

ATHALIA

von Racine.

MUSIK

von

FELIX MENDELSSOHN BARTHOLDY.

Op. 74.

OUVERTURE.

Maestoso con moto.

Flauti.

Oboi.

Clarinetten in B.

Fagotti.

Corni in F.

Trombe in C.

Tromboni Alto.
Tenore.

Trombone Basso.

Timpani in D.A.

Arpa.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Maestoso con moto.

Stich und Druck von Breitkopf & Härtel

Part. B. 736.

ПРОДЕРЖАНО
1966 г.

59921

6324/068

This page of musical notation features 14 staves. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The music is written in a system with multiple staves, suggesting a complex arrangement. The page is numbered '2' in the top left corner.

The musical score is arranged in 15 staves. The first five staves are for vocal parts: Soprano (1st staff), Alto (2nd staff), Tenor 1 (3rd staff), Tenor 2 (4th staff), and Bass (5th staff). The next five staves are for piano accompaniment: Right Hand (6th staff), Left Hand (7th staff), and three staves for a second piano part (8th, 9th, and 10th staves). The final five staves are for a third piano part: Right Hand (11th staff), Left Hand (12th staff), and three staves for a fourth piano part (13th, 14th, and 15th staves). The music is in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

This musical score, labeled "Part. B. 736.", consists of 12 staves. The notation includes various musical symbols and dynamics. The first staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The second staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The third staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The fourth staff has a bass clef and a key signature of one flat. It begins with a half note G3, followed by a half note A3, and then a half note B3. The fifth staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The sixth staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The seventh staff has a bass clef and a key signature of one flat. It begins with a half note G3, followed by a half note A3, and then a half note B3. The eighth staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The ninth staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The tenth staff has a bass clef and a key signature of one flat. It begins with a half note G3, followed by a half note A3, and then a half note B3. The eleventh staff has a treble clef and a key signature of one flat. It begins with a half note G4, followed by a half note A4, and then a half note B4. The twelfth staff has a bass clef and a key signature of one flat. It begins with a half note G3, followed by a half note A3, and then a half note B3. Dynamics include *f*, *p*, *cresc.*, and *pizz.*. The score is written in a single system.

This musical score, labeled "Part. B. 736.", consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple staves. The dynamics range from *p* (piano) to *f* (forte), and several sections are marked with *cresc.* (crescendo). The notation is written in a standard musical notation style, with treble and bass clefs used throughout. The score is presented on a single page, with the page number "5" in the top right corner.

This musical score, labeled "Part. B. 736.", consists of 14 staves. The first four staves are vocal parts, each beginning with a *sf* (sforzando) dynamic. The fifth staff is a piano accompaniment, starting with a *p* (piano) dynamic. The sixth staff is a single melodic line, also starting with a *p* dynamic, which includes the instruction "in D." and a triplet of eighth notes. The remaining staves (7-14) are piano accompaniment parts, with various dynamics including *p*, *cresc.* (crescendo), and *sf*. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values, rests, and articulation marks.

Molto Allegro.

The musical score is written for a piano and orchestra. It consists of 14 staves. The piano part is on the left, and the orchestra is on the right. The tempo is *Molto Allegro*. The score includes various musical notations such as notes, rests, and dynamic markings.

Staff 1 (Piano): *p*, *ritard.*

Staff 2 (Piano): *p*, *ritard.*, *a 2.*, *pp* 3

Staff 3 (Piano): *p*, *ritard.*, *pp* 3

Staff 4 (Piano): *p*, *ritard.*, *pp* 3

Staff 5 (Piano): *ritard.*, *a 2.*, *pp*

Staff 6 (Piano): *eresc.*, *f*, *ritard.*, *sf*

Staff 7 (Piano): *ritard.*

Staff 8 (Piano): *ritard.*, *pp* 3

Staff 9 (Piano): *ritard.*, *pp* 3

Staff 10 (Piano): *ritard.*

Staff 11 (Piano): *ritard.*

Staff 12 (Piano): *ritard.*, *arco*, *pp*

Staff 13 (Piano): *ritard.*, *arco*, *pp*

Staff 14 (Piano): *ritard.*, *arco*, *pp*

Molto Allegro.

This musical score, labeled "Part B. 736", consists of 14 staves. The first 10 staves are arranged in two systems of five staves each. The first system includes a single treble clef staff at the top, followed by four staves with various clefs (treble, alto, tenor, and bass). The second system also has a single treble clef staff at the top, followed by four staves with various clefs. The bottom two staves of the page are a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. It features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and triplet markings. Dynamic markings such as "cresc." (crescendo) and "p cresc." (piano crescendo) are used throughout. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic piece. The score is printed on aged, slightly yellowed paper.

The musical score is written for a string quartet and piano accompaniment. The first 10 staves are for the string quartet, and the last 4 staves are for the piano. The music is in 2/4 time and features various dynamics including fortissimo (f), piano (p), and crescendo (cresc.).

Staff 1: Violin I, starting with a fortissimo (f) dynamic.

Staff 2: Violin II, starting with a fortissimo (f) dynamic.

Staff 3: Viola, starting with a fortissimo (f) dynamic.

Staff 4: Cello/Double Bass, starting with a fortissimo (f) dynamic.

Staff 5: Piano Right Hand, starting with a fortissimo (f) dynamic.

Staff 6: Piano Left Hand, starting with a fortissimo (f) dynamic.

Staff 7: Piano Right Hand, starting with a fortissimo (f) dynamic.

Staff 8: Piano Left Hand, starting with a fortissimo (f) dynamic.

Staff 9: Piano Right Hand, starting with a fortissimo (f) dynamic.

Staff 10: Piano Left Hand, starting with a fortissimo (f) dynamic.

Staff 11: Piano Right Hand, starting with a fortissimo (f) dynamic.

Staff 12: Piano Left Hand, starting with a fortissimo (f) dynamic.

Staff 13: Piano Right Hand, starting with a fortissimo (f) dynamic.

Staff 14: Piano Left Hand, starting with a fortissimo (f) dynamic.

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musical score for Part B. 736, page 11. The score consists of 11 staves. The first four staves contain a vocal melody with various dynamics (*p*, *ff*, *a 2.*) and phrasing. The remaining seven staves are for piano accompaniment, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *cresc.*, *f*, and *p*.

This musical score, labeled "Part B. 736", consists of 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into three main systems of six staves each. The first system includes staves with treble and bass clefs, featuring notes and rests. The second system includes staves with treble and bass clefs, featuring notes and rests. The third system includes staves with treble and bass clefs, featuring notes and rests. The score is marked with dynamics such as *ff* (fortissimo) and *cresc.* (crescendo). There are also markings for articulation, including *a 2.* and *tr* (trill). The notation is written in a standard musical style, with notes and rests clearly visible on the staves.

This page of musical notation, page 13, contains a complex arrangement of music across 16 staves. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *sf* (sforzando). The music is organized into systems, with some staves featuring repeat signs and first/second endings. The notation is dense and detailed, typical of a classical or romantic era manuscript.

This page of musical notation, page 14, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, multi-measure format, with many notes beamed together. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout the piece. The notation is arranged in a series of staves, with some staves containing multiple measures of music. The overall style is that of a classical or romantic era musical score.

Handwritten musical score for Part B. 736, page 15. The score consists of 15 staves. The first 10 staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The last 5 staves are for a piano accompaniment (Right and Left Hand). The music is in 2/4 time and features various dynamics including *p* (piano), *ff* (fortissimo), and *pizz.* (pizzicato). The score includes many accidentals and slurs.



p *cresc.*

cresc.

cresc.

arco *cresc.*

arco *cresc.*

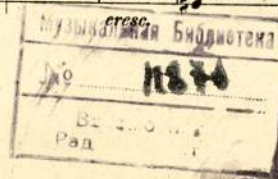
pizz. *cresc.*

cresc.

arco *p* *cresc.*

musical score for Part B. 736, page 17. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and includes dynamic markings such as crescendo (cresc.), piano (p), forte (f), and pizzicato (pizz.). The music is in 4/4 time and features complex rhythmic patterns and articulation.

Part. B. 736.



This page of musical notation, labeled "Part. B. 736.", contains ten staves of music. The notation is written in a system with a key signature of one sharp (F#) and a common time signature (C). The staves are arranged in two groups of five. The first group of five staves (top) features a variety of musical notations, including dynamics such as *f* (forte), *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The second group of five staves (bottom) includes the word *arco* (arco) and *pp* (pianissimo). The notation includes various musical symbols such as notes, rests, slurs, and phrasing marks. The page is numbered "18" in the top left corner.

[illegible]

This page of musical notation, page 20, contains a complex arrangement of multiple staves. The notation includes various clefs (treble and bass), notes, rests, and dynamic markings such as *cresc.*, *ff*, *mf*, and *f*. The music is dense and spans across the page, with some staves featuring repeated notes and others showing more complex melodic lines. The page is numbered 20 in the top left corner.

This musical score, labeled "Part. B. 736.", is written on a system of 16 staves. The notation includes treble and bass clefs, various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The score is organized into measures by vertical bar lines. The first system consists of 8 measures, followed by a second system of 8 measures, and a third system of 8 measures. The notation is dense, with many notes and rests, and includes some slurs and ties. The page number "22" is visible in the top left corner.

musical score for Part B. 736, page 23. The score consists of 15 staves. The first 10 staves are for vocal parts (Soprano, Alto, Tenor, Bass, and four additional parts). The last 5 staves are for piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *sempre f* (sempre forte).

This page contains musical notation for Part B. 736. It features multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system with multiple staves, likely representing different instruments or voices. The page includes dynamic markings such as *f* (forte), *p* (piano), and *pizz.* (pizzicato). The notation is written in a standard musical staff format with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered 24 in the top left corner.

p *cresc.*

p

cresc.

arco *cresc.*

arco *cresc.*

pizz. *cresc.*

arco *cresc.*

Handwritten musical score for Part B. 736. The score is written on multiple staves, including vocal staves and piano accompaniment. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics used are *f* (forte), *p* (piano), *pizz.* (pizzicato), and *arco* (arco). The score is organized into measures, with some measures containing multiple notes and rests. The handwriting is in ink, and the paper shows signs of age.

dim. *pp* *f*

dim. *pp* *f*

dim. *pp* *f*

f *dim.* *pp* *mf*

f *dim.* *pp* *mf*

f *dim.* *pp* *f*

f *dim.* *pp* *f*

Handwritten musical score for a string quartet, page 10. The score is written on ten staves, organized into five systems of two staves each. The instruments are Violin I (top staff), Violin II (second staff), Viola (third staff), and Cello/Double Bass (bottom staff). The notation includes various musical symbols such as notes, rests, dynamics (pp, p, cresc.), and articulation marks (pizz., arco). The page is numbered 10 in the bottom right corner.

The musical score is arranged in two systems of eight staves each. The first system (staves 1-8) is for a string quartet. The staves are: Violin I, Violin II, Viola, and Violoncello. The music is in 2/4 time. The first four measures of the first system are marked with a piano (*p*) dynamic. The fifth measure of the first system is marked with a crescendo (*cresc.*). The second system (staves 9-16) is for a piano. The staves are: Right Hand, Left Hand, Right Hand, Left Hand, Right Hand, and Left Hand. The music is in 2/4 time. The first four measures of the second system are marked with a piano (*p*) dynamic. The fifth measure of the second system is marked with a crescendo (*cresc.*). The sixth measure of the second system is marked with a piano (*p*) dynamic. The seventh measure of the second system is marked with a crescendo (*cresc.*). The eighth measure of the second system is marked with a piano (*p*) dynamic. The ninth measure of the second system is marked with a crescendo (*cresc.*). The tenth measure of the second system is marked with a piano (*p*) dynamic. The eleventh measure of the second system is marked with a crescendo (*cresc.*). The twelfth measure of the second system is marked with a piano (*p*) dynamic. The thirteenth measure of the second system is marked with a crescendo (*cresc.*). The fourteenth measure of the second system is marked with a piano (*p*) dynamic. The fifteenth measure of the second system is marked with a crescendo (*cresc.*). The sixteenth measure of the second system is marked with a piano (*p*) dynamic.

