

# *The Swedish Mass*

*Ra 62 / HRV 404, 902, 941, B35*

*Complete Score*

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*Edition AddeLudde*

1.

Lento

The musical score is arranged in a system with ten staves. The top two staves are for Oboe 1 and Oboe 2, both in treble clef with a key signature of one flat and a common time signature. The next four staves are for vocal parts: Soprano, Alto, Tenor, and Bass, all in treble clef with a key signature of one flat. The bottom four staves are for string parts: Violin 1 and Violin 2 in treble clef, Viola in alto clef, and Basso Continuo in bass clef. All string parts are in a common time signature. The score begins with a five-measure rest for the vocalists. The Oboe parts enter in the third measure with a piano (*p*) dynamic. The Violin 1 part enters in the first measure with a piano (*p*) dynamic. The Viola and Basso Continuo parts enter in the third measure with a piano (*p*) dynamic. The score concludes in the fifth measure with a fermata over the final notes of the Oboe 1 and Oboe 2 parts.

Ob. 10

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 15

S. Her-re för - bar - ma tig öf - ver

A. Her-re för - bar - ma tig öf - ver

T. 8 Her-re för - bar - ma tig öf - ver

B. Her-re för - bar - ma tig öf - ver

Vln. 1

Vln. 2

Vla.

B.C.

Ob.

Ob.

S.  
oss. Chris-te för - ber - ma tig öf - ver oss

A.  
oss. Chris-te för - bar - ma tig öf - ver oss.

T.  
8  
oss. Chris-te för - bar - ma tig öf - ver oss.

B.  
oss Chris-te för - bar - ma tig öf - ver oss.

Vln. 1  
*p* *f* *p*

Vln. 2  
*p* *f* *p*

Vla.  
*p* *f* *p*

B.C.  
*p* *f* *p*

20

Ob.

Ob.

S.  
Chris - te för - bar - ma tig, för - bar - ma tig, Her - re

A.  
Her - re Chris - te för - bar - ma tig, för - bar - ma tig, Her - re

T.  
Her - re Chris - te för - bar - ma tig, för - bar - ma tig, Her - re

B.  
Her - re Chris - te öf - ver oss Her - re

Vln. 1  
*f*

Vln. 2  
*f*

Vla.  
*f*

B.C.  
*f*

Ob.

Ob.

S.  
öf - ver oss, för - bar - ma tig öf - ver oss.

A.  
öf - ver oss, för - bar - ma tig öf - ver oss.

T.  
öf - ver oss, för - bar - ma tig öf - ver oss.

B.  
öf - ver oss, för - bar - ma tig öf - ver oss.

Vln. 1

Vln. 2

Vla.

B.C.

2.

Andante maestoso

The musical score is arranged in a system of ten staves. The top four staves are for woodwinds and voices: Oboe 1, Oboe 2, Soprano, and Alto. The next three staves are for voices: Tenor and Bass. The bottom three staves are for strings: Violin 1, Violin 2, Viola, and Basso Continuo. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante maestoso'. The Oboe parts start with a forte (*f*) dynamic. The Violin 1 and 2 parts feature a fast sixteenth-note pattern starting with *f*, followed by a trill (*tr*) and a piano (*p*) section. The Viola and Basso Continuo parts start with *f* and transition to *p* later in the piece. The Soprano, Alto, Tenor, and Bass parts are currently silent, indicated by a horizontal line across the staff.



Ob. 1 *f* 5

Ob. 2 *f*

S.

A.

T.

B.

Vln. 1 *f* *tr*

Vln. 2 *f* *tr*

Vla. *f*

B.C. *f*

Detailed description: This is a page of a musical score for a symphony. It features nine staves. The top two staves are for Oboe 1 and Oboe 2, both in treble clef with a key signature of two flats (B-flat major) and a dynamic marking of *f*. The next three staves are for Soprano (S.), Alto (A.), and Tenor (T.), all in treble clef and mostly containing rests. The bottom four staves are for Violin 1, Violin 2, Viola, and Bassoon (B.C.), all in their respective clefs (Violin 1 and 2 in treble, Viola and Bassoon in bass) with a dynamic marking of *f*. The Violin 1 and 2 parts include trills (*tr*). The score is in 4/4 time and consists of four measures. A rehearsal mark '5' is placed above the first measure of the Oboe parts.

Ob. 1

Ob. 2

S.

A.

T.

B.

*solo*

Ä - ra va - re Gud i hög - den,

Vln. 1

Vln. 2

Vla.

B.C.

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

Detailed description: This page of a musical score, numbered 10, features a vocal solo by the Bass (B.) and a string ensemble. The vocal line begins with a rest and then enters with the lyrics "Ä - ra va - re Gud i hög - den," marked *solo*. The string ensemble, including Violins 1 and 2, Viola, and Basses/Celli (B.C.), provides accompaniment. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *p* (piano) to *f* (forte). The woodwinds (Ob. 1, Ob. 2, S., A., T.) and the Bass (B.) have rests throughout the page.

15

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

*f*

*f*

*tutti*

*tutti*

*tutti*

*tutti*

*f*

*f*

*f*

*f*

Ä - ra,

Ä - ra,

Ä - ra,

ä - ra, ä - ra va - re Gud i hög - den, ä - ra,

*Tutti*

5 5

5 5

Ob. 1

Ob. 2

S.  
ä - ra va - re Gud i hög -

A.  
ä - ra va - re Gud. Gud va - re

T.  
ä - ra va - re Gud. Gud va - re

B.  
ä - ra va - re Gud i hög -

Vln. 1  
*tr* *p* *f*

Vln. 2  
*p* *f*

Vla.  
*p* *f*

B.C.  
*p* *f*

Ob. 1

Ob. 2

S.  
den, i hög - den. Gud va - re ä - ra. Gud va - re

A.  
ä - ra. Gud va - re ä - ra i hög - den i hög -

T.  
ä - ra. Gud va - re ä - ra. Gud va - re ä - ra. Gud va - re

B.  
den, i hög - den, i hög - den, i hög -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
ä - ra. Ä - ra va - re Gud i hög-den, ä -

A.  
den. Ä - ra va - re Gud i hög-den, ä - ra, ä -

T.  
ä - ra. Ä - ra va - re Gud i hög-den, ä - ra, ä - ra,

B.  
den. Ä - ra va - re Gud i hög-den, ä - ra, ä -

Vln. 1

Vln. 2

Vla.

B.C.

25

Ob. 1

Ob. 2

S.  
ra va - re Gud, ä - ra va - re Gud i

A.  
ra va - re Gud, ä - ra va - re Gud i

T.  
ä - ra va - re Gud, ä - re va - re Gud i

B.  
ra va - re Gud, ä - ra va - re Gud i

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
hög - den.

A.  
hög - den.

T.  
hög - den.

B.  
hög - den.

Vln. 1

Vln. 2

Vla.

B.C.

30



Ob. 1

Ob. 2

S. *solo*  
Ä - ra va - re Gud i hög - den, ä - ra, ä - ra va - re Gud i hög - den.

A.

T.  
8

B.

Vln. 1  
*p*

Vln. 2

Vla.

B.C.  
*p*

Ob. 1 *f*

Ob. 2 *f*

S. *tutti*  
Ä - ra, ä - ra va - re Gud

A. *tutti*  
Ä - ra, ä - ra va - re Gud

T. *tutti*  
Ä - ra, ä - ra va - re Gud

B. *tutti*  
Ä - ra, ä - ra va - re Gud

Vln. 1 *f* *p* *tr*

Vln. 2 *f* *p* *tr*

Vla. *f* *p*

B.C. *f* *p*

40

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

i hög - den, i hög - den, i hög - den.

Gud va - re ä - ra i hög -

i hög - den Gud va - re ä - rai hög - den i hög -

i hög - den. Gud va - re ä - rai hög - den i hög -

*f*

*f*

*f*

*f*

Ob. 1

Ob. 2

S.  
ä - ra va - re Gud, ä -

A.  
den, ä - ra va - re Gud, ä -

T.  
den, ä - ra va - re Gud, Gud i

B.  
den, ä - ra va - re Gud, ä - ra, —

Vln. 1

Vln. 2

Vla.

B.C.

45

Ob. 1

Ob. 2

S.  
ra, ä - ra, ä - ra va - re Gud i

A.  
ra, ä - ra, ä - ra va - re Gud i

T.  
hög - de - ne, ä - ra, ä - ra va - re Gud i hög -

B.  
ä - ra, ä - ra, ä - ra ä - ra va-re Gud i

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1 *solo* 50

Ob. 2 *solo*

S.  
hög - den. Ä - ra, ä - ra

A.  
hög - den.

T.  
den.

B.  
hög - den.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

B.C. *p*  
*Fagotto*

Ob. 1

Ob. 2

S.  
va - re Gud ä - ra va - re

A.  
Ä - ra, ä - ra va - re

T.  
Ä - ra va - re

B.  
Ä - ra, ä - ra va - re

Vln. 1

Vln. 2

Vla.

B.C.  
*Tutti Bassi*

55

Ob. 1

Ob. 2

S.  
Gud i hög - den. Ä - ra, ä - ra va - re

A.  
Gud i hög - den. Ä - ra, ä - ra va - re

T.  
Gud i hög - den. Ä - ra, ä - ra va - re

B.  
Gud i hög - den. Ä - ra, ä - ra va - re

Vln. 1

Vln. 2

Vla.

B.C.



Ob. 1

Ob. 2

S.  
Gud i hög - den. Ä - ra,

A.  
Gud i hög - den. Ä - ra,

T.  
Gud i hög - den. Ä - ra,

B.  
Gud i hög - den. Ä - ra,

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
ä - ra va - re Gud, ä - ra

A.  
ä - ra va - re Gud, ä - ra,

T.  
ä - ra va - re Gud, ä - ra

B.  
ä - ra va - re Gud, ä - ra

Vln. 1

Vln. 2

Vla.

B.C.

60

Ob. 1

Ob. 2

S.  
va - re Gud i hög - den, i hög - den

A.  
ä - ra va - re Gud i hög - de - ne i hög - de - ne. Ä -

T.  
va - re Gud i hög - den, i hög - den. Ä - ra

B.  
va - re Gud i hög - den, i hög - den. Ä - ra

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
i hög - den.

A.  
ra va - re Gud i hög - den.

T.  
va - re Gud i hög - den, Gud i hög - den.

B.  
va - re Gud i hög - den, Gud i hög - den.

Vln. 1

Vln. 2

Vla.

B.C.

65

Ob. 1

Ob. 2

S.  
Ä - ra va - re Gud i hög - den, i hög -

A.  
Ä - ra va - re Gud i hög - den i hög -

T.  
Ä - ra va - re Gud i hög - den i hög -

B.  
Ä - ra va - re Gud i hög - den, Gud i hög -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
den.

A.  
den.

T.  
den.

B.  
den.

Vln. 1

Vln. 2

Vla.

B.C.

70

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

The musical score for measures 70-73 is presented in a standard orchestral layout. The woodwind section (Ob. 1, Ob. 2, S., A., T., B.) and string section (Vln. 1, Vln. 2, Vla., B.C.) are active. The woodwinds play a melodic line with trills, while the strings provide a rhythmic accompaniment. The vocal staves (S., A., T., B.) are silent, indicated by whole rests. The key signature is B-flat major, and the time signature is 4/4.

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.



3.

