

BSB

# G. F. Händel's Werke.

Lieferung XIV.

## Krönungshymnen

für

### König Georg II.

Ausgabe der Deutschen Händelgesellschaft.

75/2  
Leipzig,

Stich und Druck von Breitkopf & Härtel.

BIBLIOTHECA  
REGIA  
MONACENSIS.

Georg Friedrich Gändels  
Werke.

Ausgabe der Deutschen Handelsgesellschaft.

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**Krönungs hymnen**

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III

**Georg Friedrich Händel.**

Ausgabe der Deutschen Handelsgesellschaft.

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## VORWORT.

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Die Krönung, zu welcher Händel die nachfolgenden vier Hymnen componirte, fand am 11. September 1727 in der Westminster Abtei statt. Die Ordnung der Feier, die Besetzung der Chöre u. dergl. findet man im Händel II, 170—74 ausführlicher beschrieben. Weil zwischen den einzelnen dieser vier Anthems keine nähere Verbindung besteht und die Ordnung, in welcher sie bei der Feierlichkeit auf einander folgten, nicht mit Sicherheit anzugeben ist, bleibt die bei dem Drucke zu beobachtende Folge dem Belieben überlassen. Händel begann die Composition mit *Zadok der Priester*, welches auch immer voran stehen sollte, und schloss mit dem Anthem auf die Königin *Mein Herz denkt und dichtet*. In seiner Handschrift haben sie jetzt diese Folge: 1. 3. 4. 2. In Schmidt's Abschrift dagegen: 4. 2. 3. 1. In Arnold's Ausgabe: 4. 2. 1. 3. In der Ausgabe der früheren *Handel-Society*: 2. 1. 3. 4. Von allen entspricht unsere Ordnung am meisten der Händel'schen und zugleich der gottesdienstlichen Abfolge.

Die Textstellen hat Händel zum Theil zu Anfang der Stücke angegeben. Bei *Zadok the Priest*: „1 kings I. 48“ [= 39 u. 40]. *The King shall rejoice*: „*Ps* 21 V. 1 et V. 3.“ *My heart is inditing*: „*Ps* 45 V. 1. 10. 12. [*Prayer Book Version.*] *Ps* [lies: *Isaiah*] 49 V. 23.“ Bei dem aus dem 89. Psalm entnommenen *Let thy hand be strengthened* hat er die Schriftstelle nicht angemerkt.

Die Unterlegung des deutschen Textes war stellenweise mit Schwierigkeiten verknüpft; und bei unserm Grundsatz, nur das allernothwendigste durch hinzu gesetzte Noten anzudeuten, um die Originalpartitur nicht zu entstellen, bleiben immer noch Kleinigkeiten dem eignen Ermessen der Directoren überlassen, z. B. S. 109 *Könige sind dir Pflegeväter* ♪♪♪♪♪♪|♪♪♪♪♪ wird man unbedenklich ♪♪♪♪♪♪|♪♪♪♪♪ singen und dabei auch den Continuo nicht ♪♪♪ sondern ♪♪ nehmen, ohne irgend welche Verletzung.

In den *Alleluja* legt Händel vielfach nach italienischer Gesangsweise die letzte Sylbe des Wortes mit der Anfangssylbe des folgenden Wortes auf einen Ton: *Alleluja, Alleluja* zu singen *Alleluj Alleluja*, was in den englischen Ausgaben garnicht beachtet und wodurch dort die Unterlegung des Textes eine ganz verkehrte geworden ist. — Der Clavierauszug zu der gegenwärtigen Ausgabe ist von Im. Faisst.

LEIPZIG, 1. Januar 1863.

Chr.



## Coronation Anthems.

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## Krönungshymnen.

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# ANTHEM 1.

## ZADOR THE PRIEST.

### Zadok der Priester.

Tromba I. II.  
 Tromba III.  
 Timpani.  
 Oboe I. II.  
 Fagotto I. II.  
 Violino I.  
 Violino II.  
 Violino III.  
 Viola.  
 SOPRANO I.  
 SOPRANO II.  
 ALTO I.  
 ALTO II.  
 TENORE.  
 BASSO I.  
 BASSO II.  
 Violoncelli, e Contrabassi.  
 Organo.  
 Pianoforte.

*Soft.*  
 Andante maestoso.  
*pp crescendo poco a poco*  
 Ped. P. P.







This page of a musical score, numbered 3, contains a complex arrangement for piano and orchestra. The score is organized into systems of staves. The upper systems include staves for strings (violin I, violin II, viola, and cello/double bass) and woodwinds (flute, oboe, and bassoon). The piano part is written in the lower systems, featuring intricate rhythmic patterns and dynamic markings. The piano part includes a series of sixteenth-note runs in the right hand and a more rhythmic accompaniment in the left hand. Dynamic markings such as 'P' (piano) and 'R' (ritardando) are used throughout the piece. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature.



The first system of the musical score consists of 14 staves. The top two staves are treble clefs, the next two are bass clefs, and the remaining ten are various clefs (treble and bass). The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first four measures contain rhythmic patterns: the first measure has a quarter rest, the second has a quarter note, the third has a quarter note, and the fourth has a quarter note. The notes are mostly eighth and sixteenth notes, often beamed together.

2 6 7 4

The second system of the musical score consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music continues with rhythmic patterns similar to the first system, featuring eighth and sixteenth notes. The bottom staff includes a 'P' (Piano) dynamic marking and asterisks in the first, second, and fourth measures.



1 34 7 6 5 6 34

P \* P \* P \* P \* P \* P \* H.W. 14.



Musical score for a choral and piano piece. The score includes vocal staves with lyrics and piano accompaniment. The lyrics are "Za - - - dok, the" and "Za - - - dok der". The piano part features complex rhythmic patterns and dynamic markings like "Loud." and "ff". The score is divided into measures with measure numbers 7, 8, 4, 3, and Loud. at the bottom.

P \* P \* P \* P \* P \* P \*



Priest, and Na - - - - than, the Pro - - - - phet, a -  
 Prie - ster und Na - - - - than der Se - - - - her er -  
 Priest, and Na - - - - than, the Pro - - - - phet, a -  
 Prie - ster und Na - - - - than der Se - - - - her er -  
 Priest, and Na - - - - than, the Pro - - - - phet, a -

H.W. II.



The first system of the musical score consists of ten staves. The top two staves are vocal staves in treble clef, with lyrics underneath. The next four staves are piano accompaniment for the right hand, featuring a complex rhythmic pattern of eighth and sixteenth notes. The bottom two staves are piano accompaniment for the left hand, featuring a steady eighth-note bass line.

noint . . . ed

So . . . lo . mon

King;

höh' . . . ten

Sa . . . lo . mo's

Thron:

noint . . . ed

So . . . lo . mon

King;

höh' . . . ten

Sa . . . lo . mo's

Thron:

noint . . . ed

So . . . lo . mon

King;

höh' . . . ten

Sa . . . lo . mo's

Thron:

noint . . . ed

So . . . lo . mon

King;

The second system of the musical score consists of two staves for piano accompaniment. The right hand part features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand part features a steady eighth-note bass line. The system concludes with a fermata over the final notes.

P.

P.

P.

P.



**Tromba I.**  
**Tromba II.**  
**Tromba III.**  
**Timpani.**  
**Oboe I.**  
**Oboe II.**  
**Violino I.**  
**Violino II.**  
**Violino III.**  
**Viola.**  
**SOPRANO I. II.**  
 And all the peo-ple re - joiç'd, re - joiç'd, re - joiç'd,  
**ALTO I.**  
 Und al - les Volk rings froh - lockt', froh - lockt', froh - lockt',  
**ALTO II.**  
 And all the peo-ple re - joiç'd, re - joiç'd, re - joiç'd,  
**TENORE.**  
 Und al - les Volk rings froh - lockt', froh - lockt', froh - lockt',  
**BASSO.**  
 And all the peo-ple re - joiç'd, re - joiç'd, re - joiç'd,  
**Continuo.**







re - joic'd, re - joic'd, re - joic'd, and all the  
 froh - lockt', froh - lockt', froh - lockt', und al - les  
 re - joic'd, re - joic'd, re - joic'd, and all the  
 froh - lockt', froh - lockt', froh - lockt', und al - les

6 # (6) # # 6 # # 6 # # 6



Adagio.

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 instrumental parts, including what appears to be a woodwind section and a string section. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The tempo is marked 'Adagio'.

Adagio.

The second system of the musical score features vocal lines and piano accompaniment. It consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves contain vocal parts with lyrics. The lyrics are: "peo-ple re - joi'd, re - joi'd, re - joi'd, and said: / Völk rings froh - lockt', froh - lockt', froh - lockt', und rief: / peo-ple re - joi'd, re - joi'd, re - joi'd, and said: / Völk rings froh - lockt', froh - lockt', froh - lockt', und rief: / peo-ple re - joi'd, re - joi'd, re - joi'd, and said:". The piano accompaniment is in the bottom two staves. The tempo is marked 'Adagio'.

Adagio.

The third system of the musical score consists of two staves, both in treble clef. It features piano accompaniment with complex chordal textures and melodic lines. The tempo is marked 'Adagio'.



A tempo ordinario.

