

Requiem

nach Worten der heiligen Schrift
für

Chor, Solostimmen, Orchester und Orgel (ad lib.)

componirt von

Max Bruch

— Op. 64. —

Partitur.....	Mk. 10., no.	Orchesterstimmen Mk. 12., no.
Clavier-Auszug	" 4., no.	Orgelstimme " 1., no.
		Chorstimmen Mk. 2, 40.

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Eigenthum für alle Länder

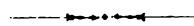
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HYMNE.

English version by Mrs. John P. Morgan.

Max Bruch, Op. 64.

Allegro molto moderato.

2 Flöten.

2 Hoboen.

2 Clarinetten in B.

2 Fagotte.

I. II. in F.
4 Hörner

III. IV. in Es.

2 Trompeten in Es.

3 Posaunen
und
Tuba.

Pauken in Es. B.

Violine I.

Violine II.

Bratsche.

Sopran.

Alt.

Tenor.

Bass.

Violoncell.

Contrabass.

Orgel.

Ped. 16'

U

p cresc.

f

B. Pos. Solo.

Tuba tacet p

pp

cresc.

mf

Wer unter dem Schirm des
He that in the place of the

Wer unter dem Schirm des
He that in the place of the

cresc.

cresc.

Manual 8th

cresc.

A

a 2.
f marcato
f marcato
f marcato
f marcato
f marcato
cresc.
set f
Der Will spricht zu dem
High - est drell-eth *und un - ter dem Schatten des All - mächt - i - gen* *blei - bet,*
High - est drell-eth *and un - der the shu - don of th'Al - migh - ty a - cresc.* *blei - bet,*
High - est drell-eth *und un - ter dem Schatten des All - mächt - i - gen* *blei - bet,*
High - est drell-eth *and un - der the shu - don of th'Al - migh - ty a - bid - eth,* *der Will spricht zu dem*
High - est drell-eth *and un - der the shu - don of th'Al - migh - ty a - bid - eth,* *der Will spricht zu dem*
High - est drell-eth *and un - der the shu - don of th'Al - migh - ty a - bid - eth,* *der Will spricht zu dem*
High - est drell-eth *and un - der the shu - don of th'Al - migh - ty a - bid - eth,* *der Will spricht zu dem*

B

Sopr. *ff*

Der spricht zu dem Herrn:
Will say to the Lord:
ff Mei - ne Zu - ver - sicht, und mei - ne
Herrn, der spricht zu dem Herrn:
Lord, will say to the Lord:
ff Mei - ne Zu - ver - sicht, und mei - ne
Herrn, der spricht zu dem Herrn:
Lord, will say to the Lord:
ff Mei - ne Zu - ver - sicht, und mei - ne
Herrn, der spricht zu dem Herrn:
Lord, will say to the Lord:
ff Mei - ne Zu - ver - sicht, und mei - ne

ten. ten. *ff* pesante

mit 4' *ff* volles Werk. *Ped.* *B*

H.V. 3367

Burg, ————— mei - ne Zu - ver - sicht und mei - ne Burg, ————— mein
 For - - - tress, Thou my ref - uge art and art my for - - - tress, my
 Burg, ————— mei - ne Zu - ver - sicht und mei - ne Burg, ————— mein
 For - - - tress, Thou my ref - uge art and art my for - - - tress, my
 Burg, ————— mei - ne Zu - ver - sicht und mei - ne Burg, ————— mein
 For - - - tress, Thou my ref - uge art and art my for - - - tress, my
 Burg, ————— mei - ne Zu - ver - sicht und mei - ne Burg, ————— mein
 For - - - tress, Thou my ref - uge art and art my for - - - tress, my

H.V. 8367

2.

marcato

Gott, mein Gott, auf den ich hoffe!

Gott, auf den ich hoffe, auf den ich hoffe!

Gott, mein Gott, auf den ich hoffe!

Gott, mein Gott, auf den ich hoffe, auf den ich hoffe!

pesante

Ped. C Ped. solo.

Mei - ne Zu - - versicht!
Art my ref - - uge Lord!

