

Joseph Leopold  
**EYBLER**

---

**Die Hirten bei der Krippe  
zu Bethlehem**

Oratorium in zwei Teilen / Oratorio in two parts

Soli (SATB), Coro (SATB)  
2 Flauti, 2 Oboi, 2 Clarinetti, 2 Fagotti  
2 Corni, 2 Trombe, 3 Tromboni, Timpani  
2 Violini, Violen, Bassi

herausgegeben von / edited by  
Karl Michael Waltl

Partitur / Full score



---

Carus 97.007

# Inhalt

Vorwort / Foreword	III
--------------------	-----

## Erste Abteilung

1. Einleitung – Recitativo (Soprano, Tenore) <i>Herauf, o Sonne, säume nicht</i>	1
2. Aria (Tenore) <i>Seht Hirten, den Heiland, den göttlichen Knaben</i>	20
3. Recitativo (Alto) <i>Sie nahen, wie tränet ihr Blick</i>	33
4. Aria (Alto) <i>Das Kind streckt seinen Arm</i>	35
5. Quartetto (S, A, T, B) <i>Selbst aus ihren Blicken strahlet das Entzücken</i>	52
6. Coro <i>Säume nicht, auf Schwingen sie vor Gott zu bringen</i>	56
7. Recitativo (Soprano: Stimme eines Engels) <i>Er hat sie gezählt</i>	60
8. Aria (Soprano) <i>Er ist's, Gott selbst in Fleisches Hülle</i>	63
9. Chor der Engel <i>Euch ward Er geboren, der Stifter vom Bund</i>	81

## Zweite Abteilung

10. Recitativo (Soprano) <i>Schon lang zog die hohe Maria</i>	123
11. Aria (Soprano) <i>Bald weidet sich am Kind ihr Blick</i>	123
12. Recitativo (Alto) <i>Lang schwieg entzückt die Schar</i>	131
13. Aria (S, T, B) <i>Jehovens Boten, o weilet</i>	131
14. Quartetto (S, A, T, B) <i>Holder Knab aus Juda Samen</i>	136
15. Recitativo (Basso) <i>Zeuch nun jauchzend, fromme Schar</i>	147
16. Aria (Basso) <i>Er ist in Bethlehem geboren</i>	148
17. Recitativo (Tenore) <i>So zog das hochbeglückte Volk</i>	191
18. Coro <i>Gott sei Ehre in der Höhe</i>	195

Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:  
Partitur (Carus 97.007), Klavierauszug (Carus 97.007/03),  
Chorpartitur (Carus 97.007/05),  
komplettes Orchestermaterial (Carus 97.007/19).

The following performance material is available:  
full score (Carus 97.007), vocal score (Carus 97.007/03), choral score  
(Carus 97.007/05),  
complete orchestral material (Carus 97.007/19).

# Vorwort

Joseph Leopold Eybler wurde am 8. Februar 1765 in Schwechat bei Wien geboren.<sup>1</sup> Vom Vater erhielt er den ersten musikalischen Unterricht und kam bereits mit sechs Jahren ins Knabenseminar St. Stephan in Wien. Auch Johann Georg Albrechtsberger sowie Joseph und Michael Haydn hatten dort Unterricht in Latein, Religion, Schreiben und vor allem natürlich in den musikalischen Fächern erhalten. Von 1776 bis 1779 war Eybler Schüler von Albrechtsberger, mit dem er zeitlebens in freundschaftlicher Beziehung stand und der ihm bescheinigte „dass er nach Mozart in der Musik jetzt das größte Genie sei, welches Wien besitzt.“<sup>2</sup>

Ein Jurastudium musste Eybler aus finanziellen Gründen nach kurzer Zeit abbrechen und er konzentrierte sich von da an ganz auf seine musikalische Arbeit. Seinen Lebensunterhalt verdiente er als Instrumentallehrer (Orgel, Horn, Viola und Baryton) und Komponist. Joseph Haydn ist in dieser Zeit ein großer Gönner und Förderer, durch dessen Vermittlung erscheinen 1787 drei Klaviersonaten Eyblers beim Wiener Verlag Artaria. Mozart beschreibt ihn „als einen gründlichen komponisten, sowohl im kammer= als kirchenstyl [...], kurz, als einen Jungen Musiker [...], wo es nur zu bedauern ist, daß seinesgleichen so selten sind.“<sup>3</sup> Er soll Eybler auch mit der Einstudierung der Solisten- und Chorstimmen von *Così fan tutte* beauftragt haben. Zeitgleich entstand Eyblers einzige Oper *Das Zauberschwert* (1790). Nach Mozarts Tod wurde Eybler die Vervollständigung von dessen Requiem angetragen, die schließlich aber Franz Xaver Süßmayr übernahm.

Wenn man sich Eyblers Freundes-, Kollegen- und Bekanntenkreis vergegenwärtigt, würde man ihn heute als guten Netzwerker bezeichnen. Er unterhielt Kontakte zu Wiener Persönlichkeiten wie Gottfried van Swieten und Kardinal Christoph Anton Migazzi oder zu Hofrat Friedrich Rochlitz in Leipzig. Eybler wurde 1792 Albrechtsbergers Nachfolger bei den Karmelitern als Chordirektor, in selber Position war er ab 1794 für drei Jahrzehnte am Schottenstift tätig. Als Lehrer der kaiserlichen Familie unterrichtete er Kronprinz Ferdinand und stand der Kaiserin Maria Theresia, der zweiten Gattin des Kaisers Franz, nahe. Sie war Auftragsgeberin seines Requiems in c-moll (1803). Er verheiratete sich 1806 mit deren Kammerdienerin, Theresia Müller. 1804 wurde Eybler kaiserlich-königlicher Vize-Hofkapellmeister und trat 1824 die Nachfolge von Antonio Salieri als erster Hofkapellmeister und Leiter der Wiener Hofmusik an. Daneben bekleidete er verschiedene Ämter des Pensionsinstitutes der Tonkünstler.

Bei einer Aufführung von Mozarts Requiem am 23. Februar 1833 erlitt Eybler einen Schlaganfall, der seine weitere Tätigkeit erheblich einschränkte, sodass er sich immer öfter von seinen beiden Vizekapellmeistern Joseph Weigl und Ignaz Assmayer vertreten lassen musste. 1835 wurde er in den Adelsstand („Edler von“) erhoben. Am 24. Juli 1846 verstarb er im Schottenstift und wurde zuerst in Wien-Währing beerdigt, später aber nach Schwechat, seinem Geburtsort, überführt.

## Kompositionen und oratorisches Schaffen

Wie es der Tradition der Wiener Hofmusik entspricht, war Eybler ein profunder Kirchenmusiker und sein Werk kann sich mit dem seiner Vorbilder Joseph und Michael Haydn, Albrechtsberger und Mozart

messen. Seine 32 Messen (z.B. *Missa Sanctorum Apostolorum*, erschienen bei Haslinger 1824), Gradualien (z.B. *Omnès de Saba venient*, 1827) und Offertorien (z.B. *Fremit mare*, 1814) würden eine größere Verbreitung verdienen. „Moderner“ Kirchenmusik stand er eher ablehnend gegenüber, so hat er Schuberts As-Dur-Messe abgelehnt. Die Messe sei „gut, aber nicht in dem Stile komponiert, den der Kaiser liebt.“<sup>4</sup>

Die beiden großen Oratorien Eyblers, *Die Hirten bei der Krippe zu Bethlehem* (1794) und *Die vier letzten Dinge* (1810) kann man in einen Kontext mit Haydns oratorischem Schaffen stellen, ist doch das Weihnachtsoratorium *Die Hirten bei der Krippe zu Bethlehem* vier Jahre vor Haydns *Die Schöpfung* (1798) entstanden und dokumentiert zusammen mit Haydns Oratorien *Il ritorno di Tobia* (1775), *Die Sieben Worte* (1795), und *Die Jahreszeiten* (1799) den Übergang dieser Gattung von der barocken Tradition zur „modernen“ klassischen Form. Auch war Haydn ursprünglich als Komponist des zweiten Eybler'schen Oratoriums *Die vier letzten Dinge* vorgesehen, dessen Libretto der Kaiser in Auftrag gegeben hatte.

In Wien sind zwischen 1772 und 1830 immerhin 8 Aufführungen Eybler'scher Oratorien bekannt.<sup>5</sup> Zum Vergleich: Von Dittersdorf und Hasse sind in diesem Zeitraum 10 Aufführungen belegt, von Beethoven und Stadler 11, von Händel 29 und von Haydn 109. In der Zeit von 1792 bis 1800 wurden an anderen Oratorien in Wien noch Franz Xaver Süßmayrs *Moses oder der Auszug aus Egypten* (1792) und Antonio Casimir Cartellieris *Gioas, Rè di Giuda* (1795) aufgeführt.<sup>6</sup>

## Die Hirten bei der Krippe zu Bethlehem

Sein erstes großes Oratorium *Die Hirten bei der Krippe zu Bethlehem* legte Eybler bereits 1794 vor, im Jahr als er die Stelle als Chordirektor im Wiener Schottenstift antrat. Das Werk erschien – anders als etliche seiner Messen, Offertorien und Gradualien – nicht im Druck.

Der Autor des Librettos zum vorliegenden Werk ist nicht bekannt und der Text unterscheidet sich von jenem gleichnamigen Libretto von Karl Wilhelm Rammler (1760), dessen Text u.a. von Johann Christoph Friedrich Bach, Johann Friedrich Agricola und Johann Friedrich Reichardt vertont wurde.<sup>7</sup> Der Text vereint freie Dichtung

<sup>1</sup> Die biografischen Angaben nach: Barbara Boisits, Artikel „Eybler, Joseph Leopold Edler von“, in: MGG2, Personenteil Bd. 6, Kassel u.a. 2001, Sp. 602–605 und Carl Ferdinand Pohl, Artikel „Eybler, Joseph Edler von“, in: *Allgemeine Deutsche Biographie*, hg. von der Historischen Kommission bei der Bayerischen Akademie der Wissenschaften, Band 6 (1877), S. 453–455.

<sup>2</sup> Zit. nach: Robert Haas, „Josef Leopold Edler von Eybler“, in: *Mozart-Jahrbuch* 1953, S. 61–64, hier S. 62.

<sup>3</sup> Zeugnis vom 30. Mai 1790, zit. nach: *Mozart Briefe und Dokumente – Online-Edition*, hg. von der Internationalen Stiftung Mozarteum, Salzburg (<http://dme.mozarteum.at/briefe/letter.php?mid=1696&cat=3> [abgerufen am 5.12.2014]).

<sup>4</sup> Hans-Joachim Hinrichsen, *Franz Schubert*, München 2011, S. 96.

<sup>5</sup> Christine Blanken, *Franz Schuberts „Lazarus“ und das Wiener Oratorium zu Beginn des 19. Jahrhunderts*, Stuttgart 2002, S. 245 u. 309.

<sup>6</sup> ebd.

<sup>7</sup> Howard E. Smither, *A History of the Oratorio*, Bd. 3, Chapel Hill u.a. 2002, S. 358.

mit frei zitierten Bibelstellen. Das Lukasevangelium findet in drei ganz kurzen Stellen Eingang in das Werk: „Ein Glanz versandt vom Engelchor“ (vgl. Lk 2,9), „Euch ward er geboren“ (vgl. Lk 2,11) und „Gott sei Ehre in der Höhe. Fried sei guter Menschen Los“ (vgl. Lk 2,14). Weitere Textstellen sind den Büchern Jesaja (7,14; 9,6; 11,1; 60,1), Micha (5,2) und Maleachi (3,1) entlehnt. Um diese Zitate spannt sich ein Lobgesang der Hirten auf die Geburt des Herrn.

Das Werk wurde am 22. Dezember 1794 im Rahmen der Jahres-Akademien der Tonkünstler-Societät im KK Hoftheater erstmals aufgeführt und am folgenden Tag wiederholt. Alljährlich veranstaltete die 1771 von Hofkapellmeister Florian Leopold Gassmann gegründete Tonkünstler-Societät in der Advent- und Fastenzeit zu Gunsten von Witwen und Waisen von Musikern sogenannte Akademien im Kärntnertortheater. Aloisia Lange, geb. Weber, Mozarts Schwägerin und Jugendliebe, die bekannt war für ihre „unglaubliche Höhe“<sup>8</sup> sang den Sopranpart der ersten Aufführungen. Sicher ist mit dieser Besetzung auch die sehr exponierte Lage der Sopranpartie zu erklären.

Das Oratorium ist in zwei Abteilungen gegliedert. Neben der schon erwähnten virtuoson Ausgestaltung des Sopranpartes sind auch die Chorsätze sehr bemerkenswert und lohnend für ein festliches, weihnachtliches Konzert. Die Altarie (Nr. 4) mit dem virtuoson Flötensolo und das Quartett (Nr. 5) mit der lyrischen Klarinettencantilene bereichern das Werk zusätzlich. In der Reduktion der Handlung auf den Standpunkt der Hirten bietet das Oratorium einen interessanten Zugang. Eybler stellte Teile des Werks später auch zu einer Kantate zusammen. Über diese Kantate berichtet der Rezensent der *Allgemeinen musikalischen Zeitung* (AMZ) im Jahr 1819: „sie enthält Vortreffliches, besonders in den fugirten Chören, [...]“.<sup>9</sup> Aus Anlass einer weiteren Aufführung im Jahr 1827 ist über den „Chor der Engel“ zu lesen: „wiewohl schon vor einigen dreyszig Jahren geschrieben, [ist er] doch dem Styl und der Ausarbeitung nach ein trefflicher Satz, der bis in's kleinste Detail den Meister bekrundet.“<sup>10</sup>

### Zur Edition

Der vorliegenden Ausgabe liegt das in der Musiksammlung der Österreichischen Nationalbibliothek in Wien aufbewahrte Manuskript<sup>11</sup> zu Grunde. Stimmenmaterial ist nicht überliefert. Für die Wiedergabe des gesungenen Textes konnte an schwer lesbaren Stellen auch das Textbuch<sup>12</sup> zu Rate gezogen werden. Die Edition gibt den Notentext der Quelle hinsichtlich der Schlüsselung, Balkung und Halsung der Noten sowie der Setzung von Akzidentien und Warnungsakzidentien gemäß der heutigen Editionspraxis wieder. Der gesungene Text wurde der neuen Rechtschreibung angeglichen, die Interpunktion standardisiert. Offensichtliche Fehler im Manuskript wurden korrigiert, fehlende Bindungen, Vortragsbezeichnungen, Dynamik u. dgl. sind behutsam ergänzt bzw. angeglichen worden und. Eine fortlaufende Zählung der Sätze wurde vorgenommen. Im Manuskript sind die Rezitative ohne Zählung, sie reicht dort von „No. 1“ (erste Tenorarie) bis „No. 10“ (für den „Coro Ultimo“).

Auffällig sind zahlreiche verkürzte Basstöne (z.B. Nr. 3 Recitativo, Takt 6; Nr. 8 Aria, Takt 5 etc.). Es ist denkbar, dass Eybler mit dieser Notation der Akustik im KK Hoftheater Rechnung getragen hat. Die Stimmen der Blechbläser sind dem Partiturmanuskript am Ende von Teil 1 nachgestellt. Die offensichtlich fehlenden Horn-,

Trompeten- und Paukenstimmen im Schlusschor wurden vom Herausgeber ergänzt.

Der Herausgeber dankt der Österreichischen Nationalbibliothek Wien für die Genehmigung zur Publikation. Dem Lektorat des Carus-Verlages sei herzlich für die wohlwollende Unterstützung gedankt.

Wies in der Steiermark,  
Dezember 2014

Karl Michael Waltl

<sup>8</sup> Gerhard Kramer, Werkeinführung zu „Die Hirten bei der Krippe zu Bethlehem“, hg. v. Niederösterreichische Kulturszene BetriebsGes.m.b.H. und Tonkünstler BetriebsGes.m.b.H. St. Pölten 2005.

<sup>9</sup> Allgemeine musikalische Zeitung (21) 1819, Nr. 25 vom 23. Juni, Sp. 429.

<sup>10</sup> Allgemeine musikalische Zeitung (29) 1827, Nr. 17 vom 25. April, Sp. 284.

<sup>11</sup> Signatur: Mus.Hs. 3231/1-2; Partitur, Format 22,3 x 30,5 cm, Bd. I (S. 1–138) und Bd. II (S. 139–240).

<sup>12</sup> *Die | Hirten bey der Krippe | zu | Bethlehem. | Ein | Oratorium | in zwei Abtheilungen. | In Musik gesetzt | von | Herrn Joseph Eybler, | Chordirektor | an der hiesigen Schottenkirche. | Wien, | mit von Kurtzbekischen Schriften | 1794.*; Exemplar aus Privatbesitz Waltl.

# Foreword

Joseph Leopold Eybler was born on 8 February 1765 in Schwechat near Vienna.<sup>1</sup> He received his first musical instruction from his father and entered the Knabenseminar St. Stephan in Vienna already at the age of six. Johann Georg Albrechtsberger as well as Joseph and Michael Haydn had also been educated there, in Latin, religion, writing and, naturally and especially, in musical subjects. Eybler was a student of Albrechtsberger's from 1776 to 1779, remained a lifelong friend of his and Albrechtsberger attested "that he is now, after Mozart, the greatest musical genius that Vienna possesses."<sup>2</sup>

Eybler had to discontinue his law studies for financial reasons and from then on he concentrated entirely on his musical work. He earned his living as an instrumental teacher (organ, horn, viola and baryton) and as a composer. During this time Joseph Haydn was a great benefactor and promoter, and it was through his agency that three of Eybler's piano sonatas were published by the Viennese publisher Artaria in 1787. Mozart described him "as a thorough composer, both in chamber and church style [...], succinctly, as a young musician [...], it is a pity that there are so few who are his equal."<sup>3</sup> He is supposed to have entrusted Eybler with the rehearsal of the soloists and chorus for *Così fan tutte*. Eybler's only opera *Das Zauberschwert* (1790) was also composed during this time. After Mozart's death, Eybler was offered the task of completing his requiem, which Franz Xaver Süßmayr however ultimately took on.

If one was to visualize Eybler's circle of friends, colleagues and acquaintances, he would today be regarded as a good networker. He maintained contact with Viennese personalities such as Gottfried van Swieten and Kardinal Christoph Anton Migazzi or with Privy Councilor Friedrich Rochlitz in Leipzig. Eybler succeeded Albrechtsberger in 1792 as choirmaster of the Carmelites and, from 1794, exercised the same position at the Schottenstift for three decades. As teacher of the imperial family, he instructed the crown prince Ferdinand and was close to Empress Maria Theresia, the second wife of Emperor Francis. It was she who commissioned his Requiem in C minor (1803). He married her chambermaid Theresia Müller in 1806. In 1804 Eybler became imperial-royal deputy court Kapellmeister and in 1824 he became Antonio Salieri's successor as first court Kapellmeister and director of the Viennese court music. He also occupied various positions in the musicians' pensions institute.

Eybler suffered a stroke during a performance of Mozart's Requiem on 23 February 1833 which considerably limited his further activities so that he had to let his two deputy Kapellmeisters, Joseph Weigl and Ignaz Assmayer, deputize for him. In 1835 he was raised to the peerage as "Edler von Eybler." He died on 24 July 1846 in the Schottenstift and was first buried in Währing (Vienna), although his remains were later reinterred in Schwechat, his place of birth.

## Compositions and oratorios

In accordance with the Viennese court music tradition, Eybler was a profound church musician whose oeuvre is equal to those of his role models Joseph and Michael Haydn, Albrechtsberger and Mozart. His 32 masses (e.g., *Missa Sanctorum Apostolorum*, published by

Haslinger in 1824), graduals (e.g., *Omnès de Saba venient*, 1827) and offertories (e.g., *Fremit mare*, 1814) deserve wider dissemination. He was rather dismissive of "modern" church music, which led him to reject Schubert's Mass in A-flat major. The mass is "good, but not composed in the style that the emperor loves."<sup>4</sup>

Both of Eybler's large-scale oratorios *Die Hirten bei der Krippe zu Bethlehem* (1794) and *Die vier letzten Dinge* (1810) can be seen in the context of Haydn's oratorio compositions even though the Christmas oratorio *Die Hirten bei der Krippe zu Bethlehem* was composed four years before Haydn's *Die Schöpfung* (1798) and documents – together with Haydn's oratorios *Il ritorno di Tobia* (1775), *The Seven Last Words* (1795), and *The Seasons* (1799) – the transition of this genre from the Baroque tradition to the "modern" Classical form. Haydn was also originally intended to be the composer of *Die vier letzten Dinge*, Eybler's second oratorio, whose libretto had been commissioned by the emperor.

Eight performances of Eybler's oratorios are known to have taken place in Vienna between 1772 and 1830.<sup>5</sup> In comparison, during this period 10 performances of Dittersdorf and Hasse are documented, 11 of Beethoven and Stadler, 29 of Händel and 109 of Haydn. Other oratorios that were performed in Vienna between 1792 and 1800 include Franz Xaver Süßmayr's *Moses oder der Auszug aus Egypten* (1792) und Antonio Casimir Cartellieri's *Gioas, Rè di Giuda* (1795).<sup>6</sup>

## Die Hirten bei der Krippe zu Bethlehem

Eybler already presented his first large-scale oratorio *Die Hirten bei der Krippe zu Bethlehem* [*The Shepherds at the Crib in Bethlehem*] in 1794, the year in which he assumed his duties as choirmaster of the Schottenstift in Vienna. Unlike many of his masses, offertories and graduals, this work did not appear in print.

The author of the libretto of the present work is unknown and the text differs from the libretto bearing the same title by Karl Wilhelm Rammler (1760), whose text was set by Johann Christoph Friedrich Bach, Johann Friedrich Agricola and Johann Friedrich Reichardt among others.<sup>7</sup> The text combines free verse with freely quoted Biblical passages. The Gospel of Luke has found its way into the work in three short passages: "Ein Glanz versandt vom Engelchor" [The glory sent by the angelic choir] (cf. Lk 2:9), "Euch ward er

<sup>1</sup> The biographical details after: Barbara Boisits, article "Eybler, Joseph Leopold Edler von," in: MGG2, Personenteil, vol. 6, Kassel among others, 2001, cols. 602–605 and Carl Ferdinand Pohl, article "Eybler, Joseph Edler von," in: Allgemeine Deutsche Biographie, ed. by the historical commission of the Bayerische Akademie der Wissenschaften, vol. 6 (1877), pp. 453–455.

<sup>2</sup> Quoted after: Robert Haas, "Josef Leopold Edler von Eybler," in: Mozart-Jahrbuch 1953, pp. 61–64, here p. 62.

<sup>3</sup> Testimonial dated 30 May 1790, quoted after: Mozart Briefe und Dokumente – Online-Edition, ed. by the Internationale Stiftung Mozarteum, Salzburg (<http://dme.mozarteum.at/briefe/letter.php?mid=1696&cat=3> [accessed on 5 December 2014]).

<sup>4</sup> Hans-Joachim Hinrichsen, Franz Schubert, Munich, 2011, p. 96.

<sup>5</sup> Christine Blanken, Franz Schuberts "Lazarus" und das Wiener Oratorium zu Beginn des 19. Jahrhunderts, Stuttgart, 2002, p. 245, 309.