This musical score, labeled "Part. B. 736.", consists of 14 staves arranged in two systems of seven. The notation includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), and time signatures. The score features a variety of note values, including whole, half, quarter, and eighth notes, as well as rests. Dynamic markings are prominently used, with "cresc." (crescendo) appearing frequently across the staves, and "f" (forte) marking specific sections. The notation is written in a clear, professional style typical of early 20th-century musical publications. The paper shows signs of age, with some discoloration and wear along the edges.

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in a system of staves. The top three staves are in treble clef, and the bottom three are in bass clef. The music is written in a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). The page is numbered 'a 2.' in the top left corner. The notation is complex, with many notes and rests, and it appears to be a single system of music. The page is aged and has a yellowish tint.

This page of musical notation, page 32, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first section of the page features a series of staves with notes and rests, with dynamic markings like *f* and *ff* indicating volume. The second section, starting around the middle of the page, shows a more complex arrangement with multiple staves, including a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *ff*. The page is numbered 32 in the top left corner.

The musical score is written for a piano and features a variety of musical elements. The top section consists of several staves with notes, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). Some staves are marked *sempre ff*. The bottom section of the page features a more complex texture with rapid sixteenth-note passages in the upper staves, while the lower staves provide a steady accompaniment. The word *segue* is written above the staves in the bottom section, indicating a continuation of the piece. The score is concluded with a final *ff* marking.

This page contains musical notation for Part B. 736. It features multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system with multiple staves, likely representing different instruments or voices. The key signature is one sharp (F#), and the time signature is 2/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *dim.* (diminuendo) are present. The notation is written in a standard musical script with a treble and bass clef.

This page of musical notation, labeled "Part. B. 736.", contains 18 staves of music. The notation is arranged in a system with multiple staves per system. The first system consists of 8 staves, and the second system consists of 10 staves. The notation includes various musical symbols, such as notes, rests, and dynamic markings like "f". The staves are numbered 1 through 18. The notation is written in a style typical of 19th-century musical manuscripts.

This page contains musical notation for Part B. 736. It features a series of staves with various musical notations, including notes, rests, and dynamic markings. The notation is arranged in a multi-staff format, typical of a musical score. The key signature is B major (two sharps). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *tr* (trill). The page is numbered 36 in the top left corner.

This page of musical notation, labeled "Part B. 736" at the bottom, contains 15 staves of music. The notation is written in 2/4 time and includes various musical elements such as notes, rests, trills, and tremolos. The dynamics range from *f* (forte) to *ff* (fortissimo). The score is divided into two main sections by a double bar line. The first section consists of the first four staves, and the second section consists of the remaining eleven staves. The notation is written in a standard musical notation style, with clefs, key signatures, and time signatures. The page number "37" is located in the top right corner.

This page of musical notation, page 38, contains a complex arrangement of multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'tr' (trill). The staves are organized into systems, with some staves featuring a treble clef and others a bass clef. The music is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense, with many notes and rests, and includes various musical ornaments and trills. The page is numbered 38 in the top left corner.

Nº 1.
Allegro maestoso vivace.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Trombe in C.
(im Orchester.)

Trombe in C.
(auf dem Theater.)

Tromboni Alto.
Tenore.

Trombone Basso.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Dialog.

Allegro maestoso vivace.

Tout l'univers est plein de sa ma-gni-fi-cen-ce, qu'on la.

Herr, durch die ganze Welt ist deine Macht ver-kündet, Lob und

Tout l'univers est plein de sa ma-gni-fi-cen-ce, qu'on la.

Herr, durch die ganze Welt ist deine Macht ver-kündet, Lob und

do - re ce Dieu, qu'on l'in - voque à ja - mais: son em - pire a des temps précé - dé — la nais - san - ce Chan - tons. pu - bli -

Dank und An - be - tung sei ewig dir gebracht! Eh' die Zeit noch ent - stand, war schon dein Reich ge - gründet. Wir preisen deinen

do - re ce Dieu, qu'on l'in - voque à ja - mais: Chan -

Dank und An - be - tung sei ewig dir gebracht! Wir

Chan - tons, chan -

Wir prei - sen



ons, publi-ons ses bien faits, chan-tons, — pu-bli-ons ses bien faits.

Ruhm, lob-singen deiner Macht, wir prei-sen dich, lob-singen dei-ner Macht.

Alto I Solo.
En vain l'in-ju-ste vi-o-len-ce au
Ver-ge-bens will der Feind uns zwingen, im

tons, pu-bli-ons, chan-tons, pu-bli-ons, — pu-bli-ons ses bien faits.
preisen dei-nen Ruhm, lob-sin-gen dei-ner Macht, — lob-singen dei-ner Macht.

tons, publions, chantons, chantons, publions, pu-bli-ons, — pu-bli-ons ses bien faits.
deinen Ruhm, lob-singen deiner Macht, wir prei-sen dich, lob-singen dei-ner Macht.

pizz.
pizz.
pizz.
pizz.
pizz.

The musical score is for Part B. 736. It features a vocal line and several instrumental parts. The vocal line includes lyrics in French, German, and English. The instrumental parts include a piano (pp) and an arched string section (arco).

The lyrics are as follows:

French: *peuple qui le lou - e im-po-se-rait si - len-ce; son nom ne pé - ri-ra ja-mais. Le jour annonce au jour sa gloire et sa puis-*
 German: *Tempel unsers Herrn nicht Psalmen mehr zu singen; sein Lob kann nim-mer un - ter-gehn. Der Tag sagt es dem Tag, wie fest sein Reich be-*
 English: *temple of our Lord no psalms more to sing; his praise can never be hid. The day says to the day, how firm his kingdom be-*

The score includes a piano (pp) section and an arched string section (arco) section. The piano section is marked with *pp* and the arched string section is marked with *arco* and *p*.

pp *cresc.* *pp* *cresc.* *cresc.* *cresc.* *a 2.*

cresc. *cresc.* *cresc.*

cresc. *cresc.* *cresc.*

cresc. *f*

cresc.

cresc.

Sopr. I Solo.

Tout l'univers est plein de sa magnificence; chantons, publions, publions, publions.
 Denn durch die ganze Welt ist deine Macht verkündet, Anbetung und Dank sei

san-ce, le jour annonce au jour sa gloire et sa puissance.
 gründet, der Tag sagt es dem Tag, wie fest sein Reich be-gründet.

ons ses bienfaits.
 ewig dir gebracht!
TUTTI. *f*
 Tout l'univers est plein de sa magni - fi - cen - ce; chantons, pu - bli - ons, publi - ons ses bien - faits, chan -
 Herr, durch die ganze Welt ist deine Macht ver - kündet, wir prei - sen dein Lob, wir sin - gen dei - ner Macht, wir
TUTTI. *f*
 Tout l'univers est plein de sa magni - fi - cen - ce; chantons, chan - tons, publi - ons, chantons, chantons, publi - ons, pu -
 Herr, durch die ganze Welt ist deine Macht ver - kündet, wir prei - sen dei - nen Ruhm, lob - sin - gen deiner Macht, wir
TUTTI. *f*
 Tout l'univers est plein de sa magni - fi - cen - ce; chan - tons, pu - bli - ons, chan - tons, pu - bli -
 Herr, durch die ganze Welt ist deine Macht ver - kündet, wir prei - sen dein Lob, wir sin - gen dei - ner
 Tout l'univers est plein de sa magni - fi - cen - ce; chantons, chan - tons, publi - ons, chantons, chantons, publi - ons, pu -
 Herr, durch die ganze Welt ist deine Macht ver - kündet, wir prei - sen dei - nen Ruhm, lob - sin - gen deiner Macht, wir

f *p* *p* *trumm* *fp*

Sopr. II Solo.

tons, publi - ons ses bienfaits. Il donne aux fleurs leur ai mable pein - tu - re; il fait nai - tre et mu -
 prei - sen dich, lob. sin - gen deiner Macht. Du schenkst den Blu - men ihrer Far - ben Rei - ze, du rufst das Grün hervor und

blions, publi - ons ses bienfaits,
 prei - sen dich, lob. sin - gen deiner Macht.

ons, publi - ons ses bienfaits.
 Macht, lob. sin - gen deiner Macht.

blions, publi - ons ses bienfaits.
 prei - sen dich, lob. sin - gen deiner Macht.

p *p*

The musical score is for Part B. 736. It features a vocal solo for Soprano I (Sopr. I Solo.) and piano accompaniment. The score is written in 4/4 time and includes French and German lyrics. The piano part consists of two staves, and the vocal part is a single staff. The lyrics are:

rir les fruits; il leur dis - pen - se a - vec me - su - re et la chaleur des jours et la fraîcheur des
 schmückest die Au. Auf dein Ge - heiss strahlt warm die Sonne nie - der, dann in der Nacht mit Mass schickst du den küh - len

The musical score is written for Part B. 736. It features a complex arrangement of staves. The top section includes a vocal line with lyrics in French and German, and a piano accompaniment. The lyrics are:

nuits: le champ qui les re-çut les rend avec u - su - re, qui les reçut les rend avec u - su - re.
 Thau; und bald bringt je - des Korn uns vol - le Ähren wieder, und je - des Korn bringt vol - le Ähren wie - der.

The score includes various musical notations such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *fp* (fortissimo). It also features a section for Alto I Solo, with lyrics:

Il comman - de au soleil dani.
 Du befehlst, dass das Licht am

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The bottom section of the score includes a piano accompaniment with various musical notations such as *f* (forte), *p* (piano), and *fp* (fortissimo).

mer — la na — tu — re, et la lu — mi — è — re est un don de ses mains: mais sa loi sain — te, sa loi pu — re est
 Him — melsraum er — scheine, dass die Ge — stir — ne ih — re Bahnen ziehn; doch dein Ge — setz, das heil — ge, das rei — ne, ist

Part. B. 736.

Musical score for Part B. 736. The score consists of multiple staves. The top section includes a piano introduction with a melody in the right hand and accompaniment in the left hand. The melody is marked *pp* (pianissimo). The accompaniment features a series of sixteenth notes. The score then transitions to a vocal entry with the lyrics:

le plus ri-che don qu'il ait fait aux humains, le plus ri-che don qu'il ait fait aux humains.
 uns das höch-ste Gut, das dei-ne Hand ver-lickn, das höch-ste Gut, das dei-ne Hand ver-lickn.

The vocal line is marked *pp* and includes a crescendo marking (*cresc.*). The piano accompaniment continues with a melody in the right hand and accompaniment in the left hand, also marked *pp* and including a crescendo marking (*cresc.*). The score concludes with a final chord.

Andante con moto.

[illegible]

Musical score for Part B, 736. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 12 measures. The vocal parts enter in the first measure with the lyrics: "jour à jamais auguste et re-nom-mé, quand, sur ton sommet en-flam-mé, dans un nu-". The piano accompaniment features a prominent arpeggiated figure in the right hand, which grows in volume (crescendo) over the first six measures. The French lyrics are: "jour à jamais auguste et re-nom-mé, quand, sur ton sommet en-flam-mé, dans un nu-". The German lyrics are: "Haupt - te Gott in Wolken sich ge-näh't, wo Mo - ses dei-ne Höhn be-trat, ihm in dem". The score concludes with a final measure where the piano accompaniment returns to its initial dynamic.

jour à jamais auguste et re-nom-mé, quand, sur ton sommet en-flam-mé, dans un nu-
 Haupt - te Gott in Wolken sich ge-näh't, wo Mo - ses dei-ne Höhn be-trat, ihm in dem
 jour à jamais auguste et re-nom-mé, quand, sur ton sommet en-flam-mé, dans un nu-
 Haupt - te Gott in Wolken sich ge-näh't, wo Mo - ses dei-ne Höhn be-trat, ihm in dem

Musical score for Part B. 736. The score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with various dynamics including *p*, *cresc.*, *ff*, *dim.*, and *trem.*. The vocal part consists of four staves (soprano, alto, tenor, and bass clefs) with lyrics in French and German. The French lyrics are: "ra - yon de sa gloi - - re. Dis nous pourquoi ces feux et ces é - clairs, ces tor-". The German lyrics are: "Strahl von seinem Glan - - ze. Sag' an, was kün - - dete der Donnerschläge Drohn? der". The score includes various musical notations such as notes, rests, and dynamic markings.

ren - ver - ser l'ordre des é - lé - ments? Sur ses an - ti - ques fon - de - ments ve - nait - il é - branler la
 schluss die Welt in's al - te Nichts zu - rück? Kam er, im Au - gen - blick der Er - de Fe - sten zu zer -
 ren - ver - ser l'ordre des é - lé - ments? Sur ses an - ti - ques fon - de - ments ve - nait - il é - branler la
 schluss die Welt in's al - te Nichts zu - rück? Kam er, im Au - gen - blick der Er - de Fe - sten zu zer -

Musical score for Part B. 736, featuring piano and vocal staves. The score includes dynamic markings such as *ff*, *p*, *sf*, and *dim.*, and articulation marks like *a 2.* and *2.*. The piano part consists of multiple staves, including a grand staff with treble and bass clefs, and a separate staff for the right hand. The vocal part is written for a single voice, with lyrics in French.

