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Nº 18956.

OP. 43.

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## DER 100<sup>te</sup> PSALM.

**VINZENZ LACHNER Op:43**

**Lento.**

**Musical Score for "Gloria" (First System)**

**Instrumental Parts:**

- FLAUTO.** (Flute)
- OBOI.** (Oboe)
- CLARINETTI in B.** (Clarinets in B)
- CORNI in B basso.** (Horns in B flat)
- FAGOTTI.** (Bassoons)
- VIOLINO I.** (Violin I)
- VIOLINO II.** (Violin II)
- VIOLA.** (Viola)
- TENOR SOLO.** (Solo Tenor)
- SOPRANO.** (Soprano)
- ALTO.** (Alto)
- TENORE.** (Tenor - part of Chorus)
- BASSO.** (Bass - part of Chorus)
- VIOLONCELLO.** (Cello)
- C BASSO.** (Double Bass)

**Vocal Parts:**

- CHOR.** (Chorus - Soprano, Alto, Tenore, Basso)

**Lyrics:**

Jauchzet dem Herrn, al . le Welt, dienet dem Herrn mit

**Dynamics and Performance Instructions:**

- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- divisi.* (divisi)
- poco cresc.* (poco crescendo)

All<sup>o</sup> non troppo.

mp

p

mp

mp

mp

mp

mp

Freu.den, mit Freu . . . den.

p

mp

mp

p pizz.

arco

All<sup>o</sup> non troppo.

This block contains the first five measures of a piano score. The music is written for multiple staves, likely for a large ensemble or orchestra. The key signature consists of two flats (B-flat and E-flat). The dynamics are marked as *f* (forte) and *p* (piano). The notation includes various musical symbols such as notes, rests, and slurs.

This block contains measures 6 through 10 of the score. It features vocal entries for four voices (Soprano, Alto, Tenor, and Bass) with the text "Jauchzet dem". The piano accompaniment continues with dynamics *f* and *p*. The notation includes notes, rests, and slurs.

The musical score is written for a choir and piano. It consists of two systems of five staves each. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The second system features four vocal staves with lyrics and a piano accompaniment staff. The lyrics are "Herrn, jauch-zet dem Herrn, jauchzet dem Herrn, dem Herrn al-le". The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "f".

The first system of the score includes the following musical elements:

- Staff 1 (Soprano):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 2 (Alto):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 3 (Tenor):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 4 (Bass):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 5 (Piano):** Bass clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.

The second system of the score includes the following musical elements:

- Staff 1 (Soprano):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 2 (Alto):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 3 (Tenor):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 4 (Bass):** Treble clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.
- Staff 5 (Piano):** Bass clef, key signature of one flat. It begins with a whole rest, followed by a half note G4, and then a half note A4.

Musical score for piano and organ, measures 1-6. The piano part is in the upper staves, and the organ part is in the lower staves. Dynamics include *p*, *mf*, and *mp*.

Musical score for vocal and organ accompaniment, measures 7-12. The vocal part is in the upper staves, and the organ part is in the lower staves. Dynamics include *mf* and *mp*.

Welt, jauchzet dem Herrn, dem Herrn al - le Welt; die - net dem Herrn mit  
 Welt, jauchzet dem Herrn, dem Herrn al - le Welt;  
 Welt, jauchzet dem Herrn, dem Herrn al - le Welt;  
 Welt, jauchzet dem Herrn, dem Herrn al - le Welt;

Freuden, mit Freuden,

die . net dem Herrn mit

*mf* die . net dem Herrn mit Freuden, mit Freuden,

*mf* die . net dem Herrn mit Freuden, mit



die - net dem Herrn mit Freu - den. *f* Jauchzet dem Herrn, dem Herrn al - le  
 Freuden, mit Freu - den. *f* Jauchzet dem Herrn, dem Herrn al - le  
*f* Jauchzet dem Herrn, dem Herrn al - le  
 Freuden, *f* Jauchzet dem Herrn, dem Herrn al - le

Musical score for a choral and piano arrangement. The score consists of 12 staves. The first 8 staves are instrumental, featuring piano and strings. The last 4 staves contain vocal parts with German lyrics. Dynamics include *mf*, *p*, and *dol.* (*dolce*).

