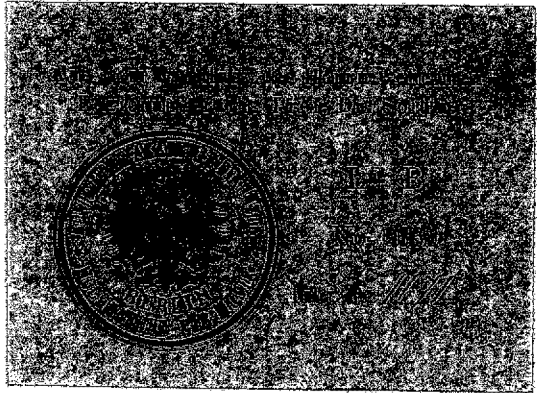


HSB 2 - SMG

RA 6094

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D
R

Philipp Spitta.

1757.

Der Fall Babelsberg

Oratorium in zwei Abtheilungen

nach dem Englischen des Prof. Taylor

VON

Fr. Oetker

in Musik gesetzt

VON

LOUIS SPOHR.

Eigenthum der Verleger.

Partitur	Pr. 15 Thlr. — „
Orchesterstimmen	12 „ — „
Clavierauszug	6 „ 15 Ngr.
Singstimmen	5 „ — „

Leipzig, bei Breitkopf & Härtel.

London, bei Robt. Taylor.

6706. 6815. 6824.

Eingetragen in das Vereins-Archiv.

[Jahre 1842]



L. SPOHR, DER FALL BABYLONS.

PERSONEN.

Daniel	<i>Tenor.</i>
Cyrus	<i>Bariton.</i>
Belsazar	<i>Bass.</i>
Erster Jude	<i>Tenor.</i>
Zweiter Jude	<i>Bass.</i>
Ein Wahrsager	<i>Tenor.</i>
Erster Soldat	<i>Tenor.</i>
Zweiter Soldat	<i>Bass.</i>
Erste Jüdin	<i>Sopran.</i>
Zweite Jüdin	<i>Alt.</i>
Nicotris	<i>Alt.</i>

Chöre der Juden, der Babylonier und
der persischen Krieger.

OUVERTURE.

L. Spohr. Der Fall Babylons.

Andante. M.M. ♩ = 100.



Flauto pice. in Es.

Flauti.

Oboi.

Clarineti in B.

Corni in Es.

Corni in B basso.

Fagotti.

Clarini in Es.

Tambouro milit.

Tromboni.

- Alto.
- Tenore.
- Basso.

Violino I^o

Violino II^o

Viola.

Violoncello.

C. Basso.

The musical score consists of 18 staves. The woodwind section includes Flauto pice. in Es., Flauti (two staves), Oboi (two staves), Clarineti in B. (two staves), Corni in Es. (two staves), Corni in B basso (two staves), Fagotti (two staves), and Clarini in Es. (two staves). The percussion section includes Tambouro milit. The brass section includes Tromboni (Alto, Tenore, Basso) and C. Basso. The string section includes Violino I^o, Violino II^o, Viola, Violoncello, and C. Basso. The score is in 3/4 time and features various dynamics such as p, pp, f, and cresc.

This page of musical notation consists of 18 staves. The notation is arranged in a multi-staff format, with some staves containing more complex rhythmic patterns and others being mostly rests. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p*, *pp*, and *Solo.*. The music is arranged in a multi-staff format, with some staves containing more complex rhythmic patterns and others being mostly rests. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p*, *pp*, and *Solo.*

The musical score consists of 18 staves. The notation includes treble and bass clefs, time signatures, and various musical symbols. Dynamic markings are placed throughout the score, including *cresc.*, *mf*, *p*, *dim.*, and *pp*. The bottom staff is marked with the instruction "sopra la 33".

Allegro moderato. M. M. ♩ = 100.

This page of musical score is for a piano concerto, marked "Allegro moderato" with a tempo of 100 beats per minute. The score is written for piano and includes multiple staves for the right and left hands. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte), *dim.* (diminuendo), and *p* (piano) are used throughout to indicate changes in volume. The score is organized into measures, with some measures containing multiple beams of notes. The overall texture is dense and intricate, typical of a concerto movement.

A page of musical score with 18 staves. The top two staves are treble clef, the next two are bass clef, and the remaining ten are various clefs including alto and tenor. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings like 'p' and 'a. s.'

This page of musical notation contains 18 staves of music. The notation is dense and complex, featuring a variety of rhythmic values and melodic lines. The first staff is a treble clef with a key signature of one sharp (F#). The subsequent staves are organized into systems, with some staves in a system sharing a common key signature (e.g., two flats) while others have different key signatures. The music includes many sixteenth and thirty-second notes, often beamed together in groups. There are numerous slurs and phrasing marks throughout the score. The overall style is that of a classical or romantic-era instrumental work, possibly a concerto or a chamber piece. The notation is written in black ink on a white background with a grid of staff lines.

This page of musical notation consists of 18 staves. The top 10 staves are filled with musical notation, including treble and bass clefs, a key signature of two flats, and various rhythmic values. Dynamics such as *p* (piano) and *pp* (pianissimo) are indicated throughout. The notation includes complex passages with many beamed notes and slurs. The bottom 8 staves are mostly empty, with some notation in the final two staves, including a *pp* dynamic marking.

This page of musical notation consists of 18 staves. The top 10 staves are mostly empty, with some notes appearing in the later measures. The bottom 8 staves contain dense musical notation, including treble and bass clefs, various note values, and dynamic markings such as 'p' and 'pp'. The notation is arranged in a standard musical score format, with a key signature of two flats and a time signature of 3/4. The bottom 8 staves are divided into two systems of four staves each. The first system of four staves (staves 11-14) contains dense musical notation, including treble and bass clefs, various note values, and dynamic markings such as 'p' and 'pp'. The second system of four staves (staves 15-18) also contains dense musical notation, including treble and bass clefs, various note values, and dynamic markings such as 'p' and 'pp'. The notation is arranged in a standard musical score format, with a key signature of two flats and a time signature of 3/4.

This page of musical notation consists of 15 staves. The notation is primarily in treble clef, with some bass clef staves at the bottom. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings are present throughout, including *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The notation is dense, with many beamed notes and slurs. The page number '11' is located in the top right corner.

This page of musical score consists of 16 staves. The top staves (1-10) feature melodic lines with various dynamics including *p*, *mf*, and *ff*. The bottom staves (11-16) contain bass lines, with dynamics such as *mf* and *ff*, and performance instructions like *pizz.* and *arco*. The score is written in a key signature of two flats and includes a variety of rhythmic patterns and articulations.

This page of musical notation consists of 18 staves. The notation is arranged in a system with multiple staves per system. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of two flats (Bb, Eb). The third staff is in treble clef with a key signature of two flats. The fourth staff is in treble clef with a key signature of two flats. The fifth staff is in treble clef with a key signature of two flats. The sixth staff is in treble clef with a key signature of two flats. The seventh staff is in treble clef with a key signature of two flats. The eighth staff is in treble clef with a key signature of two flats. The ninth staff is in bass clef with a key signature of two flats. The tenth staff is in bass clef with a key signature of two flats. The eleventh staff is in bass clef with a key signature of two flats. The twelfth staff is in bass clef with a key signature of two flats. The thirteenth staff is in bass clef with a key signature of two flats. The fourteenth staff is in bass clef with a key signature of two flats. The fifteenth staff is in bass clef with a key signature of two flats. The sixteenth staff is in bass clef with a key signature of two flats. The seventeenth staff is in bass clef with a key signature of two flats. The eighteenth staff is in bass clef with a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as *a2.* and *f*.

This page of musical notation consists of 18 staves. The notation is written in a single system, with various clefs and dynamic markings. The first staff is a treble clef. The second and third staves are bass clefs. The fourth through seventh staves are treble clefs. The eighth and ninth staves are bass clefs. The tenth through thirteenth staves are treble clefs. The fourteenth and fifteenth staves are bass clefs. The sixteenth through nineteenth staves are treble clefs. The notation includes various note values, rests, and dynamic markings such as 'f', 'p', and 'ff'. The music is arranged in a complex, multi-staff format.

This page of musical score contains 18 staves. The notation includes treble and bass clefs, a key signature of one sharp (F#) and one flat (Bb), and various musical symbols such as notes, rests, and slurs. Dynamic markings are present throughout, including 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). The score is organized into measures across the staves.

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

ere - scen - do dim. p

This page of musical score, numbered 17 at the top right, contains 17 staves of music. The top section, consisting of 10 staves, features complex melodic and harmonic textures. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). The bottom section, consisting of 7 staves, includes a double bass line and several treble clef staves. Dynamics here include *p*, *cresc.* (crescendo), *f*, *sf*, and *dim.* (diminuendo). The page number 6815 is centered at the bottom.

This page of musical score is for a string quartet, consisting of four parts: Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, primarily consisting of sixteenth and thirty-second notes, often grouped in beams. The dynamics are marked with *f* (forte), *dim.* (diminuendo), and *p* (piano). The score includes various articulations such as slurs and accents. At the bottom of the page, there are performance instructions: *pizz.* (pizzicato) and *arco* (arco), along with the number 6815. The page number 18 is located in the top left corner.

This page of musical notation consists of 18 staves, arranged in a system. The notation is dense and complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. There are numerous slurs, ties, and dynamic markings such as *tr* (trills) and *pp* (pianissimo). The key signature is predominantly B-flat major or D minor, with several flats visible throughout the score. The notation is written in a standard musical font, with clefs and accidentals clearly marked. The overall appearance is that of a professional musical score, likely for a piano or a similar instrument.

This page of musical notation consists of 18 staves. The top five staves are in treble clef, and the bottom five are in bass clef. The notation is highly complex, featuring numerous beamed notes, slurs, and dynamic markings. The key signature is B-flat major (two flats). The piece is in 3/4 time. The notation includes many sixteenth and thirty-second notes, often grouped together with beams. There are also several measures with rests. The overall style is that of a classical or romantic-era instrumental score, possibly for a piano or violin.

This page of a musical score, numbered 21, contains 18 staves of music. The score is organized into two main systems. The upper system consists of 10 staves, with the first six staves containing dense musical notation in treble clef, and the last four staves containing notation in bass clef. The lower system consists of 8 staves, with the first four staves in treble clef and the last four in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are placed below the notes in several measures. The score is printed in black ink on a white background.

This page of musical notation consists of 18 staves. The top five staves are in treble clef, and the bottom five staves are in bass clef. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The music is arranged in a complex, multi-stemmed format, with some staves containing multiple stems. The notation is dense and includes many accidentals and slurs.

This page of musical score consists of 18 staves. The top staves (1-10) feature complex melodic and harmonic lines with various dynamics such as *cresc.* and *mf*. The bottom staves (11-18) are mostly rests, with some rhythmic patterns in the lower bass staves. The score is in a key with two flats and a common time signature.

This page of musical score contains 14 staves of music. The notation includes treble and bass clefs, a key signature of two flats, and a time signature of 3/4. The score is divided into two systems of seven staves each. The first system includes dynamic markings such as *mf*, *p*, and *ff*. The second system includes performance instructions like *a.2.*, *pizz.*, and *arco*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

This page of musical score contains 18 staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *ff* (fortissimo). The score is organized into systems, with some staves containing multiple systems of music. The key signature is B-flat major, and the time signature is 3/4. The music features complex rhythmic patterns and melodic lines across the various instruments.

This page of musical score consists of 18 staves. The notation is complex, featuring a variety of rhythmic values and melodic lines. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes numerous slurs, ties, and dynamic markings. At the bottom right, the markings "cresc." and "ff" are present, indicating a crescendo and fortissimo dynamic.

This page of musical score contains 18 staves of music. The notation is complex, featuring a variety of clefs (treble and bass), time signatures, and note values. The music is characterized by frequent use of trills (marked 'tr'), slurs, and rests. The score is organized into measures, with some measures containing multiple notes or rests. The overall style is that of a classical or romantic era musical score.

Nº 1. CHOR DER JUDEN. An den Ufern des Euphrat bei Babylon.

Andante. M. M. ♩ = 100.

Flauti.

Oboi.

Clarineti in B.

Corni in Es.

Corni in C.

Fagotti.

Timpani in C.G.

Tromboni:
Alto.
Tenore.
Basso.

Violino Iº

Violino IIº

Viola.

CHOR DER JUDEN.
Soprano.
Alto.
Tenore.
Basso.

Violoncello.
Basso.

Gott unsrer Vä - ter, hör' die Bit - ten der Dei - nen, die in fremdem Land ge -

Gott unsrer Vä - ter, hör' die Bit - ten der Dei - nen, die in frem - dem Land ge -

Gott unsrer Vä - ter, hör' die Bit - ten der Dei - nen, die in frem - dem Land ge -

Gott unsrer Vä - ter, hör' die Bit - ten der Dei - nen, die in frem - dem Land ge -

Musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts. Dynamics include *p*, *mf*, *f*, and *dim.*. There are also markings for "a.2." and "19".

fesselt, un-terdrückt, ge-fan-gen, um Hil-fe flehn von dei-ner Hand!
 fesselt, un-terdrückt, ge-fan-gen, um Hilfe flehn von dei-ner Hand!
 fesselt, un-terdrückt, ge-fan-gen, um Hilfe flehn von dei-ner Hand! o-hör' die Bit-ten der Deinen, die in
 fesselt, un-terdrückt, ge-fan-gen, um Hilfe flehn von dei-ner Hand!

a.2.
 p
 p
 p
 a.2.
 p
 o hör' die Bit-ten der Deinen, die in fremdem Land ge-fes-selt, un-ter-
 o hör' die Bit-ten der Deinen, die in fremdem Land gefesselt, unter-drückt, ge-fan-gen, um Hil-fe flehn von deiner
 fremdem Land gefesselt, unter-drückt, ge-fan-gen, um Hil-fe flehn von deiner Hand!
 p
 o hör' die

The musical score consists of 12 staves. The top five staves are instrumental, with various dynamics like *cresc.*, *f*, and *p*. The bottom seven staves contain vocal lines with German lyrics. The lyrics are:

drückt, ge-fangen, um Hil-fe flehn, gefesselt, unter-drückt, gefangen, um Hil-fe flehn von dei-ner Hand, die ge-fesselt, unterdrückt, ge-

Hand! die gefesselt, unter-drückt, gefangen, um Hilfe flehn von deiner Hand, die ge-fesselt, unterdrückt, ge-

o hör' die Bittender Deinen, die gefesselt, unter-drückt, gefangen, um Hilfe flehn von deiner Hand, die ge-fesselt, unterdrückt, ge-

Bit-ten der Deinen, die in fremdem Land-gefesselt, unter-drückt, gefangen, um Hilfe flehn von deiner Hand, die ge-fesselt, unterdrückt, ge-

The score includes dynamic markings such as *cresc.*, *f*, *p*, *pp*, and *br*. There are also first and second endings marked 'a.2.'.

Musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts for strings and woodwinds. Dynamics like *pp*, *f*, *cresc.*, and *tr* are used throughout.

OHOR
 pp
 Lob des Herrn! Hör un-ser Flehn, Je-hova, Herr! hör un-ser Flehn, Je-hova, Herr! brich unsre Ketten hier! brich unsre Ketten hier! Er-
 Hör un-ser Flehn, Je-hova, Herr! hör unser Flehn, Je-hova, Herr! brich unsre Ketten hier! brich unsre Ketten hier! Er-
 Hör un-ser Flehn, Je-hova, Herr! hör un-ser Flehn, Je-hova, Herr! brich unsre Ketten hier! brich unsre Ketten hier! Er-
 Hör un-ser Flehn, Je-hova, Herr! hör unser Flehn, Je-hova, Herr! brich unsre Ketten hier! brich unsre Ketten hier! Er-

ret - ten kann al - lein dein Arm, und Zuflucht, Zuflucht ist bei dir, Zuflucht, Zuflucht ist bei dir!

ret - ten kann al - lein dein Arm, und Zuflucht, Zuflucht ist bei dir, Zuflucht, Zuflucht ist bei dir!

ret - ten kann al - lein dein Arm, und Zuflucht, Zuflucht ist bei dir, Zuflucht, Zuflucht ist bei dir!

ret - ten kann al - lein dein Arm, und Zuflucht, Zuflucht ist bei dir, Zuflucht, Zuflucht ist bei dir!

pizz. *arco* *pp* *f* *dim.*

fesselt, un-terdrückt, ge-fan-gen, um Hil-fe flehn von dei-ner Hand!
 fesselt, un-terdrückt, ge-fan-gen, um Hil-fe flehn von dei-ner Hand!
 fesselt, un-terdrückt, ge-fan-gen, um Hil-fe flehn von dei-ner Hand!
 fesselt, un-terdrückt, ge-fan-gen, um Hil-fe flehn von dei-ner Hand! O hör die Bit-ten der Deinen, die in

Musical score for a vocal and instrumental ensemble. The score consists of multiple staves, including vocal lines and instrumental accompaniment. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). There are also markings for *a 2.* (second ending) and *trium* (triumph). The bottom section of the page contains German lyrics for a vocal part.

Lyrics (Vocal Part):
 Bit-ten der Deinen, die in fremdem Land gefesselt, unter- drückt, gefangen, um Hil- fe flehn von dei- ner Hand, die ge- fesselt, unterdrückt, ge-
 drückt, ge- fangen, um Hil- fe flehn, gefesselt, unter- drückt, gefangen, um Hil- fe flehn von deiner Hand, die ge- fesselt, unterdrückt, ge-
 Hand, die gefesselt, unter- drückt, gefangen, um Hil- fe flehn von deiner Hand, die ge- fesselt, unterdrückt, ge-
 o hör' die Bitten der Deinen, die gefesselt, unter- drückt, gefangen, um Hil- fe flehn von deiner Hand, die ge- fesselt, unterdrückt, ge-

Musical score for a choir and orchestra. The score includes vocal parts with German lyrics and piano accompaniment. The lyrics are:

fangen, um Hil-fe flehn von dei-ner Hand, von dei-ner Hand! hör' un-ser Flehn, Je-ho-va, Herr!

