompaniment. Dynamics include *p* (piano) and *f* (forte). The notation includes various note values, rests, and articulation marks.

A system of two empty musical staves, likely a placeholder or a section where the music is not present.

The second system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics in German and Latin. The remaining eight staves are instrumental accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). The lyrics are:

ne, er zeige dir — dei-ne Söh - ne und all' de-ren Söh - - ne, er

rum, et vi-de-as — fi-li - os fi-li - o - rum tu - o - - rum, et

ne, er zeige dir — dei-ne Söh - ne und all' de-ren Söh - - ne, er

rum, et vi-de-as — fi-li - os fi-li - o - rum tu - o - - rum, et

The first system of the musical score consists of several staves. At the top, there are vocal staves with lyrics. Below them are piano accompaniment staves. The music is in common time (C) and begins with a piano (*p*) dynamic marking. The vocal parts enter with the lyrics "Se - - gen wer - de dir von Gott dem Herrnaus Zi - - on, Se - - gen wer - - de".

The second system continues the piano accompaniment. It features a series of rhythmic patterns, including eighth and sixteenth notes, providing a steady accompaniment for the vocal parts.

The third system continues the musical score. The vocal parts are present, and the piano accompaniment maintains its rhythmic texture. The lyrics continue: "Be - ne - di - cat ti - bi Do - mi - nus ex Si - - - on, Be - ne - di - cat".

The fourth system contains the vocal staves with lyrics and the piano accompaniment. The lyrics are: "Se - gen wer - de dir von Gott dem Herrnaus Zi - - - on, Se - - gen wer - de" and "Be - ne - di - cat ti - bi Do - mi - nus ex Si - - - on, Be - ne - di - cat".

The fifth system shows the piano accompaniment with specific performance instructions. It includes the marking "Man. nur 8^o" (Mandolin only 8^o) and "Ped. p" (Pedal piano). The piano part concludes with an "arco" marking and a final *p* dynamic.

ten.
pp
ten.
pp
ten.
pp
ten.
pp

p

sul G
p
arco
p

dir von Gott dem Herrn aus Zi - - - on! Frie - - - de mit Is - - - ra -
 ti - - hi Do - mi - nus ex Si - - - on! Pax su - per Is - - - ra -
 dir von Gott dem Herrn aus Zi - - - on! Frie - - - de mit Is - - - ra -
 ti - - hi Do - mi - nus ex Si - - - on! Pax su - per Is - - - ra -

Ped.
arco
pp

ten. *ten.* *ten.* *ten.* *ten.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

mf *mf* *mf* *mf* *mf*

ten. *ten.* *ten.* *ten.* *ten.*

p *p* *cresc.* *cresc.* *cresc.*

pp

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

f

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

mf *mf* *mf* *mf* *mf*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

el, Frie - - - de mit Is - - - ra - el, Frie - - -

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

el, pax su - per Is - - - ra - el, pax

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

el, Frie - - - de mit Is - - - ra - el, Frie - - -

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

el, pax su - per Is - - - ra - el, pax

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

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

mf *mf* *mf* *mf* *mf*

The musical score is arranged in systems. The top system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "de mit Is ra el! su - per Is - - - ra - - - el! Al - le - - -". The score features various dynamic markings such as *dim.*, *p*, *mf*, and *pp*. The tempo is marked "Animato" with a quarter note equal to 88 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes a variety of musical notations, including slurs, ties, and articulation marks.

First system of musical notation. It includes a piano part (treble and bass clefs) and a violin part (treble clef). The piano part features a melodic line with many slurs and ties. The violin part has a similar melodic line. Both parts include dynamic markings such as *cresc.* (crescendo) and *mf* (mezzo-forte).

Second system of musical notation, consisting of empty staves for piano and violin parts.

Third system of musical notation, continuing the piano and violin parts from the first system. It includes dynamic markings such as *cresc.*

Fourth system of musical notation, featuring vocal parts and piano accompaniment. The lyrics are:

ja, al-le - - - lu-ja, al-le - - - lu-ja, al-le - lu-ja, al-le - - - lu-ja, al-

al-le - - - lu-ja, al-le - - - lu-ja, al-le - - - lu-ja, al-le -

- lu-ja, al-le - - - lu-ja, al-le - - - lu-ja, al-le - - - lu-ja,

- lu-ja, al-le - - - lu-ja, al-le - - - lu-ja, al-le - - - lu-ja, al-

Fifth system of musical notation, consisting of empty staves for piano and violin parts.