Tempo Giusto

The image shows a musical score for a vocal quartet and instrumental ensemble. The vocal parts (Soprano, Alto, Tenor, Bass) are in common time (C) with a key signature of two flats (B-flat and E-flat). The instrumental parts (Violin 1, Violin 2, Viola, Basso Continuo) are also in common time with the same key signature. The score consists of eight staves. The vocal staves contain rests, with a measure number '5' above the Soprano staff. The instrumental staves contain a melodic line with various rhythmic values and accidentals. The Basso Continuo part is written in a lower register, likely for a lute or similar instrument.

A musical score for a vocal ensemble and instrumental accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor, Bass) are shown as whole rests, indicating they are silent in this section. The instrumental parts include:

- Vln. 1:** Violin 1, playing a complex melodic line with many sixteenth notes and some slurs.
- Vln. 2:** Violin 2, playing a melodic line with some slurs and a final flourish.
- Vla.:** Viola, playing a steady eighth-note accompaniment.
- B.C.:** Bassoon, playing a melodic line with some slurs.

10

S. Och frid på jor - de - ne

A.

T.

B.

Vln. 1 *tr*

Vln. 2 *tr*

Vla.

B.C. *p*

S. på ————— jor - de - ne och men - ni-skiom-en men - ni-skiom-en en —

A. men - skiom-en, men - skjom-en en

T. men - skiom-en, men - skiom-en en

B. men - skiom-en, men - skiom-en en

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

15

S. god vil - je, frid på jor - de - ne och

A. god vil - je, frid frid på jor - den och

T. god, god vil - je, frid, frid på jor - den och

B. god vi - je och frid, frid på jor - den men -

Vln. 1

Vln. 2

Vla.

B.C.

20

S. men-ni-skiom-en en god vil - je.

A. men - skiom en god vil - je.

T. 8 men - skiom en god vil - je.

B. skiom en god vil - je.

Vln. 1

Vln. 2

Vla.

B.C.

S. och frid\_\_\_\_\_ på jor - de - ne och  
 A. och  
 T. och  
 B. och frid\_\_\_\_\_ på jor - den och  
 Vln. 1 *f*  
 Vln. 2 *f*  
 Vla. *f*  
 B.C. *p* *f*

25

S. men - ni-skiom-en en god vil - je och frid på jor - de-ne

A. men - skiom en god vil - je

T. 8 men - skiom en god vil - je

B. men - skiom en god vil - je

Vln. 1 *p*

Vln. 2

Vla.

B.C.



S.  
och men - ni-skiom-en en god vil - je.

A.  
och men - skiom en god vil - je.

T.  
och men - skiom en god vil - je.

B.  
och men - skiom en god vil - je.

Vln. 1  
*f*

Vln. 2  
*f*

Vla.  
*f*

B.C.  
*f*

30

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

35

S. Frid på jor - den men - ni - skiom - en en god vil -

A.

T.

B. frid, frid på jor - den och men - ni - skiom en god vil -

Vln. 1 *p*

Vln. 2 *p*

Vla.

B.C. *p*

S. je, god vil - je och men-ni-skiom-en  
 A. god vil - je och men - skiom  
 T. god vil - je och men - skiom  
 B. je, god vil - je och men - skiom  
 Vln. 1  
 Vln. 2  
 Vla.  
 B.C.

40

S. en god vil - je.

A. en god vil - je.

T. en god vil - je.

B. en god vil - je.

Vln. 1

Vln. 2

Vla.

B.C.

S.  
A.  
T.  
B.  
Vln. 1  
Vln. 2  
Vla.  
B.C.

frid, frid på jor - de -

*solo*  
*p*

Detailed description: This is a page of a musical score. It features seven staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom three staves are for instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon/Contrabass (B.C.). The key signature is B-flat major (two flats). The vocal parts (S., A., T.) are mostly silent, indicated by horizontal lines. The Bass part (B.) has lyrics: "frid, frid på jor - de -". The Violin 1 part (Vln. 1) has a dynamic marking of *p* and a *solo* instruction. The Violin 2 (Vln. 2), Viola (Vla.), and Bassoon/Contrabass (B.C.) parts have melodic lines.

45

S. och

A. och

T. och

B. ne på jor - de - ne och

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

S. men - ni-skiom-en, men - ni-skiom-en en god vil -

A. men - skiom, men - skiom en god vil -

T. 8 men - skiom, men - skiom en god vil -

B. men - skiom, men - skiom en god vil -

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This is a musical score for a choir and orchestra. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Violin 1, Violin 2, Viola, and Bassoon). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are in Swedish. The vocal parts have lyrics: S. 'men - ni-skiom-en, men - ni-skiom-en en god vil -'; A. 'men - skiom, men - skiom en god vil -'; T. '8 men - skiom, men - skiom en god vil -'; B. 'men - skiom, men - skiom en god vil -'. The instrumental parts provide accompaniment for the vocal lines.



S. je, en god vil - je och frid,

A. ja och men - skiom en god vil - ja och frid,

T. ja och frid,

B. je och frid

Vln. 1

Vln. 2

Vla.

B.C. *f*

Detailed description: This is a musical score for a choir and orchestra. It consists of seven staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom three staves are for instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are in Swedish. The Soprano part starts with a rest, then sings 'je, en god vil - je och frid,'. The Alto part starts with 'ja och men - skiom en god vil - ja och frid,'. The Tenor part starts with a rest, then 'ja' and 'och frid,'. The Bass part starts with a rest, then 'je' and 'och frid'. The instrumental parts include a melodic line for Vln. 1, a rhythmic accompaniment for Vln. 2, and a supporting line for B.C. starting with a forte (*f*) dynamic.

S.  
frid på jor - de - ne men - skiom-en, men - ni - skiom - en

A.  
frid på jor - de - ne men - skiom-en, men - ni - skiom - en

T.  
frid på jor - de - ne men - skiom-en, men - ni - skiom - en

B.  
frid på jor - de - ne men - skiom-en, men - ni - skiom - en

Vln. 1

Vln. 2

Vla.

B.C.

55

S. en god, en god, god vil -

A. en god vil - je en god vil -

T. en god, en god god vil -

B. en god vil - je, en god vil -

Vln. 1

Vln. 2

Vla.

B.C.

S.  
je. Frid på jor - de - ne, frid på jor - de - ne,

A.  
je. Frid på jor - de - ne, frid, frid på jor - de - ne,

T.  
je. Frid på jor - de - ne, frid på jor - de - ne,

B.  
je. Frid på jor - de - ne, frid på jor - de - ne,

Vln. 1

Vln. 2

Vla.

B.C.

S. men - skiom-en en god vil - je, men - ni - skiom -

A. men - skiom en god vil - je, men - ni - skiom -

T. men - skiom en god vil - je, men - ni - skiom -

B. men - skiom en god vil - je, men - ni - skiom -

Vln. 1

Vln. 2

Vla.

B.C.

60

S. en, men - ni - skiom - en god vil - je.

A. en, men - ni - skiom - en god vil - je.

T. en, men - ni - skiom - en god vil - je

B. en, men - ni - skiom - en god vil - je och frid på

Vln. 1 *tr* *solo* *p*

Vln. 2

Vla.

B.C.

S. och

A. och

T. och

B. och  
 jor - den - ne på jor - de - ne och

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

65

S. frid, frid, frid på jor - de - ne och

A. frid på jor - de - ne på jor - de - ne och

T. 8 frid på jor - de - ne, frid på jor - de - ne och

B. frid på jor - de - ne frid på jor - de - ne och

Vln. 1

Vln. 2

Vla.

B.C.



70

S. men-ni skiom - en och men-ni - skiom - en en god vil - je och

A. men - skiom - en en god vil - je, god vil - je

T. 8 men - skiom - en en god vil - je

B. men - skiom - en en god vil - je,

Vln. 1

Vln. 2

Vla.

B.C.

S. men - ni - skiom - en en god vil - je.

A. men - skiom - en en god vil - je.

T. men - skiom - en en god vil - je.

B. men - skiom god vil - je.

Vln. 1

Vln. 2

Vla.

B.C.

4.

Gustoso

Soprano Solo

Violin 1

Violin 2

Viola

Basso Continuo

5

S.

Vln. 1

Vln. 2

Vla.

B.C.

10

S. 

Vln. 1 

Vln. 2 

Vla. 

B.C. 

S.   
Vi lof - ve, vi lof - ve tig, vi väl - sig - ne tig, vi til-

Vln. 1 

Vln. 2 

Vla. 

B.C. 

25

S. bed - je tig, vi pri - se och ä - re tig, vi — til - bed - je tig, vi pri -

Vln. 1

Vln. 2

Vla.

B.C.

30

S. se och ä - re tig. Vi

35

Vln. 1

Vln. 2

Vla.

B.C.

S. *40 tr tr*  
 lof - ve, vi lof - ve tig, vi väl - sig - ne tig, vi til - bed - je tig, vi

Vln. 1 *p tr tr*

Vln. 2 *p*

Vla. *p*

B.C. *p*

S. *45*  
 pri - se och ä - re tig, vi lof - ve tig, vi ä - re tig vi

Vln. 1 *tr*

Vln. 2

Vla.

B.C.

50

S. väl - sig - ne tig vi til - bed - je tig vi pri - ser -

Vln. 1

Vln. 2

Vla.

B.C.

55

S. och vi ä - re tig, vi pri - se och ä - re tig.

Vln. 1

Vln. 2

Vla.

B.C.

60

S. Vi lof - ve vi lof - ve tig, vi väl -

Vln. 1 *tr* *p*

Vln. 2 *tr* *p*

Vla. *p*

B.C. *p*

65

**Adagio**

S. sig - ne til - bed - je tig, vi pri - se och ä - re tig, vi ä - re

Vln. 1

Vln. 2

Vla.

B.C.

70



a tempo

75

Musical score for measures 75-79. The score is in 3/4 time and B-flat major. It features five staves: Soprano (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The Soprano part has a rest and the instruction 'tig.'. The Violin 1 and 2 parts play a rhythmic eighth-note pattern starting with a forte (*f*) dynamic. The Viola part plays a melodic line with a forte (*f*) dynamic. The Bassoon part plays a simple harmonic line with a forte (*f*) dynamic. Trills (*tr*) are marked in measures 77 and 78 for both Violin 1 and Violin 2. Triplet markings (*3*) are present at the end of measures 77 and 78 for the Violin 1 and 2 parts.

80

Musical score for measures 80-84. The score is in 3/4 time and B-flat major. It features five staves: Soprano (S.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The Soprano part has a rest. The Violin 1 and 2 parts play a triplet eighth-note pattern. The Viola part plays a melodic line with triplet markings (*3*). The Bassoon part plays a simple harmonic line. The score ends with a double bar line in measure 84.

5.

**Con Spirito**

The musical score is arranged in a system with ten staves. The top six staves are for vocal parts: Oboe 1, Oboe 2, Soprano, Alto, Tenor, and Bass. Each of these staves contains a whole rest in every measure, indicating that these parts are silent during this section. The bottom four staves are for instrumental parts: Violin 1, Violin 2, Viola, and Basso Continuo. The Violin 1 and Violin 2 parts feature a rhythmic pattern of eighth notes with trills (tr) and accents (^) in measures 5 and 7. The Viola and Basso Continuo parts provide harmonic support with chords and moving lines.

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This page of a musical score contains seven staves. The top four staves are for woodwinds: Ob. 1, Ob. 2, Soprano (S.), and Alto (A.). The next two staves are for vocalists: Tenor (T.) and Bass (B.). The bottom three staves are for strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). The Bassoon (B.C.) staff is also present. The woodwind and vocal staves contain rests. The string staves contain rhythmic patterns with trills (tr) and grace notes (7).

