

**Nun lobet Gott im hohen Thron**  
Liedkantate zum 117. Psalm  
für vier gemischte Stimmen, Gemeinde und Orgel

I.

Bertold Hummel (1964)

Weise: Genf 1542

Vorspiel

The musical score is written for three staves: two for the piano and one for the organ. The piano part is in 3/4 time and begins with a forte (*f*) dynamic. The organ part is in the same time signature and features a *cantus firmus* line with a forte (*f*) dynamic and a *Ped.* (pedal) marking. The score consists of four systems of music, each with three staves. The first system shows the initial melodic lines. The second system continues the development of the themes. The third system features more complex piano textures. The fourth system concludes the prelude with sustained chords in the organ and piano.

Alleluja: Chor und Orgel

*Sopran*  
Al - - - le - lu - - - ja, al - - - le - lu - - - ja,  
*Alt*  
Al - - - le - lu - - - ja, al - - - le -  
*Tenor*  
Al - - - le - lu - - - ja, al - - - le - lu - - - ja,  
*Baß*  
Al - - - le - lu - - - ja, al - - - le -

*Ped.*

al - - - le - lu - - - ja.  
lu - - - ja, al - - - le - lu - - - ja.  
al - - - le - lu - - - ja.  
lu - - - ja, al - - - le - lu - - - ja.

## 1. Strophe: Gemeinde und Orgel

1. Nun lo - bet Gott im ho - hen Thron, ihr Völ - ker

ai - ler Na - ti - on; hoch prei - set ihn mit Freu - den -

schal - le, ihr Völ - ker auf der Er - den al - le!

## II.

## Zwischenspiel

*Ped.*

## Alleluja: Chor und Orgel (S. 2)

## 2. Strophe: Chor

*Sopran*

*Alt*

*Tenor*

*Baß c. f.*

2. Denn sein Er - - bar - - - - - men,

2. Denn sein Er - - bar - - - - - men, sei - ne Gnad'

*c. f.*

2. Denn sein Er - - bar - - - - - men, sei - ne Gnad'

sei - - - - - ne Gnad' sich ü - ber

sich ü - ber

bar - - - - - men, sei - - - - - ne Gnad' sich ü - ber

sich ü - ber uns ge - brei - tet

uns ge - - - - - brei - tet hat. Es wird die

uns ge - - - - - brei - - - - - tet hat.



III.

Zwischenspiel S. 3

Alleluja: Chor und Orgel, S. 2

3. Strophe: Gemeinde, Chor und Orgel

*Sopran*

*Alt* Al - - - le - lu - - - ja, al - le -

*Ten.* Al - - - le - - lu - - - ja, al - - - - - le - -

*Baß* Al - - - le - lu - - - - - - -

*Gemeinde*  
3. Lob sei dem Va - - - ter und dem Sohn,

*Ped.*

lu - - - - - ja, al - - - - - le -

lu - - - - - ja, al - - - - -

- - - - - ja, al - - - - - le -

lu - - - - - ja, auf glei - chem al - - - - - le -  
dem Heil' - gen Geist auf glei - chem Thron,

lu - - ja, al - - le - lu - ja,  
 - - - - le - - lu - - - - ja, al - -  
 lu - - - ja, al - le - lu - - ja,  
 lu - - - ja, al - - le - - lu - - ja, al - -  
 im We - sen ei - - nem Gott und Her - - ren,

al - - - - - le - lu - - - - ja,  
 - le - lu - - - - ja, al - - - - le - lu - - - ja,  
 al - - - - - le - - lu - - - - ja,  
 - - le - lu - - - - - ja, al - - - - le - lu - - - ja,  
 den wir in drei Per - so - nen

al - - - le - - lu - - ja,  
al - - - - - le - lu - - ja, al - - - - - le -  
al - - - le - - lu - - ja,  
al - - - - - le -  
eh - - - ren.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The music is in 3/4 time and features a key signature of one flat (B-flat). The lyrics are: "al - - - le - - lu - - ja," "al - - - - - le - lu - - ja, al - - - - - le -", "al - - - le - - lu - - ja,", "al - - - - - le -", and "eh - - - ren." The piano accompaniment provides harmonic support with chords and melodic lines.

al - - - - - le - lu - - - ja.  
lu - - ja, al - - - - - le - lu - - ja.  
al - - - - - le - lu - - - ja.  
lu - - ja, al - - le - - lu - - - - ja.  
al - - - - - le - lu - - - ja.

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "al - - - - - le - lu - - - ja.", "lu - - ja, al - - - - - le - lu - - ja.", "al - - - - - le - lu - - - ja.", "lu - - ja, al - - le - - lu - - - - ja.", and "al - - - - - le - lu - - - ja." The piano accompaniment continues with harmonic support, including some arpeggiated figures and sustained chords.