

JOHANN SEBASTIAN BACH

NEUE AUSGABE

SÄMTLICHER WERKE

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Serie I: Kantaten

Band 33

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1958

JOHANN SEBASTIAN BACH

TRAUUNGSKANTATEN

Der Herr denket an uns, BWV 196

O ewiges Feuer, o Ursprung der Liebe, BWV 34 a

Herr Gott, Beherrscher aller Dinge, BWV 120 a

Gott ist unsre Zuversicht, BWV 197

Dem Gerechten muß das Licht, BWV 195

Herausgegeben von

FREDERICK HUDSON

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

BA 5010

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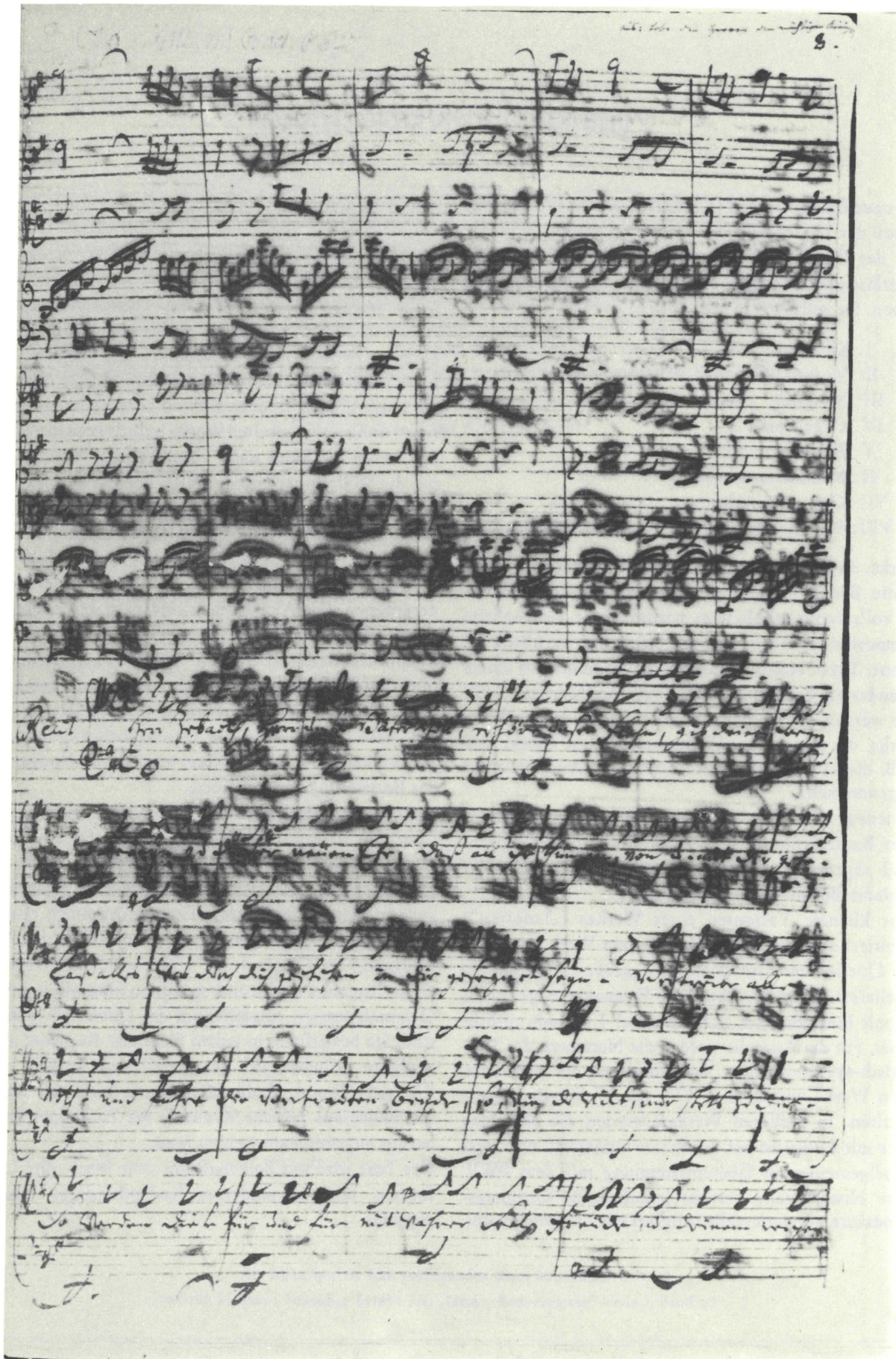
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Autographe Originalpartitur, Bruchstück der Kantate Herr Gott, Beherrscher aller Dinge, BWV 120a. (BB Mus. ms. Bach P 670, Bl. 1^r). Schluß des 4. Satzes (Sinfonia) und Beginn des 5. Satzes. Originalgröße 33,5 x 20,5 cm.

Ms. 90. In dieb. Instrumenten (Corno in G, Viol. Trombe, Basson, Hautb. 2 Viol. Viola)

Bibl. Ricca Berlin

Erste Seite der Kantate *Gott ist unsere Zuversicht*, BWV 197. Autographe Partitur
 (BB Mus. ms. Bach P 91, Bl. 1^r).
 Originalgröße 35,1 x 21,2 cm.

Ad.
 Ich hab' den Geist beküßt, daß alle Menschen
 sind dem Licht begeben, das ich nicht
 hab' gesehen. Ich hab' den Geist beküßt,
 daß alle Menschen sind dem Licht begeben,
 das ich nicht hab' gesehen. Ich hab' den
 Geist beküßt, daß alle Menschen sind dem
 Licht begeben, das ich nicht hab' gesehen.

Ani sequitur:

The image shows a page of handwritten musical notation. At the top, there are several staves of music with lyrics written below them. The lyrics are in German and appear to be a religious or philosophical text. Below the lyrics, there is a section labeled "Ani sequitur:" followed by more musical notation. The handwriting is in a cursive style typical of the 18th century.

Autographe Seite aus der Originalpartitur (z. T. autograph) der Kantate *Dem Gerechten miß das Licht*, BWV 195. (BB
 Mus. ms. Bach P 65, Bl. 10^r), Satz 2 und Beginn des Satzes 3.
 Originalgröße 24,6 x 37 cm.

Soprano in Ripieno.

12

Zwei ge-vor-ten Jan-ge-vo-ten Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

im Jan-ge-vo-ten im Jan-ge-vo-ten

Erste Seite der Soprano-in-Ripieno-Stimme der Kantate *Dem Gerechten muß das Licht*, BWV 195.
(BB Mus. ms. Bach St 12, Nr. 5) Takte 1—41 sind autograph.
Originalgröße 33,5 x 21 cm.

Der Herr denket an uns

BWV 196

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Basso (Violoncello), Violone, Organo

Der Herr denket an uns

BWV 196

1. Sinfonia

Violino I

Violino II

Viola

Violoncello

Continuo
(Organo e Violone)
(bez.)

3

6

9

Musical score for measures 9-11. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is written in a key with one sharp (F#) and a 3/4 time signature. Measure 9 starts with a treble staff containing a trill (tr) and a triplet (3). The bass staff has a triplet (3) and a 6. Measure 10 has a trill (tr) in the treble and a 7 5 in the bass. Measure 11 has a trill (tr) in the treble and a 6 5 7 5 4 3 in the bass.

12

Musical score for measures 12-14. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). Measure 12 has a trill (tr) in the treble and a 6 9 6 in the bass. Measure 13 has a trill (tr) in the treble and a 7 4 # in the bass. Measure 14 has a trill (tr) in the treble and a 4 3 6 in the bass.

15

piano

Musical score for measures 15-17. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). Measure 15 has a piano (*piano*) marking and a trill (tr) in the treble. Measure 16 has a trill (tr) in the treble and a 6 4 in the bass. Measure 17 has a trill (tr) in the treble and a 6 7b 9 3 in the bass.

18

Musical score for measures 18-20. The system consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). Measure 18 has a trill (tr) in the treble and a 6 5 in the bass. Measure 19 has a trill (tr) in the treble and a 6 5 in the bass. Measure 20 has a trill (tr) in the treble and a 9 3 6 5 6 5 7 5 4 3 in the bass.

2.

Violino I

Violino II

Viola

Basso (Violoncello)

Soprano
Der Herr den - - - - -

Alto

Tenore
Der Herr, der Herr den - - - - -

Basso

Organo (e Violone) (bez.)

3

- ket, der Herr den - ket an uns,

Der Herr den - ket an uns, der Herr, der Herr den -

- ket, den - ket an uns,

Der Herr den - ket an uns, der Herr den -

6

der Herr den - ket an uns, der Herr den - ket, er den - ket an uns, der
 - ket, den - ket an uns, der Herr den - ket an uns, an uns, an uns, der
 8 der Herr den - ket an uns, der Herr den - ket an uns, an uns, der Herr den -
 - ket an uns, den - ket an uns, der Herr den - ket an uns, der Herr den -

9

Herr den - ket an uns, an uns, der Herr den - ket an uns und seg-net uns. Er
 Herr den - ket an uns, an uns, der Herr den - ket an uns und seg-net uns.
 8 - ket an uns, an uns, an uns, der Herr den - ket an uns und seg-net uns.
 - ket, der Herr den - ket an uns, der Herr den - ket an uns und seg-net uns.

7 6 6 6 6 6 5 4 5 7
 4 3 2 3 2 4 3 2 3

13

seg - net das Haus Is - ra-el, er seg - net das Haus Aa - ron, er seg -
 Er seg - net das Haus Is - ra-el, er seg -
 Er

6 4 2 4 2 6 5 6 5 9 6 6 5

17

- net das Haus Aa - ron, er seg - net das Haus Aa - ron, das Haus
 - net das Haus Aa - ron, er seg -
 8 seg - net das Haus Is - ra-el, er seg - net das Haus
 Er seg - net das Haus

6 7 6 7 6 5 6 7 6

20

Aa - - - ron;
- net das Haus Aa-ron, das Haus Aa - - - ron;
Aa - - - ron, er seg - - - net
Is - - ra-el, er seg - - - net das Haus Aa - - - ron, er seg - -

23

das Haus Aa-ron, das Haus Aa - - - ron;
- net das Haus Aa-ron, das Haus

26

er seg - - net das Haus Is - - ra - el, er seg - -
 Aa - - - ron;

29

seg - net das Haus Is - - ra - el, er seg - - - net das Haus Aa - - ron, er seg - - - net
 - - - net das Haus Aa - - ron, er seg - - - net
 er seg - net das Haus Is - - ra - el, er seg -

33

das Haus Aa - ron, das Haus Aa - - - ron, er seg - net, er seg - net das Haus
seg - - net das Haus Is - - ra - el, er seg - - - net das Haus
- - - net das Haus Aa - - - ron, er seg - - -

36

Is - - ra - el, er seg - net das Haus Is - ra - el, er seg - net das Haus Aa - - -
Is - - ra - el, er seg - net das Haus Is - ra - el, er seg - net das Haus Aa - - -
Is - ra - el, er seg - net das Haus Is - ra - el, er seg - net das Haus Aa - - -
- - - net, er seg - net das Haus Is - ra - el, er seg - net das Haus Aa - - -

39

Musical score for measures 39-41, featuring four staves with instrumental accompaniment. The notation includes treble and bass clefs, and various rhythmic values.

Vocal and basso continuo parts for measures 39-41. The vocal lines include lyrics: "ron. Der Herr den - - - - - ket an uns, den - ket an uns." and "ron. Der Herr den - ket an uns." The basso continuo line includes figured bass notation: "6 5 9 6 7 5 5 6 6".

3.

Violino I, II

Soprano

Continuo (Organo e Violoncello e Violone) (bez.)

Musical score for measures 42-44, featuring Violino I, II, Soprano, and Continuo parts. The Continuo part includes figured bass notation: "6 6 6 6 6 6 7".

Musical score for measures 45-47, featuring vocal and basso continuo parts. The vocal line includes the lyrics: "Er seg - - - - - net,". The basso continuo line includes figured bass notation: "6 6 # 6 6 6 4 5 6 # 5 6 # 7 #".

er seg - net, die

den Herrn fürch - ten, die den Herrn fürch - ten, er seg -

- net, die den Herrn fürch - ten,

bei-de, Klei - ne, bei-de,

Fine

Klei - ne und Gro - ße, und Gro - ße.

Da Capo
(Dal Segno)

4.

Violino I

Violino II

Viola

Continuo
(Violoncello)

Tenore

Basso

Organo
e Violone

6

tr

tr

8

Der Herr seg - ne euch, der Herr seg - ne euch, der Herr seg - ne euch

Der Herr seg - ne euch, der Herr seg - ne euch je mehr und

6 5

13

8 - je mehr und mehr, je mehr und mehr,
mehr, je mehr, je mehr und mehr, der Herr

20

8 der Herr seg - ne euch, der Herr seg - ne euch je mehr und mehr, je mehr, je mehr und
seg - ne euch, der Herr seg - ne euch, der Herr seg - ne euch je mehr und mehr, je mehr und

27

8 mehr, der Herr
mehr,

34

seg - ne euch, der Herr seg - ne euch je mehr und mehr, je mehr und mehr
je mehr und mehr, je mehr und mehr, je mehr und mehr, je mehr und mehr, je mehr und

39

je mehr und mehr, je mehr und mehr, je mehr und mehr, je mehr und mehr, je mehr und
mehr, je mehr und mehr, je mehr und mehr, je mehr und mehr, je mehr und mehr, je mehr und

44

mehr, euch,
mehr, euch,

51

euch und eu-re Kin-der, euch und eu-re Kin - der;
 euch und eu-re Kin-der, euch und eu-re Kin - der;

58

der Herr seg - ne euch je mehr und mehr, euch und eu - re Kin - der.
 der Herr seg - ne euch je mehr, je mehr und mehr, euch und eu - re Kin - der.

65

Der Herr seg - ne euch.
 Der Herr seg - ne euch.

5. Chorus

Violino I

Violino II

Viola

Continuo
(Violoncello)

Soprano

Alto

Tenore

Basso

Organo
(e Violone)
(teilbez.)

Ihr seid die Ge-

Ihr seid die Ge-

Ihr seid die Ge-

Ihr seid die Ge-

Detailed description: This block contains the musical score for the 5th Chorus. It includes staves for Violino I, Violino II, Viola, Continuo (Violoncello), Soprano, Alto, Tenore, Basso, and Organo (e Violone) (teilbez.). The vocal parts (Soprano, Alto, Tenore, Basso) have the lyrics "Ihr seid die Ge-". The instrumental parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

3

seg - ne - ten, die Ge - seg - ne - ten des Herrn,

seg - ne - ten, die Ge - seg - ne - ten des Herrn,

seg - ne - ten, die Ge - seg - ne - ten des Herrn,

seg - ne - ten, die Ge - seg - ne - ten des Herrn,

Detailed description: This block continues the musical score for the 5th Chorus. It includes staves for Violino I, Violino II, Viola, Continuo (Violoncello), Soprano, Alto, Tenore, Basso, and Organo (e Violone) (teilbez.). The vocal parts (Soprano, Alto, Tenore, Basso) have the lyrics "seg - ne - ten, die Ge - seg - ne - ten des Herrn,". The instrumental parts continue with complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.

6

Instrumental accompaniment for measures 6, 7, and 8. The score consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

8

ihr seid die Ge-seg - ne-ten, die Ge-seg - ne - ten des Herrn,

ihr seid die Ge-seg - ne-ten, die Ge-seg - ne - ten des Herrn,

ihr seid die Ge-seg - ne-ten, die Ge-seg - ne - ten des Herrn,

ihr seid die Ge-seg - ne-ten, die Ge-seg - ne - ten des Herrn,

Vocal score for measures 8, 9, and 10. It consists of four staves (two treble, two bass) with lyrics in German. The lyrics are: "ihr seid die Ge-seg - ne-ten, die Ge-seg - ne - ten des Herrn," repeated on each staff.