Mei - ne Zu - - ver-sicht!
Art my ref - - uge art

sempre ff

hof - - fe! Wer He un - - ter in dem
hope! that in the dem

un - - ter in the Schirm des the Höch - - sten sit - - zet!
that in the pluce of the High - - est dwell - - eth

hof - - fe! Mei - ne Zu - - ver-sicht! Mei - - ne
hope! my ref - - uge art! Art my

a.2.

ff

Wer
He - un - ter dem Schirm des
Schirm des the Höch - - - sten sit - - - zet, mei - ne Zu - - versicht,
place of the High - - - est dwell - - - eth, Thou my ref - - - uge art,
Mei - ne Zu - - versicht, mei - ne Zu - - versicht, auf den ich
Thou my ref - - - uge art, Thou my ref - - - uge art in whom I
Burg, auf den ich hof - fe, mei - ne Zu - - versicht, mei - ne
for - tress, in whom I hope, Thou my ref - - - uge art Thou my

H.V. 3367

Höch - - - - sten sit - zet, der spricht zu dem
 High - - - - est drell - eth. Will say to the
 auf - den ich hof - - - - fe, auf -
 in whom I hope - - - - fe, in -
 hof - - - - fe, auf den ich hof - - - - fe, auf -
 hope, in whom I hope - - - - fe, in -
 Zu - - - - ver-sicht, mei - - - - ne Burg,
 ref - - - - uge art, for - - - - tress strong,
 auf - in

ff

pesante

mf

H.V. 3367

A musical score page featuring ten staves of music. The top six staves represent the vocal parts, likely for a choir or ensemble, with lyrics in German and English. The bottom four staves represent the piano accompaniment. The music is in common time, with various dynamics and performance instructions like 'ff' (fortissimo), 'p' (pianissimo), and 'f' (forte). The lyrics are as follows:

Herrn, Lord, der will spricht zu dem Herrn: Mein e
den ich hof - fe, mein Gott, mei - ne Thou my
nhom I hope, auf in den ich hof - fe, hof - fe, mei - ne Thou my
hof - fe, auf in den ich hof - hope, hof - hope, mei - ne Thou my
den ich hof - fe, auf in den ich hof - hope, hof - fe, mei - ne Thou my
nhom I hope, auf in den ich hof - hope, hof - hope, mei - ne Thou my

13

Zu-ver-sicht und mei-ne Burg, mein Gott, auf den ich hof-fe,
refuge art and art my For-tress, My God, in whom I hope,—

Zu-ver-sicht und mei-ne Burg, mein Gott, auf den ich hof-fe,
refuge art and art my For-tress, My God, in whom I hope,—

Zu-ver-sicht und mei-ne Burg, mein Gott, auf den ich hof-fe,
refuge art and art my For-tress, My God, in whom I hope,—

Zu-ver-sicht und mei-ne Burg, mein Gott, auf den ich hof-fe,
refuge art and art my For-tress, My God, in whom I hope,—

ff pesante *ff* *ff* *ff*

D H. V. 3367

mei - ne Zu - ver-sicht, mein Gott, auf den ich
 Thou my ref - uge art, my God, in whom I
 mein Gott, auf den ich hof - fe, auf
 My God, in whom I hope, in
 mei - ne Zu - ver-sicht! Mein Gott, auf den
 Thou my ref - uge art! My God, in
 mein Gott, auf den ich hof - fe!
 My God, in whom I hope,

A musical score page featuring ten staves of music. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves represent the orchestra, likely strings, with various dynamics like ff (fortissimo) and ff (pianissimo) indicated. The vocal parts sing in unison, repeating the lyrics "hof - hope, mein my Gott, mein my Gott, auf in den rwhom" in three different melodic patterns. The vocal entries are marked with "ten." above the notes. The score is in common time, and the vocal parts enter at different times throughout the section.

hof - hope, mein my Gott, mein my Gott, auf in den rwhom

den ich hof - hope, mein my Gott, mein my Gott, mein my Gott, mein my Gott, auf in den rwhom

ich hof - hope, mein my Gott, mein my Gott, mein my Gott, mein my Gott, auf in den rwhom

mein Gott, mein my Gott, auf in

E H. V. 3367

rit.

