

Der Tag des Gerichts.

Die erste Betrachtung.

(Georg Philipp Telemann.)

Einleitung.

Trompeten I. II.
(in D).

Timpano.

(Oboe I.)

(Oboe II.)

(Violino I.)

(Violino II.)

(Viola.)

(Basso e
Continuo.)

The introduction features a series of staves for various instruments. The Trompeten I. II. (in D) and Timpano parts are at the top. Below them are the Oboe I. and II., Violino I. and II., Viola, and Basso e Continuo. The music is in D major and common time. The introduction begins with a series of rests, followed by a rhythmic pattern in the strings and woodwinds, and a prominent drum roll in the timpani.

Maestoso.

Cembalo.

The Cembalo part is shown in a grand staff. It begins with a *Maestoso* tempo marking. The music consists of a series of chords and arpeggiated figures, providing a harmonic foundation for the other instruments. The dynamics range from *f* (forte) to *mf* (mezzo-forte).

This section continues the musical score from the introduction. It includes staves for the Trompeten I. II., Timpano, Oboe I. and II., Violino I. and II., Viola, Basso e Continuo, and Cembalo. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and trills. The Cembalo part continues with its characteristic arpeggiated figures.

1. 2.

Allegro.

This system contains the first and second endings of a musical piece. The first ending is marked '1.' and the second ending is marked '2.'. The tempo is marked 'Allegro.' with a metronome symbol. The score is written for a grand piano with treble and bass staves, and includes a vocal line with a treble clef and a key signature of two sharps (D major).

This system continues the musical piece with complex rhythmic patterns, including sixteenth and thirty-second notes. The score is written for a grand piano with treble and bass staves, and includes a vocal line with a treble clef and a key signature of two sharps (D major).

The first system of the musical score consists of seven staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The next four staves are for a string quartet, with two staves in treble clef and two in bass clef. The bottom two staves are for piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The system contains 12 measures of music.

The second system of the musical score consists of seven staves, continuing the arrangement from the first system. It includes vocal parts, string quartet, and piano accompaniment. The piano part includes dynamic markings such as *mf* and *f*. The system contains 12 measures of music.

The first system of the musical score consists of eight staves. The top two staves (treble and bass clef) contain a melodic line with eighth and sixteenth notes, and rests. The next four staves (two treble and two bass clefs) contain a dense, rhythmic accompaniment with sixteenth-note patterns. The bottom two staves (treble and bass clef) contain a piano accompaniment with chords and moving lines.

The second system of the musical score consists of eight staves. It begins with a tempo marking of *Langsam.* (Ad libitum). The score includes various tempo changes: *Tempo I.*, *rit.* (ritardando), *1. Allegro.*, *2. Tempo I.*, and *Langsam.* (Ad libitum). The notation includes rests, trills, and dynamic markings like *f* (forte) and *rit.* (ritardando). The bottom two staves show a piano accompaniment with chords and moving lines.

Chor der Gläubigen.

Trompeten I. II. (in D).
Timpani.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
(Canto.)
(Alto.)
(Tenore.)
(Basso.)
(Basso e Continuo.)

Der Herr kommt, der Herr kommt mit viel Tau - - send Hei - li - gen, mit viel Tau - - send
Der Herr, der Herr kommt mit viel Tau - - send Hei - li - gen, mit viel Tau - - send
Der Herr kommt mit viel Tau - - send Hei - li - gen, mit viel Tau - - send
Der Herr kommt mit viel Tau - - send Hei - li - gen, mit viel Tau - - send

Vivace.
ff
Cembalo.

Hei - li - gen, der Herr kommt, der Herr kommt mit viel Tau - send
Hei - li - gen, der Herr, der Herr kommt mit viel Tau - send
Hei - li - gen, der Herr kommt mit viel Tau - send
Hei - li - gen, der Herr kommt mit viel Tau - send

Hei - ligen, mit viel Tau - send Hei - li - gen, Ge - richt zu hal - ten, Ge - richt zu hal - ten über
 Hei - ligen, mit viel Tau - send Hei - li - gen, Ge - richt zu hal - ten, Ge - richt zu hal - ten
 Hei - ligen, mit viel Tau - send Hei - li - gen, Ge - richt zu hal - ten, Ge - richt zu hal - ten
 Hei - ligen, mit viel Tau - send Hei - li - gen, Ge - richt zu hal - ten, Ge - richt zu hal - ten

cresc.

