

1. Praeludium (über "Es sun-gen drei Engel")

Viertel = 90

VI. 1
con sordino

VI. 2
con sordino

Vla.
con sordino

Vc. 1
con sordino

Vc. 2
con sordino

Kb.
con sordino

(Es

Detailed description: This system contains measures 1 through 8 of the Praeludium. It features six staves: Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello I (Vc. 1), Violoncello II (Vc. 2), and Kontrabaß (Kb.). The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked 'Viertel = 90'. Each staff is marked 'con sordino'. The Viola part begins in measure 7 with a treble clef and ends in measure 8 with a bass clef. The word '(Es' is written above the final note of the Viola staff in measure 8.

10

VI. 1

VI. 2
sun-gen drei En-gel ein sü-ßen Ge-sang, der weit in dem hö- hen Him- mel

Vla.

Vc. 1

Vc. 2

Kb.

Detailed description: This system contains measures 9 through 14 of the Praeludium. It features the same six staves as the first system. The key signature and time signature remain the same. The tempo is 'Viertel = 90'. The lyrics 'sun-gen drei En-gel ein sü-ßen Ge-sang, der weit in dem hö- hen Him- mel' are written below the Violin II staff. The number '10' is written above the first measure of the Violin I staff. The Viola, Violoncello I, Violoncello II, and Kontrabaß staves are mostly empty, with some rests.

17

VI. 1

VI. 2

Vla. klang.)

Vc. 1

Vc. 2

Kb.

28

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

39

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

(Denn dein Licht ist ge-

49

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

kom - men!)

60

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

8

Detailed description: This system of musical notation covers measures 60 through 67. It features six staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Kontrabaß (Kb.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the lower strings and woodwinds, with the violins playing a melodic line of eighth notes. Measure 60 starts with a treble clef and a key signature change to one flat. The system concludes with a double bar line and a fermata over the final measure.

70

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

8

Detailed description: This system of musical notation covers measures 70 through 77. It features the same six staves as the previous system: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Kontrabaß (Kb.). The key signature remains one flat, and the time signature is 3/4. The musical texture continues with the eighth-note accompaniment in the lower strings and woodwinds, and the violins playing a melodic line. Measure 70 begins with a treble clef and a key signature change to one flat. The system ends with a double bar line and a fermata over the final measure.

80

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

96

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

98

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

100

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

118

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

This musical score covers measures 118 to 125. It features six staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Kontrabaß (Kb.). The key signature has one flat (B-flat), and the time signature is 3/8. The music is written in a classical style with various note values, rests, and phrasing slurs. The first violin part (VI. 1) has a melodic line with slurs and accents. The second violin (VI. 2) and viola (Vla.) parts provide harmonic support. The cello and bass parts (Vc. 1, Vc. 2, Kb.) feature a steady rhythmic pattern with slurs and accents.



126

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

This musical score covers measures 126 to 133. It features the same six staves as the previous system: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Kontrabaß (Kb.). The key signature has one flat (B-flat), and the time signature is 3/8. The music continues with similar melodic and harmonic textures, including slurs and accents. The first violin part (VI. 1) is mostly silent in this system, while the other parts continue their respective lines.

134

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

144

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

154

The musical score is written for six instruments: VI. 1 (Violin 1), VI. 2 (Violin 2), Vla. (Viola), Vc. 1 (Violoncello 1), Vc. 2 (Violoncello 2), and Kb. (Kontrabaß). The score spans measures 154 and 155. VI. 1 and VI. 2 are in treble clef, Vla. is in alto clef, and Vc. 1, Vc. 2, and Kb. are in bass clef. The music features a variety of dynamics: *dim.* (diminuendo) is used in measures 154 and 155 for Vc. 1 and Vc. 2; *pp* (pianissimo) appears in measures 154 and 155 for Vc. 1 and VI. 2; *ppp* (pianississimo) is used in measure 155 for Vc. 2; and *ritard.* (ritardando) markings are present in measures 154 and 155 for VI. 1, VI. 2, Vc. 1, Vc. 2, and Kb. The score concludes with a double bar line in measure 155.

2. Soli und Chor

Viertel = 90

The musical score is arranged in three systems. The first system includes the vocal soloists: Sopran, Alt, Tenor, and Baß. The second system includes woodwinds: Pic.-Fl., Fl., Oboe, B.-Kl., and Fag. The third system includes strings: Vl. 1, Vl. 2, Vla., Vc. 1, Vc. 2, and Kb. The score is in common time (C) and features a tempo marking of 'Viertel = 90'. The vocal soloists are marked 'Solo' throughout. The lyrics 'Auf, wer-de licht!' are written under the Tenor part. The string parts are marked 'senza sordino' (without mutes) and include dynamic markings such as *p* (piano) and *f* (forte). The woodwind parts are mostly silent, with some activity in the Flute and Piccolo Flute parts.

Sopran
Solo
Solo

Alt
Solo Auf, wer-de licht!

Tenor
Solo

Baß
Solo

Pic.-Fl.
8

Fl.

Oboe

B.-Kl.

Fag.

Vl. 1
senza sordino

Vl. 2
senza sordino

Vla.
senza sordino

Vc. 1
senza sordino

Vc. 2
senza sordino *p*

Kb.
senza sordino

7

Sopran
Auf, wer - de licht! Auf, wer - de licht!

Alt
Auf, wer - de licht! Auf, wer - de licht, wer - de

Tenor

Baß

8

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

11

Sopran

Alt

Tenor

Baß

licht!

Wer-de licht!

Denn dein Licht ist ge-kom -

Denn dein Licht ist ge-kom - men. Denn dein

8

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

15 *Chor*

Sopran Die Herr-lich-keit des Herrn, die Herr-lich-keit des

Alt *Chor*

Tenor Licht ist ge-kom - men. Die Herr-lich-keit des Herrn, die Herr-lich-keit des
- men, ge-kom - men. Die Herr-lich-keit des Herrn, die Herr-lich-keit des

Baß Licht ist ge-kom - men. Die Herr-lich-keit des Herrn, die Herr-lich-keit des

8

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

20

Sopran
Herrn er - strahlt ü - ber dir!

Alt
Herrn er - strahlt ü - ber dir!

Tenor
Herrn er - strahlt ü - ber dir! *Solo*

Baß
Herrn er - strahlt ü - ber dir! *Solo* Fin-ster-nis

Herrn er - strahlt ü - ber dir! Denn sie-he: Fin-ster-nis hält die

8

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

27 *Chor*

Sopran

Alt *Solo* *Chor* Doch

Tenor deckt al - le Welt und Dun- kel al - le Völ - ker. *Chor* Doch

Baß Er - de be - deckt und Dun- kel al - le Völ - ker. Doch

Pic.-Fl. 8

Fl.

Oboe

B.-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

33

Sopran
ü-ber dir strahlt der Herr, und ü-ber dir leuch-tet auf sei-ne Herr-lich-keit!

Alt
ü-ber dir strahlt der Herr, und ü-ber dir leuch-tet auf sei-ne Herr-lich-keit!

Tenor
ü-ber dir strahlt der Herr, und ü-ber dir leuch-tet auf sei-ne Herr-lich-keit!

Baß
ü-ber dir strahlt der Herr, und ü-ber dir leuch-tet auf sei-ne Herr-lich-keit!

8

Pic.-Fl.
Fl.
Oboe
B-Kl.
Fag.
VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

Solo

Sopran

Nicht wird fer - ner bei Ta - ge die Son - ne als Leuch - te dir die - nen,

Solo

Alt

Nicht wird fer - ner bei Ta - ge die Son - ne als Leuch - te dir die - nen,

Solo

Tenor

Solo

Baß

8

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

8

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

42 *Chor*

Sopran
noch wird des Mon-des Schim - mer dir schei-nen. *Chor* Nicht wird fer - ner bei

Alt
noch wird des Mon-des Schim - mer dir schei-nen. *Chor* Nicht wir fer - ner bei

Tenor
Chor Nicht wird fer -

Baß
noch wird des Mon-des Schim - mer dir schei-nen. *Chor* Nicht wird fer - ner bei

8

Pic.-Fl.
Fl.
Oboe
B-Kl.
Fag.

8

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

45

Sopran
Ta-ge die Son-ne als Leuch-te dir die-nen, noch wird des Mon-des Schim -

Alt
Ta-ge die Son-ne als Leuch-te dir die-nen, noch wird des Mon-des Schim -

Tenor
ner bei Ta-ge die Son - ne als Leuch-te dir die - nen, noch wird des Mon-des

Baß
Ta-ge die Son-ne als Leuch-te dir die-nen, noch wird des Mon-des Schim -



8

Pic.-Fl.
Fl.
Oboe
B.-Kl.
Fag.
VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.