Musical score for Part B. 736. The score includes piano accompaniment and vocal parts with French lyrics. The piano part features various dynamics such as *p*, *pp*, *dim.*, and *pizz.*. The vocal parts include lyrics in French, with some parts marked *Alto I Solo.* and *Il ve- Er*.

Lyrics (French):
 ter - re? ve.nait - il ébranler la ter - re?
 schmettern? kam der Herr, sie zu zerschmet - tern?
 ter - re? ve.nait - il ébranler la ter - re?
 schmettern? kam der Herr, sie zu zerschmet - tern?

Musical markings: *p*, *pp*, *dim.*, *pizz.*, *Alto I Solo.*, *Il ve- Er*.

Andante sostenuto.

pp

pp

arco

pp

Sopr. I Solo.

Il venait à ce peuple heureux ordonner, or.
Er kam und that den Seinen die Gebote kund, be-

nait ré-vé-ler aux enfants des Hébreux des préceptes saints la lumière immortelle.
kam, mit seinem Volk zu schliessen einen Bund, den er für alle Zeit aufrecht erhalten wollte.

arco

pp

arco

pp

Andante sostenuto.

Allegro molto.

don-ner de l'ai-mer d'une amour é-ter-nel - le.
 fah! dass ihn sein Volk auf ewig lieben soll - te.

O di-vi-ne, ô charman-te loi! O jus-ti-ce, ô bon-té su-prê-me!

O welch hei-lig, göttliches Ge-bot! Wie überschweng-lich reich ist seine Gna-de!

O di-vi-ne, ô charman-te loi! O jus-ti-ce, ô bon-té su-prê-me!

O welch hei-lig, göttliches Ge-bot! Wie überschweng-lich reich ist seine Gna-de!

Allegro molto.

a 2.
sf *cresc.*
sf *cresc.*
p *cresc.* *p sempre staccato*
p *cresc.* *p sempre staccato*
p *cresc.*
Sopr. I Solo.
 Que de raisons, quel - le dou - leur ex - trê - me d'en - gager à ée Dieu son a - mour et sa foi! D'un joug cru -
 Die Fä - ter
 Kommt, lasst uns wal - len auf Got - tes Pfa - de und Treu - e ihm hal - ten bis in den Tod.
 Den - ga - ger à ce Dieu son a - mour et sa foi!
 Lasst uns Treu - e ihm hal - ten bis in den Tod.
pizz. *p*
pizz. *p*

[illegible]

biens pour tant de biens, il com-man - de qu'on lai - me.
 für, und will da-für, dass wir Lie-be ihm er - wie - dern.
 O di - vi - ne, ô charmante loi! O - jus - ti - ce, ô bonté su -
 O welch hei - lig, göttliches Ge - bot! Ü - berschwenglich reich ist seine
 O di - vi - ne, ô charmante loi! O - jus - ti - ce, ô bonté su -
 O welch hei - lig, göttliches Ge - bot! Ü - berschwenglich reich ist seine

Dieu son a - mour et sa foi, son a - mour et sa foi! Vous qui ne connais - sez qu' -
 hal - ten bis in den Tod, hal - ten bis in den Tod. Ihr wol - let nur die Furcht, und

Dieu son a - mour et sa foi, den - ga - ger son a - mour et sa foi! Vous qui ne connais - sez qu' -
 hal - ten bis in den Tod, und Treu' ihm hal - ten bis in den Tod. Ihr wol - let nur die Furcht, und

gagerson a - mour et sa foi, den - ga - ger son a - mour et sa foi!
 Treu - e ihm halten in den Tod, und Treu - e ihm hal - ten bis in den Tod.

Dieu son a - mour et sa foi, den - ga - ger son a - mour et sa foi!
 hal - ten bis in den Tod, und Treu - e ihm hal - ten bis in den Tod.

Sopr. I Solo.
 Alt. Soli.

Musical score for Part B. 736. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part is in French, and the piano accompaniment is in German. The lyrics are as follows:

une crainte ser - vi - le, in - grats, un Dieu si bon ne peut - il vous char - mer? Est - il donc à vos coeurs, est - il si dif - fi -
 nicht die Hoffnung hö - ren, und sei - ne Güt' er - zeigt er täg - lich doch auf's Neu!, Hä - rum ist es so schwer, ihm Lie - be zu ge -

ci - le et si pé - ni - ble de lai - mer?

wäh - ren, ihm treu zu sein für sei - ne Treu?

Alto II.
Lescla - ve craint le ty - ran qui l'ou - tra - ge.
Der Sklave bebt vor des Ty - ran - nen Grim - me.



cresc. *sf*

cresc. *sf*

cresc. *sf*

Sopr. I.

Mais des en-fants l'a-mour est le par-ta-ge: Vous vou-lez que ce Dieu vous com-ble de bienfaits,
 Doch liebt das Kind des Va-ters Warnungsstim-me! Dem Gott, der euch er-schuf, der euch befreit vom Loch.

f

Vous vou-lez que ce Dieu vous com-ble de bienfaits,
 Dem Gott, der euch er-schuf, der euch befreit vom Loch,

cresc. *cresc.*

et ne lai-mer ja-mais, et ne lai-mer ja-mais, lai-mer ja-mais et ne lai-
 ihm wi-derstrebt ihr noch, ihm wi-derstrebt ihr noch, der euch er-schuf, ihm wi-der-

et ne lai-mer ja-mais, et, et ne lai-mer ja-mais, lai-mer ja-mais, et ne lai-
 ihm wi-derstrebt ihr noch, ihm, ihm wi-derstrebt ihr noch, der euch er-schuf, ihm wi-der-

Part. B. 736.

mer. ja - mais!
strebt. ihr noch!

mer. ja - mais!
strebt. ihr noch!

TUTTI.

O di - vi - ne, ô charmante loi! O - jus - ti - ce, ô bonté su - præ - me!

O welch' hei - lig, gött. liches Ge - bot! Ü - berschwenglich reich ist seine Gna - de!

O di - vi - ne, ô charmante loi! O - jus - ti - ce, ô bonté su - præ - me! Que de rai -

O welch' hei - lig, gött. liches Ge - bot! Ü - berschwenglich reich ist seine Gna - de! Kommt, lasst uns

Que de raisons, quel - le dou - ceur ex - trê - me d'en - gager à ce
 Kommt, lasst uns wal - len auf sei - nem Pfa - de und Treu - e ihm
 sons, quel - le dou - ceur ex - trê - me d'en - und
 wal - len auf sei - nem Pfa - de d'en - gager à ce und Treu ihm hal - ten, ihm

Dieu son a - mour et sa foi, son a - mour et sa foi, den - ga -
 hal - ten bis in den Tod, hal - ten bis in den Tod, in den

Dieu son a - mour et sa foi, den - ga - ger son a - mour et sa foi, den - ga -
 hal - ten bis in den Tod, und Treu ihm hal - ten bis in den Tod, in den

gager son a - mour et sa foi, den - ga - ger son a - mour et sa foi, den - ga -
 Treu - e ihm hal - ten in den Tod, und Treu - e ihm hal - ten bis in den Tod, in den

Dieu son a - mour et sa foi, den - ga - ger son a - mour et sa foi, den - ga -
 hal - ten bis in den Tod, und Treu - e ihm hal - ten bis in den Tod, in den

Part. B. 736.

Musical score for Part B. 736, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French and German. The French lyrics are: "ger à ce Dieu, à ce Dieu son a - mour, den - ga - ger". The German lyrics are: "Tod, in den Tod, Treu' ihm hal - ten bis zum Tod, Treu' ihm hal -". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *ff* (fortissimo) and *p* (piano).

Musical score for Part B, 736. The score consists of multiple staves, including vocal parts and piano accompaniment. The tempo is marked *cresc.* (crescendo). The key signature is one sharp (F#). The score includes the following lyrics:

son a - mour et sa foi, den - ga -
 ten zum Tod, Treu' ihm hal - lasst uns

à ce Dieu son a - mour et sa foi, den - ga -
 ten zum Tod, bis zum Tod, Treu' ihm hal - lasst uns

à ce Dieu son a - mour et sa foi, den - ga -
 ten zum Tod, bis zum Tod, Treu' ihm hal - lasst uns

The score also includes a piano accompaniment section with the following lyrics:

son a - mour et sa foi, den - ga -
 ten zum Tod, bis zum Tod, Treu' ihm hal - lasst uns

The score is marked with *cresc.* and *ff* (fortissimo) throughout.

ger à ce Dieu son a-mour et sa foi, à ce Dieu son a-mour et sa foi,
 Treu-e ihm hal - ten bis in den Tod, Treu-e ihm hal - ten bis in den Tod,

ger à ce Dieu son a-mour et sa foi, den-ga-ger à ce Dieu son a-mour et sa foi,
 Treu-e ihm hal - ten bis in den Tod, lasst uns Treu-e ihm hal - ten bis in den Tod,

ger à ce Dieu son a-mour et sa foi, den-ga-ger à ce Dieu son a-mour et sa foi,
 Treu-e ihm hal - ten bis in den Tod, lasst uns Treu-e ihm hal - ten bis in den Tod,

Andante maestoso.

son a-mour et sa foi! Tout lu - ni-vers est plein de sa magni - fi -

bis in den Tod! Herr, durch die gan-ze Welt ist deine Macht ver-

son a-mour et sa foi! Tout lu - ni-vers est plein de sa magni - fi -

bis in den Tod! Herr, durch die gan-ze Welt ist deine Macht ver-

Andante maestoso. *f*

cen-ce; qu'on l'a-do-re ce Dieu; qu'on l'in-voque à jamais, qu'on l'in-voque à ja-mais!
 kündet, An-be-tung und Dank sei dir e-wig ge-bracht, sei dir e-wig ge-bracht!
 cen-ce; qu'on l'a-do-re ce Dieu; qu'on l'in-voque à jamais, qu'on l'in-voque à ja-mais, ja-mais!
 kündet, An-be-tung und Dank sei dir e-wig ge-bracht, sei dir e-wig ge-bracht, ge-bracht!

Dieu d'Athali - e cha-cun court en - cens-er l'au-tel, un enfant cour-ra - geux pu - bli - e que Dieu lui seul est
 Göt-zen-al-tä-ren zu o - - pf-ern strömt das Volk her - bei, von die-sem Knaben müss sie hü - ren, dass nur der Herr all-

é - ter - nel, et par - le comme un autre E - li - es de - vant cet - te au - tre Jé - za - bel. Qui nous ré - vè - le - ra ta nais - sance se -
 mächtig sei, und die - se Je - sa - bel zu leh - ren, wagt er wie 'ein E - li - as frei. Dies Räthsel deines Stamm's, wer kann es of - fen

Oboi

cresc. *sf* *dim.*

Tenore *cresc.*

crê-te, cher en-fant? Es-tu fils de quel-saint pro-phê-te?
ba-ren? Ge-hörst du, mein Kind, zu den Pro-pheten-schaaren?

Basso Tutti *f*

Ain-si l'on vit l'ai-mable Sa-mu-el croître à l'ombre du ta-ber.
So war die from-me Jugend Sa-mu-els; still wuchs er auf im Heilig-

cresc. *sf* *dim.*

a 2.

cresc. *f* *ritard.* *p*

cresc. *f* *ritard.* *p*

cresc. *f* *ritard.* *p*

cresc. *f* *ritard.* *p*

Soprano *f* *ritard.*

Puisses-tu, com-me lui, con-so-ler I-sra-ël?