al - le, über al - le, ü - ber al - le, Ge - richt zu hal - ten, Ge - richt zu hal - ten, Ge -
 über al - le, ü - ber al - le, ü - ber al - le, Ge - richt zu hal - ten, Ge - richt zu
 über al - le, ü - ber al - le, Ge - richt zu hal - ten, Ge - richt zu hal - ten, Ge - richt zu
 über al - le, ü - ber al - le, Ge - richt zu hal - ten, Ge - richt zu hal - ten, Ge - richt zu

cresc.

richt zu halten ü-ber al- - - - - le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al-
 hal-ten ü-ber al- - - - - le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al-
 hal-ten ü-ber al- - - - - le, ü-ber al-le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al-
 hal-ten ü-ber al- - - - - le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al-

molto cresc.
un poco rit.

le, ü-ber al- - - - - le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al- le.
 le, ü-ber al- - - - - le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al- le.
 le, ü-ber al- - - - - le, ü-ber al-le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al- le.
 le, ü-ber al- - - - - le, Ge-richt zu hal-ten ü-ber al-le, ü-ber al- le.

molto cresc.
rit.

Recitativo.

Der Unglaube.

Ruft immerhin des Pöbels Wut zu zähmen, denn ih-re Furcht ist eu'r Gewinn, ruft immer.

(Continuo.)

(Violoncello.)

Cembalo.

hin: „Einst wird die Welt ihr Ende sehn, der E-le-men-te Werk ver - gehn und das Gericht sich of-fenba -

Andante allegro.

mf

rit.

ren!“ Gericht? Ich la-che der Ge-fah-ren, die schon seit Mil-li-o-nen Jahren des A-ber -

a tempo

f

mf

glaubensSchrecken wa-ren,- Seht, Welt und E-le-men-te stehn, Euch, feige Sklaven! zu be - schämen.

mf

f

Aria.

(Oboe I.)

(Oboe II.)

(Violino I.)

(Violino II.)

(Viola.)

(Der Unglaube.)

(Basso e Continuo.)

Con moto.

Cembalo.

The first system of the musical score consists of seven staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first two staves feature a melodic line with triplets and sixteenth-note runs. The third and fourth staves provide harmonic support with similar rhythmic patterns. The fifth staff is a bass line with a steady eighth-note accompaniment. The sixth and seventh staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Dynamic markings include a forte *f* marking and a *cresc.* (crescendo) marking.

The second system of the musical score consists of seven staves. The top four staves are in treble clef, and the bottom two are in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first two staves feature a melodic line with a *piano* dynamic marking. The third and fourth staves provide harmonic support with similar rhythmic patterns, also marked *piano*. The fifth staff is a bass line with a steady eighth-note accompaniment, marked *piano*. The sixth and seventh staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. Dynamic markings include *piano*, *p*, and *mf*.

stark
stark
stark
 Fürchtet nur, fürchtet des Don - - - nerers Schel - - - ten ver - löschende
stark

gelinde *stark* *gelinde* *stark* *gelinde*
gelinde *stark* *gelinde* *stark* *gelinde*
gelinde *stark* *gelinde* *stark* *gelinde*
 Son - - - nen, und stür - zen - de Wel - - - ten! Zit - - - tert im Stau - be; wir
gelinde *stark* *gelinde* *stark* *gelinde*
p *f* *p* *f* *p*

This system contains the first system of a musical score. It includes two vocal staves (Soprano and Bass) and a piano accompaniment. The vocal lines are in G major and 3/4 time. The lyrics are:

stei - gen em - por! zit -

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. The word "gelinde" is written above the vocal lines in three places.