Musical score page 16, featuring a vocal part and an accompaniment. The vocal part includes lyrics in German and English. The accompaniment consists of various instruments, with dynamics like *p*, *pp*, and *bo* indicated. The score is set in 2/4 time, with key changes between measures. The vocal part begins with a piano dynamic, followed by a series of sustained notes and grace notes. The lyrics are:

— ich hof - fe!
— I hope!
hof - fe,
hof - fe!
— ich hof - fe!
— I hope!
den ich hof - fe!
whom I hope!

F Allegro energico.

mutano in G.D.

$\sim 9.. = 126.$

F Orgel taoet bis Seite 27.

H.V.3367

A musical score page featuring five systems of music. The top system shows a vocal part with lyrics in German and English, and an orchestra part with dynamic markings like *ff* and *p*. The second system consists of six staves, with the third and fourth staves having fermatas. The third system contains six staves, with the fourth and fifth staves having fermatas. The fourth system contains six staves, with the fifth and sixth staves having fermatas. The fifth system shows a vocal part with lyrics in German and English, and an orchestra part with dynamic markings like *ff* and *p*.

Ob
Tho

tau - - send fal - len zu dei - - ner Sei - te, und zehn - -
thous - - and - thousand shall fall be - side thee, and ten - -

tau - send zu dei - - ner Rech - - - - ten, und zehn - - - -
 thous - and shall fall at thy right - - hand, and and ten - - - -
 Ob tau - - - - send fal - len zu dei - - - -
 Tho' thous - - - - and thousand, shall fall be -

H.V. 3367

Sheet music for orchestra and choir, page 20. The score consists of five systems of musical staves.

System 1: Four staves (Violin I, Violin II, Cello, Double Bass). Measures 1-5. Dynamics: p , f .

System 2: Four staves (Violin I, Violin II, Cello, Double Bass). Measures 6-10. Dynamics: p , f .

System 3: Four staves (Violin I, Violin II, Cello, Double Bass). Measures 11-15. Dynamics: p , f .

System 4: Four staves (Violin I, Violin II, Cello, Double Bass). Measures 16-20. Dynamics: p , f .

System 5: Four staves (Violin I, Violin II, Cello, Double Bass). Measures 21-25. Dynamics: p , f .

Text (measures 16-20):

tau -	-	-	send,	zehn -	-	tau -	send zu	dei -	-	Rech -	-	
thous	-	-	and,	ten	-	thous	-	full	at	ten,	right-	
Sei -	te,	und	zehn -	-	tau -	send zu	dei -	-	Rech -	-	ten,	hand,
side	thee,	and	ten	-	thous	-	full	at	right	-	hand,	

Final Measure: Double bass staff only. Dynamics: p , f .

ob tau - - send fal - len zu dei - - - - - ner Sei - -
 tho' thous - - and thous-and shall full be side
 und zehn - - - - - tau - - - - - send
 and ten - - - - - thous - - - - - and zu dei -
 fal - len zu dei - - - - - Sei - te,
 thous - and shall full be - side thee, Ob tau - - send fal - len zu dei - - - - - ner
 Ob tho' thous - - and - thousand shall full
 ff ff ff ff

Ob. G.

w, thee, ob thou tau - thous - send, ob thou tau - thous - send

thee, ob thou tau - thous - send, ob thou tau - thous - send

send, fal - thou - len, and, ob thou tau - thous - send, fal - thou - len, and, und and

Sei - te, und zehn - - tau - send zu dei - ner Rech - - ten, ob thou

B. Pos. ff

ff

G

Sei - te, und zehn - ten - tau - send zu thou - sand shall fall at thy

Rech - ten, und zehn - ten - tau - send zu thou - sand at

fal - len zu dei - ner be -

zehn - ten - tau - send zu thou - sand at

tau - send fal - len zu dei - ner Sei - te, und zehn - ten - tau - send zu thou - sand at

H.V.9367

bd.

bd.

bd.

bd.

a 2.

a 2.

