

Halleluja,  
Lobet den Namen des Herrn  
Kantate "Am Neuen Jahrstage"  
für Sopran-Solo, dreistimmigen Chor SSB,  
drei Trompeten, Pauken,  
zwei Violinen und B.c.  
TWV 1:713

I. CHOR

**Georg Philipp Telemann**  
(1682 - 1767)

Hal - le - lu - ja, hal - le - lu - ja, lo - bet den Na - men des\_ Herrn, \_\_\_\_ den

Hal - le - lu - ja, hal - le - lu - ja, lo - bet den Na - men des\_ Herrn, \_\_\_\_ den

Hal - le - lu - ja, hal - le - lu - ja,

6

Na - - men des Herrn, Hal - le - lu - ja, Hal - le - lu - ja, lo - bet den

Na - - men des Herrn, Hal - le - lu - ja, Hal - le - lu - ja, lo - bet den

Hal - le - lu - ja, hal - le - lu - ja,

5                    6                    5

11

Na - men des Herrn, den Na - - - men des Herrn, Hal - le - lu -

Na - men des Herrn, den Na - - - men des Herrn, Hal - le - lu -

Hal - le - lu -

- ja, hal - le - lu - ja, lo - bet, lo - bet, lo - bet, lo - bet,

ja, hal - le - lu - ja, lo - bet, lo - bet, lo - bet, lo - bet, lo - bet ihr Knech - te des

ja, hal - le - lu - ja, lo - bet, lo - bet, lo - bet, lo - bet,

6 6 6 7

lo-bet, lo-bet, lo-bet, lo-bet,

Herrn, lo-bet, lo-bet, lo-bet, lo-bet, die \_\_\_\_\_ ihr ste - - het im Hau - se des

lo-bet, lo-bet, lo-bet, lo-bet,

6      7      6      5b

## II. CHORAL

Durch Trau - ern und durch Pla - gen, durch Nacht, durch Angst, durch Pein,  
durch Hoff-nung und durch Kla - gen, durch man - chen Sor - gen - stein

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Durch Trau - ern und durch Pla - gen, durch Nacht, durch Angst, durch Pein,  
durch Hoff-nung und durch Kla - gen, durch man - chen Sor - gen - stein

4      3      6      7      4

### III. Recitativ

So ist das al - te Jahr be - gra - ben, ein neu-es a - ber ste - het auf: Gott ge - be,  
6 4# 6 4

dass es sei - nen Lauf in al - lem Se - gen mö - ge ha - ben. Er zwar ist nicht an Zeit und  
6

Stun-den, noch an die Wech-se - lung des Jahrs ge - bun-den: weils a - ber doch bei uns war neu - e  
6 5 6

Frist, wird dirs auch wohl ge - fal - len, wenn Herz und Mund von al - len dich Va - ter,  
2 6# 6 4#

Sohn und Heil-ger Geist, so dank-bar - lich als fröh-lich preist. Was Zi - on wün - schet, wo-nach sich  
13

## IV. Aria

A musical score page featuring three staves. The top two staves are soprano voices in G clef, and the bottom staff is a basso continuo staff in F clef. The music consists of six measures. The lyrics "et euch, Gott seg - net uns, freu - et euch, Gott" are written below the notes. Measure 1 has a basso continuo harmonic progression of C, D, E, F. Measures 2-3 have a progression of G, A, B, C. Measures 4-5 have a progression of D, E, F, G. Measure 6 has a progression of A, B, C, D. Measure numbers 6, 5, 6, 6, #, 6, 5, 6 are written below the staff.

A musical score page featuring three staves. The top two staves are soprano voices in G clef, and the bottom staff is a basso continuo staff in F clef. The music consists of six measures. The lyrics "seg - net uns." are written below the notes. Measure 1 has a basso continuo harmonic progression of C, D, E, F. Measures 2-3 have a progression of G, A, B, C. Measures 4-5 have a progression of D, E, F, G. Measure 6 has a progression of A, B, C, D. Measure numbers 6, #, 6#, 6, 6, #, 6, 6, 5, 6, 6, 6# are written below the staff.

A musical score page featuring three staves. The top two staves are soprano voices in G clef, and the bottom staff is a basso continuo staff in F clef. The music consists of six measures. Measure 1 has a basso continuo harmonic progression of C, D, E, F. Measures 2-3 have a progression of G, A, B, C. Measures 4-5 have a progression of D, E, F, G. Measure 6 has a progression of A, B, C, D. Measure number 6 is written below the staff.

A musical score page featuring three staves. The top two staves are soprano voices in G clef, and the bottom staff is a basso continuo staff in F clef. The music consists of six measures. The lyrics "Legt Lob und Dank zu Je-su Fü -" are written below the notes. Measure 1 has a basso continuo harmonic progression of C, D, E, F. Measures 2-3 have a progression of G, A, B, C. Measures 4-5 have a progression of D, E, F, G. Measure 6 has a progression of A, B, C, D. Measure numbers 6, 6, 6#, 7, 6, 6, 5, 6, 6, 5, 5b, 5 are written below the staff.

23

ßen, und freu-et\_euch, freu-et\_euch, legt Lob und Dank zu Je-su Fü - ßen, und

4 6 6 6 2 5 5 6 6 5 6 6 6

26

freu-et\_euch, freu-et\_euch, freu - - - - - - - -

6 6 6 6 6 7 6 7 6 7 6 -

28

et euch, Gott seg - net

7 6 6 6 6 5 6 6 6 -

uns, freu - - et\_euch, Gott seg - net uns.

6 5 - 6 6 4 6 6 6

43

Quel - le sei - nes Gna - den-brunns mit rei - chem Se - gen las - sen flie - ßen.

6                    6                    6                    7 6

*tr* da CAPO

## V. CHORAL

All die solch dein Güt wir prei - sen, Va - ter ins Himmels Thron, durch Chri-stum, dei - nen Sohn,

All die solch dein Güt wir prei - sen, Va - ter ins Himmels Thron, durch Chri-stum, dei - nen Sohn,

All die solch dein Güt wir prei - sen, Va - ter ins Himmels Thron, durch Chri-stum, dei - nen Sohn,

6     6     6     6     6     5     2     5

## VI. ARIA

Aufgeweckt

The musical score consists of six staves of music in 12/8 time, with a key signature of two flats. The first five staves begin with a forte dynamic (F) and feature eighth-note patterns. The sixth staff, labeled "Sopran-Solo", begins with a half note rest and contains a harmonic progression. Measure numbers 4, 6, 6, 6, 5, 6, 6, 6, 6, and 6 are indicated below the bass staff. The score concludes with a sharp sign at the end of measure 6.

4

5

6

7

6      6      5

5

2      6      7      5

10

Jauch-zet al - le groß und klein, klein und gro - ße jauch - zet al - le,

6            6            6            6 6 6        6            2

13

jauch - - - zet,  
jauch - - - zet al - - -

6            5b            6            5