48

Sopran
mer dir schei-nen. Denn der Herr ist dein e-wi-ges Licht! Denn der

Alt
mer dir schei-nen. Denn der Herr ist dein e-wi-ges Licht! Denn der

Tenor
8 Schim-mer dir schei-nen. Denn der Herr ist dein e-wi-ges Licht! Denn der

Baß
mer dir schei-nen. Denn der Herr ist dein e-wi-ges Licht! Denn der

Pic.-Fl.
8

Fl.

Oboe

B.-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.
8

Sopran
Herr ist dein e-wi-ges Licht! Denn der Herr ist dein e-wi-ges Licht!

Alt
Herr ist dein e-wi-ges Licht! Denn der Herr ist dein e-wi-ges Licht!

Tenor
Herr ist dein e-wi-ges Licht! Denn der Herr ist dein e-wi-ges Licht!

Baß
Herr ist dein e-wi-ges Licht! Denn der Herr ist dein e-wi-ges Licht!

Pic.-Fl.
8

Fl.

Oboe

B.-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.
8

Solo

Sopran

Solo

Alt

Solo

Tenor

Solo

Baß

Nicht wird künf - tig un - ter - gehn, un - ter - gehn dei - ne Son - ne,
Nicht wird künf - tig un - ter - gehn, un - ter - gehn dei - ne Son - ne,

8

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

8

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

59 *Chor*

Sopran
noch wird ver-schwin-den, ver-schwin-den dein Mond. Nicht wird künf - tig

Alt
Chor

Tenor
Chor Nicht wird künf -

Baß
noch wird ver-schwin-den, ver-schwin-den dein Mond. Nicht wird künf - tig

8 *Chor*

Pic.-Fl.
Fl.
Oboe
B-Kl.
Fag.

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

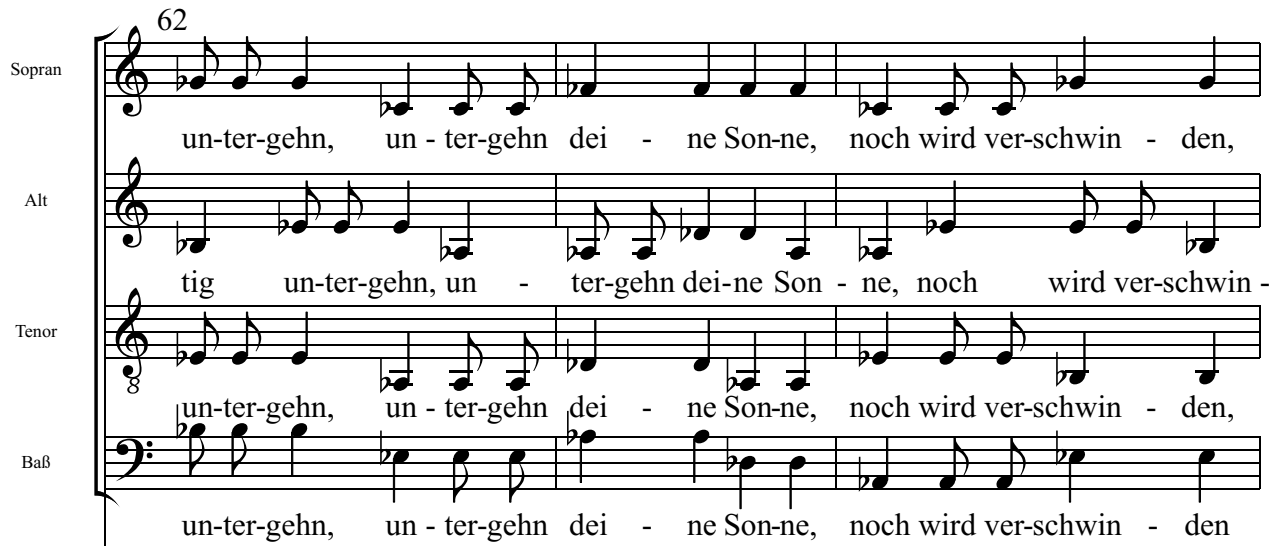
62

Sopran
un-ter-gehn, un - ter-gehn dei - ne Son-ne, noch wird ver-schwin - den,

Alt
tig un-ter-gehn, un - ter-gehn dei-ne Son - ne, noch wird ver-schwin -

Tenor
un-ter-gehn, un - ter-gehn dei - ne Son-ne, noch wird ver-schwin - den,

Baß
un-ter-gehn, un - ter-gehn dei - ne Son-ne, noch wird ver-schwin - den



8

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.



65

Sopran
ver-schwin-den dein Mond. Denn der Herr ist dein e-wi-ges Licht! Denn der

Alt
den dein Mond. Denn der Herr ist dein e-wi-ges Licht! Denn der

Tenor
ver-schwin-den dein Mond. Denn der Herr ist dein e-wi-ges Licht! Denn der

Baß
ver-schwin-den dein Mond. Denn der Herr ist dein e-wi-ges Licht! Denn der

8

Pic.-Fl.
Fl.
Oboe
B.-Kl.
Fag.
VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

Sopran



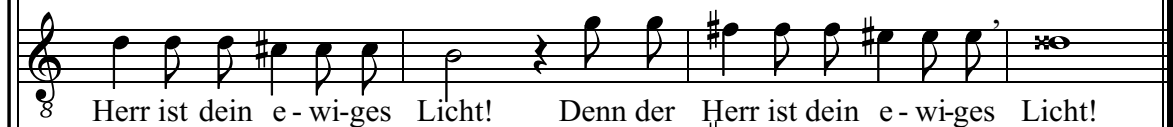
Herr ist dein e - wi - ges Licht! Denn der Herr ist dein e - wi - ges Licht!

Alt



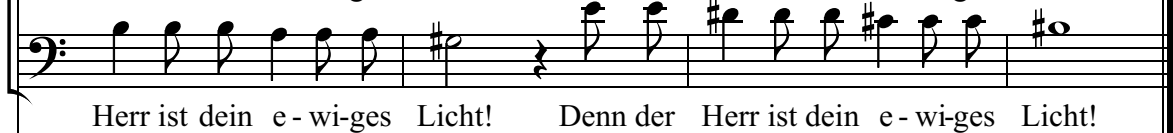
Herr ist dein e - wi - ges Licht! Denn der Herr ist dein e - wi - ges Licht!

Tenor



Herr ist dein e - wi - ges Licht! Denn der Herr ist dein e - wi - ges Licht!

Baß



Herr ist dein e - wi - ges Licht! Denn der Herr ist dein e - wi - ges Licht!

Pic.-Fl.



8

Fl.



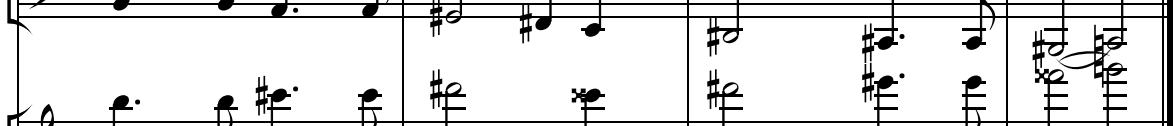
Oboe



B.-Kl.



Fag.



Vl. 1



Vl. 2



Vla.



Vc. 1



Vc. 2



Kb.



8

3. Ave Maria

Viertel = 72

Alt
Ge - grüßt seist du Ma - ri - a. Du bist

Oboe

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

Detailed description: This is the first system of a musical score for 'Ave Maria'. It features eight staves: Alt (Soprano), Oboe, Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Kontrabaß. The time signature is 5/4. The key signature has one flat (B-flat). The lyrics 'Ge - grüßt seist du Ma - ri - a. Du bist' are written under the Alt staff. The music begins with a whole rest for the Alt and Oboe, followed by a quarter rest, then a series of eighth and sixteenth notes.

5

Alt
voll der Gna - de. Der Herr ist mit dir. Du

Oboe

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

Detailed description: This is the second system of the musical score. It continues with the same eight staves. A double bar line with a repeat sign is at the beginning, followed by a measure rest marked with the number '5'. The lyrics 'voll der Gna - de. Der Herr ist mit dir. Du' are written under the Alt staff. The musical notation continues with various note values and rests across all instruments.

9

Alt
bist ge-seg - net un-ter den Frau - en und ge - seg - net ist die

Oboe

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

13

Alt
Frucht dei-nes Lei - bes

Oboe

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

4. Magnificat

Viertel = 72

Sopran

Hoch prei-set mei-ne See-le den Her-ren, mein Herz froh-

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

4

Sopran

lockt in dir, Gott, mei-nem Heil. Er hat auf sei-ne Magd ge-schaut in ih-rer

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

6

Sopran

Nie-drig-keit. Se - lig prei-sen mich al - le Ge-schlech-ter.

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

8

Sopran

Gro- ßes hat an mir ge-tan der Mäch-ti-ge, hei- lig ist sein Na - me.