<sup>6</sup> *ibid.*

<sup>7</sup> Howard E. Smither, A History of the Oratorio, vol. 3, Chapel Hill among others, 2002, p. 358.

geboren" [He was born unto you] (cf. Lk 2:11) and "Gott sei Ehre in der Höhe. Fried sei guter Menschen Los" [Glory to God in the highest. Peace is good peoples' destiny] (cf. Lk 2:14). Further passages have been taken from the books of Isaiah (7:14, 9:6, 11:1, 60:1), Micah (5:2), and Malachi (3:1). A paean of praise sung by the shepherds about the birth of the Lord has been spun around these quotations.

The work was first performed on 22 December 1794 as part of the annual academies of the musicians' society in the imperial-royal court theater and was repeated the following day. Every year the musicians' society, which had been founded by the court Kapellmeister Florian Leopold Gassmann in 1771, hosted so-called academies in the Kärntnertheater during Advent, the proceeds of which were donated to widows and orphans of musicians. Aloisia Lange, née Weber, Mozart's sister-in-law and childhood sweetheart, who was well-known for her "incredible upper range"<sup>8</sup> sang the soprano part at the first performances. This surely explains the very exposed position of the soprano part.

The oratorio is divided into two parts. In addition to the already mentioned virtuoso soprano part, the choral movements are very striking and rewarding for a festive Christmas concert. The contralto aria (no. 4) with its virtuoso flute solo and the quartet (no. 5) with its lyrical clarinet cantilena enrich the work further. When reducing the narrative to the shepherds' viewpoint, the oratorio offers an interesting approach. Eybler later also assembled parts of the work as a cantata. The critic of the *Allgemeine musikalische Zeitung* (AMZ) wrote the following in 1819: "it contains excellence, especially in the fugal choruses, [...]"<sup>9</sup> On the occasion of a further performance in 1827 the following can be read about the "Choir of Angels": "even though it was composed thirty years ago, [it is] still, in its style and composition, a felicitous work that demonstrates mastery down to the finest detail."<sup>10</sup>

### The edition

The present edition is based on the manuscript that is housed in the music collection of the Österreichische Nationalbibliothek in Vienna.<sup>11</sup> There are no extant parts. For the reproduction of the sung texts, the libretto was also consulted for passages that were difficult to read.<sup>12</sup> This edition reproduces the musical score of the source in accordance with modern publishing practice with respect to clefs, crossbeams and stems, as well as the placement of accidentals and cautionary accidentals. The sung text was adapted to conform to the new German orthography and the punctuation was standardized. Obvious errors in the manuscript were corrected, missing ties, performance markings, dynamics, etc. have been cautiously complemented and/or adapted, and the movements have been consecutively numbered. The recitatives are unnumbered in the manuscript, going from "No. 1" (first tenor aria) to "No. 10" for the "Coro Ultimo".

The numerous shortened bass notes (e.g., recitative no. 3, measure 6; aria no. 8, measure 5 etc.) are noticeable. It is possible that Eybler used this notation to take into consideration the acoustics of the imperial-royal court theater. The brass parts can be found in the score manuscript at the end of part 1. The obviously missing horn, trumpet and timpani parts in the final chorus have been added by the editor.

The editor wishes to thank the Österreichische Nationalbibliothek Vienna for permission to publish. Hearty thanks to the editorial department at Carus-Verlag for their sympathetic support.

Wies in Styria, December 2014  
Translation: David Kosviner

Karl Michael Waltl

<sup>8</sup> Gerhard Kramer, work introduction to "Die Hirten bei der Krippe zu Bethlehem," ed. by Niederösterreichische Kulturszene BetriebsGes.m.b.H. and Tonkünstler BetriebsGes.m.b.H., St. Pölten, 2005.

<sup>9</sup> Allgemeine musikalische Zeitung (21) 1819, no. 25 of 23 June, col. 429.

<sup>10</sup> Allgemeine musikalische Zeitung (29) 1827, no. 17 of 25 April, col. 284.

<sup>11</sup> Shelf mark: *Mus.Hs. 3231/1-2*; score, format 22,3 x 30,5 cm, vol. I (pp. 1–138) and vol. II (pp. 139–240).

<sup>12</sup> *Die Hirten bey der Krippe | zu | Bethlehem. | Ein | Oratorium | in zwo Abtheilungen. | In Musik gesetzt | von | Herrn Joseph Eybler, | Chordirektor | an der hiesigen Schottenkirche. | Wien, | mit von Kurtzbekischen Schriften | 1794.*; copy in the Waltl private collection.

# Die Hirten bei der Krippe zu Bethlehem

Erste Abteilung

## 1. Einleitung

Joseph Leopold Eybler  
1765–1846

**Maestoso**

The musical score is arranged in a standard orchestral format. It includes staves for Flauto I, II; Oboe I, II; Clarinetto I, II in A; Fagotto I, II; Corno I, II in D; Clarino I, II in D; Timpani in d-A; Violino I; Violino II; Viola; and Bassi. The score begins with a **Maestoso** tempo marking. The key signature has one flat (B-flat), and the time signature is common time (C). The score is marked with dynamics such as *f* (forte) and *p* (piano). A large, diagonal watermark reading "PROBENFÜR" is overlaid across the score. A magnifying glass icon is located in the bottom right corner of the score area.

Aufführungsdauer / Duration: ca. 75 min.

© 2015 by Carus-Verlag, Stuttgart – CV 97.007

Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

Alle Rechte vorbehalten / All rights reserved / Printed in Germany / www.carus-verlag.com

edited by Karl Michael Waltl

13

a 2

**Allegro di molto**

18

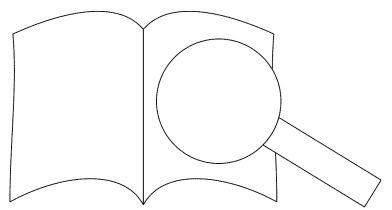
a 2



Musical score for measures 24-30. The score includes piano accompaniment and vocal lines. The piano part features trills (tr) and a dynamic marking of *p*. The vocal lines have 'a 2' markings. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

Musical score for measures 30-36. The score continues the grand staff with piano accompaniment and vocal lines. The piano part includes trills (tr) and a dynamic marking of *p*. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page.

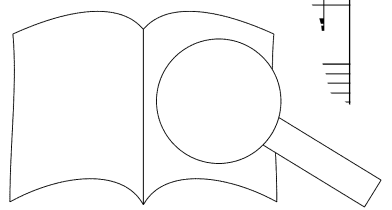
PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 35-39. The score is written for piano and violin. The piano part consists of a grand staff with treble and bass clefs. The violin part is written on a single staff with a treble clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The piano part features a trill (tr) in measure 37. The violin part is mostly rests.

Musical score for measures 40-44. The score is written for piano and violin. The piano part consists of a grand staff with treble and bass clefs. The violin part is written on a single staff with a treble clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The piano part includes a first ending (a2) in measure 40 and a double bar line in measure 41. The violin part has a melodic line with slurs.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



45 a 2

Musical score for measures 45-49. It includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *p* and *a 2*.

Empty musical staves for measures 45-49, corresponding to the vocal parts.

Musical score for measures 45-49, featuring piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *a 2*.

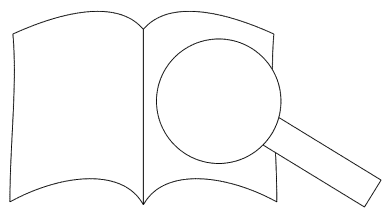
50 a 2

Musical score for measures 50-54. It includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *a 2* and *2.*

Empty musical staves for measures 50-54, corresponding to the vocal parts.

Musical score for measures 50-54, featuring piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *a 2*.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



55

Musical score for measures 55-62. It features four staves: two vocal staves (soprano and alto) and two piano staves (right and left hand). The key signature is one sharp (F#). The tempo/mood is marked 'a 2'. The music consists of eighth and sixteenth notes, with some rests. A first ending bracket is present at the end of measure 62.

Musical score for measures 63-65. It features two piano staves (right and left hand). The music consists of chords and rests.

Musical score for measures 66-72. It features four staves: two vocal staves and two piano staves. The piano part has a complex texture with sixteenth-note runs. Dynamics include 'pp' (pianissimo) and 'ff' (fortissimo). The tempo/mood is 'a 2'.

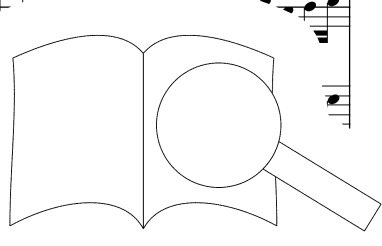
63

Musical score for measures 73-79. It features four staves: two vocal staves and two piano staves. The piano part has a complex texture with sixteenth-note runs. Dynamics include 'ff' (fortissimo) and 'a 2'.

Musical score for measures 80-85. It features two piano staves. The music consists of chords and rests.

Musical score for measures 86-92. It features four staves: two vocal staves and two piano staves. The piano part has a complex texture with sixteenth-note runs. Dynamics include 'ff' (fortissimo).

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



70

Musical score for measures 70-77. It features four staves with treble clefs and one staff with a bass clef. The music includes dynamic markings such as *fp* and *a 2*. The notation includes various rhythmic patterns and melodic lines.

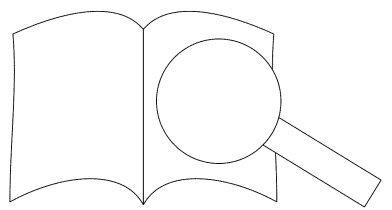
Musical score for measures 78-87. It features four staves with treble clefs and one staff with a bass clef. The music includes dynamic markings such as *f*, *p*, and *fp*. The notation includes various rhythmic patterns and melodic lines.

78

Musical score for measures 88-97. It features four staves with treble clefs and one staff with a bass clef. The music includes dynamic markings such as *fp* and *a 2*. The notation includes various rhythmic patterns and melodic lines.

Musical score for measures 98-107. It features four staves with treble clefs and one staff with a bass clef. The music includes dynamic markings such as *f* and *p*. The notation includes various rhythmic patterns and melodic lines.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



86

Musical score for measures 86-92. It includes vocal staves with notes and rests, and piano accompaniment with chords and melodic lines. Dynamics include *fp* and *a 2*.

Musical score for measures 93-98. It features piano accompaniment with chords and melodic lines. Dynamics include *sf*.

Musical score for measures 99-104. It features piano accompaniment with chords and melodic lines. Dynamics include *f* and *p*.

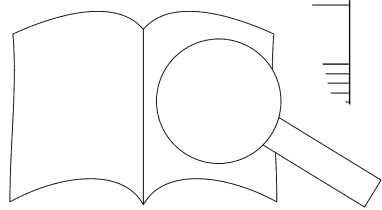
93

Musical score for measures 105-110. It includes vocal staves with notes and rests, and piano accompaniment with chords and melodic lines. Dynamics include *a 2b* and *a 2*.

Musical score for measures 111-116. It features piano accompaniment with chords and melodic lines. Dynamics include *a 2*.

Musical score for measures 117-122. It features piano accompaniment with chords and melodic lines. Dynamics include *tr* and *Tutti*.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



97

a 2

Musical score for measures 97-100, first system. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest in measure 97 and starts in measure 98. The piano accompaniment provides harmonic support throughout.

Musical score for measures 97-100, second system. This system continues the vocal and piano parts from the first system. The vocal line has a trill (tr) in measure 99. The piano accompaniment features a steady rhythmic pattern.

Musical score for measures 97-100, third system. This system continues the vocal and piano parts. The piano accompaniment includes a trill (tr) in the right hand in measure 99. The system concludes with measure 100.

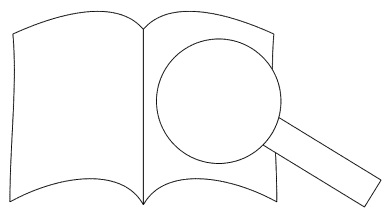
101

Musical score for measures 101-104, first system. The vocal line starts in measure 101. The piano accompaniment continues with a consistent rhythmic accompaniment. The system ends with measure 104.

Musical score for measures 101-104, second system. This system continues the vocal and piano parts. The piano accompaniment features a trill (tr) in the right hand in measure 103. The system concludes with measure 104.

Musical score for measures 101-104, third system. This system continues the vocal and piano parts. The piano accompaniment includes a trill (tr) in the right hand in measure 103. The system concludes with measure 104.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



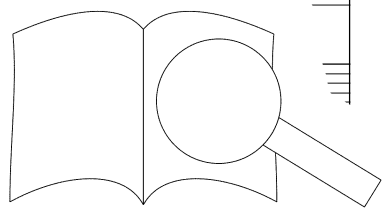
105

Musical score for measures 105-110. The score is written for a piano and includes four systems of staves. The first system consists of four staves (treble and bass clefs). The second system consists of two staves (treble and bass clefs). The third system consists of four staves (treble and bass clefs). The fourth system consists of three staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 105 starts with a first ending bracket. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

111

Musical score for measures 111-116. The score is written for a piano and includes four systems of staves. The first system consists of four staves (treble and bass clefs). The second system consists of two staves (treble and bass clefs). The third system consists of four staves (treble and bass clefs). The fourth system consists of three staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. Measure 111 starts with a first ending bracket. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





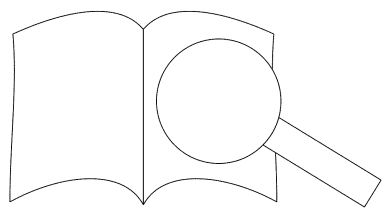
116

1.  
1.  
a 2  
p  
p  
a 2  
p

121

cresc.  
cresc.  
a 2  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
cresc.  
ff  
ff  
ff  
ff  
ff  
ff

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



126

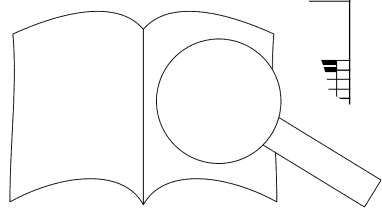
a 2

131

a 2

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



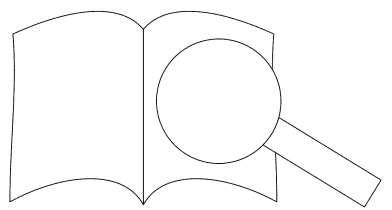
Musical score for measures 136-141. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The music includes various rhythmic patterns and dynamics. The word "a 2" is written above several notes in the upper staves.

Musical score for measures 142-147. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The music includes various rhythmic patterns and dynamics. The word "a 2" is written above several notes in the upper staves.

Musical score for measures 148-153. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The music includes various rhythmic patterns and dynamics.

Musical score for measures 154-159. The score is written for a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The music includes various rhythmic patterns and dynamics. The word "pp" is written below several notes in the piano accompaniment.

PROBEKOPPIERT  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



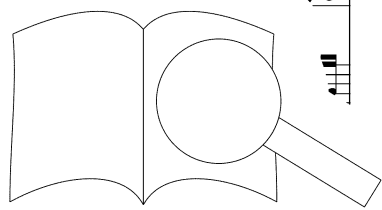
151

1. *ff* *a 2*

158

*sf* *a 2* *ff* *a 2*

PROBE PAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Recitativo

166

Oboe I, II

Soprano

Violino I

Violino II

Viola

Bassi

He-rauf, o Son-ne, säu-me nicht,

171

be-flüg-le dei-nen Lauf,

176

je-strahl das Kind mit dei-nem Licht.

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

181

Steig, Son-ne, steig he - rauf.

187

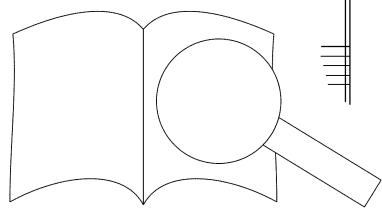
Won-ne, be-kleidet

193

mit Er - schein, er - schein, er - schein in vol-ler Pracht.

PROBENFÜR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



199 **Andante maestoso**

Flauto I, II

Oboe I, II

Clarinetto I, II in A

Fagotto I, II

Corno I, II in D

Clarino I, II in D

Timpani in d-A

Soprano

Tenore

Violino I

Viola

Bassi

The musical score is for the section starting at measure 199, titled "Andante maestoso". It features the following instruments and parts:

- Flauto I, II:** Rests throughout the section.
- Oboe I, II:** Starts with a dynamic of *pp* (pianissimo) and a *cresc.* (crescendo) marking. The part includes a *a 2* (second octave) marking. The music consists of sustained chords that gradually increase in volume.
- Clarinetto I, II in A:** Similar to the oboe, starting at *pp* with a *cresc.* marking and a *a 2* marking.
- Fagotto I, II:** Starts at *pp* with a *cresc.* marking.
- Corno I, II in D:** Starts at *pp* with a *cresc.* marking. The part features long, sustained notes.
- Clarino I, II in D:** Rests until the end of the section, where it has a *a 2* marking.
- Timpani in d-A:** Starts with a *cresc.* marking and ends with a *f* (forte) dynamic.
- Soprano and Tenore:** Rests throughout the section.
- Violino I and Viola:** Both parts play a rhythmic pattern of eighth notes, starting at *pp* and increasing to *f* with a *cresc.* marking.
- Bassi:** Play a rhythmic pattern of eighth notes, starting at *pp* and increasing to *f* with a *cresc.* marking.

A large, diagonal watermark reading "PROBEPARTITUR" is overlaid across the score. Below the watermark, there is a small graphic of an open book with a magnifying glass over it.

a<sup>2</sup>

Musical score system 1, measures 1-4. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). Dynamics include *ff* and *f*. There are some rests and a few notes, including a half note with a sharp sign in the second staff at measure 4.

Musical score system 2, measures 5-8. It consists of two staves, both in treble clef. The key signature has one sharp. Dynamics include *ff*. The first staff has a long note with a fermata, and the second staff has a rhythmic pattern of quarter notes.

Musical score system 3, measures 9-12. It consists of one staff in bass clef. The key signature has one sharp. Dynamics include *ff*. The staff contains a wavy line indicating a tremolo or similar effect.

Musical score system 4, measures 13-16. It consists of one staff in treble clef. The key signature has one sharp. Dynamics include *ff*. The staff contains a few notes and rests.

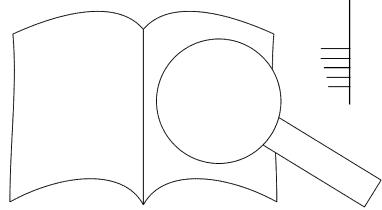
Musical score system 5, measures 17-20. It consists of one staff in treble clef. The key signature has one sharp. Dynamics include *ff*. The staff contains a few notes and rests.

Musical score system 6, measures 21-24. It consists of four staves. The top two are in treble clef, and the bottom two are in bass clef. The key signature has one sharp. Dynamics include *ff* and *f*. The system features more complex rhythmic patterns and melodic lines.

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Zu





213

Allegro

Soprano

Tenore

Violino I

Violino II

Viola

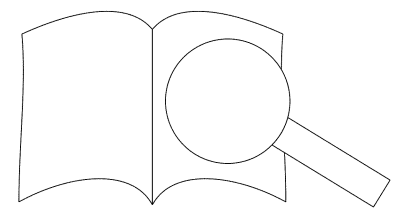
Bassi

spät, ein Glanz kam dir zu - vor, ver - wan - delt Nacht in Tag;

217

ein Glanz, ver - sar o Nacht, dir weicht der Tag;

PROBE PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 2. Aria

Allegro

Oboe I

Oboe II

Corno I, II in C

Tenore

Violino I

Violino II

Viola

Bassi

8

Hir - ten, ( n! Euch liebt \_ er vor Al - len, bringt Op - fer und \_ Ga - ben! Ge - streckt vor der

PROBE PAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Piano accompaniment for measures 31-37, featuring a grand staff with treble and bass clefs.

Piano accompaniment for measures 31-37, featuring a grand staff with treble and bass clefs.

8 Krip - pe Al - tar, o bringt euch, o bringt euch zum Op - fer\_ ihm\_ dar!

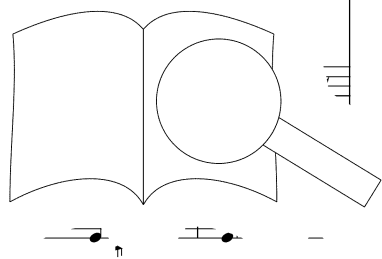
Piano accompaniment for measures 31-37, featuring a grand staff with treble and bass clefs. Includes dynamic markings like *f* and *p*, and a triplet of eighth notes.

Piano accompaniment for measures 38-44, featuring a grand staff with treble and bass clefs.

Piano accompaniment for measures 38-44, featuring a grand staff with treble and bass clefs.

Hei - land, den gött - li - chen Kna - ben! Euch

Piano accompaniment for measures 38-44, featuring a grand staff with treble and bass clefs. Includes dynamic markings like *f*, *p*, and *tr*, and triplet markings.



PROBE PAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

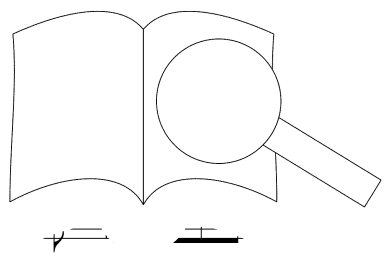
liebt er vor Al - len, bringt Op - fer und Ga - ben! Ge - streckt vor der Krip - pe Al - tar, o bringt euch, o brir

*cresc.* *f* *pp*

Op

*arco* *f*

PROBE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



64

Musical notation for measures 64-67. The first system shows a piano introduction with a forte (*f*) dynamic. The second system continues with piano (*p*) and forte (*f*) dynamics, including triplet markings.

Four empty musical staves for measures 68-71.

Musical notation for measures 72-75. The first system includes piano (*p*) and forte (*f*) dynamics. The second system features piano (*p*) and forte (*f*) dynamics with triplet markings.

72

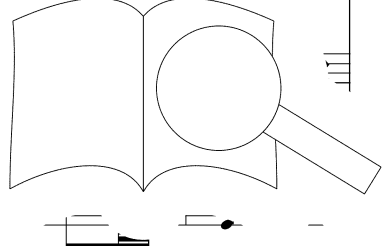
Musical notation for measures 76-79. The first system includes piano (*p*) and forte (*f*) dynamics. The second system features piano (*p*) and forte (*f*) dynamics with triplet markings.

Musical notation for measures 80-83. The first system includes piano (*p*) and forte (*f*) dynamics. The second system features piano (*p*) and forte (*f*) dynamics with triplet markings.

Musical notation for measures 84-87. The first system includes piano (*p*) and forte (*f*) dynamics. The second system features piano (*p*) and forte (*f*) dynamics with triplet markings.

Musical notation for measures 88-91. The first system includes piano (*p*) and forte (*f*) dynamics. The second system features piano (*p*) and forte (*f*) dynamics with triplet markings.

PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical notation for piano introduction, measures 80-81. Dynamics: *f*, *p*.

Musical notation for piano introduction, measures 82-83. Dynamics: *f*.

Er war's, den vor tau-send von Jah - ren schon sah'n die pro- phe -

Piano accompaniment for measures 84-89. Dynamics: *f*, *p*.

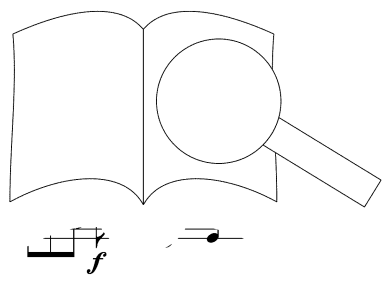
Musical notation for piano introduction, measures 90-91. Dynamics: *f*, *tr*.