God save the King, long live the King, God save the King! A-men,

*Gott sei dein Schild, Heil sei mit dir, Gott sei dein Schild! Heil dem Kö-nig auf e-wig!*

God save the King, long live the King, God save the King! may the King live for ev-er!

*Gott sei dein Schild, Heil sei mit dir, Gott sei dein Schild! A-men,*

**BASSO I.**  
God save the King, long live the King, God save the King! A-men.

**BASSO II.**  
*Gott sei dein Schild, Heil sei mit dir, Gott sei dein Schild! A-men,*

A tempo ordinario.

*ff*











The musical score consists of 15 staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next seven staves are for instrumental parts, including strings and woodwinds. The final two staves are for the piano accompaniment. The lyrics are: "God save the King, Gott sei dein Schild, God save the King, Gott sei dein Schild." The score includes various musical notations such as clefs, time signatures, and dynamic markings like *Tutti, forte.* and *ff*.



long live the King, Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

Heil sei mit dir, Heil dem Kö-nig auf e-wig! Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

long live the King, may the King live for ev-er! Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

Heil sei mit dir, Heil dem Kö-nig auf e-wig! Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

long live the King, Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

Heil sei mit dir, Amen, Amen, Al-le-lu-ja, Al-le-lu-ja, A-men! A-

*Violoncelli e Fagotti.*

Organo *tasto solo.* Tutti.



men! may the King live for  
 Heil dem Kö - nig, Heil dem Kö - nig auf  
 men! may the King live, may the King live for  
 Heil dem Kö - nig, Heil dem Kö - nig auf



ev-er, for ev-er, for ev-er, A-men, Amen, Al-le - lu - ja, Al - le - lu - ja, A - men! A - - - -

e-wig, auf e-wig, auf e-wig, A-men, Amen, Al-le - lu - ja, Al - le - lu - ja, A - men! A - - - -

ev-er, for ev-er, for ev-er, A-men, Amen, Al-le - lu - ja, Al - le - lu - ja, A - men! A - - - -

e-wig, auf e-wig, auf e-wig, A-men, Amen, Al-le - lu - ja, Al - le - lu - ja, A - men! A - - - -

ev-er, for ev-er, for ev-er, A-men, Amen, Al-le - lu - ja, Al - le - lu - ja, A - men! A - - - -

e-wig, auf e-wig, auf e-wig, A-men, Amen, Al-le - lu - ja, Al - le - lu - ja, A - men! A - - - -

6 6 7 6 4



men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -

men! Al - le - lu - ja, Al - le - lu - ja, A -



men! A-men, A-men! A-men, A-men! Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, A-

men! A-men, A - - - - men! A-men, A - - - - men! Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, A - -

men! A-men, A-men! A-men, A-men! Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, A - -

men! A-men, A-men! A-men, A-men! Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, A - -

men! A-men, A-men! A-men, A-men! Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, A - -

men! A-men, A-men! A-men, A-men! Al-le-lu-ja, Al-le-lu-ja, Al-le-lu-ja, A - -



men! Long live the King, God save the King,  
 men! Heil sei mit dir, Gott sei dein Schild,  
 men! Long live the King, God save the King,  
 men! Heil sei mit dir, Gott sei dein Schild,  
 men! Long live the King, God save the King,  
 men! Heil sei mit dir, Gott sei dein Schild,

*mf* *ff*







ev-er, for ev-er, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - - - -  
 e-wig, auf e-wig,  
 ev - - - er, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - - - -  
 e - - - wig,  
 ev - - - er, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - - - -  
 e - - - wig,  
 ev-er, for ev-er, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - - - -  
 e-wig, auf e-wig,  
 ev-er, for ev-er, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - - - -  
 e-wig, auf e-wig, A-men, A-men, Al-le-lu-ja, Al-le-lu-ja, A-men! A - - - - -



- men, A - men! A - - - - - men!

- men, A - men! A - - - - - men!

- men, A - men! A - - - - - men!

- men, A - men! A - - - - - men!

- men, A - men! A - - - - - men!

- men, A - men! A - - - - - men!

6 7 8



Adagio.

The first system of the score consists of ten staves of instrumental music. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The music is in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Adagio'.

Adagio.

The second system of the score features vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Amen, Amen, Alle - lu - ja, A - men, Alle - lu - ja, A - men, Amen, Al - le - lu - ja, Al - le - lu - ja!". There are five vocal staves in treble clef and five in bass clef. The instrumental accompaniment continues from the first system. The tempo is marked 'Adagio'.

Adagio.

The third system of the score features piano accompaniment. It consists of two staves, treble and bass clef. The music is in G major and 3/4 time, continuing the instrumental theme from the previous systems. The tempo is marked 'Adagio'.



# ANTHEM 2.

THE KING SHALL REJOICE..

Der Fürst wird sich freun.

Allegro.

Tromba I.  
 Tromba II.  
 Tromba III.  
 Timpani.  
 Oboe I.  
 Oboe II.  
 Violino I.  
 Violino II.  
 Violino III.  
 Viola.  
 SOPRANO.  
 ALTO I.  
 ALTO II.  
 TENORE.  
 BASSO I.  
 BASSO II.  
 Continuo.  
 Pianoforte.

Musical score for Anthem 2, featuring various instruments and vocal parts. The score includes parts for Tromba I, II, III, Timpani, Oboe I, II, Violino I, II, III, Viola, Soprano, Alto I, II, Tenore, Basso I, II, Continuo, and Pianoforte. The tempo is marked "Allegro" and "Allegro moderato". The score is in G major and common time (C).







The first system of the musical score consists of 11 staves. The top four staves (1-4) contain melodic lines with various rhythmic values and trills. The next four staves (5-8) feature more complex melodic passages with trills and slurs. The bottom three staves (9-11) are primarily rests, with some rhythmic notation in the final staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system concludes with a double bar line and the number '6' written below the staff.

The second system of the musical score consists of two staves. The upper staff contains a melodic line with dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo), along with trills and slurs. The lower staff contains a bass line with chords and rhythmic patterns. The system concludes with a double bar line and the number '7' written below the staff.



This musical score is arranged for a multi-instrument ensemble. It consists of 14 staves. The top 13 staves are organized into four systems of three staves each. The first system (staves 1-3) uses treble clefs for the first two staves and a bass clef for the third. The second system (staves 4-6) uses treble clefs for the first two staves and a bass clef for the third. The third system (staves 7-9) uses treble clefs for the first two staves and a bass clef for the third. The fourth system (staves 10-12) uses treble clefs for the first two staves and a bass clef for the third. The fifth system (staves 13-14) is a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. At the bottom of the page, there are several measures of music with fingerings indicated by numbers 1-5.



The King shall re - joice, the King shall re - joice in thy strength, oh  
 Der Fürst wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o

The King shall re - joice, the King shall re - joice in thy strength, oh  
 Der Fürst wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o

The King shall re - joice, the King shall re - joice in thy strength, oh  
 Der Fürst wird sich freu'n, der Fürst wird sich freu'n deiner Macht, o

*ff*



Lord! the King shall re - joice, shall re - joice,

Herr! der Fürst wird sich freu'n, wird sich freu'n,

Lord! the King shall re - joice, shall re - joice,

Herr! der Fürst wird sich freu'n, wird sich freu'n,

Lord! the King shall re - joice, shall re - joice,

Herr! der Fürst wird sich freu'n, wird sich freu'n,

6 6 6 6 7 6 7 6 7 6



\_\_\_\_\_ shall re-joice in thy strength, oh Lord! the king shall re-joice, \_\_\_\_\_  
 \_\_\_\_\_ wird sich freun deiner Macht, o Herr! der Fürst wird sich freun, \_\_\_\_\_  
 \_\_\_\_\_ shall re-joice in thy strength, oh Lord! the king shall re-joice, \_\_\_\_\_  
 \_\_\_\_\_ wird sich freun deiner Macht, o Herr! der König wird sich freun, \_\_\_\_\_  
 \_\_\_\_\_ in thy strength, oh Lord! the king shall re-joice, \_\_\_\_\_  
 \_\_\_\_\_ deiner Macht, o Herr! der König wird sich freun, \_\_\_\_\_

7 6 7 6 6 7 6



— the King shall re-joice in thy strength, oh Lord! the King shall re-  
*der König wird sich*

— *der Fürst wird sich freuen deiner Macht, o Herr!* *der Fürst wird sich*

— the King shall re-joice in thy strength, oh Lord! the King shall re-  
*der Fürst wird sich freuen deiner Macht, o Herr!* *der König wird sich*

— the King shall re-joice in thy strength, oh Lord! the King shall re-  
*der Fürst wird sich freuen deiner Macht, o Herr!* *der König wird sich*











the King shall re - joice, — the King shall re - joice in thy strength, oh Lord!

*der Kö\_nig*

der Fürst wird sich freu'n, — der Fürst wird sich freu'n dei - ner Macht, o Herr!

the King shall re - joice, — the King shall re - joice in thy strength, oh Lord!

*der Fürst* wird sich freu'n, — *der Fürst* wird sich freu'n dei - ner Macht, o Herr!

the King shall re - joice, — the King shall re - joice in thy strength, oh Lord!

*der Kö\_nig* wird sich freu'n, — *der Fürst* wird sich freu'n dei - ner Macht, o Herr!