Rech - - - - ten, und zehn - - - - tau - send zu dei - - - -
right - - - - hand, and ten - - - - thou - sand at thy
- - - - ner Rech - - - - ten, und zehn - - - - tau - send zu dei - - - -
thy right - - - - hand, and ten - - - - thou - sand at thy
dei - - - - ner Rech - - - - ten, zu dei - - - - ner Rech - - - - ten, zu dei - - - -
thy right - - - - hand, shall at thy right - - - - hand, shall at thy
dei - - - - ner Rech - - - - ten, zu dei - - - - ner Rech - - - - ten, zu dei - - - -
thy right - - - - hand, shall at thy right - - - - hand, shall at thy

A musical score page featuring five systems of music. The top system consists of five staves, with the fourth staff containing a large oval-shaped fermata. The second system begins with a dynamic of *ff ten.* The third system features a dynamic of *ff*. The fourth system contains vocal parts with lyrics: "Rech- - - ner", "Rech- - - thy", "Rech- - - right", "ten, hand," followed by "so It wird es doch shall not nigh". The fifth system concludes with a dynamic of *ff*.

ten.
ff ten.
ff

- - - ner
Rech - - -
- - - thy
Rech - - -
Rech - - -
right - - -

ten,
hand,

so
It

wird es doch
shall not nigh

ten,
hand,

so
It

wird es doch
shall not nigh

ff

ff

H.V.8367

dich nicht tref - fen,
ther, not nigh thee,

so wird es doch dich nicht tref - fen,
shall not nigh thee, not nigh thee,

dich nicht shall not
ther, not >

dich nicht tref - fen,
ther, not nigh thee,

so wird es doch dich nicht tref - fen,
shall not nigh thee, not nigh thee,

dich nicht shall not
ther, not >

dich nicht tref - fen,
ther, not nigh thee,

so wird es doch dich nicht tref - fen,
shall not nigh thee, not nigh thee,

dich nicht shall not
ther, not >

dich nicht tref - fen,
ther, not nigh thee,

so wird es doch dich nicht tref - fen,
shall not nigh thee, not nigh thee,

dich nicht shall not
ther, not >

a tempo, largamente

rit.

rit. a tempo, largamente

tref-fen,
nigh thee,

ich I bin am bei near dir, thee, ich I

tref-fen,
nigh thee,

ich I bin am bei near dir, thee, ich I

tref-fen,
nigh thee,

ich I bin am bei near dir, thee, ich I

tref-fen,
nigh thee,

ich I bin am bei near dir, thee, ich I

Orgel.

H Ped.

H.V.8867

#2: #2: #2: #2:
 bin am bei near dir, thee, ich de
 H.V.3367 *Pr. doppelt*

poco ritard.

a tempo

dir, thee, ich de hel - fe dir, thee, I bin am bei dir, thee,

hel - fe, er, de hel - fe dir, ich bin am bei dir, thee,

hel - fe, er, dr - hel - fe dir, ich bin am bei dir, thee,

te, er, ich de hel - fe dir, thee, I bin am bei dir, thee,

R.V. 3367

I

Un poco stringendo

The musical score consists of ten staves. The top six staves represent the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom four staves are for the vocal parts, labeled 'ich' (me) and 'dir! thee!' (you!). The vocal parts enter at measure 30, singing the lyrics 'ich bin am bei near dir! thee!' in a rhythmic pattern. The vocal entries are separated by rests. The vocal parts are in soprano range, while the orchestra provides harmonic support. Measure 30 concludes with a dynamic instruction 'ff' (fortissimo). Measures 31 through 34 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 35 begins with a dynamic 'ff' followed by a vocal entry. Measures 36 through 39 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 40 begins with a dynamic 'ff' followed by a vocal entry. Measures 41 through 44 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 45 begins with a dynamic 'ff' followed by a vocal entry. Measures 46 through 49 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 50 begins with a dynamic 'ff' followed by a vocal entry. Measures 51 through 54 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 55 begins with a dynamic 'ff' followed by a vocal entry. Measures 56 through 59 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 60 begins with a dynamic 'ff' followed by a vocal entry. Measures 61 through 64 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 65 begins with a dynamic 'ff' followed by a vocal entry. Measures 66 through 69 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 70 begins with a dynamic 'ff' followed by a vocal entry. Measures 71 through 74 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 75 begins with a dynamic 'ff' followed by a vocal entry. Measures 76 through 79 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 80 begins with a dynamic 'ff' followed by a vocal entry. Measures 81 through 84 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 85 begins with a dynamic 'ff' followed by a vocal entry. Measures 86 through 89 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 90 begins with a dynamic 'ff' followed by a vocal entry. Measures 91 through 94 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support. Measure 95 begins with a dynamic 'ff' followed by a vocal entry. Measures 96 through 99 show the vocal parts continuing their rhythmic pattern, with the orchestra providing harmonic support.