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

11 >

Sopran

8 Durch Ge-schlech-ter hin reicht sein Er-bar-men für al-le

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

13 >

Sopran

8 die ihn fürch-ten. Macht-voll wal-tet er mit sei-nem

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

15

Sopran

8 Arm, zer-streut die Her-zen voll Hoch-mut.

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

17

Sopran

8 Ge-walt-ha-ber stürzt er vom Thron, und Nie-dri-ge hebt er em-por.

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

20 >

Sopran

8 Hun- gri-ge macht er satt, und Rei-che läßt er leer aus-gehn.

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

23 >

Sopran

8 An - ge-nom-men hat er sich sei-nes Knechts Is - ra - el, ein - ge -

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

25

Sopran

8 denk sei-nes Er-bar - mens. Denn so hat er es den Vä-tern ver -

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

27

Sopran

8 heißen, A-bra-ham und sei-nem Ge-schlecht auf e-wig.

Fl.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

5. Interludium (über "Vom Himmel hoch")

8 Halbe = 60

Pic.-Fl.
Fl.
Oboe
B.-Kl.
Fag.

Detailed description: This system contains measures 8, 9, and 10. The Piccolo Flute (Pic.-Fl.) and Bassoon (Fag.) parts are marked with a '3' and consist of a dotted quarter note followed by two eighth notes. The Flute (Fl.) part begins in measure 9 with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note D5 with a sharp sign. The Oboe part begins in measure 9 with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note D5. The Bassoon (B.-Kl.) part begins in measure 9 with a quarter note G3, followed by quarter notes A3, B3, C4, and a quarter note D4. The Bassoon (Fag.) part begins in measure 9 with a quarter note G3, followed by quarter notes A3, B3, C4, and a quarter note D4 with a sharp sign.

Pic.-Fl.
Fl.
Oboe
B.-Kl.
Fag.

Detailed description: This system contains measures 11, 12, and 13. The Piccolo Flute (Pic.-Fl.) part begins in measure 11 with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note D5 with a sharp sign. The Flute (Fl.) part begins in measure 11 with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note D5 with a sharp sign. The Oboe part begins in measure 11 with a quarter note G4, followed by quarter notes A4, B4, C5, and a quarter note D5. The Bassoon (B.-Kl.) part begins in measure 11 with a quarter note G3, followed by quarter notes A3, B3, C4, and a quarter note D4. The Bassoon (Fag.) part begins in measure 11 with a quarter note G3, followed by quarter notes A3, B3, C4, and a quarter note D4 with a sharp sign.

8 6

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

6. Rezitativ

Tenor

8

In je - nen Ta - gen er - ging ein Be - fehl vom Kai - ser Au - gu - stus,

VI. 1

Vla.

Vc. 1

VI. und Vla. können ad lib. um die Töne herum fantasieren, im Bereich diatonischer Terzen, ohne daß verminderte Quinten entstehen.

Tenor

8

daß al - le Welt ge - schät - zet wer - de.

VI. 1

Vla.

Vc. 1

Tenor
8 Dies war die er - ste Schät - zung und ge - schah un - ter

VI. 1

Vla.

Vc. 1

Tenor
8 Qui - ri - ni - us, dem Statt - hal - ter von Sy - ri - en.

VI. 1

Vla.

Vc. 1

Tenor
8 Al - le gin - gen hin, um sich ein - tra - gen zu las - sen, ein je - der in sei - ne Stadt.

VI. 1

Vla.

Vc. 1

Tenor

Da mach-te sich auch Jo-seph auf aus Na-za-reth in Ga-li-lä - a

VI. 1

Vla.

Vc. 1

Tenor

und ging hin-auf nach Ju-dä - a in die Stadt Da - vids Beth-le - hem

VI. 1

Vla.

Vc. 1

Tenor

denn er war aus dem Ge - schlecht Da - vids und ließ sich dort

VI. 1

Vla.

Vc. 1

Tenor
8
ein - tra - gen mit Ma - ri - a, sei - ner Frau; die war schwan - ger.

VI. 1

Vla.

Vc. 1

Tenor
8
Wäh - rend sie dort wa - ren, kam die Zeit, daß sie ge -

VI. 1

Vla.

Vc. 1

Tenor
8
bä - ren soll - te. Und sie ge - bar ih - ren er - sten Sohn wi - ckel - te ihn in

VI. 1

Vla.

Vc. 1

Tenor 8
Win-deln und leg-te ihn in ei-ne Krip-pe; denn in der Her-ber-ge war kein Platz für sie.

VI. 1

Vla.

Vc. 1

The image shows a musical score for a vocal and instrumental ensemble. The vocal part is for a Tenor, with a starting bracket number '8'. The lyrics are: "Win-deln und leg-te ihn in ei-ne Krip-pe; denn in der Her-ber-ge war kein Platz für sie." The instrumental parts are for Violin I (VI. 1), Viola (Vla.), and Violoncello I (Vc. 1). The Tenor part consists of a single melodic line with a final bar line. The instrumental parts each have a whole note at the beginning and a whole note at the end of the phrase, with rests in between.

7. Interludium (über "In dulci iubilo")

8 Viertel = 120

The musical score is arranged in two systems. The first system includes Piccolo-Flute (Pic.-Fl.), Flute (Fl.), Oboe, Bass Clarinet (B.-Kl.), and Bassoon (Fag.). The second system includes Violin I (Vl. 1), Violin II (Vl. 2), Viola (Vla.), Violoncello I (Vc. 1), Violoncello II (Vc. 2), and Double Bass (Kb.). The tempo is marked '8 Viertel = 120' and the time signature is 12/4. The Piccolo-Flute, Flute, and Viola parts are marked with a fermata and a bar line, indicating they are silent for this section. The Oboe and Bass Clarinet parts play a rhythmic pattern of eighth notes with accents. The Bassoon part plays a steady eighth-note accompaniment. The Violoncello I part plays a rhythmic eighth-note accompaniment. The Violoncello II and Double Bass parts play a steady eighth-note accompaniment. The Violin I and Violin II parts are marked with a fermata and a bar line, indicating they are silent for this section.

Pic.-Fl. 12/4

Fl. 12/4

Oboe 12/4

B.-Kl. 12/4

Fag. 12/4

Vl. 1 12/4

Vl. 2 12/4

Vla. 12/4

Vc. 1 12/4

Vc. 2 12/4

Kb. 12/4

8 4

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

8

VI. 1

8

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

8 7

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

8

VI. 1

8

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

This musical score page contains two systems of staves. The first system includes Piccolo-Flute (Pic.-Fl.), Flute (Fl.), Oboe, Bass Clarinet (B-Kl.), and Bassoon (Fag.). The second system includes Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello I (Vc. 1), Violoncello II (Vc. 2), and Double Bass (Kb.). The score is divided into two measures, labeled 8 and 7. The woodwinds and strings are playing a melodic line in measure 8, which then transitions to a different melodic line in measure 7. The Piccolo-Flute and Flute parts are mostly silent, indicated by rests. The Oboe, Bass Clarinet, and Bassoon parts have active melodic lines. The Violin I and II parts are silent. The Viola part is silent. The Violoncello I and II parts have active melodic lines. The Double Bass part has an active melodic line.

8 10

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

8 *con sordino*

VI. 1

8 *con sordino*

VI. 2

con sordino

Vla.

Vc. 1

Vc. 2

Kb.

8 13

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

8 16

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

8

VI. 1

8

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

This musical score page contains two systems of staves. The first system includes five woodwind parts: Piccolo-Flute (Pic.-Fl.), Flute (Fl.), Oboe, Bass Clarinet (B-Kl.), and Bassoon (Fag.). The second system includes five string parts: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello 1 (Vc. 1), and Violoncello 2 (Vc. 2). A double bass (Kb.) part is also present at the bottom. The score is divided into two measures, labeled 8 and 16. The woodwinds play melodic lines with various articulations and slurs. The strings provide harmonic support with sustained notes and rhythmic patterns. The Viola part is written in a 12/8 time signature.

8 18

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

8. Rezitativ

Tenor

8

Es wa - ren a - ber Hir - ten in der - sel - ben Ge - gend auf dem

VI. 1

Vla.

Vc. 1

Tenor

Feld, die hiel - ten Nacht - wa - che bei ih - rer Her - de.

VI. 1

Vla.

Vc. 1

Tenor

Und sie - he: Da trat ein En - gel des Herrn zu ih - nen,

VI. 1

Vla.

Vc. 1

Tenor

Und der Licht - glanz des Herrn um - stahl - te sie.

VI. 1

Vla.

Vc. 1

2

Tenor

Und sie fürch-te-ten sich sehr. Der En-gel a-ber sprach zu ih-nen:

VI. 1

Vla.

Vc. 1

9. Arioso

Viertel = 72

Sopran

Fürch - tet euch nicht! Seht, ich ver-kün-de euch gro-ße

VI. 1

(Hommage à Händel)

Vla.

Vc. 1

3

Sopran

Freu - de, die al-lem Volk wi-der-fah-ren wird. Denn euch ist heu - te

VI. 1

Vla.