Musical notation for piano introduction, measures 92-93.

Stif-ter vr - sang ihn ihr Mund, wie viel-mal, wie viel-mal be- sang ihn ihr Mund!

Piano accompaniment for measures 94-95. Dynamics: *f*, *tr*.

Piano accompaniment for measures 96-97.



PROBENUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

101

Musical notation for measures 101-107. The system includes a grand staff (piano) and a vocal line. The piano part features a complex rhythmic pattern with many sixteenth notes. The vocal line has a melodic contour with some rests.

Musical notation for measures 102-107. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

Musical notation for measures 103-107. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

Musical notation for measures 104-107. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

108

Musical notation for measures 108-114. The piano part features a dynamic marking of *pp* (pianissimo). The vocal line has a melodic contour with some rests.

Musical notation for measures 109-114. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

Musical notation for measures 110-114. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

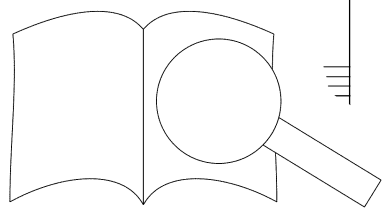
Musical notation for measures 111-114. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

Musical notation for measures 112-114. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

Musical notation for measures 113-114. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

Musical notation for measure 114. The piano part continues with its intricate rhythmic texture. The vocal line has a melodic contour with some rests.

PROBEKOPPIERT  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Scha-ren, der Stif-ter vom e - - wi - gen Bund,

*pf*

*pf*

*pf*

*pf*

*p*

e - wi-ge wie viel - mal be - sang ihn ihr Mund!

*f*

*f*

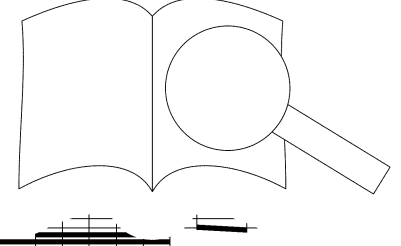
*f*

*f*

*f*

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical notation for measures 135-138, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter and eighth notes with various accidentals.

Musical notation for measures 135-138, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter and eighth notes with various accidentals.

Musical notation for measures 135-138, third system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter and eighth notes with various accidentals.

Musical notation for measures 135-138, fourth system. It consists of four staves: two for the piano (treble and bass clefs) and two for the vocal line (treble and bass clefs). The piano part includes complex rhythmic patterns and accidentals.

Musical notation for measures 139-142, first system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter and eighth notes with various accidentals.

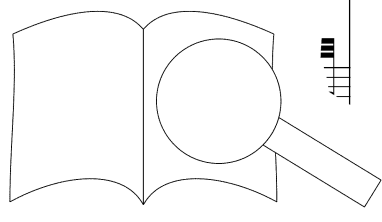
Musical notation for measures 139-142, second system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter and eighth notes with various accidentals.

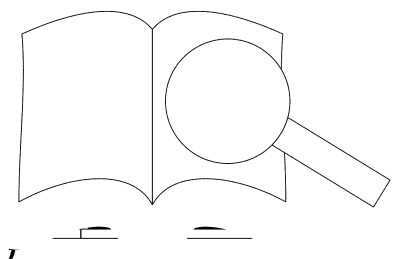
Musical notation for measures 139-142, third system. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter and eighth notes with various accidentals.

Musical notation for measures 139-142, fourth system. It consists of four staves: two for the piano (treble and bass clefs) and two for the vocal line (treble and bass clefs). The piano part includes complex rhythmic patterns and accidentals.

Musical notation for measures 139-142, fifth system. It consists of four staves: two for the piano (treble and bass clefs) and two for the vocal line (treble and bass clefs). The piano part includes complex rhythmic patterns and accidentals.

PROBEKOPPIERT  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





PROBENUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Piano accompaniment for measures 163-168, featuring a treble and bass clef with various rhythmic patterns and rests.

Vocal line for measures 163-168 with lyrics: "Seht, Hir - ten, den Hei - land, den".

Piano accompaniment for measures 169-174, including triplets and dynamic markings like *p* and *f*.

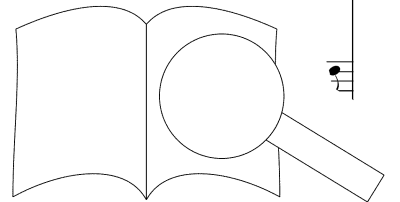
Piano accompaniment for measures 169-174, featuring a treble and bass clef with various rhythmic patterns and rests.

Vocal line for measures 169-174 with lyrics: "Kne Op - fer und Ga - ben! Ge - streckt vor der Krip - pe Al - tar, o bringt euch, o bringt —".

Piano accompaniment for measures 175-180, including dynamic markings like *pp*.

Piano accompaniment for measures 175-180, featuring a treble and bass clef with various rhythmic patterns and rests.

Piano accompaniment for measures 175-180, featuring a treble and bass clef with various rhythmic patterns and rests.



PROBE PAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*p*

*p*

*p*

8 euch \_zum\_ Op - fer ihm dar, zum Op - fer ihm dar, zum

*mf* *p* *mf*

*p*

*f* *p*

arco

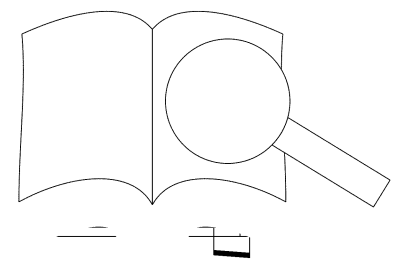
*f*

*f*

dar!

*ff*

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical notation for measures 193-196. The system includes a grand staff with treble and bass clefs. Measure 193 features a piano (*p*) dynamic and a triplet of eighth notes. Measure 194 continues with piano dynamics. Measure 195 features a forte (*f*) dynamic. Measure 196 features a piano (*p*) dynamic and a triplet of eighth notes.

Musical notation for measures 197-200. Measure 197 features a piano (*p*) dynamic. Measure 198 features a piano (*p*) dynamic. Measure 199 features a piano (*p*) dynamic. Measure 200 features a piano (*p*) dynamic.

Musical notation for measures 201-204. Measure 201 features a piano (*p*) dynamic and a triplet of eighth notes. Measure 202 features a piano (*p*) dynamic and a triplet of eighth notes. Measure 203 features a piano (*p*) dynamic and a triplet of eighth notes. Measure 204 features a piano (*p*) dynamic and a triplet of eighth notes.

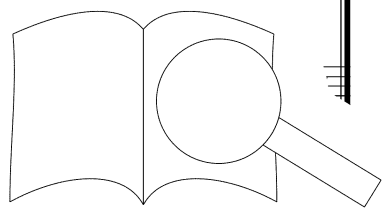
Musical notation for measures 205-208. Measure 205 features a piano (*p*) dynamic. Measure 206 features a piano (*p*) dynamic. Measure 207 features a piano (*p*) dynamic. Measure 208 features a piano (*p*) dynamic.

Musical notation for measures 209-212. Measure 209 features a piano (*p*) dynamic. Measure 210 features a piano (*p*) dynamic. Measure 211 features a piano (*p*) dynamic. Measure 212 features a piano (*p*) dynamic.

Musical notation for measures 213-216. Measure 213 features a piano (*p*) dynamic. Measure 214 features a piano (*p*) dynamic. Measure 215 features a piano (*p*) dynamic. Measure 216 features a piano (*p*) dynamic.

Musical notation for measures 217-220. Measure 217 features a piano (*p*) dynamic. Measure 218 features a piano (*p*) dynamic. Measure 219 features a piano (*p*) dynamic. Measure 220 features a piano (*p*) dynamic.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 3. Recitativo

Andante con moto

Alto

Violino I

Violino II

Viola

Bassi

5

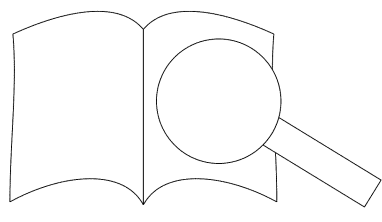
Sie na-hen, wie trä-net ihr Bli

Nein, sie

11

fas-sen r

Sie na-hen mit



18

be - ben-dem Schritt! O lasst mich kom-men\_ mit!

25

Hin - ge-streckt zu dei-nen Fü-ßen, neu - ge-bor-nes Him - mels-kind  
 it he dei-ne

31

Win-deln, dei-ne Krip-pe; de-cken dich vor Frost un Nun

39

des Kin-des Dürf-tig-keit zu la-ben; mit den Ga - ben rei-chen sie die Her-zen ihm.

4+  
3b



# 4. Aria

Andante

Flauto I

Oboe I, II

Fagotto I, II

Corno I, II in F

Alto

Violino I

Violino II

Viola

Bassi

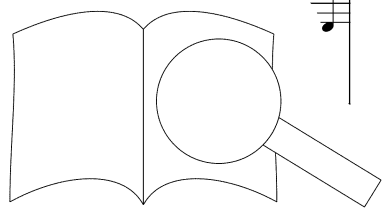
6

solo

10

14

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

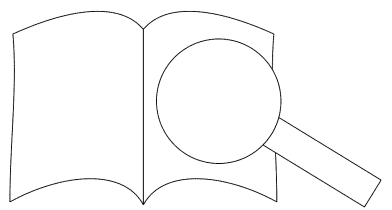


Musical score for measures 18-22. The system includes a vocal line and piano accompaniment. The piano part features a dense texture of sixteenth notes in the right hand and eighth notes in the left hand. Dynamic markings include *sf*, *p*, and *pp*.

Musical score for measures 23-27. The system includes a vocal line with lyrics and piano accompaniment. The piano part continues with sixteenth and eighth notes. Dynamic markings include *pp* and *f*.

Lyrics: i - ne - lä - chelnd \_ hin, den \_ Ga - ben \_ won - ne - lächelnd \_ hin. Das

PROBENPARTIEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical notation for the first system, measures 28-32. It includes a vocal line and piano accompaniment.

Kind streckt sei - nen \_ Arm den \_ Ga - ben \_ won - ne - lä - chelnd hi'

Musical notation for the second system, measures 33-37. It includes piano accompaniment with dynamics markings like 'p'.

Musical notation for the third system, measures 38-42. It includes piano accompaniment with dynamics markings like 'pp'.

warm,

Musical notation for the fourth system, measures 43-47. It includes piano accompaniment and a graphic of an open book with a magnifying glass.

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 36-38, featuring piano accompaniment with treble and bass staves.

Musical score for measures 39-41, featuring piano accompaniment with treble and bass staves.

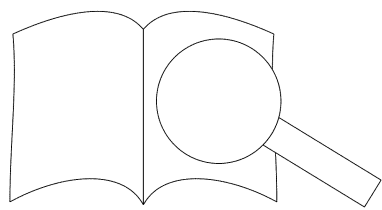
Musical score for measures 42-44, featuring piano accompaniment with treble and bass staves.

Musical score for measures 45-47, featuring piano accompaniment with treble and bass staves.

Musical score for measures 48-50, featuring piano accompaniment with treble and bass staves.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

so warm, wie schlägt sein



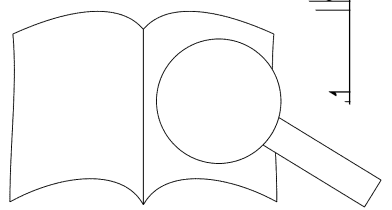
tr  
p  
a 2  
p  
1.  
2.

tr  
Herz so warm! Sein Au - gen-paar str

wie schlägt\_ sein Herz\_ so\_ warm! Sein Au - gen - paar strahlt

p  
p  
p  
p

PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 54-58. It features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by notes in measures 55-58, including a trill (tr) and a second ending (a 2). The piano accompaniment consists of chords and moving lines in both hands, marked with a forte (f) dynamic.

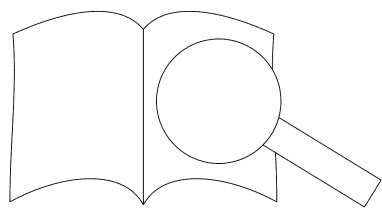
wie Ru - bin!

Musical score for measures 59-63. This section features a piano accompaniment with a dense texture of sixteenth-note patterns in both hands, marked with a forte (f) dynamic. The vocal line is mostly silent during these measures.

Musical score for measures 64-68. The piano accompaniment continues with sixteenth-note patterns, marked with sf (sforzando) and p (piano) dynamics. The vocal line has a second ending (a 2) in measure 64 and rests in the following measures.

Musical score for measures 69-73. This section features a piano accompaniment with a steady sixteenth-note pattern in both hands, marked with a piano (p) dynamic. The vocal line is silent throughout these measures.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



63

Musical score for measures 63-66. The top staff (treble clef) features a dynamic marking of *sf*. The middle and bottom staves (bass clefs) feature a dynamic marking of *p*.

Two empty musical staves.

Musical score for measures 67-70. The top staff (treble clef) and the middle and bottom staves (bass clefs) contain musical notation.

67

Musical score for measures 71-74. The top staff (treble clef) and the middle and bottom staves (bass clefs) contain musical notation.

Two empty musical staves.

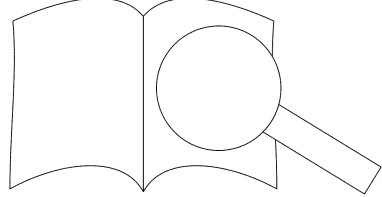
Musical score for measures 75-78. The top staff (treble clef) and the middle and bottom staves (bass clefs) contain musical notation. A magnifying glass icon is present in the bottom right corner.

PROBENPARTEI  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

An - be - tend schaut - nun -



PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 81-86. The vocal line is in G major, 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 86 includes first and second endings for the piano part.

klar, von En - gel-freu - den voll die Brust, den na - hen Gott die Schar;

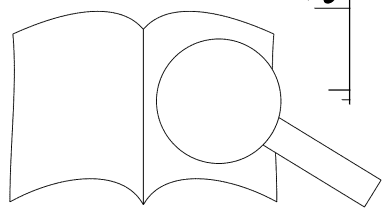
Piano accompaniment for measures 81-86. The right hand plays a continuous eighth-note accompaniment, while the left hand provides a harmonic bass line.

Musical score for measures 87-90. The vocal line continues from the previous page. The piano accompaniment includes first and second endings in measure 87.

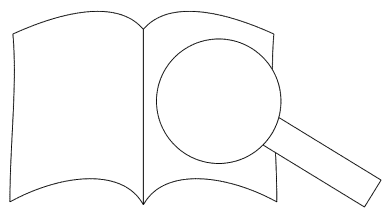
Gott die Schar, von En - gel-freu - den voll die Brust, schaut klar den na - hen

Piano accompaniment for measures 87-90. The right hand continues with the eighth-note accompaniment, and the left hand provides the bass line.

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Gott die Schar. Welch Au - gen - wei - de, wel - che Li

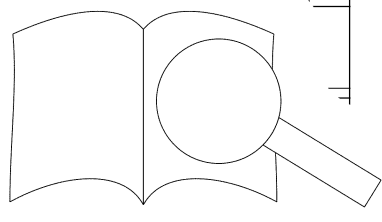


PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Das Kind streckt sei - nen \_ Arm den \_ Ga - ben \_ won - ne - lä - che - lnd

so \_ warm, so \_ warm,

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 113-115, featuring piano accompaniment with treble and bass staves.

Musical score for measures 116-118, featuring piano accompaniment with treble and bass staves.

Musical score for measures 119-121, featuring piano accompaniment with treble and bass staves.

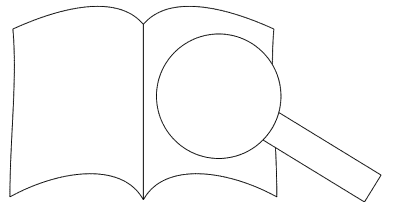
Musical score for measures 122-123, featuring piano accompaniment with treble and bass staves.

Musical score for measures 124-125, featuring piano accompaniment with treble and bass staves.

wie schlägt sein Herz so warm,

Musical score for measures 126-127, featuring piano accompaniment with treble and bass staves.

Musical score for measures 128-129, featuring piano accompaniment with treble and bass staves.



PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

120

120  
 Musical score for measures 120-123. The vocal line starts with a trill (tr) and a fermata. The piano accompaniment includes dynamics *p* and *a 2*.

121  
 Musical score for measures 121-122. The piano accompaniment includes dynamics *pp* and *p*.

122  
 wie schlägt sein Herz so warm! Sein

123  
 Musical score for measures 121-123, piano accompaniment. Includes dynamics *f* and *p*.

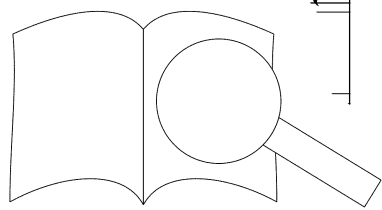
124

124  
 Musical score for measures 124-125. The vocal line includes first and second endings (1., 2.). The piano accompaniment includes dynamics *p*.

125  
 Musical score for measures 125-126. The piano accompaniment includes dynamics *p*.

126  
 ... Herz so warm, wie schlägt sein Herz, sein Herz so warm! Sein

127  
 Musical score for measures 125-126, piano accompaniment. Includes dynamics *p*.



PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 131-137. The system includes vocal staves and piano accompaniment. Dynamic markings include *f*, *p*, and *cresc.*

*tr*  
 Au - gen - paar strah - let wie Ru - bin, wie Ru - bin

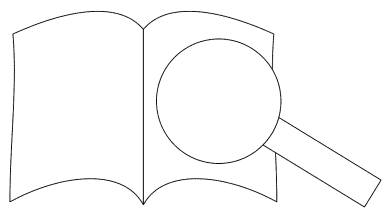
Piano accompaniment for measures 131-137. The piano part features intricate rhythmic patterns and dynamic markings such as *p*, *f*, and *cresc.*

Musical score for measures 138-147. The system includes vocal staves and piano accompaniment.

Musical score for measures 148-157. The system includes vocal staves and piano accompaniment.

Musical score for measures 158-167. The system includes vocal staves and piano accompaniment. Dynamic markings include *f* and *tr*.

PROBENPAKUNGEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



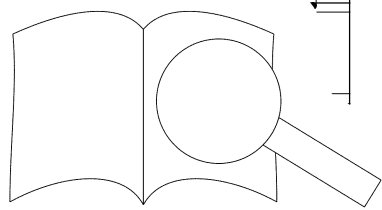
143

Musical score for measures 143-146. The score includes a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). Dynamics include *p* (piano) and *sf* (sforzando).

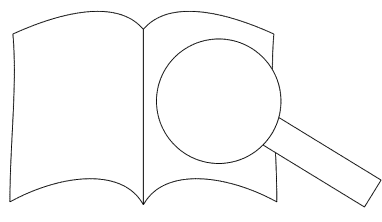
147

Musical score for measures 147-150. The score includes a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). Dynamics include *p* (piano).

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag







PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 5. Quartetto

Adagio

Clarinetto I in B

Trombone I, II

Trombone III

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Bassi

con sordino

solo

*p*

aus ih - ren Bli-cken strah-let das Ent - zü-cken,  
Selbst aus ih - ren Bli-cken strah-let das Ent - zü-cken,  
Selbst aus ih - ren Bli-cken strah-let das Ent - zü-cken,  
Selbst aus ih - ren Bli-cken strah-let das Ent - zü-cken,

*decresc.*

8

*p* *sf* *p*

*pp*

und der An - dacht Glut! Selbst aus ih - ren Bli - cken strah - let das.

und der An - dacht Glut! Selbst aus ih - ren Bli - cken strah -

und der An - dacht Glut! Selbst aus ih - ren Bli - cken

und der An - dacht Glut! Selbst aus ih - ren Bli - cken

*pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

11

*pp* *tr* *sf* *p* *sf* *p*

zü - cke.

und der An - dacht Glut! Aus den

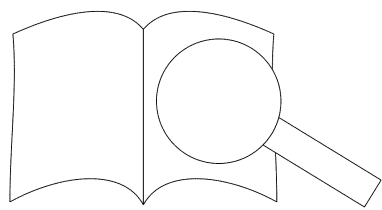
zü

und der An - dacht Glut!

und der An - dacht Glut!

und der An - dacht Glut!

*p* *pp* *p* *pp* *p* *pp* *p* *pp*



PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical notation for measures 14-16, including vocal line and piano accompaniment.

Her - zen\_dran - gen\_ Seuf - zer; von den Wan - gen\_schoss

Aus den Her-zen dran-gen Seuf - zer; von den Wan-

Aus den Her-zen dran-gen Seuf - zer; von

Aus den Her-zen dran-gen Seuf - zer; -nen

Musical notation for measures 17-19, including vocal line and piano accompaniment.

Flut! den Her - zen\_dran - gen\_ Seuf-zer; von den

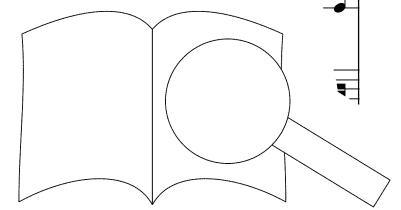
Aus den Her-zen dran - gen Seuf-zer;

Aus den Her-zen dran - gen Seuf-zer;

Aus den Her-zen dran - gen Seuf-zer;

Musical notation for measures 20-24, including vocal line and piano accompaniment.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical notation for measures 20-23, including vocal line and piano accompaniment.

Wan - gen\_schoss\_der\_Trä-nen\_Flut. Seuf - zer aus den Her - zen, Trä

von den Wan-gen schoss der Trä-nen Flut. Seuf - zer aus den Her - zen,

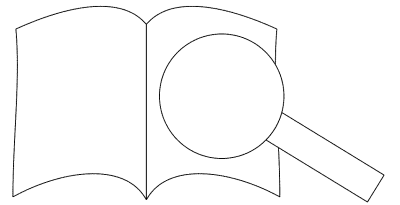
von den Wan-gen schoss der Trä-nen Flut. Seuf - zer aus den Her - zen,

von den Wan-gen schoss der Trä-nen Flut. Seuf - zer aus den Her -

Musical notation for measures 24-27, including vocal line and piano accompaniment.

von dei.

- gen.



PROBEKOPPIERUNG  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 6. Coro

**Allegro** *cresc.*

Oboe I, II *p* *p* *f*

Soprano *p* Säu - me nicht, säu - me nicht, auf

Alto *p* Säu - me nicht, säu - me nicht, *cresc.* *f*

Tenore *p* Säu - me nicht, säu - me r *cresc.* *f*

Basso *p* Säu - me nicht, säu - r t, *cresc.* *f*

Violino I *p* senza sordini *cresc.*

Violino II *p* senza sordini

Viola *p* Violone

Bassi *p*

5

Schw - gen Gott, sie vor Gott zu brin - gen,

Schw - gen vor Gott, sie vor Gott zu brin - gen,

Schw vor Gott, sie vor Gott zu brin - gen,

sie vor Gott, sie vor Gott zu brin - gen,

9

*pp*

sel' - ge Geis - ter - schar! Samm - le je - de

*p*

sel' - ge Geis - ter - schar! Säu

sel' - ge Geis - ter - schar!