Alto *f* *ritard.*

Ka-mest du, kamst du auch als Trö-ster I-sra-els?

Tenore *f* *ritard.*

Puisses-tu, com-me lui, con-so-ler I-sra-ël?

Basso *cresc.* *f* *ritard.*

na-ëlle: il de-vint des Hé-breux l'es-pé-rance et l'o-ra-cle.
thu-me, dem Föl-ke des Herrn zur Eh-re, zum Ruh-me.

Ka-mest du, kamst du auch als Trö-ster I-sra-els?

cresc. *f* *ritard.* *p*

cresc. *f* *ritard.* *p*

Allegretto non troppo.

Flauti

Oboi

Clar. in B.

Fag.

Sopr. I Solo.

Sopr. II Solo.

O — bienheureux mil-le fois, bien-heu-reux — mille fois — l'en-fant que le Sei-gneur
 O wie se - lig ist das Kind, o wie se - lig, o wie se - lig, das der Herr in Schutz ge-

pizz.

arco

pizz.

pizz.

arco

pizz.

Allegretto non troppo.

ai - me, qui de bonne heu - re entend sa voix, et que ce Dieu daigne instruire lui - mè - me! Loin du monde é - le - ve, de
 nom - men - denn Kin - der, die ihm folgsam sind, lässt er zu sei - nem Frie - den kom - men. Sie blühen still, ent -

O — bien heureux mil - le fois, bien heu -
 O wie se - lig ist das Kind, o wie

arco *pp* *cresc.* *dim.* *pp* *pizz.*
 arco *pp* *cresc.* *dim.* *pp* *pizz.*

tous les dons des cieux il est or - né des sa nais - san - ce; et du méchant la - bord conta - gieux n'al - te - re point son in - no -
 fal - ten sich zum Heil, vom Herrngeschützt, nichts kann sie stö - ren, und al - ler Fein - de Pfeil - wird from - me Un - schuld nicht ver -

reux - mille fois - l'en - fant que - le Seigneur ai - me, qui de bonne heure en - tend sa voix, et que ce Dieu daigne instruire lui -
 se - lig, o wie se - lig, das der Herr in Schutz ge - nommen, denn Kinder, die ihm folgsam sind, lässt er zu sei - nem Frie - den

arco
 cresc. dim.
 arco
 cresc. dim.

sf *cresc.* *dim.*
sf *cresc.* *sf* *dim.* *pp*
sf *cresc.* *sf* *dim.* *pp*
p *cresc.* *cresc.* *sf* *dim.* *pp*
p *cresc.* *cresc.* *sf* *dim.* *pp*
p *cresc.* *cresc.* *sf* *dim.* *pp*

cen - ce. Tel en un se-cret val.
 sch - ren. So sch'n wir im stil - len

mè - me. Tel en un se-cret val.
 kom - men. So sch'n wir im stil - len

TUTTI
 Heu - reuse, heureuse l'en-fan - ce que le Sei-gneur in-struit et prend sous sa dé - fen - se!

TUTTI
 Sel'-ge, sel'-ge Kin - der.ta - ge, die von dem Herrn beschüt-zt hin-flie-ssen oh - ne Kla - ge!

TUTTI
 Heu - reuse, heureuse l'en-fan - ce que le Sei-gneur in-struit et prend sous sa dé - fen - se!

TUTTI
 Sel'-ge, sel'-ge Kin - der.ta - ge, die von dem Herrn beschüt-zt hin-flie-ssen oh - ne Kla - ge!

pizz. *arco* *cresc.* *pizz.*
pizz. *arco* *cresc.* *pizz.*

lon, sur le bord d'une on - de pu - re, croit, à l'a - bri de l'a - qui - lon, un jeu - ne lis, l'amour de la - na -
 Thal - ei - ne Li - lie rein sich ent - fal - ten sanft an der Son - ne Strahl; sie ist beschützt vor wil - der Stür - me Ge -

lon, sur le bord d'une on - de pu - re, croit, à l'a - bri de l'a - qui - lon, un jeu - ne lis, l'amour de la - na -
 Thal - ei - ne Li - lie rein sich ent - fal - ten sanft an der Son - ne Strahl; sie ist beschützt vor wil - der Stür - me Ge -

p cresc. *sf* *p*
p cresc. *sf* *p*
p cresc. *sf* *p*
cresc. *sf* *pp*
cresc. *sf* *pp*
cresc. *sf* *pp*

tu - re. O bien - heu - reux mille fois, bien heu - reux mil le fois l'en - fant
 mal - ten. O wie se - lig ist das Kind! O wie se - lig, o wie se - lig, das der

tu - re. Loin du monde é - le - vé, de tous les dons des cieux il est or - né des sa nais - san - ce;
 mal - ten. Sie blü - het ein - sam auf, ent - fal - tet sich zum Heil, vom Herrn beschützt, nichts kann sie

p *pp* *pp*
 Heureux, heu - reux mil - le, mil - le fois, mil - le fois l'en -
 O sel - ge Zeit, sel - ge Kin - der zeit, sel - ge Zeit, die

p *pp* *pp*
 Heureux, heu - reux mil - le, mil - le fois, mil - le, mil - le fois l'en -
 O sel - ge Zeit, sel - ge Kin - der zeit, sel - ge, sel - ge Zeit, die

pp *pp*
 Heu - reux, heu - reux, mil - le fois l'en -
 O sel - ge Zeit, o sel - ge Zeit, die

pp *pp*
 Heu - reux, heu - reux, mil - le fois l'en -
 O sel - ge Zeit, sel - ge Zeit, die

arco *pizz.*
cresc. *pizz.*
cresc.

cresc. *f* *f*
cresc. *f* *f*
cresc. *cresc.* *cresc.*
cresc. *cresc.* *cresc.*
cresc. *cresc.*

que le Sei-gneur ai-me, qui de bonne heure en-tend sa voix, qu'il in-struit lui-mê-me!
 Herr in Schutz ge-nom-men, es wird zu sei-nem Frie-den, sei-nem Frie-den kom-men!

et du méchant l'a-bord conta-gi-eux n'al-tè-re point son in-no-cén-ce.
 stören; und al-ler Fein-de gift-ger Pfeil kann ih-re Reinheit nicht ver-seh-ren.

f *f*
 fant que le Seigneur rend do-cile à ses lois, ses lois. Bien-heureux, bien-heu-
 von dem Herrn beschützt ver-flie-ssset oh-ne Kla-ge! Sel'-ge Zeit, sel'-ge

fant que le Seigneur rend do-cile, rend do-cile à ses lois. Bien-heureux, bien-heu-
 von dem Herrn beschützt ver-flie-ssset, ver-flie-ssset oh-ne Kla-ge! Sel'-ge Zeit, sel'-ge

fant que le Seigneur rend do-cile, rend do-cile à ses lois. Bien-heu-
 von dem Herrn beschützt ver-flie-ssset oh-ne Kla-ge! Sel'-ge

arco *pizz.*
cresc. *cresc.*
arco *pizz.*
cresc. *cresc.*

sforz. sf
pp sf cresc. sf pp
pp cresc. pp
pp cresc. pp
pp cresc. pp

Bien-heu-reux mille fois, bien-heureux, heu-reux mil-le fois, bien-heu-reux
 Sel'-ge, sel'-ge Zeit! Sel'-ge Kin-der-zeit, sel'-ge Zeit, sel'-ge, sel'-

Bien-heu-reux mille fois, bien-heureux, heu-reux mil-le fois, bien-heu-reux
 Sel'-ge, sel'-ge Zeit! Sel'-ge Kin-der-zeit, sel'-ge Zeit, sel'-ge, sel'-

reux, bien-heureux, bien-heureux mil-le fois, mil-
 Zeit! Sel'-ge Zeit, sel'-ge Zeit! Sel'-ge Zeit, sel'-

reux, bien-heureux, bien-heureux mil-le, mil-
 Zeit! Sel'-ge Zeit, sel'-ge Zeit, sel'-ge, sel'-

pp cresc. pp
pp cresc. pp

Allegro moderato.

The first system of the piano accompaniment consists of six staves. The top two staves are for the right hand, and the bottom four are for the left hand. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *pp* (pianissimo).

— mille fois!
— ge Zeit!

Alto I Solo.
— mille fois! Mon Dieu, qu'un ne ver-tu nais-san-te parmi tant de pé-rils marche
— ge Zeit! Mein Gott, wa-rum ist auf den We-gen zu dir so viel Ge-fahr, so

— le fois!

— ge Zeit!

— le fois!

— ge Zeit!

arco
arco

Allegro moderato.

Fl.
Ob.
Clar.
Fag.

à pas in - certains! Qu'il ne a - me qui te cherche et veut é - tre in - no - cen - te trou - ve d'oh - sta - cle
kurz die Ru - he - zeit? Wa - rum wirkt al - le Welt den - Deinen stets ent - ge - gen, stört sie in ih -

cresc.
cresc.
cresc.
cresc.

a 2.
p

— à ses des - seins! Que den - ne - mis lui font la guer - re! Oh se peuvent tacher tes saints? Les pe -
- rer Sicher - heit? Wie stark sind der Gott - lo - sen Schaa - ren! Wie klein die Zahl der Frommen heut? Wöhin man

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Recitativo.

chens— couvrent la ter - re, couvrent la ter - re!
 blickt,— neu-e Ge-fah-ren, neu-e Ge-fah-ren!

O pa-lais de Da-vid, et sa
 Weh! Da-vids heil'ges Haus! Weh!

Recitativo.

chi - re ci - té, mont fameux, que Dieu même a long-temps ha-bi-té, comment as-tu du Ciel at-ti-ré la co-lè-re? Si-
 dir,— du heil'-ge Stadt! Du Berg, den Gottsich selbst zum Sitz er-ko-ren hat; ach, er hat ü-ber euch nun seinen Zorn er-gos-sen! Du

10

on, chère Si-on, que distu quand tu vois une impie é-tran-gère assi-se, hé-las! au pa-lais de tes rois?
heilgen Königs-thron?

schweigst, Zi-on, du schweigst, wenn diese Fremde schon dir gott-los ent-wen-det der Väter heil- gen Kö-nigs-thron?

on, chère Si-on, que distu quand tu vois une impie é-tran-gère assi-se, hé-las! au pa-lais de tes rois?
heilgen Königs-thron?

schweigst, Zi-on, du schweigst, wenn diese Fremde schon dir gott-los ent-wen-det der Väter heil- gen Kö-nigs-thron?

lieu des can-ti-ques charmants où David s'ex pri mait ses saints ra - vis - se - ments, — et bé - nissait son Dieu, son Seigneur, et son
 stummt ist das lieb - li - che Lied, das David einst dir sang hier bei der Har - fe Klang; — verstummt ist Got - tes Lied in dei - nes Tempels

Si - on, chère Si - on, que distu quand tu vois lou - er le Dieu de l'im - pie é - tran -
 Duschweigst, Zi - on, du schweigst, wenn du die Göt - tenschaust, die sie her dir gebracht, die sie her dir ge -
 Si - on, chère Si - on, que distu quand tu vois lou - er le Dieu de l'im - pie é - tran -
 Duschweigst, Zi - on, du schweigst, wenn du die Göt - tenschaust, die sie her dir gebracht, dir her - ge - bracht, é - tran -
 Si - on, chère Si - on, que distu quand tu vois lou - er le Dieu de l'im - pie é - tran -
 Duschweigst, Zi - on, du schweigst, wenn du die Göt - tenschaust, die sie her dir gebracht, dir her - ge - bracht, die sie
 Si - on, chère Si - on, que distu quand tu vois lou - er le Dieu, et
 Duschweigst, Zi - on, du schweigst, wenn du die Göt - tenschaust, die sie her dir gebracht, wenn



a 2.

p *ff* *p* *ff* *p* *ff*

ff *tr* *ff*

mf *ff* *ff* *ff* *ff* *ff*

Si - on, chère Si - on, que dis-tu quand tu
 Du schweigst, Zi - on, du schweigst, wenn du die Göt-zen

ff

gère, et blasphémer le nom qu'ont a - do - ré tes rois?
 bracht, wenn sie den Gott ver - lacht, — den Gott, dem du vertraust?