Welt, die . net dem Herrn mit Freu . den, die . net dem Herrn mit  
 Welt, die . net dem Herrn mit Freu . den, die . net dem Herrn mit  
 Welt, die . net dem Herrn mit Freu . den, die . net dem Herrn mit  
 Welt, die . net dem Herrn mit Freu . den, die . net dem Herrn mit

*dolce.*

*f*

*decresc.*

*dolce*

*f*

*decresc.*

*f*

*p*

*f*

*p*

*f*

*p*

Freu . . den, *f* die . net dem Herrn mit Freu . . den, *p* die . net dem

Freu . . den, *f* die . net dem Herrn mit Freu . . den, *p* die . net dem

Freu . . den, *f* die . net dem Herrn mit Freu . . den, *p* die . net dem

Freu . . den, *f* die . net dem Herrn mit Freu . . den, *p* die . net dem

*f*

*p*

Herrn mit Freu . . . den.  
 Herrn mit Freu . . . den.  
 Herrn mit Freu . . . den.  
 Herrn mit Freu . . . den.

*mf*  
*mf*  
*p*  
*mp*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf* Kommet vor sein An - gesicht \_\_\_\_\_ kom . . . met ,  
*mf* Kommet vor sein An - gesicht, \_\_\_\_\_ kom .  
*mf* Kommet vor sein  
*f*  
*f*

kom . . . met mit Froh.locken, mit Froh.  
 . . . met kom . . . met mit Froh.locken, mit Froh.  
 An . gesicht — kom . . . met mit Froh.locken, mit Froh.  
*mf* Kommet vorsein An . gesicht mit Froh.locken, mit Froh.

The first system of the score consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music is written in a key with one flat (B-flat). The first four staves feature a complex texture with many beamed sixteenth and thirty-second notes, often in chords. Dynamic markings include *ff* (fortissimo) and *p* (piano). The bottom four staves provide a more rhythmic and harmonic foundation, with some staves featuring octaves or chords. The system concludes with a *p* marking on the fourth staff of the bottom group.

The second system of the score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass), and the bottom four are piano accompaniment. The vocal parts have lyrics in German. The piano accompaniment continues the texture from the first system. Dynamic markings include *ff* and *p*. The system concludes with a *ff* marking on the bottom staff.

. locken, mit Froh.locken, mit Froh.lo . . . . . eken, kömēt vor sein

. locken, mit Froh.locken, mit Froh.lo . . . . . eken, kömēt vor sein

. locken, mit Froh.locken, mit Froh.lo . . . . . eken, kömēt vor sein

. locken, mit Froh.locken, mit Froh.lo . . . . . eken, kömēt vor sein

First system of musical notation. It consists of eight staves. The first two staves are in treble clef, and the last two are in bass clef. The middle four staves are in a different clef, likely alto or tenor. The music is in a key with one flat (B-flat). Dynamics include *mp* (mezzo-piano) and *p* (piano). The notation includes various note values, rests, and slurs.

Second system of musical notation. It consists of six staves. The first two staves are in treble clef, and the last two are in bass clef. The middle two staves are in a different clef. The music is in a key with one flat (B-flat). Dynamics include *p* (piano). The lyrics are: "An-ge-sicht mit Froh-lo-cken." The notation includes various note values, rests, and slurs.