13

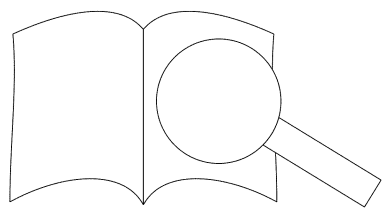
Trä - ne, dass sie Gott sie ihm dar! Säu - me nicht,

*p* Samm - le je - de Trä *f* krö - ne, stel - le sie ihm dar!

Schwin - gen sel' - ge Geis - ter - schar! Samm - le je - de

st krö - ne, stel - le sie ihm dar! Säu - me nicht, auf

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

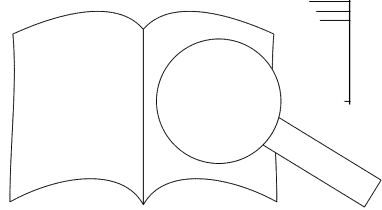


säu - me nicht, sie vor Gott, sie vor Gott zu brin - gen, sel' - ge Geis - ter -  
 Samm - le je - de Trä - ne, dass sie Gott einst krö - ne,  
 Trä - ne dass sie Gott einst krö - ne, stel  
 Schwin - gen sie vor Gott zu brin - gen,

schar! le sie ihm dar! Sel' - ge, sel' - ge  
 stel sie ihm dar! Sel' - ge, sel' - ge  
 dar, . stel - le sie ihm dar! Sel' - ge, sel' - ge  
 stel - le sie ihm dar! Sel' - ge, sel' - ge

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





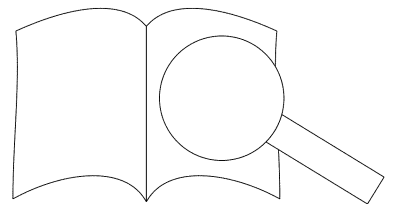
Geis - ter - schar!

Geis - ter - schar!

Geis - ter - schar!

Geis - ter - schar!

PROBENPARTIENUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 7. Recitativo - *Stimme eines Engels*

Andante

Clarinetto I, II in B

Fagotto I, II

Soprano

Violino I

Violino II

Viola

Violoncelli

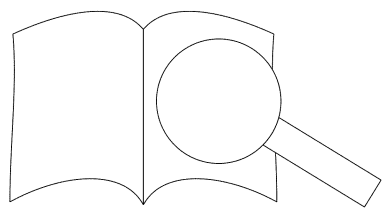
Bassi

4

8 a 2

11

zählt; er hat sie ge-krönt;



Piano accompaniment for measures 16-18. The right hand plays chords and single notes, while the left hand plays a steady bass line.

Vocal line for measures 16-18. The lyrics are: er, der e - wig ist!

Piano accompaniment for measures 19-20. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of eighth notes.

Piano accompaniment for measures 21-23. The right hand plays chords, and the left hand plays a bass line.

Vocal line for measures 21-23. The lyrics are: sein Ant-litz heut euch zu schau-en gab!

Piano accompaniment for measures 24-26. The right hand plays chords, and the left hand plays a bass line. A magnifying glass icon is present in the bottom right corner of this section.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 8. Aria

Adagio

Oboe I, II

Clarinetto I, II in B

Fagotto I, II

Corno I, II in Es

Soprano

Violino I

Violino II

Viola

Bassi

Er ist's, Gott selbst in Flei - sches Hül - le, ge - bo - ren t

nd Got - tes Sohn! Gott selbst in Flei - sches Hül - le.

Allegro moderato

First system of musical notation, including vocal staves and piano accompaniment. The piano part features a prominent bass line with a 'p' dynamic marking.

O\_ Gott - ge - lieb - te Hir - ten - schar, die \_ Krip - pe \_ stellt \_ den \_ Him - mel \_ dar, du stehst,

Second system of musical notation, including vocal staves and piano accompaniment. The piano part continues with a 'p' dynamic marking.

Third system of musical notation, including vocal staves and piano accompaniment. The piano part continues with a 'p' dynamic marking.

Fourth system of musical notation, including vocal staves and piano accompaniment. The piano part continues with a 'p' dynamic marking.

tes Thron! O Gott - ge - lieb - te \_ Hir - ten - schar, die \_

Fifth system of musical notation, including vocal staves and piano accompaniment. The piano part continues with a 'p' dynamic marking.

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines.

Krip - pe \_ stellt \_ den \_ Him - mel dar, du stehst vor Got - tes Thron!

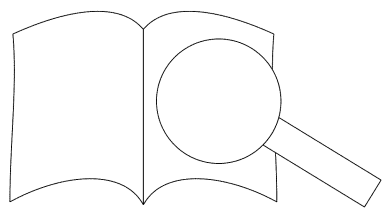
Second system of musical notation, primarily piano accompaniment. It features a treble and bass clef with a steady accompaniment pattern.

Third system of musical notation, featuring vocal staves and piano accompaniment. It includes first and second endings for the vocal line and piano accompaniment.

O \_ Gott - ge - lieb - te \_ Hir - ten - schar, die \_ Krip - pe \_ stellt \_ den \_ Him - mel dar, du

Fourth system of musical notation, primarily piano accompaniment. It features a treble and bass clef with a steady accompaniment pattern.

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

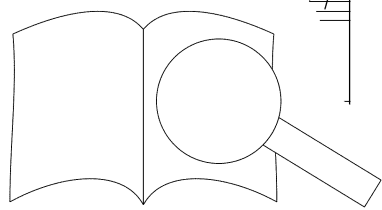


32

stehst, du stehst vor Got - tes Thron! O Gott - ge - lieb

38

PROBEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





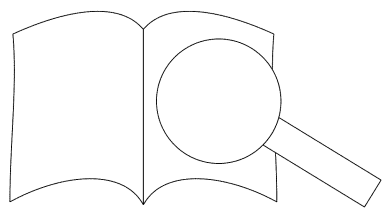
Musical score for measures 42-47. The top system shows vocal staves with rests. The bottom system shows piano accompaniment with rests. Dynamics include *pp*.

Musical score for measures 48-57. The vocal line includes the lyrics: "o Gott-ge - lieb - te\_ Hir - ten - sc<sup>h</sup>". A trill (*tr*) is marked above the final note. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *pp*.

Musical score for measures 58-67. The piano accompaniment includes a first ending (*1. solo*) and a second ending (*2.*). Dynamics include *pp*.

Musical score for measures 68-77. The piano accompaniment continues with various rhythmic patterns. Dynamics include *pp*.

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





60

1.

Musical score for measures 60-64. It features a vocal line and a piano accompaniment. The vocal line includes the instruction "a 2" and "dolce". The piano accompaniment includes the instruction "dolce" and a first ending marked "1." and a second ending marked "2.".

Musical score for measures 65-69. It features a piano accompaniment with a dynamic marking of *p* (piano).

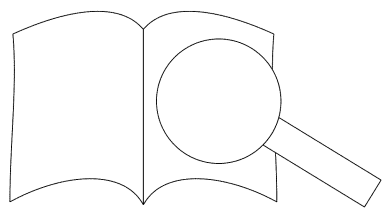
65

Musical score for measures 70-74. It features a vocal line and a piano accompaniment. The vocal line includes the instruction "a 2". The piano accompaniment includes the instruction "a 2" and a dynamic marking of *f* (forte).

Musical score for measures 75-79. It features a piano accompaniment with a dynamic marking of *f* (forte).

Musical score for measures 80-84. It features a piano accompaniment with trills marked "tr" and a dynamic marking of *f* (forte).

Musical score for measures 85-89. It features a piano accompaniment with a dynamic marking of *f* (forte).



PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

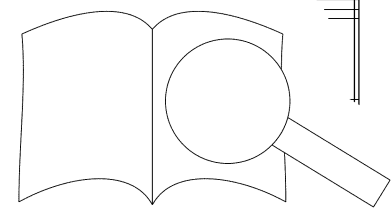
70

Musical score for measures 70-72. The score is written for a piano and includes a vocal line. The piano part features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet in measure 71. The vocal line consists of a few notes in measure 72.

73

Musical score for measures 73-76. The score continues with piano accompaniment and vocal lines. Measures 73-75 show the piano part with a steady eighth-note accompaniment. Measure 76 features a vocal line with a fermata and a piano part with a fermata. The score concludes with a final piano accompaniment line.

PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



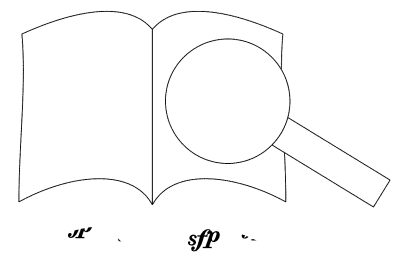
Recitativo  
Adagio

a tempo

Er ist's, Gott selbst in Flei-sches Hül - le, ge - bo-ren heut

84

und Got - tes Sohn! Gott selbst in Flei-sches



Allegro moderato

Hül-le. O\_ Gott - ge - lieb - te\_ Hir - ten-schar, die\_ Krip - pe\_stellt\_den\_ Him - mel.

st vor Got - tes Thron! O Gott - gelieb - te\_



Musical notation for measures 102-105. The vocal line is mostly rests, with the word "dolce" appearing in the fifth measure. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

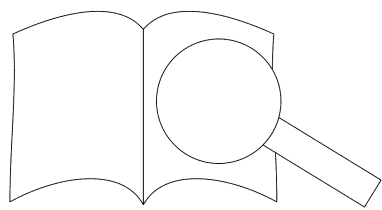
Hir - ten-schar, die Krip - pe stellt \_den\_ Him-mel\_dar, du stehst vor Got - tes Thre

Musical notation for measures 106-107. The piano accompaniment continues with a consistent eighth-note pattern. Dynamics markings include *f* and *p*.

Musical notation for measures 108-111. The vocal line begins with the lyrics "O Gott - ge-lieb - te". The piano accompaniment includes first and second endings for some chords.

O Gott - ge-lieb - te \_ Hir - ten-schar, die \_ Krip-pe \_stellt\_ den\_ Him - mel dar, du

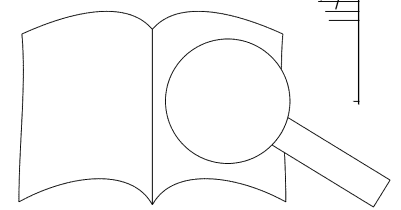
Musical notation for measures 112-115. The piano accompaniment continues with a consistent eighth-note pattern. Dynamics markings include *p*.



PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

stehst, du stehst vor Got - tes Thron! O Gott - ge - lieb

PROBENPARTIEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





pp

pp

o Gott-ge - lieb - te\_ Hir - ten - schæ

tr

pp

pp

pp

pp

1.

pp

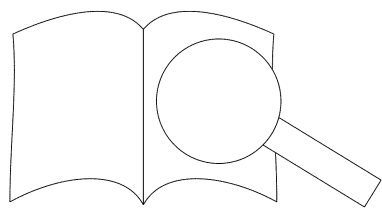
pp

pizz.

pizz.

pizz.

pizz.



PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



144

Ferma

Musical score for measures 144-148. The vocal line (top staff) includes first and second endings. The piano accompaniment (middle and bottom staves) consists of chords and rhythmic patterns.

Schar, \_\_\_\_\_

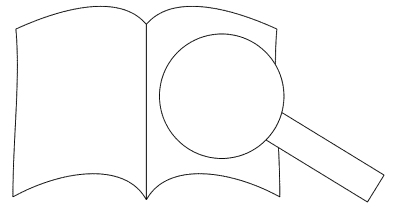
Empty musical staves for piano accompaniment, corresponding to the vocal line above.

149

Musical score for measures 149-153. The vocal line (top staff) includes first and second endings. The piano accompaniment (middle and bottom staves) continues with chords and rhythmic patterns.

ge - lieb - te Schar, \_\_\_\_\_

Empty musical staves for piano accompaniment, corresponding to the vocal line above.



PROBENPARTIEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

153

du stehst

157

- tes Thron!

162

a 2

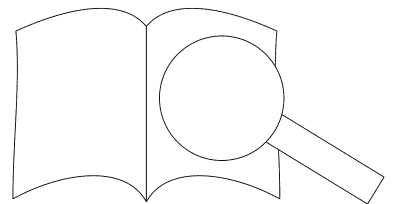
*dolce*

PROBEKOPPIE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

166

1. 2. 1. 4

*p*



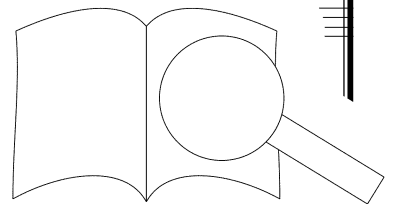
173

Musical score for measures 173-175. The score includes a grand staff with piano and violin parts. The piano part features trills (tr) and a dynamic marking of *f*. The violin part also has a dynamic marking of *f*.

176

Musical score for measures 176-180. The score includes a grand staff with piano and violin parts. The piano part features a trill (tr) and a dynamic marking of *f*. The violin part includes a dynamic marking of *f* and a marking 'a 2'.

PROBEPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 9. Chor der Engel

Andantino

Flauto I, II

Oboe I, II

Clarinetto I, II in C

Fagotto I, II

Corno I, II in C

Clarino I, II in C

Timpani in c-G

Soprano

Alto

Tenore

Basso

Violin

Bassi

The musical score is arranged in a standard orchestral format. It features 13 staves for woodwinds and brass, 4 staves for voices (Soprano, Alto, Tenore, Basso), and 3 staves for strings (Violin, Viola, Bassi). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andantino'. The score includes various musical notations such as rests, notes, and dynamics. A large watermark 'PROBE PARTITUR' is overlaid diagonally across the page. A logo for Carus-Verlag is located in the bottom right corner of the score area.

8

System 1: Treble clef, key signature of one sharp (F#), empty staves.

System 2: Treble clef, key signature of one sharp (F#), empty staves.

System 3: Treble clef, key signature of one sharp (F#), empty staves.

System 4: Treble and Bass clefs, key signature of one sharp (F#), musical notation with dynamics. Dynamics include *p*, *sf*, *cresc.*, and *p*. A magnifying glass icon is present in the lower right of the system.



„Euch ward Er ge - bo - ren, der St<sup>ck</sup> - li - che Schar! O se - li - ge  
 „Euch ward Er ge - b<sup>d!</sup> der O glück - li - che Schar! O se - li - ge

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Più Allegro

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part begins with a forte (*f*) dynamic.

Musical score for the second system, featuring a vocal line and piano accompaniment.

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Stund."

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Stund."

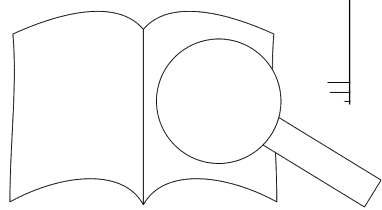
Musical score for the fifth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "So" and "ant's aus den Har - fen der himm - li - schen Sän - ger; welch lieb - li - cher". The piano part includes a *pp* dynamic marking.

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "len, so rauscht's aus den Har - fen der himm - li - schen Sän - ger; welch lieb - li - cher". The piano part includes a *pp* dynamic marking.

Musical score for the seventh system, featuring a vocal line and piano accompaniment.

Musical score for the eighth system, featuring a vocal line and piano accompaniment. The piano part is labeled "Bassi" and includes a *f* dynamic marking. The vocal line includes a *pp* dynamic marking.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



pp

tr a 2

pp

a 2

pp

n, der Stif - ter\_vom Bund! \_\_\_\_ O

ge - bo - ren, der Stif - ter\_vom Bund! \_\_\_\_ O

Chor!

Chor!

arco

p

arco

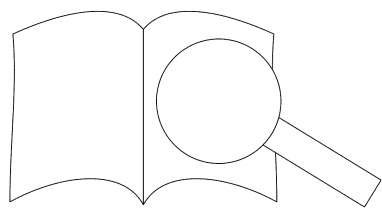
p

Vc

p

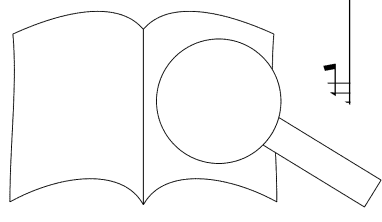
PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



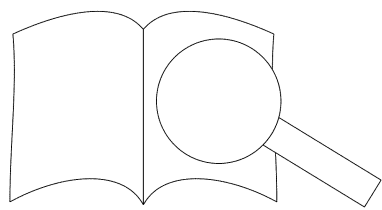
*pp*  
 himm - li - schen Sän - ger; welch lieb - li - cher ren, der Stif - ter\_vom Bund! O

*pp*  
 himm - li - schen Sän - ger; welch lie' - che' er ge - bo - ren, der Stif - ter\_vom Bund! O

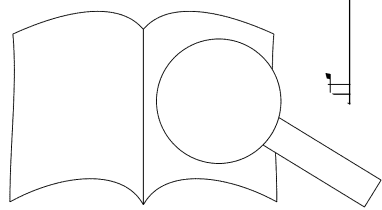
*p*  
 himm - li - schen Sän - „Euch ward Er - ge - bo - ren, der Stif - ter vom Bund! O

himm - cher Chor! „Euch ward Er ge - bo - ren, der Stif - ter vom Bund! O

PROBEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



65

ward Er ge - bo - ren, der Stif - ter vor . . . li - che Schar! O se - li - ge

ward Er ge - bo - ren, der ter . . . O glück - li - che Schar! O se - li - ge

Stund! Euch ward Er ge - t . . . O glück - li - che Schar! O se - li - ge Stund! Euch

Stund! Er . . . vom Bund! O glück - li - che Schar! O se - li - ge Stund! Euch

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

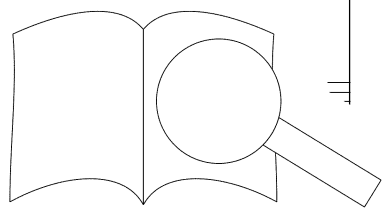
Musical score for the first system, measures 73-78. It includes staves for piano, violin, and cello. Dynamics include 'f' and 'a 2'.

Musical score for the second system, measures 79-84. It includes staves for piano, violin, and cello. Dynamics include 'f' and 'a 2'.

Musical score for the third system, measures 85-90. It includes staves for piano, violin, and cello with vocal lines. Lyrics are: "Stund! Euch ward Er ge - bo - ren, der Sti - fer vom Bund!" So tönt's aus den Keh-len, so rauscht's aus den

Musical score for the fourth system, measures 91-96. It includes staves for piano, violin, and cello. Dynamics include 'pizz.'

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





First system of musical notation, measures 80-87. It includes staves for strings and woodwinds. Dynamics include *p* and *f*.

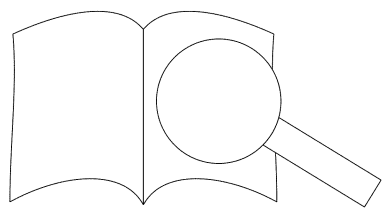
Second system of musical notation, measures 88-95. It includes staves for strings and woodwinds.

Vocal score for the third system, measures 88-95. It includes lyrics for Soprano, Alto, and Tenor parts.

der himm - li-scher „Euch ward Er ge-bo - ren, der  
 der hi - li-scher - li - cher Chor! „Euch ward Er ge-bo - ren, der  
 rauscht's aus den Har-f „Euch ward Er ge-bo - ren, der  
 Har-fen „Euch ward Er ge-bo - ren, der

Fourth system of musical notation, measures 96-103. It includes staves for strings and woodwinds. Dynamics include *p* and *f*. Includes a "Vc" label and an "arco" instruction.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of musical notation, including piano accompaniment and vocal lines. The piano part features chords and moving lines in both hands. The vocal line includes a melodic phrase with a fermata and a dynamic marking 'a 2'.

Second system of musical notation, continuing the piano accompaniment and vocal lines. The piano part continues with harmonic support. The vocal line has a rest.

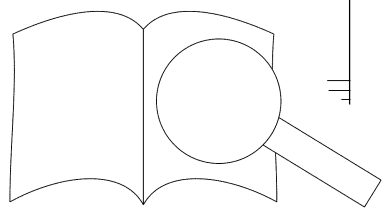
Stif - ter vom Bund! O glück - li - and!“

Stif - ter vom Bund! O - li - li - ge Stund!“

Stif - ter vom P O se - li - ge Stund!“ So tönt's aus den

Stif li - che Schar! O se - li - ge Stund!“ So tönt's aus den Keh - len, so

Third system of musical notation, including piano accompaniment and vocal lines. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line continues with the lyrics. A large watermark 'PROBEPARTITUR' is overlaid on the page.



1. *f*  
2.  
*a 2*  
*f*  
*a 2*

So tört aus den Har - fen der himm - li-schen  
So tönt' den as den Har - fen der himm - li-schen, himm - li-schen  
Keh - len, so rauscht' den Sän - ger, so rauscht's aus den Har - fen der himm - li-schen  
rauscht's a Sän - ger, so rauscht's aus den Har - fen der himm - li-schen, himm - li-schen

PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

ff

a 2

ff

a 2

ff

a 2

ff

ff

a 2

ff

ff

Sän - ger;\_welch lieb - li - cher Chor! — „Euch ward Er ge - bo - ren, der

Sän - ger;\_welch lieb - li - ch — „Euch ward Er ge - bo - ren, der

Sän - ger;\_welch „Euch ward Er ge - bo - ren, der

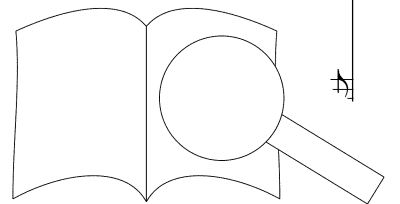
Sär „Euch ward Er ge - bo - ren, der

ff

ff

ff

ff



PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Stif - ter\_vom Bund! — O glück - li - che Schar' *pp* ack - li - che Schar! O se - li - ge

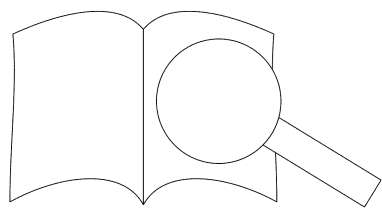
Stif - ter\_vom Bund! — O glück - li - che Schar! *f* and! O glück - li - che Schar! O se - li - ge

Stif - ter\_vom Bund! — *f* se - li - ge Stund! O glück - li - che Schar! O

Stif - ter *f* Schar! O se - li - ge Stund! O glück - li - che Schar! O

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



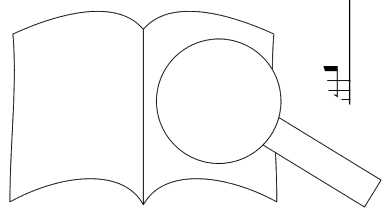
First system of musical notation. It includes a vocal line and piano accompaniment. The piano part features chords and a bass line. Dynamics include *pp* and *p*. There are markings for *a 2* in both the vocal and piano parts.

Second system of musical notation. It includes a vocal line and piano accompaniment. The piano part features chords and a bass line. Dynamics include *a 2* in both the vocal and piano parts.

Third system of musical notation, including lyrics. The vocal line and piano accompaniment are shown. Dynamics include *p*. The lyrics are: "Stund! Euch ward Er ge-bo - r' O glück - li - che Schar! O Stund! Euch ward Er bo - Bund! O glück - li - che Schar! O se - li - ge auf - ter vom Bund! O glück - li - che Schar! O se - li - ge - ren, der Stif - ter vom Bund! O glück - li - che Schar! O se - li - ge".