Si - on, chère Si - on,
 Du schweigst, Zi - on, du schweigst,

ff

gère, et blasphé - mer le nom qu'ont a - do - ré tes rois?
 her dir gebracht, und verlacht den Gott, dem du vertraust?

Si - on, chère Si - on,
 Du schweigst, Zi - on, du schweigst,

ff

blasphémer le nom qu'ont a - do - ré tes rois?
 wenn sie ver - lacht den Gott, dem du vertraust?

Si - on, chère Si - on,
 Du schweigst, Zi - on, du schweigst,

ff

blasphé - mer le nom qu'ont a - do - ré tes rois?
 sie den Gott ver - lacht, den Gott, dem du vertraust?

Si - on, chère Si - on,
 Du schweigst, Zi - on, du schweigst,

ff

The musical score is for Part B. 736. It consists of multiple staves. The top section includes instrumental parts with dynamics like *p*, *cresc.*, *ff*, and *pp*. The vocal parts enter with the lyrics:

voix u - ne im pie é - tran - gè - re as - si - se au pa - lais, au pa - lais de tes
 schaut, wenn die Frem - de dir gott - los, gott - los ent - wen - det der Vä - ter heil - gen

The score continues with more vocal entries and instrumental accompaniment, including triplets and various dynamic markings.

que distu quand tu vois u - ne im pie é - tran - gè - re as - si - se au pa - lais de tes
 wenn du die Götzen schaut, wenn die Frem - de dir gott - los ent - wen - det der Vä - ter heil - gen

que distu quand tu vois u - ne im pie é - tran - gè - re au pa - lais de tes
 wenn du die Götzen schaut, wenn die Frem - de ent - wen - det der Vä - ter heil - gen

The score concludes with a final instrumental flourish marked *ff* and *cresc.*

Più Allegro.

Musical score for Part B, 736, featuring multiple staves with musical notation, lyrics, and performance instructions. The score includes a piano introduction with tremolos and a vocal solo section.

Lyrics:
 rois? Combien de temps, Seigneur, combien de temps en-co-re verrons nous con-tre toiles méchants s'é-lever?
 Thron? Wie lan-ge noch, o Herr, wie lange soll es dauern, dass wi-der dich die Bösen er-heben ihr Haupt?

Performance Instructions:
 trem. (tremolos)
 ff (fortissimo)
 f (forte)
 p (piano)
 cresc. (crescendo)
 a 2. (second ending)
 Sopr. I. Solo. (Soprano I Solo)
 rois? (rois)
 Thron? (Thron)
 rois? (rois)
 Thron? (Thron)
 rois? (rois)
 Thron? (Thron)

The score concludes with a final musical phrase marked *p* (piano).

Più Allegro.

Part. B. 736.



Jusque dans ton saint tem - ple ils viennent te bra - ver! Jusque dans ton saint tem - ple ils viennent te bra-ver: ils
 Bis in des Tempels Mau - ern dringt ihres Frevels Trotz! bis in des Tempels Mau - ern! Das Volk, das an dich glaubt, ist

The musical score is arranged in two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a complex harmonic structure with many chords and some melodic lines. The second system continues the piano accompaniment.

The lyrics are in French and German. The French lyrics are: "sert, disentils, cette vertu, cet - te ver - tu sau - va - ge? De tant de plaisirs si doux pourquoi fuyez-vous la - sa - ge? Votre". The German lyrics are: "Gott ist taub, — ist taub, spricht jene Schaar mit Hök - nen, niemals hat euch ge - nützt der Tu - gend eitles Wähnen, euer".

The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like *p* (piano) and *f* (forte). There are also markings for *pizz.* (pizzicato) on the piano part.

The musical score is for Part B. 736. It features a piano accompaniment and a vocal solo. The piano part consists of three staves (treble, middle, and bass clefs) with various musical notations including chords, arpeggios, and dynamic markings. The vocal part is a solo for Alto I, with lyrics in French and German. The score includes a variety of musical symbols such as clefs, notes, rests, and dynamic markings like *pizz.*, *arco*, and *fp*.

pizz. *arco* *fp* *arco* *fp* *pizz.* *arco* *fp* *arco* *fp*

Alto I Solo.

Dieu ne fait rien, rien pour vous. Ri - ons, chan - tons, dit cet - te trou - pe, dit - cette trou - pe im - pi - e; de fleurs en
 Gott hat euch nim - mer beschützt. Drum lacht und singt, so sprechen sie, lacht und singt, verbannt die Sor - gen, durch Freu - den.

arco

fleurs, de plaisirs en plaisirs, promenons nos desirs. Sur l'a-ve-nir insensé qui se fi-e. De nos ans pas-sa-gers le
 tau-mel scheucht die Reu-e aus der Brust! Von Lust zu Lust! Was kümmert euch das Mor-gen? Alles ist bald da-hin, was uns

Arpa tacet.
pp
f
pp
pp
p
f

pp

Corni.

Trombe.

Alto. Ten.

Tromboni.

Basso.

Timpani in B.

in G. D.

pp

pizz.

f

dim.

pp

pp

pizz.

f

dim.

pp

pp

pizz.

f

dim.

pp

nombreestincer - tain: hà - tonsnous aujourd'hui dejou - ir de la vi - e; qui sait, qui sait si nous serons de -
 freut und be - trübt! Lasset uns nur heu - te noch das Le - ben frisch ge - nie - ssen! Wer weiss, wer weiss, ob es ein Morgen

pp

f

pp

pizz.

f

dim.

pp

a 2. *più f*
 a 2. *più f*
 a 2. *più f*
 a 2. *più f*
arco *più f*
arco *più f*
arco *più f*
 main? *f*
 giebt? *f*
 Sei - gneur, Sei - gneur, Sei - gneur, verronsnous les méchants sé - le - ver, verrons.
 O Herr, o Herr, wie lang, dass wider dich sie er - heben ihr Haupt, wi - der
 Sei - gneur, Sei - gneur, Sei - gneur, verronsnous les méchants sé - le - ver, verrons.
 O Herr, o Herr, wie lang, dass wider dich sie er - heben ihr Haupt, wi - der
arco *più f*

nous les méchants se le-ver? Qu'ils pleu- rent, ô mon Dieu, qu'ils fré- mis- sent de crain- te ces
 dich er- he- ben ihr Haupt? Nur Angst und Wei- nen, Herr, nur Furcht und Zit- tern sen- de, send'
 nous les méchants se le-ver? Qu'ils pleu- rent, ô mon Dieu, qu'ils fré- mis- sent de crain- te ces
 dich er- he- ben ihr Haupt? Nur Angst und Wei- nen, Herr, nur Furcht und Zit- tern sen- de, send'

[illegible]

ne ver - ront point lé - ter - nel - le splen - deur. C'est à nous de chanter, nous à qui tu ré - ve -

Sie gehn nie zu dei - nen Hö - fen ein! Wir a - ber singen dir, o Gott, im vollen Cho -

ne ver - ront point lé - ter - nel - le splen - deur. C'est à nous de chanter, nous à qui tu ré - ve -

Sie gehn nie zu dei - nen Hö - fen ein! Wir a - ber singen dir, o Gott, im vollen Cho -

[illegible]

Sopr. I. Solo.

De tous ces vains plaisirs où leur
Von all' der wüsten Lust die das

les tes clartés immor-tel-les. C'est à nous de chan-ter tes dons et ta grandeur.

re. Uns öffnest du die Tho- re. Dein Lied soll stets in meinem Munde sein.

les tes elartés immor-tel-les. C'est à nous de chan-ter tes dons et ta grandeur.

re. Uns öffnest du die Tho- re. Dein Lied soll stets in meinem Munde sein.

Andante.

veil plein d'horreur!) pen.dant que le pauvre à ta ta - ble goû.te.ra de ta paix la dou.ceur in.ef.fa -
 - grau - envol - ler Tag!) rafst du zu dem Ti.sche den Ar - men, nimmst in Gnaden ihn auf, willst dich sei - ner er - bar -

Qu'ils fré - mis - sent de crain - te
 Nur Furcht und ban - ges Zit - tern

ces
 send'
 Vol.
 arco
 pizz.



ble, ils boi- ront dans la cou- pe af- freu- se, in é- poi- san- ble, que tu pré- sen- te- ras, au
men. Doch die Schaar der Ver- brecher- leert aus- an jenem Tag, am Ta- ge des Ge- richts, der Ver-

mal- heu- reux, ces mal- heu- reux, qu'ils fré- mis- sent de crain-
ih- nen, Herr, und stra- fe sie mit dei- nes Zorn's Ge- wít-

ff arco *p pizz.*

jour de ta fu-reur, à tou-te la ra-ce cou-pa-ble.
 gel-tung vollen Be-cher und all' ihr Hoffen ver-sinkt in Nichts.

O réveil plein d'hor-reur!
 O grau-en-vol-ler Tag!

O réveil plein d'hor-reur!
 O grau-en-vol-ler Tag!

Bassi
 p

Nº 3.

115

Con moto.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Trombe in Es.

Tromboni Alto.
Tenore.

Trombone Basso.

Arpa.

Soprano.

Alto.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

C O R O I.

C O R O II.

Con moto.

Que du Seigneur la voix se fas - se en - ten -

Lasst uns dem heil' - gen Wort des Höch - sten lau -

Que du Seigneur la voix se fas - se en - ten -

Lasst uns dem heil' - gen Wort des Höch - sten lau -

Que du Seigneur la voix se fas - se en - ten -

Lasst uns dem heil' - gen Wort des Höch - sten lau -

Que du Seigneur la voix se fas - se en - ten -

Lasst uns dem heil' - gen Wort des Höch - sten lau -

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wört, das un - sers Her - zens Kraft be - lebt,

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wört, das un - sers Her - zens Kraft be - lebt,

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wört, das un - sers Her - zens Kraft be - lebt,

dre, et qu'à nos coeurs son o - ra - cle di - vin

schen, dem Wört, das un - sers Her - zens Kraft be - lebt,

First system of the musical score. It includes staves for piano (p) and strings. The piano part has a melody with dynamics *cresc.* and *dim.*. The string part provides harmonic support with various textures and dynamics.

Vocal staves with lyrics in French and German. The lyrics are:

 soit ce qu'à l'her - be ten - - dre est, au prin - temps, la frai -

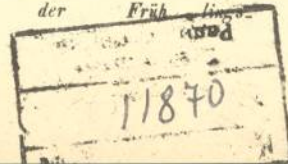
 wie fri - scher Mor - gen - win - de Rau - schen der Früh - lings - blu - - men

 soit ce qu'à l'her - be ten - - dre est, au prin - temps, la frai -

 wie fri - scher Mor - gen - win - de Rau - schen der Früh - lings - blu - - men

 soit ce qu'à l'her - be ten - - dre est, au prin - temps, la frai -

 wie fri - scher Mor - gen - win - de Rau - schen der Früh - lings - blu - - men



p *dim.*

cheur du ma tin.
 Kel. -che er- hebt.

cheur du ma tin, est, au prin- temps, la fraîcheur du ma tin.
 Kel. -che er- hebt, der Früh- lings- blu- - men Kel- che er- hebt.

cheur du ma tin, est, au prin- temps, la fraîcheur du ma tin.
 Kel. -che er- hebt, der Früh- lings- blu- - men Kel- che er- hebt.

cheur du ma tin, du ma tin.
 Kel. -che er- hebt, Kel- - che er- hebt.

cheur du ma tin.
 Kel. -che er- hebt.

cheur du ma tin, est, au prin- temps, la fraîcheur du ma tin.
 Kel. -che er- hebt, der Früh- lings- blu- - men Kel- che er- hebt.

cheur du ma tin, est, au prin- temps, la fraîcheur du ma tin.
 Kel. -che er- hebt, der Früh- lings- blu- - men Kel- che er- hebt.

cheur du ma tin, la fraîcheur du ma tin.
 Kel. -che er- hebt, die Kel- - che er- hebt.

[illegible]

Allegro molto.

[illegible]

Des prophètes divins mal-
heureuse homicide; de son
amour pour toi ton Dieu
s'est dépouillé.

Du Mörderin der göttlichen Propheten, Gott hat aus seiner Liebe dich verbannt.