9

Instrumental accompaniment for measures 9, 10, and 11. The score consists of four staves: two treble clefs and two bass clefs. The music continues with a complex rhythmic pattern.

8

der Him-mel und Er - de, der Him-mel und Er - de ge - macht

der Him-mel und Er - de, der Him-mel und Er - de ge - macht

der Him-mel und Er - de, der Him-mel und Er - de ge -

der Him-mel und Er - de, der Him-mel und Er - de ge - macht hat,

Vocal score for measures 11, 12, and 13. It consists of four staves (two treble, two bass) with lyrics in German. The lyrics are: "der Him-mel und Er - de, der Him-mel und Er - de ge - macht" repeated on each staff, with "hat," at the end of the fourth staff.

12

hat, der Him - - mel und Er - - de, der Him - - mel und Er - -
 - hat, ge-macht - - hat, der Him - - mel und Er - - de, der Him - - mel, Himmel und Er-de, Him-mel und
 8 macht - - hat, der Him - - mel und Er - - de, der Him - - mel und Er - -
 der Him - - mel, der Him - - mel und Er - - de, der Him - mel und Er-de, der Himmel, Himmel und

15

- de ge - macht hat; ihr seid die Geseg - ne-ten des Herrn. A - - -
 Er-de ge - macht hat; ihr seid die Geseg - ne-ten des Herrn.
 8 - de gemacht hat; ihr seid die Geseg - ne-ten des Herrn.
 Er-de gemacht hat; ihr seid die Geseg - ne-ten des Herrn. A - - - men,

18

amen, amen, amen, A - men, a - men, a - men, a - men, a - men,

21

men, a - men, a - men, a - men, a - men, a - men, a - men,

24

tr

#

tr

b

a - - - men,

- - - men, a - - - men,

a - - - men, a - - - men,

a - - - men, a - - - men,

6 5 4 3 6 5 #

27

tr

tr

30

30

a - men, a - men, a - men, a -

a - men, a - men, a - men, a -

a - men, a - men, a - men, a -

a - - - men, a - men, a - - - men, a - men, a -

33

33

men, a - men, a - men, a - - men,

men, a - men, a - men,

men, a - - men, a - - men, a - -

men, a - - - men, a - men, a - - -

36

Instrumental musical score for measures 36-38. It consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes. A flat (b) and a trill (tr) are indicated above the first staff.

a - men, a - - - men, a - men, a - men, a - - - - -

a - - - - men, a - men, a - men, a - - - - -

8 - men, a - - - - men, a - men, a - - - - -

- - - - - men, a - - - - -

Vocal musical score for measures 36-38. It consists of four staves: two treble clefs and two bass clefs. The lyrics are: "a - men, a - - - men, a - men, a - men, a - - - - -". The music is in a high register with many notes tied across measures. A flat (b) and a trill (tr) are indicated above the first staff.

39

Empty musical staves for measures 39-41, consisting of four staves (two treble, two bass).

men, a - - - - men, a - - - - men,

- men, a - - - - men, a - - - - men, a - - - - men,

8 a - - - - - men, a - - - - - men,

- - - - - men, a - - - - - men, a - - - - -

Instrumental musical score for measures 39-41. It consists of four staves: two treble clefs and two bass clefs. The music continues with a complex rhythmic pattern. A trill (tr) is indicated above the first staff. At the end of the piece, there are chord markings: 7, #, 6, 4, 6.

42

Three systems of musical notation. The first system consists of five empty staves (two treble clefs, one bass clef, and two more treble clefs). The second system contains vocal lines with lyrics: 'a - men, a -' on the first staff, 'a - men, a -' on the second, 'a - men, a -' on the third, and '- men, a - men, a -' on the fourth. The fifth system contains piano accompaniment with fingerings 6, 6, 6, 5, 6, 7.

Three systems of musical notation. The first system contains vocal lines with lyrics: 'a - men, a -' on the first staff, 'a - men, a -' on the second, 'a - men, a -' on the third, and '- men, a - men, a -' on the fourth. The fifth system contains piano accompaniment with fingerings 6, 6, 6, 5, 6, 7.

45

Three systems of musical notation. The first system contains piano accompaniment with trills (tr) and slurs. The second system contains piano accompaniment with trills (tr). The third system contains piano accompaniment with trills (tr).

Three systems of musical notation. The first system contains vocal lines with lyrics: 'men,' on the first staff, 'men,' on the second, 'men,' on the third, and 'men,' on the fourth. The fifth system contains piano accompaniment with fingerings 6, 6, 6, 5.

One system of musical notation containing piano accompaniment with fingerings 6, 6, 6, 5.

48

Musical score for measures 48-50, featuring piano accompaniment and vocal lines. The piano part includes a trill (tr) and various chordal textures. The vocal line begins with the syllable 'a'.

a - - - -

a - - men, a - men, a - - - - men,

6 5 9 5 # 6 5 # 7 #

51

Musical score for measures 51-53, featuring piano accompaniment and vocal lines. The piano part includes a trill (tr) and various chordal textures. The vocal line continues with 'a - men, a - men, a - men, a -'.

a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men,

a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men,

a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - - men,

6 6 5 6 7

54

men, a - men, a - - - - - men, a - men, a -
- men, a - - - - - - - - - - - men, a - men, a -
8 men, a - men, a - - - - - men, a - men, a -
men, a - - - - - - - - - - - men, a - men, a -

6 6 5 6 5 6 4 2 6 5

57

piano piano piano piano piano
men. a - men, a - men, a - men, a - men, a -
men, a - men, a - men, a - men, a - men, a -
8 men, a - men, a - men, a - men, a - men, a -
men, a - men, a - men, a - men, a - men, a -

7 5 piano

O ewiges Feuer, o Ursprung der Liebe

BWV 34a

Tromba I, II, III

Timpani

Flauto traverso I, II

Oboe I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

O ewiges Feuer, o Ursprung der Liebe

BWV 34a

1.

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

The musical score is written for a full orchestra and a vocal quartet. The instruments and voices are listed on the left side of the page. The score is in G major (one sharp) and 3/4 time. The vocal parts have lyrics in German. The Continuo part is in the bass clef. The score is divided into measures, with some measures containing rests for the vocalists.

4 Viol. I

Viola

Sopr.

Alto

Ten.

Basso

Cont.

9

14

Musical notation for measures 14-18, first system. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler accompaniment with some rests and eighth notes.

Empty musical staves for measures 14-18, second system. This system contains five staves: three treble clef staves and two bass clef staves. All staves are empty, indicating that the music for these measures is located in the first system.

Bass clef staff for measures 14-18, third system. This single staff contains the bass line for measures 14-18, featuring a steady eighth-note accompaniment with some rests.

19

Musical notation for measures 19-23, first system. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a steady eighth-note accompaniment.

Empty musical staves for measures 19-23, second system. This system contains five staves: three treble clef staves and two bass clef staves. All staves are empty, indicating that the music for these measures is located in the first system.

Bass clef staff for measures 19-23, third system. This single staff contains the bass line for measures 19-23, featuring a steady eighth-note accompaniment.

24

O e - wi-ges
O e - wi-ges Feu -

O e - - - - -

29

Feu - er,
er,
O e - - wi-ges Feu - er,
- wi-ges Feu - er,

34

o e - wi - ges Feu - er, o

o e - wi - ges Feu - er, o

o e - wi - ges Feu - er, o

o e - wi - ges Feu - er, o

39

Feu - er, o Ursprung der Lie - be, der Lie - be,

- er, o Ur - sprung der Lie - be, der Lie - be,

- er, o Ur - sprung der Lie - be,

Ur - sprung der Lie - be,

44

o e - wi - ges Feu - - -

o e - - - - -

o e - wi - ges Feu - - -

o e - wi - ges Feu - - -

49

- er, o Ur - - - - sprung der

- wi - ges - Feu - - - - er, o Ur - - -

- er, o Ur - sprung der

- er, o Ur - sprung der Lie - be,

53

Lie - - - - be, der Lie - - - - be, ent - - - -
 - - sprung der Lie - - - - be, ent - - - -
 Lie - be, o Ur - sprung der Lie - - - - be, ent - - - -
 o Ur - sprung der Lie - be, o Ur - sprung der Lie - be, ent - - - -

57

zün - de der Her - zen ge - weih - ten Al - tar
 zün - de der Her - zen ge - weih - ten Al - tar,
 zün - de der Her - zen ge - weih - ten Al - tar,
 zün - de der Her - zen ge - weih - ten Al - tar, ent -

61

Piano accompaniment for measures 61-64, featuring a treble and bass staff with a key signature of two sharps (F# and C#).

Vocal staves for measures 61-64, including soprano, alto, tenor, and bass parts with German lyrics.

—, ent - zün - - de der Her - zen — ge - weihten Al - tar.

ent - zün - de der Her - zen — ge - weih - ten Al - tar.

ent - zün - de der Her - zen — ge - weih - ten Al - tar,

zün - de — der — Her - zen — ge - weih - ten Al - tar, o

65

Piano accompaniment for measures 65-68, continuing the instrumental texture from the previous system.

Vocal staves for measures 65-68, including soprano, alto, tenor, and bass parts with German lyrics.

ent - zün - de der Her - zen — ge - weih - ten — Al - tar —

e - - - - - wi - ges Feu - er —, o —

69

o e - - - - - wi - ges
 ent - zün - de der Her - zen_ ge - weih - ten_ Al -
 , ent - zün - de der Her - zen_ ge -
 Ur - sprung der Lie - be, ent - zün - de_ der_ Her - zen_ ge -

73

Feu - er_, o_ Ur - sprung der Lie - be, o e - wi - ges
 tar
 weih - ten_, ge - weih - - ten Al - tar, o
 weih - - - - - ten_ Al - tar,

77

Feu - er, o - Ur - sprung der Lie - be, ent - zün - de der
e - wi - ges Feu - er, o - Ur - sprung der

81

Her - zen ge - weih - ten Al - tar,
Lie - be, ent - zün - de der Her - zen ge - weih - ten Al - tar,
e - wi - ges Feu - er, o - Ur - sprung der

85

ent - zün - de der Her - zen ge - weih -
 Lie - be, ent - zün - de der Her - zen ge - weih - ten, ge -
 e - - - - - wi - ges Feu - er, o -
 ent - zün - de der Her - zen ge - weih - ten Al - tar

89

- - - - ten Al - tar, o Ur - - - - sprung der
 weih - ten Al - tar, o Ur - - - - sprung der Lie - - - -
 Ur - sprung der Lie - be, o Ur - sprung der Lie - be, o Ur - sprung der
 o Ur - sprung der Lie - be,

93

Lie - be, ent - zün - de der - be, der Lie - be, ent - zün - de der Lie - be, o Ur - sprung der Lie - be, ent - zün - de der o Ur - sprung der Lie - be, o Ur - sprung der Lie - be, ent - zün - de der

97

Her - zen ge - weih - ten Al - tar, ent - zün - de der Her - zen ge - weih - ten Al - tar, ent - zün - de der Her - zen ge - weih - ten Al - tar, ent - zün - de der Her - zen ge - weih - ten Al - tar, ent - zün - de der

101

Musical notation for measures 101-105, piano accompaniment. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Her - zen - geweih - ten Al - tar. Laß - himm - li - sche - Flam - men - durch - drin - gen - und -

Her - zen geweih - ten Al - tar. Laß himm - - li - sche Flam - - men durch - drin - - gen und

8 Her - zen - geweih - ten Al - tar. Laß himm - - li - sche Flam - - men durch - drin - - gen und

Her - zen - geweih - ten Al - tar. Laß - himm - li - sche - Flam - men - durch - drin - gen - und -

Musical notation for measures 101-105, vocal parts. It includes four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics in German. The lyrics are: "Her - zen - geweih - ten Al - tar. Laß - himm - li - sche - Flam - men - durch - drin - gen - und -".

106

Musical notation for measures 106-110, piano accompaniment. The music continues with a similar eighth-note accompaniment in the right hand and a bass line in the left hand.

wal - len - ,

wal - len,

8 wal - len,

wal - len,

laß -

laß -

Musical notation for measures 106-110, vocal parts. It includes four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics in German. The lyrics are: "wal - len - ,", "wal - len,", "8 wal - len,", "wal - len,", "laß -", "laß -".

110

himm - li - sche Flam - men durch - drin - gen und wal -

laß himm - li - sche Flam - men durch - drin - gen und

himm - li - sche Flam - men durch - drin - gen und wal -

laß himm - li - sche Flam - men durch - drin - gen und

114

- - - - - len, ach laß doch auf die - ses ver -

wal - - - - - len,

- - - - - len,

wal - - - - - len, ach laß doch auf die - ses ver -

118

ei - - nig - te Paar, ach laß doch auf die - ses ver -

ei - - nig - te Paar, ach laß doch auf die - ses ver -

122

ei - - nig - te Paar die Fun - ken der

ei - - nig - te Paar die Fun - ken der e - del - sten

126

die Fun - ken der e - del - sten_ Re - - - -

e - del - sten_ Re - gun - gen, die Fun - ken der e - del - sten

Fun - ken der e - del - sten_ Re - gun - gen_, der e - del - sten_

Re - - - - - gun - gen, die Fun - ken der e - del - sten_

130

- gun - gen_ fal - len, ach laß doch auf die - ses ver - ei - nig - te, auf die - ses

Re - - gun - gen fal - len, ach laß doch auf die - ses ver - ei - nig - te_

Re - - gun - gen fal - len, ach laß doch auf die - ses ver - ei - nig - te

Re - - - - - gun - gen_ fal - - - -

134

ver - ei - nig - te Paar
 Paar, auf die - ses ver - ei - nig - te Paar die - Fun - ken der
 Paar, auf die - ses ver - ei - nig - te Paar die - Fun - ken der
 - - - - - len, die Fun - ken der

138

die - Fun - ken der e - del - sten Re - gun - gen fal - len.
 e - del - sten Re - gun - gen fal - len.
 e - del - sten Re - gun - gen fal - len.
 e - del - sten Re - gun - gen fal - len.

Da Capo

2. Recitativo

Basso

Wie, daß der Lie - be ho - he Kraft in de - rer Men - schen

Continuo

3

See - len ein Him - mel - reich auf Er - den schafft? Was zie - het dich, o höch - stes We - sen! der Lie - be

6

Wir - kung zu er - wä - hen? ein Herz zur Woh - nung aus - zu - le - sen?

3. Aria e Recitativo

Violino I

Violino II

Viola

Alto

Tenore

Continuo

23

9

8

5 Viol. I

Viola

Alto

Ten.

Cont.

8

Sie - he, al -

11

8 - so wird ge-seg-net der Mann, al-so wird ge-seg-net,

15

8 al-so wird ge-seg-net der Mann, al-so, al-so wird ge-seg-net...

18

8 -, ge-seg-net der Mann, der Mann, der Mann, der den Herren fürch-tet, der Mann, der

Recitativo

22

Wo dringt der Geist mit Glaubens-agen hin? Wo su-diet
Mann, der den Her - ren - fürch - tet.