This system contains the second system of the musical score. It continues the vocal and piano parts. The lyrics are:

- tert im Stau-be, zit - tert! Wir stei -

The piano accompaniment continues with similar rhythmic patterns. The word "gelinde" is written above the vocal lines in three places, each preceded by the word "stark".

stark stark stark
stark gelinde stark
stark gelinde stark
stark gelinde
- - - gen em - por, wir stei - gen em - por!
stark gelinde
f p f

stark *gelinde* *stark* *stark*
stark *gelinde* *stark* *stark*
stark *gelinde* *stark* *stark*

Fürchtet nur, fürchtet des Don - - - nerers Schelten ver - lösche

stark *gelinde* *stark*

gelinde *stark* *gelinde*
gelinde *stark* *gelinde*
gelinde *stark* *gelinde*

Son - nen und stürzen - de Wel - ten! zit - tert im Stau - be, zit - tert

gelinde *gelinde*

stark gelinde
 stark gelinde
 stark gelinde
 im Staube; wir stei - - gen em - por,

stark gelinde
 stark gelinde
 stark gelinde
 — wir stei - - - - - gen em - por, — wir steigen em - por, wir stei -
 stark gelinde

gen em-por!

mf

This system contains the first system of a musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef. The lyrics "gen em-por!" are written below the vocal staves. The piano part includes a dynamic marking of *mf* (mezzo-forte).

Uns

rit.

p

f

Fine.

This system contains the second system of the musical score, concluding the piece. It features the same five-staff structure as the first system. The vocal lines end with the word "Uns". The piano accompaniment concludes with a *rit.* (ritardando) marking, followed by a *p* (piano) dynamic marking and a *f* (forte) dynamic marking. The system ends with a *Fine.* marking.

gelinde *stark*
gelinde *stark*
gelinde *stark*
gelinde *stark*

ru - fet von je - nen hell - - blik - kenden Ster - nen die Stim - me der Wahr - heit,

(gelinde)
 (gelinde)
 (gelinde)
 (gelinde)

uns, uns ru - fet von je - nen hell - - blik - ken - den Ster - nen die Stim - me der

p

stark gelinde tr tr tr

stark gelinde tr tr tr

stark gelinde

Wahr - heit, o woll - - tet ihr ler - nen! Es blei - bet al - les nach wie

stark gelinde

f *p*

stark gelinde

stark gelinde

stark gelinde

stark gelinde

stark gelinde

vor, nach wie vor, es bleibt al - les, alles, es bleibt alles nach wie vor, nach wie vor.

stark gelinde

poco rit.

f *p*

Von Anfang.

Von Anfang.

Recitativo.

(Der Unglaube.)

Wer ist, der kühn sein Joch zerreißt? Wer denkt durch sich? Wer ist ein freier

(Continuo.)
(Violoncello.)

Cembalo.

Die Vernunft.

Geist? Wer hört des Wahnes finstre Rede, und ist sie zu verschmähn zu blöde? Wer- Schweig', du jedes Glücks Ver-

wü-ster! Wie lan-ge willst du noch der La-ster Lü-gen - prie-ster, der Mör-der mei-ner Söh-ne

sein! Wie klagt ich euch, ver - blen - de - te Ver-führ-te! wenn euch sein täu-schendes Ge-sicht, sein

falscher Glanz mehr als mein rei-nes Licht, sein Wink euch mehr als mei-ne Stimme rührt! bald sandt'ich

Der Spötter. (Tenore.)

die Phi.lo.sophie, euch ernstlich eurenWahn zu zeigen, und bald, Sa.ty.re,dich! Dank sei dir! A.ber ich ge.

wann gleich je.ner nie das Herz der ra.sen.den Ver.äch.ter. Ich spotte.te; sie wur.den zum Ge.

lächter. Al.lein nicht Ernst,nicht Spott konnt'ihren Nacken beugen. Was half's? wir mußten schweigen.

(Aria.)

Munter.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

(Der Spötter.)
Tenore.

Basso (e
Continuo.)

Cembalo.

The first system of the musical score consists of seven staves. The top six staves are arranged in two groups of three, likely representing different instrumental parts. The bottom two staves form a grand staff (treble and bass clefs). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *mf* and *cresc.* (crescendo).