Vc. 1

Sopran

6 3

in der Stadt Da - vids der Hei - land ge - bo - ren, Chri - stus, der Herr.

VI. 1

Vla.

Vc. 1

Detailed description: This system contains measures 6, 7, and 8. The Soprano part begins with a treble clef and a key signature of one sharp (F#). Measure 6 has a '6' above the first note and a '3' above a triplet of notes. The lyrics 'in der Stadt Da - vids der Hei - land ge - bo - ren,' are under the first two measures, and 'Chri - stus, der Herr.' is under the third. The Violin I part has a treble clef and plays a melodic line with eighth and sixteenth notes. The Viola part has an alto clef and plays a bass line with quarter notes. The Violoncello I part has a bass clef and plays a simple bass line with quarter notes.

Sopran

9 3 3 3

Und das sei ein Zei - chen für euch: Ihr wer - det ein Kind fin - den, in

VI. 1

Vla.

Vc. 1

Detailed description: This system contains measures 9 and 10. The Soprano part has a treble clef and a key signature of one sharp. Measure 9 starts with a '9' above the first note, followed by a '3' above a triplet. Measure 10 has two '3' symbols above triplets. The lyrics 'Und das sei ein Zei - chen für euch:' are under measure 9, and 'Ihr wer - det ein Kind fin - den, in' are under measure 10. The Violin I part has a treble clef and plays a melodic line with eighth notes. The Viola part has an alto clef and plays a bass line with quarter notes. The Violoncello I part has a bass clef and plays a simple bass line with quarter notes.

Sopran

11 3

Win - deln ge - wi - ckelt und in ei - ner Krip - pe lie - gend.

VI. 1

Vla.

Vc. 1

Detailed description: This system contains measures 11 and 12. The Soprano part has a treble clef and a key signature of one sharp. Measure 11 starts with an '11' above the first note, followed by a '3' above a triplet. The lyrics 'Win - deln ge - wi - ckelt und in ei - ner Krip - pe lie - gend.' are under both measures. The Violin I part has a treble clef and plays a melodic line with eighth notes. The Viola part has an alto clef and plays a bass line with quarter notes. The Violoncello I part has a bass clef and plays a simple bass line with quarter notes.

10. Rezitativ

Viertel = 72

Tenor

Und als-bald war bei dem En-gel die Men-ge der himm-li-schen Heer-scha-ren,

VI. 1

Vla.

Vc. 1

4

Tenor

die lob - te Gott und san - gen:

VI. 1

Vla.

Vc. 1

11. Engelchor

Viertel = 72

The musical score is arranged in two systems. The first system includes the vocal parts: Sopran, Alt, Tenor, and Baß. The Sopran part has lyrics: "Eh - re sei Gott in der". The Tenor part has lyrics: "Eh - re sei". The word "Chor" is written below the vocal staves. The second system includes the instrumental parts: Pic.-Fl., Fl., B-Kl., Fag., VI. 1, VI. 2, Vla., Vc. 1, Vc. 2, and Kb. The Pic.-Fl. part has a dynamic marking of ff . The VI. 1 and VI. 2 parts feature a dense, rhythmic texture of sixteenth notes. The Vla. part has a dynamic marking of ff . The Vc. 1 part has a dynamic marking of ff . The Kb. part has a dynamic marking of ff .

3

Sopran
Hö - he

Alt
Eh - re sei

Tenor
Gott in der Hö - he

Baß
Eh - re sei Gott in der

8

Pic.-Fl.
Fl.
B.-Kl.
Fag.

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

5

Sopran
Eh - re sei Gott in der

Alt
Gott in der Hö - he, Eh - re sei

Tenor
Eh - re sei Gott in der

Baß
Hö - he, Eh - re sei

8

Pic.-Fl.

Fl.

B.-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

7

Sopran
Hö - he

Alt
Gott in der Hö - he

Tenor
8 Hö - he

Baß
Gott in der Hö - he

8

Pic.-Fl.

Fl.

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

9

Sopran
und Frie - de auf

Alt
und Frie - de auf

Tenor
und Frie - de auf

Baß
und Frie - de auf

8

Pic.-Fl.

Fl.

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

11

Sopran
Er - - den

Alt
Er - - den

Tenor
Er - - den

Baß
Er - - den

Pic.-Fl.
8

Fl.
8

B-Kl.
8

Fag.
8

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

13

Sopran

Alt

Tenor

Baß

und den Men - schen sein Wohl - ge -

und den

8

Pic.-Fl.

Fl.

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

15

Sopran
und den

Alt
fal - len,

Tenor
Men - schen sein Wohl - ge -

Baß
und den Men - schen sein

Pic.-Fl.
8

Fl.

B.-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

17

Sopran
Men - schen sein

Alt
und den Men -

Tenor
fal - len.

Baß
Wohl - ge - fal -

Pic.-Fl.
8

Fl.

B.-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

19

Sopran
Wohl - ge -

Alt
schen sein Wohl -

Tenor

Baß
len.

Pic.-Fl.
8

Fl.

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

21

Sopran
fal - -

Alt
ge - - fal -

Tenor

Baß

Pic.-Fl.
8

Fl.

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

23

Sopran
len.

Alt
len.

Tenor

Baß

Pic.-Fl.

Fl.

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

12. Rezitativ

25

Tenor

8 Und da die En - gel von ih - nen gen Him - mel fuh - ren,

VI. 1

Vla.

Vc. 1

26

Tenor

8 spra - chen die Hir - ten un - ter - ein - an - der:

VI. 1

Vla.

Vc. 1

13. Hirtenchor

Viertel = 120

Sopran

Chor

Alt

Chor

Tenor

Chor

Baß

Chor

Laßt uns gehn nach Beth-le - hem, sehn, was da ge-sche-hen

Laßt uns gehn nach Beth - le - hem,

8

Pic.-Fl.

Fl.

Oboe

sempre staccato

B.-Kl.

Fag.

sempre staccato

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

6

Sopran

Alt
ist, wie uns der Herr hat kund-ge - tan.

Tenor

Baß
sehn, was da ge-sche-hen ist, wie uns der Herr hat kund-ge -

8

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

12

Sopran
Laßt uns gehn nach Beth - le -

Alt
Laßt uns gehn nach Beth - le - hem,

Tenor
Laßt uns gehn nach Beth - le - hem, sehn, was

Baß
tan. Laßt uns gehn nach



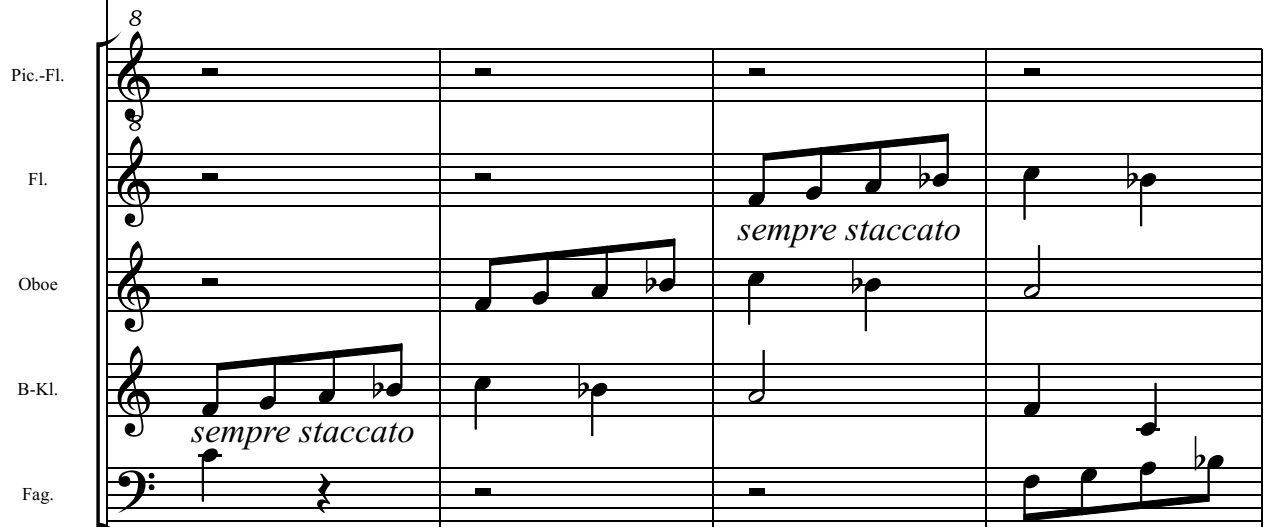
Pic.-Fl.
8

Fl.
8
sempre staccato

Oboe
8
sempre staccato

B.-Kl.
8
sempre staccato

Fag.
8



VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2
pizz.

Kb.
8
pizz.