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

The image shows a musical score for a woodwind and string ensemble. The woodwind section includes two Oboes (Ob. 1 and Ob. 2), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is written in a key signature of one flat (Bb) and consists of three measures. The woodwind parts are mostly rests, while the string parts feature active melodic and rhythmic lines. The Tenor part has an '8' below the staff, likely indicating an octave shift.

10

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

Vi tac - ke tig, vi

Vi tac - ke tig, vi

Vi tac - ke tig, vi

Vi tac - ke tig, vi

tr

tr

15

Ob. 1

Ob. 2

S.  
tac - ke tig, vi tac - ke tig

A.  
tac - ke tig. vi tac - ke tig

T.  
tac - ke tig, vi tac - ke tig

B.  
tac - ke tig, vi tac - kr tig för Ti - na sto - ra ä -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
för Ti - na sto - ra ä - ro, för Ti - na

A.  
för Ti - na sto - ra ä - ro, för Ti - na

T.  
för Ti - na sto - ra ä - ro, för Ti - na

B.  
ro för Ti - na sto - ra ä - ro, för Ti - na

Vln. 1

Vln. 2

Vla.

B.C.

20 *solo*

Ob. 1

Ob. 2

S. *solo*  
sto - ra ä - ro, för Ti - na sto - ra ä - ro,

A.  
sto - ra ä - ro.

T.  
sto - ra ä - ro.

B.  
sto - ra ä - ro.

Vln. 1

Vln. 2

Vla.

B.C. *Violoncello*  
*p*



Ob. 1

Ob. 2

S. *tutti*  
 ti - na sto - ra ä - ro, för fti - na sto - ra

A.  
 för ti - na sto - ra

T.  
 för ti - na sto - ra

B.  
 för ti - na sto - ra

Vln. 1  
*f*

Vln. 2  
*f*

Vla.  
*f*

B.C.  
*Tutti Bassi*  
*f*

Ob. 1

Ob. 2

S.  
ä - ro, för ti - na sto - ra ä - ro vi tac - ke tig

A.  
ä - ro, för ti - na sto - ra ä - ro, vi tac - ke tig

T.  
ä - ro, för ti - na sto - ra ä - rr. Vi

B.  
ä - ro, för ti - na sto - ra ä - ro, vi tac - ke tig, vi

Vln. 1

Vln. 2

Vla.

B.C.

30

Ob. 1

Ob. 2

S.  
fö - r ti - na sto - ra ä - ro. Vi tac - ke tig

A.  
fö - r ti - na sto - ra ä - ro. Vi tac - ke tig

T.  
tac - ke tig fö - r ti - na sto - ra ä - ro. Vi tac - ke tig

B.  
tac - ke tig fö - r ti - na sto - ra ä - ro. Vi tac - ke tig

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
Vi tac - ke tig, vi tac - ke tig

A.  
Vi tac - ke tig, vi tac - ke tig

T.  
Vi tac - ke tig, vi tac - ke tig

B.  
Vi tac - ke tig, vi tac - ke tig fö *solo*

Vln. 1

Vln. 2

Vla.

B.C. *p*

Ob. 1

Ob. 2

S.

A.

T.

B.

ti - na sto - ra ä - ro, ti - na sto - ra

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
vi tac - ke tig för ti - na sto - ra

A.  
vi tac - ke tig för ti - na sto - ra

T.  
vi tac - ke tig för ti - na sto - ra  
*tutti*

B.  
ä - ro, vi tac - ke tig för ti - na sto - ra

Vln. 1

Vln. 2

Vla.  
vi  
*f*

B.C.  
*f*

40

Ob. 1

Ob. 2

S.

ä - ro, vi tac - ke tig för ti -

A.

ä - ro, vi tac - ke tig, vi tac - ke tig för

T.

ä - ro, vi tac - ke tig, vi tac - ke tig för

B.

ä - ro, vi tac - ke tig, vi tac - ke tig för

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
na sto - ra ä - ro. Vi

A.  
ti - na sto - ra ä - ro. Vi

T.  
ti - na sto - ra ä - ro. Vi

B.  
ti - na sto - ra ä - ro. Vi

Vln. 1

Vln. 2

Vla.

B.C.



45

Ob. 1

Ob. 2

S.  
tac - ke tig, vi tac - ke tig, vi tac - ke tig för

A.  
tac - ke tig, vi tac - ke tig, vi tac - ke tig för

T.  
tac - ke tig, vi tac - ke tig, vi tac - ke tig för

B.  
tac - ke tig, vi tac - ke tig, vi tac - ke tig för

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
ti - na sto - ra ä - ro, för ti - na sto - ra ä - ro. Vi tac - ke

A.  
ti - na sto - ra ä - ro. Vi tac - ke

T.  
ti - na sto - ra ä - ro. Vi tac - ke

B.  
ti - na sto - ra ä - ro. Vi tac - ke tig, vi tac - ke

Vln. 1

Vln. 2

Vla.

B.C.  
*f*

Ob. 1

Ob. 2

S.  
tig för ti - na sto - ra ä - ro, vi tac - ke tig,

A.  
tig för ti - na sto - ra ä - ro, vi tac - ke tig,

T.  
tig för ti - na sto - ra ä - ro, vi tac - ke tig,

B.  
tig för ti - na sto - ra ä - ro, vi tac - ke tig,

Vln. 1

Vln. 2

Vla.

B.C.

55

Ob. 1

Ob. 2

S.  
vi tac - ke tig för ti - na sto - ra ä -

A.  
vi tac - ke tig för ti - na sto - ra ä -

T.  
vi tac - ke tig för ti - na sto - ra ä - ro, för ti - na ä -

B.  
vi tac - ke tig för ti - na sto - ra ä - ro, för ti - na ä -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
ro.

A.  
ro.

T.  
ro.

B.  
ro.

Vln. 1

Vln. 2

Vla.

B.C.

60

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

The image shows a page of a musical score for a symphony orchestra. It consists of ten staves. The top two staves are for Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2), both in treble clef with a key signature of one flat. They play a melodic line with a long note followed by a sixteenth-note run. The next three staves are for Soprano (S.), Alto (A.), and Tenor (T.), all in treble clef with a key signature of one flat, and they contain rests. The next three staves are for Bass (B.), Violin 1 (Vln. 1), and Violin 2 (Vln. 2). The Bass staff is in bass clef with a key signature of one flat. Violin 1 and 2 are in treble clef with a key signature of one flat. They play a rhythmic pattern of eighth notes. The final two staves are for Viola (Vla.) and Bassoon (B.C.), both in bass clef with a key signature of one flat. The Viola staff has a '7' marking above a note. The Bassoon staff has a '7' marking above a note. The score is divided into three measures by vertical bar lines.

6.

Lento

5

Oboe 1

Oboe 2

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Basso Continuo

Ob. 1

Ob. 2

S.

A. *solo*  
O Her - re Gud him-mel-ske kon-ung Gud Fa - der, Gud

T.  
8

B.

Vln. 1 *tr*

Vln. 2 *tr*

Vla. *p*

B.C. *p*



Ob. 1

Ob. 2

S.

A.  
Fa - der als - mäg - tig. O Her - re thens ald - ra hög - stes

T.  
8

B.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.

A.

T.

B.

en - föd - - de son Je - su Chris - te, Je - su Chris - te. O Her - re

Vln. 1

Vln. 2

Vla.

B.C.

20 25

Ob. 1

Ob. 2

S.

A.  
Gud, Guds Lamb, Fad - rens Son

T.  
8

B.

Vln. 1

Vln. 2

Vla.

B.C.

*f*

Ob. 1

Ob. 2

S. *solo*  
 O Her - re Gud, Him - mel-ske Kon-ung, Gud Fa - der Als-mäg - tig. O

A.

T.  
 8

B.

Vln. 1  
*p*

Vln. 2  
*p*

Vla.  
*p*

B.C.  
*p*

30

Ob. 1

Ob. 2

S.  
Her - re Als-mäg - tig, O Her - re Gud Fa - der, Him - mel-ske ko - nung.

A.

T.  
8

B.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
O Her - re thens ald - ra hög - stes en - föd - de son.

A.

T.  
8

B.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
Je - su Chris - te, O Her - re Gud, O Her - re Gud, Guds lamb, Guds lamb, Gud

A.

T.  
8

B.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S. Fad - rens son. *tutti* O Her - re Gud, him - mel - ske

A. *tutti* O Her - re Gud, him - mel - ske

T. *tutti* O Her - re Gud, him - mel - ske

B. *tutti* O Her - re Gud, him - mel - ske

Vln. 1 *f* *tr*

Vln. 2 *f* *tr*

Vla. *f*

B.C. *f*



Ob. 1

Ob. 2

S.  
ko - nung, him - mel-ske ko - nung, Gud Fa - der als - mäg - tig. O

A.  
ko - nung, him - mel-ske ko - nung, Gud Fa - der als - mäg - tig. O

T.  
ko - nung, him - mel-ske ko - nung, Gud Fa - der als - mäg - tig. O

B.  
ko - nung, him - mel-ske ko - nung, Gud Fa - der als - mäg - tig. O

Vln. 1

Vln. 2

Vla.

B.C.

50

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

Her - re thens ald - ra hög - stes en - föd - de son Je - su Chris - te. O

Her - re thens ald - ra hög - stes en - föd - de son Je - su Chris - te. O

Her - re thens ald - ra hög - stes en - föd - de son Je - su Chris - te. O

Her - re thens ald - ra hög - stes en - föd - de son Je - su Chris - te. O

Ob. 1

Ob. 2

S.  
Her - re Gud, Guds lamb, Fad - rens son, Fad - rens son. Her - re thens

A.  
Her - re Gud, Guds lamb, Fad - rens son, Fad - rens son. Her - re thens

T.  
Her - re Gud, Guds lamb, Fad - rens son, ad - rens son. Her - re thens

B.  
Her - re Gud, Guds lamb, Gud Fad - rens Son, Gud Fad - rens Son, Her - re thens

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
al - dra hög - stes en - föd - de son, Fad - rens son, för -

A.  
al - dra hög - stes en - föd - de son, Guds lamb, Fad - rens Son, för -

T.  
al - dra hög - stes en - föd - de son, Guds lamb, Fad - rens Son, för -

B.  
al - dra hög - stes en - föd - de son, Guds lamb, Gud Fad - rens Son, för -

Vln. 1

Vln. 2

Vla.

B.C.

65

Ob. 1

Ob. 2

S.  
bar - ma tig, tu som bort - tag - er verl - dens syn - der för - bar - ma

A.  
bar - ma tig, tu som bort - tag - er verl - dens syn - der för - bar - ma

T.  
bar - ma tig, tu som bort - tag - er verl - dens syn - der för - bar - ma

B.  
bar - ma tig, tu som bort - tag - er verl - dens syn - der för - bar - ma

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
tig öf - ver oss, O Guds lamb, Fad - rens Son.

A.  
tig öf - ver oss, O Guds lamb, Fad - rens Son.

T.  
tig öf - ver oss, O Guds lamb, Fad - rens Son.

B.  
tig öf - ver oss, O Guds lamb, Fad - rens Son.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.

A.

T.  
8

B.

Vln. 1

Vln. 2

Vla.

B.C.

(originally marked as  $\frac{3}{8}$ ,  
with 6 8th:s per bar)

7.

**Moderato**

Soprano Solo

Violin 1

Violin 2

Viola

Basso Continuo

S.

Vln. 1

Vln. 2

Vla.

B.C.



10

S.  O

Vln. 1 

Vln. 2 

Vla. 

B.C. 

15

S. *tr*  Her - re Gud, Him-mel-ske Ko-nung, Gud Fa-der Als - mäg - tig, Als -

Vln. 1 

Vln. 2 

Vla. 

B.C. 