7 6 5 6 5 6 5 6 6 6 6 4 3



the King shall re-joice, the King shall re-joice in thy strength, oh  
 der Fürst wird sich freuen, der Fürst wird sich freuen deiner Macht, o  
 the King shall re-joice, the King shall re-joice in thy strength, oh  
 der Fürst wird sich freuen, der Fürst wird sich freuen deiner Macht, o  
 the King shall re-joice, the King shall re-joice in thy strength, oh  
 der Fürst wird sich freuen, der Fürst wird sich freuen deiner Macht, o

6 6 6 6 6 4 3



The musical score on page 39 consists of several systems. The upper systems feature instrumental parts, likely for strings or woodwinds, with intricate rhythmic patterns. The lower systems are for vocal parts, with lyrics 'Lord!' and 'Herr!' written in German. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown at the bottom of the page, with a bass line and a treble line. The score is in 3/4 time and features a key signature of one sharp (F#).

5 6 7 7 7 6 7 7 6 4 3



Allegro.  
Oboe I, II.

Violino I.

Violino II.

Violino III, e Viola.

SOPRANO.

ALTO.

TENORE.

BASSO.

Continuo.

Allegro.

*mf*



Ex - cee - ding  
 und dank - bar  
 Ex - cee - ding  
 und dank - bar

glad shall he be, ex - cee - ding glad, glad,  
 froh wird er sein, und dank - bar froh, froh,  
 glad shall he be, ex - cee - ding glad, ex - cee - ding  
 froh wird er sein, und dank - bar froh, und dank - bar  
 glad, froh,



ex - cee - ding und dank - bar glad shall he be sein froh wird er

glad froh shall he be sein wird er sein of thy sal - va - - - - ob dei - ner Gna - - - -

glad froh shall he be sein wird er sein

ex - cee - ding und dank - bar glad shall he be sein froh wird er sein of thy sal - va - - - - ob dei - ner Gna - - - -

6 5

of thy sal - va - - - - ob dei - ner Gna - - - -

of thy sal - va - - - - ob dei - ner Gna - - - -

of thy sal - va - - - - ob dei - ner Gna - - - -

of thy sal - va - - - - ob dei - ner Gna - - - -

tion, de, of thy sal - va - - - - ob dei - ner Gna - - - -

5 4 6 7 4 5 4



tion, of thy sal - va -  
de, ob dei - ner Gua -

tion, of thy sal - va - tion, of thy sal - va -  
de, ob dei - ner Gua - de, ob dei - ner Gua -

tion, of thy sal - va -  
de, ob dei - ner Gua -

tion, thy sal - va -  
de, dei - ner Gua -

6 6 6 4 2

tion; ex - cee - ding  
de; und dank - bar

tion; ex - cee - ding glad shall he be,  
de; und dank - bar froh wird er sein,

tion; ex - cee - ding glad shall he be,  
de; und dank - bar froh wird er sein,

tion; ex - cee - ding  
de; und dank - bar

pp

6 4 6 6



glad shall he be, ex - cee - ding glad shall he be of thy sal -  
 froh wird er sein, und dank - bar froh wird er sein ob dei - ner  
 ex - cee - ding glad, ex - cee - ding glad shall he be  
 und dank - bar froh, und dank - bar wird er sein  
 ex - cee - ding glad, glad shall he be  
 und dank - bar froh, wird er sein  
 glad shall he be, ex - cee - ding glad, ex - cee - ding glad shall he be,  
 froh wird er sein, und dank - bar froh, und dank - bar froh wird er sein, sein,

va - - - - -  
 Gna - - - - -  
 of thy sal - va - - - - tion, of thy sal - va - - -  
 ob dei - ner Gna - - - - de, ob dei - ner Gna - - -  
 of thy sal - va - - -  
 ob dei - ner Gna - - -  
 ex - cee - ding glad, ex - cee - ding glad of thy sal - va - - -  
 und dank - bar froh, und dank - bar froh ob dei - ner Gna - - -



tion, de, of thy sal - va -  
ob dei - ner Gna -

tion, de, of thy sal - va -  
ob dei - ner Gna -

tion, de, of thy sal - va -  
ob dei - ner Gna -

tion, de, of thy sal - va -  
ob dei - ner Gna -

6 7 4 3 2 6 6

tion, of thy sal - va -  
de, ob dei - ner Gna -

tion, of thy sal - va -  
de, ob dei - ner Gna -

tion, of thy sal - va -  
de, ob dei - ner Gna -

tion, of thy sal - va -  
de, ob dei - ner Gna -

4 3 6 7 6 7 6 7 6



tion; ex-ceeding glad  
 de; und dank-bar froh  
 tion; ex-ceeding glad  
 de; und dank-bar froh

7 6 7 6 6 7

shall he be, ex-ceeding glad,  
 und dank-bar froh,  
 wird er sein of thy sal-va-  
 ob dei-ner Gna-  
 shall he be of thy sal-va-  
 ob dei-ner Gna-  
 wird er sein, ex-ceeding glad,  
 und dank-bar froh,

6 5



ex - cee - ding und dank - bar glad shall he froh wird er be sein of thy  
 tion, de, ex - cee - ding und dank - bar glad froh ob dei - -  
 - - - - - tion, de, of thy  
 ex - cee - ding und dank - bar glad shall he be sein ob dei - -

5 5 6 6

sal - - - va - - - tion, of thy sal - va - -  
 ner Gna - - - de, ob dei - ner - Gna - -  
 sal - - - va - - - tion, of thy sal - va - -  
 ner Gna - - - de, ob dei - ner - Gna - -

6 4 3 7 5







A tempo giusto.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

SOPRANO.

Glo

ALTO I.

Eh

ALTO II.

Glo

TENORE.

Eh

BASSO I.

Glo

BASSO II.

Eh

Continuo.

A tempo giusto.



Adagio.

Allegro.

Adagio.

hast thou laid up on him.

ward durch dich sein Erb - theil.

Thou hast pre - vent - - - ed him with the bles - -

Du ü - ber - schüt - - - test ihn mit dem Se - -

hast thou laid up on him.

Thou hast pre - vent - - - ed him with the bles - -

Du ü - ber - schüt - - - test ihn mit dem Se - -

ward durch dich sein Erb - theil.

Thou hast pre - vent - - - ed him,

Du ü - ber - schüt - - - test ihn,

6 6 7 6 # 6 6 4 # 6 6

Adagio.

Allegro, non presto.



Thou hast pre - vent - ed him with the bles -  
 Du ü - ber - schüt - test ihn mit dem Se -

Thou hast pre - vent - ed him,  
 Du ü - ber - schüt - test ihn,

Violoncelli e Fagotti  
 senza Contrabassi.



- sings of good - ness, — with the bles - sings of good - ness, Thou, Thou hast  
 - gen der Herr - schaft, — mit dem Se - gen der Herr - schaft, Du, Du ü -

- sings of good - ness, — with the bles - sings of good - ness, Thou, Thou hast  
 - gen der Herr - schaft, — mit dem Se - gen der Herr - schaft, Du, Du ü -

- - - sings of good - ness, — with the bles - sings of good - ness,  
 - - - gen der Herr - schaft, — mit dem Se - gen der Herr - schaft,

Thou hast pre - vent - - - ed him  
 Du ü - ber - schüt - - - test ihn

Thou hast pre - vent - - - ed him  
 Du ü - ber - schüt - - - test ihn

Tutti.



Thou hast pre-vent - - - ed him  
 Du ü - ber - schüt - - - test ihn

pre-vent - ed him  
 beschüt - test ihn

pre-vent - ed him  
 beschüt - test ihn

with the bles - - - sings of good - ness,  
 mit dem Se - - - gen der Herr - schaft,

with the bles - - - sings of good - ness,  
 mit dem Se - - - gen der Herr - schaft,

with the bles - - - sings of good - - - ness,  
 mit dem Se - - - gen der Herr - - - schaft,

Thou, Thou hast pre-vent - ed  
 Du, Du ü - berschüt - test

Thou, Thou hast pre-vent - ed  
 Du, Du ü - berschüt - test

with the bles - - - sings of good - - - ness,  
 mit dem Se - - - gen der Herr - - - schaft,

4 # 6 6 6 5 6 5 4 # 6 6 4 #

H.W. 11.



with the bles - - - - - sings of - - - good -  
 mit dem Se - - - - - gen der - - - Herr -

with the bles\_sings, with the bles\_sings of good\_ness,  
 mit dem Se - gen, mit dem Se - gen der Herr\_schaft,

with the bles\_sings, with the bles\_sings of good\_ness,  
 mit dem Se - gen, mit dem Se - gen der Herr\_schaft,

him, Thou hast pre - vent - ed  
 ihn, Du ü - ber - schüttest

him, Thou hast pre - vent - ed  
 ihn, Du ü - ber - schüt - - - - - test

with the bles\_sings of good - - - ness, Thou hast pre - vent - - - ed  
 mit dem Se - gen der Herr - - - schaft, Du ü - ber - schüt - - - - - test



ness, schaft, and hast set a crown of pure rei - nen

with the bles - sings of good - ness, and hast set a crown of pure rei - nen  
mit dem Se - gen der Herr - schaft, und hast mit der Kron'

with the bles - sings of good - ness, and hast set a crown of pure rei - nen  
mit dem Se - gen der Herr - schaft, und hast mit der Kron'

him with the bles - sings of good - ness, and hast set, a crown of pure rei - nen  
ihn mit dem Se - gen der Herr - schaft, und hast mit der Kron'

him with the bles - sings of good ness, and hast set a crown of pure rei - nen  
ihn mit dem Se - gen der Herrschaft, und hast mit der Kron'

him with the bles - sings of good ness, and hast set a crown of pure rei - nen  
ihn mit dem Se - gen der Herrschaft, und hast mit der Kron'

6 6 6 6 5 5 4 3 6 4 3

*mf*



The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are in German and English, with the German text above the English text. The score is divided into measures, with some measures containing multiple vocal parts (e.g., 'gold' and 'Gold's').