16

Sopran
hem, sehn, was da ge-sche-hen ist, wie uns

Alt
seh, was da ge-sche-hen ist, wie uns der

Tenor
da ge-sche-hen ist, wie uns der Herr hat kund-ge-

Baß
Beth - le - hem, sehn, was da ge-sche-hen ist, wie

8

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

8

21

Sopran
der Herr hat kund-ge - tan. Laßt uns gehn nach Beth -

Alt
Herr hat kund-ge - tan. Laßt uns gehn nach

Tenor
tan. Laßt uns

Baß
uns der Herr hat kund-ge - tan.

Pic.-Fl.
8

Fl.
sempre staccato

Oboe

B.-Kl.

Fag.
8

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.
8

25

Sopran
le - hem, sehn, was da ge - sche-hen ist, wie uns

Alt
Beth - le - hem, sehn, was da ge-sche-hen ist, wie

Tenor
geh'n nach Beth - le-hem, sehn, was da ge - sche-hen ist,

Baß
Laßt uns geh'n nach Beth-le - hem, sehn, was da ge-sche-hen

Pic.-Fl.
8

Fl.

Oboe

B.-Kl.

Fag.

VI. 1
arco

VI. 2
pizz.

Vla.
arco

Vc. 1

Vc. 2

Kb.
8

30

Sopran
der Herr hat kund-ge - tan!

Alt
uns der Herr hat kund-ge - tan!

Tenor
wie uns der Herr hat kund-ge - tan!

Baß
ist, wie uns der Herr hat kund-ge -

8

Pic.-Fl.
Fl.
Oboe
B.-Kl.
Fag.
VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

34

Sopran
Laßt uns gehn nach Beth - le - hem!

Alt
Laßt uns gehn nach Beth - le - hem!

Tenor
Laßt uns gehn nach Beth - le - hem!

Baß
tan! Laßt uns gehn nach Beth - le - hem!

Pic.-Fl.
8

Fl.
8

Oboe
8

B-Kl.
8

Fag.
8

VI. 1
III

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.
8

14. Rezitativ

Tenor Sie gin-gen ei-lends hin und fan-den Ma-ri - a und Jo-seph und das

VI. 1

Vla.

Vc. 1

Tenor Kind in der Krip-pe lie-gend. Und als sie es ge-se-hen hat - ten, er -

VI. 1

Vla.

Vc. 1

Tenor zähl - ten sie, was ih - nen ü - ber das Kind ge - sagt wor - den war.

VI. 1

Vla.

Vc. 1

2

Tenor

8

Und al - le, die es hör - ten, ver - wun - der - ten sich da - rü - ber.

VI. 1

Vla.

Vc. 1

2

Tenor

8

Die Hir - ten kehr - ten zu - rück, lob - ten und prie - sen Gott für

VI. 1

Vla.

Vc. 1

3

Tenor

8

al - les, was sie ge - hört und ge - se - hen hat - ten.

VI. 1

Vla.

Vc. 1

3

Tenor

p Ma - ri - a a - ber be - wahr - te al - les dies in ih - rem Her - zen.

VI. 1

p

Vla.

p

Vc. 1

p

15. Interludium (über "Vom Himmel hoch" und "In dulci iubilo")

Viertel = 180

The first system of the musical score consists of six staves. The top staff, labeled VI. 1, is in treble clef with a 12/4 time signature and contains a melodic line of quarter notes: F4, F4, G4, G4, A4, A4, B4, B4, C5, C5, B4, A4, G4, F4. The second staff, VI. 2, is in treble clef and contains rests. The third staff, Vla., is in alto clef with a 12/4 time signature and contains a melodic line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4. The fourth staff, Vc. 1, is in bass clef and contains rests. The fifth staff, Vc. 2, is in bass clef and contains a melodic line of half notes: F3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1. The sixth staff, Kb., is in bass clef and contains rests.

The second system of the musical score consists of six staves. The top staff, labeled VI. 1, is in treble clef with a 12/4 time signature and contains a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1. The second staff, VI. 2, is in treble clef and contains rests. The third staff, Vla., is in alto clef with a 12/4 time signature and contains a melodic line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1. The fourth staff, Vc. 1, is in bass clef and contains rests. The fifth staff, Vc. 2, is in bass clef and contains a melodic line of half notes: F3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1. The sixth staff, Kb., is in bass clef and contains rests.

9

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

This system of musical notation covers measures 9 through 12. It features six staves: two violins (VI. 1 and VI. 2), a viola (Vla.), two violas (Vc. 1 and Vc. 2), and a cello (Kb.). The top two staves are in treble clef, while the bottom four are in bass clef. The viola part (Vla.) is written in a 12/8 time signature. The music consists of rhythmic patterns with various note values and rests, including some tied notes across measures.

12

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

This system of musical notation covers measures 13 through 16. It features the same six staves as the previous system: two violins (VI. 1 and VI. 2), a viola (Vla.), two violas (Vc. 1 and Vc. 2), and a cello (Kb.). The top two staves are in treble clef, while the bottom four are in bass clef. The viola part (Vla.) is written in a 12/8 time signature. The music continues with rhythmic patterns, including some tied notes and rests, similar to the previous system.

16. Lobgesang Simeons

Viertel = 72

The musical score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Baß (Bass), B-Kl. (Bassoon), Fag. (Clarinet), Vl. 1 (Violin I), Vl. 2 (Violin II), Vla. (Viola), Vc. 1 (Violoncello I), Vc. 2 (Violoncello II), and Kb. (Kontrabaß). The Baß staff is in 4/4 time and contains the vocal line with the lyrics 'Herr, nun läßt'. The other staves are in 2/2 time. The score shows the first four measures of the piece, with various musical notations including rests, notes, and slurs.

Baß

B-Kl.

Fag.

Vl. 1

Vl. 2

Vla.

Vc. 1

Vc. 2

Kb.

Herr, nun läßt

Baß

du dei-nen Die - ner in Frie-den fah-ren; denn mei - ne

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

10

Baß

Au - gen ha - ben ge - se - hen das Heil, das du be - rei - tet hast vor

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

14

Baß

al - len Völ-kern, ein Licht zur Er-leuch-tung der Hei-den und zum Ruhm

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

17

Baß

dei-nes Vol-kes Is - ra - el.

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

17. Soli

Viertel = 72

The musical score is for a piece titled "17. Soli". It is in 3/4 time, with a tempo marking of "Viertel = 72". The score is arranged for a vocal quartet and a chamber orchestra. The vocal parts are Soprano, Alto, Tenor, and Bass. The instrumental parts include Flute (Fl.), Bassoon (Fag.), Violin I (VI. 1), Violin II (VI. 2), Viola (Vla.), Violoncello I (Vc. 1), Violoncello II (Vc. 2), and Double Bass (Kb.). The lyrics are: "Das Volk, das da wandelt im Dunkel, das Volk, das da". The Soprano and Tenor parts are mostly silent, indicated by rests. The Alto and Bass parts have lyrics. The instrumental parts provide a harmonic and rhythmic accompaniment. The key signature has one flat (B-flat).

Sopran

Alt

Tenor

Baß

Fl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

Das Volk, das da

Das Volk, das da wandelt im Dun- - kel, das Volk, das da

8

Sopran

Alt

Tenor

Baß

Fl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

es

wan - delt im Dun - kel,

es sieht ein gro-ßes Licht, es

wan - delt im Dun - kel, es sieht ein gro-ßes Licht,

13

Sopran
sieht ein gro-ßes Licht, es sieht ein gro - ßes, ein gro - ßes Licht!

Alt
es sieht ein gro - ßes ein gro - ßes Licht!

Tenor
sieht ein gro-ßes Licht, es sieht ein gro - ßes, ein gro - ßes Licht!

Baß
es sieht ein gro-ßes Licht, ein gro-ßes Licht!

Fl.
p

Fag.
p

VI. 1
p

VI. 2
p

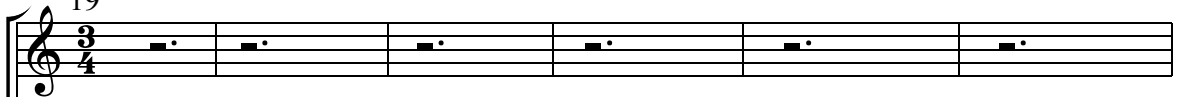
Vla.
p

Vc. 1
p

Vc. 2
p

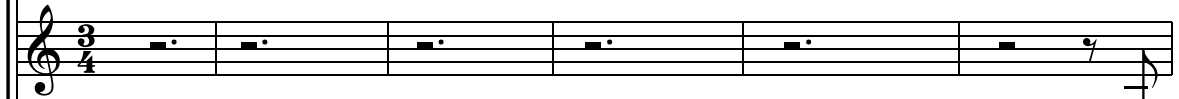
Kb.
p

Sopran



Musical staff for Soprano, 3/4 time signature, containing rests and a final note.