B. Pos. > > > >

Un poco stringendo

I

R.

ritard.

in A.

ritard.

decrec.

decrec.

muta in Es B

ritard.

r.f. *decrec.*

r.f. decrec.

r.f. decrec.

f

r.f.

r.f. decrec.

r.f. decrec.

p

ritard.

decrec.

mf

p

K Andante.

48:

(see A.)

pp

con sordini

con sordini

(c. sord.)

pp

pp

2 Soli.

Denn — er hat sei-nen En-geln be-foh-
For — He shall give His an-gels, His an-

2 Soli.

Denn — er hat sei-nen En-geln be-foh-
For — He shall give His an-gels, His an-

2 Soli.

Denn — er hat sei-nen En-geln be-foh-
For — He shall give His an-gels, His an-

p

p

p

pp II. Man

K

L

Music score for orchestra and choir, page 33. The score consists of eight staves. The top two staves are soprano and alto voices. The middle two staves are tenor and bass voices. The bottom two staves are piano (right hand) and cello/bass (left hand). The key signature is A major (three sharps). The time signature is common time.

Top Staves (Soprano and Alto):

- Measure 1: Soprano (S:) starts with a sustained note at p . Alto (A:) enters with a sustained note at p .
- Measure 2: Both voices continue with sustained notes. Dynamics: $\text{s}:$ p , A: p .
- Measure 3: Dynamics: $\text{s}:$ cresc. , A: cresc.
- Measure 4: Dynamics: $\text{s}:$ f , A: f .
- Measure 5: Dynamics: $\text{s}:$ p , A: p .
- Measure 6: Dynamics: $\text{s}:$ cresc. , A: cresc.

Middle Staves (Tenor and Bass):

- Measure 1: Tenor (T:) and Bass (B:) enter with sustained notes at p .
- Measure 2: Tenor (T:) and Bass (B:) continue with sustained notes at p .
- Measure 3: Tenor (T:) and Bass (B:) continue with sustained notes at p .
- Measure 4: Tenor (T:) and Bass (B:) continue with sustained notes at p .
- Measure 5: Tenor (T:) and Bass (B:) continue with sustained notes at p .
- Measure 6: Tenor (T:) and Bass (B:) continue with sustained notes at p .

Piano/Cello/Bass (Bottom Staves):

- Measure 1: Right hand (piano) plays eighth-note chords at p .
- Measure 2: Right hand (piano) continues eighth-note chords at p .
- Measure 3: Right hand (piano) continues eighth-note chords at p .
- Measure 4: Right hand (piano) continues eighth-note chords at p .
- Measure 5: Right hand (piano) continues eighth-note chords at p .
- Measure 6: Right hand (piano) continues eighth-note chords at p .
- Measure 7: Left hand (cello/bass) plays eighth-note chords at p .
- Measure 8: Left hand (cello/bass) continues eighth-note chords at p .
- Measure 9: Left hand (cello/bass) continues eighth-note chords at p .
- Measure 10: Left hand (cello/bass) continues eighth-note chords at p .

Vocal Text (from measure 1):

- len ü - ber
- gelschurge o'er
dir, thee!

Tutti
p express.

- len ü - ber
- gelschurge o'er
dir, thee!

dass sie dich be - hü -
And thee they shall guard,

- len ü - ber
- gelschurge o'er
dir, thee!

Tutti
p express.

dass sie dich be - hü -
And thee they shall guard,

Performance Instructions:

- Measure 1:** p
- Measure 2:** p
- Measure 3:** cresc.
- Measure 4:** f
- Measure 5:** p
- Measure 6:** cresc.
- Measure 7:** p
- Measure 8:** p
- Measure 9:** p
- Measure 10:** pizz.

Page Number: H. V. 3367

Music score for orchestra and choir, page 34.

The score consists of ten staves. The first five staves are for the orchestra, featuring strings, woodwinds, and brass. The sixth staff is for the soprano soloist. The seventh staff is for the alto soloist. The eighth staff is for the tenor soloist. The ninth staff is for the bass soloist. The tenth staff is for the choir.