26

er des Se-gens Quel-len, die treu-er See-len E - he-stand als ein ge - seg - ne - tes, ge - lob - tes

29

Land ver-mö-gen dar-zu - stel-len?
Der Herr, der Herr,

34

der Herr wird dich seg - nen aus Zi-on, der Herr wird dich seg - - - - - nen,

38

der Herr wird dich seg - nen aus Zi - - - - on, der Herr wird dich seg - - - - nen aus Zi-

42

- on; dich seg - - nen aus Zi - - on, Was a-ber hat dein

46

Gott dir zu-ge-dacht, dir, des-sen Fleiß in Got-tes Hause wacht? Was wird der Dienst der heiligen Hüt-ten auf

50

dich vor Se-gen schüt-ten?
daß du se - - hest das Glück Je - ru - sa-lem dein Le - - ben lang,

54

daß du se - - hest das Glück Je - ru - sa-lem dein Le - ben lang, dein Le - - ben -

58

Weil Zi-on Wohl zu - erst dein Her-ze rührt, wird sich auch
lang dein Le - - ben lang,

62

ir - di - sches Ver-gnü-gen nach dei-nes Her-zens Wun-sche fü-gen, da Gott ein aus-er-wähl-tes Kind dir zu-ge-

65

führt, daß du in un - ge - zähl - ten Jah - ren ver - neu - tes Wohl - sein mögst er - fah - ren.

68

und se-hest, und se-hest, und se - - hest dei - ner Kin - - der

72

Kin-der, und se - - hest dei - - ner Kin - der Kin-der, und se-hest, und se -

76

- hest dei - ner Kin - der Kin - der, und se-hest dei - ner Kin - - der Kin -

79

So ru-fen wir zur Se-gens - stun-de von Her-zen mit ver - ein - tem Munde:

der.

4. Chorus

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Musical staves for Tromba I, II, III, and Timpani. Each staff contains a whole note chord in the first measure, which is sustained through the rest of the page.

Musical staves for Oboe I and Oboe II. Each staff contains a whole note chord in the first measure, which is sustained through the rest of the page.

Musical staves for Violino I, Violino II, and Viola. Violino I and Viola have melodic lines, while Violino II has a whole note chord in the first measure.

Vocal staves for Soprano, Alto, Tenore, and Basso. Each staff contains the lyrics: "Frie - de ü - ber Is - ra - el." The vocal lines are in a homophonic setting.

Musical staff for Continuo. It contains a melodic line that follows the vocal lines.

5
Viol. I

Viola

Sopr.

Alto

Ten.

Basso

Cont.

11

Eilt _____ zu

Eilt _____ zu

Eilt _____

Eilt _____

17

de - nen heil - gen Stu - - - fen, eilt, eilt, eilt, der Höch - -

de - nen heil - gen Stu - - - fen, eilt, eilt, eilt, eilt, eilt, der Höch - ste

8 - zu de - nen heil - gen Stu - fen, eilt, eilt, eilt, eilt, eilt, der Höch - ste

-, eilt zu de - nen heil - gen Stu - - fen, eilt, eilt, eilt, eilt, eilt, der Höch - ste

23

- ste neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.

neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.

8 neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.

neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.

29

35

41

Musical notation for measures 41-46. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef is a continuous eighth-note line. The bass clef part features a melodic line with some rests and a longer note in the final measure.

A set of five empty musical staves, including a grand staff (treble and bass clefs) and three additional treble clef staves, corresponding to measures 41-46.

A single bass clef staff containing the bass line for measures 41-46, showing a melodic progression with some rests.

47

Musical notation for measures 47-52. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps. The melody in the treble clef includes a fermata over the first measure. The bass clef part has a rhythmic pattern of eighth notes and rests.

A set of five empty musical staves, including a grand staff (treble and bass clefs) and three additional treble clef staves, corresponding to measures 47-52.

A single bass clef staff containing the bass line for measures 47-52, showing a rhythmic pattern of eighth notes and rests.

53

Un - - ser
Un - - ser
Un - - ser
Un - - ser

59

Wünschen dringt her - vor, un - - ser Wün - - schen dringt her - vor, Frie - -
Wünschen dringt her - vor, un - - ser Wünschen dringt her - vor, Frie - -
Wünschen dringt her - vor, un - ser Wün - - schen dringt her - vor, Frie - -
Wünschen dringt her - vor, un - ser Wün - - schen dringt her - vor, Frie - de - ,

65

- de ü - ber Is - ra - el, Frie - - - de ü - ber

- de ü - ber Is - ra - el, Frie - de ü - - ber

- de ü - - ber Is - ra - el, Frie - de ü - - ber

Frie - de ü - ber Is - ra - el, Frie - de ü - - ber

71

euch, Frie - - de ü - ber euch zu ru - - fen, Frie - de ü - ber Is - ra - el.

euch zu ru - - fen, Frie - - - de ü - ber Is - ra - el.

euch zu ru - - fen, Frie - - - de ü - ber Is - ra - el.

euch zu ru - - fen, Frie - - de ü - - ber Is - ra - el.

77

Eilt zu de - nen heil - gen Stu - fen, eilt, eilt,
 Eilt zu de - nen heil - gen, de - nen heil - gen Stu - fen, eilt, eilt, eilt,
 Eilt zu de - nen heil - gen Stu - fen, eilt, eilt, eilt,
 Eilt, eilt zu de - nen heil - gen Stu - fen, eilt, eilt, eilt,

83

eilt, der Höch - ste neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.
 eilt, eilt, eilt, der Höch - ste neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.
 eilt, eilt, eilt, der Höch - ste neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.
 eilt, eilt, eilt, der Höch - ste neigt sein Ohr, eilt, der Höch - ste neigt sein Ohr.

Post Copulationem

5. Aria

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Alto

Continuo

5
Viol. I

Viola

Alto

Cont.

9

Wohl euch, ihr aus - er - wähl - ten Scha - fe, die ein ge - treu - er Ja - cob liebt,

13

wohl euch, ihr aus - er - wähl - ten Scha - fe, wohl euch, wohl euch, wohl euch, ihr aus - er -

17

wähl - ten - Scha - fe, wohl euch, ihr aus - er - wähl - ten, ihr aus - er - wähl - ten Scha - fe, die ein ge - treu - er Ja - cob, ein ge -

21

treu - er - Ja - cob liebt, ein ge - treu - er, ein ge - treu - er Ja - cob liebt.

25

29

Sein Lohn wird dort, wird dort am größ-ten werden, den ihm der Herr be - reits auf - Er - den durch

33

sei - ner Ra - hel An - mut gibt,

38

sein Lohn wird dort, wird dort am größ-ten werden, den ihm der Herr be -

42

reits - auf - Er - den durch sei - - ner Ra - - hel An - - mut gibt.

46

51

Wohl euch, ihr aus - er - wähl - ten Scha - fe,

55

die ein ge - treu - er Ja - cob liebt,

59

wohl euch, ihr aus - er - wähl - ten Scha - fe, wohl euch, wohl euch, wohl

63

euch —, ihr aus - er - wähl - ten — Scha - fe, wohl euch, ihr aus - er - wähl - ten, ihr

66

aus - er-wähl-ten Scha - fe, die ein ge-treu-er Ja-cob, ein ge - treu-er — Ja-cob liebt, ein ge-treu -

69

- er, ein getreu-er Ja-cob liebt.

73

6. Recitativo

Soprano  Das ist vor dich, o eh-ren-würd-ger Mann, die e-del-ste Be-loh-nung, so

Continuo 

 4 dich ver-gnü-gen kann. Gott, der von E-wig-keit die Lie-be-sel-ber hieß und durch ein



 7 tu-gend-haf-tes Kind dein Her-ze rüh-ren ließ, er-fül-le nun mit Se-gen dei-ne



 10 Woh-nung, daß sie wie O-bed E-doms sei, und le-ge Kraft dem Se-gens-wor-te bei.



7. Chorus

Violino I  28

Violino II 

Viola  28

Soprano  4

Alto 

Tenore 

Basso  4

Continuo 

4
Viol. I

Viola

Sopr.

Basso

Cont.

Gib, höch - ster — Gott, gib, höch - ster — Gott, gib, höch - ster
 Gib, höch - ster — Gott, gib, höch - ster — Gott, auch hier dem Wor - te

8

Gott, auch hier dem Wor - - te Kraft, gib, höch - ster Gott, auch hier dem Wor - te —
 Kraft, gib, höch - ster Gott — , auch hier, gib, höch - ster Gott, auch hier dem Wor - te —

11

Kraft, gib, höch - - - ster Gott, auch hier dem Wor - - - te Kraft, das so viel
 Kraft, das sonst viel Heil — , das sonst viel Heil, das sonst viel

14

Heil bei deinem Vol - ke schaffst, gib, höch - ster

Heil bei dei-nem Vol-ke schaffst; gib, höch - ster

18

Gott, auch hier dem Wor - te Kraft, gib, höch - ster Gott, auch hier dem Wor - te

Gott, auch hier dem Wor - te Kraft, gib, höch - ster Gott, auch hier dem Wor - te

21

Kraft, gib, höch - ster Gott, auch hier dem Wor - te Kraft, das so viel Heil

Kraft, gib, höch - ster Gott, auch hier dem Wor - te Kraft, gib, höch - ster

24

, das so viel Heil, das so viel Heil bei dei-nem Vol-ke
 Gott, auch hier dem Wor - te Kraft, das so viel Heil bei dei-nem Vol - ke

27

schafft:
 schafft:

31

Der Herr seg - ne dich und be - hü - te dich.
 Der Herr seg - ne dich und be - hü - te dich.

35

Es müs - se — ja auf den zu - rück-ke fal - - - - -

Es müs - se ja auf den zu - rück-ke fal - - - - - len, zu-rück-ke fal - - - - -

39

- len, der sol - ches läßt an heil - ger Stät - te schal - - len:

- len, der sol - ches läßt an heil - ger Stät - te schal - - len:

43

Der — Herr — er -

Der — Herr — er -

47

leuch - te sein An - ge - sicht ü - ber dich und sei dir gnä - dig Sein

leuch - te sein An - ge - sicht ü - ber dich und sei dir gnä - dig Sein

51

Dienst, so stets am Hei - lig - tu - me baut, am Hei - lig - tu - me baut

Dienst, so stets am Hei - lig - tu - me baut, sein Dienst, so

54

_____ , macht, daß der Herr mit Gna - den auf ihn schaut.

stets am Hei - lig - tu - me baut, macht, daß der Herr mit Gnaden auf ihn schaut.

58

Der Herr

Der Herr

62

er - he - be sein An - ge - sicht ü - ber dich und ge - be dir Frie -

er - he - be sein An - ge - sicht ü - ber dich und ge - be dir Frie -

66

de

de

71

Der Herr, von dem die keu-schen Flammen ka - - - men, er-hal-te -

Der Herr, der Herr, von dem die Flammen ka - - -

75

sie und spre-che kräf - - - tig a - - - - men,

- men, er-hal-te - sie und spre-che kräf - - - tig a - - - -

78

a - - - - men, a - - - - men, a - - - -

- men, a - - - - men, a - - - -

82

- men, a - men; a - -

- men, a - men; a - -

This system contains measures 82 through 85. It features a piano accompaniment with a treble and bass staff. The vocal line is split into two parts, with lyrics '- men, a - men;' in the first two measures and 'a - -' in the last two measures. The key signature has one sharp (F#) and the time signature is 4/4.

87

- - - - - men, a - men, a - men, a -

- - - - - men, a - men, a - men, a -

This system contains measures 87 through 91. The piano accompaniment continues with a treble and bass staff. The vocal line has lyrics '- - - - - men, a - men, a - men, a -' in the first two measures and '- - - - - men, a - men, a - men, a -' in the last two measures. The key signature has one sharp (F#) and the time signature is 4/4.

92

- men, a - men, a - - - - - men, a - men.

- men, a - men, a - - - - - men, a - men.

This system contains measures 92 through 95. The piano accompaniment features a treble staff with a complex, fast-moving melodic line and a bass staff. The vocal line has lyrics '- men, a - men, a - - - - - men, a - men.' in the first two measures and '- men, a - men, a - - - - - men, a - men.' in the last two measures. The key signature has one sharp (F#) and the time signature is 4/4.

Herr Gott, Beherrscher aller Dinge

BWV 120a

Tromba I, II, III

Timpani

Oboe d'amore I, II, auch Oboe I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

Herr Gott, Beherrscher aller Dinge

BWV 120a

1.

Tromba I

Tromba II

Tromba III

Timpani

Violino I
(ed Oboe d'amore I)

Violino II
(ed Oboe d'amore II)

Viola

Soprano

Alto

Tenore

Basso

Continuo
Organo

Cont. (2x) Org. (bez.)

4
Tromb. II

Viola

Sopr.

Alto

Ten.

Basso

Cont.
Org.

Figured bass notation for Continuo/Organ:
Measure 4: 5 3 6 4
Measure 5: 7 4 2 6
Measure 6: 5 3 6 6
Measure 7: 6 4 2 6 6 5 # 7

8

Figured bass notation for Continuo/Organ:
Measure 8: 7 4 2 6
Measure 9: 7 4 2 6
Measure 10: 7 4 2 6
Measure 11: 6 5

12

Herr Gott, Be-herr -
 Herr Gott, Be -
 Herr Gott, Be -
 Herr

16

- scher, Be - herr - - scher, Be - herr - - scher, Be -
 herr - - scher, Be - herr - - scher, Be - herr - - scher al - ler
 herr - - scher, Be - herr - - scher al - ler Din-ge, Be - herr - -
 Gott, Be - herr - - scher al - ler Din-ge, Be - herr - - scher, Be-herr - - scher, Be -

19

herr - - - scher al - ler Din - ge, Be - herr - - - - -
 Din - ge, Be - herr - - - - scher, Herr Gott, Herr Gott, Be - herr - - -
 - scher, Be - herr - - scher, Herr Gott, Herr Gott, Herr Gott, Be - herr - - -
 herr - - - scher, Herr Gott, Herr Gott, Herr Gott, Herr Gott, Be -

22

- scher, Herr Gott, Be - herr - - - scher, Be - herr - scher al - ler_ Din - ge,
 - scher, Herr Gott, Be - herr - - - scher, Be - herr - scher al - ler_ Din - ge, der al - - - -
 - scher, Be - herr - scher al - ler Din - ge, Be - herr - scher al - ler Din - ge,
 herr - - - scher al - ler Din - ge, Be - herr - - - scher al - ler Din - ge,

25

der al - les hat, re-giert und trägt, durch den, was
 - les hat, re-giert und trägt, durch den, was O -
 der al - les hat, re-giert und
 der al -

28

O - dem hat, durch den, was O - dem hat, sich regt,
 - dem hat, durch den, was O - dem hat, sich regt,
 trägt, durch den, was O-dem hat, sich regt,
 - les hat, re-giert und trägt, durch den, was O-dem hat, sich regt,

31

Herr
Herr Gott, Be -
Herr Gott, Be -
Herr Gott, Be - herr -

35

Gott, Be - herr - scher, Be - herr - - - scher, Be - herr - - - scher al - ler
herr - - - scher, Be - herr - - - scher al - ler Din - ge, Be - herr - - -
herr - - - scher al - ler Din - ge, Be - herr - - - scher al - - - - ler
- - - scher, Be - herr - - - scher, Be - herr - - - scher, Be -

38

Din-ge, Be - herr - - - - - scher al - - - - - ler, al - ler Din-ge, Be-herr - - - - - scher al - ler
 - scher al - - - - - ler Din-ge, al - - - - - ler, al - ler Din-ge, Be - herr - - - - - scher
 8 Din-ge, al - - - - - ler Din-ge, al - - - - - ler, al - ler Din-ge, Be - herr - - - - -
 herr - - - - - scher, Be-herrscher al - - - - - ler Din-ge, Be-herr-scher al - - - - - ler Din-ge, Be - herr-scher, Be-

6 4 2 7 7

41

Din-ge, Herr, Herr Gott, Be - herr - - - - - scher al - - - - - ler Din-ge, Be-herr-scher al - ler...
 al - ler Din-ge, Herr, Herr Gott Herr Gott, Be - herr-scher, Be-herr-scher al - ler...
 8 - scher al - ler Din-ge, Herr, Herr Gott, Herr Gott, Be - herr-scher, Gott, Be-herr-scher al - ler
 herr - - - - - scher, Be - herr - - - - - scher, Gott, Be-herr-scher al - ler

7 6 3 6 5 7 6 4 3 7 6 5 6 6

44

Din-ge, der al - les hat, re-giert und trägt, re-giert und

Din-ge, der al - les hat, re-giert und trägt, re-giert und

Din-ge, der al - les hat, re-giert und trägt, re-giert und

Figured bass notation: 5 3, 6 4+ 2, 6, 5 3, 6 4+ 2, 6, 5 3, 6 4 2, 6

47

- les hat, re-giert und trägt, durch den, was O-dem hat, was O-dem hat, sich

trägt, der al - les hat, re-giert und trägt, der al -

trägt, der al - les hat, re-giert und trägt, der al -

der al - les hat, der al -

Figured bass notation: 6 4 3, 6, 9 7, 7 5, 6, 6

50

regt, der al - les hat, re - giert und trägt, durch den, was O - dem hat, sich

- les hat, re - giert und trägt, durch den, was O - dem hat, sich

- les hat, re - giert und trägt, durch den, was O - dem hat, sich

- les hat, re - giert und trägt, durch den, was O - dem hat, sich

7 6 7 6 6 5 6 5 6 5 3

53

regt.

regt.

regt.

regt.