The musical score on page 15 consists of several systems of staves. The first system includes five staves of piano accompaniment and four vocal staves. The piano parts feature various dynamics: *cresc.* (crescendo), *decresc.* (decrescendo), *p* (piano), *mp* (mezzo-piano), and *espress.* (espressivo). The vocal parts are marked with *dol.* (dolce) and *espress.*. The second system contains four vocal staves with the lyrics "Jauchzet dem Herrn," and a piano accompaniment staff. The piano part in this system is marked *p*. The third system continues the piano accompaniment with *cresc.* and *decresc.* markings.

*cresc.*

*cresc.*

*f*

*f*

*f*

*f*

*f*

jauchzet dem Herrn, *f* jauchzet dem Herrn, dem Herrn al . le Welt,

jauchzet dem Herrn, *f* jauchzet dem Herrn, dem Herrn al . le Welt,

jauchzet dem Herrn, *f* jauchzet dem Herrn, dem Herrn al . le Welt,

jauchzet dem Herrn, *f* jauchzet dem Herrn, dem Herrn al . le Welt,

*f*

*mf*

*mp*

*mp*

*mp*

jauch . zet dem Herrn, dem Herrn al . le Welt, ,

jauch . zet dem Herrn, dem Herrn al . le Welt, die . . net dem Herrn mit

jauch . zet dem Herrn, dem Herrn al . le Welt,

jauch . zet dem Herrn, dem Herrn al . le Welt, dienet dem Herrn mit

*mp*

Musical score for a choir and piano. The score is in B-flat major and 4/4 time. It consists of two systems of staves. The first system has five staves: four for voices (Soprano, Alto, Tenor, Bass) and one for piano accompaniment. The second system has five staves: four for voices and one for piano accompaniment. The lyrics are in German and are written below the vocal staves. The piano part is written in the bass clef. The score includes various musical notations such as notes, rests, beams, and dynamic markings like *mf*.

The lyrics are:

dient dem Herrn mit Freuden, *mf* die . . .  
 Freuden, dient dem Herrn mit Freuden,  
 die . . . net dem Herrn mit Freuden, dient dem  
 Freuden, *mf* die . . . net dem Herrn mit Freuden,

...net dem Herrn mit Freuden. Jauchzet dem Herrn, dem Herrn al. le Welt, *p* die. net dem

*f* Jauchzet dem Herrn, dem Herrn al. le Welt, *p* die. net dem

Herrn mit Freuden. Jauchzet dem Herrn, dem Herrn al. le Welt, *p* die. net dem

*f* Jauchzet dem Herrn, dem Herrn al. le Welt, *p* die. net dem

The musical score is for a hymn, likely from a church service. It begins with a piano introduction in G major (one sharp) and 4/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal parts are arranged in four staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are in German and are repeated four times, corresponding to the four vocal staves. The tempo is marked 'Allegro' and the dynamics include 'f' (forte) and 'V' (vivace). The score is numbered 18956.

Herrn mit Freu . den, *f* jauchzet dem Herrn dem Herrn al . le Welt,

Herrn mit Freu . den, *f* jauchzet dem Herrn dem Herrn al . le Welt,

Herrn mit Freu . den, *f* jauchzet dem Herrn dem Herrn al . le Welt,

Herrn mit Freu . den, *f* jauchzet dem Herrn dem Herrn al . le Welt,

Poco piu mosso.

*dolce.*

*dolce.*

*p*

*f*

*p*

*dolce.*

*f*

*p*

*p*

*f*

*p*

*p*

*f*

*p* die . net dem Herrn mit Freu . . . den, Jauchzet dem

*p* die . net dem Herrn mit Freu . . . den, Jauchzet dem

*p* die . net dem Herrn mit Freu . den, mit Freu . . . den, Jauchzet dem

*p* die . net dem Herrn mit Freu . . . den, Jauchzet dem

*p*

*p*

*f*

*f*

Poco piu mosso.

