

Vivace. (♩ = 76.)

The musical score for 'The Rose Tree' is presented in two systems. The first system covers measures 1 through 4, and the second system covers measures 5 through 8. The music is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The voice part consists of a single melodic line with lyrics written below it.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment. The second measure continues the melody and accompaniment, ending with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score consists of two measures, each with a repeat sign at the end.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is a single melodic line. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with some chords. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems by a double bar line. The first system contains the first two lines of music, and the second system contains the next two lines. The music is in a simple, folk-like style.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is written for a grand piano with a treble and bass staff. The vocal part is written for a single voice with a treble staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano introduction consists of a series of chords and arpeggios in the right hand, with a simple bass line in the left hand. The vocal melody enters in the second measure of the piano introduction, with the lyrics 'The Rose Tree' written below it. The piano part continues with a steady accompaniment of chords and arpeggios, while the vocal melody sings the lyrics.

The piano accompaniment consists of five systems of grand staves. The first system features a treble staff with a complex, flowing melody and a bass staff with a steady eighth-note accompaniment. The second system continues the treble melody with more complex figures and the bass accompaniment. The third system shows the treble staff with a more active, sixteenth-note melody, while the bass staff continues with eighth notes. The fourth system has a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a more active accompaniment. The fifth system features a treble staff with a melody of eighth notes and a bass staff with a steady eighth-note accompaniment. The notation includes various accidentals and rests throughout.

(C O R O.)

Soprano. A

Alto. Herr Gott, dich

Tenore.

Basso. Herr Gott, dich

Herr Gott, dich lo

The vocal section includes four parts: Soprano, Alto, Tenor, and Bass. The Soprano part has a single note 'A'. The Alto part sings 'Herr Gott, dich'. The Tenor part has a single note. The Bass part sings 'Herr Gott, dich'. Below the vocal parts is a piano accompaniment system with two staves. The treble staff has a melody with a fermata over the first measure, and the bass staff has a steady eighth-note accompaniment. The lyrics 'Herr Gott, dich lo' are written below the piano accompaniment.

lo - - - - - ben Al - - - - - le
 Herr Gott, dich lo - - - - - ben Al - le
 lo - - - - - ben Al - le
 - - - - - ben, Herr Gott, dich lo - ben Al - - - - - le

wir
 wir
 wir
 wir

und
 und sol - len bil - lig
 und sol - len bil - lig
 und sol - len bil - lig

sol - len bil - lig
dan -
dan - ken dir, und sol - len
dan - ken dir, und sol - len

dan - ken dir
- ken, und sol - len bil - lig dan - ken dir
bil - lig dan - ken dir
bil - lig dan - ken, dan - ken dir

C

für
für dein' Ge -

dein' Ge - - - schöpf' der
schöpf;
für dein' Ge - schöpf;
für dein' Ge - schöpf' für dein' Ge - schöpf' für dein' Ge -

En - gel schon,
schöpf' der En - gel schon,
der En - gel schon,
schöpf' der En - gel schon,

D

die um dich

die um dich schweb'n

die um dich schweb'n

die um dich schweb'n

D

schweb'n in dei - nem

in dei - nem

in dei - nem

in dei - nem

in dei - nem

Thron.

Thron, die um dich schweb'n

Thron, die um dich schweb'n

Thron, die um dich schweb'n

in dei - nem Thron.

in dei - nem Thron.

in dei - nem Thron.

Dal Segno.

Recitativo.

Alto.

Alto.