The second system of the musical score consists of seven staves. The top two staves are vocal lines with lyrics. The bottom five staves are piano accompaniment. The lyrics are: "Jetzt weiß ich's, überkluge Köpfe, wa...". The piano part includes dynamic markings such as *gelinde* (softly), *rit.* (ritardando), and *p* (piano). The tempo marking *(alle)* is also present.

rum kein Spott, kein bitteres La - chen euch besser konn - te ma - chen. Es täuscht mich eu'r Gesicht, es täuscht mich eu'r Ge -

The first system of the musical score consists of two systems of staves. The upper system contains two empty vocal staves. The lower system contains four staves: a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The key signature has one flat (B-flat), and the time signature is 4/4.

sicht, es täuscht mich, es täuscht mich eu'r Ge -

The second system of the musical score also consists of two systems of staves. The upper system contains two empty vocal staves. The lower system contains four staves: a vocal line with lyrics, a bass line, and a piano accompaniment. The piano part continues with a similar rhythmic pattern, including a triplet of eighth notes in the fourth measure. The key signature remains one flat, and the time signature is 4/4. Performance markings include *cresc.* (crescendo) in the piano part and *rit.* (ritardando) in the vocal line.



stark

stark

sicht.

mf

This system contains six staves of music. The first two staves are treble clefs, the third is a grand staff (treble and bass clefs), and the last three are bass clefs. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. The word "stark" appears twice in the first two staves. The word "sicht." is written below the first staff of the grand staff. The dynamic marking "mf" is present in the bottom right of the system.



cresc.

This system contains six staves of music, continuing the piece. It features similar complex rhythmic patterns. The dynamic marking "cresc." is written in the bottom right of the system.

gelinde
gelinde
gelinde

Jetzt weiß ich's, überkluge Köpfe, wa_rumkein Spott, kein bitteres La - chen

Violoncello
gelinde *alle*

euch bes_ser konn_te machen. Es täuscht mich eu'r Ge_sicht, es täuscht mich eu'r Ge_sicht, es täuscht_

stark *gelinde* *stark*
stark *gelinde* *stark*
gelinde (*stark*)
gelinde (*stark*)
p *f* *p* *f* *p*

mich eu'r Ge - sicht, es täuscht mich,

stark *gelinde* (*stark*) (*gelinde*)
stark *gelinde* (*stark*) (*gelinde*)
gelinde (*gelinde*)
gelinde (*gelinde*)
f *p* *f* *p*

es täuscht mich, es täuscht mich eu'r Gesicht. Jetzt

weiß ich's, es täuscht mich eür Ge - sicht.

stark

stark

rit.

(Fine.)

gelinde

stark

gelinde

stark

gelinde

stark

gelinde

gelinde

stark

gelinde

gelinde

stark

gelinde

Ihr men.schen -

stark

(*gelinde*)

Fine.

ähn - li.chen Ge - schöpfe, seid Menschen selbst noch lange nicht, noch lange nicht, ihr menschenähn - li.chen Ge.

stark *gelinde* *stark* *gelinde* *stark* *gelinde* *stark* *gelinde*

schöpfe, seid Menschen selbst noch lange nicht, seid Menschen selbst noch lange, lange, lan - ge nicht.

stark *stark* *stark* *stark*

cresc.

Von Anfang. Von Anfang.

Recitativo.

Die Vernunft.
(Alto.)

Ge-nug der Schande bloß-ge-stellt! doch wenn, Un-glau-be, dir noch mein Be-sitz ge-

(Continuo.)

(Violoncello.)

Cembalo.

fällt: o so er-rö-te hier! Was pre-digt dir die leh-ren-de Ge-schichte? Was die Er-

fahrung al-ler Zeit? „Wenn dort der O-ze-an mit un-ge-stü-mer Macht die meilen-

lan-gen Wel-len hub, und uns-rer Vorwelt al-te Pracht tief in sein nas-ses Grab be-grub;“ so

spricht: wie schicken sich zur Dinge E-wig-keit, zur unver-änder-lichen Welt ver-heeren-de Gerich-te?

(Aria.)

Oboe I. *stark*

Oboe II. *stark*

Violino I. *gelinde stark gelinde*

Violino II. *gelinde stark gelinde*

Viola. *gelinde stark gelinde*

(Die Vernunft.)
Alto.

Basso
(e Continuo.) *gelinde stark*

Allegro.
Cembalo. *p f f*

f mf cresc.