57

Musical notation for measures 57-60, first system. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, including rests. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

Four empty musical staves for measures 57-60, second system. The staves are arranged in two pairs, each pair consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#).

Musical notation for measures 57-60, third system. This system contains only a single bass clef staff with a rhythmic accompaniment consisting of eighth and sixteenth notes.

61

Musical notation for measures 61-64, first system. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, including rests. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

Four empty musical staves for measures 61-64, second system. The staves are arranged in two pairs, each pair consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#).

Musical notation for measures 61-64, third system. This system contains only a single bass clef staff with a rhythmic accompaniment consisting of eighth and sixteenth notes.

65

Wir al-le sind viel zu ge-rin-ge

Wir al-le sind viel zu ge-rin-ge

Wir al-le sind viel zu ge-rin-ge

Wir al-le sind viel zu ge-rin-ge

69

der Gü-te und Barm-her-zig-keit, wo-mit du uns von Kin-des-

der Gü-te und Barm-her-zig-keit, wo-mit du uns von Kin-des-

der Gü-te und Barm-her-zig-keit, wo-mit du uns von Kin-des-

der Gü-te und Barm-her-zig-keit, wo-mit du uns von Kin-des-

72

bei-nen, von Kin-des-bei - - - - - nen bis auf den Au-gen-blick er -
bei-nen, von Kin-des-bei - - - - - nen bis auf den Au-gen-blick er -
bei-nen, wo-mit du uns von Kin-des-bei-nen bis auf den Au-gen-blick er -
bei-nen, wo-mit du uns von Kin-des-bei-nen bis auf den Au-gen-blick er -

75

freut,
freut,
freut,
freut,

80

wir al - le sind viel zu ge - rin - ge, wir al - - - le sind viel zu ge - rin - - - ge der
 wir al - le sind viel zu ge - rin - ge, wir al - - - le sind viel zu ge - rin - -
 wir al - le sind viel zu ge - rin - ge, wir al - - - le sind viel zu ge - rin - -
 wir al - le sind viel zu ge - rin - ge, wir al - le sind viel zu ge - rin - ge der

83

Gü - te und Barm - her - - zig - - keit, wo - mit du uns von Kin - des -
 - - ge der Gü - te und Barm - her - zig - keit, wo - mit du uns von Kin - des -
 - - ge der Gü - te und Barm - her - zig - keit, wo - mit du uns von Kin - des -
 Gü - - - te und Barm - her - zig - keit, wo - mit du uns von Kin - des -

4
Basso

sprech-lich dei - ne Treu! Du zei-gest dei-ner All-macht Stär-ke, eh du uns auf die Welt ge-

Cont.
Org.

7

bracht. Zur Zeit, wenn wir noch gar nichts sein und von uns selbst nichts wis-sen, ist dei-ne

10

Lie - be und Barm-her-zig-keit vor un - ser Wohl-ge-deihn aufs Eif - rig - ste be - flis - sen,

13

der Name und die Lebens - zeit sind bei dir an-ge-schrie-ben, wenn wir noch im Ver - borg-nen blie-ben, ja,

17

dei-ne Gü-te ist be-reit, wenn sie uns auf die Welt ge-bracht, uns bald mit Lie-bes-ar-men zu um -

20

fas - sen. Und daß wir dich nicht aus dem Sin - ne las - sen, so wird uns dei - ne Güt und Macht an

23

je-dem Mor-gen neu. Drum kommts, da wir dies wis-sen, daß wir von Herzens-grun-de rühmen müssen:

2^a

27

Viol. I

Musical notation for Violin I, Violin II, and Viola parts. The Violin I and II parts are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Viola part is in alto clef with the same key signature and time signature. The Viola part has a melodic line with some rests.

Vocal and Organ parts with lyrics. The Soprano (Sopr.) part is in treble clef. The Alto and Tenor (Ten.) parts are in treble clef. The Bass (Basso) part is in bass clef. The Organ (Org.) part is in bass clef. The lyrics are: "Nun dan - ket_ al - - - - -", "Nun dan - ket al - le, nun dan - ket_ al - - - - -", "Nun dan - ket_ al - - - - - le, nun dan - ket al - le,", "Nun dan - ket_ al - le, nun dan - ket_ al - le, nun dan - ket_ al - le,"

Musical notation for measures 33-37. The top part shows empty staves for Violin I and Violin II. The bottom part shows vocal and organ parts with lyrics: "le_ Gott, der gro - - ße Din - ge, der gro - ße Din -", "le_ Gott, der gro - ße Din - ge, der gro - ße Din - - ge", "nun dan - ket al - le, nun dan - ket al - - - - - le", "nun dan - ket al - le, nun dan - ket al - - - - - le"

40

- ge, gro - - ße Din - ge tut an al - - - - -
 tut, gro - - - ße Din - ge tut an al - - - - -
 8 Gott, der gro - ße Din - ge, gro - - - ße Din - ge tut an al - - len En - den, der
 - - - - - le Gott, der gro - - - ße Din - ge, gro -

46

- - len En - den, an al - - len En - - - - den.
 - - - len En - den, an al - - len En - den, an al - - len En - - - - den.
 8 gro - - ße Din - ge tut an al - len En - den, an al - len En - - - - den. Nun Herr, es
 - - ße Din - ge tut an al - - - len En - den, an al - len En - - - - den.

52
Tenore

wer-de die-se Lieb und Treu auch heu-te den Ver-lob-ten neu; und da jetzt die Ver-lob-ten bei-de vor

Cont.
Org.

55

dein hoch-hei-lig An-ge-sich-te tre-ten und vol-ler An-dacht be-ten, so hö-re sie vor dei-nem

58

Thro-ne, und gib zu uns-rer Freu-de, was ih-nen gut und se-lig ist, zum Loh-ne.

3. Aria

Violino concertante

Violino I

Violino II

Viola

Soprano

*Continuo
Organo*

Cont. (2 x) Org.

6
Viola

Sopr.

*Cont.
Org.*

13

Leit, o Gott, durch dei - ne_ Lie - be die-ses neu ver-lob-te Paar, die-ses neu ver-lob-te Paar, leit, o

17

Gott, mit dei - ner_ Lie-be die - ses_ neu ver-lob - te_ Paar, leit_, o Gott,

21

durch dei - ne Gü - te_, leit_, o Gott, durch dei - ne Gü - te die-ses neu ver-lob-te Paar,

26

die-ses neu verlob-te Paar, leit_, o Gott, mit dei - ner Lie - - be_ die-ses neu ver-lob -

30

- te Paar, leit_, o - Gott_, durch dei - ne Lie - - be die-ses neu_ ver-lob-te Paar,

34

leit_, o Gott, leit, o Gott, durch deine Lie - - be_ die-ses neu_ ver-lob -

38

- - - te Paar.

43

Mach an ih-nen kräf - - tig wahr, was dein Wort uns vor - ge - schrie - ben, daß du de - nen,

48

die dich lie - ben, wohl - - - - tun wollst im - mer - dar, wohl - -

53

- tun wol-lest, daß du de-nen, die dich

58

lie - ben, wohl - tun wol-lest im - mer - dar, wohl - tun wol-lest im - mer - dar.

62

Leit, o Gott, durch dei - ne Lie - be

67

die-ses neu ver-lob-te Paar, die-ses neu ver-lob-te Paar, leit, o Gott, durch dei - ne Lie-be die - ses -

70

neu ver-lob - te Paar, leit, o Gott, durch dei - ne Lie - be, leit, o Gott,

74

durch dei - ne Lie - be die-ses neu ver-lob - te Paar, die-ses neu ver - lob -

78

- te Paar.

84

Il Fine della 1. Parte

Secunda Parte

post copulationem

4. Sinfonia

Violino I
(ed Oboe I)

Violino II
(ed Oboe II)

Viola

Organo 1)
obligato

Continuo
Organo 1)
Cont. (2 x) Org.

6
Viola

Cont.
Org.

13

21

28

1) Die Mitwirkung der obligaten Orgel ergibt sich aus der Originalpartitur, die der Continuo-Orgel aus der mit „Continuo“ bezeichneten transponierten Originalstimme.

35

Musical notation for measures 35-42. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with eighth and quarter notes, some with slurs. The lower staff is in bass clef with the same key signature and time signature, providing a bass line with eighth and quarter notes, some with slurs.

43

Musical notation for measures 43-49. The system consists of two staves. The upper staff continues the melody from the previous system, featuring eighth and quarter notes with slurs. The lower staff continues the bass line with eighth and quarter notes, some with slurs.

50

Musical notation for measures 50-56. The system consists of two staves. The upper staff features a melody with eighth and quarter notes, including some slurs. The lower staff continues the bass line with eighth and quarter notes, some with slurs.

57

Musical notation for measures 57-64. The system consists of two staves. The upper staff has a melody with eighth and quarter notes, some with slurs. The lower staff continues the bass line with eighth and quarter notes, some with slurs.

65

Musical notation for measures 65-71. The system consists of two staves. The upper staff has a melody with eighth and quarter notes, some with slurs. The lower staff continues the bass line with eighth and quarter notes, some with slurs.

72

Musical notation for measures 72-78. The system consists of two staves. The upper staff has a melody with eighth and quarter notes, some with slurs. The lower staff continues the bass line with eighth and quarter notes, some with slurs.

79

Musical notation for measures 79-85. The system consists of two staves. The upper staff has a melody with eighth and quarter notes, some with slurs. The lower staff continues the bass line with eighth and quarter notes, some with slurs.

86

Two staves of music in G major. The upper staff features a melodic line with eighth-note patterns and slurs. The lower staff provides a bass line with eighth-note accompaniment.

93

Two staves of music in G major. The upper staff continues the melodic line with various rhythmic values and slurs. The lower staff continues the bass line accompaniment.

100

Two staves of music in G major. The upper staff has a melodic line with some rests and slurs. The lower staff features a more active bass line with eighth-note patterns.

108

Two staves of music in G major. The upper staff has a melodic line with slurs and rests. The lower staff continues the bass line accompaniment.

116

Two staves of music in G major. The upper staff has a melodic line with slurs and rests. The lower staff continues the bass line accompaniment.

124

Viol. I

Viol. II

Viola

Organo

Cont. Org.

Orchestral score for measures 124-131. It includes staves for Violin I, Violin II, Viola, Organ, and Continuo Organ. The Violin parts have melodic lines with slurs. The Organ and Continuo Organ parts provide harmonic support with eighth-note patterns.

130

134

5. Recitativo

18

Soprano
Violino I
Sopr.

18
Alto
Violino II
Alto

18
Tenore
Viola
Ten. Viola

18
Basso

Ten.
(Viola tacet)

Herr Ze-ba-oth, Herr, uns-rer Vä-ter Gott, er-

5 6 7 5
4 4 2 3

Contiuuo
Organo
Cont. (2x) Org. bez.

3
Tén.

8 hö - re un - ser Flehn, gib dei - nen Se - gen und Ge - deihn zu die - ser neu - en E - he, daß all ihr

Cont. 6
Org. $\frac{4}{2}$

6

8 Tun in, von und mit dir ge - he. Laß al - les, was durch dich ge - sche - hen, in dir ge - seg - net sein, ver -

10

8 trei - be al - le Not und füh - re die Ver - trau - ten bei - de so, wie du willst, nur stets zu

13

8 dir. So wer - den die - se für und für mit wah - rer See - len - freu - de und dei - nem rei - chen

16

8 Se - gen, an wel - chem al - les auf der Welt ge - le - gen, ge - sät - tigt und er - füllt.

Adagio

19 Sopr.
Viol. I

Alto
Viol. II

Tén.
Viola

Basso

8 Er - hör uns, lie - ber Her - re Gott.

Er - hör uns, lie - ber Her - re Gott.

Cont.
Org.

6. Aria

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Alto

Tenore

Continuo
Organo

Cont. (2x) Org.

4

tr

tr

7

Herr,

11

fan - ge an — und sprich den Se - gen, Herr, fan - ge an — und sprich den Se - gen auf
Herr, fan - ge an — und sprich den Se - gen auf

15

die-ses dei-nes Die - ners Haus, Herr, fan-ge an und sprich den Se -
 die-ses dei-nes Die - ners Haus, Herr, fan-ge an und sprich den

19

- gen, Herr, fan - ge an und sprich den Se - gen auf
 Se - - - - - gen, den Se-gen, Herr, fan - ge an und

23

die - ses dei - nes Die - ners Haus, Herr, fan - ge an, sprich den
 sprich den Se - gen auf die - ses dei - nes Die - ners Haus, Herr, fan - ge an

27

Se - gen auf die - ses dei - nes Die - ners Haus, Herr, fan - ge an und sprich den
 sprich den Se - gen auf die - ses deines Dieners Haus, Herr, fan - ge an und sprich den

31

Se - gen, Herr, fan - ge an und sprich den Se - gen, Herr, fan - ge an und sprich den -

Se - gen, Herr, fan - ge an und sprich den Se - gen, Herr, fan - ge an und sprich den

35

Se - - - - - gen auf die - ses dei - nes Die - ners Haus,

Se - - - - - gen auf die - ses dei - nes Die - ners Haus,

39

Herr, Herr, fan - ge an sprich den Se - gen auf die - ses dei - nes Die-ners Haus.

Herr, fan - ge an und sprich den Se - gen auf die - ses dei - nes Die-ners Haus.

43

tr

tr

47

Musical score for measures 47-49. The score is in 3/4 time and consists of five systems. The first system contains measures 47 and 48. The second system contains measure 49. The third and fourth systems are empty staves. The fifth system contains a bass line for measure 49. The key signature is two sharps (F# and C#).

50

Musical score for measures 50-52. The score is in 3/4 time and consists of five systems. The first system contains measures 50 and 51. The second system contains measure 52. The third and fourth systems are empty staves. The fifth system contains a bass line for measure 52. The key signature is two sharps (F# and C#).

53

Laß sie in dei - ner Furcht be - klei - ben, so wer - den sie — in Se - gen blei - ben; er -

Laß sie in dei - ner Furcht be - klei - ben, so wer - den sie — in Se - gen blei - ben; er -

57

heb — auf sie dein An - ge - sich - te, er - heb — auf sie dein An - ge - sich - te, so

heb auf sie dein An - ge - sich - te, er - heb auf sie dein An - ge - sich - te, so

61

gehts ge - wiß in — Se - gen aus, so gehts ge - wiß, ge - wiß in Se - gen aus.

gehts ge - wiß in — Se - gen aus, so gehts ge - wiß, ge - wiß in Se - gen aus.