The musical score is arranged in two systems. The first system consists of seven staves: a grand staff (treble and bass clef) for piano accompaniment, and five single staves for vocal parts. The piano part features a rhythmic pattern of eighth notes with accents. The vocal parts enter in the third measure with a forte (*f*) dynamic. The second system contains four vocal staves with the lyrics: "Herrn al . le Welt, die . . net dem Herrn mit Freu . .". The piano accompaniment continues below the vocal staves, maintaining the same rhythmic pattern. The score concludes with a final measure in the piano part.

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

Herrn al . le Welt, die . . net dem Herrn mit Freu . .

Herrn al . le Welt, *f* die . . net dem Herrn mit Freu . .

Herrn *f* al . le Welt, *f* die . . net dem Herrn mit Freu . .

Herrn *f* al . le Welt, *f* die . . net dem Herrn mit Freu . .

*f* *f*



*piu. f* *ff*  
*piu. f* *ff*  
*piu. f* *ff*  
*piu. f* *ff*  
*piu. f* *ff*  
*piu. f* *ff*

- den, jauchzet dem Herrn al . le Welt, jauchzet dem Herrn,  
 - den, jauchzet dem Herrn al . le Welt, jauchzet dem Herrn,  
 - den, jauchzet dem Herrn al . le Welt, jauchzet dem Herrn,  
 - den, jauchzet dem Herrn al . le Welt, jauchzet dem Herrn,  
*piu. f* *ff*  
*piu. f* *ff*

die . net dem Herrn mit Freu . . den mit Freu . . . den jauchzet dem

die . net dem Herrn mit Freu . . den mit Freu . . . den jauchzet dem

die . net dem Herrn mit Freu . . den mit Freu . . . den jauchzet dem

die . net dem Herrn mit Freu . . den mit Freu . . . den jauchzet dem

Herrn al . le Welt, dien et dem Herrn al . le Welt mit Freu . . . . .

Herrn al . le Welt, dien et dem Herrn al . le Welt mit Freu . . . . .

Herrn al . le Welt, dien et dem Herrn al . le Welt mit Freu . den, mit Freu . .

Herrn al . le Welt, dien et dem Herrn al . le Welt mit Freu . . . . .

This musical score is for a choir and piano. The top system consists of eight staves. The first four staves (Soprano, Alto, Tenor 1, Tenor 2) contain complex polyphonic textures with many beamed sixteenth and thirty-second notes. The bottom two staves (Bass 1, Bass 2) provide a harmonic foundation with longer note values and some chordal textures. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains 12 measures of music. The second system begins with four vocal staves, each with a vocal line and the word "den." written below it. These vocal staves are followed by two piano staves. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting first, followed by the Tenors and then the Basses. The piano accompaniment continues throughout, providing harmonic support for the vocal entries.

Maestoso.

in Es.

*f*

TENOR I. *ten.*

Der Herr ist Gott, der Herr ist Gott er hat uns ge.

TENOR II. *ten.*

Der Herr ist Gott, der Herr ist Gott er hat uns ge.

BASSO I. *ten.*

Der Herr ist Gott, der Herr ist Gott er hat uns ge.

BASSO II. *ten.*

Der Herr ist Gott, der Herr ist Gott er hat uns ge.

MÄNNER-CHOR.

Maestoso.

.macht und nicht wir selbst \_\_\_\_\_ zu seinem Volk und zu Scha . fen sei . ner  
 .macht und nicht wir selbst \_\_\_\_\_ zu seinem Volk und zu Scha . fen sei . ner  
 .macht und nicht wir selbst zu seinem Volk \_\_\_\_\_ und zu Scha . fen sei . ner  
 .macht und nicht wir selbst \_\_\_\_\_ zu seinem Volk und zu Scha . fen sei . ner

Weide, der Herr ist Gott, der Herr ist Gott Er hat uns ge.

Weide, der Herr ist Gott, der Herr ist Gott Er hat uns ge.

Weide, der Herr ist Gott, der Herr ist Gott Er hat uns ge.

Weide, der Herr ist Gott, der Herr ist Gott Er hat uns ge.