Lyrics (German):  
 gold up - on his head.  
 Gold's ge - krönt sein Haupt.

Lyrics (English):  
 gold up - on his head. and  
 Gold's ge - krönt sein Haupt. und

Lyrics (German):  
 gold up - on his head. Thou, Thou hast pre - vent - ed him, and  
 Gold's ge - krönt sein Haupt. Du, Du ü - ber - schüt - test ihn, und

Lyrics (English):  
 gold up - on his head. Thou, Thou hast pre - vent - ed him, and  
 Gold's ge - krönt sein Haupt. Du, Du ü - ber - schüt - test ihn, und

Lyrics (German):  
 gold up - on his head. Thou, Thou hast pre - vent - ed him, and  
 Gold's ge - krönt sein Haupt. Du, Du ü - ber - schüt - test ihn, und

Lyrics (English):  
 gold up - on his head. Thou, Thou hast pre - vent - ed him, and  
 Gold's ge - krönt sein Haupt. Du, Du ü - ber - schüt - test ihn, und

Lyrics (German):  
 gold up - on his head. Thou, Thou hast pre - vent - ed him, and  
 Gold's ge - krönt sein Haupt. Du, Du ü - ber - schüt - test ihn, und

Lyrics (English):  
 gold up - on his head. Thou, Thou hast pre - vent - ed him, and  
 Gold's ge - krönt sein Haupt. Du, Du ü - ber - schüt - test ihn, und



hast set a crown of pure gold up on his head. Thou hast pre-  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt. Du ü - ber-

hast set a crown of pure gold up on his head.  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

hast set a crown of pure gold up on his head.  
 hast mit der Kron' rei - nen Gold's ge - krönt sein Haupt.

4 3 4 7 6

Ped. \* Ped. \* H.W. 14. \*



vent - ed him with the  
 schüt - test ihn mit dem

Thou, Thou hast pre-vent-ed him with the bles- sings of  
 Du, Du ü-ber-schüt-test ihn mit dem Se- gen der

Thou, Thou hast pre-vent-ed him with the blessings of goodness,  
 Du, Du ü-ber-schüt-test ihn mit dem Se-gen der Herrschaft,

6 7 4 6 4 7 7 6 7 6

H.W. 14.



bles - sings of goodness, and hast set a crown of pure gold,  
 Se - gen der Herrschaft, und

goodness, and hast mit der Kron' rei-nen Gold's,  
 Herrschaft, und

with the bles - sings of good - ness, and hast set a crown of pure gold,  
 mit dem Se - gen der Herr - schaft, und

and hast mit der Kron' rei-nen Gold's,  
 and hast set a crown of pure gold,  
 und hast mit der Kron' rei-nen Gold's,

5 6 7 6 7 6 5 4 3 2 1



and hast set a crown of pure gold up on his head.

und hast mit der Kron' rei-nen Gold's ge-krönt sein Haupt.

and hast set a crown of pure gold up on his head.

und hast mit der Kron' rei-nen Gold's ge-krönt sein Haupt.

and hast set a crown of pure gold up on his head.

und hast mit der Kron' rei-nen Gold's ge-krönt sein Haupt.

*dim.*



Allegro.

Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, Al - le - lu - ja!

Al - le - lu - ja, Alle - lu - ja,

Organo tasto solo. 4 3 7 6 6 7 7 4 6

Allegro; non presto.







The musical score is arranged in two systems. The first system contains 12 staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and seven piano accompaniment staves. The vocal parts enter with the lyrics "ja, Al-le-lu-ja, — Al-le-lu-ja, — Al-le-lu-ja, — Al-le-lu-ja, —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system contains 12 staves: five vocal staves and seven piano accompaniment staves. The vocal parts continue with the lyrics "ja, Al-le-lu-ja, — Al-le-lu-ja, — Al-le-lu-ja, — Al-le-lu-ja, —". The piano accompaniment continues with similar rhythmic patterns. At the bottom of the page, there are numerical figures: 7, 6, 6, 6, 7, 6, 6.



The image shows a page of a musical score, page 64, for the hymn 'Al-le-lu-ja'. The score is arranged in a system with multiple staves. At the top, there are four staves for vocal parts (Soprano, Alto, Tenor, Bass) and four staves for organ accompaniment. The organ part is divided into two systems of two staves each. The lyrics are written below the vocal staves, with the words 'Al-le-lu-ja' repeated in each part. The organ part includes figured bass notation (6, 6, 1 #, 2, 7 6, 2 6 7 6) and a final 'Org.' marking. The music is in a key with one sharp (F#) and a 4/4 time signature.



. luja, Al - le - lu - ja,  
 — Al - le - lu - ja,  
 Al - le - lu - ja,  
 Al - le - lu - ja,  
 Al - le - lu - ja,  
 Al - le - lu - ja,  
 Tutti.

7 7 7 7 7 7 6 7 6



Al - le - lu - ja! Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja! Al - le - lu - ja, Alle - lu - ja, Al - le - lu -

Al - le - lu - ja, Al - le - lu - ja! Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

Al - le - lu - ja, Al - le - lu - ja! Al - le - lu - ja, Al - le - lu - ja,

Al - le - lu - ja, Al - le - lu - ja! Al - le - lu - ja,

6 7 7 6 5 2 6 2 # 7 #

Organo tasto solo.

*mf*







The image shows a page of a musical score, page 68, for a piece titled "Al-le-lu-ja". The score is written for a choir and piano. It consists of 14 staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom four staves are for the piano accompaniment (P). The lyrics "ja, — Al-le-lu-ja," are written under the vocal staves. The piano part features a rhythmic accompaniment with chords and moving lines. The score is in a key with one sharp (F#) and a 2/4 time signature. The piece is identified as H.W. 14.







Adagio.

The first system of the score consists of ten staves of music. The top five staves are in treble clef, and the bottom five are in bass clef. The music is in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Adagio'.

Adagio.

The second system of the score includes vocal lines and instrumental accompaniment. The tempo is marked 'Adagio'. The lyrics are: "ja, Al-le - lu - ja, Al-le - lu - ja, Al-le - lu - ja, Al - le - lu - ja! Al - le - lu - ja, Al - le - lu - ja!"

The vocal parts are written in treble clef, and the instrumental accompaniment is in bass clef. The lyrics are placed below the vocal staves. The instrumental parts continue with the same musical style as the first system.

7 6 7 4 3

Adagio.

The third system of the score consists of two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music is in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked 'Adagio'.



# ANTHEM 3.

MY HEART IS INDITING.

Mein Herz denkt und dichtet.

Andante.

Oboe I.II.

Violino I.II.

Viola.

SOPRANO.

ALTO I.II.

TENORE.

BASSO I.II.

Continuo.

Pianoforte.



The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The middle two staves are empty. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score includes vocal parts with lyrics and piano accompaniment. The lyrics are: "My heart is in - di - ting, my / Mein Herz denkt und dich - tet, mein". The vocal parts are labeled "Alto I. II. soli." and "Basso I. II. soli.". The piano accompaniment includes dynamic markings such as *pp* and *p*, and includes figured bass notation (6, 4, 3, 6, 6, 4, 3, 6) at the bottom of the system.







made un - to the King, which I have made un - to the King.  
 stimmt für meinen Herrn, das ich be - stimmt für mei - nen Herrn.

made un - to the King, which I have made un - to the King.  
 stimmt für meinen Herrn, das ich be - stimmt für mei - nen Herrn.

6 4 *f* 6 4 3 6

*p* Solo.  
 My heart is in - di - ting, my heart is in -  
 Mein Herz denkt und dich - tet, mein Herz denkt und

*p* Solo.  
 My - heart is in - di - ting, my heart is in -  
 Mein Herz denkt und dich - tet, mein Herz denkt und

*p* 6 4 3 6 6 4 3 6 6



di - ting of a good mat - ter; I speak of the  
 dich - tet, er - sinnt ein fein Ding; ich sinn' auf ein

di - ting of a good mat - ter; I speak of the things  
 dich - tet, er - sinnt ein fein Ding; ich sinn' auf ein Lied,

*mf*

things which I have made, which I have made un - to the  
 Lied, das ich be - stimmt, das ich be - stimmt für meinen

which I have made un - to the King, which I have made un - to the  
 das ich be - stimmt für meinen Herrn, das ich be - stimmt für meinen



King, which I have made un-to the King,  
 Herrn, das ich be - stimmt für mei - - nen Herrn,

I ich speak sinn' of the things  
 auf ein Lied,

King, which I have made un-to the King,  
 Herrn, das ich be - stimmt für mei - - nen Herrn,

I ich speak sinn' of the  
 auf ein

I ich speak sinn' of the things which I have  
 auf ein Lied, das ich be -

which I have made, which I have made un-to the King, which I have  
 das ich be - stimmt, das ich be - stimmt für mei - - nen Herrn, das ich be -

I ich speak sinn' of the things which I have  
 auf ein Lied, das ich be -

things Lied, which I have made un-to the King.  
 das ich be - stimmt für mei - - nen Herrn.