Orchestra (Staves 1-5):

- Measure 1: Dynamics include *f*, *mf*, *p*, *pp*.
- Measure 2: Dynamics include *mf*, *p*.
- Measure 3: Dynamics include *p*.
- Measure 4: Dynamics include *p*, *cresc.*
- Measure 5: Dynamics include *p*, *cresc.*
- Measure 6: Dynamics include *p*.
- Measure 7: Dynamics include *p*.
- Measure 8: Dynamics include *p*.
- Measure 9: Dynamics include *p*.
- Measure 10: Dynamics include *p*.

Soprano Solo (Staff 6):

Alto Solo (Staff 7):

Tenor Solo (Staff 8):

Bass Solo (Staff 9):

Choir (Staff 10):

Text (Soprano Solo):

*Tutti. *mf**

dass sie dich auf den Hän - den tra - gen,
That thy aye in their hands shall bear thee,

*p *espress.* *cresc.**

dass sie dich be -
And thee they shall

Text (Alto Solo):

al - - - len in dei - - - nen thy We - - - gen,
all in all ways,

Text (Tenor Solo):

*Tutti. *p *espress.* *cresc.***

dass sie dich be - hü - - -
And thee they shall guard,

Text (Bass Solo):

- - - len in dei - - - nen thy We - - - gen.
all in all ways,

Choir (Staff 10):

cresc.

p

pp

hü - guard, - - - ten - auf - al - - - - - len - dei - - - nen
 guard in in all, - - - - - in in dass sie dich That they aye auf - den Hän - in - their hands
 - - - ten - auf - al - - - - - len, - al - guard - - - len - dei - - - nen
 guard in all, - - - - - shall al - - - - - in all - - - - - thy

pizz

M

M

2 Soli.

We rays gen, thee. dass sie dich be - hü - ten auf al - len dei-nen We - ways,

And thee they shall guard guard in all, in all thy ways,

Solo

- dentra - gen, thee. dass sie dich be - hü - ten auf al - len dei-nen We -

shall bear Solo

ways, And thee they shall guard guard in all, in all thy ways,

We rays gen, thee. dass sie dich be - hü - ten auf al - len dei-nen We -

And thee they shall guard guard in all, in all thy ways,

Solo

dass sie dich be - hü - ten auf al - len dei-nen We -

And thee they shall guard guard in all, in all thy ways,

M

Sheet music for orchestra and choir, page 37. The score consists of eight staves, each with a key signature of four sharps. The vocal parts are in soprano, alto, tenor, and bass. The vocal entries are as follows:

- Mezzo-soprano: "gen," (repeated three times)
- Soprano: "dass That sie dich auf den Hän - den shall tra - bear gen, thee," (repeated three times)
- Alto: "gen," (repeated three times)
- Tenor: "dass That sie dich auf den Hän - den shall tra - bear gen, thee," (repeated three times)
- Bass: "gen," (repeated three times)

The vocal parts sing in unison. The orchestra includes strings (violin I, violin II, viola, cello) and woodwind (oboe). The vocal parts are marked with dynamic instructions such as *p*, *pp*, *pizz.*, and *un poco espress.*. The woodwind part has markings like *arco* and *mf*.

mf express.

p express.

ten. ten.

pp ten. ten.

espress.

pp

in H

pp

arco un poco express.

arco un poco express.

ppp

dich auf den Hän - - den tra - - - gen.
Aye in their hands shall beur thee.

ppp

dich auf den Hän - - den tra - - - gen.
Aye in their hands shall beur thee.

ppp

dich auf den Hän - - den tra - - - gen.
Aye in their hands shall beur thee.

ppp

dich auf den Hän - - den tra - - - gen.
Aye in their hands shall beur thee.

pp

pizz.