The first system of the musical score consists of seven staves. The top two staves are vocal lines in treble clef with a key signature of two flats. The third staff is a piano accompaniment in treble clef, featuring a complex, rhythmic melody with many slurs and ties. The fourth staff is a piano accompaniment in bass clef, providing harmonic support with chords and a steady bass line. The fifth staff is a vocal line in bass clef, mostly containing rests. The sixth and seventh staves are piano accompaniment in bass clef, with the sixth staff showing a melodic line and the seventh staff providing harmonic accompaniment.

The second system of the musical score also consists of seven staves. The top two staves are vocal lines in treble clef, continuing the melody from the first system. The third staff is a piano accompaniment in treble clef with a rhythmic melody. The fourth staff is a piano accompaniment in bass clef with a steady bass line. The fifth staff is a vocal line in bass clef, mostly containing rests. The sixth and seventh staves are piano accompaniment in bass clef, with the sixth staff showing a melodic line and the seventh staff providing harmonic accompaniment.

gelinde
gelinde
gelinde
 Des Stur - mes Don - ner - stim - men schallen, seht! seht! Ge - bir - ge wan - ken,
 Violonc. *gelinde* alle Violonc. (alle)

stark *gelinde* *stark* *gelinde*
stark *gelinde* *stark* *gelinde*
stark *gelinde* *stark* *gelinde*
 fal - len und fal - len zur un - tersten Tie - fe hin - ab; seht! seht! Ge - bir -
stark *gelinde* *stark* *gelinde*

- ge wan - - ken, fal - - len, und fal - - len zur un - tersten Tie - fe, zur un

stark
stark
stark
stark
f *p*

Tie - fe hinab.

stark
stark
stark
stark
 Violonc. *alle* Violonc.
p *f* *p*

alle

f *mf* *f* *p*

Des Stur - mes

Violone.

Don - ner - stim - men schallen, des Stur - mes Don - ner - stim - men schallen, seht!

alle Violonc. alle

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano or alto clef, with lyrics 'Don - ner - stim - men schallen, des Stur - mes Don - ner - stim - men schallen, seht!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo marking 'alle' is present. There are trill-like markings in the piano part.

seht! Ge - bir - - ge wan - - ken, fal - len, und fal - - len zur un - tersten Tie - fe hinab, zur

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line continues with lyrics 'seht! Ge - bir - - ge wan - - ken, fal - len, und fal - - len zur un - tersten Tie - fe hinab, zur'. The piano accompaniment continues with a similar rhythmic pattern. The tempo marking 'alle' is present. There are trill-like markings in the piano part.

un-tersten Tie-fe, zur un-tersten Tie-fe hin-ab, seht! seht! Ge-bir-ge wan-ken, wan-ken

fal-len, und fal-len zur un-tersten Tie-fe hin-ab, zur un-tersten Tie-fe und fallen zur un-tersten

stark

stark

stark

stark

Tie - fe hinab.-

f

creso.

Detailed description: This system contains the first system of a musical score. It features a vocal line with lyrics "Tie - fe hinab.-" and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand and a steady eighth-note bass line in the left hand. The word "stark" is written above the vocal line and below the piano accompaniment. The piano part also includes dynamic markings *f* and *creso.* (crescendo).

(Fine.)

Nun

Fine.

Detailed description: This system contains the second system of the musical score. It continues the vocal line and piano accompaniment. The piano part features a complex sixteenth-note figure in the right hand and a steady eighth-note bass line in the left hand. The word "Nun" is written above the vocal line. The system concludes with the word "Fine." written at the end of the vocal line and below the piano accompaniment.

gelinde stark gelinde sehr gelinde stark
 gelinde stark gelinde sehr gelinde stark
 gelinde stark gelinde sehr gelinde stark
 wühlt er im Schoße der Er-de- siekracht, sie kracht, — nun wühlt er im Schoße der Erde- siekracht, sie
 gelinde stark gelinde sehr gelinde stark
 f p pp f

gelinde gel. stark (gelinde)
 gelinde gel. stark (gelinde)
 gelinde gel. stark (gelinde)
 kracht, — und vie - ler Säk - len stol - ze Pracht steht? nein, ver - sin - ket ins trau - rige Grab, —
 gelinde stark (gelinde)
 p f p

(stark) (gelinde)
 (stark) (gelinde)
 (stark) (gelinde)
 (stark) (gelinde)
 (stark) (gelinde)

vie - ler Säk - len stol - ze Pracht steht? nein, ver - sin - ket ins trau - - - - ri - ge Grab.

poco rit.

