

# Machet die Tore weit / Lift the Gates of the World

Andreas Hammerschmidt (1611 - 1675)

Arrangement:  
Matthias Bretschneider

♩ = 112

*Tutti I:*

T  
8  
Ma- chet die To- re weit und die Tü- ren in der Welt

B  
8  
Ma- chet die To- re weit und die Tü- ren in der Welt

6  
hoch, dass der Kö- nig der Eh- ren, dass der Kö- nig der

T  
8  
hoch, dass der Kö- nig der Eh- ren, dass der Kö- nig der

B  
8  
hoch, dass der Kö- nig der Eh- ren, dass der Kö- nig der

11  
Eh- ren ein- zie- he! Lift the gates of the world and the

T  
8  
Eh- ren ein- zie- he! Lift the gates of the world and the

B  
8  
Eh- ren ein- zie- he! Lift the gates of the world and the

16  
doors, e- ver last - ing, and the King of glo-

T  
8  
doors, e- ver last - ing, and the King of glo-

B  
8  
doors, e- ver last - ing, and the King of glo-

*Tutti II:*

20 *Soli II:* and the King of glo- ry, King of  
 ry, King of glo ry, *Tutti II:* and the King of  
 glo- ry, *Tutti II:* and the King of  
 King of glo- ry, and the King of glo-  
*Tutti II:*

25 glo- ry shall come in! *Soli I:* Wer ist der sel- bi- ge  
 glo- ry shall come in! *mp* Wer ist der sel - be  
 glo- ry shall come in!  
 ry, shall come in!

29 Kö- nig?  
 Kö- nig?  
*Soli II:*  
 Who is the King of glo- ry, of glo - ry?  
*mp*  
*Tutti I:*  
 Es ist der

33 Herr, \_\_\_\_\_ stark und mäch - tig, es ist der  
 \_\_\_\_\_  
*Tutti II:*  
 It is the Lord, \_\_\_\_\_ strong and migh- ty,  
 \_\_\_\_\_

37

Herr stark und mächtig, stark und mächtig im Streit.  
 it is the Lord, strong and mighty, mighty in fight.

42

*Tutti I + II:*

Ma- chet die To- re weit und die Tü- ren  
 Lift the gates of the world and the doors, the

46

*Tutti I + II:*

in der Welt hoch! Ho - si- an- na,  
 doors, e- ver- last - ing! Ho - si-

50

ho- si- an- na, ho - si- an - na, ho - si-  
 an - na, ho - si- an - na, ho - si- an - na,

55

Ho - si-

an - na in ex - cel - sis!  
ho - si - an - na in ex - cel - sis!

This system contains measures 55 through 57. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#). The time signature changes from 8/8 to 3/2, and then to 3/4. A dynamic marking of *f* (forte) is present at the beginning of measure 57. The lyrics are: "an - na in ex - cel - sis!" and "ho - si - an - na in ex - cel - sis!".

58

an - na, ho - si - an - na, ho - si - an - na,  
Ho - si - an - na, ho - si - an - na, ho - si -

This system contains measures 58 through 62. The vocal line continues with the lyrics: "an - na, ho - si - an - na, ho - si - an - na," and "Ho - si - an - na, ho - si - an - na, ho - si -". The piano accompaniment consists of chords. A dynamic marking of *f* (forte) is present at the beginning of measure 60. The time signature is 3/4.

63

ho - si - an - na in ex - cel - sis! Ho - si - an - na,  
an - na in ex - cel - sis!

This system contains measures 63 through 66. The vocal line continues with the lyrics: "ho - si - an - na in ex - cel - sis! Ho - si - an - na," and "an - na in ex - cel - sis!". The piano accompaniment continues with chords. The time signature is 3/4.

67

*ritard.*

ho - si - an - na in ex - cel - sis!

This system contains measures 67 through 70. The vocal line continues with the lyrics: "ho - si - an - na in ex - cel - sis!". A *ritard.* (ritardando) marking is placed above the music in measure 69. The piano accompaniment continues with chords. The time signature is 3/4.