65

gehts ge - wiß in — Se - gen aus, so gehts ge - wiß, ge - wiß in Se - gen aus.

gehts ge - wiß in — Se - gen aus, so gehts ge - wiß, ge - wiß in Se - gen aus.

68

Laß sie in deiner Furcht bekleiben,
 Laß sie in deiner Furcht bekleiben,

71

so werden sie in Segen bleiben; erhebe auf sie dein
 so werden sie in Segen bleiben; erhebe auf sie

74

An - ge - sich - te, er - heb auf sie dein An - ge - sich - te, so
 dein An - ge - sich - te, er - heb auf sie dein An - ge - sich - te, so

77


gehts ge - wiß in Se - gen aus, so gehts ge - wiß, ge-wiß in Se - gen aus.
 gehts ge - wiß in Se - gen aus, so gehts ge - wiß, ge-wiß in Se - gen aus.

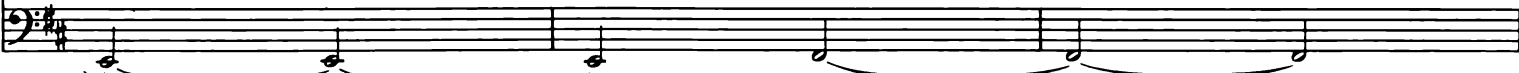
Da Capo


7. Recitativo

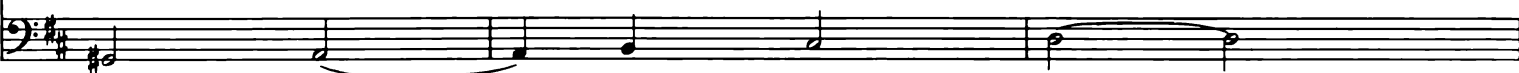
Basso 
 Der Herr, Herr un - ser Gott sei so mit euch, als er mit


Continuo
 Organo
 Cont. (2x) Organo 

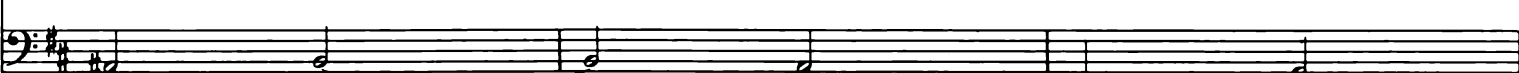
3 
 eu - rer Vä - ter Schar vor die - sem und auch jet - zo war. Er pflanz euch E - phra - im und




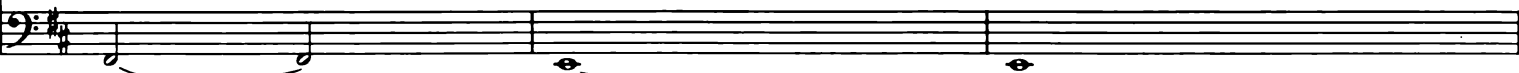
6 
 dem Ma - nas - se gleich. Er laß euch nicht, er zieh nicht von euch sei - ne Hand. Er nei - ge eu - er Herz und




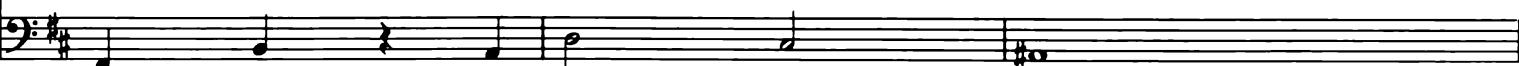
9 
 Sinn stets zu ihm hin, daß ihr in sei - nen We - gen wan - delt, in eu - ern Ta - ten weis - lich han - delt. Sein




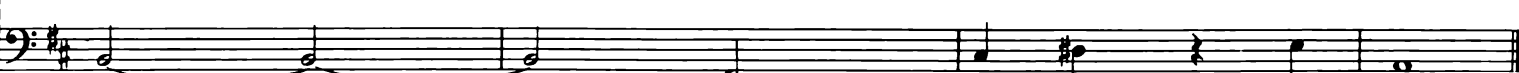
12 
 Geist sei euch stets zu - ge - wandt. Wenn die - ses nun ge - schieht, so wer - den al - le eu - re



15 
 Ta - ten nach Wunsch ge - ra - ten. Und eu - rer from - men El - tern Se - gen wird sich ge - dop - pelt auf euch



18 
 le - gen. Wir a - ber wol - len Gott mit Lob und Sin - gen ein Dank - und Freuden - op - fer brin - gen.



8. Choral

13

Tromba I

Tromba II

Tromba III

Timpani

Soprano
(Oboe I, II)
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo
Organo

Cont. (2x) Organo

1. { Lo - be den Her - ren, der dei - nen Stand sicht - bar ge - seg - net,
der aus dem Him - mel mit Strö - men der Lie - be ge - reg - net. }

8

11

Den - ke dar - an, was der All - mäch - ti - ge kann, der dir mit Lie - be be - geg - net.

Den - ke dar - an, was der All - mäch - ti - ge kann, der dir mit Lie - be be - geg - net.

Den - ke dar - an, was der All - mäch - ti - ge kann, der dir mit Lie - be be - geg - net.

Den - ke dar - an, was der All - mäch - ti - ge kann, der dir mit Lie - be be - geg - net.

19

2. (Lo - be den Her - ren, was in mir ist, lo - be den Na - - men. } Er ist dein
 (Al - les, was O - dem hat, lo - be mit A - bra - hams Sa - - men. } Er ist dein

2. (Lo - be den Her - ren, was in mir ist, lo - be den Na - - men. } Er ist dein
 (Al - les, was O - dem hat, lo - be mit A - bra - hams Sa - - men. } Er ist dein

2. (Lo - be den Her - ren, was in mir ist, lo - be den Na - - men. } Er ist dein
 (Al - les, was O - dem hat, lo - be mit A - bra - hams Sa - - men. } Er ist dein

30

Licht, See - le, ver - giß es ja nicht; Lo - ben - de, schlie - ße mit A - - men.
 Licht, See - le, ver - giß es ja nicht; Lo - ben - de, schlie - ße mit A - - men.
 Licht, See - le, ver - giß es ja nicht; Lo - ben - de, schlie - ße mit A - - men.
 Licht, See - le, ver - giß es ja nicht; Lo - ben - de, schlie - ße mit A - - men.

Gott ist unsre Zuversicht

BWV 197

Tromba I, II, III

Timpani

Oboe I, II, auch Oboe d'amore I, II

Fagotto obbligato

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Gott ist unsre Zuversicht

BWV 197

1.

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano 28

Alto 24

Tenore 41

Basso 37

Continuo

5

Musical score system 1, consisting of four staves. The top staff is in treble clef and has a '5' above it. The bottom staff is in bass clef. The system contains six measures of music with various note values and rests.

Musical score system 2, consisting of two staves. The system contains six measures of music with various note values and rests.

Musical score system 3, consisting of three staves. The system contains six measures of music with various note values and rests.

Musical score system 4, consisting of four staves. The system contains six measures of music with various note values and rests.

Musical score system 5, consisting of one staff in bass clef. The system contains six measures of music with various note values and rests.

11



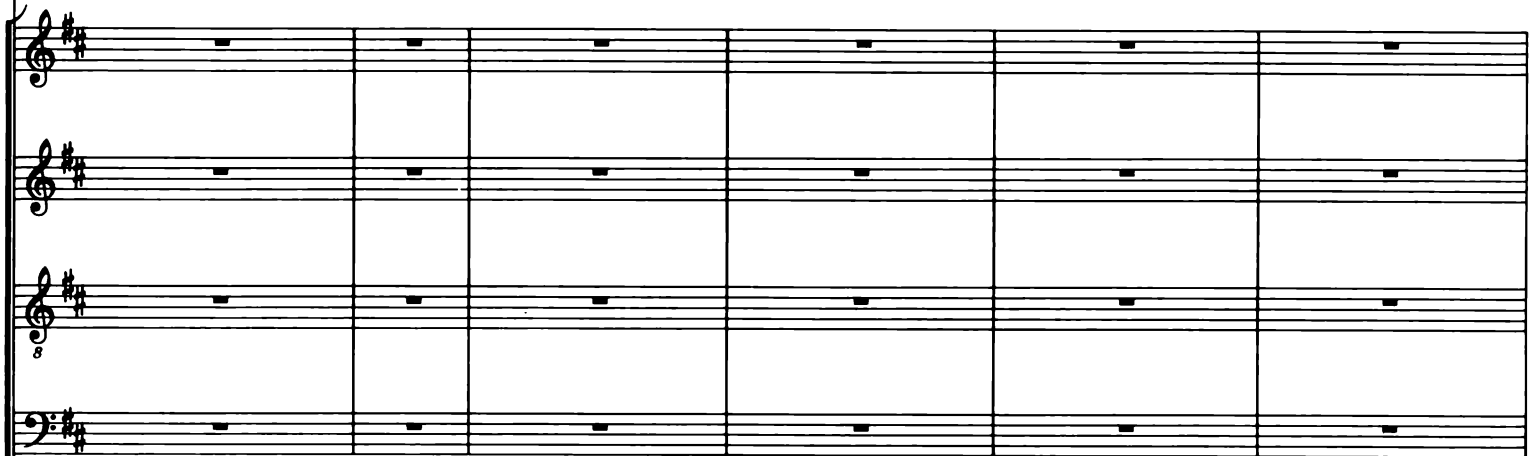
System 1: Four staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second and third staves are also in treble clef with the same key signature. The bottom staff is in bass clef with the same key signature. The music consists of rhythmic patterns of eighth and sixteenth notes.



System 2: Two staves of music, both in treble clef with a key signature of two sharps. The music continues with rhythmic patterns.



System 3: Three staves of music. The top staff is in treble clef with a key signature of two sharps. The middle staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with a key signature of two sharps. The music features more complex rhythmic patterns, including sixteenth-note runs.



System 4: Four staves of music, all of which are empty, indicating a section of rests or a placeholder for another instrument.



System 5: One staff of music in bass clef with a key signature of two sharps. It contains a few notes and rests.

17

Musical score system 1, measures 17-22. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. It contains six staves. The top staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves have a rhythmic accompaniment of quarter notes. The fifth and sixth staves have a bass line with quarter notes.

Musical score system 2, measures 23-28. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. It contains two staves. The top staff has a melodic line with slurs and accents. The bottom staff has a rhythmic accompaniment of quarter notes.

Musical score system 3, measures 29-34. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. It contains three staves. The top staff has a melodic line with slurs and accents. The middle staff has a similar melodic line. The bottom staff has a bass line with eighth notes.

Musical score system 4, measures 35-40. Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. It contains four empty staves.

Musical score system 5, measures 41-46. Bass clef, key signature of two sharps (F# and C#), 6/8 time signature. It contains one staff with a bass line featuring a 4/2 time signature change.

23

The first system of music consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line starting with an eighth-note triplet. The second and third staves are also treble clefs, and the fourth is a bass clef. The music is in a common time signature. Measures 1-6 are shown, with some notes being rests.

The second system of music consists of two staves. The top staff is a treble clef with a key signature of two sharps. It continues the melodic line from the first system. The bottom staff is a bass clef. Measures 7-12 are shown.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps. The middle staff is a treble clef, and the bottom staff is a bass clef. Measures 13-18 are shown, featuring a more active bass line.

The fourth system of music consists of four staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef containing the lyrics: "Gott ist uns-re Zu-versicht, wir ver-trau-en sei-nen". The third staff is a treble clef, and the fourth is a bass clef. Measures 19-24 are shown.

The fifth system of music consists of one staff, a bass clef with a key signature of two sharps. It continues the bass line from the previous systems. Measures 25-30 are shown.

First system of musical notation, consisting of four staves (two treble clefs and two bass clefs). All staves contain rests, indicating a silent section of the score.

Second system of musical notation, consisting of two staves (one treble and one bass clef). Both staves contain rests.

Third system of musical notation, consisting of three staves (one treble, one alto, and one bass clef). The staves contain rhythmic patterns of quarter and eighth notes.

Fourth system of musical notation, including vocal lines and piano accompaniment. The lyrics are: "Gott ist uns - re Zu-ver - sicht, wir ver - trau - en sei - nen Hän - den, Hän - den, wir ver - trau - en sei - nen Hän - den, wir".

Fifth system of musical notation, consisting of a single bass staff with a melodic line.

35

First system of musical notation, consisting of four staves (two treble clefs and two bass clefs) with rests.

Second system of musical notation, consisting of two staves (treble and bass clefs) with rests.

Third system of musical notation, consisting of three staves (two treble clefs and one bass clef) with rhythmic patterns.

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment.

wir ver-trau-en sei - - nen Hän - den, ver - trau -

- ver-trau - - en - sei-nen Hän - den, ver-trau -

Gott ist uns - re Zu-ver-sicht, wir ver-trau -

Fifth system of musical notation, consisting of one bass staff with rhythmic patterns.

- - - en sei - - - nen Hän - den.
 - - - - en sei-nen Hän - den, wir trau - - - en sei-nen Hän - den,
 8 Gott ist uns-re Zu-ver-sicht, wir ver-trau - - en sei-nen Hän -
 - en sei-nen Hän - - - - den, wir ver-trau-en sei - - - nen Hän -

47

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of two staves with a melody and accompaniment.

Musical notation for the third system, consisting of three staves with a melody and accompaniment.

Musical notation for the fourth system, including vocal lines with German lyrics and piano accompaniment.

Gott ist uns-re Zu-ver-sicht, wir ver-trau - - en sei-nen Hän - -
 wir ver-trau - - - - - en sei-nen Hän - - - den, wir ver-trau - -
 - - - den, wir ver-trau-en sei-nen Hän - - - - - den, wir ver-trau - en, ver-
 den, wir ver-trau - - - - - en - sei - nen - Hän - den - ,

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The music is mostly rests, with some notes appearing in the final measure of each staff.

The second system consists of two staves, treble and bass clef. It features a more active melodic line in the treble staff, with eighth and sixteenth notes, and a supporting bass line.

The third system consists of three staves: two treble clefs and one bass clef. The music continues with melodic development in the upper staves and a steady bass line.

The fourth system contains vocal lines and a bass line. The lyrics are in German and are distributed across the staves. The lyrics are:

- - - - den, wir ver-trau-en sei - - nen Hän-den, wir ver - trau - -

- - - en sei-nen Hän - - den, wir ver-trau-en sei-nen Hän-den, wir ver - trau - -

trau - - - en sei-nen Hän-den, wir ver-trau-en sei-nen Hän-den, wir ver - trau - -

wir ver - trau - - - en sei-nen Händen, sei - nen Hän-den, wir ver - trau - -

The fifth system consists of a single bass clef staff, providing a concluding bass line for the section.

59

en sei - - - nen Hän - - - den, Gott - ist

en sei - - - nen Hän - - - den, Gott

en sei - - - nen Hän - - - den, Gott

en sei - - - nen Hän - - - den, Gott - ist

65

uns - - re Zu - - ver - sicht, wir ver-trau - en sei-nen Hän-den, wir
 ist uns - re Zu - - ver - sicht, wir ver-trau - en sei-nen Hän-den,
 ist uns - re Zu - - ver - sicht, wir ver-trau - en sei-nen Händen, wir
 uns - - re Zu - - ver - sicht, wir ver-trau - en sei-nen Hän-den, wir ver -

71

— ver - trau - - en sei-nen Händen,Gott ist uns-re Zu-ver - sicht,
 wir — ver-trau-en sei-nen Hän - - den,Gott ist uns - re Zu-ver - sicht, wir —
 — ver - trau - - en sei-nen Händen,Gott ist uns-re Zu-ver - sicht, wir —
 trau - - en sei-nen Hän - - den,Gott ist uns-re Zu-ver - sicht, wir ver -

wir ver-trau-en sei-nen Hän - den, Gott ist uns-re Zu-ver-sicht, wir

ver - trau - - en sei-nen Hän-den, Gott ist uns-re Zu-ver-sicht,

ver - trau - - en sei-nen Hän-den, Gott ist uns-re Zu-ver-sicht, wir ver-

trau - - en sei-nen Hän - - den, Gott ist uns-re Zu-ver-sicht, wir ver-

83

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of two staves with melodic lines.