Dynamics and markings include: *pp*, *p*, *f*, *cresc.*, *dim.*, *trun*, and *a 2.*

Nº 2. RECITATIV.

Adagio. $\text{♩} = 88.$

Violino Iº

Violino IIº

Viola.

DANIEL.

Violonc.

Bassi.

Recit.

O wie ver-traut sind meinem Ohr diese Schmerzens-laute! Die Er-

sp

niedrigung meines Volks durchdringt meine Seele! Ju-da, dein Ruhm, dein Glanz ist ge-fal-len, in tie-fe Schmach verwandelt dei-ne

f p

Macht! Der Knechtschaft Fessel drückt den frei gebornen Geist, und herbe Thränen künden der bangen Seele Angst. O du allmächtiger

a Tempo Adagio $\text{♩} = 88.$

Recit.

Gott, zu dem al-lein wir schaun nach Hil-fe, stre-cke dei-nen Arm und ret-te, o ret-te dein er-wähl-tes Volk!

No 3. ARIE.

Larghetto con moto. (♩ = 50.)

Flauto.

Oboe.

Clarineti in B.

Corni in Es.

Fagotti.

Violino I^o

Violino II^o

Viola.

DANIEL.

Violoncello.

Basso.

Ge-den-ke Herr, ge-den-ke Herr, was ü-ber uns ge-kom-men, den

(♩ = 50.)

Fremden, den Fremden ist der Vä-ter Er-be worden. Warum verlässtst, vergisstest du dein Volk?

Musical score for the first system, including vocal line and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal line begins with the lyrics: "warum ver_lässt, ver_gisset du dein Volk? o wen_de uns dein Ant_litz." The piano accompaniment features a prominent bass line with a "pizz." (pizzicato) marking and a "mf arco." (mezzo-forte arco) marking. Dynamics include *mf*, *p*, and *pizz.*.

Musical score for the second system, including vocal line and piano accompaniment. The score continues the vocal line with the lyrics: "wie_der zu, und wecke neu die al_te Kraft, wecke neu die al_te Kraft, wecke neu die al_te". The piano accompaniment features a prominent bass line with a "pizz." marking and a "mf arco." marking. Dynamics include *p*, *mf*, *cresc.*, and *f*.

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *ff*, *p*, and *cresc.*. The lyrics are: "Kraft, o weiche nendie al - te Kraft! Ge - den - ke". The piano part includes markings for *pizz.* and *arco.*.

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *mf*, *fz*, *f*, and *cresc.*. The lyrics are: "Herr, ge - den - ke Herr, was ü - ber uns ge - kommen den Fremden, den Frem - den ist der Vä - ter Er - be". The piano part includes markings for *fz* and *f*.

worden. Warum verlässt, vergisst du dein Volk? warum verlässt, vergisst du dein

p *mf* *p* *mf* *p* *mf* *p* *mf*

pizz. *mf arco.* *pizz.* *mf arco.*

Volk? o wen-de uns dein Ant - - litz wie - - der zu, und we-cke neu die al-te Kraft, wecke

p *cre* *cre* *cre* *cre* *cre* *cre* *cre*

Nº 4. CHOR DER JUDEN.

Allegro moderato. (♩ = 69.)

Flauti.
Oboi.
Clarineti in B.
Corni in As.
Corni in F.
Fagotti.
Clarini in C.
Trompani in E.C.
Tromboni. (Alto, Tenore, Basso)
Violino Iº
Violino IIº
Viola.
CHOR DER JUDEN. (Soprano, Alto, Tenore, Basso)
Violoncello.
Basso.

pp, *p*, *cresc.*, *f*, *a2.*, *tr.*

Der
Der Löwe ist vom Lager ge-
Der Löwe ist vom Lager gesprungen, durch uns-re lachenden
Der Löwe ist vom Lager gesprungen, durch

The image shows a musical score for a song, likely a German folk song. It consists of multiple staves. The top part of the score includes a vocal line and a piano accompaniment. The lyrics are written in German and are repeated across several lines of the score. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into measures by vertical bar lines. The lyrics are: Löwe ist vom Lager gesprungen, durch unsre lachenden Fluren zu streifen, und rings zu verhee- rendas blühende Land! sprungen, durch unsre lachenden Fluren zu strei- fen, und rings zu ver- hee- rendas blühende Land! Flu- ren zu streifen, durch unsre lachenden Flu- ren zu streifen, und rings zu ver- hee- rendas blühende Land! Der unsre la- chen- den Flu- ren zu streifen, und rings zu ver- hee- ren das blühende Land. Der Löwe ist vom Lager ge-

Der Lö - we ist vom Lager ge - sprun - gen, durch uns - re lachenden Flu - ren zu

Der Löwe ist vom Lager ge - sprun - gen, durch uns - re lachenden Flu - ren zu strei - fen, und rings zu ver -

Löwe ist vom Lager ge - sprungen, durch uns - re lachenden Flu - ren zu strei - fen, und rings zu ver - hee - ren das blü -

sprungen, durch unsre la - chen - den Flu ren zu strei - fen, und rings zu ver - hee - ren, zu ver -

The musical score consists of multiple staves. The vocal parts are in the lower half, and the piano accompaniment is in the upper half. The lyrics are written below the vocal staves.

Vocal Lyrics:
 Herr ver - birgt sein Antlitz im Zorn, zer - schlägt mit dem Sturm unser ge - fall - nes Geschlecht, zer - schlägt mit dem
 Herr ver - birgt sein Antlitz im Zorn, zer - schlägt mit dem Sturm unser ge - fall - nes Geschlecht, zer - schlägt mit dem
 Herr ver - birgt sein Antlitz im Zorn, zer - schlägt mit dem Sturm unser ge - fall - nes Geschlecht, zer - schlägt mit dem
 Herr ver - birgt sein Antlitz im Zorn, zer - schlägt mit dem Sturm unser ge - fall - nes Geschlecht, zer - schlägt mit dem

Performance Markings:
 - *ff* (fortissimo) is used throughout the score.
 - *cresc.* (crescendo) is marked in the piano accompaniment at the bottom.

The image shows a page of a musical score, page 52. It features a complex arrangement of staves. At the top, there are several staves with musical notation, including treble and bass clefs, and dynamic markings such as *ff* and *a2.*. Below these are several more staves, some of which are empty, suggesting they are for instruments that are not present in this specific arrangement or are silent. The bottom section of the page contains five lines of lyrics, each corresponding to a vocal part. The lyrics are: "Sturm un-ser ge-fäll-nes Ge-schlecht, denn Keiner, Keiner, Kei-ner er-trägt Je-ho-vas Hand,". The musical notation for the lyrics is written in a style that suggests a choral setting, with notes and rests aligned with the words.

The musical score is arranged in a standard orchestral format with multiple staves. The top section includes woodwinds and strings. The middle section features a vocal line with the lyrics "Kei - ner, Kei - ner!". The bottom section includes a bass line and a cello/bass line. Dynamic markings such as *pp*, *p*, *dim.*, and *cresc.* are used throughout. The score is written in a key signature of two flats and a 4/4 time signature.

Der Löwe ist vom Lager gesprungen, durch uns - re lachenden Flu - ren zu
 Der Lö - we ist vom Lager gesprungen, durch unsre lachenden Flu ren zu strei - fen, und rings zu ver
 Löwe ist vom Lager gesprungen, durch uns - re lachenden Flu - ren - zu streifen, und rings zu ver hee - ren, zu ver
 Der Löwe ist vom Lager gesprungen, durch unsre la - chen - den Flu - ren zu strei - fen, und

streifen, und rings zu ver- hee - - ren das blühende Land, und rings zu ver- hee - ren das blühende Land! Der Herr ver -
 hee - ren das blü - - - hen - de Land, und rings zu ver- hee - ren das blühende Land! Der Herr ver -
 hee - ren, rings zu ver- hee - - ren das blühende Land, zu ver- hee - ren das blühende Land! Der Herr ver -
 rings zu ver - - hee ren das blü - hen - de Land, das blü - - - hen - de Land! Der Herr ver -

birgt sein Ant_litz im Zorn, zer_schlägt mit dem Sturm un_ser ge_fall_nes Ge_schlecht, zer_schlägt mit dem

birgt sein Ant_litz im Zorn, zer_schlägt mit dem Sturm un_ser ge_fall_nes Ge_schlecht, zer_schlägt mit dem

birgt sein Ant_litz im Zorn, zer_schlägt mit dem Sturm un_ser ge_fall_nes Ge_schlecht, zer_schlägt mit dem

birgt sein Ant_litz im Zorn, zer_schlägt mit dem Sturm un_ser ge_fall_nes Ge_schlecht, zer_schlägt mit dem

Musical score for instruments including strings, woodwinds, and brass. The score features various musical notations such as notes, rests, and dynamic markings like *ff* and *tr*. The key signature is B-flat major, and the time signature is 4/4.

Sturm un_ser ge_ - fall_ nes Ge_ schlecht, denn Kei_ner, Kei_ner er_ trägt Je_ho_vas Hand, Kei_ner, Kei_ner er_

Sturm un_ser ge_ - fall_ nes Ge_ schlecht, denn Kei_ner, Kei_ner er_ trägt Je_ho_vas Hand, Kei_ner, Kei_ner er_

Sturm un_ser ge_ - fall_ nes Ge_ schlecht, denn Kei_ner, Kei_ner er_ trägt Je_ho_vas Hand, Kei_ner, Kei_ner er_

Sturm un_ser ge_ - fall_ nes Ge_ schlecht, denn Kei_ner, Kei_ner er_ trägt Je_ho_vas Hand, Kei_ner, Kei_ner er_

The musical score consists of 15 staves. The top 10 staves are instrumental, including a piano part with trills and a string section. The bottom 5 staves are vocal parts for four voices (Soprano, Alto, Tenor, Bass). The lyrics are in German and describe the Lord's anger. The score includes various musical notations such as dynamics (pp, ff), articulation (trills), and performance instructions (a2., cresc.).

trägt Je-hova's Hand. Der Herr ver-birgt sein Ant-litz im Zorn, zer-schlägt mit dem

trägt Je-hova's Hand. Der Herr ver-birgt sein Ant-litz im Zorn, zer-schlägt mit dem

trägt Je-hova's Hand. Der Herr ver-birgt sein Ant-litz im Zorn, zer-schlägt mit dem

trägt Je-hova's Hand. Der Herr ver-birgt sein Ant-litz im Zorn, zer-schlägt mit dem

Nº 5. RECITATIV.

Im persischen Lager.

Allegro moderato. ♩ = 112.

Flauti. *p* *cre* *scendo* *f*

Oboi. *f*

Clarineti in C. *f*

Corni in D. *p* *cresc.* *f*

Fagotti. *f*

Clarini in D. *pp* *f*

Timpani in C.G.

Tamburro milit.

Tromboni.
Alto.
Tenore.
Basso.

Violino Iº *pp* *cre* *scendo*

Violino IIº *pp* *cre* *scendo*

Viola. *pp* *cre* *scendo*

CYRUS.

Violoncello. *pp* *cre* *scendo*

C. Basso. *pp* *cre* *scendo*

This page of musical notation consists of 18 staves. The notation is complex, featuring multiple staves per system. The top section includes several staves with treble clefs, while the bottom section includes staves with bass clefs. The music is characterized by dense rhythmic patterns and frequent use of accidentals (sharps and naturals). Dynamic markings are present throughout, including *f* (forte), *p* (piano), and *f dim.* (fading forte). The notation includes various note values, rests, and phrasing slurs. The overall appearance is that of a highly technical musical score, possibly for a chamber ensemble or a solo instrument with multiple parts.

The first section of the page contains 12 staves of musical notation. The staves are arranged in pairs, with the top staff of each pair using a treble clef and the bottom staff using a bass clef. The notation includes various note values, rests, and dynamic markings such as *p* and *sp*.

The second section of the page features a vocal line and piano accompaniment. The vocal line is written in a bass clef and includes the following lyrics: "Juda's Gott hat ge-redet, durch seinen heiligen Propheten hat er ver-kündet seinen allmächt'gen Willen; zu dem zerstörten Je-". The piano accompaniment consists of three staves (treble, alto, and bass clefs) with various musical notations and dynamic markings like *p*, *sp*, and *ff*. A *Recit.* marking is present at the beginning of the vocal line.

Andante $\text{♩} = 112$

Recit.

a Tempo.

The musical score consists of multiple staves. The top staves are for the piano, with dynamics *p cresc.* and *f*. The middle staves are for the violin and cello, with dynamics *f* and *dim.*. The bottom staves are for the voice, with lyrics in German. The score is divided into sections: *Andante*, *Recit.*, and *a Tempo.*. The key signature is B-flat major. The time signature is 6/8. The tempo is marked $\text{♩} = 112$. The lyrics are: "rusalem spricht er: „Fren.e dich! deine ge-fang'nen Söhne sollen dich wie-der-sehn! Und zu Juda's Städten: „Ihr sollt nen er-".

Recit. a Tempo. Recit. a Tempo.

This system contains the first part of the musical score. It features several staves. The top staves appear to be vocal lines, with dynamic markings such as *f*, *p*, and *mf*. The lower staves are for piano accompaniment, including a bass line with a *tr* (trill) marking. The tempo markings 'Recit.' and 'a Tempo.' are clearly visible at the top of the system.

Recit. a Tempo. Recit. a Tempo.

This system continues the musical score. It maintains the same structure with vocal and piano parts. The tempo markings 'Recit.' and 'a Tempo.' are repeated. The piano part continues with similar accompaniment patterns.

Recit. a Tempo. Recit. a Tempo.

stehn! und zur Tiefe: sei tro - cken! Er hat verkündet: Cyrus, mein Hirt, mein Ge - salbter, dich hab ich er - wählt zu voll

This system includes the German lyrics for the vocal parts. The lyrics are: "stehn! und zur Tiefe: sei tro - cken! Er hat verkündet: Cyrus, mein Hirt, mein Ge - salbter, dich hab ich er - wählt zu voll". The musical notation continues above and below the text.

This musical score is for a voice and piano piece. It consists of 15 staves. The top five staves are for the voice, and the bottom ten staves are for the piano accompaniment. The score includes various musical notations such as dynamics (dim., p, f, cresc., poco ritard.), articulation (accents), and phrasing slurs. The lyrics are in German and are placed below the voice staves.

Dynamics and performance markings include: *dim.*, *p*, *f*, *cresc.*, *poco ritard.*, and *pp*. There are also markings for *tr* (trills) and *a 2* (second ending).

The lyrics are: *zieh meinen Willen, auf dass die Welt erkenne, ich sei der Herr!*

Nº 6. ARIE.

Larghetto $\text{♩} = 22$.

Corni in Es.

Violino Iº

Violino IIº

Viola.

CYRUS.

Grosser Geist! vor deinem Willen beug' ich mich, dein schweres Wort, dein Gebot will ich erfüllen, lenke mächtig meinen

Violoncelli 1º 2º

Violoncello 3º e Basso.

Pfad! Grosser Geist! vor deinem Willen beug' ich mich, dein schweres Wort, dein Gebot will ich erfüllen, lenke mächtig meinen

Clarin in G.

Corni.

Pfad! Grosser Geist! vor deinem Willen beug' ich mich, lenke mächtig meinen Pfad!

Nº 7. ARIE mit CHOR.

Allegro maestoso. ♩ = 112.

Flauti.

Flute staff with musical notation, starting with a dynamic marking of *f*.

Oboi.

Oboe staff with musical notation, starting with a dynamic marking of *f*.

Clarinetti in C.

Clarinet in C staff with musical notation, starting with a dynamic marking of *f*.

Corni in Es.

Horn in E-flat staff with musical notation.

Corni in C.

Horn in C staff with musical notation.

Fagotti.

Bassoon staff with musical notation, starting with a dynamic marking of *f*.

Clarin in C.

Clarinet in C staff with musical notation, starting with a dynamic marking of *f*.

Tamburro milit.

Military drum staff with rhythmic notation.

Tromboni. Alto, Tenore, Basso.

Trumpet and Trombone section staves with musical notation.

Violino Iº

Violin I staff with musical notation, starting with a dynamic marking of *mf*.

Violino IIº

Violin II staff with musical notation, starting with a dynamic marking of *mf*.

Viola.

Viola staff with musical notation, starting with a dynamic marking of *mf*.

CYRUS.

Soprano line for Cyrus with musical notation.

Über Ba-by-lon soll flammen gleich des Blitzes Strahl mein Schwert!

CHOR der persischen Krieger. Tenore Iº, Tenore IIº, Basso Iº, Basso IIº.

Chorus vocal staves with lyrics: Es rühmt sich die eit-le Stadt ihrer Macht als un-besieg-bar in

Violoncelli e C. Bassi.

Cello and Double Bass staff with musical notation, starting with a dynamic marking of *mf*.

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a complex, multi-measure style with various rhythmic values and accidentals.

Über Ba-by-lon soll flammen gleich des Blitzes Strahl mein Schwert.

The second system of the musical score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are: "wil-de-ster Schlacht. Das prahlende Volk wähnt stolz im Glück, ein e-wiger Ruhm". The music is written in a complex, multi-measure style with various rhythmic values and accidentals.