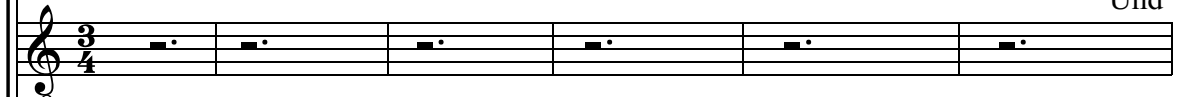
Alt



Musical staff for Alto, 3/4 time signature, containing rests and a final note.

Und

Tenor



Musical staff for Tenor, 3/4 time signature, containing rests.

Baß



Musical staff for Bass, 3/4 time signature, containing a melodic line.

Und die, die da wan-deln im Schat-ten des Tod's, und

Fl.



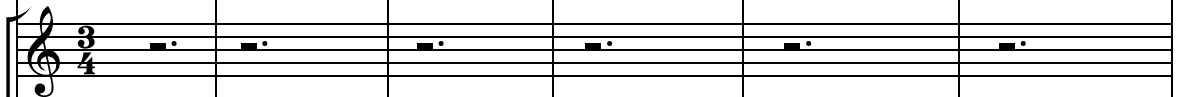
Musical staff for Flute, 3/4 time signature, containing rests.

Fag.




Musical staff for Bassoon, 3/4 time signature, containing a melodic line.

Vi. 1



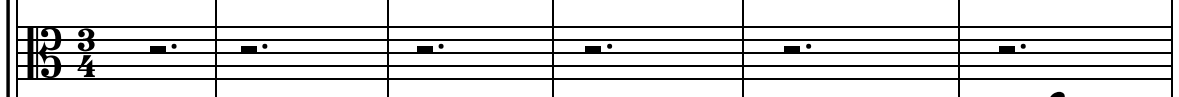
Musical staff for Violin 1, 3/4 time signature, containing rests.

Vi. 2



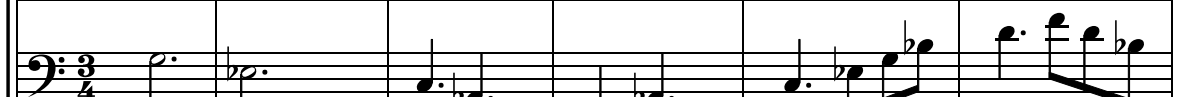
Musical staff for Violin 2, 3/4 time signature, containing rests.

Vla.



Musical staff for Viola, 3/4 time signature, containing rests.

Vc. 1



Musical staff for Violoncello 1, 3/4 time signature, containing a melodic line.

Vc. 2



Musical staff for Violoncello 2, 3/4 time signature, containing a melodic line.

Kb.



Musical staff for Kontrabaß, 3/4 time signature, containing a melodic line.

Sopran

Alt

die, die da wan - deln im Schat - ten des Tods,

Tenor

ein

Baß

die, die da wan - deln im Schat - ten des Tods, ein

Fl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

29

Sopran
ein strah-len-des Licht, ein strah - len-des

Alt

Tenor
ein strah - len-des
strah-len-des Licht, ein strah-len-des Licht, ein strah -

Baß
strah-len-des Licht, ein strah - len-des

Fl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

34

Sopran
Licht geht ih - nen auf!

Alt
Licht geht ih- nen auf!

Tenor
len - des Licht geht ih - nen auf!

Baß
Licht, geht ih - nen auf!

Fl.
Licht, geht ih - nen auf!

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

The musical score is written for a vocal quartet and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, while the bassoon and double bass parts are in bass clef. The flute and violin parts are in treble clef. The viola part is in alto clef. The score is divided into two time signatures: 3/4 and 2/4. The lyrics are: 'Licht geht ihnen auf!' (Soprano, Alto, Flute), 'len - des Licht geht ihnen auf!' (Tenor), and 'Licht, geht ihnen auf!' (Bass). The orchestra includes Violin 1, Violin 2, Viola, Violoncello 1, Violoncello 2, and Double Bass.

18. Chor a capella

zwischen den Strichen gleich lange Räume

Sopran

Alt

Tenor

Baß

Das wah - re Licht, das er - leuch - tet je - den Men - schen, kam in die Welt.

Das wah - re Licht, das er - leuch - tet je - den Men - schen, kam in die Welt.

3

Sopran

Alt

Tenor

Baß

Es war in der Welt, die Welt ist durch das - sel - be ge - wor - den;

Es war in der Welt, die Welt ist durch das - sel - be ge - wor - den;

4

Sopran

Alt

Tenor

Baß

doch sie er - kann - te es nicht. In ihm war das Le - ben,

doch sie er - kann - te es nicht. In ihm war das Le - ben,

5

Sopran
und das Le-ben war das Licht der Men-schen. Das Licht leuch-tet in der Fin-ster-nis,

Alt
und das Le-ben war das Licht der Men-schen. Das Licht leuch-tet in der Fin-ster-nis,

Tenor
und das Le-ben war das Licht der Men-schen. Das Licht leuch-tet in der Fin-ster-nis,

Baß
und das Le-ben war das Licht der Men-schen. Das Licht leuch-tet in der Fin-ster-nis,

6

Sopran
doch die Fin-ster-nis nahm es nicht auf. Al - le a - ber, die es auf-nah-men,

Alt
doch die Fin-ster-nis nahm es nicht auf. Al - le a - ber, die es auf-nah-men,

Tenor
doch die Fin-ster-nis nahm es nicht auf. Al - le a - ber, die es auf-nah-men,

Baß
doch die Fin-ster-nis nahm es nicht auf. Al - le a - ber, die es auf-nah-men,

7

Sopran
ließ es Kin - der Got - tes wer - den.

Alt
ließ es Kin - der Got - tes wer - den.

Tenor
ließ es Kin - der Got - tes wer - den.

Baß
ließ es Kin - der Got - tes wer - den.

attacca

19. Soli und Chor

Viertel = 90

Solo

Sopran

Alt

Tenor

Baß

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

Denn es ist nur ei-ne Ge-burt und die Ge-burt ge - schieht im Sein und im

Denn es ist nur ei-ne Ge-burt und die Ge-burt ge - schieht im Sein und im

5

Sopran Grund der See-le

Alt Grund der See-le.

Tenor Denn es ist nur ei-ne Ge-burt, und die Ge-burt ge -

Baß Denn es ist nur ei-ne Ge-burt, und die Ge-burt ge -

8

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

9 *Chor*

Sopran

Alt

Tenor

Baß

Denn es ist nur ei-ne Ge - burt und

Chor

Denn es ist nur ei-ne Ge - burt und

Chor

schieht im Sein und im Grund der See-le. Denn es ist nur ei-ne Ge-burt

Chor

schieht im Sein und im Grund der See-le. Denn es ist nur ei-ne Ge - burt, und

8

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

13

Sopran
die Ge - burt ge - schieht im Sein und im Grund der See - le.

Alt
die Ge - burt ge - schieht im Sein und im Grund der See - le.

Tenor
und die Ge - burt ge - schieht im Sein und im Grund der See -

Baß
die Ge - burt ge - schieht im Sein und im Grund der See - le.

8

Pic.-Fl.
Fl.
Oboe
B-Kl.
Fag.

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

16

Sopran
Denn es ist nur ei-ne Ge - burt, und die Ge-burt ge - schieht im Sein und im

Alt
Denn es ist nur ei-ne Ge-burt, und die Ge-burt ge-schieht im Sein

Tenor
le. Es ist nur ei-ne Ge - burt, und die Ge-burt ge - schieht im Sein und im

Baß
Denn es ist nur ei-ne Ge - burt, und die Ge-burt ge - schieht im Sein und im

8

Pic.-Fl.
Fl.
Oboe
B.-Kl.
Fag.
Vi. 1
Vi. 2
Vla.
Vc. 1
Vc. 2
Kb.

24

Sopran
Alt
Tenor
Baß

schieht im Sein und im Grund der See-le. Denn hier wird das Licht of-fen -

8

Pic.-Fl.
Fl.
Oboe
B-Kl.
Fag.

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

schieht im Sein und im Grund der See-le.

28

Sopran
bar! Denn hier wird das Licht of-fen - bar! Denn

Alt
bar! Denn hier wird das Licht of-fen - bar! Denn

Tenor
8 bar! Denn hier wird das Licht of-fen - bar! Denn

Baß
bar! Denn hier wird das Licht of-fen - bar! Denn

8

Pic.-Fl.
Fl.
Oboe
B.-Kl.
Fag.
VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

31

Sopran
hier wird das Licht of-fen - bar! Al - le - lu - ia!

Alt
hier wird das Licht of-fen - bar! Al - le - lu - ia!

Tenor
hier wird das Licht of-fen - bar! Al - le - lu - ia!

Baß
hier wird das Licht of-fen - bar! Al - le - lu - ia!