Musical notation for the third system, consisting of three staves with melodic lines.

— ver-trau-en sei-nen Hän - den, wir ver - trau - - en sei-nen Hän-den, Gott ist
 wir ver - trau-en sei-nen Hän - den, wir ver-trau-en sei - - nen Hän-den, Gott ist
 8 trau - - en sei - - nen Hän-den, wir ver - trau - - en sei-nen Hän-den, Gott ist
 trau-en sei-nen Hän-den, Gott ist uns-re Zu-ver-sicht, wir ver - trau-en sei-nen Hän-den, Gott ist

89

uns - re Zu - ver - sicht, uns - re Zuversicht, uns - re Zuversicht, wir -

uns - re Zu - ver - sicht, uns - re Zuversicht, uns - re Zuversicht, wir -

⁸ uns - re Zu - ver - sicht, uns - re Zuversicht, uns - re Zuversicht, wir -

uns - re Zu - ver - sicht, uns - re Zuversicht, uns - re Zuversicht, wir -

95

— ver-trau - - - en sei - nen Hän - den, wir — ver-trau-en sei - nen

— ver-trau - - - - en sei-nen Hän - den, wir — ver-trau-en sei - nen

8 — ver-trau-en sei - nen — Hän-den, sei - nen Hän - den, wir — ver-trau-en sei - nen

— ver-trau - - - - - - - - - - en, ver - trau-en sei-nen

101

Hän - - den. Wie er uns-re We - ge führt, wie er un-ser Herz re -

Hän - - den. Wie er — uns-re We - ge führt, wie er un-ser Herz re -

⁸ Hän - - den. Wie er uns-re We - ge führt, wie er — un-ser Herz re -

Hän - - den. Wie er uns-re We - ge führt, wie er un-ser Herz re -

108

giert, da ist Se-gen al-ler En-den, da ist Se - -

giert, da ist Se-gen al-ler En-den, da ist

giert, da ist Se-gen al-ler En - - den, da ist

giert, da ist Se-gen al-ler En - den, da ist Se - gen -

Four empty musical staves (two treble clefs and two bass clefs) with a key signature of two sharps (F# and C#).

Two staves of musical notation. The upper staff is a treble clef and the lower is a bass clef. The music begins with a half note G4 in the treble and a half note G2 in the bass, followed by a melodic line in the treble.

Two staves of musical notation. The upper staff is a treble clef and the lower is a bass clef. The music continues with a more active melodic line in the treble and a supporting bass line.

Two staves of musical notation with German lyrics. The upper staff is a treble clef and the lower is a bass clef. The lyrics are: - - gen - al - - - ler - - - En - - - - den, da ist Se -
Se - - - - gen - al - - - - ler - - - - En - den, da ist
Se - gen al - ler En - den, da - ist - Se - gen, Se - gen
al - ler - En - den, da - ist - Se - gen - al - ler - En - -

Two staves of musical notation. The upper staff is a treble clef and the lower is a bass clef. The music concludes with a final chord in both staves.

120

Musical score for measures 120-125. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps (F# and C#). The music is mostly rests in the first two measures, followed by rhythmic patterns in the subsequent measures.

Musical score for measures 126-131. It consists of two staves, one in treble clef and one in bass clef. The key signature is two sharps (F# and C#). The music features a melodic line in the treble staff and a supporting bass line in the bass staff.

Musical score for measures 132-137. It consists of three staves: two in treble clef and one in bass clef. The key signature is two sharps (F# and C#). The music continues with melodic and harmonic development across the staves.

Musical score for measures 138-143. It consists of four staves. The top three staves have lyrics in German. The key signature is two sharps (F# and C#). The lyrics are:

- gen al - ler En - den;

Se - gen al - ler En - den;

al - - ler En - - den;

- - - - - den;
 The music is primarily rests in the first two measures, with vocal entries in the third measure.

Musical score for measures 144-149. It consists of a single bass staff. The key signature is two sharps (F# and C#). The music features a melodic line in the bass clef.

wie er uns - re We - ge
wie er uns - re We - ge
wie er uns - re We - ge
wie er uns - re We - ge

132

Four staves of musical notation, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#).

Two staves of musical notation, both containing rests. The top staff is in treble clef and the bottom is in bass clef. The key signature has two sharps (F# and C#).

Three staves of musical notation. The top two staves are in treble clef and the bottom is in bass clef. They contain melodic lines with various note values and rests. The key signature has two sharps (F# and C#).

Four staves of musical notation with lyrics. The top staff is in treble clef, the second and third are also in treble clef, and the bottom is in bass clef. The lyrics are: führt, wie er un-ser Herz re-giert, da ist Se-gen al-ler. The key signature has two sharps (F# and C#).

A single bass staff of musical notation containing a melodic line. The key signature has two sharps (F# and C#).

A system of four empty musical staves, consisting of three treble clefs and one bass clef, all in the key of D major. The staves are prepared for musical notation but contain no notes.

The second system of music, consisting of two staves. The upper staff is a treble clef and the lower is a bass clef. Both are in D major. The music begins with a whole rest in the treble and a half note in the bass, followed by a series of eighth and quarter notes with slurs.

The third system of music, consisting of three staves. The upper two are treble clefs and the lower is a bass clef. The music continues with eighth and quarter notes, featuring some beamed eighth notes and slurs.

The fourth system of music, consisting of four staves. The upper three are treble clefs and the lower is a bass clef. The lyrics are written below the staves. The lyrics are: "En-den, da ist Se - - - gen al - - -", "En-den, da ist Se - - - gen al - - - ler", "En - - - den, da ist Se - gen al - ler En - den,", and "En - den, da ist Se - gen al - ler En - den, da ist".

The fifth system of music, consisting of one bass clef staff. It continues the bass line from the previous system with eighth and quarter notes.

144

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of two staves with notes and rests.

Musical notation for the third system, consisting of three staves with notes and rests.

- - ler - - En - - - - den, da ist Se - gen al - ler En - - den.
 En - - - - den, da ist Se - - gen al - ler - - En - - den.
 da ist Se - gen - -, da ist Se - gen al - ler En - - den.
 Se - gen - al - ler - - En - - - - - - - - - - den.

Musical notation for the fifth system, consisting of one bass staff with notes and rests.

Da Capo

2. Recitativo

Basso

Gott ist und bleibt der be - ste Sor - ger, er hält am be - sten Haus. Er füh - ret un - ser

Continuo

4

Tun zu - wei - len wun - der - lich, je - den - noch fröh - lich aus. Wo - hin der Vor - satz nicht ge - dacht, was die Ver -

6

7

nunft un - mög - lich macht, das fü - get sich. Er hat das Glück der Kinder, die ihn lie - ben, von Ju - gend an, von

11

Ju - gend an in sei - ne Hand ge - schrie - ben.

3. Aria

Oboe d'amore

tr

Violino I

Violino II

Viola

Alto

23

Continuo

6

Musical score for measures 6-12. The system consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps (F# and C#). The second and third staves are for the right hand of a piano, with a treble clef. The fourth staff is for the left hand of a piano, with a bass clef. The fifth staff is a grand staff (treble and bass clefs) for a second piano part. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

13

Musical score for measures 13-19. The system consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps. The second and third staves are for the right hand of a piano, with a treble clef. The fourth staff is for the left hand of a piano, with a bass clef. The fifth staff is a grand staff for a second piano part. The music continues with similar rhythmic patterns and includes some slurs and accents.

20

Musical score for measures 20-26. The system consists of five staves. The top staff is the vocal line, starting with a treble clef and a key signature of two sharps. The second and third staves are for the right hand of a piano, with a treble clef. The fourth staff is for the left hand of a piano, with a bass clef. The fifth staff is a grand staff for a second piano part. The music concludes with the lyrics "Schlä - - fert al - len" written below the vocal line.

Schlä - - fert al - len

27

Sor - gen - kum - mer in - den Schlum - mer kind - li - chen Ver - trau - ens

34

ein schlä -

41

- fert al - len Sor - gen - kum - mer in den Schlum - mer,

47

al - len Sor - - gen - kum-mer, schlä -

54

- - - fert al - len Sor - gen - kum - mer in den Schlum -

61

- mer kind - li-chen Ver-trau - ens ein.

68

Got-tes Au-gen, wel-che

74

wa - - - - - chen, und die un-ser Leit - - - - - stern sein, werden al - les sel-ber

78

ma - - - - - chen, al - - - - - les sel-ber ma - chen, Gottes Augen, wel-che wa-chen,

82

piano

und die un-ser Leitstern sein, die unser Leit - stern sein, unser Leit - - stern, unser Leit -

86

- stern sein, werden al - les selber machen, Gottes

90

Au - gen, wel - che wa - - - chen, werden al - les, al - - - les - sel - ber ma - chen.

94

101

Schlä - - fert al - len Sor - gen - kum - mer

108

in_ den Schlum - mer kind - li - chen_ Ver - trau - ens_ ein_

115

in den Schlum - mer, schlä -

122

- - fert al - - len Sor - - gen - kum - mer in den Schlum - mer,

128

al - len Sor - - - gen - kum - mer, schlä -

135

- - - - - fert al - len Sor - gen - kum - mer in den -

141

Schlum - - mer kind - li-chen Ver-trau-ens ein.

148

4. Recitativo

Violino I

Violino II

Viola

Basso

Continuo

Drum fol-get Gott und sei-nem Trie-be. Das ist die rech-te Bahn. Die füh-ret durch Ge-

4

fahr auch end-lich in das Ka-na - an, und durch von ihm ge-prüf-te Lie-be, auch an sein hei-li - ges Al-

7

tar, und bin - det Herz und Herz zu-sam-men, Herr! sei — du selbst mit die-sen Flammen!

5. Choral

Soprano
Oboe d'amore I
Violino I

Alto
Oboe d'amore II
Violino II

Tenore
Viola

Basso

Continuo

Du sü - ße Lieb, schenk — uns dei - ne Gunst, laß uns emp - fin - -

Du sü - ße Lieb, schenk — uns dei - ne — Gunst, laß uns emp - fin - -

Du sü - ße Lieb, schenk — uns dei - ne Gunst, laß uns emp - fin - -

Du sü - ße Lieb, schenk — uns dei - ne — Gunst, laß uns emp - fin - -

5

den der Lie - be Brunst, daß wir uns von Her - zen ein - an - der lie - ben,

den der Lie - be Brunst, daß wir uns von Her - zen ein - an - der lie - ben,

8 den der Lie - be Brunst, daß wir uns von Her - zen ein - an - der lie - ben,

den der Lie - be Brunst, daß wir uns von Her - zen ein - an - der lie - ben,

10

und in Fried auf ei - nem Sin - ne blei - ben. Ky - ri - e — e - leis!

und in Fried auf ei - nem Sin - ne — blei - ben. Ky - ri - e — e - leis!

8 und in Fried auf ei - nem Sin - ne blei - ben. Ky - ri - e — e - leis!

und in Fried auf ei - nem Sin - ne blei - ben. Ky - ri - e — e - leis!

Post Copulationem

6. Aria

Oboe

Fagotto obbligato

Violino I *con sordino*

Violino II *con sordino*

Basso

Continuo

3

6

9

O du an-ge - neh - mes Paar, o du an-ge - neh - mes Paar_ ,

12

o du an-ge - neh - mes Paar_ , o du an-ge - neh - mes

15

Paar_ , dir wir dei - tel Heil be - geg - nen, Gott wird dich aus Zi - on seg - nen und dich lei - ten im - mer -

18

dar, dir wird ei - tel Heil be - geg - nen, Gott wird dich aus Zi - on seg - - -

21

- - nen und dich lei - - - - ten im - mer - dar,

24

27

o — du an - ge - neh - mes Paar, o du an - ge - neh - mes

30

Paar, o du an - ge - neh - mes Paar, dir wird ei - tel Heil - be - geg - nen, Gott wird dich aus Zi - on

33

seg - - - nen und dich lei - - - - ten im - mer - dar, o — du an - ge - neh - mes

36

Paar, dir wird ei-tel Heil — be-gegnen, Gott — wird dich aus Zi - - on seg-nen und dich lei - ten immer

39

dar, o du an-ge - neh - mes

42

Paar, o du an-ge - neh - mes Paar, dir wird ei - tel Heil — be-gegnen, Gott wird

45

dich aus Zi - on seg - - - nen und dich lei - ten im - mer-dar, o du an - ge - neh-mes

48

Paar, dir wird ei-tel Heil be - gegnen, Gott wird dich aus Zi - - on seg-nen und dich lei - ten immer-

51

dar, o du an - ge - neh - mes Paar, o du an - ge - neh - mes

54

Paar, dir wird ei - tel Heil be - geg - nen, Gott wird dich aus Zi - on

57

seg - nen und dich lei - ten im - mer - dar; dir wird ei - tel Heil be - geg - nen, Gott wird

60

dich aus Zi - on seg - - - - nen und dich lei - - - - ten im - mer -

63

dar, o — du an - ge - neh - mes Paar!

66

69


7. Recitativo

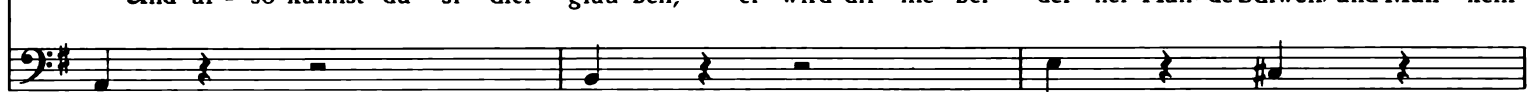
Soprano  So wie es Gott mit dir ge-treu und vä-ter-lich von Kin-des-bei-nen an ge-


Continuo 

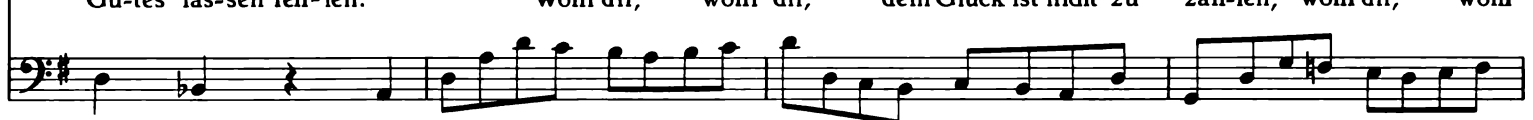
⁴  meint, so will er für und für dein al-ler-be-ster Freund bis an das En-de blei-ben.



⁷  Und al-so kannst du si-cher gläu-ben, er wird dir nie bei dei-ner Hän-deSchweiß und Müh kein



¹⁰  Gu-tes las-sen feh-len. Wohl dir, wohl dir, dein Glück ist nicht zu zäh-len, wohl dir, wohl



¹⁴  dir, dein Glück ist nicht zu zäh - - - - - len_, wohl



¹⁸  dir, wohl dir, wohl dir, wohl dir, dein Glück ist nicht zu zäh-len, dein Glück ist nicht zu zäh-len, wohl



²²  dir, wohl dir, dein Glück ist nicht zu zäh - - - - - len.