I - srael soll neu er - stehn, seine Feinde un - ter - gehn, I - sra el soll neu er -
 — sei ihr Ge - schick; das prah - lende Volk wäht stolz im Glück, ein e - wiger Ruhm sei ihr Ge -
 Ruhm sei ihr Ge - schick; das prah - lende Volk wäht stolz im Glück, ein e - wiger Ruhm sei ihr Ge -
 Ruhm sei ihr Ge - schick; das prah - lende Volk wäht stolz im Glück, ein e - wiger Ruhm sei ihr Ge -
 — sei ihr Ge - schick; das prah - lende Volk wäht stolz im Glück, ein e - wiger Ruhm sei ihr Ge -

Musical score for the first part of the page, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like "cresc." and "f".

stehn, I - sra - el soll neu er - stehn, I - sra - el soll neu er - stehn, sei - ne Fein - de - im - ter -

schick, ein e - wiger Ruhm sei ihr Ge - schick, ein e - wiger Ruhm sei ihr Ge - schick, sei ihr Ge -

schick, ein e - wiger Ruhm sei ihr Ge - schick, ein e - wiger Ruhm sei ihr Ge - schick, ein e - wiger Ruhm sei ihr Ge -

schick, ein e - wiger Ruhm sei ihr Ge - schick, ein e - wiger Ruhm sei ihr Ge - schick, sei ihr Ge -

schick, ein e - wiger Ruhm sei ihr Ge - schick, ein e - wiger Ruhm sei ihr Ge - schick, sei ihr Ge -

The first part of the musical score consists of approximately 12 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *tr* (trill). There are also some performance instructions like *a.2.* (second ending) and *a.1.* (first ending).

geh, sei - ne Fein - de un - ter - gehn.

schick, ein e - wiger Ruhm, ein e - wiger Ruhm sei ihr Ge - schick; und denkt des dro - henden

schick, ein e - wiger Ruhm sei ihr Ge - schick; und denkt des dro - henden Ar - mes nicht, der

schick, ein e - wiger Ruhm, ein e - wiger Ruhm sei ihr Ge - schick; und

schick, ein e - wiger Ruhm, ein e - wiger Ruhm sei ihr Ge - schick; und denkt des drohenden Ar - mes nicht, der ih - ren

f *bo* *p* *f* *bo* *p*

cresc. *f* *bo* *p*

cresc. *f* *bo* *p*

cresc. *f* *bo* *p*

cresc. *f* *bo* *p*

cresc. *f* *bo* *p*

cresc. *f* *bo* *p*

cresc. *f* *bo* *p*

Gro_sser Geist, vor dei_nem Wil - - len

Ar - mes nicht, der ih - - ren Glanz so bald, so bald zer - bricht.

ih - - ren Glanz so bald zerbricht, so bald zer - bricht. Es rühmt sich die eit - le Stadt ihrer Macht als

denkt des dro_henden Ar_mes nicht, der ih_ren Glanz so bald, so bald zer - bricht. Es rühmt

Glanz so bald, so bald zer - bricht. Es rühmt sich die eit_le Stadt ih_rer Macht als un - be - sieghar in

beug' ich mich, dein schwe - res Wort, dein Ge - bot will ich er - ful - len,
 Es rühmt sich die eit - le Stadt ihrer Macht, als un - sieg - bar in wildester Schlacht, das prahlende Volk wähnt stolz im Glück, ein
 un - sieg - bar in wil - de - ster Schlacht. Das prahlende Volk wähnt stolz im Glück, ein
 sich die eit - le Stadt ih - rer Macht als un - sieg - bar in wildester Schlacht. Das prah -
 wildester Schlacht, das prah - lende Volk wähnt stolz im Glück, ein ew'ger Ruhm sei ihr Ge - schick,

len - ke mäch - tig mei - nen Pfad.

ewi - ger Ruhm, ein ewiger Ruhm sei ihr Geschick, und denkt des dro - henden Armes nicht, der ihren Glanz so

ewi - ger Ruhm sei ihr Ge - schick; und denkt des dro - henden Armes nicht, der ihren Glanz so

lende Volk wähnt stolz im Glück, ein ewi - ger Ruhm sei ihr Ge -

und denkt des dro - henden Ar - mes nicht, der ihren Glanz so bald zerbricht.

Musical score for the first part of the piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'f' and 'a. 2.'

Über Ba - bylon soll flammen gleich des Blitzes Strahl mein Schwert.

Musical score for the second part of the piece, including vocal lines with lyrics and piano accompaniment.

hald zerbricht.

hald zerbricht.

schick.

Es rühmt sich die eit - le Stadt ih - rer Macht als un - be - sieg - bar in

Es rühmt sich die eit - le Stadt ih - rer Macht als un - be - sieg - bar in

Es rühmt sich die eit - le Stadt ih - rer Macht als un - be - sieg - bar in

Es rühmt sich die eit - le Stadt ih - rer Macht als un - be - sieg - bar in

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *a.2.* (second ending). There are also some performance instructions like *rit.* (ritardando) and *tr.* (trill).

U-ber Ba-by-lon soll flammen gleich des BlitzesStrahl mein Schwert.

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with various musical notations and dynamic markings.

Lyrics:
 wil - dester Schacht; das prahlende Volk wähnt stolz im Glück, ein ewiger Ruhm sei
 wil - dester Schacht; das prahlende Volk wähnt stolz im Glück, ein ewiger Ruhm sei
 wil - dester Schacht; das prahlende Volk wähnt stolz im Glück, ein ewiger Ruhm sei
 wil - dester Schacht; das prahlende Volk wähnt stolz im Glück, ein ewiger Ruhm sei

ihr Geschick, ein ewiger Ruhm sei ihr Geschick;
 ihr Geschick, ein ewiger Ruhm sei ihr Geschick;
 ewiger Ruhm sei ihr Geschick;
 ewiger Ruhm sei ihr Geschick;

Israels soll neu er stehen, seine Feinde unter
 das prahlende Volk wähnt stolz im
 das prahlende Volk wähnt stolz im
 das prahlende Volk wähnt stolz im

gehn, I - sra - el soll neu er - stehn, seine Fein - de un - - - ter - gehn, sei - ne Fein - de un - ter - -
 Glück ein e - wiger Ruhm sei ihr Ge - schick, sei ihr Ge - schick, ein e - wiger Ruhm sei ihr Ge -
 Glück ein e - wiger Ruhm sei ihr Ge - schick, ein e - wi - ger Ruhm sei ihr Ge -
 Glück ein e - wiger Ruhm sei ihr Ge - schick, ein e - wi - ger Ruhm sei ihr Ge - schick, sei ihr Ge -
 Glück ein e - wiger Ruhm sei ihr Ge - schick, ein e - wi - ger Ruhm sei ihr Ge - schick, und

The first system of the musical score consists of several staves. At the top, there is a vocal line in treble clef with a key signature of one sharp (F#). Below it are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte) and *sf* (sforzando). There are also performance instructions like *a.2.* (second ending) and *a.1.* (first ending).

gehn. I - sra - el soll neu er stehn!

schick! des dro - henden Ar - mes nicht, der ih - ren Glanz so

schick! und denkt des dro - henden Ar - mes nicht, des dro - henden Ar - mes nicht, der ih - ren Glanz so

schick! und denkt des dro - henden Ar - mes nicht, der ih - ren Glanz so bald zer - bricht, und denkt des dro - henden Ar - mes nicht, der

in G.

seine Fein.de un - ter - gehn !

bald zerbricht,so bald, so bald zer - bricht.

bald zerbricht,so bald, so bald zer - bricht.

ih - ren Glanz so bald, so bald zer - bricht.

ih - ren Glanz so bald, so bald zer - bricht.

The image shows a page of a musical score, page 83. It features multiple staves for different instruments. The top two staves are in treble clef, and the bottom two are in bass clef. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *p* (piano) and *poco a poco ritardando*. The key signature changes from one key to another, with markings like "in B." and "in G." visible. The score is arranged in a standard orchestral layout with multiple staves for each instrument type.

Nº 8. ARIE. Haus in Babylon.

Larghetto. ♩ = 88.

Flauti.

Clarineti in B. *dolce.*

Corni in G.

Corni in Es.

Fagotti.

Violino Iº *con sordini* *p*

Violino IIº *pp con sordini*

Viola. *pp con sordini*

SOPRANO.

Violonc. Solo *p*

Altri Violonc. e C.B. *pp con sordini.*

Eine Jüdin an der Wiege ihres Kindes. Mein sü - sses Kind, ge - nährt in Kummer, in

Tränen bewacht deiner Mut - ter Blick; o borg eine Stunde des Friedens vom Schlummer, denn Jahre voll Angst sind dein Geschick.

Vä - ter Land! an dei - ner Hand der Vä - ter Land.

ppz. *pp arco*

Nº 9. RECITATIV.

Andante. ♩ = 72.

Flauti. *Recit.*

Oboi. *cresc. f* *p cresc.*

Clarineti in B. *pp cresc.* *p cresc.*

Corni in Es. *pp cresc.* *p cresc.*

Fagotti. *pp cresc.* *p cresc.*

Violino Iº *ff senza sordini*

Violino IIº *ff senza sordini*

Viola. *ff senza sordini*

TENORE. *Andante. Der Mann. Recit.*
Freude, Freude bring ich dir, die meine Leiden theilte.

Violoncelli e Bassi. *ff senza sordini*

TRUMPONI

Musical score for the first system, including piano accompaniment and vocal lines. The piano part consists of five staves (treble and bass clefs). The vocal part includes a vocal line and a basso continuo line. Dynamics include *fp*, *ff*, *p*, *cresc.*, and *ff*. The tempo is marked *a Tempo.* and the style is *Recit.*

Ja der Tag ist ge kommen, die Stunde naht, sie ist da! unser heiliger Pro phet hat die lang ersehnte Aufer

Musical score for the second system, including piano accompaniment and vocal lines. The piano part consists of five staves (treble and bass clefs). The vocal part includes a vocal line and a basso continuo line. Dynamics include *fp*, *p*, and *a Tempo.*

stehung unsres Volkes endlich erfüllt ge sehen. Jeho vas er habener Arm wird unsre stolzen grausa men Feinde ver nichten.

Lie-be! Ju-da, Ju-da, deines Va- ters Lie-be leiht dir Schutz vor deinen Fein- den,
 Lie-be! Ju- da, Ju- da, deines Va- ters Lie-be leiht dir Schutz vor dei- nen Feinden,

Musical notation includes treble and bass staves with various dynamics: *pp*, *cresc.*, *mf*, *dim.*, *p*.

beut im Schaf- ten ih- rer Flü- gel dir in heil- gem Frieden Ruh! Deiner Jah- - reitribste Stunde zeugt von seiner Gü- te

Musical notation includes treble and bass staves with various dynamics: *cresc.*, *f*, *dim.*, *p*, *dolce.*

deiner Jah - re trübste Stunde zengt von seiner Gü - te nur, aus den Wol - ken strömt sein Glanz, Gott ist Weis
 nur, aus den Wol - ken strömt sein Glanz, Gott ist Weisheit, Gott ist Weis

cresc.
p
f
mf
f

heit, Gott ist Lie - be, Gott ist Weisheit, Gott ist Lie - be!
 heit, Gott ist Lie - be, Gott ist Weisheit, Gott ist Lie - be!

dim.
p
pp
morendo
dim.
p
pp
morendo
dim.
p
pp
morendo

Nº 11. CHOR.

Persisches Lager.

Marziale. (♩ = 92.)

Flauti.

Oboi.

Clarineti in A.

Corni in A.

Corni in D.

Fagotti.

Clarini in D.

Tamburro milit.

Tromboni.
 Alto.
 Tenore.
 Basso.

Violino Iº

Violino IIº

Violo.

CHOR
 der Persischen Krieger.
 Tenore Iº
 Tenore IIº
 Basso Iº
 Basso IIº

Violoncello.

Basso.

Perser banner in die Luft! fürcht es, tapfre Stadt, und zittre! zittre, die Vernichtungsstunde ruft, die Vernichtungsstunde

Perser banner in die Luft! fürcht es, tapfre Stadt, und zittre! zittre, die Vernichtungsstunde ruft, die Vernichtungsstunde

Perser banner in die Luft! fürcht es, tapfre Stadt, und zittre! zittre, die Vernichtungsstunde ruft, die Vernichtungsstunde

Perser banner in die Luft! fürcht es, tapfre Stadt, und zittre! zittre, die Vernichtungsstunde ruft, die Vernichtungsstunde

The first part of the score consists of approximately 15 staves. The top staves feature intricate melodic lines with many sixteenth and thirty-second notes. The lower staves provide a rhythmic accompaniment with steady eighth and sixteenth notes. Dynamic markings such as *ff*, *f*, *pp*, and *p* are used throughout to indicate volume changes. A section marked 'a2.' begins around the 10th staff.

ruft!

Schläfst noch, schläfst noch, deiner Kraft vertrauend; wache auf!

ruft!

Schläfst noch, schläfst noch, deiner Kraft vertrauend; wache auf!

ruft!

Schläfst noch, schläfst noch, deiner Kraft vertrauend; wache auf!

ruft!

Schläfst noch, schläfst noch, deiner Kraft vertrauend; wache auf!

The second part of the score is a vocal or instrumental section with lyrics. It consists of four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "ruft! Schläfst noch, schläfst noch, deiner Kraft vertrauend; wache auf!". The music is in a simple, rhythmic style, with the piano accompaniment providing a steady accompaniment. Dynamic markings include *mp*, *f*, and *ff*.

wache auf! dein Ende droht! Cyrus seinen Arm erhebend, Cyrus seinen Arm erhebend, sendet Schrecken,
 wache auf! dein Ende droht! Cyrus seinen Arm erhebend, Cyrus seinen Arm erhebend, sendet Schrecken,
 wache auf! dein Ende droht! Cyrus seinen Arm erhebend, Cyrus seinen Arm erhebend, sendet Schrecken,
 wache auf! dein Ende droht! Cyrus seinen Arm erhebend, Cyrus seinen Arm erhebend, sendet Schrecken,

sendet Schrecken, Schreckendir und Tod!
 sendet Schrecken, Schreckendir und Tod!
 sendet Schrecken, Schreckendir und Tod!
 sendet Schrecken, Schreckendir und Tod!

Cyrus seinen Arm erhebend,
 Cyrus seinen Arm erhebend,
 Cyrus seinen Arm erhebend,
 Cyrus seinen Arm erhebend,

Cyrus seinen Arm erhebend,
 Cyrus seinen Arm erhebend,
 Cyrus seinen Arm erhebend,
 Cyrus seinen Arm erhebend,

sendet Schrecken, Schrecken, sendet
 sendet Schrecken, Schrecken, sendet
 sendet Schrecken, Schrecken, sendet
 sendet Schrecken, Schrecken, sendet

pizz

f arco

Musical score for strings and woodwinds, measures 1-12. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute, Clarinet, Bassoon, and Trombone. The music features complex rhythmic patterns and dynamic markings such as *f* and *sf*.

Schrecken dir und Tod, sendet Schreck dir und Tod!

Schrecken dir und Tod, sendet Schreck dir und Tod!

Schrecken dir und Tod, sendet Schreck dir und Tod!

Schreck dir und Tod, sendet Schreck dir und Tod!

Musical score for vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "Schrecken dir und Tod, sendet Schreck dir und Tod!". The score includes vocal staves and a basso continuo line.

pizz.

arco.

Nº 12. RECITATIV.

Adagio.

Violino Iº

Violino IIº

Viola.

CYRUS.

Violoncello.

Basso.

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

Recit.

Gro_sse Kö_ni_ginn der Städ_te, die du thronst in un_er_messli_cher Macht, in Ma_je_stät und

pp *cresc.* *f*

pp *cresc.* *f*

mf

mf

mf

Schönheit! deine Wäl_d_e reichen bis zum Himmel, und durchdringlich sind deine hundert Thore von Erz, deine Umgürtung von Wasser! Schützend wälzt der

mf

mf

mf

Euphrat seinen grossen weiten Strom durch dein Land, und rings bist du geschmückt mit Gärten, Thürmen und Palästen, ja, der Menschen kraft_los sen

Nº 13. CHOR DER JUDEN.

Larghetto. (♩ = 58.)

Oboi.

Clarinetto in B.

Corni in E.

Corni in Bbasso.

Fagotti.

Trombone Tenore

Violino Iº

Violino IIº

Viola.

Soprano.

Alto.

Tenore.

Basso.

SOLO.

Soprano.

Alto.

Tenore.

Basso.

Herr, wir flehn in tiefen Lei-den dei-ne ew'ge Allmacht

Violoncello.

Basso.

Herr, wir flehm in tie - fen Lei - den dei - - ne ew' - ge All - - macht
 an, du allein kannst uns er - ret - ten, du allein kannst uns er - retten, brechen der Ge - fangnen Ketten, stillen der Ge - quäl - ten

The first system of the musical score consists of ten staves. The top staff is a vocal line in G major, 3/4 time, with a first ending bracket and a fermata. The second staff is a piano accompaniment line. The remaining staves are empty, likely representing other instruments or parts in the score.

The second system of the musical score includes German lyrics for the vocal line. The lyrics are: "Herr, wir flehn in tiefen Leiden deine ewige Allmacht an, du allein kannst uns erretten, brechen der Gefangenen Ketten, stillen der Gequälten Schmerz! du allein kannst uns erretten, brechen der Gefangenen Ketten, du allein kannst uns erretten, stillen der Gequälten". The score includes vocal lines and piano accompaniment.

an, nur du kannst uns er - ret - ten, nur du kannst uns erretten, brechen der Ge - fang - nen Ket - - ten, stil - - len der Gequäl - - ten
 Schmerz, du al - - lein kannst uns er - ret - ten, brechender Gefangnen Ketten, stillender Ge - quäl - - ten Schmerz, nur du al - - lein
 ten Schmerz,
 Herr, wir f - - leh'n in tie - - fen Lei - - den, dei - - ne ew' - - ge All - - macht

Musical score for the first system, featuring multiple staves with musical notation, including treble and bass clefs, and dynamic markings like 'f'. The notation includes various note values, rests, and articulation marks.

Musical score for the second system, including vocal lines with German lyrics and piano accompaniment. The lyrics are:

Schmerz, und du allein kannst uns erret - ten, stillen der Gequälten Schmerz, stil - len der Gequäl - ten
 nur du allein kannst uns erretten, brechen der Ge-fang - nen Ket - ten, du al - lein kannst uns er - ret - ten, stil - len der Gequäl - ten
 Herr, wir flehn in tie - fen Lei - den dei - ne ew - ge All - macht
 an, nur du allein kannst uns er - ret - ten, brechen der Ge-fangnen Ketten, stillen der Gequälten, der Gequäl - ten

Musical score for the first part of the page, including vocal staves and piano accompaniment. The score is in 3/4 time and features several vocal parts and piano accompaniment.