Musical score for a choir and piano. The top system shows a choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a descending scale in the right hand and a bass line in the left hand. The choir enters in the final measure of the system. The key signature is B-flat major (two flats).

macht und nicht wir selbst zu seinem Volk und zu Schafen seiner Wei de.

macht und nicht wir selbst zu seinem Volk und zu Schafen seiner Wei de.

macht und nicht wir selbst zu seinem Volk und zu Schafen seiner Wei de.

macht und nicht wir selbst zu seinem Volk und zu Schafen seiner Wei de.

macht und nicht wir selbst zu seinem Volk und zu Schafen seiner Wei de.



Musical score for a piano piece, page 31, marked Andantino. The score consists of 11 staves. The first 8 staves are grouped together, with dynamics *mf*, *cresc.*, and *f*. The next 3 staves are empty. The final 2 staves are also grouped, with dynamics *mf*, *cresc.*, and *f*. The tempo marking "Andantino." appears at the top and bottom of the page.

Andantino.

Piano accompaniment for a musical score, measures 1-6. The score is written for piano (p) and includes dynamic markings: *cresc.* (crescendo) and *decresc.* (decrescendo). The music is in 2/4 time and features a complex, flowing melody in the right hand and a more rhythmic, accompanimental line in the left hand. The key signature is one sharp (F#).

SOPANO.

ALTO.

TENORE.

BASSO.

Vocal staves and piano accompaniment for a musical score, measures 7-12. The vocal staves are for Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with the same complex, flowing melody and rhythmic line. The key signature is one sharp (F#).

musical score for piano and voice, measures 1-6. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clef) and a separate staff for the right hand. The voice part is a single staff. Dynamics include *mp* (mezzo-piano) and *p* (piano). The tempo is marked *in G.* (in G major). The key signature is one sharp (F#).

## SOPRAN oder TENOR SOLO.

Ge . . het zu seinen Thorein mit Dan . . .

This musical score is for a piece in G major, 4/4 time. It features a vocal line and several instrumental parts. The vocal line begins with the lyrics "ken, mit Dan . . ken, gehet zu seinen Thoren ein mit Dan . .". The instrumental parts include a piano (p) accompaniment with various textures, including arpeggiated figures and sustained chords. The score is written on ten staves, with the vocal line on the first staff and the instrumental parts on the remaining staves. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord in G major.

ken, mit Dan . . ken, gehet zu seinen Thoren ein mit Dan . .

ken, mit Dan . . . ken, ge . . het zu seinen

Vor - höfen mit Lo - ben, zu seinen Vorhöfen mit Lo - ben, ge - het zu sei - nen Vor.

Piu mosso.

Musical score for the first system, measures 1-8. The score is written for five staves: two treble clefs, two alto clefs, and one bass clef. The key signature has one sharp (F#). The music includes various dynamics such as *p* (piano) and *f* (forte), and articulation like slurs and accents. The tempo marking "Piu mosso." is present at the end of the system.

hö . fen mit Danken, mit Dan . . . ken und Lo . . . ben.

Musical score for the second system, measures 9-16. The score continues the five-staff arrangement. The vocal line (top treble staff) has the lyrics "hö . fen mit Danken, mit Dan . . . ken und Lo . . . ben." written below it. The accompaniment continues with various dynamics and articulation. The tempo marking "Piu mosso." is repeated at the end of the system.

Piu mosso.

Recit.

First system of musical notation, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*.

Recit.

Second system of musical notation, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*.

Dan\_ket ihm, lobet seinen Namen, dan\_ket ihm, lobet seinen Namen.

Third system of musical notation, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*.

Fourth system of musical notation, featuring five staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *sf*.

Recit.