Ihr hel - ler Glanz und ho - he Weis - heit zeigt, wie

Gott sich zu uns Menschen neigt, der solche Helden, solche Waffen vor uns ge-

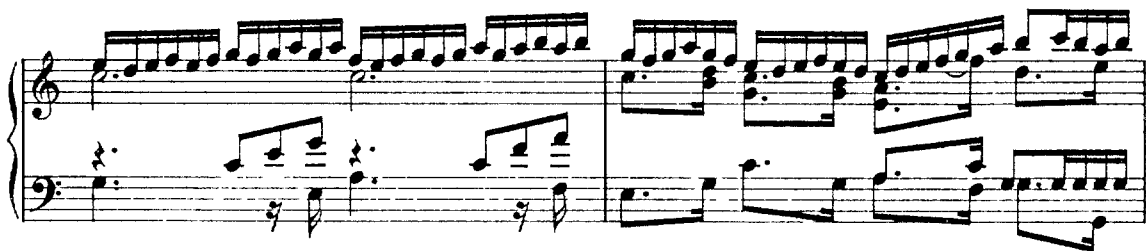
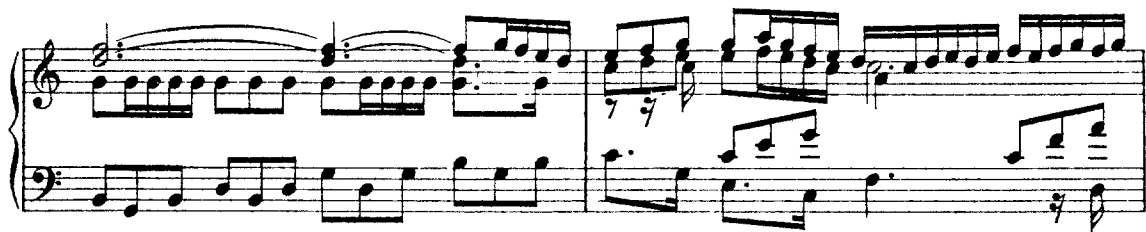
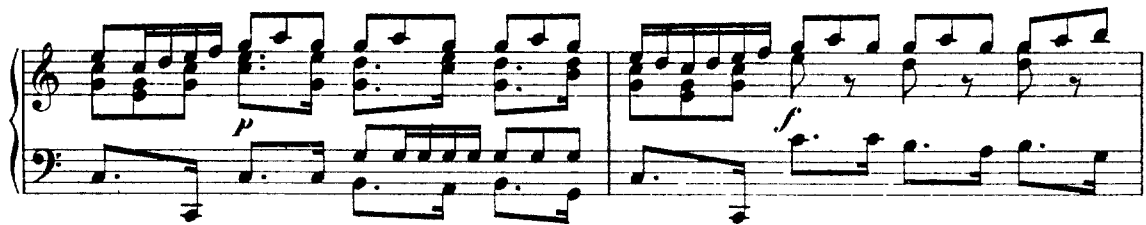
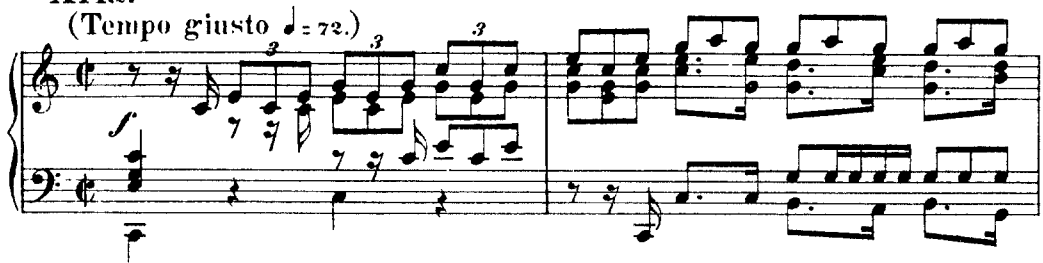
schaffen. Sie ru_hen ihm zu Eh-ren nicht; ihr ganzer Fleiss ist nur da_hin ge-

richt't, dass sie, Herr Chri-ste, um dich sein und um dein ar-mes

Haufelein. Wie nothig ist doch diese Wacht bei Satans Grimm und Macht!

Aria.

(Tempo giusto ♩ = 72.)

**Basso.**

Der al - te Dra - che brennt vor Neid,



der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

Leid, und dich - tet stets auf neu - es Leid, der al - te Dra - che brennt vor

Neid und dich - tet stets auf neu - es Leid, dass er - das klei - ne

Häuflein tren -

net, der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

Leid, und dich - tet stets auf neu - es Leid, dass er das klei - ne

Häuf - lein tren -

- net, dass er - das klei - ne Häuf - lein tren -

net.