Ton encens à ses
yeux est un encens
souillé...

Dein Weihrauch ist ihm nur ein Gräuel.

Où menez-vous ces
enfants et ses femmes?

Wohin mit diesen Kindern, diesen Frauen?

Le Seigneur a détruit la reine des cités:

*Gott hat der Städte
Königin zerstört.*

ses prêtres sont
captifs,

der Priester ist n
Knecht.

ses rois sont re-
jetés.

un des Königs Hau
verworfen.

Dieu ne veut
plus qu'on vi-
enne à ses so-
lemnités.

und der Fest-
gesang ver-
stummt!

pizz.

pizz.

Pritard.

arco

ARCO

Allegro molto.

Andante.

Temple, ren- Cedres, jetez Jérusalem, objet de Quelle main en un Qui changera mes pour pleurer ton O saint temple! O David! Dieu
verse-toi. des flammes. ma douleur! jour ta ravi tous yeux en deux sources malheur? de Sion, rappelle, rappelle en sa
Stürz nieder, Cedern, sprü- Jerusalem, du meiner In einem Tag ist O, werdet Thränen- und weinet sei- O heiliges Haus! O David! O
Tempel! het Flammen! Seele Schmerz! deine Pracht er- quellen meine Augen nem Fall. Zion's Gott! Zu Zion's Gunst ge-
denke deiner Gnade.

Andante.

Andante a tempo.

Fl. *pp*

Ob.

Clar. *pp*

Fag. *pp*

Trombe in Es. *marcato*

Arpa. *pp*

Viol. I. *divisi* *pp* *trem.* *con sord.*

Viol. II. *divisi* *pp* *trem.* *con sord.*

Joad. Quelle Jérusalem nouvelle sort du fond du désert brillante etc.
Welch' neu Jerusalem erhebt sich aus der Wüste Schoos? etc.

(Wird fortgesprochen während der Musik.)

- Andante a tempo.

Lève, Jérusalem, lève ta tête altière; etc.

Hoch, hoch, Jerusalem, dein stolzes Haupt! etc.

Cieux, repandez votre rosée, et que la terre enfante son sauveur!

Josabet.
Hélas! d'où nous viendra cette insigne fa-
veur si les rois de qui doit descendre ce
sauveur....

Cieux, repandez votre rosée, et que la terre enfante son sauveur!

Geuss, Himmel, deinen Thau hernieder, dass ihren Heiland sich
die Erde zeugt!

Part. B. 736.

Woher die Gnade, wenn das Königshaus,
aus dem der Heiland einst entsprungen
soll —

Allegro maestoso.

Fl.

Ob.

Clar.

Fag.

Cor. in D. *f* *p* *cresc.* *f* *ff*

Trombe in D. *f* *p* *cresc.* *f* *ff*

Alt Ten. *f* *p* *cresc.* *f* *ff*

Tromboni Basso *f* *p* *cresc.* *f* *ff*

Timp. in D.G. *f* *p* *cresc.* *f*

Arpa.

Viol. I. *f* *senza sord.*

Viol. II. *f* *senza sord.*

Viola *f*

Joad.

Préparez, Josabet, etc.
David porta lui-même.
*Bereite du das reiche
Dinam, das die ge-
salbte Stirne Davids
schmückte.*

Et vous, pour etc.
de lances et d'épées,
*Ihr, um euch zu bewaffnen,
folget mir dahin, wo, unge-
weihem Blick entzogen, der
Lanzen und der Schwerter
Vorrath ruht,*

qui du sang philistin jadis
furent trempées,
*die einst, getaucht
in Philistäerblut,*

et que David etc.
d'honneurs chargé,
*der Sieger David,
alt und ruhme-
krönt,*

fit consacrer au Dieu
qui l'avait protégé.
*dem Gott geweiht,
der stets sein Hort
gewesen.*

Vcl. *f*

Basso *f*

Allegro maestoso.

Più Allegro.

125

Peut-on les employer etc.
en faire le partage.

*Man könnte sie nicht
würdiger gebrauchen.
Ich will sie selbst ver-
theilen; folget mir!* (Sie gehen ab.)

Sulamith.
Que de craintes etc.
offrir sur tes autels?

*O Schwestern, welche Furcht
und Todesangst! Allmächt'ger
Gott, sind das die Opfer-
spenden und Erstlingsgaben,
die von frommen Händen für
deinen Altar heute du ver-
langst?*

Quel spectacle à nos yeux timi-
des! etc.
Briller dans la maison de paix?

*Für unsre scheuen Blicke,
welches Grausen! Wer hätt'
es je gedacht, es würden
Schwerter klirren, Lanzen
sausen, wo sonst ein ew'ger
Friede lacht?*

Più Allegro.

Clar.

Viol. I.

Viol. II.

Viola

Vel.

Basso

D'où vient que etc.
en ce pressant danger?
*Wie kommt es, dass im
Drange der Gefahren
Jerusalem so gottver-
gessen schweigt?*

D'où vient, mes soeurs, etc.
pas le silence?
*Sich nicht der heldenmüth'ge Abner
zeigt, vor Feindes Wuth euch zu be-
wahren?*

Hélas! dans une cour où l'on etc.
qui voudrait élever sa voix?
*Ach, wo am Hofe nur die rauhe Kraft und die Ge-
walt man als Gesetz betrachtet, nur der Gehorsam,
der keine Opfer achtet, Gunst, Ehr' und Würde
schafft; wer soll sich für die Unschuld da erheben?*

cresc. dim. f

cresc. dim. f

cresc. dim. f

cresc. dim. f

cresc. dim. f

Dans ce péril, dans ce dés-
ordre extrême, pour qui
prépare-t-on le sacré dia-
dème?
*Wo Alle fürchten, rath-
los beben, wess Stirn
soll hier das Diadem
umgeben?*

Le Seigneur a dai-
gné parler;
*Der Geist des Herrn
hat Jojada erfüllt;*

mais ce qu'à son prophete il
vient de révéler, qui pourra
nous le faire entendre?
*doch was er seinem Seher
jetzt enthüllt, wer kann es
deuten, wer uns lehren,*

S'arme-t-il pour nous dé-
fendre? S'arme-t-il pour
nous accabler?
*ob er sich waffnet, um uns
zu zerstören, ob er sich
waffnet, uns ein Schirm
und Schild?*

f

pp

pp

pp

p

f

p

Andante con moto.

Flauti. *p* *cresc.* *f* *dim.*

Oboi. *a2.* *p* *cresc.* *f* *dim.*

Clarineti in B. *p* *cresc.* *f* *dim.*

Fagotti. *p* *cresc.* *f* *dim.*

Corni in Es. *p* *cresc.* *f* *dim.*

Trombe in C.

Timpani in C.G.

Violino I. *p* *cresc.* *f* *dim.*

Violino II. *p* *cresc.* *f* *dim.*

Viola. *p* *cresc.* *f* *dim.*

Soprano. *p* *cresc.* *f* *dim.*
O pro-mes - selô me-na - celô té-né-breux mys-tè-re! Que de maux, que de biens sont pré-

Alto. *p* *cresc.* *f* *dim.*
Ist es Glück, ist es Leid, was uns sein Wort ver-kün-det? Ach, Ver-hei-ssung und Fluch sind uns

Tenore. C O R O

Basso.

Violoncello. *p* *cresc.* *f* *dim.*

Basso. *p* *cresc.* *f* *dim.*

Andante con moto.

[illegible]

All? vivace.

129

All? vivace.

f *f* *p* *a2.* *p* *dim.* *pp*

f *f* *p* *a2.* *p* *dim.* *pp*

f *f* *p* *p*

f *f* *p* *p*

f *f* *p* *dim.* *pp* *fp* *3* *3* *3*

f *f* *p* *dim.* *pp* *fp* *3* *3* *3*

f *f* *p* *dim.* *pp* *fp* *3* *3* *3*

f *p* *p* *f*

le - re ac.corder tant d'amour? O pro.mes - se!ô me.na - ce!ô - té.né.breux mys.tè - re! Si -

f *p* *p* *f*

bin_det schmachvoller Tod_mit Herrlichkeit? Ist es Glück, ist es Leid, was uns sein Wort ver.kün - det? Wie

f *p* *dim.* *pp* *fp*

f *p* *dim.* *pp* *fp*

on ne se - ra plus; u - ne flamme cru - el - le dé - trui - ra tous ses or - ne - ments.
 Zi - on, dei - ne Burg wird er darnieder - rei - ssen, des Stammes Wurzeln sind ver - dorrt.
 Dieu pro - tège Si - on; el -
 Heil Zi - on, dich beschützt dein

Musical notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *fp* (forzando piano), and *fz* (forzando). The score is written in a key with two flats (B-flat and E-flat) and a common time signature.

Musical score for Part B. 736, featuring vocal and piano parts. The score is written in B-flat major (two flats) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are in French and German.

French lyrics:
 Je vois tout son é-clat dis - pa-raî-tre à mes
 Ich se - he Zi-on's Glanz und Ruhm vom Feind ge-
 le a pour fon - de - ments sa pa - role é - ter - nel - - - le.
 Gott, ver - trau' dem Wort! Er hat es dir ver - hei - - - ssen!

German lyrics:
 Ich sehe Zi-on's Glanz und Ruhm vom Feind ge-
 Gott, vertrau' dem Wort! Er hat es dir ver-heissen!

yeux, _____ à mes yeux. Dans un gouf - fre profond Si on est descen.

raubl, _____ vom Feind geraubt. Sie wird sich nimmermehr vom tie - fen Fall er.

Je vois de tou - tes parts sa clar - té ré - pandu - e.
Ich sehe Zi - on's Glanz auf's Neu - e sich be - le - ben.

Je vois de tou - tes parts sa clar - té ré - pandu - e.
Ich sehe Zi - on's Glanz auf's Neu - e sich be - le - ben.

du - e, — Si - on est des - - en - du - e.
 he - ben, — vom tie - fen Fall er - he - ben.
 Si - - on a son front dans les cieux, Si - on a son front dans les cieux, — dans les
 Schon ragt in die Wöl - ken ihr Haupt! Schon ragt in die Wöl - ken ihr Haupt, — ihr

Quel tris - te abais - se - ment! — Que de cris de dou - leur! —
Be - jam - mernswen - the Schmach! Welch' ein Schmerzens - geschrei!
 cieux. Que le im - mortel - le gloi - re! Que de chants de vic -
Haupt! Un - sterblichkeit und Eh - re! Ju - bel - ruf! Sie - ges.

Que de cris de dou-leur! Que de cris de dou-leur, de dou-leur, que de cris! Que de

Welch' ein Schmerzens - schrei! Welch' ein Schmerzens - schrei, welch' ein Schrei, welch' ein Schrei! Welch' ein

toi - re! Que de chants de vic-toi - re, de chants, — de chants! Que de chants!

chü - re! Welch' ein Ju - bel - ruf! Welch' ein Ju - bel - ruf! Ju - bel - ruf!

This musical score is for Part B, 736, and consists of 15 staves. The first 10 staves are instrumental, featuring a variety of rhythmic patterns and dynamics such as *f* (forte), *p* (piano), and *fp* (fortissimo). The final 5 staves contain vocal parts with lyrics in French and German. The French lyrics are: "cris! Si - on ne se - ra plus; u - ne flamme cru - el - le, Si - on ne se - ra". The German lyrics are: "Schrei! Wch' Zi - on, dei - ne Burg wird er darnie - der - rei - ssen! Wch' Zi - on, dei - ne". The English lyrics are: "Que de chants! Que de chants! Que de chants de vic - toi - re! Que de". The vocal parts are written in a single system, with the French and German lyrics aligned under the same notes. The English lyrics are written below the French and German lyrics. The score is in a key of two flats (B-flat and E-flat) and a 2/4 time signature.

cris! Si - on ne se - ra plus; u - ne flamme cru - el - le, Si - on ne se - ra
 Schrei! Wch' Zi - on, dei - ne Burg wird er darnie - der - rei - ssen! Wch' Zi - on, dei - ne
 Que de chants! Que de chants! Que de chants de vic - toi - re! Que de
 Ju - bel - ruf! Ju - bel - ruf! Ju - bel - ruf! Sie - ges - chü - re! Ju - bel -

plus; u - ne flamme cru - el - le dé - trui - ra ses or - ne - ments. Que de cris, ———
 Burg wird er daniel der - rei - ssen, des Stam - mes Wur - zeln sind ver - dorrt. Wie! ein Schrei! ———
 chants! Que de chants de vie - toi - re! Que de
 ruf! Ju - bel - ruf! Sie - ges - chö - re! Ju - bel.