Fourth system of musical notation. It includes a vocal line and piano accompaniment. The piano part features chords and a bass line. Dynamics include *p*.

PROBEKOPPIERT  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



se - li - ge Stund!

se - li - ge Stund!

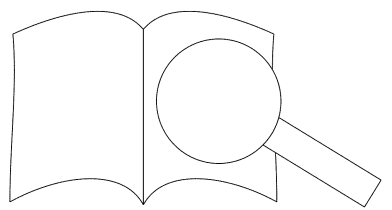
Stund!

Stund!

Euch ward Er ge - bo - ren, der

ren, der Stif - ter vom Bund! O glück - li - che Schar!

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase with a fermata and a dynamic marking of *a 2*. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase and a dynamic marking of *a 2*. The piano accompaniment maintains the rhythmic pattern.

Musical score for the third system, including vocal line and piano accompaniment with lyrics. The lyrics are: "Stif - ter\_\_ vor -", "en ward Er ge - bo - ren, der", "Euch ward ge -", "ter\_\_ vom Bund!\_ O glück-li-che Schar!", "O glück - li - che,". The vocal line includes a dynamic marking of *f*. The piano accompaniment continues with the rhythmic pattern.

Musical score for the fourth system, including vocal line and piano accompaniment with lyrics. The lyrics are: "en ward Er ge - bo-ren, o glück-li che Schar!". The vocal line continues with a melodic phrase. The piano accompaniment features a dense texture of sixteenth notes in the right hand. A graphic of an open book is visible in the bottom right corner of the system.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

a 2

a 2

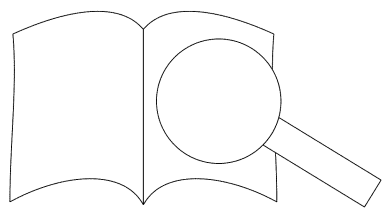
Stif - ter vom Bund! O glück-li-che Schar! O glück-li-che, glück-li-che

ard Stifter vom Bund! Euch ward Er ge -

glück - li - che Schar glück-li - che Schar! Euch ward Er ge - bo-ren, der

- ren, o glück - li - che Schar! O glück-li-che Schar! O

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



First system of musical notation, featuring vocal staves and piano accompaniment. The key signature is one sharp (F#). The system includes a vocal line with a '7' (seventh) and a piano accompaniment line with a '7' (seventh). The notation includes various rhythmic values and accidentals.

Second system of musical notation, continuing the vocal and piano parts. It includes a vocal line with a '7' and a piano accompaniment line with a '7'. The notation includes various rhythmic values and accidentals.

Third system of musical notation, including the first line of lyrics: "Schar! O se-li-ge, se-li-ge Stur- ge-bo-ren, der Stif-ter vom".

Fourth system of musical notation, including the second line of lyrics: "bo-ren, der Stif-ter vom F- glück-li-che Schar! O".

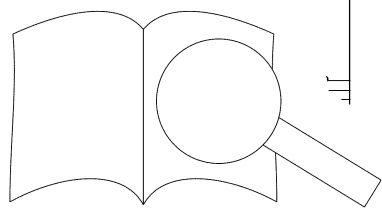
Fifth system of musical notation, including the third line of lyrics: "Stif-ter v- li-ge Stund! Euch ward Er ge-bo-ren, o sel-ge".

Sixth system of musical notation, including the fourth line of lyrics: "s- glück-li-che, glück-li-che Schar! O se-li-ge Stund! Euch".

Seventh system of musical notation, primarily piano accompaniment featuring a dense texture of sixteenth notes in both hands.

Eighth system of musical notation, primarily piano accompaniment with a more melodic line in the right hand.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

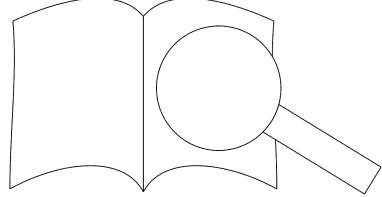
Bund, euch ward Er ge - bo - ren, o glück-li-che Schar!

se - li - ge Stund! Er ge - bo - ren, der Stif - ter vom

Stund! Euch der Stif - ter vom Bund, dem

ward Stif - ter vom Bund, dem e

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



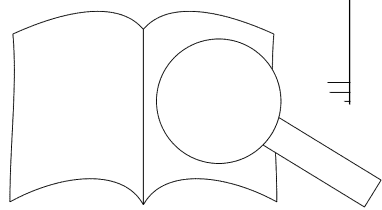
Four staves of musical notation in G major. The first three staves are treble clef, and the fourth is bass clef. Each staff has an 'a 2' marking above the first measure. The music consists of eighth and sixteenth notes with some rests.

Four empty musical staves, two in treble clef and two in bass clef, intended for accompaniment.

Vocal line with lyrics in German. The lyrics are: "Bund, vom e - wi - gen Bund! O glück - li - che Bund! O glück - li - che". The music is in G major and features a mix of eighth and sixteenth notes.

Instrumental accompaniment for the vocal line. It includes a piano introduction with a treble clef staff featuring a sixteenth-note arpeggiated pattern, and a bass clef staff with a steady eighth-note accompaniment.

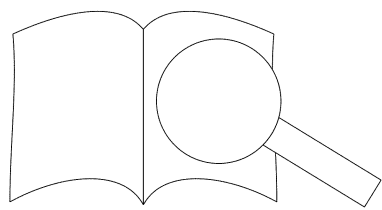
PROBEPARTIENUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

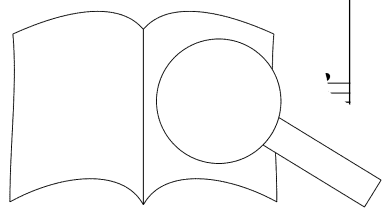


a 2

Bund, euch ward Er ge - ren, der Stif - ter, der  
 Schar! O se - li - ge Stund! De - e - wi - gen Bund! O glück - li - che Schar! der  
 ward Er - ren, der Stif - ter vom e -

Bund, euch ward Er ge - bo - ren, der

PROBE PARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Instrumental introduction for four staves (Soprano, Alto, Tenor, Bass). The music is in G major and 4/4 time. It features a melodic line in the soprano and bass staves, and accompaniment in the alto and tenor staves. Dynamics include *f* and *ff*. The tempo marking is *a 2*.

Two empty staves for vocal parts, likely Soprano and Alto.

Vocal parts with German lyrics. The lyrics are: "Stif - ter vom e - wi - gen Bund! O se - li - ge Stund! Euch ward Er ge -", "Stif - ter vom e - wi - gen Bur ...", "wi - ... uck - li - che Schar! O se - li - ge Stund! Euch ward Er ge -", and "Stif O glück - li - che Schar! O se - li - ge Stund! Euch ward Er ge -".

Instrumental accompaniment for the vocal parts, consisting of four staves. It includes a large graphic of an open book with a magnifying glass over it. Dynamics include *f* and *ff*.

PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

a 2

bo - ren, der Stif - ter\_vom Bund!

bo - ren, der Stif - ter vom Bur

bo - ren, der Stif

bo

Vc

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

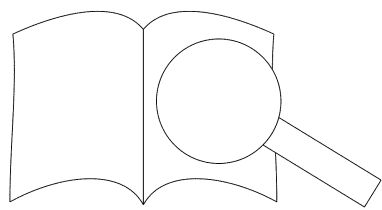


O glück - li - che Schar! O

O glück - li - che

Euch ward Er ge - bo - ren, der

Euch ward Er ge -



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

a 2

se - li - ge Stund! Euch ward Er ge - bo - ren

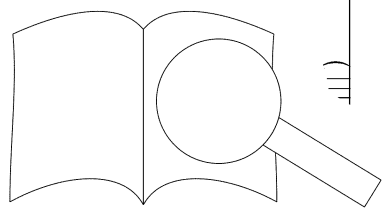
Schar! O se - li - ge Stun - ch war - ren, der Stif - ter vom Bund, vom

Stif-ter vom Bund!

Euch ward Er ge - bo - ren, ge - bo - ren, der

br ter vom Bund, ge - bo - ren! O glück - li - che Schar! Euch

PROBEPARTIEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



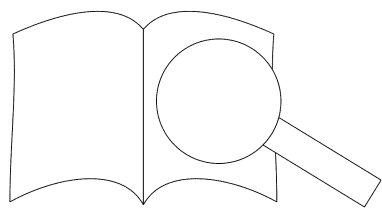
Euch ward Er ge - bo - ren. Euch ward Er ge -

e - wi - ger - ren, der Stif - ter vom

Stif - ter vom e wi - gen Bund, vom e - wi - gen

ward Er ge - ter, der Stif - ter vom Bund! O

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

bo

Bund! O glück- r!

Bund! O glück

gl

... Er ge - bo - ren, der Stif - ter vom Bund, der Stif - ter vom

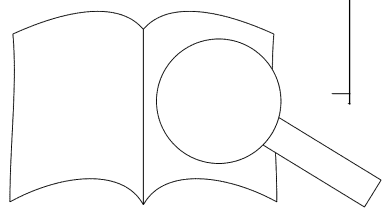
and! Euch - ward Er ge - bo

Euch ward Er ge - bo - ren, der Stif - ter vom

O se - li - ge Stund!

PROBENPARTIUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

a 2

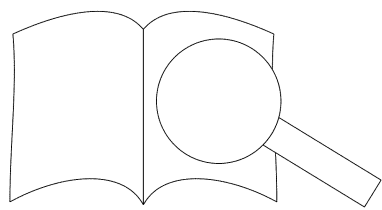
a 2

a 2

Bund, vom P... Schar! O se-li-ge Stund! O glück-li-che Schar! Euch ward Er ge -

Euch ward Er ge -

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



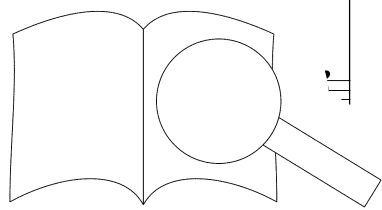
Instrumental introduction for strings and woodwinds. The score includes staves for Violin I, Violin II, Flute, Clarinet, Bassoon, and Cello/Double Bass. The music is in G major and 4/4 time. The first measure of each staff contains a whole rest, followed by rhythmic patterns and melodic lines. The instruction "a 2" appears above the first and second staves.

Instrumental introduction for piano. The score includes staves for the right and left hands. The music is in G major and 4/4 time, featuring a steady accompaniment pattern.

Vocal introduction and first line of lyrics. The score includes staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "O ! Euch ward Er ge-bo-ren, der Stif - ter vom bo-ren, der Stif-ter vom Bund! O glück-li-che Schar! O se-li-ge Stund, der Stif - ter vom bo m Bund! O glück-li-che Schar! O se-li-ge Stund, der Stif - ter vom". The instruction "a 2" is present above the vocal staves.

Instrumental introduction for strings and woodwinds. The score includes staves for Violin I, Violin II, Flute, Clarinet, Bassoon, and Cello/Double Bass. The music is in G major and 4/4 time, featuring a steady accompaniment pattern.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

a 2

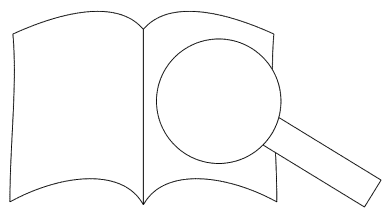
Instrumental introduction for strings and woodwinds. The score consists of four staves. The first staff (Violins I) starts with a forte (*f*) dynamic and includes the marking 'a 2'. The second staff (Violins II) also starts with *f* and 'a 2'. The third staff (Violas) starts with *f* and 'a 2'. The fourth staff (Cellos/Double Basses) starts with *f* and 'a 2'. The music features rhythmic patterns of eighth and sixteenth notes.

Continuation of the instrumental introduction. The first staff (Violins I) continues with *f* and 'a 2'. The second staff (Violins II) continues with *f* and 'a 2'. The third staff (Violas) continues with *f* and 'a 2'. The fourth staff (Cellos/Double Basses) continues with *f* and 'a 2'. The music features rhythmic patterns of eighth and sixteenth notes.

Vocal entry with German lyrics. The score consists of four staves. The first staff (Soprano) has lyrics: "Bund! Oglück-li-che Schar! ... ge - bo - ren, der Stif - ter vom Bund!". The second staff (Alto) has lyrics: "Bund! Oglück-li-che Sch... ach ward Er ge - bo - ren, der Stif - ter vom Bund!". The third staff (Tenor) has lyrics: "Bund! O ge Stund! Euch ward Er ge - bo - ren, der Stif - ter vom Bund!". The fourth staff (Bass) has lyrics: "Bund! O se - li - ge Stund! Euch ward Er ge - bo - ren, der Stif - ter vom Bund!". Dynamics include *f* and *p*.

Continuation of the vocal and instrumental parts. The score consists of four staves. The first staff (Soprano) continues with lyrics: "... ge - bo - ren, der Stif - ter vom Bund!". The second staff (Alto) continues with lyrics: "... ach ward Er ge - bo - ren, der Stif - ter vom Bund!". The third staff (Tenor) continues with lyrics: "... ge Stund! Euch ward Er ge - bo - ren, der Stif - ter vom Bund!". The fourth staff (Bass) continues with lyrics: "... se - li - ge Stund! Euch ward Er ge - bo - ren, der Stif - ter vom Bund!". Dynamics include *f* and *p*.

PROBENPARTIEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



System 1: Treble and Bass clefs, empty staves.

System 2: Treble and Bass clefs, empty staves.

System 3: Treble and Bass clefs, empty staves.

System 4: Treble and Bass clefs with musical notation. Includes a magnifying glass icon.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



*f*

a 2

*f*

a 2

*f*

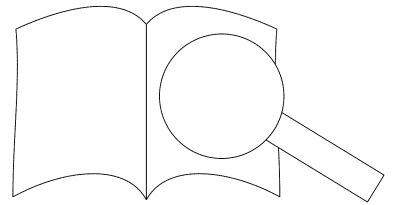
Euch

Euch ward

*f*

*f*

PROBE PARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Three staves of musical notation in G major. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. All three staves are marked with a dynamic of *a 2*. The music consists of rhythmic patterns of eighth and sixteenth notes.

Two empty staves, one with a treble clef and one with a bass clef, both in G major. They are intended for additional instruments or voices.

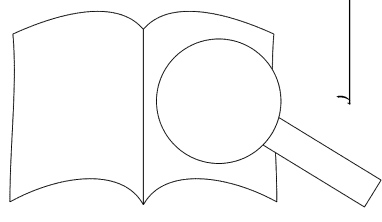
Vocal line with lyrics: ward Er ge - bo - ren, der Stif ter vom e - wi - gen Bund!

Vocal line with lyrics: ward Er ge - bo - ren, der Stif ter vom e - wi - gen Bund!

Vocal line with lyrics: Euch ward Er ge - bo - ren, der Stif - ter vom

Vocal line with lyrics: Euch ward Er ge - bo - ren, euch ward Er ge - born

Four staves of musical notation. The top two staves have a treble clef and a key signature of one sharp. The bottom two staves have a bass clef. The music features a complex rhythmic pattern with many sixteenth notes.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

261

a 2 1.

2.

a 2

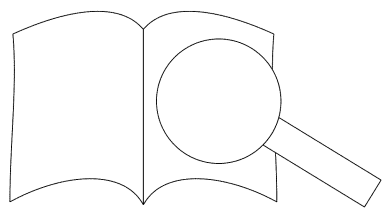
Bund! O glück-li-che Schar! O se-li-ge s... er vom e - - wi-gen

glück-li-che Schar! O se-li-gr... ward Er ge-bo-ren, der Stif-ter vom

Bund, der Stif... Bund! Euch ward Er ge-bo-ren, der Stif-ter vom

der

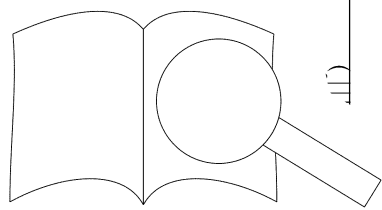
PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

Bund! Euch ward Er ge - b - o - r - e - n Bund! Euch ward Er ge - bo - ren, der  
 Bund, vom e - w i - gen Bund, - der Stif - ter vom e -  
 e w i - gen Bund, der Stif - ter, der  
 S: vom Bund! Euch ward Er ge - bo - ren, der

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



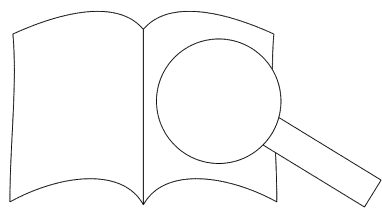
Instrumental introduction for strings and woodwinds. The score is in G major and 4/4 time. It features a melody in the upper staves and accompaniment in the lower staves. Dynamics include *f* (forte) and *a 2* (second octave).

Continuation of the instrumental introduction. The woodwinds and strings play in unison or harmony. Dynamics include *f* and *a 2*.

Vocal entry with lyrics in German. The lyrics are: "Stif - ter vom Bund! Stund! Euch ward Er ge - bo - ren, der wi - gen Bund! O se - li - ge Stund! Euch ward Er ge - bo - ren, der Stif - ter O se - li - ge Stund! Euch ward Er ge - bo - ren, der Stif O glück - li - che Schar! O se - li - ge Stund! Euch ward Er ge - bo - ren, der".

Continuation of the vocal and instrumental parts. The vocal line continues with the lyrics. The instrumental accompaniment provides harmonic support. Dynamics include *f*.

PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



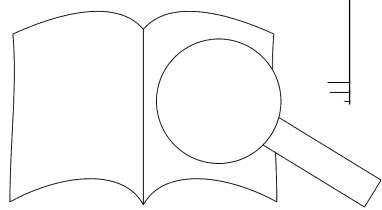
First system of musical notation, including vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and rests.

Second system of musical notation, including vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern.

Third system of musical notation, including vocal line and piano accompaniment with lyrics. The lyrics are: "Stif - ter\_vom Bund! O glück - li - che ..: Euch ward Er ge - bo - ren, \_der".

Fourth system of musical notation, including vocal line and piano accompaniment with lyrics. The lyrics are: "Stif - ter vom Bund! O li - e - li - ge Stund! Euch ward Er ge - bo - ren, \_der".

PROBENPARTIENUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



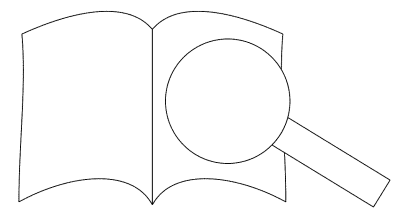
First system of musical notation, including treble and bass staves with dynamic markings *p* and *ff*, and articulation *a 2*.

Second system of musical notation, including treble and bass staves with articulation *a 2*.

Vocal line with lyrics: Stif - ter\_vom Bund! O glüc' ge Stund! Euch ward Er ge-  
 Stif - ter\_vom Bund! O gli' se - li - ge Stund! Euch\_ward Er ge-  
 Stif - ter vom Bund! se - li - ge Stund! Euch\_ward Er ge - bo -  
 Stif - te schar! O se - li - ge Stund! Euch ward Er ge - bo - ren, der

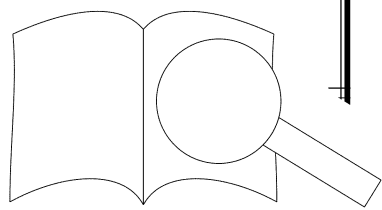
Third system of musical notation, including treble and bass staves with dynamic markings *p* and *ff*, and labels *Vc* and *Bassi*.

PROBENUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

a 2



PROBE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 10. Recitativo

Soprano

Schon lang zog die ho - he Ma - ri - a, er - kie-sen, Em - ma - nu - els Mut - ter zu

Violino I

Violino II

Viola

Bassi

5

sein, voll Un - schuld die See - le, wie Che - ru - b - im Au - gen an sich.

*p*

# 11. Aria

Soprano

Vi

Bassi

*tr*

*3*

*arco*

*pizz.*

6

Bald wei-det\_sich am Kind ihr\_Blick: die\_Gott-heit strahlt her - vor; aus

*tr* *tr* *pizz.*

*arco* *pizz.* *f*

*arco* *pizz.*

13

Jes - se\_Wur-zel keim - te\_sie, die\_schöns-te\_Blum'\_em - por - s. - por!

*p* *arco*

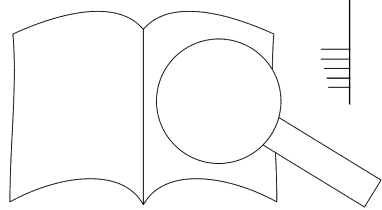
19

Bald wei-det\_sich am Kind ihr\_Blick: die

*arco* *arco* *arco*

PROBENPAPIER

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Gott-heit\_strahlt\_her - vor; aus Jes - se\_Wur-zel\_ keim-te\_sie, die schöns - te Blum' em - por, die schöns-te\_Blum'\_em -

por, die schö - en.

por! Bald\_ wei-det\_sich am\_ Kind\_ ihr\_Blick: die\_ Gott-heit strahlt her - vor; aus\_

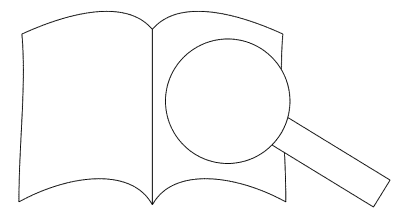
pizz.

pizz.

pizz.

pizz.

PROBE PAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

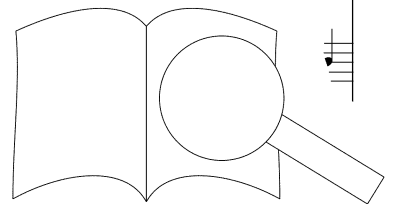


Jes - se \_ Wur - zel \_ keim - te, \_ sie \_ die \_ schöns - te \_ Blum' \_ em - por!

Bald blickt \_ ihr \_ Aug zur Mut - ter \_ auf; preist se - lig je - ner de. \_ Him - mels - kind, \_ die \_

sch. \_ nös - te, die \_ schöns - te, die schöns - te Blum', \_ die \_ schöns - te \_ Blum' ent -

PROBE  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



64

spross.

Bald blickt ihr Aug zur Mut-ter auf; preist se-lig je-nen

Musical score for measures 64-71. It includes a vocal line and a piano accompaniment with five staves. Dynamics include *mf* and *p*.

72

Schoß, dem heut das hol - de Him-mels-kind, die schöns - te Blum'

Blum',

Musical score for measures 72-78. It includes a vocal line and a piano accompaniment with five staves. Dynamics include *dolce* and *Vc*.

79

Blum'.