S. mäg - tig, Fa - der Als - Mäg - tig, Fa - der Him - mel - ske Ko - nung

Vln. 1

Vln. 2

Vla.

B.C.

20 S. Als - - - - -

Vln. 1

Vln. 2

Vla.

B.C.

25

S. - mäg - tig, Als - mäg - tig Fa - der,

Vln. 1

Vln. 2

Vla.

B.C.

S. Als - mäg - tig,

Vln. 1

Vln. 2

Vla.

B.C.

30

S. Als - mäg-tig Fa-der, Als - mäg-tig

Vln. 1

Vln. 2

Vla.

B.C.

35

S. Fa-der, Fa - der Als - mäg - tig.

Vln. 1

Vln. 2

Vla.

B.C.

40

S. O Her - re Gud Him-mel - ske Ko - nung. O Her - re

Vln. 1

Vln. 2

Vla.

B.C. *p*

S. Gud, Her - re Gud, Him-mel-ske Ko-nung. O Her - re

Vln. 1 *f* *p* *tr*

Vln. 2 *f* *p* *tr*

Vla. *f* *p*

B.C. *f* *p*

45

S. Gud, Him - mel - ske Ko - nung, Him - mel - ske Ko - nung O

Vln. 1

Vln. 2

Vla.

B.C.

50

S. Her-re Fa - -

Vln. 1 *f* *tr* *p*

Vln. 2 *f* *tr* *p*

Vla. *f* *p*

B.C. *f* *p*

55

S. *der,*

Vln. 1

Vln. 2

Vla.

B.C.

S. *Her - re Gud Fa - der Als - mäg - tig,*

Vln. 1

Vln. 2

Vla.

B.C.

Adagio *tr* a Tempo

60

S. Als - - - 3 mäg-tig.

Vln. 1

Vln. 2

Vla.

B.C.

65

S.

Vln. 1

Vln. 2

Vla.

B.C.



8.

**Andantino**

The musical score is arranged in six staves. The top two staves are for vocal soloists: Soprano Solo and Alto Solo. Both are in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The vocal parts are currently silent, indicated by horizontal lines. The next two staves are for Violin 1 and Violin 2, also in treble clef with the same key signature and time signature. They play a melodic line with trills and slurs. The fifth staff is for Viola, in alto clef with the same key signature and time signature, playing a supporting line. The bottom staff is for Basso Continuo, in bass clef with the same key signature and time signature, providing a harmonic foundation.

5

S.

A.

Vln. 1

Vln. 2

Vla.

B.C.

The image shows a musical score for five parts: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is in the key of D major (two sharps) and 2/4 time. The Soprano and Alto parts are mostly silent, indicated by horizontal lines. The Violin 1 and Violin 2 parts play a melodic line with eighth and sixteenth notes, often beamed together. The Viola and Bassoon parts play a rhythmic accompaniment, with the Bassoon part starting with a rest in the first measure. The score is divided into three measures by vertical bar lines.

S. O Her - re thens Ald - ra Hög - stes en - föd - de

A.

Vln. 1

Vln. 2

Vla.

B.C.

*p*

10

S. Son. O Her - re thens Ald - ra - hög - stes en - föd - de son.

A.

Vln. 1

Vln. 2

Vla.

B.C.

*f*

*f*

*f*

*f*

Detailed description: This is a musical score for a vocal and instrumental ensemble. It features six staves: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is D major (two sharps) and the time signature is 4/4. The Soprano part has lyrics: "Son. O Her - re thens Ald - ra - hög - stes en - föd - de son." The Alto part is silent. The instrumental parts include Violin 1, Violin 2, Viola, and Bassoon. The score shows three measures of music. The first measure contains the vocal entry and the beginning of the instrumental accompaniment. The second measure continues the vocal line and instrumental accompaniment. The third measure concludes the vocal phrase and instrumental accompaniment. Dynamics include a forte (*f*) marking in the final measure of each instrumental part.

15

S. Je - su Chris - te thens Ald - ra - hög - stes en - föd - de son. O

A.

Vln. 1 *tr* *p*

Vln. 2 *tr* *p*

Vla. *p*

B.C. *p*

S. Her - re, Her - re thens Ald - ra - hög - stes son, en -

A.

Vln. 1

Vln. 2

Vla.

B.C.

The musical score is written for Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is two sharps (F# and C#). The Soprano part has lyrics: "Her - re, Her - re thens Ald - ra - hög - stes son, en -". A trill (tr) is indicated above the final note of the Soprano line. The Alto part is mostly silent. Violins 1 and 2 play a rhythmic accompaniment. Viola and Bassoon have sparse parts.

20

S. *föd - de son Je - su Chris - te, Je - su Chris - te.*

A.

Vln. 1

Vln. 2

Vla.

B.C.

S.  
A.  
Vln. 1  
Vln. 2  
Vla.  
B.C.

O

*tr*

*tr*

Detailed description: This is a page of a musical score, page 25. It features six staves. The top two staves are for Soprano (S.) and Alto (A.), both in treble clef with a key signature of two sharps (F# and C#). The Soprano staff has a whole rest in the first two measures and a quarter rest in the third, followed by a quarter note 'O'. The Alto staff has whole rests in all three measures. The next two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), both in treble clef with the same key signature. They play a melodic line with eighth and sixteenth notes, including trills marked 'tr'. The bottom two staves are for Viola (Vla.) and Bassoon (B.C.), both in bass clef with the same key signature. They play a supporting line with eighth and sixteenth notes.



S. *tr* Her - re thens Ald - ra - *tr* høg - stes, thens Ald - ra -  
 A.  
 Vln. 1 *p*  
 Vln. 2 *p*  
 Vla. *p*  
 B.C. *p*

The score is for a vocal and instrumental ensemble in A major. The vocal parts (Soprano and Alto) sing the lyrics "Her - re thens Ald - ra - høg - stes, thens Ald - ra -". The instrumental parts include Violin 1, Violin 2, Viola, and Bassoon. The Soprano part features trills (tr) on the first and third measures. The instrumental parts are marked with a piano (*p*) dynamic. The Alto part is silent in this section.

30

S. *tr*

hög - stes son, thens Ald - - -

A.

Vln. 1 *f p*

Vln. 2 *f p*

Vla. *f p*

B.C. *f p*

This musical score is for a section in A major, featuring six parts: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The Soprano part has a melodic line with trills (tr) at the end of the first and third measures. The Alto part is mostly silent, with rests in the first and third measures. Violin 1 and Violin 2 play a rhythmic accompaniment of eighth notes with rests, also featuring trills at the end of the third measure. The Viola and Bassoon parts provide a steady accompaniment with eighth notes.

S. *tr* 35  
dra - hög - stes en - föd - de son, thens Ald -

A.

Vln. 1 *tr* *tr*

Vln. 2 *tr*

Vla.

B.C.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is written in G major (two sharps) and 4/4 time. It consists of six staves: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The Soprano part has lyrics: "dra - hög - stes en - föd - de son, thens Ald -". The Alto part is mostly silent with some rests. The Violin 1 and Violin 2 parts feature melodic lines with trills and slurs. The Viola and Bassoon parts provide harmonic support with lower-register lines. The page number 123 is at the bottom right.

Adagio

S. dra - hög - stes en - föd - de son, en -

A.

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is written in the key of D major (two sharps) and is marked 'Adagio'. It features six staves: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The Soprano part has a melodic line with lyrics: 'dra - hög - stes en - föd - de son, en -'. The Alto part is mostly silent, indicated by a horizontal line. Violin 1 and Violin 2 have accompaniment parts. The Viola and Bassoon parts are also mostly silent, with the Bassoon having a few notes at the end of the page.

a Tempo

40

S. föd - de son.

A.

Vln. 1 *f* *tr*

Vln. 2 *f* *tr*

Vla. *f*

B.C. *f*

The image shows a musical score for six parts: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is A major (three sharps: F#, C#, G#). The Soprano and Alto parts are mostly silent, indicated by horizontal lines. The Violin 1 and Violin 2 parts play a melodic line with eighth and sixteenth notes, including some accidentals and a double bar line. The Viola and Bassoon parts play a supporting line with eighth notes and rests.

45

S.

A.

Vln. 1

Vln. 2

Vla.

B.C.

O



S.

A. *tr* Her - re thens Ald - ra - hög - stes en - föd - de *tr*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

B.C. *p*

50

S.

A.

son. O Her - re thens Ald - ra - hög - stes en - föd - de

Vln. 1

Vln. 2

Vla.

B.C.

S.   
 A.   
 Vln. 1   
 Vln. 2   
 Vla.   
 B.C.

son Je - su Chris - te thens Ald - ra -

*f* *tr* *p* *f* *tr* *p* *f* *p*

55

S.

A.

Vln. 1

Vln. 2

Vla.

B.C.

hög - stes en - föd - de son. O Her - re, Her - re thens Ald - ra - hög -

Detailed description of the musical score: The score is for page 55 and is in the key of A major (two sharps). It consists of six staves. The Soprano (S.) part has three measures of whole rests. The Alto (A.) part has three measures of music with lyrics: 'hög - stes en - föd - de son. O Her - re, Her - re thens Ald - ra - hög -'. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts have three measures of music, with the second measure containing rests. The Viola (Vla.) part has three measures of music, with the second and third measures containing whole rests. The Bassoon (B.C.) part has three measures of music, with the second and third measures containing whole rests.

S. [Musical staff with treble clef and key signature of two sharps, containing rests]

A. *tr* [Musical staff with treble clef and key signature of two sharps, containing notes and a trill marking]   
stes son, en - föd - de son Je - su Chris - te, Je - su

Vln. 1 [Musical staff with treble clef and key signature of two sharps, containing notes]

Vln. 2 [Musical staff with treble clef and key signature of two sharps, containing notes]

Vla. [Musical staff with alto clef and key signature of two sharps, containing notes]

B.C. [Musical staff with bass clef and key signature of two sharps, containing notes]

Musical score for Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is in D major (two sharps) and 4/4 time. The Soprano part is silent. The Alto part has the lyrics "Chris - te" under the first two notes. The Violin 1 and Violin 2 parts play a melodic line starting with a forte (*f*) dynamic, featuring a trill at the end of the phrase. The Viola part plays a rhythmic accompaniment starting with a forte (*f*) dynamic. The Bassoon part plays a rhythmic accompaniment starting with a forte (*f*) dynamic.

S.

A. *tr*  
O Her - re thens Al - dra -

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

B.C. *p*

Detailed description: This is a page of a musical score, page 65, featuring five staves. The top staff is for Soprano (S.), which is mostly empty with a few rests. The second staff is for Alto (A.), containing the vocal line with lyrics 'O Her - re thens Al - dra -'. It includes a trill (tr) and a dynamic marking of *p*. The third and fourth staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), respectively, both playing a melodic line with a dynamic marking of *p*. The fifth staff is for Viola (Vla.), and the sixth for Bassoon (B.C.), both also playing a melodic line with a dynamic marking of *p*. The key signature is three sharps (F#, C#, G#) and the time signature is not explicitly shown but appears to be 4/4.

S.   
 A.   
 Vln. 1   
 Vln. 2   
 Vla.   
 B.C.

hög - stes, thens Al - dra - hög - stes son, thens

*tr*   
*f*   
*p*



A musical score for six parts: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is in the key of D major (two sharps) and consists of two measures. The Soprano part has a whole rest in both measures. The Alto part has a melodic line with eighth notes and two trills (tr) on the second and sixth measures. The Violin 1 part has a rhythmic pattern of eighth notes with rests. The Violin 2 part has a similar rhythmic pattern. The Viola part has a rhythmic pattern of eighth notes with rests. The Bassoon part has a melodic line with eighth notes and a sharp sign on the second measure.