Die Jüdin *cresc. f*
 Ob dein Antlitz Nacht umhüllet, schweige jede Klage doch: lehr' uns dei - nen heiligen Willen mit Er - ge - bung stets er -

Zweite Jüdin *p*
 Ob dein Antlitz Nacht umhüllet, schweige jede Klage doch: lehr' uns dei - nen heiligen Willen mit Er - ge - bung stets er -

Der Mann *p*
 Ob dein Antlitz Nacht umhüllet, schweige jede Klage doch: lehr' uns dei - nen heiligen Willen mit Er - ge - bung stets er -

Zweiter Jude *p*
 Ob dein Antlitz Nacht umhüllet, schweige jede Klage doch: lehr' uns dei - nen heiligen Willen mit Er - ge - bung stets er -

Schmerz!

Schmerz!

Schmerz!

Schmerz!

pizz.

pizz.

1^o SOLO.

Gna-de fromm ver-trau'n!

Gna-de fromm ver-trau'n!

Gna-de fromm ver-trau'n!

Gna-de fromm ver-trau'n!

Gott der Vä-ter, sich wir na-hen, hö-re un-ser

Führe zu der Hei-math Landen, wie der hinde lang Verbannten und sei ihm dort auch nah sei

Führe zu der Hei-math Landen, o führe zu der Hei-math Lan-den wieder hinde lang Ver-bann-

-de fromm ver-trau'n!

The first system of the musical score consists of seven staves. The top two staves are vocal parts, and the bottom five staves are piano accompaniment. The music is in a key with two flats and a 3/8 time signature. The piano part features a steady bass line with chords and some melodic movement in the upper registers.

heiss Ge - bet: o führe zu der Hei - math Landen wieder hin die lang Ver - bann - ten, und sei ih - nen dort auch
 ih - - nen nah, füh - re zu der Hei - math Lan - den, wieder hin die lang Verbannten, und sei ihm dort auch nah
 ten, und sei ihnen dort auch nah!
 Gott der Vä - - ter, sieh wir na - hen, hö - - re un - - ser

The second system of the musical score continues the vocal and piano parts. It includes the lyrics for the vocal lines. The piano accompaniment continues with similar rhythmic and harmonic patterns as the first system.

The image shows a page of a musical score, page 111. It features a complex arrangement of staves. The top section consists of several staves of instrumental music, including a piano and a cello/bass part, with dynamic markings like *cresc.* and *f*. The bottom section contains vocal staves with lyrics in German. The lyrics are: "nah, o füh-re zu der Heimath Landen wieder hin die lang Verbannten, und sei ihr - - - nen nah, sei sei ihnen nah, füh-re zu der Heimath Landen wieder hindie lang Verbann - ten, und sei ihnen dort auch nah, sei ihnen dort auch Gott der Vä - - ter, sieh wir na - hen hö - - re, hö - - re heiss Ge - - bet, o füh-re zu der Hei - math Lan - - den wieder hindie lang Verbannten, und sei ihnen nah, sei". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

The musical score consists of multiple staves. The top section features piano accompaniment with various textures and dynamics. The middle section contains four vocal parts (Soprano, Alto, Tenor, Bass) with the following lyrics:

Lehr uns deinen heiligen Willen mit Ergebung stets erfüllen, deiner Gnade fromm vertrauen!

Lehr uns deinen heiligen Willen mit Ergebung stets erfüllen, deiner Gnade fromm vertrauen!

Lehr uns deinen heiligen Willen mit Ergebung stets erfüllen, deiner Gnade fromm vertrauen!

Lehr uns deinen heiligen Willen mit Ergebung stets erfüllen, deiner Gnade fromm vertrauen!

The bottom section features four vocal parts with the following lyrics:

ihnen dort auch nah!

ihnen dort auch nah!

unser heiss Gebet!

ihnen dort auch nah!

The bottom right section features four vocal parts with the following lyrics:

Führe zu der Heimath Landen wieder

Führe zu der Heimath Landen wieder

Führe zu der Heimath Landen wieder

Führe zu der Heimath Landen wieder

Lehr uns deiner Gnade fromm ver - traun!

Lehr uns deiner Gna - de fromm ver - traun!

Lehr uns deiner Gna - de fromm ver - traun!

Lehr uns deiner Gnade fromm ver - traun!

hin die lang Ver - bannten, und sei ihnen dort auch nah!

sei ih - nen dort auch nah!

wieder hin die lang Ver - bannten, und sei ihnen dort auch nah!

sei ih - nen dort auch nah, dort auch nah!

poco ritard.

Nº 14. RECITATIV.

Allegro. ♩ = 144.

Flauti.

Oboi.

Corni in As

Fagotti.

Violino Iº

Violino IIº

Viola.

DANIEL.

Violoncelli.

C. Bassi.

Recit.
Der Tag ist ge - kommen, der Tag des

Zorn,

der Rächer beschleunigt seinen Weg,
der Bogen ist ge -

a tempo

sp
Andante
sp
a tempo

spannt, der Speer er-
höhen: die Ge-
walt, die As-
sors Macht einst
beugte, wird all' deine
Gräu-el-tha-ten ver-
gelten!

sp *p* *p* *p*

Nº 15. TERZETT.

Andante. ♩ = 88.

Flauti.

Clarineti in B.

Corni in As.
E.

Fagotti.

Violino Iº

Violino IIº

Viola.

2º JUDIN.

DER MANN.

2ºter JUDE.

Violoncelli e
C. Bassi.

f *p* *cresc.* *f*
in As. *cresc.* *f*
pp *pp* *cresc.*
p *f* *pp*
pp *f* *pp*

Kündet

laut die grosse Rettung, die der Herr uns zu - ge - sandt! einmal nur hat sei - ne Hand, seine ungetheilte Lie - be, sei - ne
 Kündet laut die grosse Rettung, die der Herr uns zu - ge - sandt! einmal nur hat sei - ne Hand, sei - ne ungetheilte Lie -
 Kündet laut die grosse Rettung, die der Herr uns zu - ge - sandt! einmal nur hat sei - ne Hand, seine ungetheilte

pizz. *arco* *a.2.* *cresc.*

Lie - be sich von Ju - da abge - wandt! einmal nur hat sei - ne Hand, seine ungetheilte Lie - be, seine Lie - be sich von
 be - sich von Ju - da abge - wandt! einmal nur hat sei - ne Hand, sei - ne un - getheilte Lie - be - sich von
 Lie - be sich von Ju - da ab - ge - wandt! einmal nur hat sei - ne Hand, sei - ne un - getheilte Lie - be - sich von

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

pp
pp
pp Corni in E.
pp
p pizz.
mf arco
pizz.
mf arco
mf arco
pp
pp
pp

Ju da abge wandt, sich von Juda ab ge wandt! Gott, du dachtest noch an Zi on, willst den Käm pfern Sieg ver.

Ju da abge wandt, sich von Juda ab ge wandt! Gott, du dachtest noch an Zi on, willst den Käm pfern

Ju da ab ge wandt, sich von Juda ab ge wandt! Gott, du dachtest noch an Zi on, willst den Käm pfern

pizz. mf arco

leihn, willst den Käm pfern Sieg ver. leihn, denn vor jenem starken Leun wer den alle ehren Tho re eine eit le

Sieg verleihn, willst den Käm pfern Sieg verleihn, denn vor jenem starken Leun werden alle ehren Thore eine eit le

Sieg verleihn, willst den Käm pfern Sieg verleihn, denn vor je nem star ken Leun werden alle ehren Tho re

arco

cresc.

a.2.

Cor. in A₂

Cor. in E.

Tho-re ei - - ne eit - - le Schutzwehr sein, ei - ne eit - - le Schutzwehr sein.

eit - - le Schutzwehr sein, ei - ne eit - le Schutzwehr sein, eine eit - le Schutzwehr sein.

eit - - le Schutzwehr sein, ei - ne eit - le, ei - ne eit - le Schutzwehr sein, eine eit - le Schutzwehr sein.

a.2.

a.2.

p

f

arco

pizz.

Kündet laut die grosse Rettung, die der Herr uns zu - ge sandt! einmal nur hat sei - ne Hand, seine ungetheilte

Kündet laut die grosse Rettung, die der Herr uns zuge sandt! einmal nur hat sei - ne Hand, seine

Kündet laut die grosse Rettung die der Herr uns zu - ge sandt! einmal nur hat sei - ne

6815

Tho-re ei-ne eit-le Schutzwehr sein, eine eit-le Schutzwehr sein, ei-ne eit-le Schutzwehr sein. Kündet laut die

Kündet laut die grosse Rettung, die der Herr uns zu-gesandt! Gott, du dachtest noch an Zi-on, willst den Kämpfern Sieg ver-

leihn. Kündet laut die grosse Rettung, die der Herr uns zuge-sandt! Gott, du dachtest noch an Zi-on, willst den

leihn. Kündet laut die gro- sse Rettung, die der Herr uns zu- ge-sandt! Gott, du dachtest noch an Zi-on, willst den

leihn. Kündet laut die gro- sse Ret- tung, die der Herr uns zu- gesandt! Gott, du dachtest noch an Zi-on, willst den

Kämpfern Sieg verleihn, willst den Kämpfern Sieg verleihn! Gott, du dachtest noch an Zi-on!

Käni- pfern Sieg verleihn, willst den Kämpfern Sieg verleihn! Gott, du dachtest noch an Zi-on!

Käm- pfern Sieg verleihn, willst den Kämpfern Sieg verleihn! Gott, du dachtest noch an Zi-on!

Hand, von seinem Aug' be-wacht, beschirmt von sei-ner Hand, von seinem Aug' be-wacht. Nicht län-ger wird die

a.2.
p pizz.
pp arco

Heer de Juda's ir-ren, vom Füh- rer fern auf durstgem Wü- sten sand, es kommt der Hirt sie wieder heim zu füh-

p
cresc.
f
a.2.
cresc.
f

Musical score for the first system, featuring multiple staves with dynamic markings like *p*, *cresc.*, and *f*. The score includes a vocal line with lyrics and a bass line with *p pizz.* and *arco* markings.

Haiden, von seinem Aug' be wacht, beschirmt von sei ner Hand, von seinem Aug' be wacht, beschirmt von sei ner Hand!

Musical score for the second system, featuring multiple staves with dynamic markings like *p*, *morendo*, and *a.2.*. The score includes a vocal line with lyrics and a bass line with *p* and *a.2.* markings.

Nicht länger wird die Heerde Judas ir ren!

Nº 17. CHOR DER JUDEN.

Andante. ♩ = 72.

Flauti.

Oboi.

Clarineti in C.

Corni in G.

Corni in C.

Fagotti.

Clarin in C.

Timpani in G.C.

Tromboni.
Alto
Tenore.
Basso.

Violino Iº

Violino IIº

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

C. Basso.

The musical score consists of 15 staves. The top two staves are for vocal parts. The next four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom five staves are for a string quartet (two violins, two violas, and two cellos). The lyrics are written in German and are repeated across four vocal staves. The score includes various musical notations such as dynamics (f, mf, p, pp), articulation (accents), and phrasing slurs. The key signature is B-flat major, and the time signature is 4/4.

strecken und dich her ab stür zen von dem Fel sen, dass du auf e wig ver wü stet seist. So sagt der
 strecken und dich her ab stür zen von dem Fel sen, dass du auf e wig ver wü stet seist. So sagt, so sagt der
 strecken und dich her ab stür zen von dem Fel sen, dass du auf e wig ver wü stet seist. So sagt der
 strecken und dich her ab stür zen von dem Fel sen, dass du auf e wig ver wü stet seist. So sagt, so sagt der

This musical score page contains the following elements:

- Staff 1:** Treble clef, piano part. Dynamics: *pp*.
- Staff 2:** Treble clef, piano part. Dynamics: *pp*.
- Staff 3:** Treble clef, piano part. Dynamics: *pp*. Marking: *morendo*.
- Staff 4:** Treble clef, piano part. Dynamics: *pp*. Marking: *morendo*.
- Staff 5:** Bass clef, piano part. Marking: *morendo*.
- Staff 6:** Bass clef, piano part. Marking: *tr* (trill), *pp*.
- Staff 7:** Bass clef, piano part.
- Staff 8:** Bass clef, piano part.
- Staff 9:** Bass clef, piano part.
- Staff 10:** Bass clef, piano part.
- Staff 11:** Bass clef, piano part. Marking: *Herr.*
- Staff 12:** Bass clef, piano part. Marking: *Herr.*
- Staff 13:** Bass clef, piano part. Marking: *Herr.*
- Staff 14:** Bass clef, piano part. Marking: *Herr.*
- Staff 15:** Bass clef, piano part.
- Staff 16:** Bass clef, piano part.
- Staff 17:** Bass clef, piano part. Marking: *pp*, *pizz.*, *pp*.
- Staff 18:** Bass clef, piano part. Marking: *pizz.*

The musical score consists of several systems of staves. The top system includes a piano introduction with complex rhythmic patterns in the upper staves. Below this, there are four vocal staves (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are in German and are repeated across the vocal parts. The bottom system includes a basso continuo line and a double bass line marked 'arco'.

arco

Jauchzet über sie! jauchzet über sie! ihre Grundfesten sollen fal len, ihre Mauern zusammen brechen!

Jauchzet über sie! jauchzet über sie! ihre Grundfesten sollen fal len, ihre Mauern zusammen brechen!

Jauchzet über sie! jauchzet über sie! ihre Grundfesten sollen fal len, ihre Mauern zusammen brechen!

Jauchzet über sie! jauchzet über sie! ihre Grundfesten sollen fal len, ihre Mauern zusammen brechen!

arco

a.2.
 a.2.
 tr.
 cresc.
 p
 f
 p
 f
 p
 das, das ist der Zorn, das ist der Zorn des Herrn. Jauchzet über sie! jauchzet über sie! ihre
 das ist der Zorn des Herrn, das ist der Zorn des Herrn. Jauchzet über sie! jauchzet über sie! ihre
 das ist der Zorn des Herrn, das ist, das ist der Zorn des Herrn. Jauchzet über sie! jauchzet über sie! ihre
 das ist der Zorn des Herrn, das ist der Zorn des Herrn. Jauchzet über sie! jauchzet über sie! ihre
 pizz.
 arco

a.2.

Grundfesten sollen fallen, ihre Mauern zusammenbrechen, das ist der Zorn des Herrn, der Zorn des Herrn.

Grundfesten sollen fallen, ihre Mauern zusammenbrechen, das ist der Zorn, das ist der Zorn des Herrn.

Grundfesten sollen fallen, ihre Mauern zusammenbrechen, das ist, das ist der Zorn des Herrn.

Grundfesten sollen fallen, ihre Mauern zusammenbrechen, das ist der Zorn des Herrn, der Zorn des Herrn. Er re-giert auf e-

The image shows a page of a musical score, numbered 134. It features a complex arrangement of staves. The top section consists of several staves with musical notation, including treble and bass clefs, and various notes and rests. Some staves have markings like 'a. 2.' and 'tr'. Below this, there are several empty staves. The bottom section of the page contains lyrics in German, with musical notation underneath. The lyrics are: "Er re-giert auf e-wig für und für, dein Gott, o Zi-on, Hal-le-lu-ja, Hal-le-lu-wig für und für, dein Gott, o Zi-on, Hal-le-lu-ja! Hal-le-lu-ja! Hal-le-lu-ja! A-men, Hal-le-lu". The score is printed in black ink on a white background.

The image shows a page of a musical score, page 135. It contains several systems of music. The top system has two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The second system has two vocal staves and two piano accompaniment staves. The third system has two vocal staves and two piano accompaniment staves. The fourth system has two vocal staves and two piano accompaniment staves. The fifth system has two vocal staves and two piano accompaniment staves. The sixth system has two vocal staves and two piano accompaniment staves. The seventh system has two vocal staves and two piano accompaniment staves. The eighth system has two vocal staves and two piano accompaniment staves. The ninth system has two vocal staves and two piano accompaniment staves. The tenth system has two vocal staves and two piano accompaniment staves. The lyrics are in German and include 'Er regiert auf ewig für und für, dein Gott, o Zion, Halle-lu-ja, Halle-lu-ja, A-men, Halle-lu-ja'.

Er re - giert auf e - wig für und für, dein Gott, o Zi - on, Halle - lu - ja, Halle - lu - ja, A - men, Halle - lu - ja
 o Zi - on; Hal - le - lu - ja, Hal - le - lu - ja, A - men, Hal - le - lu - ja, Hal - le - lu - ja, A - men.
 ja, A - men, Halle - lu - ja, Hal - le - lu - ja, A - men. Er re - giert auf e -
 ja, A - men. Er re - giert auf e - wig für und für, dein Gott, o Zi - on, Hal -

The image shows a page of a musical score, page 136. It features a vocal line and several instrumental parts. The vocal line includes the following lyrics:

A - men, Halle - lu - ja, A - men. Er re - giert auf e - wig für und für, dein Gott, o Zi - on, A - - -
 Er re - giert auf e - wig, auf e - wig, dein Gott, o Zi - on, Halle - lu - ja,
 wig für und für, dein Gott, o Zi - on, Hal - le - lu - ja, A - men, Halle - lu - ja, Hal - le - lu - ja, A - men.
 - le - lu - ja, Hal - le - lu - ja, Halle - lu - ja, A - men, Halle - lu - ja. Er re - giert auf e - wig für und

The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *a. 2.* (second ending). There are also trills marked with *tr*.

men, Halle lu - ja! Er re - giert auf e - wig für und für dein Gott o Zi - on, Halle lu - ja, A - -

A - - men, A - - men, Halle lu - ja, Halle lu - ja, Hal - le lu - ja, A - men, A - - men!

Er re - giert auf e - wig für und für dein Gott, dein Gott o Zi - on! Halle lu - ja! Hal - le lu - ja, A - - men! Er re

für dein Gott, o Zi - on, Halle lu - ja, Hal - le lu - ja! Er re giert auf ewig für und für dein Gott o

The image shows a page of a musical score, likely for a hymn. It features multiple staves of music, including vocal lines and instrumental accompaniment. The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.'. There are also some performance instructions like 'a. 2.'.

men, Halle lu ja, A - - - men! Er re giert auf e - wig, Hal - le - lu - - ja, A - men. Er re giert auf e -
 Er re giert auf e - wig, dein Gott, o Zi - - on, Halle lu ja, A - men! A - men, Halle lu
 giert auf e - wig, Hal - le - lu - - ja, A - - - men, Halle lu ja, A - - - men! Er re giert auf e - wig, auf e -
 Zi - - on, Halle lu ja, A - - - men! Er re giert auf e - wig, Halle lu ja! Er re

The musical score consists of multiple staves. The vocal parts include:

- Soprano:** wig, A - men!
- Alto:** ja, A - men!
- Tenore:** wig, auf e - wig!
- Bass:** giert auf e - wig!