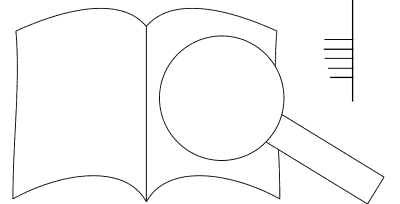
Bald blickt ihr Aug zur Mut-ter auf; preist

Musical score for measures 79-86. It includes a vocal line and a piano accompaniment with five staves. Dynamics include *dolce* and *tr*. Includes a magnifying glass icon.

se-lig je-nen Schoß, dem heut das hol-de Him-mels-kind, die schöns - te Blum' - ent - spross, die - schöns-te, die -

schöns-te, die schöns - te, die schöns - te - Blum' e' ss. L Kind - ihr - Blick: die -

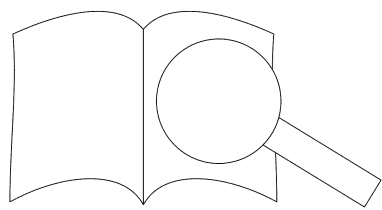
Ge .e - Wur-zel - keim-te - sie, - die - schöns-te - Blum' - em - por, - die - schöns-te - Blum' - em -



por! Bald wei-det\_sich am\_

Kind\_ ihr\_ Blick: die\_ Gott-heit\_ strahlt\_ her - vor; aus Jes- se\_ Wur- zel\_ , die am por, die\_

schöns-te die\_ schöns-te\_ Blum' em - por,



PROBENPAPIER Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

126

die schönste Blum' em - por! Bald wei-det sich am Kind ihr Blick: die Gott-heit strahlt her - vor; aus

pizz.

pizz.

pizz.

pizz.

133

Jes-se Wur-zel keim-te sie, die schönste Blum' em - por, em - por!

*p*

*p*

*p*

*p*

arco

arco

arco

140

arco

pizz.

arco

arco

pizz.

pizz.

pizz.

arco

arco

pizz.

*p*

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



## 12. Recitativo

Alto

Bassi

Lang schwieg ent-zückt die Schar, ver-moch-te kaum zu stam-meln; denn stau-nend hing der star-re Blick

an Mut-ter stets und an dem Soh-ne; doch wagt sie es end-lich

da En-gel nun schwei-gen; die Keh-len zu lö-sen

## 13. Aria (Soprano, Tenore, Basso)

**Andante**

Oboe I, II

Clarinetto I, II in C

Fagotto I, II

Corno I, II in C

Tenore

Vic

Vic

Bassi

Je - ho - vens Bo - ten, o wei - let, hört uns - re

*p*

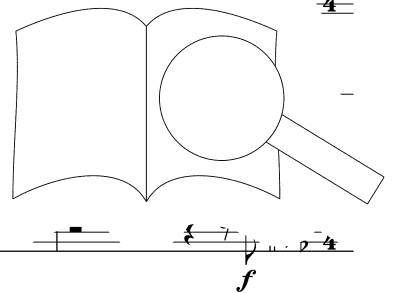
*poco più Lento*

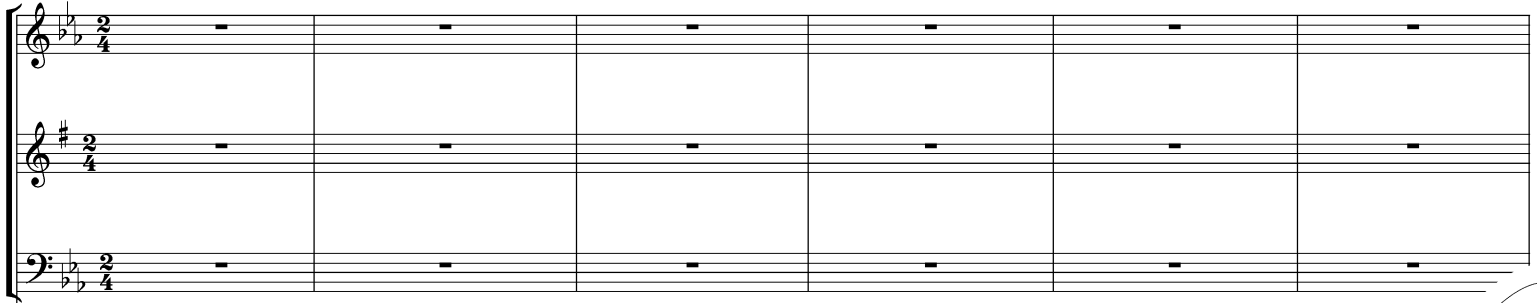
bit - ten - den \_Schar, hin zu Je - ho - vens Al - tar!

*f*

muta in A

PROBEKOPPIE  
 Ausgabegqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



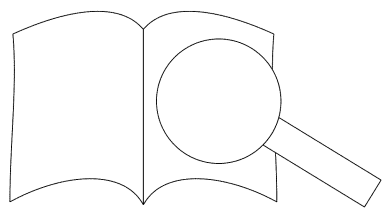


Basso

Auch du, ge-lieb - tes - te Mut - ter, hold - se - li - ges Kind!



den Wün - schen das Ohr! Sie flam - men vom Bu - sen; er -

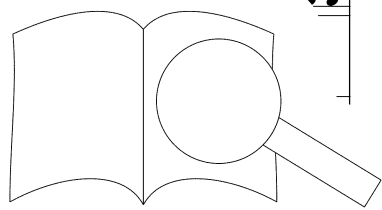


Musical score for measures 27-33. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f*, *ff*, and *p*. The vocal line has lyrics: "he - ben sich laut in red - li - cher Hir - ten har - mo - ni - schem Ch -".

Musical score for measures 34-39. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*, *ff*, and *p*. The vocal line continues with lyrics: "ni - schem Chor.".

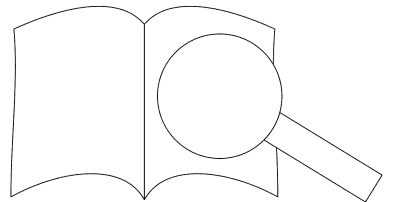
Musical score for measures 40-46. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *pp*. The vocal line continues with lyrics: "ni - schem Chor.".

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Soprano

„er - ho - be - nen Hän - den die feu - rigs - ten Wün - sche dem Kin - de ver - sen - den:



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

# 14. Quartetto

Andante

a 2

Clarinetto I, II in A

Fagotto I, II

Soprano

Alto

Tenore

Basso

Violino I

Violino II

Viola

Bassi

6

8

Bassi



Two staves of piano introduction in G major, marked *sf*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Hol - der Knab aus Ju - da Sa - men, wach - se

Vocal line and piano accompaniment for measures 11-15. The vocal line is in G major and includes the lyrics "Hol - der Knab aus Ju - da Sa - men, wach - se". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line.

Detailed piano accompaniment for measures 11-15. The right hand has a continuous eighth-note melody, and the left hand has a rhythmic accompaniment with chords. Dynamics include *p* and *sf*. A *Vc* (Violoncello) part is indicated at the end of the section.

Two staves of piano introduction for measures 16-20, marked *f*. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords.

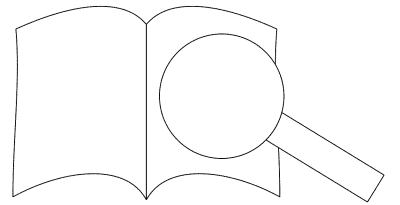
bald zum Man - ne

wach - se bald zum Man - ne

Vocal line and piano accompaniment for measures 16-20. The vocal line includes the lyrics "bald zum Man - ne" and "wach - se bald zum Man - ne". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

Detailed piano accompaniment for measures 16-20. The right hand has a melodic line with eighth notes, and the left hand has a bass line with chords. Dynamics include *f* and *p*. A *Bassi* (Bassoon) part is indicated at the end of the section.

Bassi



PROBEKOPPIE • Evaluation Copy - Quality may be reduced • Carus-Verlag

1. *cresc.*  
2. *cresc.*

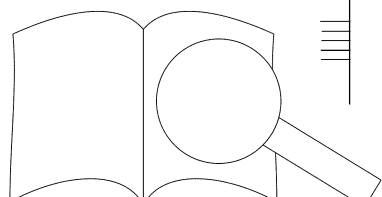
an! Gott mit uns, dies ist dein Na - men, Held, be - ginn die ho - he Bahn,

*fp* *fp* *cresc.* *cresc.* *cresc.* *cresc.*

*p* *p*

ginn die

*p* *f* *p* *f* *p* *f*



PROBEKOPPIE  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

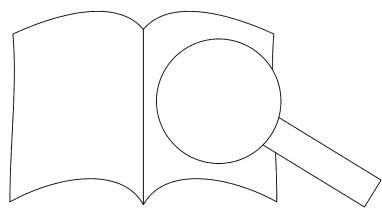


1.

Ach, du weinst, o teu - re Zäh - re, sei uns tau - send - mal ge - grüßt!

1.

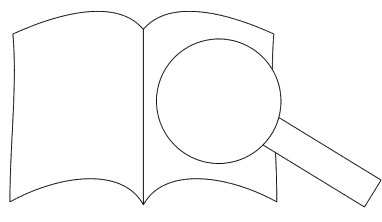
Tre - re, sei uns feu - rig auf - ge - küsst! Ach, du





1.  
grüßt! Sei uns feu - rig auf - ge - küsst!  
Möch - ten es nur Freu - den - zäh - ren. 'mei

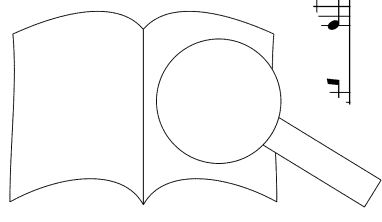
\_ ihr nie meh - ren durch der Sün - den Last die Pein, durch der Sün - den Last die



Pein!

71

Men - schen, möch - tet ihr nie meh - ren durch der Sün - den



musical notation for measures 76-82, including dynamics *cresc.* and *pp*.

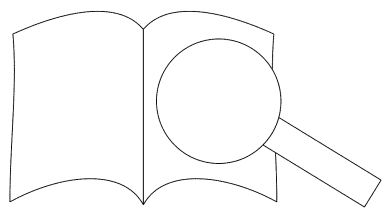
empty musical staves for measures 76-82.

musical notation for measures 83-92, including lyrics: "Last, der Sün-den Last die Pein, durch der Sün - den Last die Pein. durc.", dynamics *cresc.* and *p*.

musical notation for measures 93-102, including lyrics: "die Pein!", dynamics *f* and *tr*.

musical notation for measures 103-112, including lyrics: "die Pein!", dynamics *f*.

PROBENPAPIER  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



88

Musical score for measures 88-95. The system includes a grand staff (treble and bass clefs) and three additional staves. The music features a piano (*p*) dynamic marking. The key signature has three sharps (F#, C#, G#).

Three empty musical staves corresponding to the system above, with a key signature of three sharps.

Musical score for measures 96-103. The system includes a grand staff and three additional staves. The music features a piano (*p*) dynamic marking. The key signature has three sharps.

96

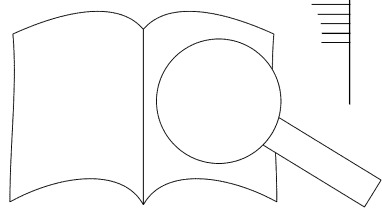
Musical score for measures 96-103. The system includes a grand staff and three additional staves. The music features a piano (*p*) dynamic marking. The key signature has three sharps.

Three empty musical staves corresponding to the system above, with a key signature of three sharps.

Wie die

Musical score for measures 104-111. The system includes a grand staff and three additional staves. The music features a piano (*p*) dynamic marking. The key signature has three sharps.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



8 Quell' in Sa-rons Ta - le mur - melnd schleicht im fri-schen Grün, un - be - rührt vom hei -

Kind,

- b.

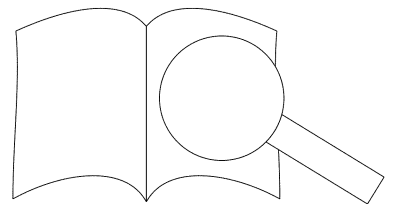
Wie die

Wie die

Wie die

Wie die

divisi



PROBENPAPIER  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Quell' in Sa-rons Ta-le mur-melnd\_ schleicht\_ im\_ fri-schen\_ Grün, un-be-rührt vom hei-ßen Strah-le: flie-

Quell' in Sa-rons Ta-le mur-melnd\_ schleicht\_ im\_ fri-schen\_ Grün, un-be-rührt vom hei-ßen

Quell' in Sa-rons Ta-le mur-melnd\_ schleicht\_ im\_ fri-schen\_ Grün, un-be-rührt vom hei-

Quell' in Sa-rons Ta-le mur-melnd\_ schleicht\_ im\_ fri-schen\_ Grün, un-be-rührt vom hei-

Kind, dein Le-ben hin!

Kind, dein, dein Le-ben hin!

Kind, dein Le-ben hin!

flie-ße, Kind, dein Le-ben hin!

*pp* *perdendo*

*pp* *perdendo*

*pp* *perdendo*



# 15. Recitativo

Basso

Zeuch nun jauch-zend, from - me Schar, zeuch zu dei - nen Hür - den hin!

Bassi

4

Huld-voll nahm das Him - mels-kind, freu - de-lä-chelnd dei - ne Ga-ben, sanft ge-rührt die Lie - der an'

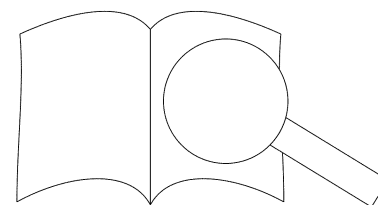
8

se-lig prei-se dei-ne Augen, die das Licht der Welt er-blickt; ver - künd der Wun - heu chah.

12

Mach es dei - nen Vä - tern kund; balr' - zen Er - de Rund:

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag







Musical score for measures 17-20. The piano part (left) features a melodic line in the right hand and a supporting bass line in the left hand. The violin part (right) has a single staff with a melodic line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Musical score for measures 21-24. The piano part continues with melodic and harmonic development. The violin part has a melodic line with some rests. Dynamics include *f* and *mf*.

Musical score for measures 25-28. The piano part features a complex texture with many sixteenth notes and some triplets. The violin part has a melodic line. Dynamics include *f* and *mf*. A magnifying glass icon is present in the bottom right corner of this section.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

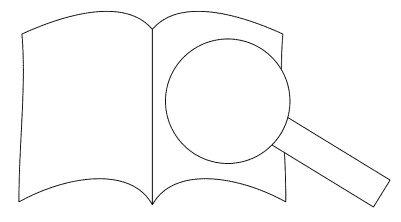
*tr*

Musical score system 1, measures 1-4. Treble clef, bass clef. Includes a trill (tr) marking above the second measure.

Musical score system 2, measures 5-8. Treble clef, bass clef.

Musical score system 3, measures 9-12. Treble clef, bass clef.

PROBE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Er ist, er ist in Beth - le - hem ge -

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*pp*

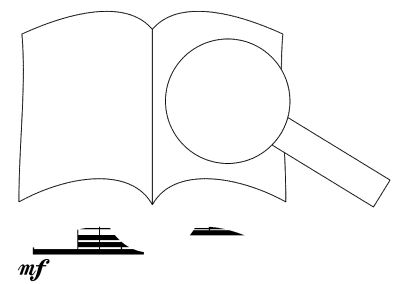
*pp*

bo - ren, den var - tet, Da - vids Sohn! Der

*mf*

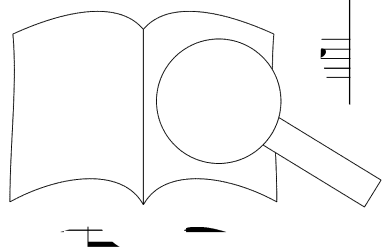
*tr*

*mf*



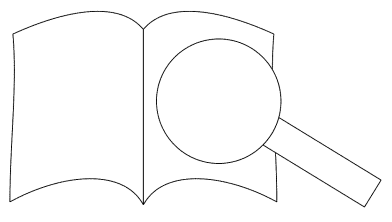
PROBEPAKUNGEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Frie - dens aus - er - ko - ren, zu sit - zen einst auf sei - nem





Thron, er - war



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring piano accompaniment with multiple staves and dynamic markings like 'f'.

Musical score for the second system, including vocal lines and piano accompaniment with dynamic markings like 'f' and 'a 2'.

- tet, Da - vids Sohn!

Musical score for the third system, including piano accompaniment and a decorative graphic of an open book with a magnifying glass.

tr. solo

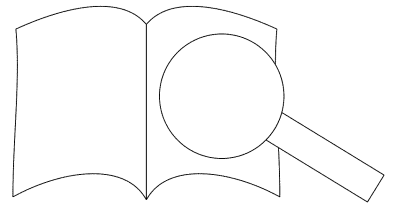
tr. solo

in Beth-le-hem ge - bo-ren, den ihr er - war - tet, Da-vids \_

tr.

pizz.

pizz.



PROBEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

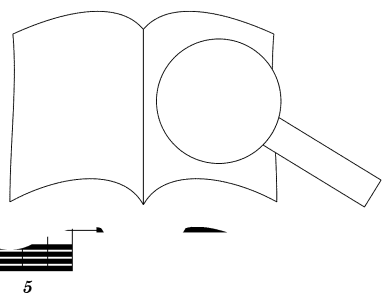
Sohn! - fürst, der Kö - - nig, aus - er - ko - ren, zu

arc

arco

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

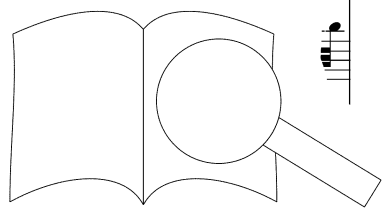
sit-zen einst auf sei-ne.



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

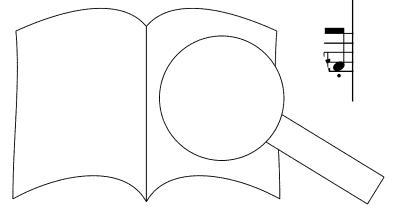
PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

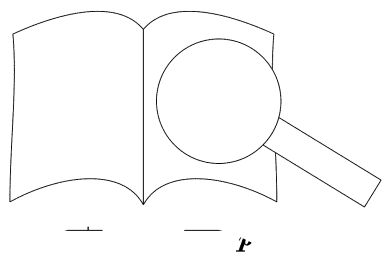
Er - heb dein Haupt, Je-





ru - sa-lem, blick a.

blick



PROBE PART FÜR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for measures 107-111. It includes vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 112-116. It includes vocal staves and piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

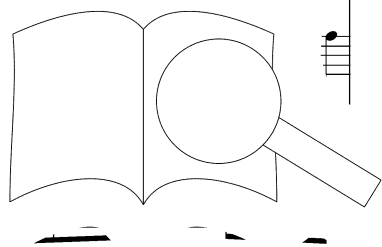
Licht!

strahlt dir her von Beth - le-hem, es strahlt dir her von Beth - le-hem; ver - kenn es län-ger

Musical score for measures 117-121. It includes vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

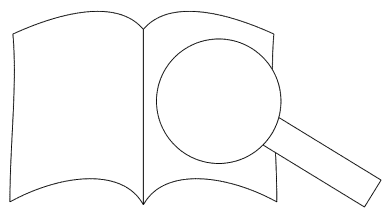
Musical score for measures 122-126. It includes vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

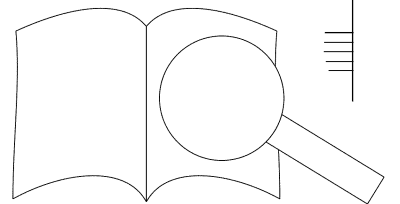


nicht,

nicht,



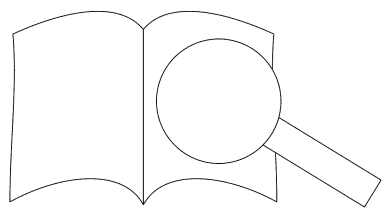
PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

nicht! Blick auf, blick auf, er-kenn dein Licht! Es strahlt dir her von



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*f*

*f*

*f*

*f*

*f*

*fp*

*fp*

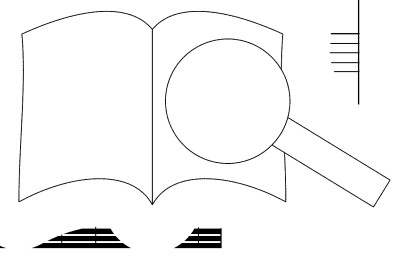
a 2

*f*

Beth-le-hem; ver-

*f*

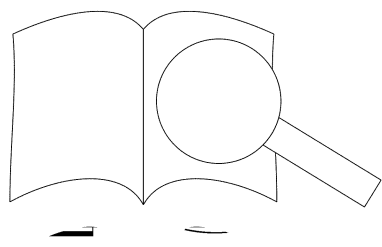
PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for measures 136-140. It consists of two systems of staves. The first system has six staves (three treble and three bass clefs). The second system has four staves (two treble and two bass clefs). The music includes various rhythmic patterns and rests.

Musical score for measures 141-145. It consists of two systems of staves. The first system has four staves (two treble and two bass clefs). The second system has two staves (one treble and one bass clef). The music includes various rhythmic patterns and rests.

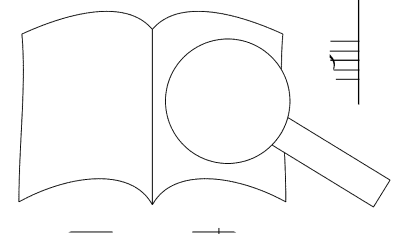
Musical score for measures 146-150. It consists of two systems of staves. The first system has four staves (two treble and two bass clefs). The second system has two staves (one treble and one bass clef). The music includes various rhythmic patterns and rests. The first measure of the first system is marked with a piano (*pp*) dynamic.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

heb dein Haupt leucht ein Licht! Es strahlt dir her von Beth - lehem, er -

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



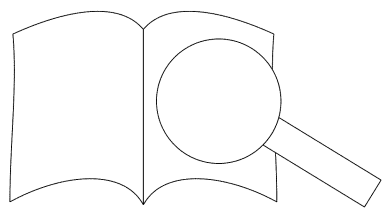


Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music consists of a series of eighth notes in the bass line.

Musical score for the second system, featuring piano accompaniment with treble and bass staves. The music consists of a series of eighth notes in the bass line.

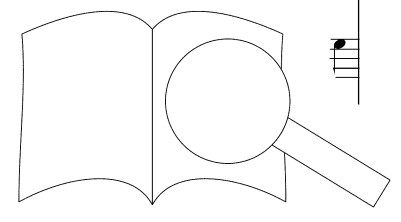
heb dein Haupt, Je - ru - .it; ver - kenn es länger nicht, ver-kenn es

Musical score for the third system, including piano accompaniment and vocal lines with lyrics. The piano part features a complex texture with sixteenth notes and a trill. The vocal line includes a trill (tr) and a fermata. The lyrics are: heb dein Haupt, Je - ru - .it; ver - kenn es länger nicht, ver-kenn es.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

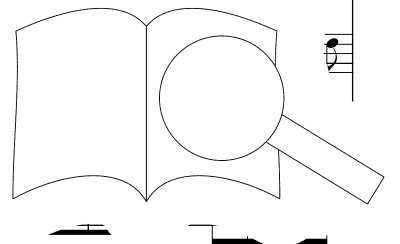
län



PROBE PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

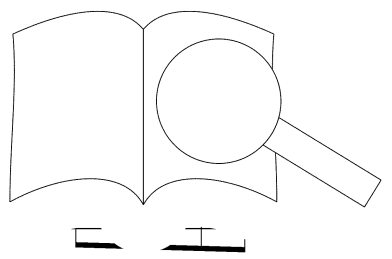
auf, blick auf, er-kenn dein Licht! Es strahlt dir her von Beth-le-hem; ver-



PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score consists of piano accompaniment and vocal lines. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower bass staff. The vocal line is in the bass clef. The lyrics 'kenn es länger nicht!' are written under the vocal line. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando). The music is in a key with one sharp (F#) and a 4/4 time signature.