S.

A.

Vln. 1

Vln. 2

Vla.

B.C.

dra

The image shows a musical score for six parts: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is in the key of D major (two sharps) and 4/4 time. The Soprano part is mostly silent, indicated by horizontal lines. The Alto part has a melodic line with trills (tr) and a vocal line starting with the word "dra". The Violin 1 and 2 parts have similar melodic lines with trills. The Viola and Bassoon parts provide harmonic support with lower notes and trills.

S.   
 A.   
 Vln. 1   
 Vln. 2   
 Vla.   
 B.C.

hög - stes en - föd - de son, thens Ald -

*tr*

*tr*

Detailed description: This is a page of a musical score, page 75. It features six staves. The top staff is for Soprano (S.), which is mostly empty with a few notes. The second staff is for Alto (A.), containing the vocal line with lyrics: "hög - stes en - föd - de son, thens Ald -". There are two trill ornaments (*tr*) above the notes "de" and "son,". The third staff is for Violin 1 (Vln. 1), the fourth for Violin 2 (Vln. 2), the fifth for Viola (Vla.), and the sixth for Bassoon (B.C.). The music is in a key with two sharps (F# and C#) and a common time signature. The score includes various musical notations such as notes, rests, and trill ornaments.

S.

A.

Vln. 1

Vln. 2

Vla.

B.C.

- - - dra - hög - stes en -

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. The score is written in A major, indicated by three sharps (F#, C#, G#) in the key signature. The vocal parts are for Soprano (S.) and Alto (A.). The instrumental parts are for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The Soprano and Alto parts are mostly rests. The Violin 1 part has a melodic line with some slurs. The Violin 2 part has a simpler melodic line. The Viola and Bassoon parts are mostly rests. The lyrics 'dra - hög - stes en -' are placed under the Alto part.

Adagio

a Tempo

80

S.

A.

Vln. 1

Vln. 2

Vla.

B.C.

S. O Her - re thens

A. O Her - re

Vln. 1 *p*

Vln. 2

Vla. *p*

B.C. *p*

Detailed description: This is a musical score for a vocal and instrumental ensemble. It features six staves: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts (S. and A.) have lyrics: 'O Her - re thens' and 'O Her - re'. The instrumental parts (Vln. 1, Vln. 2, Vla., and B.C.) are marked with a piano (*p*) dynamic. The score shows a melodic line for the vocalists and a rhythmic accompaniment for the instruments.

85

S. Al - dra - hög - stes en - föd - de son, en - föd - de son, thens

A. thens Al - dra - hög - stes en - föd - de son, thens

Vln. 1

Vln. 2 *p*

Vla.

B.C.

A musical score for six instruments: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is written in treble clef for the vocal parts and bass clef for the bassoon. The key signature is two sharps (F# and C#). The Soprano and Alto parts feature a melodic line with a 'Al' marking below the first measure. The Violin 1 and Violin 2 parts play a similar melodic line with some chromaticism. The Viola and Bassoon parts provide a harmonic accompaniment with a steady eighth-note pattern.



90

S. - dra - hög - stes en - föd - de son.

A. - dra - hög - stes en - föd - de son.

Vln. 1

Vln. 2

Vla.

B.C.

95

S. O Her-re, O Her-re thens Al-dra-hög-stes

A. O Her-re, O Her-re

Vln. 1

Vln. 2

Vla.

B.C.

**Adagio**

S. en - föd - de son Je - su Chris -

A. thens Al - dra - hög - stes en - föd - de son, en - föd - de son Je - su Chris -

Vln. 1

Vln. 2

Vla.

B.C.

**a Tempo**

100

The musical score consists of six staves. The top two staves are for vocal parts: Soprano (S.) and Alto (A.), both in treble clef with a key signature of three sharps (F#, C#, G#). Each vocal line begins with the syllable "te." and contains three measures of whole rests. The bottom four staves are for instrumental parts: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). All instrumental parts are in the key of A major and begin with a dynamic marking of *f* (forte). The Violin parts feature intricate sixteenth-note patterns with slurs and accents. The Viola part plays a steady eighth-note accompaniment. The Bassoon part provides a rhythmic foundation with a mix of quarter and eighth notes.

S.  
A.  
Vln. 1  
Vln. 2  
Vla.  
B.C.

The image shows a musical score for six instruments: Soprano (S.), Alto (A.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is written in treble clef for the vocal parts and bass clef for the instrumental parts. The key signature is three sharps (F#, C#, G#). The Soprano and Alto parts are mostly silent, indicated by a horizontal line with a dash. The Violin 1 and Violin 2 parts play a melodic line with a slur over the first two notes. The Viola and Bassoon parts play a rhythmic accompaniment consisting of eighth and sixteenth notes.

9.

Lento

Alto Solo

Violin 1  
*con sordini*

Violin 2  
*con sordini*

Viola  
*con sordini*

Basso Continuo  
*pizzicato*

5

Detailed description: This block contains the musical score for measures 9 and 10. It features five staves: Alto Solo, Violin 1, Violin 2, Viola, and Basso Continuo. The key signature is two sharps (F# and C#) and the time signature is 8/8. The tempo is marked 'Lento'. The Alto Solo part has a whole rest in measure 9 and a whole note in measure 10. The Violin 1 and 2 parts play a rhythmic pattern of eighth notes, with trills in measure 10. The Viola part plays a melodic line with slurs. The Basso Continuo part plays a bass line with slurs and a 'pizzicato' marking.

A.

Vln. 1  
*p*

Vln. 2  
*p*

Vla.  
*p pizzicato*

B.C.  
*p*

10

O Her - re Gud, Guds

Detailed description: This block contains the musical score for measures 10 and 11. It features five staves: Alto Solo (labeled 'A.'), Violin 1, Violin 2, Viola, and Basso Continuo. The key signature is two sharps and the time signature is 8/8. The Alto Solo part has a whole rest in measure 10 and a whole note in measure 11. The Violin 1 and 2 parts play a rhythmic pattern of eighth notes, with a 'p' marking in measure 11. The Viola part plays a melodic line with slurs and a 'p pizzicato' marking in measure 11. The Basso Continuo part plays a bass line with slurs and a 'p' marking in measure 11. The lyrics 'O Her - re Gud, Guds' are written below the Alto Solo staff in measure 11.

A. Lamb, Guds Lamb och Fad - rens Son. Tu som bort - tag - er

Vln. 1

Vln. 2

Vla.

B.C.

A. 15  
verl - dens syn - der. Gud, Guds Lamb

Vln. 1

Vln. 2

Vla.

B.C.

A. för - bar - ma tig öf - ver oss, för - bar - ma tig öf - ver

Vln. 1

Vln. 2

Vla.

B.C.

A. <sup>20</sup> oss, tu som bort - tag - er verl - den - es syn - der för - bar - ma Tig öf - ver

Vln. 1

Vln. 2

Vla.

B.C.



25

A. 
  
oss, öf-ver oss, öf-ver oss, för-bar-ma-tig öf-ver

Vln. 1

Vln. 2

Vla.

B.C.

30

A. 
  
oss. Her-re Gud, Guds Lamb tu som

Vln. 1

Vln. 2

Vla.

B.C.

35

A. bort - tag - er verl - den-es syn - der, för - bar - ma tig, för - bar - ma tig öf -

Vln. 1

Vln. 2

Vla.

B.C.

40

A. ver oss. Tu som bort-tag - er verl - dens syn - der Fad - rens Son. O

Vln. 1 *tr*

Vln. 2 *tr*

Vla.

B.C.

45

A. Her - re. O Gud, Guds Lamb Fa - drens Son, Fa - drens Son, tu

Vln. 1

Vln. 2

Vla.

B.C.

A. som bort-tag - er verl - den-es syn - der för - bar - ma tig öf - ver oss, öf - ver

Vln. 1

Vln. 2

Vla.

B.C.

50

A. 
  
oss, öf-ver oss, för-bar-ma tig öf-ver oss, för-

Vln. 1

Vln. 2

Vla.

B.C.

55

A. 
  
bar-ma tig öf-ver oss. \_\_\_\_\_

Vln. 1

Vln. 2

Vla.

B.C.

10.

Andante

The musical score consists of six staves. The top two staves, Soprano Solo and Bass Solo, are mostly empty with a few rests. The Violin 1 and Violin 2 staves play a melodic line starting with a rest, followed by eighth and sixteenth notes. The Viola and Basso Continuo staves provide a harmonic accompaniment with a similar rhythmic pattern. The key signature is one sharp (F#) and the time signature is common time (C).

5

S.  
B.  
Vln. 1  
Vln. 2  
Vla.  
B.C.

The musical score is written for six parts: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is two sharps (F# and C#). The Soprano and Bass parts are mostly silent, indicated by a horizontal line. The Violin 1 and Violin 2 parts play a melodic line with trills (tr) and accents. The Viola and Bassoon parts play a rhythmic accompaniment with eighth and sixteenth notes.

A musical score for six parts: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is in D major (two sharps) and 4/4 time. The vocal parts (S. and B.) are mostly silent, indicated by rests. The instrumental parts are active, with the violins playing a melodic line, the viola playing a supporting line, and the bassoon playing a rhythmic accompaniment. The score consists of three measures.

10

S.

B.

Vln. 1

Vln. 2

Vla.

B.C.

The image shows a musical score for measures 10, 11, and 12. The score is written for five parts: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is two sharps (F# and C#). The Soprano and Bass parts are mostly silent, indicated by rests. The Violin 1 and Violin 2 parts play a melodic line with a trill (tr) in measure 10. The Viola and Bassoon parts play a rhythmic accompaniment. The score is written in a standard musical notation style with a treble clef for the vocal parts and a bass clef for the instrumental parts.



S.

B.

Vln. 1

Vln. 2

Vla.

B.C.

Tu som sit - ter — på Fad - rens hög - ra hand

*p*

Detailed description: This is a page of a musical score, page 15. It features six staves. The top staff is for Soprano (S.), which is mostly empty with a few rests. The second staff is for Bass (B.), containing a vocal line with lyrics: "Tu som sit - ter — på Fad - rens hög - ra hand". The vocal line starts with a rest, followed by a melodic phrase. The third and fourth staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), which play a similar melodic line. The fifth staff is for Viola (Vla.), which has a few notes and rests. The sixth staff is for Bassoon (B.C.), which has a melodic line starting with a rest and a dynamic marking of *p* (piano). The key signature is two sharps (F# and C#), and the time signature is 3/4. The page number 15 is in the top right corner.

Adagio

a Tempo

S. Tu som sit - ter på Fad - rens hög -

B. hör vår bön.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

B.C.

Detailed description: This is a musical score for a vocal and instrumental ensemble. It consists of five staves. The top staff is for the Soprano (S.), the second for the Bass (B.), the third for Violin 1 (Vln. 1), the fourth for Violin 2 (Vln. 2), and the fifth for Viola (Vla.). A sixth staff at the bottom is for Bassoon (B.C.). The key signature is D major (two sharps) and the time signature is 3/4. The tempo markings 'Adagio' and 'a Tempo' are placed above the first and second measures of the vocal line, respectively. The vocal line has lyrics in Swedish: 'Tu som sit - ter på Fad - rens hög -' and 'hör vår bön.'. The instrumental parts include dynamics like 'p' (piano) and various rhythmic patterns.

**Adagio**

**a Tempo**

20

S. ra hand hör vår bön.

B. Tu som sit - ter på Fad - rens

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This is a musical score for a vocal and instrumental ensemble. It features five staves: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is D major (two sharps) and the time signature is 3/4. The score is divided into two sections: 'Adagio' (measures 1-19) and 'a Tempo' (measures 20-24). The vocal parts have lyrics in Swedish. The instrumental parts provide harmonic support, with the strings playing a steady accompaniment and the bassoon playing a simple bass line.