Er tilg - te gern, was Got - tes

ist, er tilg - te gern, was Got - tes ist, bald, bald

braucht er List, bald, bald braucht er List, bald braucht er List, weil

er nicht Rast noch Ru -

- - - he kennet, nicht Rast noch Ru - - - he kennet, weil er nicht

Rast - - - noch Ru - - - he ken - net.

The first system of musical notation consists of a treble and a bass staff. The treble staff begins with a 7/8 time signature and contains a series of eighth and sixteenth notes, some beamed together. The bass staff contains a similar rhythmic pattern, primarily eighth notes.

The second system of musical notation continues the piece with a treble and a bass staff. The treble staff features more complex rhythmic patterns, including sixteenth and thirty-second notes. The bass staff continues with eighth notes and rests.

The third system of musical notation includes a treble and a bass staff, with a vocal line entering in the bass staff. The lyrics "Der al - te Dra - che brennt vor Neid," are written below the vocal line. The treble staff continues with complex rhythmic patterns.

The fourth system of musical notation continues the piece with a treble and a bass staff. The lyrics "der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es" are written below the vocal line. The treble staff continues with complex rhythmic patterns.

The fifth system of musical notation continues the piece with a treble and a bass staff. The lyrics "Leid, und dich - tet stets auf neu - es Leid, der al - te Dra - che brennt vor" are written below the vocal line. The treble staff continues with complex rhythmic patterns.

Neid und dich - tet stets auf neu - es Leid, dass er das klei - ne Häuflein tren -

- net, der al - te Dra - che brennt vor Neid und dich - tet stets auf neu - es

Leid, und dich - tet stets auf neu - es Leid, dass er das klei - ne

First system of musical notation. The vocal line (soprano) begins with the lyrics "Häuflein tren -". The piano accompaniment consists of a treble and bass staff. The vocal line features several triplet markings (3) over eighth notes.

Second system of musical notation. The vocal line continues with the lyrics "net, dass er das klei - ne Häuf - lein tren -". The piano accompaniment continues with a treble and bass staff. The vocal line features several triplet markings (3) over eighth notes.

Third system of musical notation. The vocal line begins with the lyrics "net.". The piano accompaniment consists of a treble and bass staff. The vocal line features several triplet markings (3) over eighth notes.

Fourth system of musical notation. The vocal line continues with the lyrics "net.". The piano accompaniment continues with a treble and bass staff. The vocal line features several triplet markings (3) over eighth notes.

Fifth system of musical notation. The vocal line continues with the lyrics "net.". The piano accompaniment continues with a treble and bass staff. The vocal line features several triplet markings (3) over eighth notes.

Recitativo.

(♩ = 66.)

Soprano.

Wohl, wohl, wohl a - ber uns, dass Tag und Nacht —

Tenore.

Wohl, wohl, wohl, wohl a - ber uns, dass

The musical score for the Soprano and Tenor parts of the Recitativo section. The Soprano part is written on a single staff with a treble clef and a common time signature. The Tenor part is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on two staves (treble and bass) with a common time signature. The lyrics are: "Wohl, wohl, wohl a - ber uns, dass Tag und Nacht —" for the Soprano and "Wohl, wohl, wohl, wohl a - ber uns, dass" for the Tenor.

die Schar der Engel wacht, des Satans Anschlag zu zer - stören. Ein

Tag und Nacht die Schar der En - gel wacht, des Satans Anschlag zu zer - stören. Ein

The musical score continues with two vocal parts and piano accompaniment. The lyrics are: "die Schar der Engel wacht, des Satans Anschlag zu zer - stören. Ein" for the Soprano and "Tag und Nacht die Schar der En - gel wacht, des Satans Anschlag zu zer - stören. Ein" for the Tenor. The piano accompaniment features a prominent eighth-note pattern in the right hand.

Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie ihn die

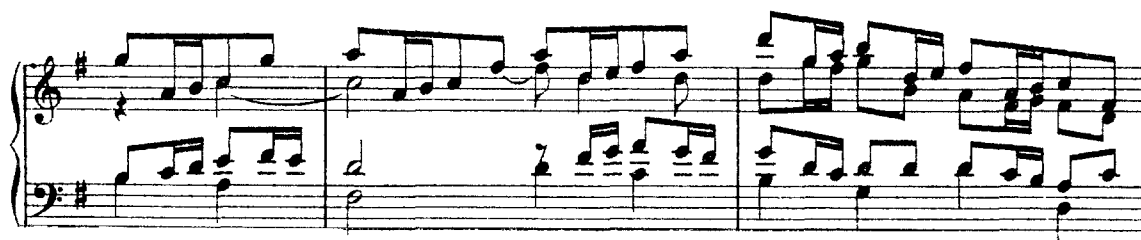
Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie

The musical score concludes with two vocal parts and piano accompaniment. The lyrics are: "Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie ihn die" for the Soprano and "Da - ni - el, so un - ter Lö - wen sitzt, er - fährt, wie" for the Tenor. The piano accompaniment features a prominent eighth-note pattern in the right hand.

Hand des En - gels schützt. Wenn dort die Gluth in Babels O - fen keinen Schaden
 ihn die Hand des En - gels schützt. Wenn dort die Gluth in Babels O - fen keinen Scha - den

thut, so las - sen Gläu - bi - ge ein Dank - lied hö - ren, so stellt sich in Ge -
 thut, so las - sen Gläu - bi - ge ein Dank - lied hö - ren, so stellt sich in Ge -

fahr noch jetzt der Engel Hil - fe dar.
 fahr noch jetzt, noch jetzt der Engel Hil - fe dar.

Aria.(Allegro moderato $\text{♩} = 120$.)**Tenore.**

Lass, o Fürst der Cheru - bi - nen,



lass, o— Fürst der Che-ru -

bi - nen, o Fürst der Che-ru - bi - nen, lass, o— Fürst der Che-ru -

bi - nen, die - ser Hel - den ho - he Schar

immerdar deine Gläu - bi - gen be - die - nen, im - mer -

dar, — — — — — lass, o Fürst der Che - ru - bi - nen, die - ser —

Hel - den ho - he Schar —

— immerdar deine Gläu - bi - gen be - die - — — — —

- - - - - nen, dei - ne — Gläu - bi - gen be - die - nen;

dass sie auf E - li - as'

Wa - gen sie zu - dir gen Him - mel tra - gen, dass sie auf E - li - as'

Wa - gen sie zu dir gen Him - mel tra - - - -

- gen, sie zu dir gen Him - mel -

tra - gen,

dass sie_ auf E - li - as' Wa - gen sie zu dir gen Him - mel

tra -

- gen, dass sie auf E - li - as'

Wa - gen sie zu dir gen Him - mel tra -

- gen, sie zu dir gen Himmel tra - gen.

Lass, o Fürst der Che - ru -

bi - nen,

lass, o — Fürst der Che - ru - bi - nen, o

Fürst der Che - ru - bi - nen, lass, o — Fürst der Che - ru - bi - nen, die - ser

Hel - den ho - he Schar

im - - - mer - dar,

im - - - mer - dar, lass, o—

Fürst der Che - ru - - bi - nen, die - ser Hel -

- - - - - den - ho - he Schar immer -

dar dei - ne - Gläu - bi - gen be - die -

- - - - - nen, dei - ne - Gläu - bi - gen be - die - nen.

Da Capo.

Choral. (Mel: „Herr Gott, dich loben Alle wir“.)

Soprano.
1. Da - rum wir bil - lig lo - ben dich und

Alto.
2. Und bit - ten dich: wollst al - le - zeit die -

Tenore.
1. Da - rum wir bil - lig lo - ben dich und

Basso.
2. Und bit - ten dich: wollst al - le - zeit die -

dan - ken dir, Gott, e - - wig - lich, wie auch der lie - ben
 sel - ben hei - ssen sein — be - reit, zu schüt - zen dei - ne
 dan - ken dir, Gott, e - - wig lich, wie auch der lie - ben
 sel - ben hei - ssen sein — be - reit, zu schüt - zen dei - ne

En - gel Schar dich prei - set heut' — und im - mer - - dar.
 klei - ne Herd', so hält — dein gött - lich's Wort in — Werth.
 En - gel Schar dich prei - set heut' — und im - mer - - dar.
 klei - ne Herd', so hält — dein gött - lich's Wort in Werth.