Musical score for a piece, likely a symphony or concerto. The score is written for multiple instruments and voices. The top system includes staves for woodwinds (flute, oboe, clarinet, bassoon) and strings. The middle system includes staves for woodwinds (flute, oboe, clarinet, bassoon) and strings. The bottom system includes staves for woodwinds (flute, oboe, clarinet, bassoon) and strings. The lyrics "Ge . . . het zu seinen Thorein mit Dan . . . ken, mit Dan . . ." are written below the vocal staves. The score features various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, *p*, and *fp*.

Ge . . . het zu seinen Thorein mit Dan . . . ken, mit Dan . . .

ken, gehet zu seinen Thoren ein, mit Dan . . . ken, mit Dan . . . ken.

Musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach. The score is written for a vocal soloist (Soprano) and a string ensemble (Violins I, Violins II, Violas, Cellos, and Double Basses). The key signature is one sharp (F#), and the time signature is common time (C).

The vocal line includes the following lyrics:
   
 dan . . ket ihm, dan . . ket ihm, *f* lo . bet seinen Na . . .

The instrumental parts include:
   
 - Violins I: *mp*, *f*, *mf*, *poco rit.*, *mf*
  
 - Violins II: *mp*, *f*, *mf*, *poco rit.*, *mf*
  
 - Violas: *mp*, *f*, *mf*, *poco rit.*, *mf*
  
 - Cellos: *mp*, *f*, *mf*, *poco rit.*, *mf*
  
 - Double Basses: *mp*, *f*, *mf*, *poco rit.*, *mf*

The score features various musical notations, including rests, notes, and dynamic markings (*mp*, *f*, *mf*, *poco rit.*). The tempo marking *poco rit.* appears twice, indicating a gradual slowing down of the music.

## Maestoso.

**ff** in B.

men.

**ff** Danket ihm, danket ihm, lobet seinen Namen, danket ihm, danket ihm, lobet seinen Namen,

**ff** Dan - ket ihm, lobet seinen Namen, danket ihm, danket ihm, lobet seinen Namen,

**ff** Danket ihm, danket ihm, lobet seinen Namen, dan - ket ihm, lobet seinen Namen,

**ff** Danket ihm, danket ihm, lobet seinen Namen, danket ihm, danket ihm, lobet seinen Namen,

**ff**

**Maestoso.**

All<sup>o</sup> non troppo.

Den der Herr ist freundlich, der  
 danket ihm, lobet seinen Na . . . men.  
 danket ihm, lobet seinen Na . . . men.  
 danket ihm, lobet seinen Na . . . men.  
 danket ihm, lobet seinen Na . . . men.

*f* *p* *p>*

All<sup>o</sup> non troppo.

Herr ist freundlich und sei . ne Gnade währet e . . wig. *mf*  
 Denn der *mf*  
 Denn der *mf*  
 Denn der *mf*  
 Denn der *mf*

*mf*

Herr ist freundlich, der Herr ist freundlich und sei . ne Gnade währet  
 ewig ewig

Herr ist freundlich, der Herr ist freundlich und sei . ne Gnade währet  
 ewig ewig

Herr ist freundlich, der Herr ist freundlich und sei . ne Gnade währet  
 ewig ewig

Herr ist freundlich, der Herr ist freundlich und sei . ne Gnade währet  
 ewig ewig

Musical score for a hymn, featuring piano and vocal parts. The score includes a piano introduction and a vocal entry. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The vocal part consists of four staves, each with a different vocal line. The lyrics are in German and Latin. The score includes dynamic markings such as *mp*, *p*, and *mf*.

