

Resurrexit.

XIV. Allegro mosso (Alla Breve.)

PIANO.

pp

Ped.

*p marcato **

Ped.

Ped. *

Ped.

Ped. *

Ped.

Ped. *

Ped.

A CHOR.

Re-sur - re - xit ter - ti - a di - e

Auf - er - stan - den am drit - ten Ta - ge!

p

Ped.

re-sur - re - xit ter - ti-a di - e

Auf - er - stan - den am dritten Ta - ge!

This system contains the first vocal entry. The vocal lines are in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "re-sur - re - xit ter - ti-a di - e" on the top line and "Auf - er - stan - den am dritten Ta - ge!" on the bottom line.

This block shows the piano accompaniment for the first system. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line. The key signature is G major and the time signature is 4/4.

re - sur - re - xit re - sur - re - xit

Auf - er - stan - den, auf - er - stan - den,

This system contains the second vocal entry. The vocal lines are in G major (one sharp) and 4/4 time. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "re - sur - re - xit re - sur - re - xit" on the top line and "Auf - er - stan - den, auf - er - stan - den," on the bottom line.

This block shows the piano accompaniment for the second system. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a bass line. The key signature is G major and the time signature is 4/4.

ff
re-sur-re - - - - - xit.
ff
auf-er - stan - - - - - den!
ff



8
ff
Ped. *



8
* **B** Ped. *



8
ff stacc.
*



C



1. SOPRANE.

2. SOPRANE u. ALT.

CHOR.
TENÖRE.

BÄSSE.

Christus vincit Christus regnat Christus im-pe-rat in sempi-
 Chris-tus sie-get, Chris-tus herrschet, Christus rich-tet nun in al-

Christus vin-cit Christus regnat Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herrschet, Christus rich-tet nun in al-

ter - - na sa - - cu - la in sem - pi - ter -
 - - le E - - wig - keit. in al - le, al -

1. SOPRANE.

2. SOPRAN und ALT.

Christus vin-cit sie-get, Christus regnat herr-schet, Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herr-schet, Chris-tus rich-tet nun in al-

ter-na sæ-cu-la, sem-pi-ter-na sæ-cu-
 le E-wig-keit, al-le E-wig-

- na sæ-cu-la sem-pi-ter-na sæ-cu-
 - le E-wig-keit, al-le E-wig-

ten.

D

Christus vin-cit sie-get, Christus regnat herr-schet, Christus im-pe-rat in sem-pi-
 Christus sie-get, Christus herr-schet, Chris-tus rich-tet nun in al-

ter-na sem-pi-ter-na sem-pi-ter-na
 - le, al-le, al-le, al-le

la a-men a-men in sem-pi-ter-na
 keit, in al-le, al-le

la a - - men a - - men in sem-pi - ter - - na
 keit, in al - le, al - - le

ter-na sae-cu-la Christus vin-
-le E-wig-keit. keit. Christus vin-

sae-cu-la Christus vin-
E-wig-keit. keit. Christus vin-
Christus sie-

sae-cu-la Chri-stus vin-
Chri-stus sie- eit
get,

sae-cu-la
E-wig-keit.

Christus vin-

eit Christus re-gnat Chri-stus
eit Christus re-gnat Chri-stus
get, Christus herr-schet, Chri-stus
Christus re-gnat Chri-stus
Christus herr-schet. Chri-stus

eit

Christus re-gnat

Chri-stus

E

im - pe - rat in sem - pi - ter - na sæ - cu - la
 rich - tet nun

im - pe - rat in al - le, al - le E - wig - keit, in
 rich - tet nun

im - pe - rat
 rich - tet nun

sem - pi - ter - na sæ - cu - la in sem - pi - ter - na sæ - - cu -
 al - le, al - le E - wig - keit, in al - le, al - le E - wig -

SOLO.
1. SOPR.

esaltato
Chri - - - - - stus vin - cit Ho - san -
sie - get. Lob - sin -

1. SOPR.

la.
keit.

2. SOPR. u. ALT

CHOR.
TEN.

BASS

BASS

sempre animato e tremolando
La. *fp* *p*

2. SOPR. *esaltato*
- - - - - na get in in ex - cel - - *F*
der Hö - - *ff*

TEN. *esaltato*
Chri -

Chri - - - - - stus vin - cit Ho - san -
sie - get, lob - sin - *p*

Chri - - - - - stus Chri - *p*

p

p

p

p

fp

poco a poco ral - len - tan -

G

Chri - - - stus Chri - - - stus

sis he,

cel sis he,

poco a poco ral - len - tan -

vin - cit re - gnat

sie - get, herr - schet,

poco a poco ral - len - tan -

im - pe - rat rich - tet nun,

im - pe - rat im - pe - rat.

rich - tet nun, rich - tet nun.