The piano accompaniment features complex textures with many beamed notes and dynamic markings such as *p* (piano), *f* (forte), and *dim.* (diminuendo). The lyrics for the vocal parts are:

Jauchzet über sie, Jauchzet über sie! ihre Grundfesten sollen
 Jauchzet über sie, Jauchzet über sie! ihre Grundfesten sollen
 Jauchzet über sie, Jauchzet über sie! ihre Grundfesten sollen
 Jauchzet über sie, Jauchzet über sie! ihre Grundfesten sollen

fal-len, ihre Mauern zusammen brechen; das ist der Zorn der Herrn, das ist der Zorn des Herrn.
 fal-len, ihre Mauern zusammen brechen; das ist der Zorn des Herrn, das ist der Zorn des Herrn.
 fal-len, ihre Mauern zusammen brechen; das ist der Zorn, das ist, das ist der Zorn des Herrn. Er re-giert auf e...
 fal-len, ihre Mauern zusammen brechen; das, das ist der Zorn des Herrn, der Zorn des Herrn.

The image shows a page of a musical score, page 141. It contains several staves of music. The top part of the page has instrumental notation with various clefs and notes. The bottom part of the page features vocal lines with German lyrics. The lyrics are: "Er re-giert auf e-wig für und für, dein Gott, o Zi-on, Halle-lu-ja, A-men, Halle-lu-ja, Hal-le-lu-ja, A-men." The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "a.2." and "tr".

The image shows a page of a musical score, page 112. It features a complex arrangement of staves. At the top, there are several staves with dense musical notation, including chords and melodic lines. Below these, there are staves for vocal parts, with lyrics written underneath. The lyrics are in German and include phrases like "für dein Gott, o Zion", "Er regiert auf ewig", "Hal-le-lu-ja", and "A-men". There are also staves with musical notation that appear to be for a keyboard or piano accompaniment, featuring chords and melodic fragments. The score is written in a traditional musical notation style with various clefs, notes, rests, and ornaments.

The image shows a page of a musical score, page 143. It features multiple staves of music, including vocal lines and piano accompaniment. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings like *ff* (fortissimo). There are also markings for *a.2.* (second ending). The lyrics are written in German and are repeated across several lines of the score.

Lyrics:

Er re-giert auf e-wig für und für, dein Gott o Zi-on, Halle-lu-ja, Halle-lu-ja! Er regiert auf e-

Er regiert auf e-wig, dein Gott, für und für, Hal-le-lu-ja, A-men, Halle-lu-ja, Halle-lu-ja! Er regiert auf e-

giert auf e-wig für und für, Hal-le-lu-ja, A-men, Hal-le-lu-ja, A-men, Halle-lu-ja, Halle-lu-ja, Halle-lu-ja, A-

wig, auf e-wig für und für, Hal-le-lu-ja, Hal-le-lu-ja, Halle-lu-ja, A-men, Halle-lu-ja, Halle-lu-ja! Er regiert auf e-

wig, Hallelu - ja, Halle - lu - ja! er re - giert auf e - wig, dein Gott, o Zi - on, für und für! A - men!
 wig, Hallelu - ja, Halle - lu - ja! er re - giert auf e - wig, dein Gott, o Zion, für und für. Er re - giert auf e - wig für und für!
 - men, Hallelu - ja, Halle - lu - ja! Halle - lu - ja, er re - giert auf e - wig, er re - giert auf e - wig für und für!
 wig, Halle - lu - ja, Halle - lu - ja! er re - giert auf e - wig, dein Gott, o Zion, für und für! Er re - giert für und für! A - men!

ZWEITER THEIL.

Nº 18. CHOR DER HOFLEUTE.

Saal im Pallaste zu Babylon.

Allegretto $\text{♩} = 76.$

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Flauti.** (Flutes): Two staves, mostly rests.
- Oboi.** (Oboes): Two staves, mostly rests.
- Clarinetti in A.** (Clarinets in A): Two staves, playing a melodic line starting in the 4th measure.
- Corni in G.** (Horns in G): Two staves, playing a rhythmic accompaniment with dynamics *p*, *cresc.*, and *f*.
- Fagotti.** (Bassoons): Two staves, playing a rhythmic accompaniment with dynamics *p*, *cresc.*, and *f*.
- Violino Iº.** (Violin I): Two staves, playing a melodic line with dynamics *p*, *cresc.*, and *f*.
- Violino IIº.** (Violin II): Two staves, playing a melodic line with dynamics *p*, *cresc.*, and *f*.
- Viola.** (Viola): Two staves, playing a melodic line with dynamics *p* and *mf*.
- CHOR der Hofleute.** (Chorus): Four staves for Soprano, Alto, Tenor, and Bass, mostly rests.
- Violoncello.** (Cello): Two staves, playing a rhythmic accompaniment with dynamics *p*, *cresc.*, and *f*.
- Basso.** (Bass): Two staves, playing a rhythmic accompaniment with dynamics *p* and *cresc.*.

This page of musical notation consists of 18 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle staves contain various musical parts with dynamic markings such as *p*, *f*, and *cresc.*. The notation includes notes, rests, and slurs. The page is numbered 146 in the top left corner.

Die festliche Ta - fel ist freudege - krönt, schnell wandert der Be - - - cher die

Die festliche Ta - fel ist freudege - krönt, schnell wandert der Becher die Runde, schnell

Die festliche Ta - fel ist freudege - krönt, schnell wandert der Becher die Run - de, schnell

Die festliche Ta - fel ist freudege - krönt, schnell wandert der Be -

The musical score consists of 15 staves. The first 12 staves are instrumental, featuring various textures and dynamics such as *ff* and *cresc.*. The 13th staff is the vocal line with lyrics. The 14th and 15th staves are bass lines. The lyrics are: "prei-send mit Herzen und Munde, Heil! Heil Bel-sazar! Heil! Heil, Bel-sa-zar! Heil! Belsa-zar! Heil Belsa-zar! Heil, und Mun-de, Heil! Heil Bel-sazar! Heil! Heil Bel-sa-zar! Heil! Belsa-zar! Heil Belsa-zar! Heil, Munde, lob-prei-send, Heil! Heil Bel-sazar! Heil! Heil Bel-sa-zar! Heil! Belsa-zar! Heil Belsa-zar! Heil, Her-zen und Mun-de, Heil! Heil Bel-sazar! Heil! Heil Bel-sa-zar! Heil! Belsa-zar! Heil Belsa-zar! Heil,"

This musical score is arranged in a system of 14 staves. The top 12 staves are for instrumental accompaniment, including two treble clefs and two bass clefs. The bottom four staves are for vocal parts, each beginning with the word "Heil!". The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, slurs, and dynamic markings. The vocal parts are written in a soprano, alto, tenor, and bass range. The instrumental parts provide a rich harmonic and rhythmic foundation for the vocal lines.

Und reizende Mägd - lein la - den zum Tanz, er - höhend des Festes entzü - ckenden Glanz, er - höhend des

Und reizende Mägd - lein la - den zum Tanz, er - höhend des Festes entzü - cken - den Glanz, er - höhend des

Und reizende Mägdlein la - den zum Tanz, er - höhend des Festes entzü - ckenden Glanz, er - höhend des

Und reizende Mägdlein la - den zum Tanz, er - hö - hend des Festes entzü - cken - den Glanz, er - hö - hend des

Festes entzü - ckenden Glanz, dem Herrscher der sol - chen Glanz uns beut, sei don - nernd der schäumende Becher ge -
 Festes entzü - cken - den Glanz, dem Herr - - - scher der sol - chen Glanz uns beut, sei donnernd der schäumende Becher ge -
 Festes entzü - ckenden Glanz, dem Herrscher der sol - chen Glanz uns beut, sei donnernd der schäumende Becher ge -
 Festes ent - zü - cken - den Glanz, dem Herrscher der sol - chen Glanz uns beut, sei donnernd der schäu - - mende Becher ge -

Fürsten und Ed - le jubeln vereint, lob - prei - send mit Herzen und Munde, lob - prei - send mit Herzen und

Für - sten und Ed - le ju - beln ver - eint mit Her - zen und Mun - de, mit Her - zen

Für - sten und Ed - le ju - beln ver - eint, lob - prei - send, lob - prei - send mit Herzen und Munde, lob -

Fürsten und Ed - le ju - beln ver - eint, lob - prei - send, lob - prei - send mit

Munde, Heil — Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sazar! Heil Bel-sazar!

und Munde, Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sazar!

prei- send mit Herzen und Munde, Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sa-zar! Heil, Heil Bel-sa-zar! Heil,

Her-zen und Munde, Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sa-zar! Heil Bel-sazar!

This page of musical notation consists of 15 staves. The notation is arranged in a score format, with various musical symbols including notes, rests, and dynamic markings. The dynamic markings include *cresc.*, *f*, *pp*, and *p*. The notation is written in a style typical of classical music manuscripts. The page is numbered "158" in the top left corner. The notation is spread across the page, with some staves containing more complex rhythmic patterns and others containing simpler rhythmic patterns. The overall layout is clean and professional, with clear markings and a consistent style throughout.

Nº 19. CHOR DER PRIESTER.

Andante grave. $\text{♩} = 112.$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauti.** (Flutes): Two staves, both starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*).
- Oboi.** (Oboes): Two staves, both starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*).
- Clarineti in B.** (Clarinets in B): Two staves, both starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*).
- Corni in B basso.** (Horns in B): Two staves, playing sustained notes.
- Fagotti.** (Bassoons): Two staves, alternating between piano (*p*) and forte (*f*) dynamics.
- Tromboni.** (Trombones): Three staves (Alto, Tenore, Basso), playing sustained notes.
- Violino Iº.** (Violin I): One staff, playing a rhythmic pattern with *p* and *f* dynamics.
- Violino IIº.** (Violin II): One staff, playing a rhythmic pattern with *p* and *f* dynamics.
- Viola.** (Viola): One staff, playing a rhythmic pattern with *f* and *p* dynamics.
- CHOR der Priester.** (Choir of Priests): Two staves (Tenore and Basso) with lyrics: "O ewger Bel, dem al - le Völ - ker" and "O ewger Bel, dem al - le".
- Violoncello.** (Cello): One staff, alternating between *p* and *f* dynamics.
- Basso.** (Double Bass): One staff, alternating between *p* and *f* dynamics.

The first part of the musical score consists of approximately 12 staves. The top five staves are in treble clef, and the bottom five staves are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes. Dynamic markings include 'f' (forte) and 'p' (piano). The notation includes slurs, ties, and various ornaments.

ei - - gen, lass dei - ne Tem - pel reich mit Ga - ben reich mit Ga - ben krän - zen!

Völ - ker ei - - gen, lass dei - ne Tempel reich mit Ga - ben, reich mit Ga - ben krän - zen!

The second part of the musical score continues the vocal and instrumental lines. It includes the lyrics from the previous block. The notation continues with similar rhythmic and melodic patterns, including trills and dynamic markings. The bottom two staves show the continuation of the bass line.

This musical score page contains 16 staves. The top five staves are for instruments, likely strings and woodwinds, with various dynamics and articulations. The bottom five staves are for voices, with lyrics in German. The lyrics are:

All - mäch - tiger, vor dem sich Kön - ge beu - - gen, wir ru - fen
 All - mäch - tiger, vor dem sich Kön - ge beu - - gen, wir

The score includes dynamic markings such as *p*, *f*, *cresc.*, and *dim.*, as well as trills (*tr*) and slurs. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4.

dei - ne Allmacht an, und nei - gen zum Staube uns, dir heil'ge O - pfer brin - gend, wir nei -
 ru - len deine Allmacht an, und nei - gen zum Staube uns, dir heil'ge O - pfer brin - gend, wir nei -

gen zum Staube uns, dir heil'ge O - pfer brän - gend, wir nei - gen im Staube uns !

gen zum Staube uns, dir heil'ge O - pfer brän - gend, wir nei - gen im Staube uns !

Nº 20. CHOR.

Medesimo Tempo poco a poco stringendo Allegretto. (♩. = 84.)

Flauti.

Musical notation for Flutes (Flauti). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*

Oboi.

Musical notation for Oboes (Oboi). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*

Clarineti in B.

Musical notation for Clarinets in B (Clarineti in B). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*

Corni in Es.

Musical notation for Horns in E-flat (Corni in Es). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*

Fagotti.

Musical notation for Bassoons (Fagotti). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *f*, and *dim.*

Medesimo Tempo poco a poco stringendo Allegretto. (♩. = 84.)

Violino Iº

Musical notation for Violin I (Violino Iº). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*

Violino IIº

Musical notation for Violin II (Violino IIº). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*

Viola.

Musical notation for Viola. The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*

CHOR der Babylonierinnen

Soprano

Alto.

CHOR der Juden

Tenore.

Basso.

Musical notation for Chorus parts. The score consists of four staves for Soprano, Alto, Tenore, and Basso. Each staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*

Violoncello.

Musical notation for Cello (Violoncello). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*

Basso.

Musical notation for Double Bass (Basso). The score consists of two staves. The first staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*. The second staff begins with a dynamic marking of *p* and includes markings for *cresc.*, *mf*, and *dim.*

The musical score is arranged in a system of 14 staves. The top two staves are vocal parts with lyrics. The remaining 12 staves are for piano accompaniment. The score is in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. Dynamics include piano (p), crescendo (cresc.), forte (f), mezzo-forte (mf), and pizzicato (pizz.).

Auf! auf lasst uns die festlichen Bräuche beginnen, er töne Gesang aus jeder Brust!

Auf! auf lasst uns die festlichen Bräuche beginnen, er töne Gesang aus jeder Brust!

lasst klingende Harfen,
 zu Scherzen und Minnen, zu fröh - lichem Tanz zu se - liger

lasst klingen die Harfen,
 zu Scherzen und Minnen, zu fröh - lichem Tanz zu se - liger

Er
 Er

Musical score for strings and woodwinds. The score consists of 12 staves. The top four staves are for Violin I, Violin II, Viola, and Cello/Double Bass. The bottom four staves are for Flute, Oboe, Clarinet, and Bassoon. The music is in a minor key and features complex rhythmic patterns and dynamics.

Lust!

Er tö - ne Gesang aus jubelnder

Lust!

Er tö - ne Gesang aus jubelnder

wache Arm des Herrn er wa - che, vor dem die Ber - ge zit - ternd stein! Die Götzen o - pfer schrein um

wache Arm des Herrn er wa - che, vor dem die Ber - ge zit - ternd stein! Die Götzen o - pfer schrein um

arco.

pizz.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The subsequent staves include various clefs (treble and bass) and contain intricate musical notation, including many beamed sixteenth and thirty-second notes, as well as rests and dynamic markings.

Brust! er tö - ne Gesangaus jubelnder Brust!

lasst klingende Harfen!

Brust! er tö - ne Gesangaus jubelnder Brust!

lasst klingende Harfen

Ra - che die ruchlos auf zum Him - mel wehn! soll dir ein ir - disch Bild - niss gleichen von Frev - ler

Ra - che die ruchlos auf zum Him - mel wehn! soll dir ein ir - disch Bild - niss gleichen von Frev - ler

zu Scherzen und Minnen, zu froh - lichem Tanz, zu se - liger Lust, zu fröh - lichem Tanz, zu se - liger

zu Scherzen und Minnen, zu froh - lichem Tanz, zu se - liger Lust, zu fröh - lichem Tanz, zu se - liger

Hand, mit Trug er - füllt? Dein zürnend An - gewirds er rei - chen wie Sturm ein leich - tes Ne - bel.

Hand, mit Trug er - füllt? Dein zürnend An - gewirds er rei - chen wie Sturm ein leich - tes Ne - bel.

pizz. *p arco.* *pizz.*

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves contain various musical parts, including what appears to be a vocal line and instrumental accompaniment. Dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo) are used throughout the system to indicate volume changes.

Lust! Lass klingen, lass klingen die Har - fen zu Scherzen und Min - nen, er tö - ne Ge - sang aus ju - belnder Brust!

Lust! Lass klingen, lass klingen die Har - fen zu Scherzen und Min - nen, er tö - ne Ge - sang aus ju - belnder Brust!

bild! Lass dei - nen heil - gen Glanz er - schei - nen, wie einstens in E - gyp - ten land, dass er gen

bild! Lass dei - nen heil - gen Glanz er - schei - nen, wie einstens in E - gyp - ten land, dass er gen

arco.

cresc. mf

pp

Musical score for voice and piano. The score consists of 15 staves. The top staff is the vocal line, and the remaining 14 staves are the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The music is in a lyrical style with a piano accompaniment that includes arpeggiated chords and flowing lines.

The lyrics are:

lässt klingen die Har - fen zu Scherzen und Minnen,
 lässt klingen die Har - fen zu Scherzen und Minnen,
 Zi - - on führ' die Dei - - nen, dass er gen Zi - - on
 Zi - - on führ' die Dei - - nen, dass er gen Zi - - on
 Zi - - on

The first part of the musical score consists of approximately 12 staves. The top two staves feature a complex, rapid melodic line with many sixteenth and thirty-second notes. Below these are several staves with more rhythmic and harmonic accompaniment, including some staves with sustained chords and others with moving bass lines. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

zu fröhlichem Tanz,

zu Scherzen und Min - nen,

lasst klingen die Harfen

zu fröhlichem Tanz,

zu fröhlichem Tanz,

zu Scherzen und Min - nen,

lasst klingen die Harfen

zu fröhlichem Tanz,

ret - tend,

er - ret - tend sie

aus Fein - des Hand,

er - ret - tend,

er -

ret - tend,

er - ret - tend sie

aus Fein - des Hand,

er - ret - tend,

er -

The instrumental introduction consists of approximately 12 staves. The top staves feature intricate melodic lines with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamic markings include *ff* (fortissimo) and *stringendo* (increasing tempo).

zu Scherzen und Mienen, zu se_liger Lust, zu fröhlichem Tanz zu se_liger Lust!

zu Scherzen und Mienen, zu se_liger Lust, zu fröhlichem Tanz zu se_liger Lust!

ret_tend sie aus Fein_des Hand!
 ret_tend sie aus Fein_des Hand!

ret_tend sie aus Fein_des Hand!

stringendo

Oboi.