PROBE-PARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Er

PROBE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

*p*

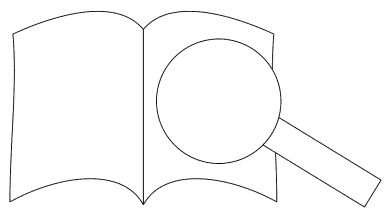
*pp*

ist, er ist in ren, den ihr er - war - tet, \_\_\_

5

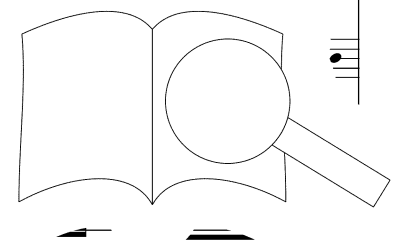
tr

5



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Da - - - - - Der Frie - dens - fürst, der - Kö - nig, - aus - er -



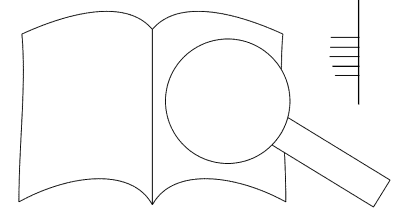
PROBENPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



ko - ren, zu ist auf sei - nem Thron,

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

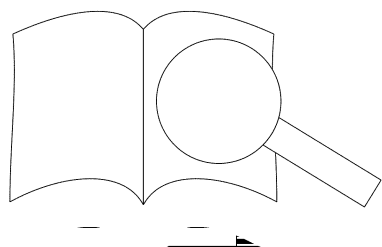
den ihr er - war



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBEKOPPIERT  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



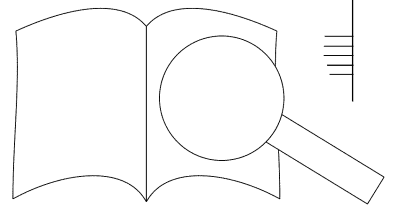
solo

a 2 solo

a 2

pp

Er ist Beth-le-hem ge - bo-ren, den ihr er - war - tet, Da - vids



PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. Dynamics include *f* and *p*.

Second system of musical notation, including a vocal line (treble clef) and piano accompaniment (bass clef). The vocal line starts with a fermata and a dynamic of *f*. A second vocal line is marked 'a 2'.

*fp*  
 Sohn! Du - fürst, der Kö-nig, aus - er - ko - ren, zu

Third system of musical notation, primarily piano accompaniment with a dynamic of *p*. A magnifying glass icon is present in the bottom right corner of the system.

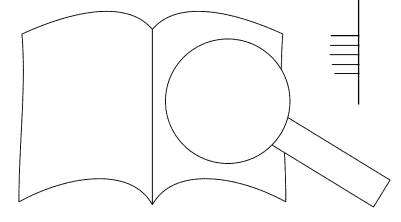
PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a bass line with some octaves.

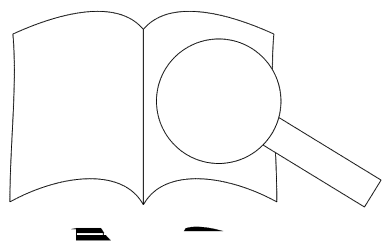
Musical score for the second system, continuing the piano accompaniment. The right hand continues with chords and melodic fragments, and the left hand maintains the bass line.

sit - zen                      nem Thron, zu sit - zen                      einst auf sei - nem  
 Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the third system, including piano accompaniment and a vocal line with trills (*tr.*). The piano accompaniment continues with a forte (*f*) dynamic. The vocal line features a trill on the word "sitzen".



Thron,



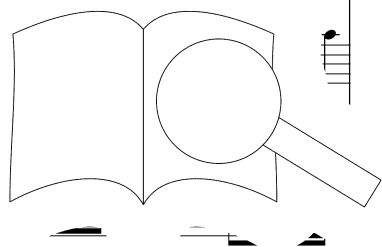
PROBE PARTI FÜR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring piano and vocal staves with various musical notations and dynamics.

Musical score for the second system, including piano and vocal parts with a trill and dynamic markings.

nem, sei-nem Thron.

Musical score for the third system, showing piano and vocal staves with complex rhythmic patterns and dynamics.





PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, featuring a grand staff with two treble clefs and two bass clefs. The music includes various rhythmic patterns and dynamics such as 'f'.

Musical score for the second system, consisting of two staves with treble clefs and two staves with bass clefs. The music is mostly rests and simple rhythmic figures.

Musical score for the third system, featuring a grand staff with two treble clefs and two bass clefs. It includes 'arco' markings and triplet rhythms. A magnifying glass icon is present in the bottom right corner.

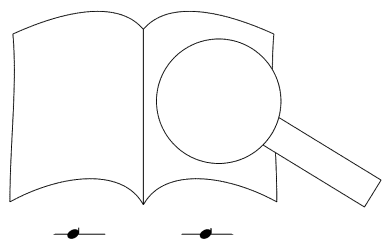
PROBEKOPPIERT  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score system 1, measures 1-4. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. Dynamics include *f* and *p*. The music features a mix of quarter and eighth notes.

Musical score system 2, measures 5-8. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. Dynamics include *f* and *tr* (trill). The music features a mix of quarter and eighth notes, with a trill in the middle staff.

Musical score system 3, measures 9-12. It consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. Dynamics include *f*. The music features a mix of quarter and eighth notes, with a trill in the middle staff.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



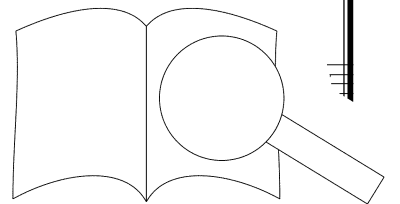
First system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music features complex rhythmic patterns and melodic lines.

Second system of musical notation, consisting of three staves. The top two staves are treble clef and the bottom one is bass clef. The notation includes notes and rests, with some markings like 'a 2' above the notes.

Third system of musical notation, consisting of two staves, both in bass clef. The staves are mostly empty, indicating a rest or a specific musical instruction.

Fourth system of musical notation, consisting of four staves. The top two are treble clef and the bottom two are bass clef. This system includes a triplet of notes marked with a '3' and a magnifying glass icon over a section of the music.

PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



# 17. Recitativo

Andante

Flauto I, II  
Oboe I, II  
Fagotto I, II  
Tenore  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

7  
8

So zog das hoch - be-glück-te Volk,

12

*a 2*  
*cresc.*

*a 2*  
*cresc.*

*cresc.*

lob - sin - gend zog es von der Krip - pe,

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

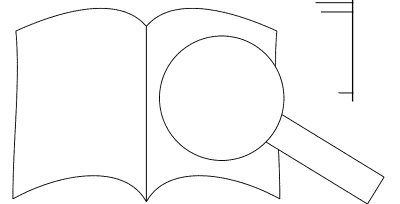
17

*a 2*

*a 2*

be - nei - det von den En - geln selbst;

PROBEN  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



22

a 2

Musical notation for measures 22-26. It includes two vocal staves with lyrics and a piano accompaniment consisting of four staves (treble and bass clefs). The lyrics are: "denn nicht dem ho - hen Cherub äh-n-lich, in schwacher Men - schen Bil - dung".

denn nicht dem ho - hen Cherub äh-n-lich, in schwacher Men - schen Bil - dung

*p*

*p*

*p*

*p*

*p*

27

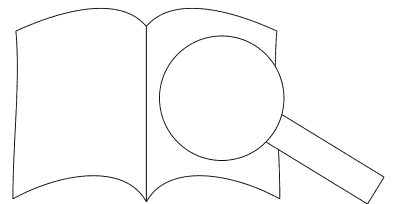
a 2

a 2

Musical notation for measures 27-31. It includes two vocal staves and a piano accompaniment consisting of four staves. The lyrics are: "Kind Em-".

Kind Em-

*ce*



PROBEKOPPIE  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

33

Musical score for measures 33-38. The top system contains two vocal staves and a piano accompaniment staff. The vocal lines feature trills (tr) and accents (a 2). The piano accompaniment includes chords and melodic lines.

8

Lang hängt ihr Blick he- rab - ge-senkt; staunt lang der Gott-heit Tie- fen an:

Musical score for measures 39-40. This system shows the piano accompaniment for the vocal lines above. It includes trills (tr) and accents (a 2) in the upper staves, and piano (p) dynamics in the lower staves.

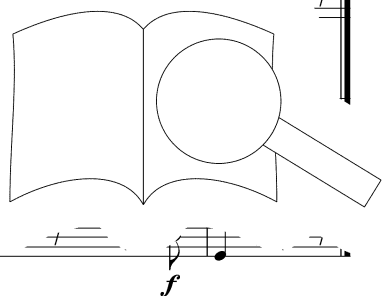
41

Musical score for measures 41-43. This system shows the piano accompaniment for the vocal lines above. It includes piano (p) dynamics in the lower staves.

star

stim-men sie die Har-fen; noch ein-mal schallt der ho-he Sang:

Musical score for measures 44-48. This system shows the piano accompaniment for the vocal lines above. It includes piano (p) and forte (f) dynamics in the lower staves.





# 18. Coro

**Allegro vivace**

Flauto I, II  
Oboe I, II  
Clarinetto I, II in A  
Fagotto I, II  
[Corno I, II in D] \*  
[Clarino I, II in D] \*  
[Timpani in d-A] \*  
Soprano  
Alto  
Tenore  
Basso  
Violino I  
Bassi

*PROBE PART*  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

The musical score is written for a full orchestra and vocal ensemble. The woodwind section includes Flutes I & II, Oboes I & II, Clarinets I & II in A, Bassoons I & II, Horns I & II in D, and Clarinets I & II in D. The percussion section includes Timpani in d-A. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violins I and Basses. The score is marked **Allegro vivace** and begins with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is 3/8. The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal parts are silent. The score includes various musical notations such as slurs, accents, and trills. A large watermark 'PROBE PART' is overlaid diagonally across the page.

\* Die Stimmen in eckigen Klammern wurden vom Herausgeber ergänzt.

in der Hö - he! Fried sei gu - ter

Gott sei Eh - re in der Hö - he! Fried sei der

Gott sei Eh - re in der Hö - he! Fried sei der

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a 'pizzicato' marking and a '7' time signature.

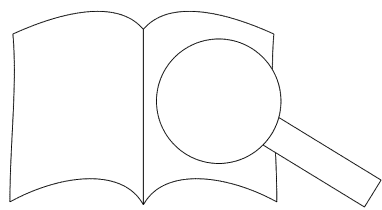
Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, including lyrics for the vocal line. Dynamics include *pp* and *f*.

Menschen Los! Gott sei Eh - re, sei Eh Höhe! Fried sei gu - ter Menschen  
 Menschen Los! Gott sei Eh-re Gott s re in der Höhe! Fried sei gu - ter Menschen  
 Menschen Los! Gott sei F' Eh - re in der Höhe! Fried sei gu - ter Menschen  
 Menschen ' a sei Eh-re, Gott sei Eh - re in der Höhe! Fried sei gu - ter Menschen

Fourth system of musical notation, concluding the vocal and piano parts. Dynamics include *p* and *f*.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'a 2'.

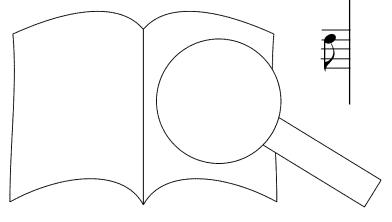
Musical score for the second system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'a 2'.

Musical score for the third system, featuring four staves with lyrics in German and musical notations.

Los! Sei-nes Na-mens Lober - schal - le fort\_und fort und fort, fort und fort\_in E - wig-keit, in  
 Los! Sei-nes Na-mens Lober - schal - le fort fort und fort, fort und fort, fort und fort\_und fort in  
 Los! Sei-nes Na-mens E - wig-keit, fort und fort, fort und fort, fort und fort in E - wig-keit, in  
 Los! S und fort in E - wig-keit, fort und fort, fort und fort und fort\_in E - wig-keit, in

Musical score for the fourth system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'a 2'.

PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

First system of musical notation, featuring vocal lines and piano accompaniment. The key signature has two sharps (F# and C#). The tempo/mood marking 'a 2' is present. The piano part includes chords and melodic lines in both hands.

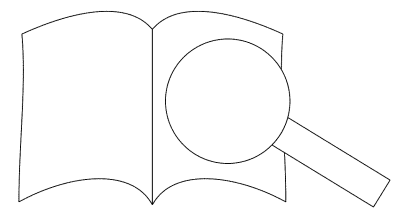
Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, including lyrics for the vocal parts. The piano accompaniment continues.

E - wig - keit. Sei - nes Na - mens Lob er - schal - le fort und fort in E - wig - keit. Sei - nes - schal - le fort und fort in E - wig - keit. Lob er - schal - le fort und fort in E - wig - keit. mens Lob er - schal - le fort und fort in E - wig - keit.

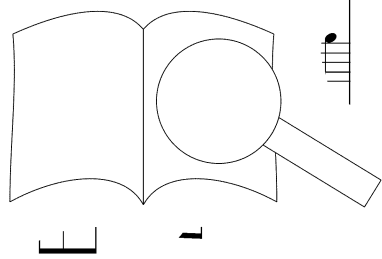
Fourth system of musical notation, including lyrics for the vocal parts. The piano accompaniment continues. The system ends with a double bar line and a trill (tr) marking.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

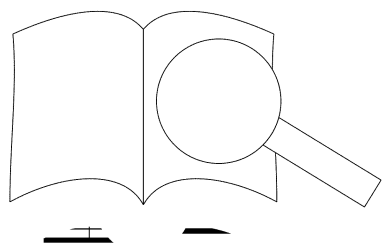


62

PROBEPART  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Eh-re sei Gott. Sei-nes Na-mens Lob er - schal - le fort und fort in E-wig - keit, fort und  
 in E-wig- keit, sei-nes Na-mens Lob er schal - le fort und fort in E-wig - keit,  
 E - wig- keit, sei-nes Na-mens Lob er schal - le fort und fort in E - wig - keit, fort und fort in E-wig - keit,  
 Eh-re sei Gott. Sei-nes Na-mens Lob er schal - le fort und fort in E - wig - keit, fort und fort in E-wig - keit, fort und



PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

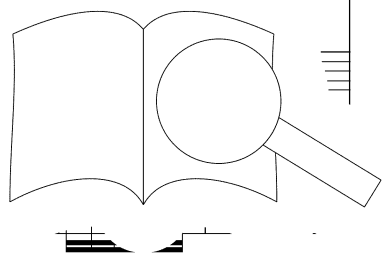
84

fort in E-wig-keit.

fort und fort in E-wig-keit.

fort und fort i

for



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



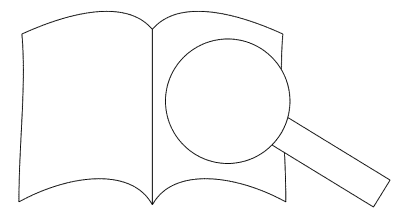
Instrumental introduction for strings and woodwinds. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. It features various musical notations such as slurs, accents (a 2), and trills (tr).

Instrumental introduction for brass instruments, including staves for Trumpet I, Trumpet II, Trombone I, and Trombone II. The notation includes rests and dynamic markings.

Vocal introduction for Soprano, Alto, Tenor, and Bass. The lyrics are: "Gott sei Eh - re in der".

Instrumental introduction for piano and harpsichord. The score includes staves for the right and left hands, featuring complex rhythmic patterns and trills.

PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Musical score for the first system, featuring four staves with various musical notations including notes, rests, and dynamic markings like 'a 2'.

Musical score for the second system, consisting of four empty staves.

Musical score for the third system, including vocal lines with German lyrics and piano accompaniment.

Hö - he! Fried sei gu - ter Men-schen L' re, sei Eh - re in der Hö-he!

Hö - he! Fried sei gu - ter Men-schen re in der Hö-he, Gott sei Eh - re in der Hö-he!

Hö - he! Fri Eh - re, sei Eh - re, sei Eh - re in der Hö-he!

Hö Los! Gott sei Eh-re in der Hö-he, Gott sei Eh - re in der Hö-he!

Musical score for the fourth system, including piano accompaniment and a graphic of an open book with a magnifying glass.

Instrumental introduction with piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The vocal line is silent.

Instrumental introduction with piano accompaniment. The piano part features a rhythmic pattern of eighth notes. The vocal line is silent.

Vocal line with lyrics: Fried sei gu - ter Men-schen Los! Sei - r al - le, sei - nes Na - mens

Piano accompaniment for the first vocal line.

Vocal line with lyrics: Fried sei gu - ter Men

Piano accompaniment for the second vocal line.

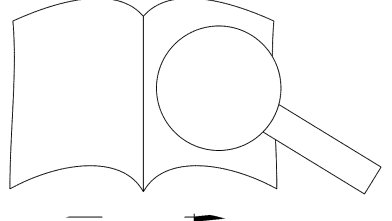
Vocal line with lyrics: Fried sei

Piano accompaniment for the third vocal line.

Vocal line with lyrics: ns Lob - er - schal - le, sei - nes Na - mens Lob er -

Piano accompaniment for the fourth vocal line.

PROBEPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



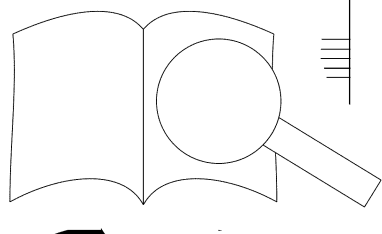
Instrumental introduction with four staves (two treble, two bass). The music features a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *a 2* (piano) at the beginning of each staff.

Two empty staves, likely reserved for a vocal soloist or a specific instrument.

Vocal entry with lyrics: *Lob er - schal - mens, sei - nes Na - mens, sei - nes Na - mens*. The music is in a major key with a 4/4 time signature. The lyrics are distributed across four staves.

Continuation of the vocal and instrumental parts. The lyrics continue: *Lob er - schal - le, sei - nes Na - mens Lob er - mens Lob er - schal*. The instrumental parts provide accompaniment for the vocal lines.

PROBEPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

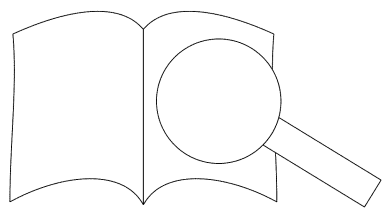


Four staves of instrumental music in G major. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a bass clef and a key signature of two sharps (F# and C#). The music consists of rhythmic patterns and chords, with 'a 2' markings above several notes.

Two staves of music, both with a treble clef and a key signature of two sharps (F# and C#). The upper staff contains a series of horizontal lines, indicating a rest or a specific musical instruction. The lower staff contains a series of horizontal lines, also indicating a rest.

Four staves of music with lyrics in German. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a bass clef and a key signature of two sharps (F# and C#). The lyrics are:
   
- le, er - schal - le, sei-nes ... und fort\_ in E - wig- keit, fort und fort in
   
Lob\_\_ er - schal - le, sei-ne ... al-le fort und fort\_ in E - wig- keit, fort und fort in
   
schal - le, er - schal ... Lober - schal-le fort und fort\_ in E - wig- keit, fort und fort in
   
... nes Na-mens Lober - schal-le fort und fort in E - wig- keit, fort und fort\_ in

Four staves of music. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second and third staves have a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a bass clef and a key signature of two sharps (F# and C#). The music consists of rhythmic patterns and chords.



PROBENPARTIEN  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

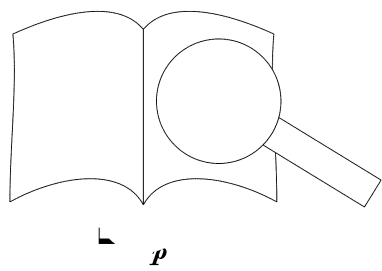


Hö - he! Fried sei gu - ter Men - schen Los! Gott sei Eh - re in der Hö - he! Fried sei

Hö - he! Fried sei gu - ter Men - schen Los! Hö - he, Gott sei Eh - re in der Hö - he! Fried sei

Hö - he! Fried sei gu - ter , sei Eh - re, sei Eh - re in der Hö - he! Fried sei

Hö - he! Fr Gott sei Eh - re in der Hö - he, Gott sei Eh - re in der Hö - he! Fried sei



PROBENPARTIUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written in both treble and bass clefs. The system concludes with a fermata over the final notes.

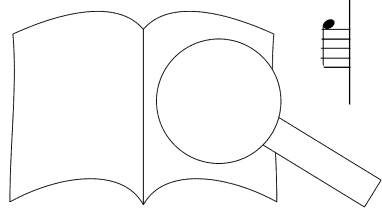
Second system of musical notation, continuing the vocal line and piano accompaniment. It features similar notation to the first system, with a vocal line and piano accompaniment in both treble and bass clefs.

Third system of musical notation, including lyrics for the vocal line. The lyrics are: "gu - ter Men-schen Los! Sei-nes Na - mens E - wig-keit, fort und fort, fort und fort, fort und gu - ter Men-schen Los! Sei-nes Na - mens E - wig-keit, fort und fort, fort und fort, fort und gu - ter Men-schen al - le fort und fort\_ in E - wig-keit, fort und fort, fort und fort, gu - ter Lober - schal - le fort und fort\_ in E - wig-keit, fort und fort, fort und fort, fort".

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano accompaniment includes a large, complex chordal structure in the bass clef. The system concludes with a fermata over the final notes.

PROBENFÜR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



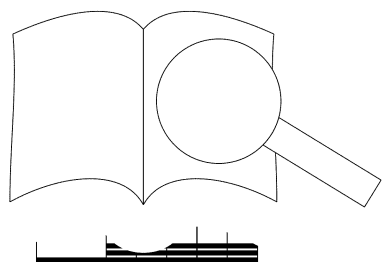


fort in E - wig - keit. Sei o er - schal - le

fort in E - wig - keit. Sei ens Lob er - schal - le

fort in E - wig - le Na - mens Lob er - schal - le

und fort in Sei - nes Na - mens Lob er - schal - le

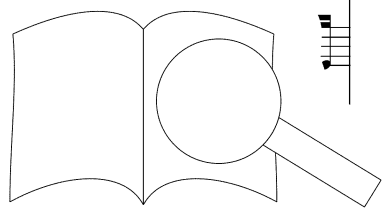


PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

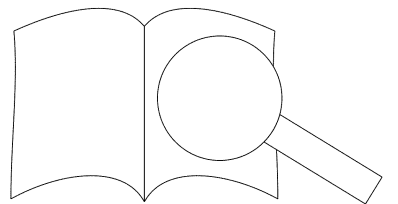


Four staves of musical notation (treble and bass clefs) with a dynamic marking 'a 2' at the beginning of each staff. The music consists of rhythmic patterns of eighth and sixteenth notes.

Two empty musical staves, one in treble clef and one in bass clef, with some faint markings at the end of the lines.

Four staves of musical notation with lyrics in German. The lyrics are:
   
- mens Lob er - scha'
   
- mens,
   
Lob\_ er - schal - le, sei - nes\_
   
Lob\_ er - schal - le, sei - nes\_ Na - mens
   
Na - mens

Four staves of musical notation, continuing the instrumental accompaniment from the previous section.



PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



E - wig - keit, fort und fort in E - wig - keit, fort und wig - keit!

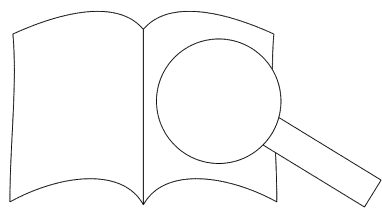
E - wig - keit, fort und fort in E - wig - keit, fort und in E - wig - keit!

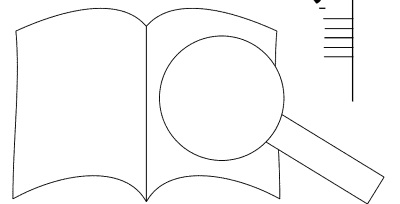
E - wig - keit, fort und fort in E - wig - keit!

E - wig - keit fort und fort, fort und fort in E - wig - keit!

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Più Allegro

First system of musical notation. It features a vocal line with trills (tr) and a piano accompaniment with 'a 2' markings. The key signature has one sharp (F#).

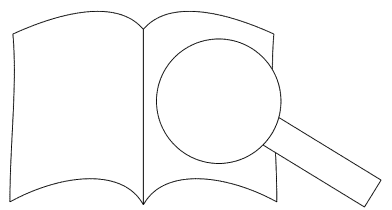
Second system of musical notation, continuing the vocal and piano parts from the first system.

Third system of musical notation, including the vocal line with lyrics and piano accompaniment.

rev - ge! - Dem - Ge - rech - ten - winkt - dann -

Einst wird er auf Wol - ken strah - len, sei - ne

Fourth system of musical notation, including the vocal line with lyrics and piano accompaniment.



PROBENPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

a 2  
 a 2  
 a 2

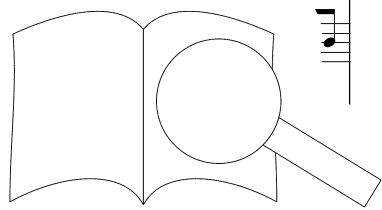
a 2

Frev-ler, za  
 winkt dann der Ver-diens-te  
 der Ver-diens-te Kranz. Frev-ler, z  
 - rech-ten winkt dann der Ver-diens-te  
 8 Wol-ken strah-len, sei-ne Richt-waag in-der

Richt  
 Vc

PROBENPARTITUR

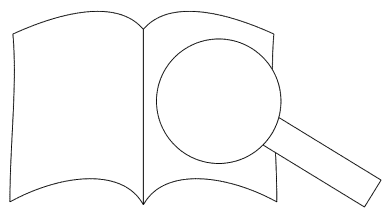
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





Kranz. Frev-ler, za - ge! Dem Ge - rech - diens-te Kranz. Einst wird er auf  
 Kranz. Einst wird er auf Wol - ken strah ei Richt - waag in\_der Hand;  
 Hand; Frev-ler, za - ge! -  
 Frev-! - ten\_ winkt\_ dann\_ der\_ Ver - diens-te Kranz. Frev-ler za - ge!

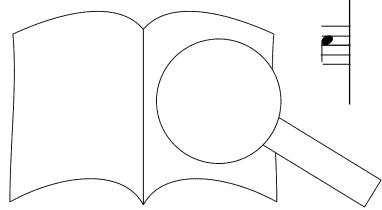
Bassi



PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

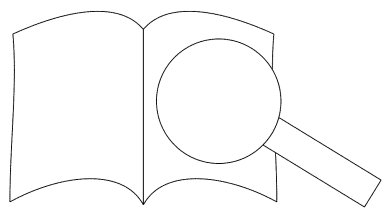
PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



rech - ten winkt dann der Ver - ev-ler, za - ge! Dem Ge - rech - ten

strah - ler in der Hand; Frev - ler, za - ge! Dem Ge - rech - ten



PROBEPARTITUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Four staves of musical notation in G major (one sharp). The first two staves are vocal parts, and the last two are piano accompaniment. Each staff begins with a dynamic marking 'a 2'.

Two systems of empty musical staves, each consisting of a treble and bass clef staff.

Vocal and piano accompaniment staves with German lyrics. The lyrics are: "der Ver - dien - ste Kranz, V - dien - ste Kranz. winkt dann der Ver - dien - ste Kranz. sch - ten winkt dann, winkt dann der Ver - Einst wird - len, sei - ne Richt - waag in der Hand; win - te Kranz."

Two systems of piano accompaniment staves. The first system has a treble and bass clef staff. The second system has a treble clef staff and a bass clef staff with a 'Vc' (Violoncello) marking. A magnifying glass icon is positioned over the bottom right of this section.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Instrumental introduction with four staves (two treble, two bass) and 'a 2' markings.

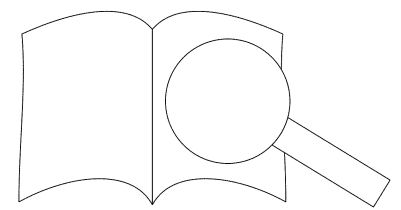
Empty musical staves for piano accompaniment.

Vocal line with lyrics: "Einst wird er auf Wol - ken st - waag in der Hand, diens - te Kranz."

Vocal line with lyrics: "Frev - ler, za - winkt dann der Ver - diens - te Kranz. Einst strah - len, sei - ne Richt - waag in der Hand,"

Piano accompaniment for the vocal parts.

Basso continuo line labeled "Bassi".



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one sharp (F#). The vocal lines begin with a melodic phrase, and the piano accompaniment provides harmonic support. The number 'a 2' is written above the first measure of the vocal lines.

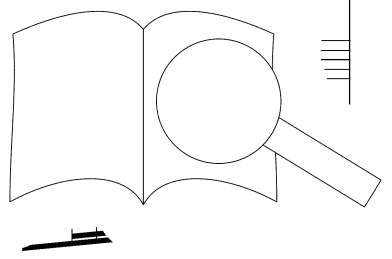
Second system of musical notation, continuing the vocal and piano parts from the first system. It consists of four staves in the same layout as the first system.

Third system of musical notation, including lyrics. It consists of four staves. The lyrics are: "in der Hand; Einst wird auf - len, sei - ne Richt - waag in der ken strah - len, sei - ne Richt - waag in der in - ge! Dem Ge - rech - ten winkt dann der Ver - diens - te". The piano accompaniment continues with a steady rhythmic pattern.

Fourth system of musical notation, continuing the vocal and piano parts. It consists of four staves. The piano accompaniment features a more active, rhythmic texture in the lower register.

PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



321

a 2

a 2

a 2

a 2

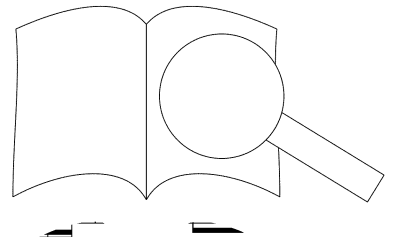
Frev-ler, za - ge! Dem Ge - re Ver - diens - te Kranz.

Hand; Frev-ler, zag! Ge dann der Ver - diens - te Kranz.

Hand; Frev-ler, za winkt dann der Ver - diens - te Kranz. Einst wird

Kranz. Einst wird

Vc



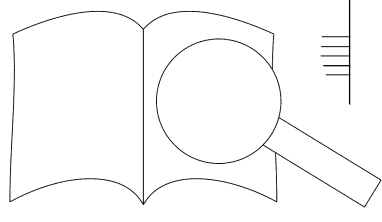
PROBE PARTIUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Instrumental introduction for four staves (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The music features a melodic line in the soprano and bass staves, with accompaniment in the alto and tenor staves. The tempo is marked 'a 2'.

Two empty staves for piano accompaniment, consisting of a grand staff (treble and bass clefs).

Vocal parts with German lyrics. The lyrics are:
   
Soprano: Einst wird er auf Wol - ken sit - waag in der Hand;
   
Alto: Einst wird er auf Wol - ken sei - ne Richt - waag in der Hand; Frev - ler,
   
Tenor: er auf Wol - ken sei - ne Richt - waag in der Hand; einst wird
   
Bass: er auf Wol - ken, sei - ne Richt - waag, Richt - waag in der Hand;

Instrumental accompaniment for piano, consisting of a grand staff with a treble clef. The music features a complex, rhythmic accompaniment with many sixteenth notes.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

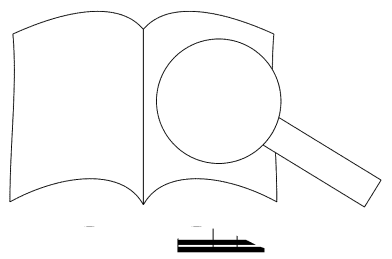


Instrumental introduction for four staves (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The music features a melodic line in the soprano and bass staves, and a harmonic accompaniment in the alto and tenor staves. The tempo marking 'a 2' is present.

Two sets of empty musical staves, one for Soprano/Alto and one for Tenor/Bass, indicating a vocal entry point.

Vocal entry with lyrics in German. The lyrics are: "einst wird er auf Wol - ken stra' vaag in der Hand. za - ge, Frev - ler, za re, Frev - ler, er auf Wol - Richt - waag in der Hand. Dem \_ Ge - rech - ten \_ Frev - l - za - ge, Frev - ler, za - ge! Dem \_ Ge -".

Instrumental accompaniment for the vocal parts, consisting of four staves. The music continues with a rhythmic accompaniment in the bass and tenor staves, and a melodic accompaniment in the soprano and alto staves.



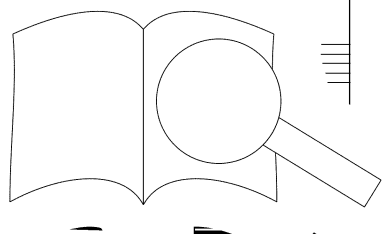
PROBEPARTITUR  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Instrumental introduction with four staves (two treble, two bass) in G major. The music features a rhythmic pattern of eighth notes and quarter notes. The first two staves are marked with *a 2*.

Two empty staves (treble and bass) for vocal entry.

Vocal entry with lyrics: *Dem Ge* *der Ver - diens - te* *Kranz.*  
*za - ge, za - ge!* *kt dann der Ver - diens - te* *Kranz. Einst wird*  
*winkt dann*  
*rec' ten winkt dann der Ver - diens - te* *Kranz, der Ver - diens - te*

Instrumental accompaniment for the vocal part, consisting of four staves (two treble, two bass) with a consistent rhythmic accompaniment.



PROBENPARTIENUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

a 2

a 2

a 2

a 2

Frev-ler, \_ zag,

Frev - ler, \_ z'

Dem \_ Ge - rech - ten, \_

er auf Wol - ken strah - len,

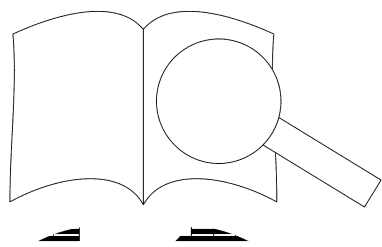
ag in \_ der Hand. Einst wird er auf

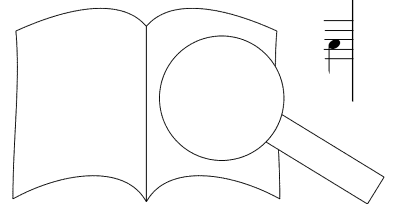
Dem Ge - rech

der \_ Ver - diens - te Kranz. Einst wird er auf

Kranz. Ein'

strah - len, sei - ne Richt - waag in \_ der \_ Hand; Frev-ler, \_



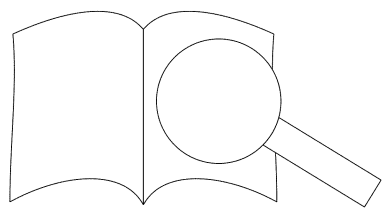


Four staves of musical notation for a string quartet, each starting with a dynamic marking 'a 2'. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Two sets of empty musical staves, one for treble clef and one for bass clef, intended for piano accompaniment.

Vocal line with German lyrics. The lyrics are: "rech - ten\_ winkt\_ dann der \_\_\_ Ver - die auf Wol - ken strah - len, in der Hand; v - ler, za - ge! Dem \_\_\_ Ge - rech - ten\_ rech - ten winkt \_\_\_ Kranz. Einst wird er auf Wol - ken strah - len, strah - ler in der Hand."

Two sets of empty musical staves for piano accompaniment. The bottom right staff includes the marking 'Vc'.



PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Four staves of musical notation for the first system, marked with a dynamic of *a 2*. The notation includes treble and bass clefs and a key signature of one sharp (F#).

Two empty staves for piano accompaniment, consisting of a grand staff with treble and bass clefs.

Vocal staves with lyrics in German. The lyrics are:
   
sei - ne Richt - waag in de-
   
winkt dann der Ver - tens - auf Wol - ken strah - len, sei - ne
   
sei - ne frev - ler, za - ge! Dem Ge - rech - ten winkt dann -
   
Einst wird er auf Wol - ken strah - len, sei - ne

Additional musical notation for piano accompaniment, including a section labeled "Bassi" (Basses) and a graphic of an open book with a magnifying glass over it.

PROBEPARTIUR  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

Musical score for the first system, measures 385-390. It consists of four staves: two treble clefs and two bass clefs. The music is in 2/4 time and G major. The first two staves have a dynamic marking 'a 2' above them. The melody is primarily in the upper staves.

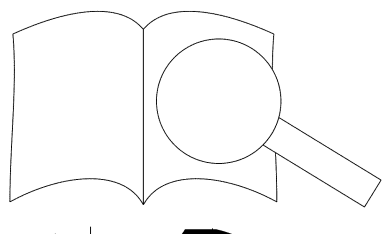
Musical score for the second system, measures 391-396. It consists of four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. The melody is primarily in the upper staves.

Musical score for the third system, measures 397-402. It consists of four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. The melody is primarily in the upper staves.

Lyrics for the first staff:  
 Frev-ler, \_ ten\_ winkt \_dann\_ der \_ Ver -  
 Richt - waag in der Hand' ge, \_ za - ge! \_ Dem \_ Ge - rech - ten \_  
 der \_ Ver - diens ... Dem \_ Ge - rech - ten\_ winkt \_dann\_ der \_ Ver -  
 Richt - v Frev-ler, \_ za - ge, \_ za - ge! \_ Dem \_ Ge - rech - ten \_

Musical score for the fourth system, measures 403-408. It consists of four staves: two treble clefs and two bass clefs. The music continues in the same key and time signature. The melody is primarily in the upper staves.

PROBEPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



a 2

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef. The tempo/mood marking 'a 2' is present above the first staff.

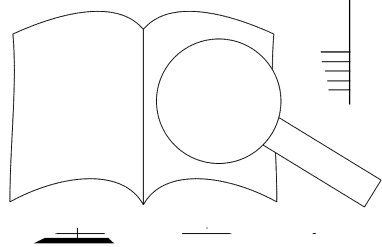
Empty musical staves for piano accompaniment, consisting of two systems of two staves each (treble and bass clef).

diens - te Kranz, der Ver - diens - Wol - ken strah - len, sei - ne  
 winkt dann der V... Dem Ge - rech - ten winkt dann, winkt dann  
 dien - ste .z. Einst wird er auf Wol - ken strah - len, sei - ne  
 wir - te - Kranz. Dem Ge - rech - ten winkt dann, winkt dann

Musical score for the second system with lyrics. The vocal line continues with the same clef and key signature. The piano accompaniment continues with the same clefs. The lyrics are written below the vocal line.

Musical score for the third system, primarily piano accompaniment. It features a right-hand part with a treble clef and a left-hand part with a bass clef. The piano part consists of dense sixteenth-note patterns.

PROBEPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





401

a 2

a 2

a 2

a 2

Richt - waag in der Hand.

ken strah - len, sei - ne

der Ver - diens - te Kr <sup>pp</sup> 't wir'

ken strah - len, sei - ne Richt - waag,

8 Richt - waag in

wird er auf Wol - ken strah - len, sei - ne

der

rd er auf Wol - ken strah - len, sei - ne Richt - waag,

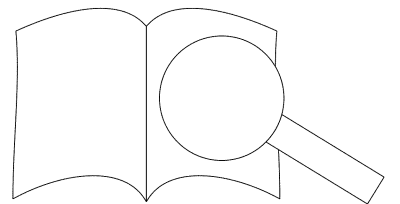
*pp*

*pp*

*pp*

*pp*

PROBE PART  
Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



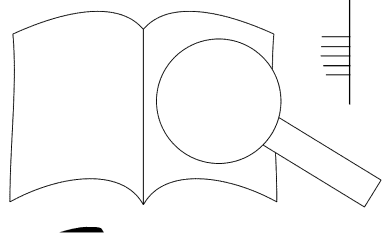
First system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f* and *a 2*.

Second system of musical notation, including vocal staves and piano accompaniment. Dynamics include *f* and *a 2*.

Vocal lines with lyrics:
   
Richt - waag in der Hand, sei - ne .n der Hand;
   
Richt - waag in der Hand, sei - r waag in der Hand;
   
Richt - waag in der Hand, sei - ne Richt - waag in der Hand;
   
Richt - waag in der Hand, sei - ne Richt - waag in der Hand.

Final system of musical notation, including piano accompaniment. Dynamics include *f*.

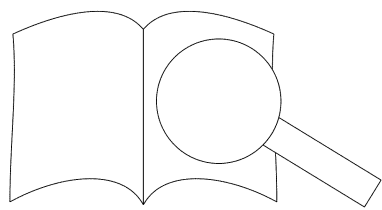
PROBEKOPPIERT  
 Ausgabqualität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



Frev - ler, \_ za - ge! \_

Frev - ler, \_ za - ge! \_

Einst wird er auf



PROBEPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a fermata and a double bar line.

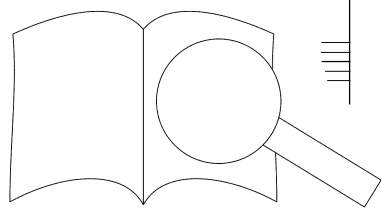
Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern. The system ends with a fermata and a double bar line.

Third system of musical notation, including lyrics for the vocal line. The piano accompaniment continues. The lyrics are: "Einst wird er auf Wolken".

Fourth system of musical notation, including lyrics for the vocal line. The piano accompaniment continues. The lyrics are: "Dem Ge-rech-ten-kt de- as-te Kranz. Einst wird er auf Wol-ken", "Dem Ge-re- Ver-diens-te Kranz. Einst wird er auf Wol-ken", and "Wo' ne Richt-waag in-der- Hand. Einst wird er auf".

PROBENPARTITUR

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag





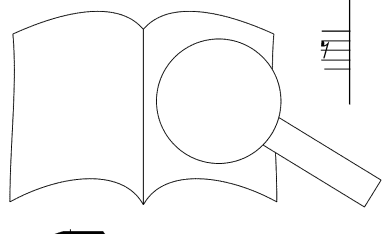
Instrumental introduction for four staves (Soprano, Alto, Tenor, Bass). Each staff begins with a dynamic marking of *a 2*. The music is in a major key with a treble clef and a bass clef. The first staff ends with a dynamic marking of *f*.

Two empty staves, likely for a piano accompaniment or a second set of voices.

Vocal lines with German lyrics. The lyrics are: *rech - ten\_ winkt\_ dann\_ der\_ Ver* (Soprano), *rech - ten winkt\_ dann\_ der\_ Ver* (Alto), *rech - ten\_ win'* (Tenor), and *rech* (Bass). The lyrics continue across the staves: *er Ver - diens - te Kranz, winkt dann*, *, winkt dann der Ver - diens - te Kranz, winkt dann*, *te Kranz, winkt dann der Ver - diens - te Kranz, winkt dann*, and *er - diens - te Kranz, winkt dann der Ver - diens - te Kranz, winkt dann*.

Instrumental accompaniment for the vocal lines, consisting of two staves. The music is in a major key with a treble clef and a bass clef. The first staff ends with a dynamic marking of *f*.

PROBENPARTIUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



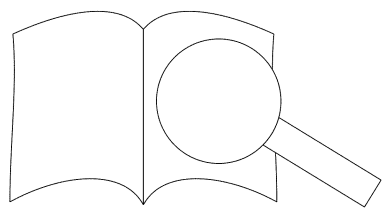
Musical score for the first system, featuring piano and violin parts. The piano part includes markings for *a 2*, *f*, and *tr*. The violin part includes markings for *a 2* and *tr*.

Musical score for the second system, featuring piano and violin parts.

der Ver-diens-te Kranz.  
 der Ver-diens-te Kranz.  
 der Ver-diens-te Kranz.  
 der Ver-dier

Musical score for the third system, featuring piano and violin parts. The piano part includes markings for *f* and *tr*. The violin part includes markings for *tr*.

PROBENPARTITUR  
 Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag



1765 in Schwechat bei Wien geboren, Chorknabe an Sankt Stefan, Schüler von Albrechtsberger, gefördert von Haydn, befreundet mit Mozart und 1804 zum Vizehofkapellmeister neben Antonio Salieri ernannt, übernahm Joseph Leopold Eybler nach dessen Pensionierung 1824 das Amt des Wiener Hofkapellmeisters. Wegen seiner Verdienste als Leiter der Hofkapelle und als Komponist wurde er 1835 geadelt.

Zum 250. Jubiläum Eyblers im Jahr 2015 erscheinen bei Carus die *Missa Sancti Alberti* sowie das Oratorium *Die Hirten bei der Krippe zu Bethlehem* (1794).

*Born in 1765 in Schwechat near Vienna Joseph Leopold Eybler attended the St. Stephen's Boys College, was supported by Haydn and acquainted with Mozart. In 1804 he was appointed vice court Kapellmeister under Antonio Salieri and succeeded him as Kapellmeister when Salieri retired 1824. For his service to the Court, Eybler was raised to the nobility in 1835.*

*On the occasion of his 250th birthday in 2015 Carus has published the Missa Sancti Alberti and the oratorio Die Hirten bei der Krippe zu Bethlehem (1794).*

## **Missa Sancti Alberti** (lateinisch/Latin)

Coro SATB (mit Chorsoli/with choral soloists), 2 VI, Va, Bc, [2 Ob, 2 Fg, 2 Ctr, Timp] / 22 min

Ed. Armin Kircher

Carus 27.084

## **Die Hirten bei der Krippe zu Bethlehem**

Weihnachtsoratorium (deutsch/German)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 2 VI, Va, Vc/Cb / 80 min

Ed. Karl Michael Waltl

Carus 97.007

Bereits erschienen: / Also available:

Giovanni Battista Pergolesi (1710–1736)

**Stabat Mater** (Wiener Fassung / Viennese version) (lateinisch/Latin)

Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 3 Trb, 2 VI, Va, Bc / 35 min

Ed. Martin Haselböck

Carus 97.003

Für Chor SATB gesetzt und mit zusätzlichen Bläserstimmen versehen von Joseph Leopold Eybler, Ergänzung der Posaunen von Ignaz Xaver Ritter von Seyfried, revidiert von Otto Nicolai (1843).

*Setting for chorus SATB with additional wind parts by Joseph Leopold Eybler, addition of the trombones by Ignaz Xaver Ritter von Seyfried, revised by Otto Nicolai (1843).*