Andante come sopra.

que de cris de dou-leur! O promes - se! ô me - na - ce! ô

Welch' ein Schmerzens - schrei! Ist es Glück, ist es Leid, was

chants de vic - toi - re!

ruf! Sie - ges - chü - re!

fpp

Andante come sopra.

Andante tranquillo.

D'un coeur qui tai - me, mon Dieu, qui peut trou - bler la paix?
 Ein Herz voll Frie - den hat Trost in je - dem Au - genblick,

D'un coeur qui tai - me, mon Dieu, qui peut trou - bler la paix?
 Ein Herz voll Frie - den hat Trost in je - dem Au - genblick,

D'un coeur qui tai - me, mon Dieu, qui peut trou - bler la paix?
 Ein Herz voll Frie - den hat Trost in je - dem Au - genblick,

vé - rons sa co - lè - re; es - pé - rons, es - pé - rons en son a - mour.
 har - ren aus in Frie - den, ver - trau - en fest, — ja fest auf sei - ne Huld.

vé - rons sa co - lè - re; es - pé - rons, es - pé - rons en son a - mour.
 har - ren aus in Frie - den, ver - trau - en fest, — ja fest auf sei - ne Huld.

pizz.
 pp
 pizz.
 pp

Il cherche en tout ta vo-lon-té su-prê-me et ne se cherche jamais, et ne se cherche jamais. Sur la
 sieht nur auf Gott und sein Gebot hie-nie-den, nicht auf sich selbst zurück, nicht auf sich selbst zurück. Und sind

Il cherche en tout ta vo-lon-té su-prê-me et ne se cherche ja-mais.
 sieht nur auf Gott und sein Gebot hie-nie-den, nicht auf sich selbst zu-rück.

Il cherche en tout ta vo-lon-té su-prê-me et ne se cherche ja-mais.
 sieht nur auf Gott und sein Gebot hie-nie-den, nicht auf sich selbst zu-rück.

ter - re, dans le ciel mē me, est - il d'autre bon - heur que la - tran - quille paix d'un coeur qui t'ai - me, qui t'ai -
 Lei - den ihm auch be - schieden: trotz al - lem Missgeschick bleibt doch das wahre Glück ein Herz voll Frie - den; doch bleibt,

f *cresc.* *cresc.* *dim.* *dim.* *dim.* *dim.*

Est - il d'autre bon - heur que la - tran - quille paix d'un coeur qui t'ai - me,
 Trotz al - lem Missgeschick bleibt doch das wahre Glück ein Herz voll Frie - den.

Est - il d'autre bon - heur que la - tran - quille paix d'un coeur qui t'ai - me,
 Trotz al - lem Missgeschick bleibt doch das wahre Glück ein Herz voll Frie - den;

pp *pp* *pp* *pp* *pp* *pp*

D'un coeur qui
 Ein Herz voll
 D'un coeur qui
 Ein Herz voll

f *f*

me, que la tran- quille paix d'un coeur qui t'ai- me? Sur la ter- re, dans le ciel mè- me, est- il d'autre bon-
 — doch bleibt das wahre Glück ein Herz voll Frie- den. Und sind Lei- den dir auch be- schieden: trotz al- lem. Missge-

que la tran- quil- le paix d'un coeur qui t'ai- me? Sur la ter- re, dans le ciel mè- me, est- il d'autre bon-
 doch bleibt das wah- re Glück ein Herz voll Frie- den. Und sind Lei- den dir auch be- schieden: trotz al- lem. Missge-

que la tran- quille paix d'un coeur qui t'ai- me? Sur la ter- re, dans le ciel mè- me, est- il d'autre bon-
 doch bleibt das wahre Glück ein Herz voll Frie- den. Und sind Lei- den dir auch be- schieden: trotz al- lem. Missge-

tai- me? Sur la ter- re, dans le ciel mè- me, est- il d'autre bon-
 Frie- den. Und sind Lei- den dir auch be- schieden: trotz al- lem. Missge-

tai- me? Sur la ter- re, dans le ciel mè- me, est- il d'autre bon-
 Frie- den. Und sind Lei- den dir auch be- schieden: trotz al- lem. Missge-

Part. B. 736.

cœur qui t'ai - me, d'un cœur, — d'un cœur — qui t'ai - - - me?
 Herz voll Frie - den, ein Herz, — ein Herz — voll Frie - - - den.

cœur qui t'ai - me, d'un cœur qui t'ai - me, d'un cœur, d'un cœur qui t'ai - - - me?
 Herz voll Frie - den, ein Herz voll Frie - den, ein Herz, ein Herz voll Frie - - - den.

cœur qui t'ai - me, qui t'ai - me, qui t'ai - - - me?
 Herz voll Frie - den, voll Frie - den, voll Frie - - - den.

t'ai - - - me, d'un cœur qui t'ai - - - me, qui t'ai - - - me?

Frie - - - den, ein Herz voll Frie - - - den, voll Frie - - - den.

t'ai - - - me, d'un cœur qui t'ai - - - me, qui t'ai - - - me?

Frie - - - den, ein Herz voll Frie - - - den, voll Frie - - - den.

arco
 pp
 arco
 pp

Kriegsmarsch der Priester. (Vor dem vierten Akt.)

Allegro vivace.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Trombe in D.

Tromboni Alto.
Tenore.

Trombone Basso.

Ophicleide.

Timpani in F.C.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Allegro vivace.

Part. B. 736.

This page of musical notation, page 117, contains 14 staves of music. The notation is complex, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and ties. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are frequently used throughout the score. The music is organized into measures by vertical bar lines, with repeat signs and first/second endings indicated. The staves are arranged in a single system, with some staves containing multiple systems of notation. The overall style is characteristic of 19th-century musical manuscripts.

This page contains musical notation for Part B, page 736. It consists of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *mf*, *cresc.*, and *ff*. There are also markings for triplets and accents. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is complex, with many triplets and dynamic changes throughout the piece.

This page of musical notation, page 119, contains multiple staves of music. The notation is complex, featuring various rhythmic patterns, dynamic markings, and articulation marks. The staves are arranged in a system, with some staves having a treble clef and others a bass clef. The music includes a variety of note values, rests, and bar lines. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo) are used throughout. There are also markings for crescendo (*cresc.*) and accents (*acc.*). The notation is written in a style typical of 19th-century musical manuscripts.

This page of musical notation, page 150, contains twelve staves of music. The notation is complex, featuring a variety of rhythmic patterns including triplets (marked with a '3' and a bracket), sixteenth notes, and eighth notes. The music is written in a key signature of one flat (B-flat). Dynamic markings such as 'p' (piano) are placed at the end of several staves. There are also markings like 'a2' and 'tr' (trill) scattered throughout the score. The staves are arranged in a traditional format with a grand staff (treble and bass clefs) and individual staves for other instruments or voices. The notation is dense and detailed, typical of a classical or romantic era manuscript.

A musical score for a piece labeled "Part. B. 736." on page 151. The score is written for a large ensemble, featuring multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is organized into measures, with some measures containing multiple notes or rests. The overall layout is typical of a printed musical score, with staves arranged in a vertical column and measures separated by vertical bar lines. The paper is aged and slightly discolored, with some visible wear and tear along the edges.

This musical score page, numbered 152, contains 14 staves of music. The notation is primarily in treble and bass clefs, with some staves in alto clef. The music is characterized by frequent use of slurs, ties, and dynamic markings. The word *cresc.* (crescendo) appears on the first staff of each of the four main systems. The dynamic *p* (piano) is marked at the beginning of the second measure of each system. The first system includes some measures with a '2' above the staff, possibly indicating a second ending or a specific fingering. The second system features a '3' above a measure in the bass staff. The third system has a '3' above a measure in the bass staff. The fourth system has a '3' above a measure in the bass staff. The fifth system has a '3' above a measure in the bass staff. The sixth system has a '3' above a measure in the bass staff. The seventh system has a '3' above a measure in the bass staff. The eighth system has a '3' above a measure in the bass staff. The ninth system has a '3' above a measure in the bass staff. The tenth system has a '3' above a measure in the bass staff. The eleventh system has a '3' above a measure in the bass staff. The twelfth system has a '3' above a measure in the bass staff. The thirteenth system has a '3' above a measure in the bass staff. The fourteenth system has a '3' above a measure in the bass staff.

Handwritten musical score for Part B. 736, page 153. The score is written on 14 staves. The first four staves contain musical notation, including notes, rests, and dynamic markings (p). The next four staves are empty. The last six staves contain musical notation, including notes, rests, and dynamic markings (p). The score is in 2/4 time and features a key signature of one flat (B-flat).

This page contains a musical score for Part B. 736, consisting of 14 staves. The notation is complex, featuring various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *cresc.*, *ff*, *f*, *p*, and *sf* are used throughout. Articulation marks, including slurs and accents, are present. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes many triplets and sixteenth-note patterns. The bottom of the page is labeled "Part. B. 736."

155

Part B. 736.

This page contains a complex musical score for multiple instruments. The notation is arranged in several systems, each with multiple staves. The top system includes three treble staves and one bass staff, with 'a 2.' markings above the first three. The middle system includes two treble staves, two bass staves, and a central staff with 'tr' (trill) markings. The bottom system includes two treble staves, two bass staves, and a central staff. Dynamic markings such as *f* (forte) and *ff* (fortissimo) are placed throughout the score. The notation includes various note values, rests, and articulation marks.

The musical score on page 157 consists of 15 staves, arranged in five systems of three staves each. The notation is in B-flat major and 4/4 time. The first system (staves 1-3) begins with a forte (*ff*) dynamic. The second system (staves 4-6) continues with a forte (*f*) dynamic. The third system (staves 7-9) features a first ending marked 'a. 2.' and a forte (*f*) dynamic. The fourth system (staves 10-12) includes a forte (*ff*) dynamic. The fifth system (staves 13-15) concludes with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*.

This page contains musical notation for Part B, 736. It features 14 staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *sf* (sforzando) are present throughout. Some staves have articulation marks like accents and slurs. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is dense, with many beamed notes and complex chordal structures. The page is numbered 158 in the top left corner.

N° 5.

Allegro maestoso.

Flauti. *p cresc.* *ff*

Oboi. *p cresc.* *ff* *p*

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

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

Corni in F. *p cresc.* *ff* *p*

Trombe in C. *p cresc.* *ff* *p*

Tromboni Alto. Tenore. *p cresc.* *ff* *p*

Trombone Basso. *p cresc.* *ff* *p*

Timpani in F. C. *ff* *p* *pp*

Violino I. *ff* *p*

Violino II. *ff* *p*

Viola. *ff* *p*

Soprano. *f* *p*
Par-tez, — par-tez, — enfants d'Aaron, par-tez: ja-mais plus illustre que-rel-le de vos ai-eux nar-male

Alto. *f* *p*
So geht, — so geht, — ihr Kin-der Aarons, geht! Nie stritten ewer Väter Heere in besserm Kampf zu höh-er

Tenore.

Basso.

Violoncello. *ff* *p*

Basso. *ff* *p*

Allegro maestoso.

Musical score for Part B. 736. The score consists of 12 staves. The first 10 staves are instrumental, featuring various woodwinds and strings. The 11th and 12th staves are vocal parts with lyrics in French and German. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The tempo is marked *a 2.* (allegretto).