8

Pic.-Fl.
Fl.
Oboe
B-Kl.
Fag.
VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

20. Postludium

(Quodlibet über "Es sungen drei Engel", "Vom Himmel hoch" und "In dulci iubilo")

Viertel = 120

Sopran

Alt

Tenor

Baß

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

3

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

This system contains measures 3, 4, and 5 of the first system. Measure 3 begins with a first violin part playing a triplet of quarter notes (F4, G4, A4). The second violin part plays a sixteenth-note figure. The viola part plays a dotted quarter note followed by an eighth note. The first and second violas play a similar sixteenth-note figure. The first and second violas play a sixteenth-note figure. The first and second violas play a sixteenth-note figure. The first and second violas play a sixteenth-note figure.

6

VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

This system contains measures 6, 7, and 8 of the first system. Measure 6 begins with a first violin part playing a dotted quarter note followed by an eighth note. The second violin part plays a sixteenth-note figure. The viola part plays a dotted quarter note followed by an eighth note. The first and second violas play a similar sixteenth-note figure. The first and second violas play a sixteenth-note figure. The first and second violas play a sixteenth-note figure. The first and second violas play a sixteenth-note figure.

8 9

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for woodwinds, strings, and percussion. The woodwind section includes Piccolo-Flute (Pic.-Fl.), Flute (Fl.), Oboe, Bassoon (B.-Kl.), and Bassoon (Fag.). The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Double Bass (Kb.). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The first measure of the Pic.-Fl. part is marked with a '9' and a sharp sign. The Flute part begins with a 'p' dynamic marking. The Bassoon (B.-Kl.) part begins with a 'p' dynamic marking. The Viola part begins with a 'p' dynamic marking. The Violoncello 1 part begins with a 'p' dynamic marking. The Violoncello 2 and Double Bass parts are marked with a 'p' dynamic marking. The Violin 1 part has a melodic line with slurs and accents. The Violin 2 part has a melodic line with slurs and accents. The Viola part has a melodic line with slurs and accents. The Violoncello 1 part has a melodic line with slurs and accents. The Violoncello 2 and Double Bass parts have a melodic line with slurs and accents. The score is divided into three measures by vertical bar lines.

8 12. *p.* *p.* *p.* *p.* *pp.* *pp.* *pp.* *pp.* *pp.* *pp.* *pp.* *pp.*

Pic.-Fl.

Fl.

Oboe

B.-Cl.

Fag.

VI. 1

VI. 2

Vla.

Vc. 1

Vc. 2

Kb.

8 15

Pic.-Fl.
Fl.
Oboe
B.-Cl.
Fag.
VI. 1
VI. 2
Vla.
Vc. 1
Vc. 2
Kb.

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered '8' at the top left and '15' at the top left of the first staff. The score is arranged in a system of ten staves. The instruments are listed on the left: Piccolo-Flute (Pic.-Fl.), Flute (Fl.), Oboe, Bassoon (B.-Cl.), Clarinet (Fag.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vla.), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), and Contrabass (Kb.). The Piccolo-Flute and Flute parts are in treble clef. The Oboe, Bassoon, and Clarinet parts are in treble clef. The Violin 1, Violin 2, and Viola parts are in treble clef. The Violoncello 1, Violoncello 2, and Contrabass parts are in bass clef. The score shows the first three measures of a section. The Piccolo-Flute and Flute parts play a melodic line of eighth notes. The Oboe, Bassoon, and Clarinet parts play a rhythmic pattern of eighth notes. The Violin 1, Violin 2, and Viola parts play a rhythmic pattern of eighth notes. The Violoncello 1, Violoncello 2, and Contrabass parts play a rhythmic pattern of eighth notes.

8 18

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

This musical score page contains measures 8 through 18. The instruments are arranged in a standard orchestral layout. The Piccolo Flute and Flute parts are mostly silent, indicated by rests. The Oboe part features a melodic line with eighth and sixteenth notes. The Bass Clarinet and Bassoon parts play a rhythmic accompaniment with eighth notes. The Violin 1 part has a melodic line with a slur over measures 10-11. The Violin 2 part is mostly silent. The Viola part plays a rhythmic accompaniment with eighth notes. The Violoncello 1 part has a melodic line with a slur over measures 10-11. The Violoncello 2 part plays a rhythmic accompaniment with eighth notes. The Double Bass part is mostly silent.

8 21

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

Vi. 1

Vi. 2

Vla.

Vc. 1

Vc. 2

Kb.

24

Sopran-S. *Solo*

Alt-S. *Solo*

Tenor-S. *Solo*

Baß-S. *Solo*

Chor

Sopran

Alt

Tenor

Baß

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

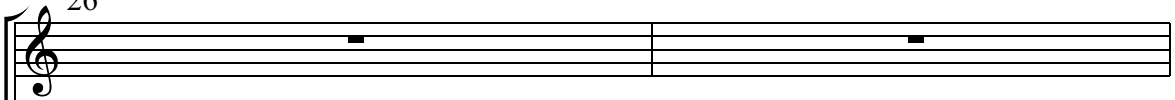
Es sun - gen drei

1. Vom Him - mel hoch,
 2. Euch ist ein Kind -
 3. Ge - lo - bet sei

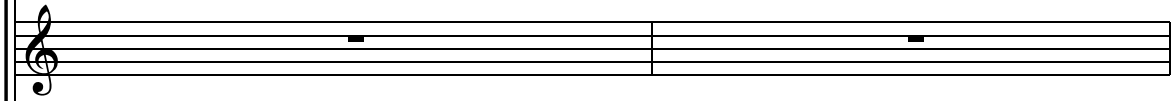
1. In dul - ci iu - bi - lo, nun
 2. O Je - su par - vu - le, nach
 3. U - bi sunt gau - di - a? -

1. In dul - ci iu - bi - lo, - nun
 2. O Je - su par - vu - le, - nach
 3. U - bi sunt gau - di - a? -

Sopran-S.



Alt-S.



Tenor-S.



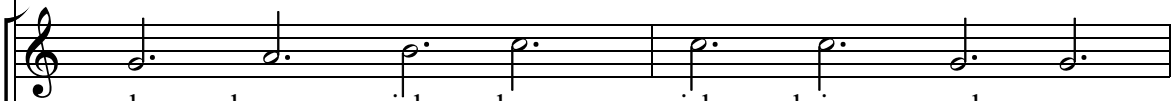
Baß-S.



Es sun - gen drei En -

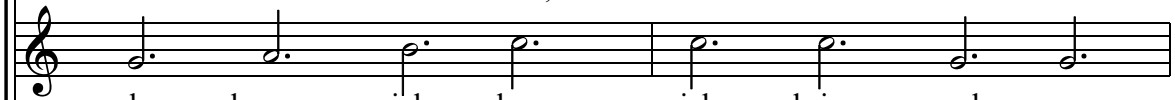
En - gel ein sü - ßen Ge -

Sopran



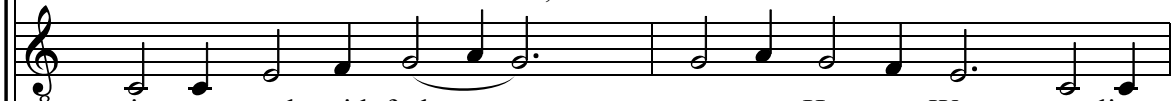
da komm ich her, ich bring euch gu -
 lein heut ge - born von ei - ner Jung -
 der höch - ste Gott, der uns er - löst

Alt



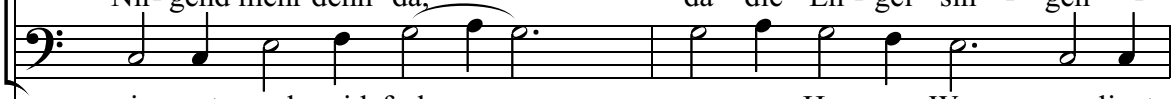
da komm ich her, ich bring euch gu -
 lein heut ge - born von ei - ner Jung -
 der höch - ste Gott, der uns er - löst

Tenor



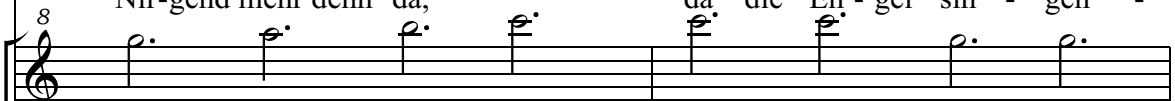
sin - get und seid froh un - sers Her - zens Won - ne liegt
 dir ist mir so weh, Tröst mir mein Ge - mü - te, o
 Nir - gend mehr denn da, da die En - gel sin - gen -

Baß

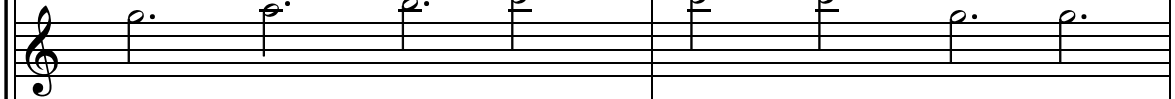


sin - get und seid froh, un - sers Her - zens Won - ne liegt
 dir ist mir so weh, Tröst mir mein Ge - mü - te, o
 Nir - gend mehr denn da, da die En - gel sin - gen -

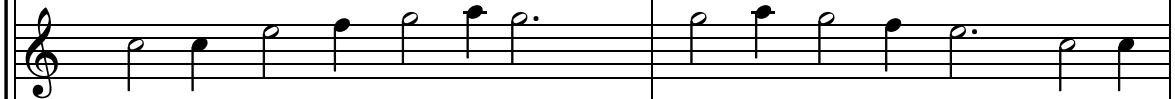
Pic.-Fl.