Clarineti in B.

Corni in Es.

Fagotti.

Violino Iº

Violino IIº

Viola.

BELSAZAR.

Violoncello.

Basso.

Ha! die verhassten Slaven, so unverschämt als niedrig, diemit frevelndem Eifer und hartnäckigem Stolze es.

sp

Viol. I.

Viol. II.

Viola.

wagender Macht zutrotzen, diemit einem Worte sie schleudern kann inden. Staub! hat ihr Gottsienicht längst ver lassen, und hilflos in meine Hand ge

sp

Adagio.

Oboi.

Recit.

Allegretto. 76.

a 2.

Clarineti in B.

Corni. *fp* *fp*

Fagotti *fp* *fp*

Viol. I. *fp* *fp*

Viol. II. *fp* *fp*

Viola. *fp* *fp*

geben? Lasst dem Jubel freien Lauf! Bringt meine Tafel zu zierend, die köstlichen Ge-

Recit. Recit.

Viol. I. *p*

Viol. II. *p*

Viola. *p*

Quasi a Tempo.

fässe, die einst ihre Tempel schmückten! Hört ihr gefangnen Hebräer, so spotten wir eures Gottes.

Quasi a Tempo.

dim.

dim.

dim.

dim.

dim.

dim.

Allegro moderato. ♩ = 88.

Flauti.

Oboi.

Clarineti in B.

Corni in As.

Corni in E.

Fagotti.

Tromboni.
Alto.
Tenore.
Basso.

Violino Iº.

Violino IIº.

Viola.

NICOTRIS.
Du trottst mit verruchter Wuth, mein Sohn, Je ho_vas Macht!

BELSAZAR.
Ich spot - te seiner Macht, sein Drohn

CHOR
der Priester der Jungfrauen.
Soprani.
Alti.
Tenori.
Bassi.

Violoncello.

Basso.

O sei ge - denk des al - - ten Spruchs von seiner Herr - scher - macht!
 wird kühn von mir ver - lacht!
 Ver - gebens seines Tem - pels Raubherr -

Musical score for voice and piano. The score includes vocal lines and piano accompaniment. Dynamic markings include *pp*, *cresc.*, and *mf*. The lyrics are in German.

The image shows a page of a musical score, page 180. It features a complex arrangement of staves. At the top, there are several staves for instrumental accompaniment, including a piano (p) and a cello (c). The middle section contains two vocal lines with lyrics in German. The lyrics are: "sen det: so lan - ge gönnt dir das Ge - schick, o Ba - by - lon dein rei - ches Glück, so lan - ge gönnt dir das Ge -". The bottom section continues with instrumental accompaniment, including a cello (c) and a double bass (b). The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is in a classical style, with a focus on melodic lines and harmonic support.

The musical score consists of 18 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The middle four staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon). The bottom four staves are for strings (Violin I, Violin II, Viola, Cello/Double Bass). The lyrics are in German and are written below the vocal staves.

Lyrics:

Du trottest mit verruchter Wuth, mein Sohn, Jeho-va's Macht!
 Ich schick, o Ba-by-lon dein reiches Glück!
 schick, o Ba-by-lon dein reiches Glück!
 schick, o Ba-by-lon dein reiches Glück!
 schick, o Ba-by-lon- dein reiches Glück!

Performance markings include *mf*, *p*, *cresc.*, *trio.*, *pizz.*, and *arco.*

The musical score consists of multiple staves. The vocal line includes the following lyrics: "spot - te seiner Macht, sein Drohn sei kühn von mir ver - lacht!". The instrumental parts include dynamic markings such as *mf*, *pp*, *arco.*, and *crese.* (crescendo). The score is written in a key signature of two flats and a 3/4 time signature.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with lyrics and piano accompaniment. The bottom system includes a vocal line with lyrics and piano accompaniment. The score is written in a key signature of one flat and a 3/4 time signature. Dynamics include *p*, *pp*, and *pizz.*

macht!

o sei gedenk des alten Spruchs

gebens, seines Tempels Raub verherlicht die se Nacht.

So lange Ne - bö's bleicher Schein der stillen Nacht ge - bie - tet, und sorgsam

So lange Ne - bö's bleicher Schein der stillen Nacht ge - bie - tet, und sorgsam

The first system of the musical score consists of ten staves. The top four staves are in treble clef, and the bottom six staves are in bass clef. The notation is dense, with many beamed notes and slurs. Dynamic markings such as *f* and *cresc.* are present throughout the system.

von sei - ner Herrschermacht!

Ich spottete seiner Macht, sein Drohn wird kühn von mir verlacht!

rings die Sternelein an weiten Him - mel hü - tet, die wan - delnd auf und nie - - der gehn: so lang, so

rings die Sternelein an weiten Him - mel hü - tet, die wan - delnd auf und nie - - der gehn: so lang, so

arco.

The first part of the musical score consists of approximately 12 staves. The top staves are treble clefs, and the bottom staves are bass clefs. The music includes various rhythmic values, accidentals, and dynamic markings such as *pp* (pianissimo) and *f* (forte). There are also some performance instructions like *arco* (arco) and *dim.* (diminuendo).

o sei gedenk des alten Spruchs von seiner

The second part of the musical score features vocal lines with lyrics. The lyrics are: "lang wird deine Macht be - stehn, so lang wird dei - ne Macht be - stehn, so lang, so lang wird lang wird deine Macht be - stehn, so lang wird dei - ne Macht be - stehn, so lang, so lang wird so lang wird dei - ne Macht be - stehn, so lang, so lang wird". The score includes dynamic markings like *dim.* (diminuendo) and *pp* (pianissimo).

arco

The first part of the musical score consists of approximately 12 staves. The notation is dense, featuring various rhythmic values, accidentals, and dynamic markings such as *fz* (forzando) and *p* (piano). The key signature is B-flat major, and the time signature is 2/4. The music is arranged in a multi-staff format, likely for a large ensemble or orchestra.

Herrscher-macht!

ver-gebens seines Tem - - pels Raub verherlicht die - - se Nacht!

dei - ne Macht be - stehn, so lang, so lang wird deine Macht be - stehn!

dei - ne Macht be - stehn, so lang, so lang wird deine Macht be - stehn!

dei - ne Macht be - stehn, so lang, so lang wird deine Macht be - stehn!

dei - ne Macht be - stehn, so lang, so lang wird deine Macht be - stehn!

Flauti.

Oboi.

Clarinetti in B.

Corni in D.

Corni in F.

Fagotti.

Timpani.

Violino Solo.

Violino Iº

Violino IIº

Viola.

Recit.

BELSAZAR.

Jetzt füllt mir den weiten Becher bis zum Rande! Ihr armengefangenen He...

Violoncello.

Basso.

The musical score consists of 15 staves. The top 10 staves are for the choir, with the first staff being the soprano line and the others representing the alto, tenor, and bass parts. The bottom 5 staves are for the orchestra, including strings and woodwinds. The score is in 3/4 time and features various dynamics such as *f* (forte), *sp* (sforzando), and *p* (piano). The lyrics are written in German and are placed below the bottom two staves.

in Es.

bräuer, wo ist nun euer Gott?
 derwelchem ihrdinet, ist ohn mächtig;
 lasst ihn erscheinen, und seineMacht be-

Allegro. ♩ = 152.

Flauto piccolo.

Recit.

Flauto.

Viol. Solo

Recit.

haupten!

Ha!

was seh' ich! welche unsichtbare

arco.

arco.

a tempo.

The first system of the score consists of seven staves. The top two staves feature intricate rhythmic patterns with many sixteenth notes, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The remaining five staves provide harmonic support with various rhythmic values and dynamics, including piano (*p*) and forte (*f*).

in E.

The second system features a prominent melodic line on the fifth staff, characterized by a long, sustained note that spans across measures, marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The dynamic then shifts to *sp* (sforzando). The other staves continue with rhythmic accompaniment, including piano (*p*) and forte (*f*) markings.

The third system contains complex rhythmic patterns across several staves. It includes piano-piano (*pp*) dynamics and a crescendo (*cresc.*) leading to a forte (*f*) section. The notation is dense with many sixteenth notes and rests.

a tempo.

Macht führt die geheimnisvolle Hand!

welch glänzendes Licht!

The fourth system includes the lyrics "Macht führt die geheimnisvolle Hand!" and "welch glänzendes Licht!". The musical notation features piano-piano (*pp*) dynamics, a crescendo (*cresc.*), and a pizzicato (*pizz.*) marking. The bottom staves show a piano (*p*) dynamic.

Recit.

a tempo.

Musical score for woodwinds and strings. The top two staves (likely flutes and oboes) feature a melodic line with a *cresc.* (crescendo) marking. The middle staves (likely violins and violas) are marked *p* (piano). The bottom staves (likely cellos and double basses) also feature a melodic line with a *cresc.* marking.

Corni in H.

Timpani in Fis.

Musical score for horns and timpani. The Horns in E-flat (Corns in H.) part features a long, sustained note marked *fp* (fortissimo). The Timpani part in F-sharp (Fis.) has a rhythmic pattern of eighth notes, also marked *fp*.

Musical score for woodwinds and strings. The woodwind parts (flutes, oboes, bassoons) are marked *pp* (pianissimo) and *p* (piano). The string parts (violins, violas, cellos, double basses) are marked *sp* (sforzando).

Recit.

a tempo.

Musical score for vocal and piano accompaniment. The vocal line includes the lyrics: "mein Gesicht wird geblendet, und meine Kraft gelähmt! ihr mystischen Symbole! trügerische Ge-". The piano accompaniment features *arco.* (arco) and *pizz.* (pizzicato) markings, with dynamics ranging from *pp* to *sp*.

Musical score for a symphony, page 192. The score includes multiple staves for strings, woodwinds, and brass, along with a vocal line. Dynamics include *p*, *cresc.*, *f*, and *sp*. The vocal line has lyrics: "stal - ten! wil - de fürch - ter - li - che Bil - der, woher".

Musical score for a choir and piano. The score consists of 15 staves. The top 10 staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the bottom 5 staves are for piano accompaniment. The music is in G major and 2/4 time. The lyrics are: "kommt ihr! schreckliche Flammen, redet, offenbart euren dum keln Sinn!". The score includes various dynamics such as *f*, *p*, *cresc.*, and *dim.*, and includes musical markings like "tr." for trills and "3" for triplets.

dimi - nu - en - do. *pp*

dimi - nu - en - do. *pp* *f*

in D.

dimi - nu - en - do.

tr.

dimi - nu - en - do. *pp* *f*

pizz. *f*

pizz. *f*

arco. *f*

arco. *f*

Recit.

Moderato.
a tempo.

The first system of the musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The music is primarily composed of rests, indicating a recitative section. In the final measures of the system, there is a change in tempo and dynamics, with notes appearing in the upper staves, marked with a piano (*p*) dynamic.

Recit.

a tempo.

Ihr, meine Chaldäer, meine Wahrsager, und Alle, die ihr in magischen Künsten erfahren seid: redet!

The second system of the musical score features a vocal line with lyrics and piano accompaniment. The vocal line is written in a bass clef and includes the lyrics: "Ihr, meine Chaldäer, meine Wahrsager, und Alle, die ihr in magischen Künsten erfahren seid: redet!". The piano accompaniment consists of two staves in bass clef, providing harmonic support for the vocal line. The tempo is marked as "a tempo" and the dynamics include piano (*p*).

Recit. Einchaldäischer Wahrsager.

O grosser König, wäre die ses geheimniss_vol_le Feuer von unserm Gotte aus_ge_gangen, so würde dessen verbor_gener

Sinn von deinen Dienern erkannt, und offen_ba_ret werden, a_ber die_se Zeichen verwirren die Kunst der Chal_dä_er, nur die Weisheit des

BELSAZAR. Recit.

Belus könnte ih_re schreckliche Deutung ver_künden. Freche Be_trüger, niedrige Lügner! aus meinem Angesicht! o_derschnell wird euer Urtheil ge-

NICOTRIS. Recit.

fällt sein. O mächtig er König, lass dich nicht al - so er - schrecken, unter den ge - fang - nen Stäm - men, die dir un - ter - than, wirst du

nicht vergebens nach einem Dolmetscher suchen; der Jude Da - ni - el ist mit der Macht begabt im geheimnis - vollen Bu - che der dunkeln Zu - kunft zu

Andante. Recit.

BELSAZAR. Andante. Recit.

lesen. Er tre - te näher! Bist du der Prophet des gefan - genen Stammes, von dem sie sagen, dass ihm ü - ber - menschliche Kennt - niss

Flauto piccolo.

Flauto.

Oboi.

Clarinetti in B.

Corni in D.

Corni in F.

Fagotti.

Timpani.

Violino Solo.

Violino I^o

Violino II^o

Viola.

a tempo.

Recit.

eigen, so sieh diese Zeichen, die vor mir auflodern, und sage mir ihre Deutung! und Ehren, wie sie

pizz. arco.

pizz. arco.

a tempo.

Recit.

o o
p cresc. sp

o o
p cresc. sp

o o
p cresc. string. sp

Götzen die Gefässe seines heiligen Tempels geschenkt; du hast den König der Könige, den Herr der Herrnge lästert, vernimm sein Urtheil über

o o
p cresc. sp

o o
p cresc. sp

Corni in As.

Andante. ♩ = 69.

Violini.

Viola.

a tempo.

Violoncello I^o

Violoncello II^o

Violoncello III^o e Basso.

du wirst gerichtet werden; ... deine Tage, o König sind gezählt, genau auf der Waage untrüglicher Ge-

Oboe I^o

Recit.

Timpani in Fis.

reichtigkeit bist du zu leicht befunden, deine Macht ist vorüber, dein Schicksal erfüllt!

BELSAZAR. Recit. Ich verachte deine

f sp sp sp sp sp pp sp

f sp sp sp sp sp pp sp

f sp sp sp sp sp pp sp

f sp sp sp sp sp pp sp

Musical score for vocal and piano accompaniment. The vocal line is in the middle staff, with lyrics: "Drohung, und spottete einer falschen Weissagung, denn diese Stadt ist gesichert vor der Macht des Cyrus; ihre e. hernen Thore trotzen der prahlenden Ge-".
 The piano accompaniment consists of three staves (treble, bass, and a lower bass staff). Dynamics include *sf* and *f*.

Flauto. *Andante con moto.* ♩ = 84.

Musical score for the orchestra. The section includes: Flauto, Oboe I, Clarinetti in B, Corni in F, Fagotti, Timpani in F.C., Violini, and Viola. The score is marked *a tempo*. Dynamics include *p*, *pp*, *tr*, and *tr*.

walt der persischen Ar_mee. So lange der Eu-phrat sei_nen wei_ten Lauf vollbring_t, wird Bel_sazar Kö_nig zu Ba_bylon.

Nº 24 CHOR.

Marzia. ♩ = 96.

Flauto piccolo.

Flauto.

Oboi.

Clarineti in B.

Corni in F.

Corni in C.

Fagotti.

Clarini in F.

Timpani in F. C.

Tamburro milit.

Tromboni: Alto e Tenore. Basso.

Violino Iº

Violino IIº

Viola.

CHOR der persischen Krieger. Tenore Iº Tenore IIº Basso Iº Basso IIº

Violoncello.

Basso.

Musical score for orchestra and choir, including staves for Flauto piccolo, Flauto, Oboi, Clarineti in B, Corni in F, Corni in C, Fagotti, Clarini in F, Timpani in F. C., Tamburro milit., Tromboni (Alto e Tenore, Basso), Violino Iº, Violino IIº, Viola, CHOR der persischen Krieger (Tenore Iº, Tenore IIº, Basso Iº, Basso IIº), Violoncello, and Basso.

Musical score for a string quartet with vocal lines. The score consists of 12 staves. The first six staves are for string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The last six staves are for vocal parts (Soprano, Alto, Tenor, and Bass). The music is in a minor key and features complex rhythmic patterns and dynamics. The vocal lines include lyrics in German.

vorgleichem mächtigen Strom!

Ein anderer Soldat.

O rette dich.

pizz. *arco p*
pizz. *arco p*

The musical score consists of multiple staves. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The piano accompaniment includes a right-hand part in a treble clef and a left-hand part in a bass clef. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *p*, *mf*, *poco cresc.*, and *poco crescendo*. The lyrics are written below the vocal line.

König! das grosse Ba_bylon ist ge_fallen! der Eu_phrathatsein Bett verlassen, und Persiens er_oberudes Heer ist nahe!

Seine Tempel so stolz ge-thürmt, seine Pal-lä-ste werden zer-fal-len! jubelt auf! jubelt

Seine Tempel so stolz ge-thürmt, seine Pal-lä-ste werden zer-fal-len! jubelt auf! jubelt

Seine Tempel so stolz ge-thürmt, seine Pal-lä-ste werden zer-fal-len! jubelt auf!

Seine Tempel so stolz ge-thürmt, seine Pal-lä-ste werden zer-fal-len! jubelt auf!

TRIO.