S. Tu som sit - ter på Fad - rens hög - ra hand

B. hög - ra hand hör

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This is a musical score for a voice and instrumental ensemble. It consists of six staves. The top two staves are for voice: Soprano (S.) and Bass (B.). The Soprano part has the lyrics 'Tu som sit - ter på Fad - rens hög - ra hand'. The Bass part has the lyrics 'hög - ra hand hör'. The next three staves are for instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Viola (Vla.). The bottom staff is for Bassoon (B.C.). The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is in a common meter (3/4). The Soprano part begins with a rest, followed by a melodic line. The Bass part begins with a melodic line, followed by a rest, and then a final note. The instrumental parts provide harmonic support with various rhythmic patterns.

25

S. hör vår bön. Tu på Fad - drens hög -

B. vår bön. Tu, tu på Fad - drens

Vln. 1

Vln. 2

Vla.

B.C.

30

S. ra hand. Tu som sit - ter på Fad - rens hög - ra

B. hög - ra hand Tu som sit - ter på Fad - rens hög - ra

Vln. 1

Vln. 2

Vla.

B.C.

S.  
hand hör vår bön, hör vår bön.

B.  
hand hör vår bön, hör vår bön.

Vln. 1

Vln. 2

Vla.

B.C.

*f*

*f*

*f*

Detailed description: This is a musical score for a vocal and instrumental ensemble. It features six staves: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is D major (two sharps) and the time signature is 4/4. The vocal parts have lyrics in Swedish: "hand hör vår bön, hör vår bön." The instrumental parts include a melodic line for Violin 1 and Violin 2, a supporting line for Viola, and a bass line for Bassoon. A forte (*f*) dynamic marking is present at the end of the instrumental parts.

S. *[Soprano staff with rests]*

B. *[Bass staff with rests]*

Vln. 1 *[Violin 1 staff with melodic line]*

Vln. 2 *[Violin 2 staff with melodic line]*

Vla. *[Viola staff with melodic line]*

B.C. *[Bassoon staff with melodic line, starting with a forte (f) dynamic]*

Tu som



Adagio a Tempo

S. *[Musical staff with treble clef and key signature of two sharps]*

B. *[Musical staff with bass clef and key signature of two sharps]*  
sit - ter — på Fad - rens hög - ra hand hör vår bön.

Vln. 1 *[Musical staff with treble clef and key signature of two sharps]*  
*p*

Vln. 2 *[Musical staff with treble clef and key signature of two sharps]*  
*p*

Vla. *[Musical staff with alto clef and key signature of two sharps]*  
*p*

B.C. *[Musical staff with bass clef and key signature of two sharps]*  
*p*

Detailed description: This is a page of a musical score. It features five staves. The top staff is for the Soprano (S.), which is currently empty. The second staff is for the Bass (B.), containing a vocal line with the lyrics 'sit - ter — på Fad - rens hög - ra hand hör vår bön.' The third, fourth, and fifth staves are for the string ensemble, labeled Vln. 1, Vln. 2, and Vla. respectively. These string parts begin in the second measure with a piano (*p*) dynamic. The bottom staff is for the Bassoon (B.C.), which plays a melodic line starting in the first measure with a piano (*p*) dynamic. The tempo markings 'Adagio' and 'a Tempo' are positioned above the string staves. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be common time.

Adagio a Tempo

The musical score consists of five staves. The top staff is for the voice (S.), with lyrics in Swedish: "Tu som sit - ter på Fa-drens hög - ra hand hör vår bön, hör vår". The second staff is for the Bass (B.), with lyrics "hör vår". The third and fourth staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2), which play a melodic line with some trills. The fifth staff is for Viola (Vla.) and Bassoon (B.C.), which play a supporting bass line. The score is in the key of D major and 4/4 time. A measure number '40' is written above the first measure of the voice staff.

S. Tu som sit - ter på Fa-drens hög - ra hand hör vår bön, hör vår

B. hör vår

Vln. 1

Vln. 2

Vla.

B.C.

S. bön, hör vår bön. Tu som sit - ter på Fad-rens hög - ra hand hör——  
 B. bön, hör vår bön. Tu som sit - ter på Fad-rens hög - ra hand, ach, hör——  
 Vln. 1  
 Vln. 2  
 Vla.  
 B.C.

45

S.   
vår bön.

B.   
vår bön. Tu

Vln. 1

Vln. 2

Vla.

B.C.

S.   
 hör ————— vår

B.   
 som sit - ter på Fad-rens hög - ra hand.

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This is a musical score for a voice and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of six staves: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The Soprano part has a long rest followed by the lyrics 'hör ————— vår'. The Bass part has the lyrics 'som sit - ter på Fad-rens hög - ra hand.' The Violin 1 and Violin 2 parts play a rhythmic accompaniment of eighth and sixteenth notes. The Viola part has a long rest. The Bassoon part plays a simple bass line. The page number '50' is centered above the Soprano staff.

S. bön, hör vår bön. Tu som sit-ter på Fad - rens hög - ra

B. Tu som sit-ter på Fad - rens hög - ra

Vln. 1

Vln. 2

Vla.

B.C.

55

S. hand hör vår bön, hör, hör vår bön. Tu som sit -

B. hand hör, hör vår bön, hör, hör vår bön. Tu som sit -

Vln. 1

Vln. 2

Vla.

B.C.

60

S. ter på Fad-rens hög-ra hand hör vår bön, hör

B. ter på Fad-rens hög-ra hand hör, hör vår bön. Tu som sit -

Vln. 1

Vln. 2

Vla.

B.C.



S. hör... vår bön hör...  
 B. ter på Fad-rens hög-ra hand hör vår bön, hör, hör vår  
 Vln. 1  
 Vln. 2  
 Vla.  
 B.C.

65

S. vår bön, hör hör

B. bön, vår bön, hör hör vår bön. ach,

Vln. 1

Vln. 2

Vla.

B.C.

S.   
 vår bön, hör vår bön, hör

B.   
 hör vår bön, hör, hör vår bön,

Vln. 1

Vln. 2

Vla.

B.C.

Adagio

a Tempo

70

S. *vår bön.*

B. *hör vår bön.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

Detailed description: This is a musical score for a vocal and instrumental ensemble. It features six staves: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The key signature is D major (two sharps) and the time signature is 3/4. The tempo markings are 'Adagio' and 'a Tempo' with a metronome marking of 70. The vocal parts have lyrics in Swedish: 'vår bön.' for the soprano and 'hör vår bön.' for the bass. The instrumental parts are marked with a forte dynamic (*f*). The score shows the first few measures of the piece, with the vocalists singing and the instruments providing accompaniment.

Musical score for six parts: Soprano (S.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The score is in D major (two sharps) and consists of four measures. The vocal parts (S. and B.) are silent throughout. The instrumental parts feature a melodic line in the violins and a supporting bass line in the viola and bassoon. The first two measures contain a complex melodic phrase with eighth and sixteenth notes, while the final two measures are simpler, ending with a whole note.

Originally marked as  $\frac{3}{4}$ ,  
with 6 fourths to a bar.

11.

**Largo**

Oboe 1

Oboe 2

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Basso Continuo

5

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

Detailed description: This is a page of a musical score, page 182, showing measures 5 and 6. The score is in G major (one sharp) and 4/4 time. The instruments are arranged in a standard orchestral layout. The woodwinds (Ob. 1, Ob. 2) and strings (Vln. 1, Vln. 2, Vla., B.C.) are playing active parts. The vocal parts (S., A., T., B.) are currently silent, indicated by rests. The woodwinds and strings play a melodic line consisting of eighth and sixteenth notes. The vocal parts have rests in both measures. The page number '5' is written above the first measure of the woodwinds.

Ob. 1

Ob. 2

S. *Solo*  
Tu som bort - tag - er verl -

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.



10

Ob. 1

Ob. 2

S.

de - nes syn - der, för - bar - ma tig öf - ver oss, för bar - ma tig

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

15

Ob. 1 *f*

Ob. 2 *f*

S. *Tutti*  
 öf - ver oss. Tu som bort - tag - er verl - den-es syn - der,

A. *Tutti*  
 Tu som bort - tag - er verl - den - es syn - der,

T. *Tutti*  
 Tu som bort - tag - er verl - den-es, verl - den - es syn - der,

B. *Tutti*  
 Tu som bort - tag - er verl - den - es syn - der,

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

Ob. 1

Ob. 2

S. *Solo* *Tutti*  
 verl - den-es syn - der för - bar - ma tig öf-ver oss. Tu

A.  
 verl - den-es syn - der Tu

T.  
 verl - den-es syn - der för - bar - ma tig öf-ver oss. Tu

B.  
 verl - den - es syn - der Tu

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

B.C. *f*

Ob. 1

Ob. 2

S.  
som bort - tag - er verl - den - es syn - der för - bar - ma tig, för -

A.  
som bort - tag - er verl - den - es syn - der för - bar - ma tig, för -

T.  
som bort - tag - er verl - den - es syn - der för - bar - ma tig, för -

B.  
som bort - tag - er verl - den - es syn - der för - bar - ma tig, för -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
bar - ma tig öf - ver oss.

A.  
bar - ma tig öf - ver oss.

T.  
bar - ma tig öf - ver oss.

B.  
bar - ma tig öf - ver oss.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.

A.

T.

B. *Solo*

Tu som bort - tag - er verl - den - es syn - der för - bar - ma tig öf - ver

Vln. 1

Vln. 2

Vla.

B.C. *p*

30

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

*f*

*f*

*Tutti*

*Tutti*

*Tutti*

*f*

*f*

*f*

Tu som bort - tag - er

Tu som bort - tag - er ver - den - es,

Tu som bort - tag - er

oss, för - bar - ma tig öf - ver oss. Tu som bort - tag - er

Ob. 1

Ob. 2

S.  
verl - den - es syn - der, verl - den - es syn - der för -

A.  
verl - den - es syn - der, verl - den - es syn - der för -

T.  
verl - den - es syn - der, verl - den - es syn - der för -

B.  
verl - den - es syn - der, verl - den - es syn - der för -

Vln. 1

Vln. 2

Vla.

B.C.



35

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

bar - ma tig öf - ver oss, öf - ver oss. — för -

bar - ma tig öf - ver oss, öf - ver oss. — för -

bar - ma tig öf - ver oss, öf - ver oss. — för -

bar - ma tig öf - ver oss, öf - ver oss. — för -

Ob. 1

Ob. 2

S.  
bar - ma tig, för - bar - ma tig, Tu som bort - tag - er verl - dens

A.  
bar - ma tig, för - bar - ma tig, Tu som bort - tag - er verl - dens

T.  
bar - ma tig, för - bar - ma tig, Tu som bort - tag - er verl - dens

B.  
bar - ma tig, för - bar - ma tig, Tu som bort - tag - er verl - dens

Vln. 1

Vln. 2

Vla.

B.C.