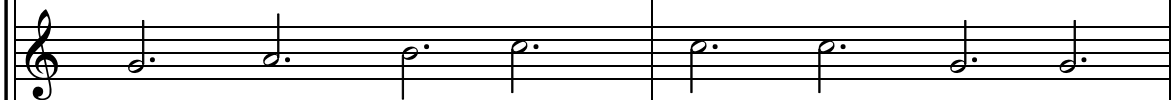
Fl.



Oboe



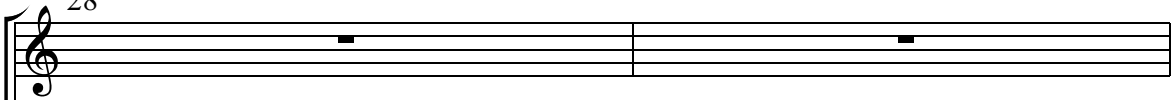
B.-Kl.



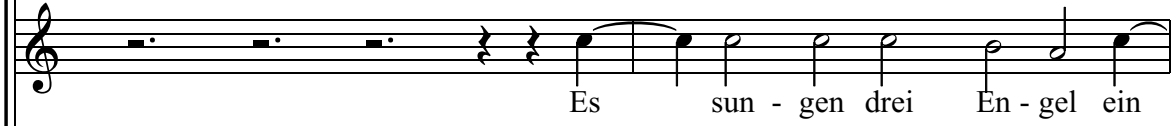
Fag.



Sopran-S.

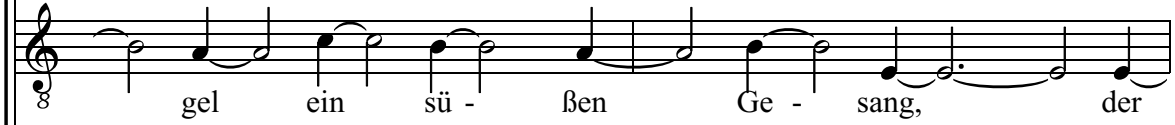


Alt-S.



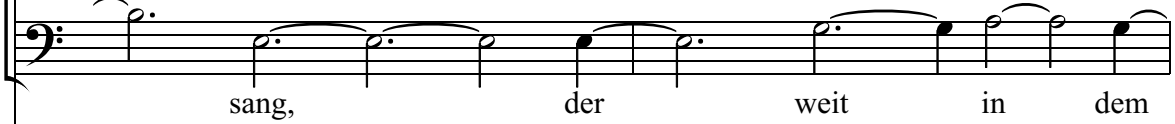
Es sun - gen drei En - gel ein

Tenor-S.



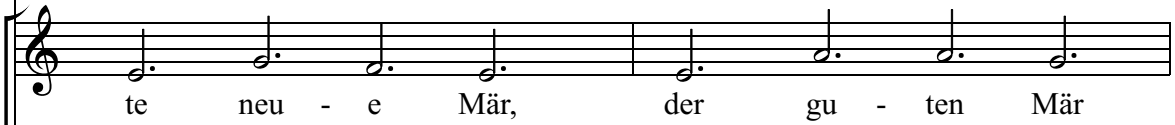
gel ein sü - ßen Ge - sang, der

Baß-S.



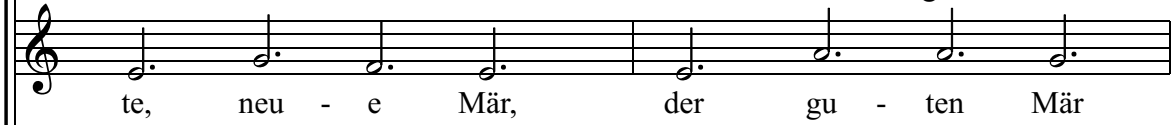
sang, der weit in dem

Sopran



te neu - e Mär, der gu - ten Mär
 frau aus - er - korn, ein Kin - de - lein
 aus al - ler Not! Ihm sin - gen wir

Alt



te, neu - e Mär, der gu - ten Mär
 frau aus - er - korn, ein Kin - de - lein
 aus al - ler Not! Ihm sin - gen wir

Tenor



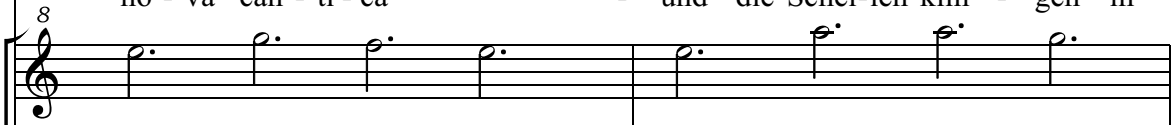
in prae - se - pi - o und leuch - tet als die Son - ne ma -
 pu - er op - ti - me, durch al - le dei - ne Gü - te, o -
 no - va can - ti - ca - und die Schel - len klin - gen in

Baß

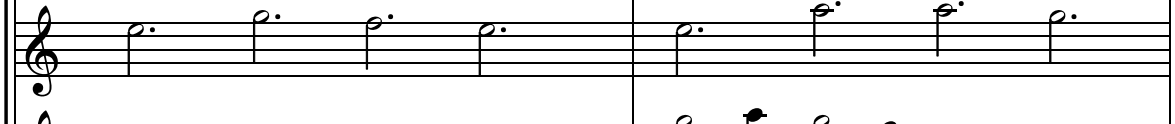


in prae - se - pi - o und leuch - tet als die Son - ne ma -
 pu - er op - ti - me, durch al - le dei - ne Gü - te, o -
 no - va can - ti - ca - und die Schel - len klin - gen in

Pic.-Fl.



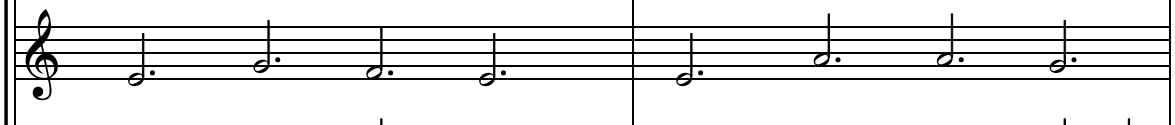
Fl.



Oboe



B-Kl.



Fag.



Sopran-S.

Es sun-gen drei En-gel ein sü-Ben Ge-sang, der

Alt-S.

sü - Ben Ge - sang, der weit in dem ho - hen

Tenor-S.

weit in dem ho - hen Him -

Baß-S.

ho - hen Him - mel

Sopran

bring ich so viel, da - von ich singn
so zart und fein, das soll eur Freud
mit In - nig - keit Lob, Preis und Dank

Alt

bring ich so viel, da - von ich singn
so zart und fein, das soll eur Freud
mit In - nig - keit Lob, Preis und Dank

Tenor

tris in gre-mi-o. Al - pha es et O,
prin-ceps glo-ri-ae. Tra - he me post te,
re - gis cu - ri - a. E - ja qua - li - a,

Baß

tris in gre-mi-o. Al - pha es et O,
prin-ceps glo-ri-ae. Tra - he me post te,
re - gis cu - ri - a. E - ja qua - li - a,

Pic.-Fl.

Fl.

Oboe

B.-Kl.

Fag.

32

Sopran-S. weit in dem ho - hen Him - mel klang.

Alt-S. Him - mel klang.

Tenor-S. mel klang.

Baß-S. klang.

Sopran und sa - gen will.
und Won - ne sein.
in E - wig - keit.

Alt und sa - gen will.
und Won - ne sein.
in E - wig - keit.

Tenor Al - pha es et O!
tra - he me post te!
e - ja qua - li - a!

Baß Al - pha es et O!
tra - he me post te!
e - ja qua - li - a!

Pic.-Fl.

Fl.

Oboe

B-Kl.

Fag.

This musical score is for a four-part vocal setting of 'Alleluia'. It features four staves: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time (C) and begins with a series of rhythmic patterns in the Soprano part. The lyrics 'Al - le - lu - ia!' are written below each staff. The Soprano part has a melodic line with a final flourish. The Alto, Tenor, and Bass parts have a more homophonic texture, with the Bass part providing a solid harmonic foundation. The lyrics are: Al - le - lu - ia!