**Tromba I.**  
**Tromba II.**  
**Tromba III.**  
**Timpani.**  
**Oboe I.**  
**Oboe II.**  
**Violino I.**  
**Violino II.**  
**Viola.**  
**SOPRANO.** (Tutti.)  
 made un - to the King. My heart is in - di - ting, my heart is in - di - ting, my heart is in -  
*stimmt für meinen Herrn.*  
**ALTO I.**  
 made un.to the King. Mein Herz denkt und dich.tet, mein Herz denkt und dich.tet, mein Herz denkt und  
*stimmt für meinen Herrn.*  
**ALTO II.**  
 My heart is in - di - ting, my heart is in - di - ting, my heart is in -  
**TENORE.**  
 made un.to the King. Mein Herz denkt und dich.tet, mein Herz denkt und dich.tet, mein Herz denkt und  
*stimmt für meinen Herrn.*  
**BASSO I.**  
 My heart is in - di - ting, my heart is in - di - ting, my heart is in -  
**BASSO II.**  
 Mein Herz denkt und dich.tet, mein Herz denkt und dich.tet, mein Herz denkt und  
**Continuo.**  
 Tutti.



di - ting, in - di - ting, in - di - ting of a good mat - ter;  
 dich - tet, und dich - tet, und dich - tet, er - sinnt ein fein Ding; Ich  
 di - ting, in - di - ting, in - di - ting of a good mat - ter; Ich  
 dich - tet, und dich - tet, und dich - tet, er - sinnt ein fein Ding;  
 di - ting, in - di - ting, in - di - ting of a good mat - ter;  
 dich - tet, und dich - tet, und dich - tet, er - sinnt ein fein Ding;

4 3 6 7 8 7 6 5 6







things which I have made unto the King,  
 Lied, das ich bestimmt für meinen Herrn,

things which I have made — für mei - - nen Herrn,  
 Lied, das ich be - stimmt —

things which I have made — un - to the King,  
 Lied, das ich be - stimmt —

things which I have made für mei - - nen Herrn,  
 Lied, das ich be - stimmt für mei - - nen Herrn,

things which I have made un - to the King,  
 Lied, das ich be - stimmt für mei - - nen Herrn,







Andante.  
Violino I.  
Oboe I.

Violino II.  
Oboe II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Andante.

The first system of the musical score consists of ten staves. The top three staves are for Violino I, Violino II, and Viola. The next five staves are for vocal parts: Soprano, Alto I, Alto II, Tenore, and Basso. The sixth staff is for Continuo, featuring a bass line with figured bass notation (6, 5, 6, 5, 7, 5, 6, 2, 6, 6). The bottom two staves are for the Piano, with a dynamic marking of *mf* and a trill (*tr*) in the right hand.

The second system of the musical score continues the composition. It features the same instrumental and vocal staves as the first system. The Continuo staff shows further figured bass notation. The Piano part continues with a *cresc.* (crescendo) marking in the right hand.



(Solo.)  
Kings' daugh.ters  
Für - sten - tüch - ter

5 9 7 5 9 7  
3 7 5 3 7 5

*p* *f* *mf*

Oboe I.II. colla parte.  
were a - mong thy ho - no - ra - ble women,  
stehn im Krei - se dei - ner E - del - frauen,

(Solo.)

Kings' daughters were a - mong thy ho -  
Für - sten - tüch - ter stehn im Krei - se dei -

*p* *f* *mf*



were a - mong thy ho - no - ra - ble wo -  
 stehn im Frei - se dei - ner E - del - frau -

- no - ra - ble wo - men,  
 - ner E - del - frauen,

were a -  
 stehn im

men.  
 en.

(Tutti.)

mong thy ho - no - ra - ble wo - - - - men.  
 Frei - se dei - ner E - del - frau - - - - en.

Kings' daughters,  
 Die Töchter,

(Tutti.)

Tutti.

Kings' daugh - ters,  
 Für - - sten - töch - ter,

Kings' daugh - ters,  
 die Töchter,



(Tutti)  
Kings' daughters were a - mong thy ho - no - ra - ble wo -  
Die Töch - ter, Für - sten - töch - ter stehn im Krei - se dei -

(Tutti)  
Kings' daugh - ters were a - mong thy ho - no - ra - ble wo -  
Für - - sten - töch - ter, Für - sten - töch - ter stehn im Krei - se dei -

Kings' daugh - ters were a - mong thy ho - no - ra - ble wo -  
Für - - sten - töch - ter stehn im Krei - se dei - ner E - del - frau - -

Kings' daughters were a - mong thy ho - no - ra - ble wo -  
die Töch - ter stehn im Krei - se dei - ner E - del - frau - -

Kings' daughters, Kings' daughters were a - mong thy ho - no - ra - ble  
die Töch - ter der Für - sten stehn im Krei - se dei - ner E - del -

men, were a - mong thy ho - no - ra -  
ner E - del - frau - en, dei - ner E -

men, were a - mong thy ho - no - ra -  
ner E - del - frau - en, dei - ner E -

men, were a - mong thy ho - no - ra -  
en, stehn im Krei - se dei - ner E -

men, were a - mong thy ho - no - ra -  
en, stehn im Krei - se dei - ner E -

wo - men, were a - mong thy ho - no - ra -  
frau - en, stehn im Krei - se dei - ner E -



ble wo - men, Kings' daughters, Kings' daughters were a -  
 del - frau - en, die Töch - ter der Für - sten stehn im

ble wo - men, Kings' daughters, Kings' daughters were a - mong, a -  
 del - frau - en, die Töch - ter der Für - sten stehn im Krei - se

ble wo - men, Kings' daughters, Kings' daughters were a - mong, a -  
 del - frau - en, die Töch - ter der Für - sten stehn im Krei - se

ble wo - men, Kings' daughters, Kings' daughters were a - mong, a -  
 del - frau - en, die Töch - ter der Für - sten stehn im Krei - se

ble wo - men, Kings' daughters, Kings' daughters were a -  
 del - frau - en, die Töch - ter der Für - sten stehn im

mong thy ho - - - no - ra - ble wo - men, Kings' daugh - ters, Kings' daughters,  
 Krei - se dei - - - ner E - del - frau - en, die Töch - ter der Für - sten,

mong thy ho - no - ra - ble wo - - - men, Kings' daughters, Kings' daughters,  
 dei - ner, dei - ner E - del - frau - - - en, die Töch - ter der Für - sten,

mong thy ho - no - ra - ble wo - - - men, Kings' daugh - ters,  
 dei - - - ner, dei - ner E - del - frau - - - en, Für - - - sten - töch - ter,

mong thy ho - - - no - ra - ble wo - men, Kings' daugh - ters,  
 dei - ner, dei - - - ner E - del - frau - en, Für - - - sten - töch - ter,

mong thy ho - - - no - ra - ble wo - men, Kings' daughters, Kings' daughters,  
 Krei - se dei - - - ner E - del - frau - en, die Töch - ter der Für - sten,



Kings' daughters, Kings' daughters, Kings' daughters were a - mong thy ho -  
 die Töch-ter der Für-sten, der Für-sten stehn im Krei-se dei -  
 Kings' daughters, Kings' daughters were a -  
 die Töch-ter, Für - - sten-töch - ter stehn im  
 Kings' daughters, Kings' daughters  
 die Töch-ter, die Töch-ter Für - - sten-töch - ter  
 Kings' daughters, Kings' daughters, Kings' daughters, Kings' daughters  
 die Töch-ter der Für-sten, die Töch-ter der Für-sten  
 Kings' daugh - ters, Kings' daughters, Kings' daughters  
 Für - - sten-töch - ter, die Töch-ter der Für-sten

- no - ra - ble wo - - men, a - mong thy ho - - no - ra - ble wo - men, were a -  
 ner E - del - frau - - en, im Krei-se-dei - - ner E - del - frauen, stehn im  
 mong thy ho - - no - ra - ble wo - men, a - mong thy ho - no - ra - - ble women, were a -  
 Krei-se dei - - ner E - del - frau-en, im Krei-se dei-ner E - - del - frauen, stehn im  
 were a - mong thy ho - - no - ra - ble wo - men, were a -  
 stehn im Krei-se dei - - ner E - del - frau - en, stehn im  
 were a - mong thy ho - no - ra - - ble wo - men, were a -  
 stehn im Krei-se dei-ner E - - del - frau - en, stehn im  
 were a - mong thy ho - - no - ra - ble wo - men, were a -  
 stehn im Krei-se dei - - ner E - del - frau - en, stehn im



mong, were a - mong thy ho - no - ra - ble wo - - - men.  
 Kreise, stehn im Krei - se dei - ner E - del - frau - - - en.

mong thy ho - no - ra - ble wo - - - men.  
 Krei - se dei - ner E - del - frau - - - en.

mong thy ho - no - ra - ble wo - - - men.  
 Krei - se dei - ner E - del - frau - - - en.

mong thy ho - no - ra - ble wo - - - men.  
 Krei - se dei - ner E - del - frau - - - en.