Lyrics (French):
 zé - le. Par - tez, — par - tez, — en - fants d'Aaron, par - tez! — Par - tez, par - tez, en - fants d'Aaron, par -

Lyrics (German):
 Eh - re. So geht, — so geht — ihr Kin - der Aa - rons, geht! — So geht, so geht, ihr Kin - der Aa - rons,

a 2.

tez. C'est votre roi, cest Dieu pour qui vous com - bat - tez, pour qui vous com - bat - tez. — Par - tez, en -

geht! Für euren Kö - nigs - sohn den Kampf für Gott be - steht, den Kampf für Gott be - steht! — So geht, ihr

Par - tons, par - tons, — en -

Wir gehn, wir gehn, — wir

Part. B. 736.

fants d'Aaron par- tez. C'est Dieu pour qui vous com- bat- tez. C'est Dieu pour
 Kin- der Aarons, geht! Für Gott- den ed- len Kampf be- steht. Für Gott, für
 fants d'Aaron, par- tons. C'est notre roi, c'est Dieu pour qui nous com- bat- tons, c'est notre roi, c'est Dieu pour
 Kin- der Aarons gehn. Für unsern Kö- nigs- sohn lasst uns den Kampf be- stehen, für unsern Kö- nigs- sohn, für

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qui vous combat - tez, pour qui vous com - bat - tez! Par - tez, par -

eu - ren Kö - nigs - sohn den ed - len Kampf be - steht! So geht, so

qui nous combat - tons, pour qui nous com - bat - tons! Par - tons, par - tons, en - fants d'Aaron, par - tons, par - tons!

unsere Kö - nigs - sohn den ed - len Kampf be - steht! Wir geh'n, wir geh'n den ed - len Kampf be - steht, wir geh'n!

Musical score for Part B. 736. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

The vocal parts have the following lyrics:

French: *tez, en-fants d'Aaron, par-tez, par-tez, par-tez!*
 German: *geht, ihr Kin-der Aa-rons, geht, so geht! so geht!*
 English: *Par-tons, par-tons! Wir gehn, wir gehn!*

The piano accompaniment includes various textures, including arpeggiated figures and chords. Dynamic markings include *pp* (pianissimo), *dim.* (diminuendo), *sempre dim.* (always diminishing), *pizz.* (pizzicato), and *dim. sempre* (diminuendo sempre).

Allegro agitato.

The musical score is for Part B. 736, featuring multiple staves for instruments and a vocal soloist. The score includes dynamic markings like 'p' and 'cresc.', and tempo markings 'Allegro agitato'.

cresc.

p

cresc.

p

arco
p

cresc.

arco
p

cresc.

arco
p

cresc.

Sopr. II. Solo.

cresc.

Où sont, Dieu de Ja_cob, les an - ti_ques bontés? Dans l'hor_reur qui nous en_vi_ronne, n'en_tendstu que la voix de nos i_
Gott unsrer Vā_ter, so sprich, ist deine Lie_be vor_bei? Sol_lend die Wunder nie sich er_neu_en? Hörst du nimmer - mehr auf unser

arco
p

cresc.

arco
p

cresc.

p

Allegro agitato.

Part. B. 736.

nt-qui-tés? N'es-tu plus le Dieu, plus le Dieu qui pardon-ne?
 Angst-ge-schrei? Kannst du den Sün-tern nicht, nicht den Sün-tern ver-zei-hen?

CORO.

Où sont, Dieu de Ja-cob, tes an-ti-ques bon-tés?
 Alt.
 Gott unsrer Vä-ter, so sprich, ist deine Lie-be vor-bei?
 Ten. u. Bass.

Musical score for Part B. 736. The score consists of multiple staves. The upper section features a piano introduction with dynamic markings *p* and *cresc.*. The vocal entry is marked *Sopr. I. Solo.* and includes the following lyrics:

C'est à toi que dans cet te guerre les fle-ches des mé-chants pré-tendent s'adres-ser. Fai-sons, di-sent-ils, ces-ser les fê-tes de
 Ge-gen dich und die dich vereh-ren, er-he-bet sich der Schwarm in wil-dem Ue-ber-muth. Schönsprechen sie voll Wuth:, Lasst uns den

The lower section continues the musical accompaniment with dynamic markings *p* and *cresc.*.

The musical score is written for a large ensemble, likely a choir or orchestra. It consists of multiple staves, some of which are empty, indicating parts for instruments or voices that are not present in this specific arrangement. The notation includes various musical symbols such as clefs, key signatures (three flats), time signatures, and dynamic markings like *p* (piano), *sf* (sforzando), and *cresc.* (crescendo).

The lyrics are written in both French and German, indicating a bilingual or multilingual performance. The French lyrics are:

 Dieu sur la terre; de son joug impor- tun dé- livrons les mortels; mas- sa- crons tous ses saints; ren- ver- sons ses au- tels; que de son

 The German lyrics are:

 Tem- pel zer- stö- ren, werft von euch ab sein Jo- ch, werft's ab auf im- mer - dar, mordet des Her- ren Volk, stürzt nie- der den Altar! Von sei- nem

The score is marked with various dynamics and articulations, including *p*, *sf*, and *cresc.*, which guide the performer's interpretation of the music's intensity and mood.

nom, que de sa gloi.re il ne reste plus de mé.moi.re, il ne reste plus de mé.moi.re; que ni lui ni son Christ ne
 Ruhm darf hier auf Er.denn nicht ei.ne Spur ge.dul.det wer.den, nicht ei.ne Spur ge.dul.det werden. We.der er noch sein Christ soll

regnent plus sur nous, que ni lui ni son Christ ne regnent plus sur nous. Où sont, Dieu de Ja - cob, tes an - ti - ques bontés,
 herrschen ü - ber uns, weder er noch sein Christ soll herrschen ü - ber uns! Gott uns - rer Vä - ter, so sprich, ist al - le Lie - be vorbei?

arco
 p
 arco
 p
 cresc.
 cresc.
 cresc.
 cresc.

Part. B. 736.



Allegro agitato.

p.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

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p

Sopr. I. Solo.

Seigneur!
O Herr!

Tri - ste reste de nos rois, chère et der - niè - re fleur du - ne - ti - ge si
Ein - ziger, letz - ter Spross, Knospe, die ein - sam noch blüht am Stam - me der

N'es-tu plus le Dieu des vengeances?_____

Bist du nicht der Gott der Ra - che?

Allegro agitato.

Part. B. 736.

Musical score for Part B. 736. The score is written for a vocal part (soprano, alto, tenor, and bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *pp*, *p*, *cresc.*, *f*, and *dim.*. The lyrics are in French and German.

bel - le, hé - las! sous le cou - teau du - ne mè - re cru - el - le te verrons nous tom - ber u - ne se - con - de
 Für - sten! Weh uns, de - ine Mutter schün nach deinem Blut wir dür - sten, das ein - mal schon der Dolch der Mör - de rin ver -

fois! Prince ai mable, dis nous si quelque ange, au berceau, contre tes assassins prit soin de te défendre? Où si dans la nuit du tom-
 goss! Hat ein Engel dich da in der Wie - ge bedeckt, mit sei - nem Flügel vor der Feinde Wuth ge - borgen? Hat aus dem Grab dich er -

Part. B. 736.

beau la voix du Dieu vivant a ra.ni.mé ta cen.dre.
 weckt des ewi.gen Got. tes Ruf zu neu.em Lebens. mor.gen?

Alto I. Solo.
 Dun père et dun aï.eul contre toi ré.vol.tes, grand Dieu, les at.ten.
 O Herr, rächst du an ihm der Väter Frevel - wahn, die schwe.re Misse.

Part. B. 736.

a 2
 p cresc. f
 in D.
 (auf dem Theater) f
 cresc.
 p cresc. f
 pp cresc. f
 trem. p cresc. f
 pp cresc. f
 Sopr. I. Solo.
 Est-ce que sans re-tour ta pi-tié l'a-ban-don-ne? I. ta pi-tié l'a-ban-don-ne?
 tats lui sont-ils im-pu-tés? Hast du kein Mit-leid mehr, willst du denn nie ver-zeihen? II. willst du denn nie ver-zeihen?
 that, die sie an dir gethan?

trem. p cresc. f
 trem. p cresc. f
 p cresc. f

Sostenuto come I.

Musical score for Part B. 736, page 178. The score is for a large ensemble, including strings, woodwinds, brass, and voices. It features a "Sostenuto come I." tempo marking. The music includes various dynamics (*ff*, *dim.*, *p*, *cresc.*) and articulations (accents, slurs). The vocal parts have lyrics in German and French. The piano part features a prominent triplet figure in the right hand.

Lyrics (German):
 ta pi - tié la. ban - don - ne? Sei - gneur, par - don - ne! Sei.
 willst du denn nie ver - zeih - en? O Herr, er - wa - che! O

Lyrics (French):
 Où sont les traits que tu lan - ces,
 Gott un - srer Fä - ter, er - wa - che!

Sostenuto come I.

Part. B. 736.

Sei.
 0

gneur, par - donne! N'es-tu plus le Dieu ja - loux? N'es - tu plus le Dieu qui pardon -
 Herr, er - wach! Hörst du nicht un-ser Angstge - schrei? Bist du nicht der Gott - der Ra -
 Dieu, dans ton ju - ste courroux? N'es-tu plus le Dieu ja - loux? N'es - tu plus le Dieu qui pardon -
 Ist dei - ne Lie - be vor - bei? Hörst du nicht unser Angstge - schrei? Bist du nicht der Gott - der Ra -

Part. B. 736.

Chères sœurs, n'entendez-vous pas etc.
 retirons-nous à l'ombre salutaire
 du redoutable sanctuaire.

(sie gehen ab)

ne?
 che?
 ne?
 che?

Hört Ihr - Allmächtiger, steh' uns bei!
 Hört Ihr der Tyrrier Trompeten klingen?
 Ich fühle selbst ihr wüthendes Geschrei
 mit Schauer mich durchdringen. Auf
 lasst uns fliehn! den Schrecken uns
 entziehn, und vor der Blutgier Scher-
 gen uns in der Nacht des Heiligthumes
 bergen.

Part. B. 736.

No. 6.

(Während des Dialogs in der letzten und vorletzten Scene.)

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Allegro maestoso.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Trombe in C.
(im Orchester.)

Trombe in C.
(auf dem Theater.)

Tromboni Alto.
Tenore.

Trombone Basso.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

C O R O.

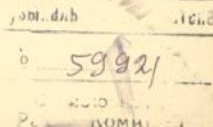
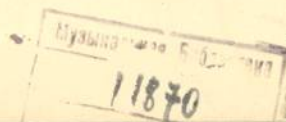
Allegro maestoso.

Part. B. 736.

Tout l'univers est plein de sa magni - fi - cen - ce; qu'on l'a - do - re ce Dieu; qu'on l'in - voque à jamais, qu'on l'a - do - re ce Dieu, qu'on l'in - voque à ja -
 Ja durch die ganze Welt ist seine Macht ver - kündet, An - betung und Dank sei dir e - wig ge - bracht, An - betung und Dank sei dir e - wig ge -
 Tout l'univers est plein de sa magni - fi - cen - ce; qu'on l'a - do - re ce Dieu; qu'on l'in - voque à jamais, qu'on l'a - do - re ce Dieu qu'on l'in - voque à ja -
 Ja durch die ganze Welt ist seine Macht ver - kündet. An - betung und Dank sei dir e - wig ge - bracht, An - betung und Dank sei dir e - wig ge -

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mais, qu'on la - do-re ce Dieu. qu'on lin - vo - que à ja-mais, qu'on la - do-re ce
 bracht, sei dir e-wig ge-bracht, sei dir e - wig ge-bracht. sei dir e-wig ge-
 mais, qu'on la - do - re ce Dieu, qu'on lin-vo-que lin-vo - que à jamais, qu'on la - do - re ce Dieu,
 bracht, sei dir e - wig ge-bracht, sei dir, sei dir - wig ge-bracht, sei dir - wig ge-bracht,



Handwritten musical score for Part B. 736. The score consists of multiple staves, including vocal parts and piano accompaniment. The lyrics are in German and are repeated across several lines of the score.

Lyrics:

Dieu, qu'on lin - vo - que à ja - mais, lin - vo - que, lin - vo - que. qu'on lin - voque, lin - vo - que à ja - mais!

bracht, sei dir e - wig ge-bracht, An - be - tung, An - be - tung sei dir e - wig, e - wig ge-bracht!

qu'on lin - vo - que, lin - vo - que à ja - mais, lin - vo - que, lin - vo - que. qu'on lin - voque, lin - vo - que à ja - mais!

sei dir e - wig, e - wig ge-bracht, An - be - tung, An - be - tung sei dir e - wig, e - wig ge-bracht!



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