40

Ob. 1

Ob. 2

S.  
syn - der för - bar - ma tig öf - ver oss.

A.  
syn - der för - bar - ma tig öf - ver oss.

T.  
syn - der för - bar - ma tig öf - ver oss, öf - ver oss För-bar-ma tig *Solo*

B.  
syn - der för - bar - ma tig öf - ver oss, öf - ver oss.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S. *Solo* *Tutti*  
 För - bar - ma tig öf - ver oss. Tu som bort - tag - er verl - den - es

A. *Tutti*  
 Tu som bort - tag - er verl - den - es

T. *Tutti*  
 öf - ver oss. Tu som bort - tag - er verl - den - es

B. *Tutti*  
 Tu som bort - tag - er verl - den - es

Vln. 1

Vln. 2

Vla. *f*

B.C. *f*

45

Ob. 1

Ob. 2

S.  
syn - der för - bar - ma tig öf - ver oss.

A.  
syn - der för - bar - ma tig öf - ver oss.

T.  
syn - der för - bar - ma tig öf - ver oss.

B.  
syn - der för - bar - ma tig öf - ver oss, öf - ver oss.

Vln. 1

Vln. 2

Vla.

B.C.

50

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

12.

**Allegro**

The musical score is arranged in two systems. The first system contains six vocal staves: Oboe 1, Oboe 2, Soprano, Alto, Tenor, and Bass. Each of these staves contains a whole rest in every measure, indicating that the vocalists and woodwinds are silent during this passage. The second system contains four instrumental staves: Violin 1, Violin 2, Viola, and Basso Continuo. The Violin 1 and Violin 2 parts are identical and feature a melodic line with trills (tr) and grace notes (7) in measures 12 and 13, followed by a sixteenth-note flourish in measure 14. The Viola and Basso Continuo parts provide harmonic support with a similar rhythmic pattern.

5

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

*tr*

*p*



Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

*ff*

*ff*

*ff*

*ff*

Detailed description: This page of a musical score contains measures 10 through 13. The top section includes staves for woodwinds and voice: Ob. 1 and Ob. 2 (treble clef, key signature of one sharp), S. (soprano, treble clef), A. (alto, treble clef), T. (tenor, treble clef with an octave 8 below the staff), and B. (bass, bass clef). All these staves contain whole rests. The bottom section includes staves for strings and bassoon: Vln. 1 and Vln. 2 (treble clef), Vla. (viola, alto clef), and B.C. (bassoon, bass clef). The woodwinds and voice parts are silent. The strings play a rhythmic pattern of eighth notes in the first two measures, followed by a melodic line in the last two measures. The bassoon plays a melodic line starting in the second measure. The dynamic marking *ff* (fortissimo) is present in the first two measures of the string and bassoon parts.

Ob. 1

Ob. 2

S. *Solo*  
 Ty tu äst al - le - na he - lig. Tu äst al - le - na He - lig. *tr*

A.

T.

B.

Vln. 1 *p*

Vln. 2 *p*

Vla.

B.C.

15

Ob. 1

Ob. 2

S.

Tu äst al - le - na Her - re, Her - re, Tu äst al - le - na

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
Her - re, Her - re, he - lig, he - lig. *Tutti* Ty Tu äst al - le - na, Tu

A.  
*Tutti* Ty Tu äst al -

T.  
*Tutti* Ty Tu äst al -

B.  
*Tutti* Ty Tu äst al -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
äst al - le - na, al - le - na he - lig al - le - na Her - re al -

A.  
le - na, al - le - na, al - le - na he - lig al - le - na he - lig

T.  
le - na, Her - re, al - le - na he - lig, al - le - na Her - re

B.  
le - na, Her - re, al - le - na he - lig, al - le - na Her - re

Vln. 1

Vln. 2

Vla.

B.C.

25

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

al - le - na Her - re. Tu äst al - le - na, al - le - na then hög - ste,

30

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

he - lig, he - lig Her - re, Her - re Je - su Chris - te, Je -

he - lig, he - lig Her - re, Her - re Je - su Chris - te, Je -

he - lig, he - lig Her - re, Her - re Je - su, Je - su Chris - te, Je -

he - lig, he - lig Her - re, Her - re Je - su, Je - su Chris - te, Je -

Ob. 1

Ob. 2

S.  
su Chris - te.

A.  
su Chris - te.

T.  
su Chris - te.

B.  
su Chris - te.

Vln. 1

Vln. 2

Vla.

B.C.



40

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

*p*

*p*

Ty Tu äst al - le - na he - lig.

Ty Tu äst al -

*p*

Ob. 1

Ob. 2

S.  
Tu äst al - le - na he - lig

A.  
Tu äst al - le - na he - lig

T.  
le - na he - lig. Tu äst al - le - na he - lig.

B.  
Tu äst al - le - na he - lig.

Vln. 1  
*p*

Vln. 2  
*p*

Vla.  
*p*

B.C.

45

Ob. 1 *f*

Ob. 2 *f*

S.  
Tu äst al - le - na Her - re al - le - na Her - re al -

A.  
Tu äst al - le - na Her - re, Her - re al - le - na Her - re

T.  
Tu äst al - le - na Her - re, Her - re al - le - na Her - re

B.  
Tu äst al - le - na Her - re, Her - re al - le - na Her - re

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

Ob. 1

Ob. 2

S.  
le - na Her - re. Ty Tu äst al - le - na then

A.  
al - le - na Her - re Tu äst then

T.  
al - le - na Her - re Tu äst then

B.  
al - le - na Her - re Ty Tu äst then

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
hög - ste, then hög - ste He -

A.  
hög - ste, then hög - ste He -

T.  
hög - ste, then hög - ste He -

B.  
hög - ste al - len then hög - ste He -

Vln. 1

Vln. 2

Vla.

B.C.

50

Ob. 1

Ob. 2

S.  
lig He - lig Her - re then hög -

A.  
lig He - lig Her - re then hög -

T.  
lig He - lig Her - re then hög -

B.  
lig He - lig Her - re then hög -

Vln. 1

Vln. 2

Vla.

B.C.

55

Ob. 1

Ob. 2

S.  
ste. Tu äst al - le - na then hög - steal -

A.  
ste. Tu äst al - le - na then hög - steal -

T.  
ste. Tu äst al - le - na then hög - steal -

B.  
ste. Tu äst al - le - na then hög - steal -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
le - na he - lig, he - lig Her - re al - le - na

A.  
le - na he - lig, he - lig, he - lig Her - re al - le - na

T.  
le - na he - lig he - lig Her - re

B.  
le - na he - lig, he - lig Her - re

Vln. 1

Vln. 2

Vla.

B.C.



60

Ob. 1

Ob. 2

S.  
Her-re al - le - na he - lig. Tu äst al - le - na, tu äst al -

A.  
Her-re al - le - na he - lig. Tu äst al - le - na, Tu äst al -

T.  
Tu äst al - le - na, tu äst al -

B.  
Tu äst al - le - na then hög - ste

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1 *tr* 65

Ob. 2 *tr*

S.  
le - na then hög - ste, Her - ren then hög - ste Her - ren al - le - na

A.  
le - na then hög - ste, Her - ren then hög - ste Her - ren al - le - na

T.  
le - na then hög - ste Her - ren then hög - ste Her - ren al - le - na

B.  
Her - ren then hög - ste Her - ren, then hög - ste Her - ren al - le - na

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
he - lig, he - lig Her - real - le - na then hög - ste, al -

A.  
he - lig, he - lig Her - real - le - na then hög - ste

T.  
he - lig, he - lig Her - real - le - na then hög - ste

B.  
he - lig, he - lig Her - real - le - na then hög - ste

Vln. 1

Vln. 2

Vla.

B.C.

70

Ob. 1

Ob. 2

S.  
le - na Her - re al - le - na he - lig

A.  
al - le - na Her - re al - le - na he - lig

T.  
al - le - na Her - re al - le - na he - lig

B.  
al - le - na Her - re al - le - na he - lig

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
Je - su Chris - te, Je - su Chris -

A.  
Je - su Chris - te, Je - su Chris -

T.  
Je - su, Je - su Chris - te, Je - su, Je - su Chris -

B.  
Je - su, Je - su Chris - te, Je - su Chris -

Vln. 1

Vln. 2

Vla.

B.C.

75

Ob. 1

Ob. 2

S.  
te Je - su Chris - te, Je - su Chris - te.

A.  
te Je - su Chris - te, Je - su Chris - te.

T.  
te Je - su Chris - te, Je - su Chris - te.

B.  
te Je - su Chris - te, Je - su Chris - te.

Vln. 1

Vln. 2

Vla.

B.C.

13.

Grave

Oboe 1

Oboe 2

Soprano  
Med then Hel - ga An - da. Med then Hel - ga An - da.

Alto  
Med then Hel - ga An - da. Med then Hel - ga An - da.

Tenor  
Med then Hel - ga An - da. Med then Hel - ga An - da.

Bass  
Med then Hel - ga An - da. Med then Hel - ga An - da.

Violin 1

Violin 2

Viola

Basso Continuo

Fuga

10

Ob. 1

Ob. 2

S.  
I Guds Fa - ders här - lig - het i Guds Fa - ders här - lig - het, a - men.

A.  
I Guds

T.  
I Guds Fa - ders här - lig - het, a - men, a - men.

B.

Vln. 1

Vln. 2

Vla.

B.C.



Ob. 1

Ob. 2

S.  
a - men, a -

A.  
Fa - ders här - lig - het, i Guds Fa - ders här - lig - het. I Guds

T.  
I Guds Fa - ders här - lig -

B.

Vln. 1

Vln. 2

Vla.

B.C.

20

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

men, a -

Fa - ders här - lig - het, i Guds Fa - ders här - lig - het, a - men, a - men, a -

het, i Guds Fa - ders här - lig - het, a - men, a - men, a - men,

I Guds

25

Ob. 1

Ob. 2

S.  
men, a - men a - men, a - men, a -

A.  
men, a - men, a - men, a - men, a -

T.  
a - men. I Guds Fa - ders här - lig - het, a - men, a - men, a -

B.  
Fa-ders här - lig - het, i Guds Fa-ders här - lig - het a - men,

Vln. 1

Vln. 2

Vla.

B.C.

30

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a -

a - men, a - men, a - men, a - men, a -

Detailed description: This is a page of a musical score, page 30. It features a vocal ensemble and a string quartet. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts are Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bassoon (B.C.). The music is in a minor key, indicated by the key signature of one flat (B-flat). The tempo and meter are not explicitly stated but appear to be a common time signature. The lyrics for the vocal parts are 'men, a - men, a - men, a - men, a - men, a -'. The instrumental parts provide harmonic support and texture to the vocal lines.

35

Ob. 1

Ob. 2

S.

A.  
men. I Guds Fa - ders här - lig - het, i Fad - rens

T.  
8 men, a - men, a -

B.  
men, a - men. I Guds Fa - ders

Vln. 1

Vln. 2

Vla.

B.C.

40

Ob. 1

Ob. 2

S.  
men, a - men, a - men, a - men, a - men.

A.  
här - lig - het, a - men, a - men, a - men, a - men.

T.  
men, a - men, a - men, a - men, a - men.

B.  
här - lig - het, a - men, a - men, a - men, a - men.

Vln. 1

Vln. 2

Vla.

B.C.

*ff*

*ff*

*ff*

*ff*

45

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

*p*

*p*

I Guds Fa-ders här - lig - het, a -

I Guds Fa-ders här - lig -

*tr*

*tr*

50

Ob. 1

Ob. 2

S.  
men, a - men, a - men a -

A.  
het, a - men, a - men. I Guds Fa - ders här - lig - het, a -

T.  
I Guds Fa - ders här - lig - het, a -

B.  
I Guds Fa - ders här - lig - het, i Guds Fa - ders här - lig - het

Vln. 1

Vln. 2

Vla.

B.C.

*p*

*p*

*p*

*p*



55

Ob. 1

Ob. 2

S.  
men, a - men, a -

A.  
men, a - men, a - men, a -

T.  
men, a - men, a - men, a -

B.  
i Guds Fa - ders här - lig - het, i Guds Fa - ders

Vln. 1

Vln. 2

Vla.