3 9 7 5 6 5 4 3

Oboe I.

Oboe II.

5 6 4 6 7 6 7 5 6 4 5



Andante.

Violino I.

Violino II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Andante.

*mp*

*mf*

Musical score for vocal and instrumental parts. The vocal parts (Soprano, Alto I, Alto II, Tenore, Basso) are mostly silent. The Continuo part has a bass line with figured bass notation: 6, 4, 5, 3, 2, 4, 6, 5, 6, 6, 2, 2, 4.

Musical score for piano accompaniment, showing the right and left hand parts with various chords and melodic lines.



Musical score for the first system, featuring vocal lines and piano accompaniment. The score is in G major and 3/4 time. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

Up - on thy right hand  
 Zu dei - ner Rech - ten

The piano accompaniment includes a bass line with fingerings: 7 6 5 # 4 2 6 5 4 3. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is in G major and 3/4 time. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are:

did stand the Queen in ves - ture of gold,  
 er - scheint die Kön' - gin im Gold - ge - wand,

The piano accompaniment includes a bass line with fingerings: 6 6 6 6 6 7 # 6 4 3. Dynamics include *mf* (mezzo-forte).



up - on thy right hand did stand the Queen in ves - ture of gold,  
 zu dei - ner Rech - ten er - scheint die Kön' - gin im Gold - ge - wand,  
 Up - on thy right hand did stand the Queen in ves - ture of gold,  
 Zu dei - ner Rech - ten er - scheint die Kön' - gin im Gold - ge - wand,

2 4 2 8 5 8 6 4 5 3 6 7 # 8 7 6 #

**Tutti.**

and the King shall have plea - sure, plea - sure, plea - sure,  
 und der Kö - nig er - freut sich, freut sich, freut sich,  
 and the King shall have plea - sure, the King shall have plea - - -  
 und der Kö - nig er - freut sich, der Kö - nig er - freut  
 and the King shall have plea - sure, plea - sure, plea - sure, the  
 und der Kö - nig er - freut sich, freut sich, freut sich, der  
 and the King shall have plea - - - - - sure, plea - sure, the  
 und der Kö - nig er - freut sich, sich, freut sich, der  
 and the King shall have plea - - - - - sure, - - - - - sure,  
 und der Kö - nig er - freut sich, sich, sich,

6 4 5 7 5 6 7 6 7 6 7



and the King shall have plea - - - - - sure,  
 und der Kö - nig er - freut sich,

- - - - - sure, plea - sure, pleasure, plea - sure, shall have plea - sure,  
 sich, freut sich, freut sich, freut sich, er er - freut sich,

King shall have plea - - - - - sure, plea - sure, shall have plea - sure,  
 Kö - nig er - freut sich, sich, freut sich, er er - freut sich,

King shall have plea - sure, plea - sure, pleasure, plea - sure, shall have plea - sure,  
 Kö - nig er - freut sich, freut sich, freut sich, freut sich, er er - freut sich,

shall have plea - - - - - sure,  
 er er - freut sich,

7 6 7 6 7 6 5 6 7 6 7 6 7 6 7 3

plea - sure, the King shall have plea - sure in thy beau - - - ty.  
 freut sich, der Kö - nig er - freut sich ih - rer Schön - heit.

plea - sure, the King shall have plea - sure in thy beau - - - ty.  
 freut sich, der Kö - nig er - freut sich ih - rer Schön - heit.

plea - sure, the King shall have plea - sure in thy beau - - - ty.

# 6 6 6 7 3



Up - on thy right hand did stand the Queen in  
 Zu dei - ner Rech - ten er - scheint die Kön - gin  
 Up - on thy right hand did stand the Queen in  
 Zu dei - ner Rech - ten er - scheint die Kön - gin  
 Up - on thy right hand did stand the Queen in

6 6 7 4 2 6 6 6 5 6

ves - ture of gold; the King shall have plea - sure, the King shall have plea -  
 der Kö - nig er - freut sich, der Kö - nig er - freut  
 im Gold - ge - wand; the King shall have plea - - - - - sure, plea - sure,  
 der Kö - nig er - freut - - - - - sich, freut sich,  
 ves - ture of gold; the King shall have plea - - - - - sure,  
 der Kö - nig er - freut - - - - - sich,  
 im Gold - ge - wand; the King shall have plea - - - - - sure,  
 der Kö - nig er - freut - - - - - sich,  
 ves - ture of gold; the der

7 7 5 6 6 7 6 7 6 7 3



sure, *frent sich,* plea - sure, *frent sich,* plea - sure, the *frent sich, der* King shall have *Kö - nig er -* plea - sure, *frent sich,*  
 shall have *er er -* plea - sure, the *frent sich, der* King shall have *Kö - nig er -* plea - sure, *frent sich,*  
 shall have *er er -* plea - sure, *frent sich,* plea - sure, *frent sich,* plea - sure, *frent sich,*  
 shall have *er er -* plea - sure, *frent sich,* plea - sure, *frent sich,* plea - sure, the *frent sich, der* King shall have *Kö - nig er -* plea - sure, *frent sich,*  
 King shall have *Kö - nig er -* plea - sure, *frent sich,* plea - sure, *frent sich,* plea - sure, *frent sich,* plea - sure, *frent sich,*  
 7 6 7 6 7 6 6 7 7 7 7

plea - sure, the King shall have plea - sure in thy beau - ty, the King shall have  
*frent sich,* the King shall have plea - sure in thy beau - ty, the King shall have  
 plea - sure, *der* *Kö - nig er -* *frent sich ih -* rer Schön - heit, *der* *Kö - nig er -*  
*frent sich,* *der* *Kö - nig er -* *frent sich ih -* rer Schön - heit, *der* *Kö - nig er -*  
 - sure, the King shall have plea - sure in thy beau - ty, the King shall have  
*sich,* the King shall have plea - sure in thy beau - ty, the King shall have  
 plea - sure, *der* *Kö - nig er -* *frent sich ih -* rer Schön - heit, *der* *Kö - nig er -*  
*frent sich,* *der* *Kö - nig er -* *frent sich ih -* rer Schön - heit, *der* *Kö - nig er -*  
 plea - sure, the King shall have plea - sure in thy beau - ty, the King shall have  
*frent sich,* the King shall have plea - sure in thy beau - ty, the King shall have  
 7 3 9 8 6 (7) 6 6 4 3 6



plea - sure,      plea - sure,      the King shall have plea - sure in thy beau -  
 freut sich,      freut sich,      der Kö - nig er - freut sich ih - rer Schön -  
 plea - sure,      plea - sure,      the King shall have plea - sure in thy beau -  
 freut sich,      freut sich,      der Kö - nig er - freut sich ih - rer Schön -

6      6      7 4 3  
 5

ty.  
 heit.  
 ty.  
 heit.  
 ty.

6 6 5 6      7 5 6      4      6 5 4 3

*mf*



Allegro.  
Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Violino I. II.

Violino III.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Allegro, e staccato.



This musical score is arranged in a system of 15 staves. The top four staves are empty. The fifth staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The sixth staff is a vocal line in treble clef with a key signature of two sharps. The seventh staff is a piano accompaniment line in treble clef with a key signature of two sharps, featuring a complex, fast-moving melodic line. The eighth staff is a vocal line in treble clef with a key signature of two sharps. The ninth staff is a vocal line in bass clef with a key signature of two sharps. The tenth, eleventh, and twelfth staves are empty. The thirteenth staff is a vocal line in bass clef with a key signature of two sharps, including a figured bass line with numbers: 6, 6, 6, 7, 6, 6, 7, 6, 6, 6, 6, 6, 6, 6. The fourteenth and fifteenth staves are a piano accompaniment line in bass clef with a key signature of two sharps, featuring a complex, fast-moving melodic line.



The musical score consists of several systems. The first system contains five staves, all of which are empty. The second system contains five staves with musical notation. The third system contains five staves with musical notation, including trills (tr) in the upper staves. The fourth system contains five staves with musical notation. The fifth system contains five staves, with the vocal parts (soprano, alto, tenor, and bass) entering with the lyrics "Kings, Ja!". The piano accompaniment continues with complex rhythmic patterns. The sixth system contains five staves with musical notation, including figured bass notation (7, 7 3, 7 6, 7 6, 7 (6) 6, 6 6, 4 3) under the bass line. The seventh system contains five staves with musical notation, including trills (tr) in the upper staves. The eighth system contains five staves with musical notation.











thers, thy nur - sing fa - thers, and Queens, and Queens thy nur -  
 ter, dir Pfle - ge - vä - ter, und Kö - ni - ginnen dir Pfle -  
 nur - sing fa - thers, Pfle - ge - vä - ter, thers, mo - thers, thy  
 Pfle - gemütter, dir thers, thy nur - sing fa - thers, thers, thers.  
 thers, thy nur - sing fa - thers. thers.