Recitativo.

Die Religion. (Soprano.)

Ganz recht, das End - li - che ver - geht, der Zufall kann nicht e - wig wä - ren. Nur Gott, der

(Continuo.) (Violoncello.)

Cembalo.

Welten Herr besteht; dies, Freundin, sagen mein; dies sagen deine Lehren. Wie könnte Gott die Menschen, die Ihn

has-sen, stets Sieger sein, und From-me quä-len las-sen! Der From-me glaubt und lebt ge-

recht: der Böse schmäht Ver-nunft, mich, und die Bibel, und doch ist dieser Herr, und jener ist sein Knecht; den

schwellt die Wol-lust auf, und je-nen drük-ken Ü-bel. Nein! Gott hat schon die Rä-che-

pfei-le, den Tod der Mör-der aus-ge-sucht. Ein Tag der Schrecken bricht her-ein von Gna-de

voll und schwer von Pein, zum Fluche dem, der Gott geflucht und seinen Gläu-bigen zum Heile.

Chor der Gläubigen.

Trompeten I II. (in D)
 Timpano.
 Oboe I.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 Canto.
 Alto.
 Tenore.
 Basso.
 Basso (e Continuo.)
 Cembalo.

Dann jauch - - zet der Ge - rech - - ten Sa - me, dann wird dein ma - je - stät' - scher

Vivace.
ff

Na - me, o Gott Je - ho - vah! herr - lich sein, herr - lich, herr - lich, herr - lich

Na - me, o Gott Je - ho - vah! herr - lich sein, herr - lich

Na - me, o Gott Je - ho - vah! herr - lich sein, herr - lich

Na - me, o Gott Je - ho - vah! herr - lich sein, herr - lich

lich sein. Dann jauch - - - zet der Ge - rech - - ten Sa - me, dann wird dein ma - je - -
 sein. Dann jauch - - - zet der Ge - rech - - ten Sa - me, dann wird dein ma - je - -
 lich sein. Dann jauch - - - zet der Ge - rech - - ten Sa - me, dann wird dein ma - je - -
 lich sein. Dann jauch - - - zet der Ge - rech - - ten Sa - me, dann wird dein ma - je - -

(Fine.)

stätt - scher Na - me, o Gott Je - ho - vah! herr - lich sein. An je - der der - ge -
 stätt - scher Na - me, o Gott, o Gott! herr - lich sein. An je - der der - ge -
 stätt - scher Na - me, o Gott Je - ho - vah! herr - lich sein. allein
 stätt - scher Na - me, o Gott, o Gott! herr - lich sein. An je - der der - ge -

rit.
f
p
 Violoncello

wein - ten Zäh - ren wird dei - ne Gna - de sich ver - klä - ren, wird Gott Je - ho - vah
 wein - ten Zäh - ren wird dei - ne Gna - de sich ver - klä - ren, wird Gott Je - ho - vah
 wein - ten Zäh - ren wird dei - ne Gna - de sich ver - klä - ren, wird Gott Je - ho - vah

alle
 herr - lich sein, Gott Je - ho - vah herr - lich sein, (allein)
 herr - lich sein, Gott Je - ho - vah herr - lich sein, und an der La - ster (allein)
 Gott Je - ho - vah herr - lich sein, (allein) und an der
 herr - lich sein, Gott Je - ho - vah herr - lich sein, und an der La - ster
 (alle) Violoncello

grausem Heu - - - len, die dann ge - straft zum Ab - grund ei - - - len wird
 La - ster grausem Heu - - - len, die dann gestraft zum Ab - grund ei - len, zum Abgrund ei - len wird
 grausem Heu - - - len, die dann ge - - straft zum Ab - grund ei - len wird

Von Anfang.

(alle)

Gott Je - ho - - vah herr - lich sein, Gott Je - ho - - vah herr - lich sein.
 Gott Je - ho - - vah herr - lich sein, Gott Je - ho - vah herr - - - lich sein.
 Gott Je - ho - - vah herr - lich sein, Gott Je - ho - - vah herr - lich sein.

(alle)

rit.

Von Anfang.