Sixth system of musical notation, continuing the piano and violin parts. It includes dynamic markings such as *cresc.*

E

non legato *non legato* *più f*
non legato *f* *più f*
mf *f*

non legato *f* *più f*
f *più f*

f *più f*
f *più f*
f *più f marc.*
 le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja! Er.
 Et
 - lu - ja, al - le - lu - ja, al - le - lu - ja!
 - al - le - lu - ja, al - le - lu - ja,
 le - lu - ja, al - le - lu - ja! Er las - se dich schau - en Je - ru - sa - lems
 Et vi - de - as ho - na Je - ru - sa - lem

f *mit 1^o und 2^o* *f* *più f*
f *non legato* *più f*
f *più f*

First system of musical notation. It features a vocal line with lyrics and piano accompaniment. Dynamics include *ff* and *mf*. The piano part includes markings for *marc.* and *piu f*.

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *f* and *ff*.

Third system of musical notation, featuring a more active piano accompaniment with sixteenth notes. Dynamics include *ff*.

Fourth system of musical notation, including the start of the vocal line with lyrics. Dynamics include *marc.*

Fifth system of musical notation, with vocal lines and piano accompaniment. Dynamics include *piu f* and *marc.*

Sixth system of musical notation, featuring vocal lines and piano accompaniment. Dynamics include *ff*.

Seventh system of musical notation, including vocal lines and piano accompaniment. Dynamics include *ff*.

Eighth system of musical notation, concluding the page with vocal lines and piano accompaniment. Dynamics include *ff* and *dim.*

F
p espress.

p espress.
dim.
mf
ten.
p
pp
pp
pp
pp
mf
pp

mp

dim.
dim.
dim.
p
p
p

mp
dim.
- lu - ja! Frie - de mit Is - - ra -
- lu - ja! Pax su - - per Is - - ra -
Je - ru - sa - lems Glück und Frie - de mit Is - - ra -
et vi - de - as bo - na! Pax su - - per Is - - ra -
schau - - en, al - le - - lu - ja! Frie - de mit Is - - ra -
ho - - na, al - le - - lu - ja! Pax su - - per Is - - ra -
le - - lu - - ja! Frie - de mit Is - - ra -
Pax su - - per Is - - ra -

dim.
dim.
Pour Ped.
p espress.
p

The musical score consists of several systems of staves. The top system includes five staves with various dynamics such as *dim.*, *p*, and *pp*. The second system features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand, both marked *dim.*. The third system contains four staves, with the bottom two staves including the lyrics: "de mit Is -", "su - per Is -", "de mit Is -", and "su - per Is -". The bottom system includes two staves with dynamics *dim.* and *p*.

G

dolce *mf* *dim.* *dolce* *cresc.*

dolce *mf* *dim.* *dolce* *cresc.*

dolce *mf* *dim.* *p* *cresc.*

dolce *mf* *dim.* *p* *cresc.*

p *mf* *dim.* *pp*

pp *pp*

mf *dim.* *p*

p sempre *mf* *dim.* *pp*

p sempre *mf* *dim.* *pp*

Sopr. *dolce* *mf* *dim.* *dolce*

All. *dolce* *mf* *dim.* *dolce*

Ten. *dolce* *mf* *dim.* *dolce*

Bass. *dolce* *mf* *dim.* *dolce*

Se - gen wer - de dir - von
Be - ne - di - cat ti - bi

Se - gen wer - de dir - von Gott dem Herrn, al - le - lu - ja,
Be - ne - di - cat ti - bi Do - mi - nus, al - le - lu - ja,
ra - el, al - le - lu - ja,
ra - el, al - le - lu - ja,
ra - el, al - le - lu - ja,
ra - el, al - le - lu - ja,

ohne Ped.

mf *dim.* *p*

mf *dim.* *p*

C H O R.

Musical score for a multi-instrument ensemble and vocalists. The score consists of 15 staves. The top 10 staves are for instruments, and the bottom 5 staves are for vocalists. The music is in a key with one flat and a 3/4 time signature. Dynamics include *dim.*, *p*, *sempre dim.*, *pp*, and *ppp*. The vocalists sing "al-le-lu-ja!".