6 7 7 7 7 7 3 6 7 3 6 7 6



- - - sing mo - thers, and Queens thy nursing mo - - - thers, thy nur - sing mo - - -  
 - - - ge - müt - ter, und Kö - ni - gin - nen Pfle - ge - müt - ter, dir Pfle - ge - müt - - -  
 and Queens thy nur - - - sing mo - - - und Kö - - - ni - gin - nen Pfle - - - ge - müt - - -  
 nur - - sing mo - - - thers:  
 Pfle - - ge - müt - - - ter.  
 and Queens, and Queens thy nur - sing mothers, and Queens thy nur. sing  
 und Kö - - ni - gin - nen dir Pfle - - ge - müt - ter, sind dei - ne Pfle - ge -







Queens, and Queens thy nur-sing, nur-sing mo-thers, and  
 Kü-ni-gin-nen dir Pfle-ge, Pfle-ge-müt-ter, und

Queens, and Queens thy nur-sing mo-thers, and Queens thy nur-sing mo-thers, and  
 Kü-ni-gin-nen dir Pfle-ge-müt-ter, sind dei-ne Pfle-ge-müt-ter, sie

Queens, and Queens thy nur-sing mo-thers, and Queens thy nur-sing mo-thers, and  
 Kü-ni-gin-nen dir Pfle-ge-müt-ter, sind dei-ne Pfle-ge-müt-ter, sie

and Queens thy nur-sing mo-thers, and  
 und Kü-ni-gin-nen Pfle-ge-

Queens thy nur-sing mo-thers, thy nur-sing mo-thers, and Queens, and Queens, and  
 Kü-ni-gin-nen Pfle-ge-mütter, dir Pfle-ge-müt-ter, und Kü-ni-gin-nen, und







mo - - - - thers, and Queens thy nursing mo - - - - thers, and Queens thy nursing  
 müt - - - - ter, sind dei - ne Pflē-ge - müt - - - - ter, sind dei - ne Pflē-ge-

- - - - thers, and Queens thy nursing mo - - - - thers, and Queens thy nursing  
 ter, sind dei - ne Pflē-ge - müt - - - - ter, sind dei - ne Pflē-ge-

mo - - - - thers, and Queens thy nursing mothers, and Queens, and Queens, and Queens thy nursing  
 müt - - - - ter, sind dei - ne Pflē-ge - mütter, und Kö - - - - ni - gin - nen dei - ne Pflē-ge-

mo - - - - thers, and Queens thy nursing mothers, and Queens thy nursing mo - thers, and Queens thy nursing  
 müt - - - - ter, sind dei - ne Pflē-ge - mütter, sind dei - ne Pflē-ge - müt - ter, sind dei - ne Pflē-ge-

mo - - - - thers, and Queens thy nursing mothers, thy nur - - - - sing mo - thers, thy nur - - - -  
 müt - - - - ter, sind dei - ne Pflē-ge - mütter, dir Pflē - - - - ge - müt - ter, dir Pflē - - - -

7 6 4 2 6 7 #







thers. Kings, Kings, Kings, Kings, Kings shall be thy nur - sing  
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir Pfle - ge - -

thers.. Kings, Kings, Kings, Kings, Kings shall be thy  
 ter.. Ja, ja, für - - - wahr! Kön' - ge sind dir

thers. Kings, Kings, Kings, Kings, Kings shall be thy  
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir

thers. Kings, Kings, Kings, Kings, Kings shall be thy  
 ter. Ja, ja, für - - - wahr! Kön' - ge sind dir

6 6 6 5

H.W.11.



fa - - - - - thers, shall be thy nur - - sing fa - - - thers; and  
vü - - - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - - thers, shall be thy nur - - sing fa - - - thers; and  
Pfle - ge - vü - - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - - thers, shall be thy nur - - sing fa - - - thers; and  
Pfle - ge - vü - - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - - thers, shall be thy nur - - sing fa - - - thers; and  
Pfle - ge - vü - - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - - thers, shall be thy nur - - sing fa - - - thers; and  
Pfle - ge - vü - - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

nur - sing fa - - - - thers, shall be thy nur - - sing fa - - - thers; and  
Pfle - ge - vü - - - - ter, sind dei - - ne Pfle - - ge - vä - - - ter, und

6 6 4



The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom four are piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines feature a melodic line with some trills (tr) and a more rhythmic accompaniment. The piano part provides harmonic support with chords and moving lines.

Queens, and Queens thy nur - - - sing mo - - thers. Kings, Kings shall be thy  
 Kö - - ni - gin - nen dir Pfle - - - ge - müt - - ter. Ja, Kö - - ni - ge sind dir

Queens, and Queens thy nur - - sing mo - - - thers. Kings, Kings shall be thy  
 Kö - - ni - gin - nen dir Pfle - - ge - müt - - - ter. Ja, Kö - - ni - ge sind dir

Queens, and Queens thy nur - - - sing mo - - thers. Kings, Kings shall be thy  
 Kö - - ni - gin - nen dir Pfle - - - ge - müt - - ter. Ja, Kö - - ni - ge sind dir

Queens, and Queens thy nur - - - sing mo - - thers. Kings, Kings shall be thy  
 Kö - - ni - gin - nen dir Pfle - - - ge - müt - - ter. Ja, Kö - - ni - ge sind dir

Queens, and Queens thy nur - - - sing mo - - thers. Kings, Kings shall be thy  
 Kö - - ni - gin - - nen Pfle - - - ge - müt - - ter. Ja, Kö - - ni - ge sind dir

7 3 7 3 6 7 6 4 6 7 6 6

The second system of the musical score consists of two staves for piano accompaniment. It continues the harmonic and rhythmic patterns established in the first system, featuring chords and moving lines in both the right and left hands.







Adagio.

The first system of the musical score consists of ten staves. The top two staves appear to be vocal parts with complex rhythmic patterns. The middle four staves are instrumental, likely for strings or woodwinds, featuring intricate rhythmic figures. The bottom two staves provide a harmonic and bass foundation with steady rhythmic accompaniment.

Adagio.

mo - - thers, and Queens thy nur - - sing mo - - thers, and Queens thy nur.sing mo - - thers.  
 gin - - nen sind dir die Pfl - - ge müit - - ter, sind dei - ne Pfl - ge müit - - ter.

mo - - thers, and Queens thy nur - - sing mo - - thers, and Queens thy nur.sing mo - - thers.  
 gin - - nen sind dir die Pfl - - ge müit - - ter, sind dei - ne Pfl - ge müit - - ter.

mo - - thers, and Queens thy nur - - sing mo - - thers, and Queens thy nur.sing mo - - thers.  
 gin - - nen sind dir die Pfl - - ge müit - - ter, sind dei - ne Pfl - ge müit - - ter.

mo - - thers, and Queens thy nur - - sing mo - - thers, and Queens thy nur.sing mo - - thers.  
 gin - - nen sind dir die Pfl - - ge müit - - ter, sind dei - ne Pfl - ge müit - - ter.

mo - - thers, and Queens thy nur - - sing mo - - thers, and Queens thy nur.sing mo - - thers.  
 gin - - nen sind dir die Pfl - - ge müit - - ter, sind dei - ne Pfl - ge müit - - ter.

7 6 5

Adagio.

The second system of the musical score is primarily instrumental. It features a piano accompaniment with a steady, rhythmic pattern in the bass line and a more active melodic line in the treble. The tempo is marked 'Adagio'. The system concludes with a double bar line and repeat signs.



# ANTHEM 4.

LET THY HAND BE STRENGTHENED.

Deine Hand erstarke.

Violino I.  
Oboe I. II.

Violino II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Allegro moderato.

Pianoforte.



The first system of the musical score consists of two systems of staves. The upper system contains two treble clef staves and three bass clef staves. The lower system contains one bass clef staff and two grand staff systems (treble and bass clef). The music is in 2/4 time and features a key signature of one sharp (F#). The upper system includes trills (tr.) and dynamic markings of *p* and *f*. The lower system includes dynamic markings of *p* and *f*.

The second system of the musical score consists of two systems of staves. The upper system contains two treble clef staves and three bass clef staves. The lower system contains one bass clef staff and two grand staff systems (treble and bass clef). The music continues in 2/4 time with a key signature of one sharp (F#). The upper system includes trills (tr.) and dynamic markings of *p*, *pp*, and *f*. The lower system includes dynamic markings of *p*, *pp*, and *f*.



senza Oboi.