N Moderato, maestoso. $\text{N} \text{ } d = 100.$

sempref

in B.

sempref

f

f

mf

sempr. mf

mf

sempr. mf

mf

sempr. mf

in Es. B. Tuba

f

mf

senza sordini

senza sordini

f

Tutti

f

Wer
He

un-ter dem Schirm des Höch - sten si - tzet, und un-ter dem Schatten des All -

that in the place of the High - est dwell-eth And under the sha-dow of th' All -

Tutti

f

Wer
He

un-ter dem Schirm des Höch - sten si - tzet, und un-ter dem Schatten des All -

that in the place of the High - est dwell-eth And under the sha-dow of th' All -

Tutti

f

Wer
He

un-ter dem Schirm des Höch - sten si - tzet, und un-ter dem Schatten des All -

that in the place of the High - est dwell-eth And under the sha-dow of th' All -

ff

f

ff

f

N

mach-ti-gen blei - - bet. der spricht zu dem Herrn: Mei - ne Zu - versicht
 mighty u - bid - - eth, will say to the Lord: Thou my ref - uge art,

 mach-ti-gen blei - - bet. der spricht zu dem Herrn: Mei - ne Zu - versicht
 mighty u - bid - - eth, will say to the Lord: Thou my ref - uge art,

 mach-ti-gen blei - - bet. der spricht zu dem Herrn: Mei - ne Zu - versicht
 mighty u - bid - - eth, will say to the Lord: Thou my ref - uge art.

 H. V. 3367 0 Volles Werk

— und mei - ne
— and art my Burg, for - - tress, mei - ne Thou my Zu-versicht ref-uge art und mei - ne Burg,
— und mei - ne
— and art my Burg, for - - tress, mei - ne Thou my Zu-versicht ref-uge art und mei - ne Burg,
— und mei - ne
— and art my Burg, for - - tress, mei - ne Thou my Zu-versicht ref-uge art und mei - ne Burg,
— und mei - ne
— and art my Burg, for - - tress, mei - ne Thou my Zu-versicht ref-uge art und mei - ne Burg,

H. V. 8947

mein Gott, mein Gott, mein Gott, mein Gott, mein Gott, auf den ich hof - hope!

mein Gott, auf den ich hof - fe, auf den ich hof - hope!

mein Gott, auf den ich hof - fe, I, hof - hope!

mein Gott, mein Gott, mein Gott, auf den ich hof - fe, I, hof - hope!

pesante

pesante

P

p

a2

Tuba

per bria

contrabass

rff

fel

ff

Hal - le - lu - ja,

fel

Hal - le - lu - ja,

ff

fel

Hal - le - lu - ja,

fel

Hal - le - lu - ja,

rff

ped. doppelt

H. V. 3367

mf

lu - ja, lo - bet den Herrn!
 juh! Praise ye the Lord!

lo - bet, lo - bet den Herrn!
 Him. Praise ye the Lord!

lu - ja, lo - bet den Herrn!
 juh! Praise ye the Lord!

lo - bet, lo - bet den Herrn! Hal -
 Him. Praise the Lord! Hal -

pesante
pesante

Sheet music for orchestra and choir, page 45. The music is divided into four measures per staff. The vocal parts are labeled *a1*, *a2*, and *b*. The lyrics are as follows:

- - - - le - lu - - ja,
 - - - - le - lu - - jah,
 lu - - - ja, Hal - - -
 lu - - - jah, Hal - - -
 le - - - - lu - - ja!
 le - - - - lu - - jah!

Hal - - - - lu - - - ja, Hal - - - - lu - - - jah, Hal - - - - lu - - - ja,
 Hal - - - - lu - - - jah, Hal - - - - lu - - - jah!

Lo - bet,
 Praise Him,

bet,
 Him,

lo -
 praise

lu - - - ja,
 lu - - - jah,

Hal - - - -
 Hal - - - -

le - - - lu - - -
 le - - - lu - - -

H.V. 9367

unis.

B. Pos.

Tuba

le - - lu ja,
le - - lu jah!

Hal - - le - lu - - ja,
Hal - - le - lu - - jah!

- - bet den ye the Herrn,
Lord!

ja,
jah!

Hal - - le - lu - - ja,
Hal - - le - lu - - jah!

H.V. 3367

rit.

Herrn,
Lord!

lo -
Praise

bet
ye

den
the

Herrn!
Lord!

Herrn,
Lord!

lo -
Praise

bet
ye

den
the

Herrn!
Lord!

Herrn,
Lord!

lo -
Praise

bet
ye

den
the

Herrn!
Lord!

Herrn,
Lord!

lo -
Praise

- bet den
ye the

Herrn!
Lord!

Ped. doppelt.

H.V. 3367