Ja sei . ne Gna . de wä . ret e . wig,  
 e . . . wig. ja  
 e . . . wig. ja  
 e . . . wig. ja  
 e . . . wig. ja

Musical score for a hymn, featuring piano and vocal parts. The score includes a piano introduction and a vocal entry. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The vocal part consists of four staves, each with a different vocal line. The lyrics are in German and Latin. The score includes dynamic markings such as *mp*, *p*, and *mf*.



und seine Wahr. heit  
 sei. ne Gna. de wäh. ret e. wig,  
 sei. ne Gna. de wäh. ret e. wig,  
 sei. ne Gna. de wäh. ret e. wig,  
 sei. ne Gna. de wäh. ret e. wig,

Musical score for a hymn, featuring piano and vocal staves. The score is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a grand staff (treble and bass clef) with various dynamics including *f*, *mf*, and *p*. The vocal parts are arranged in four staves, with lyrics in German. The lyrics are:

für und für Der Herr ist  
 und seine Wahr . heit für und für  
 und seine Wahr . heit für und für  
 und seine Wahr . heit für und für

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The piano part features a prominent bass line with eighth-note patterns. The vocal parts are written in a simple, homophonic style.

*mf* *mp* *p* *espress.*

freundlich, ist freundlich und sei . ne Gü . te währet e . wig.

Denn der  
 Denn der  
 Denn der  
 Denn der

*p*

The first system of the piano accompaniment consists of seven staves. The top two staves are in treble clef, and the bottom five staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte) and *esp.* (espressivo). Crescendo markings (*cresc.*) are present on several staves, indicating a gradual increase in volume.

The second system of the musical score includes vocal parts and piano accompaniment. The vocal parts are written on four staves (two treble and two bass clefs) and include the following lyrics: "Herr ist freundlich, ist freundlich und sei . ne Gnade währet e . .". The piano accompaniment consists of two staves in bass clef. Dynamic markings include *cresc.* (crescendo) and *decresc.* (decrescendo) for both the vocal and piano parts. The piano part also includes *pizz.* (pizzicato) and *p* (piano) markings.

Piu mosso.

. wig! Jauchzet dem Herrn, al . le Welt, die . .  
 . wig! Jauchzet dem Herrn, al . le Welt, die . .  
 . wig! Jauchzet dem Herrn, al . le Welt, die . .  
 . wig! Jauchzet dem Herrn, al . le Welt, die . .  
 arco.  
 f arco.  
 f

Piu mosso.

. . net dem Herrn mit Freu . den, jauchzet dem Herrn al . le  
 . . net dem Herrn mit Freu . den, jauchzet dem Herrn al . le  
 . . net dem Herrn mit Freu . den, jauchzet dem Herrn al . le  
 . . net dem Herrn mit Freu . den, jauchzet dem Herrn al . le

Welt, jauch - . zet dem Herrn, dem Herrn al - le Welt mit

Welt, jauch - . zet dem Herrn, dem Herrn al - le Welt mit

Welt, jauch - . zet dem Herrn, dem Herrn al - le Welt mit

Welt, jauch - . zet dem Herrn, dem Herrn al - le Welt mit

Freu . . . den, mit Freu . . . den, jauchzet dem

Freu . . . den, mit Freu . . . den, jauchzet dem

Freu . . . den, mit Freu . . . den, jauchzet dem

Freu . . . den, mit Freu . . . den, jauchzet dem



The musical score is arranged in two systems. The first system consists of eight staves, with the top four in treble clef and the bottom four in bass clef. The second system consists of five staves, with the top three in treble clef and the bottom two in bass clef. The music is written in a key with one flat (B-flat) and a common time signature (C). Dynamic markings such as *f* (forte) are present throughout. The lyrics are in German and are aligned with the vocal staves.

Herrn al.le Welt, dienet dem Herrn al.le Welt mit Freu . . .

Herrn al.le Welt, dienet dem Herrn al.le Welt mit

Herrn al.le Welt, dienet dem Herrn al.le Welt mit Freu . .

Herrn al.le Welt, dienet dem Herrn al.le Welt

den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den.

Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den.

den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den.

mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den, mit Freu den.

*f*

*f*

Jauchzet dem Herrn, dem Herrn alle Welt.

Jauchzet dem Herrn, dem Herrn alle Welt.

Jauchzet dem Herrn, dem Herrn alle Welt.

Jauchzet dem Herrn, dem Herrn alle Welt.

*divisi.*