Let thy hand be streng -  
 Dei - ne Hand er - star -

Let thy hand be streng -  
 Dei - ne Hand er - star -

Let thy hand be  
 Dei - ne Hand er -

Let thy hand be  
 Dei - ne Hand er -

Let thy hand be streng - then - ed,  
 Dei - ne Hand er - star - - ke,

and thy right hand be ex - al - - ted,  
 dei - ne Rech - te sei er - ha - - ben,

Let thy hand be streng - then'd,  
 dei - ne Hand er - star - - ke,

and thy right hand be ex - al - ted,  
 dei - ne Rech - te sei er - ha - ben,

Let thy hand be streng - then - ed,  
 Dei - ne Hand er - star - - ke,

Let thy hand be streng - then'd,  
 dei - ne Hand er - star - - ke,







con Oboi. con Oboe I. Ob. I. II. con Oboe II.

ted, let thy right hand be ex - al - ted. Let thy  
 - ben, dei - ne Rech - te sei er - ha - ben. Dei - ne  
 ted, let thy right hand be ex - al - ted. Let thy  
 - ben, dei - ne Rech - te sei er - ha - ben. Dei - ne

6 7 6 7 4 4 6 4 5 6 4 5 2

hand be streng - - then'd, and thy right hand be ex - al - ted, ex - al - ted, ex -  
 er - ha - ben, er - ha - ben, er -  
 Hand er - star - - ke, dei - ne Rech - te sei ex - al - ted, ex - al - ted, ex -  
 er - ha - ben, er - ha - ben, er -  
 hand be streng - - then'd, and thy right hand be ex - al - ted, ex - al - ted, ex -  
 er - ha - ben, er - ha - ben, er -  
 Hand er - star - - ke, dei - ne Rech - te sei ex - al - ted, ex - al - ted, ex -  
 er - ha - ben, er - ha - ben, er -

6 6 6 6 6



Oboi colla voce.

con Oboi. Oboi coi Violini.

ted, let thy hand be streng - then'd,  
 - ben, dei - ne Hand er - star - ke,

al - ted, let thy hand be streng - then'd, and thy right hand  
 ha - ben, dei - ne Hand er - star - ke, dei - ne Rech - te

al - ted, let thy hand be streng - then'd, and thy  
 ha - ben, dei - ne Hand er - star - ke, dei - ne

al - ted, let thy hand be streng - then'd, and thy  
 ha - ben, dei - ne Hand er - star - ke, dei - ne

ted, let thy hand be streng - then'd,  
 - ben, dei - ne Hand er - star - ke,

let thy right hand be ex - al - ted, ex - al - ted, let thy  
 dei - ne Rech - te sei er - ha - ben, er - ha - ben, dei - ne

be ex - al - ted, ex - al - ted, let thy  
 sei er - ha - ben, er - ha - ben, dei - ne

right hand be ex - al - ted, be ex - al - ted, let thy  
 Rech - te sei er - ha - ben, sei er - ha - ben, dei - ne

right hand be ex - al - ted, let thy hand, let thy  
 Rech - te sei er - ha - ben, dei - ne Hand, dei - ne

let thy right hand be ex - al - ted, let thy hand, thy  
 dei - ne Rech - te sei er - ha - ben, dei - ne, dei - ne



hand be streng - - then'd, and thy right hand be ex - al - ted, let thy right hand be ex -

*Hand er - star - - ke, dei - ne Rech - te sei er - ha - ben, dei - ne Rech - te sei er -*

hand be streng - - then'd, and thy right hand be ex - al - ted, let thy right hand be ex -

*Hand er - star - - ke, dei - ne Rech - te sei er - ha - ben, dei - ne Rech - te sei er -*

hand be streng - - then'd, and thy right hand be ex - al - ted, let thy right hand be ex -

6 6

al - ted, be ex - al - ted, let thy right hand be ex -

*ha - ben, sei er - ha - - ben, dei - ne Rech - te sei er -*

al - ted, be ex - al - ted, let thy right hand be ex -

*ha - ben, sei er - ha - - ben, dei - ne Rech - te sei er -*

al - ted, be ex - al - ted, let thy right hand be ex -

2 2 2 2 6 7 5 6 4 6 6



al - - - ted.  
 ha - - - ben.  
 al - - - ted.  
 ha - - - ben.  
 al - - - ted.

*p*

5 4 3 6 6 6 6 5 7 2

*f* *tr* *tr*

5 3 7 2 6 5 6 6 6 4 3



Larghetto.  
Violino I. Oboe I. II.

Violino II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Larghetto.

tasto solo.

Let jus - tice and  
Und Weis - heit und

judg - ment be - the pre - pa - ra - -  
Wahr - heit sei - die für - be - rei - -

Let jus - tice and judg - ment be - the pre - pa - ra - -  
Und Weis - heit und Wahr - heit sei - die für - be - rei - -

Let jus - tice and judg - ment be - the pre - pa -  
Und Weis - heit und Wahr - heit sei - die für - be -

mf



Let jus - tice and judg - ment, let jus - tice and judg - ment,  
 Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit,  
 judg - ment be - the pre - pa - ra - tion of thy seat, let jus - tice and judg - ment, let  
 Wahr - heit sei - die Vor - be - rei - tung dei - nes Throns, und Weis - heit und Wahr - heit, und  
 - - tion of thy seat, let jus - tice and judg - ment,  
 - - tung dei - nes Throns, und Weis - heit und Wahr - heit,  
 - - tion of thy seat, let jus - tice and judg - ment,  
 - - tung dei - nes Throns, und Weis - heit und Wahr - heit,  
 ra - - tion of thy seat, let jus - tice and judg - ment,  
 rei - - tung dei - nes Throns, und Weis - heit und Wahr - heit,

6 5 7 6 4 # 6 6 6 6

and judg - ment be the pre - pa - ra - - - tion of thy seat!  
 und Wahr - heit sei die Vor - be - rei - - - tung dei - nes Throns!  
 jus - tice and judg - ment be - the pre - pa - ra - - - tion of thy seat!  
 Weis - heit und Wahr - heit sei - die Vor - be - rei - - - tung dei - nes Throns!  
 and judg - ment be the pre - pa - ra - tion of thy seat!  
 und Wahr - heit sei die Vor - be - rei - tung dei - nes Throns!  
 and judg - ment be the pre - pa - ra - tion of thy seat!  
 und Wahr - heit sei die Vor - be - rei - tung dei - nes Throns!  
 and judg - ment be the pre - pa - ra - tion of thy seat,  
 und Wahr - heit sei die Vor - be - rei - tung dei - nes Throns,

6 6 # 6 6 4 # 7 6 # 4



let mer - cy and truth go, go be -  
und Gna - de und Recht steh, steh vor

let mer - cy and truth go, go be -  
und Gna - de und Recht steh, steh vor

let mer - cy and truth go, go be -  
und Gna - de und Recht steh, steh vor

let mer - cy and truth go, go be -  
und Gna - de und Recht steh, steh vor

of thy seat! let mer - cy and truth go, go be -  
dei - nes Thronsi! und Gna - de und Recht steh, steh vor

9 4 9 4 9 4 9 4 6 4 6 5 6 4 6 5 6 4 6 5 6 4 6 5 6 4 6 5

Oboi colla voce.

con Oboi.

fore thy face, let mer - cy, let mer - cy and truth go, be - fore  
dei - nem Aug', und Gna - de, und Gna - de und Recht steh vor dei -

fore thy face, let mer - cy and truth go, be - fore  
dei - nem Aug', und Gna - de und Recht steh vor dei -

fore thy face, let mer - cy, let mer - cy and truth go, be - fore, go be -  
dei - nem Aug', und Gna - de, und Gna - de und Recht steh vor dei - nem, vor

fore thy face, let mer - cy and truth go, be - fore, go be -  
dei - nem Aug', und Gna - de und Recht steh vor steh vor

fore thy face, let mer - cy and truth, and truth go, be - fore  
dei - nem Aug', und Gna - de und Recht, und Recht steh vor dei -

6 5 4 5 4 9 4 9 4 7 5 6 4 4 6 6 5 4 3 6



thy face! Let jus - tice and judg - ment, let jus - tice and  
 - - - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und

thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment be the  
 - - - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

fore thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment be the  
 dei - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

fore thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment be the  
 dei - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

thy face! Let jus - tice and judg - ment, let jus - tice and judg - ment be the  
 - - - nem Aug! Und Weis - heit und Wahr - heit, und Weis - heit und Wahr - heit sei die

judg - ment be the pre - pa - ra - tion of thy seat! let  
 Wahr - heit sei die Vor - be - rei - tung dei - nes Throns!

pre - - pa - ra - - - tion of thy seat! und  
 Vor - - be - rei - - - tung dei - - nes Throns!

pre - - pa - ra - - - tion of thy seat! let  
 Vor - - be - rei - - - tung dei - - nes Throns!

pre - - pa - ra - - - tion of thy seat! und  
 Vor - - be - rei - - - tung dei - - nes Throns!

pre - - pa - ra - - - tion of thy seat! let  
 Vor - - be - rei - - - tung dei - - nes Throns!



(con Oboi.)

mer - cy, judg - ment, mer - cy, truth go - be - fore thy face!  
 Gna - de, Wahr - heit, Gna - de, Recht steh vor dei - nem Aug!

mer - cy, judg - ment, mer - cy, truth go be - fore thy face!  
 Gna - de, Wahr - heit, Gna - de, Recht steh vor dei - nem Aug!

mer - cy, judg - ment, mer - cy, truth go be - fore thy face!

6 5 7 6 5 5 4 3

6 6 7 6 5 7 4 3

*din.*

finis



Violino I. Oboe I.

Violino II. Oboe II.

Viola.

SOPRANO.

ALTO I.

ALTO II.

TENORE.

BASSO.

Continuo.

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - - - - lu -

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - - - - lu -

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

4 3 6 6 6 6 6 6 6 6 5 5 2

ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

ja! Al - le - lu - ja! Al - le - lu - ja! Al - le - lu -

6 4 6 7 5 6 6 6 5 6 5 4 6 7 7











Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja! Al - le - lu - ja!

Oboe I. colla parte. Adagio.

con Oboe I. Adagio.

lu - ja! Al - le - lu - ja! Al - le - lu - ja!

ja! Al - le - lu - ja! Al - le - lu - ja!

ja! Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja!

Al - le - lu - ja! Al - le - lu - ja!

Adagio.