8. Aria

Violino solo

Oboe d'amore I

Oboe d'amore II

Soprano

Continuo

4 tr

tr

Ver-

9

gnü- gen und Lust, Ge- dei- hen und Heil wird wach- sen und stär- ken und la - ben, Ver- gnü- gen und Lust,

14

Ge - dei-hen und Heil wird wach-sen und stär-ken und la - - ben, Ver-

19

gnü- gen und Lust, Ge - dei-hen und Heil wird wach - - sen und stär - - ken, wird wach-sen und stärken und

24

la - - ben, wird wach - sen und stär-ken und la - - ben.

29.

34

Das Au-ge, die Brust wird e - wig sein Teil an sü-ßer Zu-frie-den-heit ha - ben, das

39

Au-ge, die Brust wird e - - wig sein Teil an sü-ßer Zu-frie - - den-heit ha - -

44

- ben, wird e - - wig sein Teil _____ an sü-ßer Zu - frie - - den-heit _____ ha - ben.

49

Ver - gnü-gen und Lust, Ge-

54

dei - hen und Heil wird wachsen und stär-ken und la - ben, Ver - gnü-gen und Lust, Ge-

59

dei-hen und Heil wird wachsen und stär-ken und la - - ben, Ver-gnügen und Lust, Ge-

64

dei-hen und Heil wird wach - - sen und stär - - ken, wird wach-sen und stär-ken und la - - ben, wird

69

wach-sen und stär-ken und la - - ben.

74 tr

9. Recitativo

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso

Continuo

Und die-ser fro-he Le-bens-lauf wird bis in spä-te Jah-re währen. Denn Got-tes

4

Gü-te hat kein Ziel, die schenkt dir viel, ja mehr, als selbst das - Her-ze kann be-geh-ren. Ver-

7

las-se dich, ver-las-se dich ge-wiß, ge-wiß, ver-las-se dich ge-wiß dar-auf.

10. Choral

Soprano
Oboe d'amore I
Violino I

Alto
Oboe d'amore II
Violino II

Tenore
Viola

Basso

Continuo

{ So wandelt froh auf Gottes We-gen, und was ihr
Ver-die-net eu-res Got-tes Se-gen, denn der ist

4 (9)

{ tut, das tut ge-treu! } denn wel-cher sei-ne Zu-ver-sicht auf Gott setzt, den ver-läßt er nicht.
al-le Mor-gen neu:

Dem Gerechten muß das Licht

BWV 195

Tromba I, II, III

Timpani

Flauto traverso I, II

Oboe I, II

Violino I, II

Viola

Soprano, Soprano in Ripieno

Alto, Alto in Ripieno

Tenore, Tenore in Ripieno

Basso, Basso in Ripieno

Violoncello, Violone, Continuo

Dem Gerechten muß das Licht

BWV 195

1.

The musical score is arranged in systems. The first system includes Tromba I, Tromba II, Tromba III, and Timpani. The second system includes Flauto traverso I, Flauto traverso II, Oboe I, and Oboe II. The third system includes Violino I, Violino II, and Viola. The fourth system includes Soprano, Alto, Tenore, and Basso. The fifth system includes Soprano in Ripieno, Alto in Ripieno, Tenore in Ripieno, and Basso in Ripieno. The sixth system includes Violoncello (bez.), Violone, and Continuo (bez.).

Each part begins with a treble clef (except for Timpani, Viola, and the bottom system which use bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal parts (Soprano, Alto, Tenore, Basso) and their respective Ripieno parts are marked with a '12' above the staff, indicating a specific measure or rehearsal mark. The bottom system includes figured bass notation with numbers 6, 4, 2, 7, 6, 4, 5.

4

8

First system of musical notation, starting with a fermata and a measure rest. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#).

Second system of musical notation, featuring melodic lines with slurs in the treble clefs and accompaniment in the bass clefs. The key signature remains two sharps.

Third system of musical notation, continuing the melodic and accompanimental lines. The key signature remains two sharps.

Fourth system of musical notation, consisting of four empty staves (two treble and two bass clefs) with a fermata and a measure rest at the beginning.

Fifth system of musical notation, consisting of four empty staves (two treble and two bass clefs) with a fermata and a measure rest at the beginning.

Sixth system of musical notation, featuring a bass line with figured bass notation. The key signature is two sharps. The figures include 6, 7, 5, 7, 5, 7, 5, 6, 5, 6, 6, 4, 6, 6, 4, 6, 5, 6, 7.

12

Dem Ge - rech - - ten, dem Ge - rech - ten, dem.

Dem Ge - rech - ten, dem Ge - rech - ten,

Dem Ge - rech - ten, dem Ge - rech - - ten,

Dem Ge - rech - ten, dem Ge - rech - ten,

Dem Ge - rech - - ten, dem Ge - rech - ten,

Dem Ge - rech - ten, dem Ge - rech - ten,

Dem Ge - rech - ten, dem Ge - rech - - ten,

Dem Ge - rech - ten, dem Ge - rech - ten,

6 6 4 5 3 6

15

Ge-rech-ten muß das Licht im - - mer wie-der auf-ge - - - - - hen,
 dem Ge - rech-ten,
 dem Ge - rech - - ten,
 dem Ge-rech-ten,

dem Ge - rech-ten,
 dem Ge - rech-ten,
 dem Ge - rech - - ten,
 dem Ge-rech-ten,

dem Ge - rech - - ten, und Freu - - - - - de den

dem Ge - rech - ten, dem Ge - rech - ten muß das Licht im - - mer wie - der auf - ge - - -

dem Ge - rech - ten,

21

from - - - men Her - - zen, und Freu - - de, Freu - - de den from - -
 - - - - - hen und Freu - - - - -
 dem Ge - rech-ten, dem Ge-rech-ten muß das Licht im -
 dem Ge-rech-ten,

dem Ge - rech - - ten,
 dem Ge - rech-ten,
 dem Ge - rech-ten,
 dem Ge-rech-ten,

24

- - men Her-zen, den from-men Her - - - zen muß das Licht im - - - mer wie-der auf-
 - de, Freu - - - de, Freu - - de den from -
 8 - - mer wie-der auf-ge - - - hen und Freu - - -
 dem Ge - rech-ten, dem Ge-rech-ten muß das Licht im -

dem Ge - rech - - ten,
 dem Ge - rech - - ten,
 8 dem Ge - rech-ten,
 dem Ge - rech-ten,

dem Ge - rech-ten,

27

ge - - - - hen, auf - ge - - - - -
- - men Her - zen; wie - der auf ge - - - - -
- - mer wie - der auf - ge - - - - - hen, auf ge - - - - -

hen, dem Ge - rech - - ten muß das Licht immer wie - - der auf - ge - -

- - - - - hen, dem Ge - rech-ten muß das Licht im-mer

de, dem Ge - rech-ten, dem Ge - rech-ten muß das Licht, das Licht im-mer

- - - - - hen, dem Ge-rech-ten, dem Ge - rech-ten muß das Licht im -

dem Ge - rech - - ten,

dem Ge - rech-ten,

dem Ge - rech-ten,

dem Ge-rech-ten, dem Ge-rech-ten muß das Licht im -

33

wie-der auf-ge - - hen, dem Ge-rech - - ten, dem Ge-rech-ten muß das

wie - - der auf-ge-hen, dem Ge-rech-ten, dem Ge-rech-ten

- - mer wie-der auf-ge - - - - - hen, muß das Licht im-mer wie - -

36

Licht im-mer wie-der auf-ge - - hen, dem Ge - rech-ten, dem Ge-rech-
Licht, das Licht im-mer wie - - - der auf-ge - hen, dem Ge - rech-ten, dem
8 muß das Licht im - - mer wie-der auf-ge -
- der auf-ge - - - - hen, dem Ge - rech-ten, dem Ge -
dem Ge - rech-ten,
dem Ge - rech-ten, dem
8 muß das Licht im - - mer wie-der auf-ge -
- der auf-ge - - - - hen, dem Ge - rech-ten, dem Ge -

7 7 8 6 4 2 6 4 2 6

39

ten muß das Licht im-mer wie - - - der auf-ge - hen, dem Ge - rech-ten,

— Ge-rech-ten muß das Licht im - - mer_ wie-der auf-ge - - - - - hen,

8 - hen, muß das Licht im-mer wie-der auf-ge - - hen, dem Ge - rech - - ten

rech - - ten muß das Licht im-mer wie-der auf-ge - - - - - hen, dem Ge-rech-ten,

dem Ge - rech-ten,

— Ge-rech-ten muß das Licht im - - mer_ wie-der auf-ge - - - - - hen,

8 - hen, muß das Licht im-mer wie-der auf-ge - - hen, dem Ge - rech - - ten

rech - - ten muß das Licht im-mer wie-der auf-ge - - - - - hen, dem Ge-rech-ten,

42

dem Ge - rech - ten muß das Licht im - - mer wieder auf - ge - hen und Freu - - -

muß das Licht im - mer wie - - - der auf - ge - - - - - hen und Freu - - -

muß das Licht im - mer wieder auf - ge - - - - - - - - - - - hen und Freu - - -

dem Ge - rech - ten muß das Licht im - mer wieder auf - ge - - - - - - - - - - - hen und Freu - - -

dem Ge - rech - ten muß das Licht im - - mer wieder auf - ge - hen und Freu - - -

muß das Licht im - mer wie - - - der auf - ge - - - - - - - - - - - hen und Freu - - -

muß das Licht im - mer wieder auf - ge - - - - - - - - - - - hen und Freu - - -

dem Ge - rech - ten muß das Licht immer wie - der auf - ge - - - - - - - - - - - hen und Freu - - -

45

Musical notation for the first system, measures 45-47. It consists of four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The music features a mix of eighth and sixteenth notes with rests.

Musical notation for the second system, measures 48-50. It consists of four staves: two treble clefs and two bass clefs. The music continues with similar rhythmic patterns and melodic lines.

Musical notation for the third system, measures 51-53. It consists of four staves: two treble clefs and two bass clefs. The music continues with similar rhythmic patterns and melodic lines.

Musical notation for the fourth system, measures 54-56, with lyrics. It consists of four staves: two treble clefs and two bass clefs. The lyrics are:

- de, und Freu - - - de, und Freu - - - de, und Freu-de den frommen

- de, und Freu - - - de, und Freu - - - de den from-men Her - -

- de, und Freu - - - de, und Freu - - - de, und Freu-de den frommen

- de, und Freu - - - de, und Freu - - - de, und Freu - - -

Musical notation for the fifth system, measures 57-59, with lyrics. It consists of four staves: two treble clefs and two bass clefs. The lyrics are:

- de, und Freu - - - de, und Freu - - - de, und Freu-de den frommen

- de, und Freu - - - de, und Freu - - - de den frommen Her - -

- de, und Freu - - - de, und Freu - - - de, und Freu-de den frommen

- de, und Freu - - - de, und Freu - - - de, und Freu - - -

Musical notation for the sixth system, measures 60-62, with figured bass. It consists of four staves: two treble clefs and two bass clefs. The bass line includes figured bass notation: 9 7, 7 5 #, 6, 9 7, 7 5, and 7.

48

Her - zen, und
Her - zen, und
Her - zen, den frommen Her - zen, den from - men Her -
de, und Freu -

7 7 7 7 5 6 6 6 6 6 6 7

Detailed description: This page of a musical score, numbered 188 and starting at measure 48, is written in D major and 3/4 time. It features a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes. The vocal lines are in parallel motion, with lyrics in German. The lyrics are: 'Her - zen, und' (Soprano and Alto), 'Her - zen, den frommen Her - zen, den from - men Her -' (Tenor and Bass), and 'de, und Freu -' (Bass). The score includes various musical notations such as slurs, ties, and dynamic markings. At the bottom of the page, there are fingering numbers for the piano part: 7, 7, 7, 7, 5, 6, 6, 6, 6, 6, 6, 7.

51

Freu - - de den from - men Her - - zen.

Freu-de den from - men Her - - zen. Ihr Ge-rech-ten,

- - zen, den from-men Her - - zen. Ihr Ge-rech-ten, freu - - - - et euch des Herrn und dan-ket

- de den from - men Her - - zen.

Freu - - de den from - men Her - - zen.

Freu-de den from - men Her - - zen.

- zen, den from-men Her - - zen.

- de den from - men Her - - zen.

Five staves of musical notation, all containing rests. The key signature is two sharps (F# and C#).

Five staves of musical notation, all containing rests. The key signature is two sharps (F# and C#).

Three staves of musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. They contain rhythmic patterns of eighth and sixteenth notes.

Vocal and piano accompaniment system. The top staff is the vocal line with lyrics: "Ihr Ge-rech-ten, freu - - - - et euch des". The middle two staves are piano accompaniment. The bottom staff is the bass line. Lyrics continue: "freu - - - - et euch des Herr und dan - ket ihm und prei - set sei - ne Hei - lig - ihm und prei - set sei - ne Hei - lig - keit, ihr Ge-rech - ten, freu - - - et euch des".

Five staves of musical notation, all containing rests. The key signature is two sharps (F# and C#).

A single bass staff with figured bass notation. The figures are: 7 5, 9 4, 8 3, 6 5, 7 5, 4.

61

Herrn und dan - ket ihm und prei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu - - - -

keit, und dan - ket ihm und prei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu - - - -

Herrn und dan - ket ihm und prei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten freu - -

Ihr Ge - rech - ten, freu - - - - et euch des Herrn und dan - ket ihm und prei - set

66

71

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is two sharps (D major or B minor). The vocal line begins with a melodic phrase, while the piano accompaniment provides harmonic support.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Third system of musical notation, showing further development of the vocal and piano parts. The piano accompaniment includes some rests, indicating a change in texture.

Fourth system of musical notation, including German lyrics. The lyrics are:
 ihr Ge - rech - ten, freu - - - et euch des Herrn und dan - ket
 sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu - - et euch des Herrn, ihr Ge - rech - ten,
 sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu - - et euch des Herrn;
 - et euch des Herrn, ihr Ge - rech - ten, freu - - et euch des Herrn;

Fifth system of musical notation, including German lyrics. The lyrics are:
 Ihr Ge - rech - ten, freu - - - et euch des Herrn und dan - ket
 Ihr Ge - rech - ten,

Sixth system of musical notation, primarily piano accompaniment. It features a complex rhythmic pattern with fingerings (5, 4, 3, 5) and accents (σ) indicated.