The musical score is arranged in a system of 14 staves. The top five staves are for piano accompaniment, and the bottom five staves are for vocal parts. The lyrics are written in German. The score includes various musical notations such as dynamics (p, piz.), articulation (arco, piz.), and performance instructions. The lyrics are: auf! jubelt auf, der Sieg ist gewonnen! Hört! die Geister ge- auf! jubelt auf, der Sieg ist gewonnen! Hört! die Geister ge- jubelt auf! jubelt auf, der Sieg ist gewonnen! Hört! die Geister ge- jubelt auf! jubelt auf, der Sieg ist gewonnen! Hört! die Geister ge-

cresc.

fallener Brüder
 rufen um Rache, um Ra - che zu Kampfeswuth!
 Rache, Rache,

fallener Brüder
 rufen um Rache, um Ra - che zu Kampfeswuth!
 Rache, Rache,

fallener Brüder
 ru - fen um Ra - che,
 um Ra - che zu Kampfeswuth!
 Rache, Rache,

fallener Brüder
 ru - fen um Ra - che,
 um Ra - che zu Kampfeswuth!
 Rache, Rache,

cresc.

schreit ihr Blut, Rache, hallen unsre Schwerter wi - der, hört! die Geister gefallener Brüder

schreit ihr Blut, Rache, hallen unsre Schwerter wi - der, hört! die Geister gefallener Brüder

schreit ihr Blut, Rache, hallen unsre Schwerter wi - der, hört! die Geister gefallener Brüder.

schreit ihr Blut, Rache, hallen unsre Schwerter wi - der, hört! die Geister gefallener Brüder

The image shows a page of a musical score, page 211. It features a complex arrangement of staves. At the top, there are several staves for instrumental accompaniment, including a piano (p) and a cello/contrabass (Cb). Below these are four vocal parts, each with a vocal line and a basso continuo line. The lyrics are in German and are repeated across the four vocal parts. The lyrics are: "ru - fen um Ra - che, rufen um Rache, um Ra - che zu Kampfes - wuth, Rache, Rache, schreit ihr Blut, Rache, Rache, schreit ihr Blut!". The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

ru - fen um Ra - che, rufen um Rache, um Ra - che zu Kampfes - wuth, Rache, Rache, schreit ihr Blut, Rache, Rache, schreit ihr Blut!

ru - fen um Ra - che, rufen um Rache, um Ra - che zu Kampfes - wuth, Rache, Rache, schreit ihr Blut, Rache, Rache, schreit ihr Blut!

ru - fen um Ra - che, rufen um Rache, um Ra - che zu Kampfes - wuth, Rache, Rache, schreit ihr Blut, Rache, Rache, schreit ihr Blut!

ru - fen um Ra - che, rufen um Rache, um Ra - che zu Kampfes - wuth, Rache, Rache, schreit ihr Blut, Rache, Rache, schreit ihr Blut!

The musical score consists of several systems of staves. The top systems are instrumental, likely for strings and woodwinds. The lower systems are vocal parts with lyrics. The lyrics are:

mächtige Ba bel, das mächtige Ba bel er stürmt!

mächtige Ba bel, das mächtige Ba bel er stürmt!

und das mächt_i ge Ba _ _ bel er stürmt!

und das_mäch_ _ tige Ba _ bel er stürmt!

The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). There are also performance instructions like 'Jubelt auf!' (jubilate) and 'Jubelt'.

Jubelt auf! jubelt auf! der Sieg ist ge-wonnen! jubelt auf! jubelt auf! der Sieg ist ge-won-nen, das mächtige Babel, das
 auf! jubelt auf! der Sieg ist ge-wonnen! jubelt auf! jubelt auf! jubelt auf! der jubelt auf! der
 jubelt auf! der Sieg ist ge-wonnen! jubelt auf! jubelt auf! jubelt auf! der jubelt auf! der
 jubelt auf! der Sieg ist ge-wonnen! jubelt auf! jubelt auf! jubelt auf! der jubelt auf! der

The musical score consists of 15 staves. The top 14 staves are for the orchestra, and the bottom staff is for the vocalists. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in German and are repeated across the vocal staves.

Lyrics:
jubelt auf! jubelt auf! der Sieg ist gewonnen, und das mächtige Babel erstürmt. Jubelt auf! jubelt auf! der
der Sieg ist ge - won - nen, und das mäch - ti - ge Ba - bel er - stürmt. Jubelt auf! der Sieg ist ge -
der Sieg ist ge - won - nen, und das mäch - ti - ge Ba - bel er - stürmt. Jubelt auf! der Sieg ist ge -
Jubelt auf! der Sieg ist ge - won - nen, und das mäch - ti - ge Ba - bel er - stürmt. Jubelt auf! der Sieg ist ge -

Dynamics and Performance Instructions:
- *p* (piano)
- *pp* (pianissimo)
- *f* (forte)
- *ff* (fortissimo)
- *br* (brass)
- *pizz.* (pizzicato)
- *ff arco.* (fortissimo arco)

The image shows a page of a musical score, page 217. It contains multiple staves of music. The top section features a vocal line with German lyrics. Below the lyrics are piano accompaniment staves. The lyrics are: "Sieg ist gewonnen, das mächtige Babel, das mächtige Babel er-stürmt! seine Tempel so stolz ge-thürmt, sei-ne Pal-lä-ste werden zer-fäl-won-nen und das mächtige Ba-bel er-stürmt! seine Tempel so stolz ge-thürmt, sei-ne Pal-lä-ste werden zer-fäl-won-nen, und das mächtige Babel, das mächtige Ba-bel er-stürmt! seine Tempel so stolz ge-thürmt, sei-ne Pal-lä-ste werden zer-fäl-len, jubelt won-nen und das mächtige Babel, das mächtige Babel er-stürmt! seine Tempel so stolz ge-thürmt, sei-ne Pal-lä-ste werden zer-fäl-".

SOLO.

ri - tar - dan - do

len! Jubelt auf! jubelt auf! der Sieg ist ge - wonnen!

len! Jubelt auf! jubelt auf! der Sieg ist ge - wonnen!

auf! Jubelt auf! der Sieg ist ge - wonnen!

len! Jubelt auf! jubelt auf! der Sieg ist ge - wonnen!

pizz. pp arco. pp

Nº 25. RECITATIV.

a Tempo. ♩ = 66.

Violino Iº

Violino IIº

Viola.

CYRUS.

Erhabner Gott von Israel! ich fühle, ich bekenne deine Macht! ein Mensch, ein schwacher Mensch, bin ich nur dein Werkzeug: dein Arm war hier!

Violoncello.

Basso.

Nº 26. ARIE.

Allegro moderato. ♩ = 80.

Flauto.

Clarineti in B.

Corni in Des.

Corni in E.

Fagotti.

Violino Iº

Violino IIº

Viola.

CYRUS.

Was ist der Mensch in seinem stolzen Wahne? was ist der Mensch in seinem stolzen

Violoncello.

Basso.

meinem Weg er_scheinen, und
 beu_ge meinen Wil_ len vor den Dei_ len.
 Was ist der

mf

Mensch in seinem stolzen Wahne? was ist der Mensch in seinem stolzen Wahne?
 der höchste Ruhm und königliche

pp
pp
pp
pp
p
pp
dim.
dim.
dim.
poco ritard.
a tempo.
dim.
dim.

The first system of the musical 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 signature of two flats (B-flat and E-flat). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also some slurs and phrasing marks throughout the system.

Pracht, des Siegers Krone, und der Völker Macht sind Schaugepränge nur für eine Stunde, sind Schaugepränge nur für eine Stunde!

The second system continues the musical notation from the first system. It features the same eight-staff layout with treble and bass clefs. The lyrics are written below the staves, aligned with the vocal lines. Dynamic markings like *f* and *p* are present.

The third system continues the musical notation. It features the same eight-staff layout. The lyrics are written below the staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano).

O leh-re, Herr, mich dei-ne Macht be-ken-nen, lass dei-nen Glanz auf mei-nem Weg er-schei-nen und

The fourth system continues the musical notation. It features the same eight-staff layout. The lyrics are written below the staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano).

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *dim.*, *pp*, and *f*. The lyrics are:

beu - ge meinen Wil - len vor dem Dei - - - - - nen, beu - ge mei - nen Wil - len vor dem Dei - - - - -

Musical score for the second system, continuing the vocal and piano parts. The score includes dynamic markings such as *p*, *dim.*, and *pp*. The lyrics are:

nen !

Nº 27. QUARTETT DER JUDEN.
Allegretto. ♩ = 76.

Oboe Iº Solo. *p.* *cresc.* *dim.*

Corní in A.

Violino Iº

Violino IIº

Viola.

Soprano Iº Solo

Soprano IIº Solo

Alto Solo.

Tenore Solo.

Violoncelli.

C. Bassi.

Lasst tönen die Harfen zu festlichen Klängen, die traurig an stillen Weiden

Lasst tönen die Harfen zu festlichen Klängen, die traurig an stillen Weiden

Lasst tönen die Harfen zu festlichen Klängen, die traurig an stillen Weiden

Lasst tönen die Harfen zu festlichen Klängen, die traurig an stillen Weiden

Lasst tönen die Harfen zu festlichen Klängen, die traurig an stillen Weiden

cresc.

hängen! lasst jubeln die Saiten, es kam von fern zu weiden sein Volk der Hirt des Herrn! es kam von fern zu weiden sein

hängen! lasst jubeln die Saiten, es kam von fern zu weiden sein Volk der Hirt des Herrn! es kam von fern zu weiden sein

hängen! lasst jubeln die Saiten, es kam von fern zu weiden sein Volk der Hirt des Herrn! es kam von fern zu weiden sein

hängen! lasst jubeln die Saiten, es kam von fern zu weiden sein Volk der Hirt des Herrn! es kam von fern zu weiden sein

f *p* *p*

f pizz. *p*

dim. p *cresc.* *dim.*

Volk der Hirt des Herrn!
 Volk der Hirt des Herrn!
 der Hirt des Herrn!
 Volk der Hirt des Herrn!

Lasst tönen die Harfen zu festlichen
 Lasst tönen die Harfen zu festlichen
 Lasst tönen die Harfen zu festlichen
 Lasst tönen die Harfen zu festlichen

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

Klängen, die traurig an stillen Weiden hängen lässt jubeln die Saiten, es kam von fern zu weiden sein Volk der Hirt des Herrn!
 Klängen, die traurig an stil - len Weiden hängen lässt jubeln die Saiten, es kam von fern zu wei - den sein Volk der Hirt des Herrn!
 Klängen, die traurig an stillen Wei - den hängen lässt jubeln die Saiten, es kam von fern zu wei - den sein Volk der Hirt des Herrn!
 Klängen, die traurig an stillen Wei - den hängen lässt jubeln die Saiten, es kam von fern zu wei - den sein Volk der Hirt des Herrn!

pizz.

lasst tö - nen die Harfen, zu fest - lichen Klängen: es kam von fern zu wei - den sein Volk, es kam der Hirt des

lasst tö - nen die Harfen, zu fest - lichen Klängen: es kam von fern zu wei - den sein Volk der Hirt des

lasst tö - nen die Harfen, zu fest - lichen Klängen: es kam von fern zu wei - den sein Volk, es kam der Hirt des

lasst tö - nen die Harfen, zu fest - lichen Klängen: es kam von fern zu wei - den sein Volk, es kam von fern der Hirt des

Herrn! es kam von fern zu wei - den sein Volk, es kam von fern der Hirt des Herrn!

Herrn! es kam von fern zu wei - den sein Volk der Hirt des Herrn!

Herrn! es kam von fern zu wei - den sein Volk, es kam von fern der Hirt des Herrn!

Herrn! es kam von fern zu wei - den es kam von fern der Hirt des Herrn!

Nº 28. CHOR DER JUDEN.

Allegro moderato. ♩ = 100.

Flauti.

Oboi.

Clarineti in C.

Corni in F.

Corni in D.

Fagotti.

Clarini in D.

Timpani in F.C.

Alto.

Tromboni.

Tenore.

Basso.

Violino Iº

Violino IIº

Viola.

Soprano.

Alto.

Tenore.

Basso.

CHOR.

Violoncelli e C. Bassi.

Herr! dich fürchten deine Völker, dich ver-eh-ret je-der Stamm!

The first part of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. It features various musical notations including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The melody is primarily in the upper staves, with accompaniment in the lower staves.

Völker, dich ver - eh - ret je - der Stamm! dein Ge - wand ist ew'ge Wahrheit, und dein Antlitz Him - mels -

- - ret, dich ver - eh - ret je - der Stamm! dein Ge - wand ist ew'ge Wahrheit, und dein Ant - litz Himmels -

jeder Stamm! dich ver - ehret, dich ver - ehret jeder Stamm! dein Ge - wand ist ew'ge Wahrheit, und dein Antlitz Himmels -

Herr! dich fürchten dei - ne Völker, dich ver - eh - ret jeder Stamm! dein Ge - wand ist ew'ge Wahrheit, und dein Ant - litz Him - mels -

klarheit, und dein Walten ewge Kraft! Brei - te dei - nen heil'gen Na - men in der Hei - den Lan - de

klarheit, und dein Walten ewge Kraft! Brei - te dei - nen heil'gen Na - men in der Hei - den Lan - de

klarheit, und dein Walten ewge Kraft! Brei - te dei - nen heil'gen Na - men in der Hei - den Lan - de

klarheit, und dein Walten ewge Kraft! Brei - te dei - nen heil'gen Na - men in der Hei - den Lan - de

The musical score consists of multiple staves. The vocal parts include lyrics in German. The instrumental parts feature various musical notations such as *a 2*, *cresc.*, *f*, and *ff*.

Vocal Lyrics:

aus! Zeige deine Herrschaft Al - len, dass die falschen, die falschen Götter fallen, dass die falschen Götter fallen:
 aus! Zeige dei - ne Herr - schaft Al - - - len, dass die falschen, die falschen Götter fallen, dass die falschen Götter fallen:
 aus! Zei - ge deine Herrschaft Al - len, dass die falschen Götter, die falschen Götter fallen, dass die falschen Götter fallen:
 aus! Zeige deine Herrschaft Al - - - len, dass die falschen Göt - ter fallen, die falschen Götter fallen, dass die falschen Götter fallen:

The musical score is arranged in a system of 12 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom eight staves are for piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

Lyrics:
 denn nur du allein bist Gott, du, nur du allein bist Gott! Herr, dich
 denn nur du allein bist Gott, du, nur du allein bist Gott! Herr, dich fürchten deine Völker, dich ver ehret je der.
 denn nur du allein bist Gott, du, nur du allein bist Gott! Herr, dich fürchten deine Völker, dich ver
 denn nur du allein bist Gott, du, nur du allein bist Gott!

The image shows a page of a musical score, likely for a hymn. It features multiple staves of music, including vocal lines and piano accompaniment. The lyrics are in German and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'a 2.' and 'f'. The lyrics are: 'fürchten deine Völker, dich ver-eh-ret je-der Stamm, dich ver-ehret je-der Stamm; dein Ge-wand ist ew'ge Stamm, je-der Stamm! Herr, dich fürchten dei-ne Völker, dich ver-ehret je-der Stamm; dein Ge-wand ist ew'ge eh-ret je-der Stamm, dich ver-eh-ret, dich ver-eh-ret je-der Stamm; dein Ge-wand ist ew'ge Herr, dich fürchten dei-ne Völker, dich ver-eh-ret, dich ver-eh-ret je-der Stamm; dein Ge-wand ist ew'ge'.

The image shows a page of a musical score, page 234. It contains several staves of music. The top section consists of five staves of string music (Violin I, Violin II, Viola, Violoncello, and Kontrabaß). The bottom section consists of four staves of vocal music (Soprano, Alto, Tenor, and Bass). The music is in G major and 4/4 time. The lyrics are in German and appear to be from a religious or patriotic song. The lyrics are: "inder Heiden Lande aus! Zeige deine Herrschaft Allen, dass die falschen, die falschen Götter fal len, dass die". The score includes various musical markings such as "a 2.", "cresc.", and "arco.".

The image shows a page of a musical score, page 235. It contains multiple staves of music. The top section consists of several staves of instrumental music, likely for strings or woodwinds, with various dynamics such as *pp*, *cresc.*, *f*, and *ff*. The bottom section features vocal staves with lyrics in German. The lyrics are: "falschen Götter fal - len: denn nur du, du al - lein, du, nur du al - lein bist Gott, du, nur du al - lein bist Gott!". There are also some musical markings like "a 2." and "tr" (trills) scattered throughout the score.

The image shows a musical score for a hymn, likely in German. It features a vocal line and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal line includes lyrics in German, and the piano part provides harmonic support. There are several instances of 'a 2.' (second ending) markings in the piano part. The lyrics are: 'Zeige deine Herrschaft Allen, zeige deine Herrschaft Allen, dass die deine Herrschaft Allen, zeige deine Herrschaft Allen, dass die Zeige deine Herrschaft Allen, zeige deine Herrschaft Allen, dass die Zeige deine Herrschaft Allen, zeige deine Herrschaft Allen, dass die Zeige deine Herrschaft Allen, zeige deine Herrschaft Allen, dass die'. The score is arranged in a system of staves, with the vocal line at the top and the piano accompaniment below. The lyrics are written below the vocal line.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "falschen Götter fal - len, dass die falschen Götter fal - len, denn nur du, du al - lein, du, nur du al - lein bist Gott, du, nur". The score includes various musical notations such as dynamics (pp, f, cresc.), articulation (tr), and performance instructions (a 2.). The bottom system continues the vocal line with the same lyrics and piano accompaniment, ending with the instruction "p pizz.".

Medesimo tempo.

The musical score consists of 15 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another Bass). The bottom five staves are for instruments: Cello, Bassoon, Bassoon, Cello, and Bassoon. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *f*, *dim.*, *p*, and *pp*. The lyrics are written in German and are repeated across several staves.

{ lein bist Gott, nur du al - lein bist Gott!
 bist Gott, nur du, du al - lein bist Gott, du al - lein!
 lein bist Gott, nur du al - lein, du al - lein bist Gott, du al - lein!
 lein bist Gott, denn nur du allein bist Gott, du al - lein!

Cello.

Basso.

Basso.

6815 Cello.

pp

Nº 29. VISION.

Andante. ♩ = 96.

Flauti.

Oboi.

Clarineti in C.

Corni in F.

Corni in B basso

Fagotti.

Timpani in F.C.

Violino solo.

Violoncello solo.

Violino Iº

Violino IIº

Viola.

DANIEL.

Violoncello.