B.C.

60

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

men, a - men, a -

men, a - men, a - men, a -

men, a - men, a - men, a -

här - lig - het a - men,

65

Ob. 1

Ob. 2

S.  
men, a - men, a - men i

A.  
men, a - men, a - men, a -

T.  
men, a - men, a -

B.  
a - men, a - men a - men, a - men i Guds

Vln. 1

Vln. 2

Vla.

B.C.

70

Ob. 1

Ob. 2

S.  
Guds Fa - ders här - lig - het

A.  
men a -

T.  
men a -

B.  
Fa - ders här - lig - het i Guds Fa - ders här - lig - het, i Guds Fa - ders här - lig -

Vln. 1

Vln. 2

Vla.

B.C.

75

Ob. 1

Ob. 2

S.  
u - ti Guds Fa - ders här - lig - het, i Guds Fa - ders här - lig - het, a - men, a -

A.  
men, i Fad - rens här - lig - het, i Guds Fa - ders här - lig - het, a -

T.  
men, i Fad - rens här - lig - het, i Guds Fa - ders här - lig - het, a -

B.  
het, i Fad - rens här - lig - het, i Fad - rens här - lig - het, a -

Vln. 1

Vln. 2

Vla.

B.C.

80 85

Ob. 1

Ob. 2

S.

men. I Guds här - lig - het, a - men

A.

men, a - men. I Guds Fa - ders här - lig -

T.

men, a - men.

B.

men, a - men.

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.  
a - men, a -

A.  
het a - men, I Guds Fa - ders här - lig - het, i här - lig -

T.  
I Guds Fa - ders här - lig - het, i Guds Fa - ders här - lig -

B.  
I Guds Fa - ders här - lig - her, i Fad - rens här - lig -

Vln. 1

Vln. 2

Vla.

B.C.

95 100

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

men. I Guds Fa - ders här - lig - het, i

het a - men. I Guds här - lig - het, i Guds här - lig -

het a - men, i Guds här - lig - het, i Guds här - lig -

het a - men, i Guds Fa - ders här - lig - het, i



Ob. 1

Ob. 2

S.  
Fad - rens här - lig - het. I här - lig -

A.  
het, i här - lig - het. I här - lig - het i här - lig -

T.  
het, i här - lig - het, I här - lig - het i här - lig -

B.  
Guds här - lig - het. I här - lig - het i här - lig -

Vln. 1

Vln. 2

Vla.

B.C.

♩ = ♩

110

Ob. 1

Ob. 2

S.

het, a - men, a -

A.

het, a - men a -

T.

het, i Guds, Guds Fa - ders här - lig -

B.

het, ut - i Guds Fa - ders här - lig -

Vln. 1

Vln. 2

Vla.

B.C.

Ob. 1

Ob. 2

S.

A.

T.  
8

B.

Vln. 1

Vln. 2

Vla.

B.C.

men,

het, a - men, i Guds Fa - ders här - lig -

het, i Fad - rens här - lig - het, i här - lig -

$\text{♩} = \text{♩}$

♩ = ♩

115

Ob. 1

Ob. 2

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

B.C.

men, a - men, a - men, i här - lig -

i Guds Fa - ders här - lig - het a - men, a - men.

het i Fad - rens här - lig - het, a - men, a - men.

het, i Fad - rens här - lig - het, i här - lig - het, a - men, a - men.

Ob. 1

Ob. 2

S.  
het i Fad - rens här - lig - het, a - men.

A.  
I här - lig - het, i här - lig - het, a - men.

T.  
I här - lig - het, i Fad - rens här - lig - het, a - men.

B.  
I här - lig - het, i Fad - rens - här - lig - het. a - men.

Vln. 1

Vln. 2

Vla.

B.C.

# 14. Supplement

Tempo Giusto

Soprano Solo

Violin 1

Violin 2

Viola

Basso Continuo

S.

Vln. 1

Vln. 2

Vla.

B.C.

S.

Vln. 1

Vln. 2

Vla.

B.C.

S.

Vln. 1

Vln. 2

Vla.

B.C.

S. <sup>5</sup>

Vln. 1

Vln. 2

Vla.

B.C.

S.

Vln. 1

Vln. 2

Vla.

B.C.



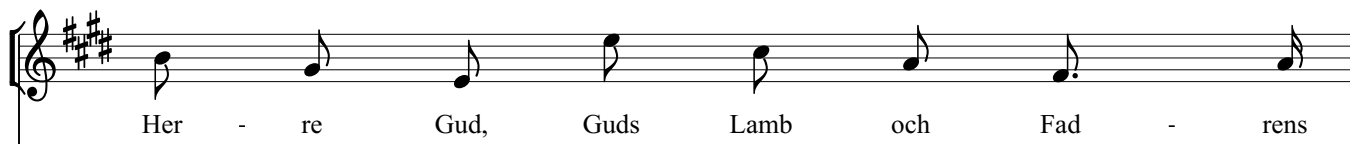
S. 


Vln. 1 


Vln. 2 

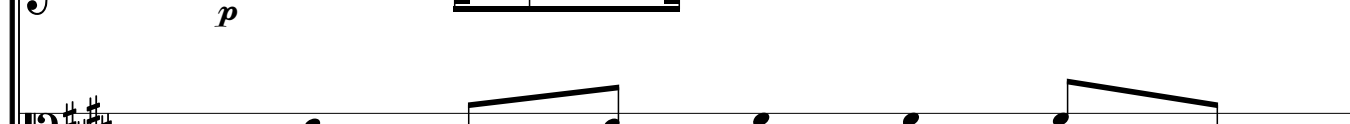
Vla. 


B.C. 

S. 
  
Her - re Gud, Guds Lamb och Fad - rens

Vln. 1  *p*

Vln. 2  *p*

Vla.  *p*

B.C.  *p*

S. Son Tu

Vln. 1

Vln. 2

Vla.

B.C.

S. <sup>10</sup> som bort - tag - er verl - de - nes syn - der, för - bar - ma tig, för -

Vln. 1

Vln. 2

Vla.

B.C.

S. bar - ma Tig, Guds Lamb, öf - ver oss. O Her - re Gud, Guds

Vln. 1

Vln. 2

Vla.

B.C.

S. Lamb, Guds Lamb och Fad - rens Son, för - bar - ma Tig, för -

Vln. 1

Vln. 2

Vla.

B.C.

15

S. *tr*  
 bar - ma Tig öf - ver oss.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

S.  
 O Her - re Gud, O

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

B.C. *p*

20

S. Her - re Gud, Guds Lamb och Fad - rens Son. Tu som bort-tag - er

Vln. 1

Vln. 2

Vla.

B.C.

7

#

S. verl-den-es syn - der, för - bar - ma Tig, för - bar - ma Tig öf - ver

Vln. 1

Vln. 2

Vla.

B.C.

S. *oss.* O Her - re

Vln. 1

Vln. 2

Vla.

B.C.

25 S. Gud, Guds Lamb, Tu som bort -

Vln. 1

Vln. 2

Vla.

B.C.

S. tag - er verl - dens syn - der, som bort - tag - er verl - de - nes syn - der, för -

Vln. 1

Vln. 2

Vla.

B.C.

S. bar - ma Tig, Guds Lamb, för - bar - ma

Vln. 1

Vln. 2

Vla.

B.C.

30

S. *tr*  
Tig öf - ver oss. För - bar - ma

Vln. 1 *tr*

Vln. 2 *tr tr*

Vla.

B.C.

S.  
Tig, för - bar - ma Tig öf - ver oss

Vln. 1 *tr tr*

Vln. 2 *tr tr*

Vla.

B.C.



35

S. Guds Lamb, öf - ver oss, för - bar - ma Tig öf - ver

Vln. 1

Vln. 2

Vla.

B.C.

S. oss, för - bar - ma Tig öf - ver

Vln. 1

Vln. 2

Vla.

B.C.

S. *oss.*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

40

S.

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

B.C. *f*

# 15. Supplement

Non sforzato

5

Bass Solo

Violin 1

Violin 2

Basso Continuo

10

B.

Vln. 1

Vln. 2

B.C.

B. 

Vln. 1 

Vln. 2 

B.C. 

B. 

Vln. 1 

Vln. 2 

B.C. 

20

B. *Vi lof-ve Tig, vi väl - sig - ne*

Vln. 1

Vln. 2

B.C. *p*

30

B. *Tig, vi til - bed - je Tig Vi til -*

Vln. 1

Vln. 2

B.C. *f p*

B. <sup>35</sup>  
 bed - je Tig, vi väl - sig - ne Tig, vi til - bed - je

Vln. 1

Vln. 2

B.C.

B. <sup>40</sup>  
 Tig, lof - - - - -

Vln. 1

Vln. 2

B.C.

B. <sup>45</sup>

Vln. 1

Vln. 2

B.C.

This system contains measures 43 to 46. The bassoon (B.) part features a melodic line with a slur and a fermata over the final measure. The violin parts (Vln. 1 and Vln. 2) play a rhythmic accompaniment of eighth notes. The bassoon continues with a simple eighth-note accompaniment.

B. <sup>50</sup>

ve, vi pri - se och ä - re Tig.

Vln. 1 *tr* *ff*

Vln. 2 *tr* *ff*

B.C. *ff*

This system contains measures 47 to 50. The bassoon (B.) part has a melodic line with a slur and a fermata over the final measure. The violin parts (Vln. 1 and Vln. 2) play a rhythmic accompaniment of eighth notes, with a trill (*tr*) and fortissimo (*ff*) marking in the final measure. The bassoon continues with a simple eighth-note accompaniment, also marked *ff* in the final measure.

55

Score for measures 55-59. The system includes Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Bassoon (B.C.). The lyrics "Vi lof-ve" are positioned below the Bass staff. The music features a complex texture with trills and a piano (*p*) dynamic.

Score for measures 60-64. The system includes Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Bassoon (B.C.). The lyrics "Tig, vi väl - sig - ne, lof - -" are positioned below the Bass staff. The music features a complex texture with trills and a piano (*p*) dynamic.



B. <sup>65</sup> *tr* ve, vi

Vln. 1

Vln. 2 *tr*

B.C.

B. <sup>70</sup> *tr* pri - se och ä - re Tig. Vi lof - ve

Vln. 1

Vln. 2 *tr*

B.C.

B. *tr* *tr* *tr*

75

Tig, väl - sig - ne Tig, til - bed - je Tig och

Vln. 1 *f* *mf* *f* *p* *f* *p*

Vln. 2 *f* *mf* *f* *p* *f* *p*

B.C. *f* *mf* *f* *p* *f* *p*

B. 80

ä - re Tig, vi pri - se Tig.

Vln. 1 *f*

Vln. 2 *f*

B.C. *f*

B. <sup>85</sup>  
 Vi lof-ve Tig, vi ä-re Tig \_\_\_\_\_ vi lof-ve, pri-se, ä-re,

Vln. 1

Vln. 2

B.C.

B. <sup>90</sup>  
 bed-je Tig. Vi pri-se Tig och ä-re Tig. Vi pri-se och

Vln. 1

Vln. 2

B.C.

B. <sup>95</sup> ä - re Tig, vi lof - - - ve Tig och ä - re

Vln. 1

Vln. 2

B.C.

B. <sup>100</sup> Tig.

Vln. 1 *ff*

Vln. 2 *ff*

B.C. *ff*

B. 

Vln. 1 

Vln. 2 

B.C. 

B. 

Vln. 1 

Vln. 2 

B.C. 

115

B.

Vln. 1

Vln. 2

B.C.

120

B.

Vln. 1

Vln. 2

B.C.