H *dolce espressivo assai*

Ho - san - - na ho - san - - na ho - san - - na in ex - cel -
 Lobt sin - get, lob - sin - - get, lobt sin - - get, in der Hö -

dolce espress. assai

SOLI. Ho - san - na ho - san - na ho - san - na in ex - cel -
dolce espress. assai

Ho - san - na ho - san - na ho - san - na in ex - cel -
dolce espress. assai

Ho - san - na ho - san - na ho - san - na in ex - cel -
 Lob - sin - get, lob - sin - get, lob - sin - get in der Hö -

Harmonium. *dolciss.*

I

sotto voce

p ri - te - nu - to

sis he in sempi - ter - na sæ - cu -
sotto voce

sis in al - le, al - le E - wig -
sotto voce

sis *espressivo*

sis Chri - stus regnat in sem - pi - ter - na sæ - cu -
 he, - - herrschet in al - - le E - - wig -

PIANO.

p

Tempo I. Allegro animato (Alla Breve.)

la
keit.

p Chri - stus
p CHROR. Chris - tus
p
p

Ped. *ten.* *Ped.* *ten.* *Ped.*

vin - cit
sie - get,

Chri - stus
Chris - tus
Ped. *Ped.* *Ped.*

re - gnat im - pe - rat in sempi -
 herr - schet, rich - tet nun in al - le,

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The bottom staff is the piano accompaniment. The music is in a minor key with a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

ter - - - - - nae - - - -
 al - - - - - le E - - - -

The second system consists of four staves. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The music is in a major key with a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking 'p' is present at the beginning of the piano part.

- - cu - - la in sem - -
 - - wig - - keit, in al - -

cresc.

pi - - ter - - - - na Hal - le -
 le E - - - wig - - keit. Hal - le
 2 SOPRAN und ALT.

ff

K

- lu - ja hal - le - - lu - ja

- lu - ja

ff

hal - le - - lu - ja hal - le -

L

lu - ja hal - le - lu - ja hal -

ff

Trompeten.

ff

le - lu - ja hal - le -

hal - le -

hal - le -

hal - le -

hal - le -

M

lu - ja

sempre ff

Ad.

Chri - - stus vin - - cit, Chri - - stus

ff

Ad.

re - - - gnat, Chri - - - stus im - - -
 herr - - - schet, rich

This system contains the vocal line and the piano accompaniment for the first four measures. The vocal line is in a soprano register, and the piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are: "re - - - gnat, Chri - - - stus im - - -".

This system shows the piano accompaniment for the first four measures. The right hand plays a series of chords, and the left hand plays a simple bass line. The lyrics are: "herr - - - schet, rich".

pe - - - rat Ho -
 tet - - - nun, lob -

This system contains the vocal line and the piano accompaniment for the next four measures. The vocal line continues with the lyrics: "pe - - - rat Ho -", "tet - - - nun, lob -".

This system shows the piano accompaniment for the next four measures. The right hand plays a series of chords, and the left hand plays a simple bass line. The lyrics are: "tet - - - nun, lob -".

san - - - - - na get, Ho - -
 sin - - - - - lob - -

p

Ho - - - - - san - - - - - na
 lob - - - - - sin - - - - - get,

p

pp

Ad.

Ad.

san - - - - - na get, Ho - -
 sin - - - - - lob - -

p

Ho - - - - - san - - - - - na
 lob - - - - - sin - - - - - get,

p

p

p

Ad.

Ad.

san - - - - - na Hal
sin - - - - - get. get. -

cresc. *cresc.* *ff* *ff*

Ho - - - - - na
lob - - - - - sin - - - - - get.

cresc. *ff* *ff*

cresc.

ff *ff*

le - - - - - ja Hal - - - - - lu - - - - -

ff *ff* *ff* *ff*

ff

ja Hal - le - - lu - - ja Hal - le - -

P

lu - - - ja Ho - san - - - - -
Lob - sin - - - - -

Ho - san - - na Ho - san - - na
Lob - sin - - get, lob - sin - - get

ff sempre

na get Ho - san - na Ho - san -

in ex - cel - sis Ho - san - na Ho - san -
in der Hö - he, lob - sin - get, lob - sin -

ped. *ped.* *

q

na in ex der - cel - sis he, Ho - san -
in in der Hö - he, lob - sin -

na get

ped. * *Pedal mit jedem Takt.*

na - - - get, Ho - - - san - - - na get Hal - - - le - -

lob - - - sin - - -

This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano or alto clef with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef) with intricate chordal and melodic patterns.

He - - - ja - - - R

This system contains the vocal line and piano accompaniment for the third system. The vocal line has lyrics and a fermata over the word 'ja'. The piano accompaniment continues with two staves.

This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with complex harmonic textures.



Andante maestoso.

ff A - - men, A - - men, A - - men, A -

This system contains the first four measures of the piece. It features four staves: a vocal line and three piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Andante maestoso'. The first measure is a whole rest for the vocal line. The second measure begins with a forte (*ff*) dynamic and the vocal line enters with the word 'A - - men,'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. The system ends with a repeat sign.

ff

This system shows the piano accompaniment for the second system, spanning measures 5 to 8. It consists of two staves (treble and bass clef). The music is written in a grand staff format. The piano part features a complex texture with many sixteenth and thirty-second notes, particularly in the bass line. The treble line has a more melodic but still rhythmic character. The dynamic remains forte (*ff*). The system ends with a repeat sign.

men, A - - - - - men!

This system contains the vocal line and piano accompaniment for the third system, spanning measures 9 to 12. The vocal line continues with 'men, A - - - - - men!'. The piano accompaniment continues with the same rhythmic pattern as the previous system. The system ends with a repeat sign.

sbasso

This system shows the piano accompaniment for the fourth system, spanning measures 13 to 16. It consists of two staves. The piano part features a complex texture with many sixteenth and thirty-second notes, particularly in the bass line. The treble line has a more melodic but still rhythmic character. The dynamic remains forte (*ff*). The system ends with a repeat sign.