C. Basso.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flauti (Flutes), Oboi (Oboes), Clarineti in C (Clarinets in C), Corni in F (F Horns), Corni in B basso (Bass Horns), Fagotti (Bassoons), Timpani in F.C. (Timpani in F and C), Violino solo (Solo Violin), Violoncello solo (Solo Cello), Violino Iº (Violin I), Violino IIº (Violin II), Viola, DANIEL (Vocal), Violoncello (Cello), and C. Basso (Double Bass). The score begins with a tempo marking of 'Andante' and a metronome marking of ♩ = 96. The key signature has one flat (B-flat) and the time signature is 3/2. The vocal line for DANIEL includes the lyrics 'Wel - che' at the end of the page. The score features various dynamics such as *pp* (pianissimo) and *p* (piano), and includes performance instructions like *con sordini* (with mutes) for the strings. The woodwinds and strings play sustained notes, while the solo violin and cello have more active, melodic lines.

The image shows a page of a musical score, page 241. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in German. The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and a separate bass line. The music includes various rhythmic patterns, including sixteenth-note runs and sustained chords. The lyrics are: "Bild' der schaut mein Blick! / welch glückliche Zukunft! / ewigen Glanz und Ruhm seh ich ein-". The word "cresc." is written above the final part of the vocal line.

Bild' der schaut mein Blick! welch glückliche Zukunft! ewigen Glanz und Ruhm seh ich ein-

cresc.

The musical score consists of 15 staves. The top two staves are vocal parts, both starting with a *cresc.* marking and moving to *mf*. The next three staves are instrumental parts, with dynamic markings *cresc.*, *mf*, and *pp*. The bottom section includes a piano accompaniment with *cresc.*, *mf*, *p*, and *pp* markings, and a bass line with *cresc.*, *mf*, and *pp* markings. The lyrics are: "liebtes Volk um schweben! Je ho - va's al - lei - ni - ges Hei - ligthum sich".

The musical score consists of multiple staves. The vocal line is written in a single staff with lyrics. The piano accompaniment includes several staves for different instruments, likely strings and woodwinds. Dynamics such as *p*, *pp*, *mf*, *cresc.*, and *dimin.* are used throughout. Articulations like *pizz.* are also present. The score is in a key with one flat and a common time signature.

neu und herrlich auf Zion erheben!

This musical score consists of 15 staves. The top two staves are vocal parts, with dynamics *p* and *f*. The next six staves are piano accompaniment, with dynamics *f* and *mf*. The bottom three staves are for a string section, with dynamics *f* and *pizz.*. The lyrics are:

die Stämme na - hen, und he - ten dort

This page of musical notation consists of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'pp', and 'cresc.'. The page is numbered '245' in the top right corner.

Staff 1: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 2: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 3: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 4: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 5: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 6: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 7: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 8: Bass clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 9: Bass clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *pp*. *cresc.* marking appears at the end of the staff.

Staff 10: Bass clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 11: Bass clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *p*. *cresc.* marking appears at the end of the staff.

Staff 12: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *pp*. *cresc.* marking appears at the end of the staff.

Staff 13: Treble clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *pp*. *cresc.* marking appears at the end of the staff.

Staff 14: Bass clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *pp*. *cresc.* marking appears at the end of the staff.

Staff 15: Bass clef, 2/4 time signature. Starts with a whole rest, followed by a series of eighth notes. Dynamic marking: *pp*. *cresc.* marking appears at the end of the staff.

The image shows a page of musical notation, likely a score for a symphony or opera. It consists of multiple staves. The top section features several staves with complex rhythmic patterns and dynamics such as *f* (forte) and *pp* (pianissimo). The middle section includes a vocal line with lyrics: "die Flammen lodern, die Opfer harren!". Below the vocal line, there are more staves with musical notation, including a bass line and a piano accompaniment. The bottom section continues with musical notation and dynamics like *p* (piano) and *pp*.

die Flammen lodern, die Opfer harren!

pp *cresc.* *f* *dim.* *p* *pp*
pp *cresc.* *f* *dim.* *p* *pp*
cresc. *f* *dim.* *p* *pp*
cresc. *f* *dim.* *p* *pp*
cresc. *f* *dim.* *p* *pp*
cresc. *f* *dim.* *p* *pp*
pp *cresc.* *mf* *dim.* *p* *pp*
pp *cresc.* *mf* *dim.* *p* *pp*
pp *cresc.* *mf* *dim.* *p* *pp*
pp *cresc.* *mf* *dim.* *p* *pp*
 lobpreisende Sänge berühre mein Ohr,
 und dan - ken - der Weih - - rauch steigt em -

Musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts for strings and woodwinds. Dynamics include *f*, *cresc.*, *mf*, and *dim.*

por, dan - ken - der Weih - rauch steigt em - por!

This musical score consists of 14 staves. The top seven staves are mostly empty, with only a few notes in the first measure. The bottom seven staves contain active musical notation. The notation includes various note values, rests, and dynamic markings such as *p*, *dim.*, and *pp*. There are also some articulation marks like slurs and accents. The score is written in a key signature of one flat and a common time signature.

Nº 30. RECITATIV.

Violino Iº *senza sordini.*

Violino IIº *senza sordini.*

Viola. *senza sordini.*

JÜDIN.
Die Er - lö - sten des Herrn wer - den wie - der kom - men, gen Zi - on wer - den sie

Violoncello e Basso. *senza sordini. p*

Adagio.

ziehen mit Jauchzen, und ew'ge Freude wird ü - ber ihrem Haupte sein, und Schmerz und Seuf - zen wer - den en - den.

ARIE.

Larghetto $\text{♩} = 84$.

Flauti.

Oboi.

Clarineti in C.

Corni in G.

Fagotti.

Violino Iº

Violino IIº

Viola.

JÜDIN.
Ja, Freu - de wird bald die Sü - ße be - le - - ben, ja,

Violoncello.

Basso.

dan - - - kend den Herrn des Himmels er - he - - - ben! Ja,

cresc.
Freude wird bald die Stille be - le - ben, die Wüste wird prangen mit Blu - men geschmückt, und Alles wird jubeln

f
pizz.

ben!
Ja, Al-les wird ju-beln in Lust ent-zücht, und dan-ken den

pp, *mf*, *p*, *mf*, *p*, *mf*

Herrn des Himmels-er-he-ben!

dim., *pp*, *morendo.*, *II: SOLO.*, *pp*, *morendo.*, *morendo.*, *morendo.*, *morendo.*, *morendo.*

6815

No 31. SCHLUSSCHOR.

Allegro moderato. ♩=96.

Flauti.

Oboi.

Clarinetti in B.

Corni in Es.

Corni in B basso.

Fagotti.

Clarinetti in Es.

Timpani in Es. B.

Alto.

Tromboni.

Tenore.

Basso.

Violino I°

Violino II°

Viola.

Soprano.

CHOR der JUDEN.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Froh locket mit Händen, al - le Völker, und jauchzet Gott mit fröhlichem Schall! froh lo - cket

Froh locket mit Händen, al - le Völker, und jauchzet Gott mit fröhlichem Schall! froh locket mit Händen

Froh locket mit Händen, al - le Völker, und jauchzet Gott mit fröhlichem Schall! froh locket mit Händen

Froh locket mit Händen, al - le Völker, und jauchzet Gott mit fröhlichem Schall! froh lo - cket

The image shows a page of a musical score, numbered 257 in the top right corner. It features a complex arrangement of staves. At the top, there are several staves with musical notation, including treble and bass clefs, and various rhythmic values. Some staves have markings like 'a 2.' above them. Below these are more staves, some with lyrics written underneath. The lyrics are in German and appear to be a hymn or a religious song. The lyrics are: 'al - le Völ - ker! froh - lo - cket mit Hän - den, al - le Völ - ker, und jauchzet Gott mit fröhlichem Schall!'. There are four lines of lyrics, each corresponding to a different vocal part. At the bottom of the page, there are markings for 'pizz.' and 'arco', and a number '6815'.

al - le Völ - ker!

froh - lo - cket mit Hän - den, al - le Völ - ker, und jauchzet Gott mit fröhlichem Schall!

al - le Völ - ker!

froh - lo - cket mit Hän - den, al - le Völ - ker, und jauchzet Gott mit fröhlichem Schall!

al - le Völ - ker!

froh - lo - cket mit Hän - den, al - le Völ - ker, und jauchzet Gott mit fröhlichem Schall!

al - le Völ - ker!

froh - lo - cket mit Hän - den, al - le Völ - ker, und jauchzet Gott mit fröhlichem Schall!

pizz.

arco

froh locket mit Händen, al - le Völ - ker!
 froh locket mit Händen, al - le Völ - ker!
 froh lo - - cket, al - le Völ - - ker!
 froh lo - - cket, al - le Völ - - ker!
 froh locket mit Händen, al - le Völ - ker und
 froh locket mit Händen, al - le Völ - ker und
 froh locket mit Händen, al - le Völ - ker und
 froh locket mit Händen, al - le Völ - ker und
 froh locket mit Händen, al - le Völ - ker und
 froh locket mit Händen, al - le Völ - ker und

a 2.
 a 2.
 a 2.
 a 2.
 pizz.
 arco.

jauchzet Gott mit fröhlichem Schall! den der Herr der Al - lerhöch - ste ist erschreck - lich, ein grosser

jauchzet Gott mit fröhlichem Schall! den der Herr der Al - lerhöch - ste ist erschreck - lich,

jauchzet Gott mit fröhlichem Schall! den der Herr der Al - lerhöch - ste ist erschreck - lich, ein grosser Kö - nig,

jauchzet Gott mit fröhlichem Schall! den der Herr der Al - lerhöch - ste ist erschreck - lich,

pizz.

pizz.

The image shows a page of a musical score, page 260. It features a complex arrangement of staves. At the top, there are several staves for instruments, likely strings and woodwinds, with various musical notations including notes, rests, and dynamic markings. Below these are several vocal staves. The lyrics are written in German and are distributed across these vocal staves. The text includes phrases such as 'Hö_nig auf der ganzen Er - - - de, lobsin_get, lobsin_get Gott, unserm Könige, lobsin_get Gott, - - - lobsin_get un -', 'ein grosser König auf der ganzen Er - de! lobsin_get, lobsin_get, lobsin_get Gott, - - - lobsin_get', 'auf der ganzen Er - - - de!', 'ein grosser Hö_nig auf der ganzen Er - - - de! Er wird die Völ_ker unter uns zwingen, er er_wählt uns zum Erbtheil die', and 'arco.'.

The image shows a page of a musical score, page 261. It features a complex arrangement of staves. The top section consists of several staves with musical notation, including treble and bass clefs, and various notes and rests. The middle section contains lyrics in German, with some words underlined. The bottom section continues with musical notation and lyrics. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: "serm Kö-ni ge! lobsinget Gott, lobsinget unserm Kö-ni ge, unserm Kö-ni-ge! un-serm Kö-ni-ge! Er wird die Völ-ker unter uns zwingen, er er-wählt uns zum Erbtheil die Herrlichkeit Ja - Herrlichkeit Ja - cobs, lobsinget, lob-singet Gott, unserm Köni-ge, lob-sin-get, lob-singet un-serm Köni-ge!"

Völ - ker unter uns zwingen, er er - wählt uns zum Erbtheil die Herrlichkeit - Ja - cobs, lobsinget, lob singet Gott, unserm
 singet Gott, unserm Könige, lob - sin - - get, lobsinget un - - - serm Köni - ge!
 lob sin get Gott, lobsinget unserm Kö - - - ni ge, unserm Köni - ge! lobsinget, lob sin get lob
 Er wird die Völ - ker unter uns

The image shows a page of a musical score, page 264. It features a complex arrangement of staves. At the top, there are several staves with musical notation, including treble and bass clefs, and a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as 'a 2.'. Below this, there are more staves, some of which are empty. The bottom half of the page contains lyrics in German, written in a Gothic-style font. The lyrics are: 'Hö-ni-ge, lob singet, lob sin-get, lob sin-get, lob singet, lob sin-get, lob sin-get! Er wird die Völ-ker un-ter uns zwin-gen, lobsin get, lob singet Gott unserm Hö-ni-ge, lobsin get, sin-get! Er wird die Völ-ker un-ter uns zwin-gen, lobsin get, lob-zwin-gen, lobsin get, lob singet, lobsin get, lob sin-get! Er wird die'. The lyrics are interspersed with musical notation on the lower staves.

Er wird die Völker unter uns zwingen, lobsinget, lobsinget!

lobsinget, lobsinget! Er wird die Völker unter uns

singet Gott, unserm Könige, lobsinget, lobsinget, lobsinget, lobsinget unserm Könige,

Völker unter uns zwingen, lobsinget, lobsinget Gott, unserm Könige, er erwählt

Er wird die Völ - ker unter uns zwingen, lobsinget, lob - sin - get, er erwählt uns zum
 zwingen, lobsinget, lob - sin - get, lob - sin - get, lob - sin - get, lob - sin - get, lob - sin - get, lob - sin -
 - nige, lobsinget, lobsinget! Er wird die Völ - ker unter uns zwingen, er erwählt uns zum
 uns zum Erb - theil die Herr - lichkeit

The musical score consists of several systems of staves. The top systems include piano accompaniment for the right and left hands. The lower systems feature vocal staves with lyrics. The lyrics are in German and describe the glory of Jacob and the praise of God. The score includes various musical notations such as dynamics (f, sf, a2.), articulation (accents), and performance instructions (pizz., fureo).

Erbtheil die Herrlichkeit Jacobs, lob_singet, lob_singet Gott! Froh locket mit Händen, al_le Völker und jauchzet Gott mit

get, lob_sin_get, lobsin_get Gott, unserm Kö_ni ge! Froh locket mit Händen, al_le Völker und jauchzet Gott mit

Erbtheil die Herrlichkeit Jacobs, lobsinget, lobsinget, lobsinget Gott! Froh locket mit Händen, al_le Völker und jauchzet Gott mit

Ja_cobs, lobsin_get Gott, unserm Kö_ni ge! Froh locket mit Händen, al_le Völker und jauchzet Gott mit

The musical score consists of several staves. The top staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The lower staves include a vocal line with lyrics. The lyrics are: "fröhlichem Schall! froh lo - cket, al - le Völ - ker! froh locket mit Händen, frohlichem Schall! froh locket mit Händen, al - le Völker! froh locket mit Händen, frohlichem Schall! froh locket mit Händen, al - le Völker! froh locket mit Händen." The score also includes performance markings such as "triumm" and "a2.".

The first part of the musical score consists of approximately 15 staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *cresc.* (crescendo) are present. The notation includes treble and bass clefs, and a key signature of two flats. There are also some performance instructions like *tr* (trill) and *tr* (trill) written above notes.

al - le Völker und jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - lerhöch - ste ist erschreck - lich.

al - le Völker und jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - lerhöch - ste ist erschreck - lich,

al - le Völker und jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - lerhöch - ste ist erschreck - lich;

al - le Völker und jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - lerhöch - ste ist erschreck - lich.

The second part of the musical score contains four systems of music. Each system includes a vocal line with lyrics and an accompaniment line. The lyrics are: "al - le Völker und jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - lerhöch - ste ist erschreck - lich." The musical notation includes treble and bass clefs, and a key signature of two flats. The lyrics are written in a stylized font with hyphens indicating syllable placement.

The first section of the score consists of approximately 12 staves. It features a complex rhythmic texture with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat). There are several dynamic markings, including 'a 2.' (second ending) and 'trmm' (trill). The notation is dense, with many beamed notes and rests.

lich, eingrosserhö nig, aufder gan zen Er - - de! Er wird die Völ - ker unteruns

eingrosserhö nig, aufder ganzen Er - - de, lobsinget, lobsinget, lobsinget, lob sin - get Gott!

eingrosser könig, aufder ganzen Er - - de! Er wird die Völker unteruns zwingen, er erwählt uns zum

eingrosserhö nig, aufder ganzen Er - - de! Er

pizz. *arco.*

The second section of the score features vocal lines with lyrics in German. The lyrics are: "lich, eingrosserhö nig, aufder gan zen Er - - de! Er wird die Völ - ker unteruns", "eingrosserhö nig, aufder ganzen Er - - de, lobsinget, lobsinget, lobsinget, lob sin - get Gott!", "eingrosser könig, aufder ganzen Er - - de! Er wird die Völker unteruns zwingen, er erwählt uns zum", and "eingrosserhö nig, aufder ganzen Er - - de! Er". The piano accompaniment includes dynamic markings like 'pizz.' (pizzicato) and 'arco.' (arco). The notation includes various note values, rests, and dynamic markings.

zwingen, lobsinget! Er wird die Völker unter uns zwingen, lobsinget, lobsinget, lob-
 Er wird die Völker unter uns zwingen, lobsinget Gott unserm Kö-nige!
 Erbtheil der Herrlichkeit Jacobs, lobsinget, lobsin- get Gott! Er wird die Völker
 wird die Völker unter uns zwingen, er erwählt uns zum Erbtheil die Herrlichkeit Jacobs! Er wird die Völker

ff

tr.

Erb - theil die Herr - lichkeit Ja - cobs. Lobsin - get Gott, unserm Kö - ni - ge! froh - locket mit Händen, al - le Völker, und

Kö - ni - ge, lob - sin - get Gott! lob - singet, lob - singet! froh - locket mit Händen, al - le Völker, und

- get Gott, lob - singet, lob - singet unserm Kö - ni - ge, lob - sin - get Gott, unserm Kö - ni - ge! froh - locket mit Händen, al - le Völker, und

Erb - theil die Herr - lichkeit Ja - cobs. Lobsinget, lob - singet, lob - singet! froh - locket mit Händen, al - le Völker, und

jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - ler - höch - ste ist er - schreck - lich, ein grosser König,

jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - ler - höch - ste ist erschreck - lich, ein grosser König,

jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - ler - höch - ste ist er - schreck - lich, ein grosser König,

jauchzet Gott mit fröhlichem Schall! denn der Herr, der Al - ler - höch - ste ist erschrecklich, ein grosser König,

ein grosser König, auf der ganzen Erde, ein grosser König!

ein grosser König, auf der ganzen Erde, ein grosser König!

ein grosser König, auf der ganzen Erde, ein grosser König!

ein grosser König, auf der ganzen Erde, ein grosser König!

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