76

ihm und frei - set sei - ne Hei - lig - keit, freu - - - - -

freu - - - - - et euch des Herrn, freu - - - - - et euch des Herrn, freuet euch des

ihm und frei - set sei - ne Hei - lig - keit, freu - - - - -

freu - - - - - et euch des Herrn, freu - - - - - et euch des Herrn, freuet euch des

81

Herrn und dan - ket ihm, und prei - set sei - ne Hei - lig - keit, und prei - - set sei -
 ihr Ge - rech - ten, freu - - - - et euch des Herrn und dan - ket ihm und prei - set
 ihr Ge - rech - ten, freu - - - -

Herrn und dan - ket ihm und prei - set sei - ne Hei - lig - keit, und prei - - set sei -
 Ihr Ge - rech - ten, freu - - - - et euch des Herrn und dan - ket ihm und prei - set
 Ihr Ge - rech - ten, freu - - - -

- - - et euch, freu - - et euch, freu - - et euch des
 - - ne Hei - lig - keit, freu - - et euch, freu - - et euch, freu - - et euch des
 sei - ne Hei - lig - keit, freu - - - et euch, freu - et euch des
 - - et euch des Herrn, freu - - - et euch, freu - - - et euch, freu - - - et euch des

- - - et euch, freu - - et euch, freu - - - et euch des
 - - ne Hei - lig - keit, freu - - et euch, freu - - et euch, freu - - et euch des
 sei - ne Hei - lig - keit, freu - - - et euch, freu - et euch des
 - - et euch des Herrn, freu - - - et euch, freu - - - et euch, freu - - - et euch des

91

Herrn, freu - - - et euch und dan - ket

Herrn, freu - - - et euch und dan - ket

⁸ Herrn, freu - - - et euch, danket

Herrn, freu - - et euch, ihr Ge-rech - ten,

Herrn, freu - - - et euch und dan - ket

Herrn, freu - - - et euch und dan - ket

⁸ Herrn, freu - - - et euch, danket

Herrn, freu - - et euch, ihr Ge-rech - ten,

8 7 5 3 6 5 2

96

ihm und prei - set sei - ne Hei - lig - keit, dan - - - ket ihm und prei - set sei - ne Hei - lig -
 ihm und prei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket ihm und prei set
 ihm und prei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket
 freu - - - - et euch des Herrn, freu - - - et

ihm und prei - set sei - ne Hei - lig - keit, dan - - - ket ihm und prei - set sei - ne Hei - lig -
 ihm und prei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket ihm und prei - set
 ihm und prei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket
 freu - - - - et euch des Herrn, freu - - - et

101

keit, ihr Ge-rech-ten, freu- - - et euch des Herrn und dan-ket ihm und prei-set
 sei - ne Hei - lig - keit, sei-ne Hei-lig - keit, sei-ne Hei - lig - keit, freu-et euch, danket ihm_und
 ihm und prei-set sei - ne Hei - lig - keit, sei-ne Hei - lig - keit, freu-et euch, danket ihm und
 euch und dan - ket ihm und prei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu -

keit, ihr Ge-rech-ten, freu- - - et euch des Herrn und dan-ket ihm und prei-set
 sei - ne Hei - lig - keit, sei-ne Hei-lig - keit, sei-ne Hei - lig - keit, freu-et euch, danket ihm_und
 ihm und prei-set sei - ne Hei - lig - keit, sei-ne Hei - lig - keit, freu-et euch, danket ihm und
 euch und dan - ket ihm und prei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu -

106

sei - ne Hei - lig - keit, freu - - - - et euch des
 prei-set sei-nen Na - men, freu - - - - et euch des
 8 prei-set sei-ne Hei-lig - keit, freu - - - - et euch des Herrn, freuet euch des
 - - et euch des Herrn, freu - - - - et euch, freu - - et ___

sei - ne Hei - lig - keit, freu - - - - et euch des
 prei-set sei-nen Na - men, freu - - - - et euch des
 8 prei-set sei-ne Hei-lig - keit, freu - - - - et euch des Herrn, freuet euch des
 - - et euch des Herrn, freu - - - - et euch, freu - - et ___

6 6 5 4 6 7 5 4 2 6 7 6

III

Herrn, ihr Ge-rech - ten, freu - et euch des Herrn, freuet euch des Herrn und dan - ket ihm, und
 Herrn, ihr Ge-rech - ten, freu - et euch des Herrn, freuet euch des Herrn und dan - ket ihm, und
 8 Herrn, ihr Ge-rech - ten, freu-et euch des Herrn, freuet euch des Herrn und dan - ket ihm, und
 euch, ihr Ge-rech - ten, freu - - - - et euch des Herrn und dan - ket ihm, und

Herrn, ihr Ge-rech - ten, freu - et euch des Herrn, freuet euch des Herrn und dan - ket ihm, und
 Herrn, ihr Ge-rech - ten, freu - et euch des Herrn, freuet euch des Herrn und dan - ket ihm, und
 8 Herrn, ihr Ge-rech - ten, freu-et euch des Herrn, freuet euch des Herrn und dan - ket ihm, und
 euch, ihr Ge-rech - ten, freu - - - - et euch des Herrn und dan - ket ihm, und

dan - ket ihm und prei - - - - set sei - - - - ne Hei - lig - keit.

dan - ket ihm und prei - - - - set sei - - - - ne Hei - lig - keit.

⁸ dan - ket ihm und prei - - - - set, prei - set sei - ne Hei - lig - keit.

dan - ket ihm und prei - set, prei - - - - - set sei - ne Hei - lig - keit.

dan - ket ihm und prei - - - - set sei - - - - ne Hei - lig - keit.

dan - ket ihm und prei - - - - set sei - - - - ne Hei - lig - keit.

⁸ dan - ket ihm und prei - - - - set prei - set sei - ne Hei - lig - keit.

dan - ket ihm und prei - set, prei - - - - - set sei - ne Hei - lig - keit.

2. Recitativo

Basso Solo

Violoncello
Violone
Continuo

Dem Freu-den-licht ge-rech-ter From-men muß stets ein
neu-er Zuwachs kommen, der Wohl und Glück bei ih-nen mehrt. Auch
die-sem neuen Paar, an dem man so Gerechtig-keit als Tu-gend ehrt, ist
heut ein Freu-den-licht be-reit, das stel-let neu-es Wohl-sein dar.
12 O! ein er-wünscht Ver-bin-den! so kön-nen zwei ihr Glück eins an dem andern finden.

3. Aria

Oboe I¹⁾

Oboe II¹⁾

Flauto traverso I¹⁾
Violino I

Flauto traverso II¹⁾
Violino II

Viola

Basso Solo

Violoncello
Violone
Continuo

¹⁾ Zu den Umfangsüberschreitungen in den Holzbläserstimmen vgl. den Krit. Bericht.

7

tr

tr

13

piano

p

Rüh - met Got-tes Güt und Treu_____, Got-tes Güt und Treu_.

p

19

rüh - met — ihn — mit — re - ger — Freu - - de, prei - set Gott, Ver - lob - ten

25

bei - - - de, prei - - - set Gott, Ver - lob - - - ten bei - de,

forte *p*

31

forte

forte

forte piano

f p

f p

f piano

rüh - met ihn mit re - ger Freu-de, prei - set Gott, Ver-lob -

forte piano

f p

37

tr

- ten bei-de, rüh - met ihn mit re - ger Freu -

43

forte
f

- de, prei - set — Gott, Ver - lob - ten — bei - - de!

f

49

tr

tr

tr

tr

56

piano

Denn eúr heu - - ti - ges Ver -

62

tr

pp

pianissimo

bin-den läßt euch lau - ter Se - - gen fin-den, Licht und Freu - -

68

forte

forte

pp

f

f

forte

- de wer - den neu, Licht und Freu - de wer - den

forte

74

tr

tr

neu.

80

Musical notation for measures 80-81. The system includes a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes.

Musical notation for measures 82-85. The system includes a vocal line and piano accompaniment. The piano part continues with intricate rhythmic patterns. A *piano* dynamic marking is present in measure 83.

Denn eúr heu - - - ti-ges Ver - bin - den

Musical notation for measures 86-87. The system includes a vocal line and piano accompaniment. The piano part features a melodic line with a *piano* dynamic marking in measure 87.

86

Musical notation for measures 88-89. The system includes a vocal line and piano accompaniment. The piano part features a melodic line with a *pianissimo* dynamic marking in measure 89.

Musical notation for measures 90-93. The system includes a vocal line and piano accompaniment. The piano part features a melodic line with a *pianissimo* dynamic marking in measure 93.

läßt euch lau - ter Se - - gen fin - den, Licht und Freu -

Musical notation for measures 94-97. The system includes a vocal line and piano accompaniment. The piano part features a melodic line with a *pianissimo* dynamic marking in measure 97.

92

de wer-den neu, Licht und Freu-de wer-den neu, Licht und

98

Freu - de wer - den neu.

forte
f

f

f

f

117

- - de, prei - set Gott, Ver - lob - ten bei - - de, prei - - set Gott, Verlob - - - ten

forte *piano*

124

bei - de, rüh - - met ihn mit re - - - ger Freu - de, prei - set

forte *piano*

130

piano

Gott, Ver-lob - - ten - bei - de, rüh - met ihn mit - re - - ger

piano

136

forte

forte

f

f

f

tr

Freu - de, prei - - - set Gott, Ver - lob - ten bei - de.

tr

142

Musical score for measures 142-148. The score is in G major (one sharp) and 2/4 time. It features five staves: two treble clefs, one bass clef, and two more treble clefs. The first two staves have trills (tr) marked above the first notes of measures 142, 144, and 146. The third staff also has trills in measures 142, 144, and 146. The fourth staff is a bass line. The fifth staff is a treble line. The music consists of eighth and sixteenth notes, with some slurs and accents.

149

Musical score for measures 149-155. The score is in G major (one sharp) and 2/4 time. It features five staves: two treble clefs, one bass clef, and two more treble clefs. The first two staves have a *forte* dynamic marking in measure 155. The third staff has a *piano* dynamic marking in measure 150 and a *forte* dynamic marking in measure 155. The fourth staff has a *piano* dynamic marking in measure 150 and a *forte* dynamic marking in measure 155. The fifth staff has a *piano* dynamic marking in measure 150 and a *forte* dynamic marking in measure 155. The music consists of eighth and sixteenth notes, with some slurs and accents. The score includes instrument labels: Flauto tr. I, Viol. I, Flauto tr. II, and Viol. II.

4. Recitativo

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Soprano solo

Violoncello
Violone
Continuo (bez.)

Wohl - an, so

knüp-fet denn ein Band, das so viel Wohl - sein pro - phe - zei - het.

Des Prie - sters Hand wird jetzt den Se-gen auf eu-ren E - he-stand, auf eu-re Scheitel le - gen.

7

Und wenn des Segens Kraft hin-fort an euch ge-dei-het, so rühmt des Höch-sten Va-ter -

6 5 6 5 6 4+ 6 6

10

hand. Er knüpf - te selbst eu'r Lie - bes - band und ließ das,

6 5 4 2

12

was er an - ge - fan - gen, auch ein er-wünsch - tes End er - lan - gen.

6 6 7 6 4 5

5. Chorus

The musical score is arranged in a standard orchestral layout. The top section includes Tromba I, II, and III, and Timpani. The middle section includes Flauto traverso I and II, Oboe I and II, Violino I and II, and Viola. The bottom section includes vocal parts for Soprano, Alto, Tenore, and Basso, and the string section consisting of Violoncello, Violone, and Continuo. The score is written in 3/4 time with a key signature of one sharp (F#). The vocal parts have markings for 'Solo' and 'Ripieno' at measures 20 and 32. The string parts have markings for '1' and '2' at the beginning of their respective staves.

5

System 1: Four staves (treble and bass clefs). The top staff features a complex melodic line with sixteenth-note runs and a fermata. The second and third staves have sparse accompaniment with rests. The bottom staff provides a steady bass line.

System 2: Four staves. The top staff continues the melodic line with trills and grace notes. The second and third staves have more active accompaniment, including trills and grace notes. The bottom staff continues the bass line.

System 3: Four staves. The top staff features a melodic line with trills and grace notes. The second and third staves have active accompaniment with trills and grace notes. The bottom staff continues the bass line.

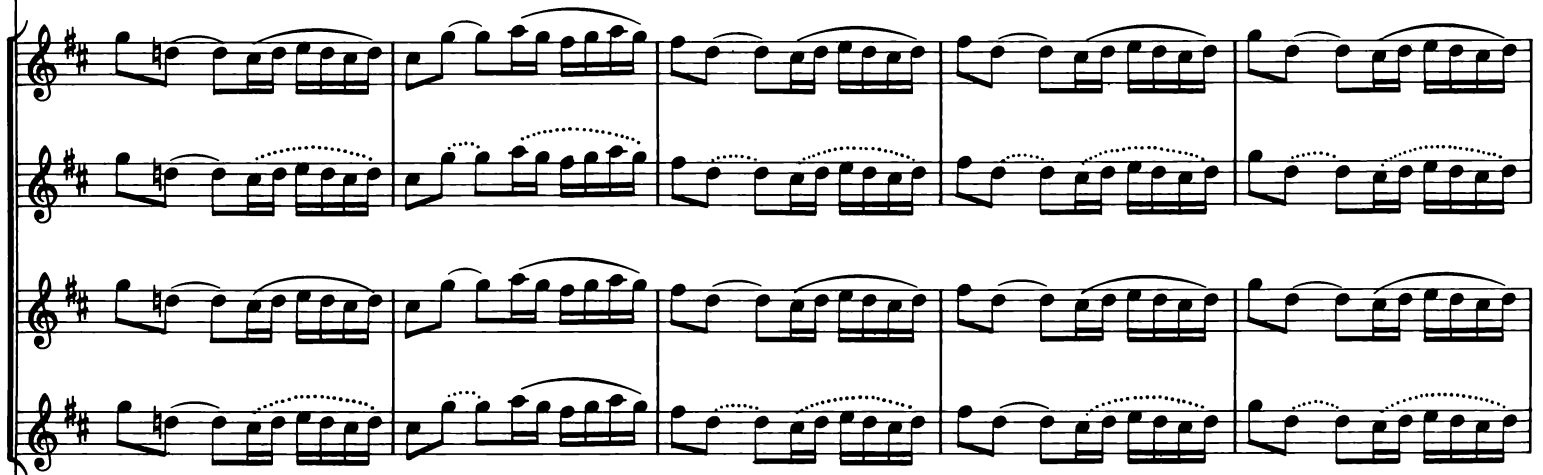
System 4: Four empty staves, indicating a section where the instruments are silent.

System 5: A single bass staff with a melodic line.

11



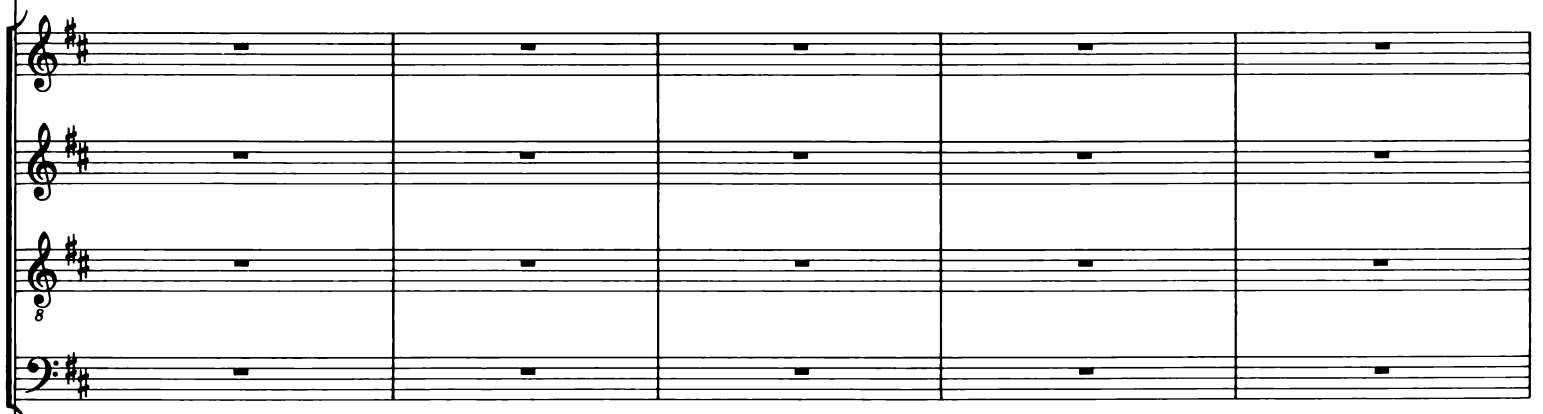
Musical score system 1, measures 1-5. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The first two staves contain melodic lines with eighth-note patterns and rests. The last two staves contain a bass line with quarter notes and rests.



Musical score system 2, measures 6-10. It features four staves. The first two staves contain melodic lines with eighth-note patterns and slurs. The last two staves contain a bass line with eighth-note patterns and slurs.



Musical score system 3, measures 11-15. It features four staves. The first two staves contain melodic lines with eighth-note patterns and slurs. The last two staves contain a bass line with eighth-note patterns and slurs.

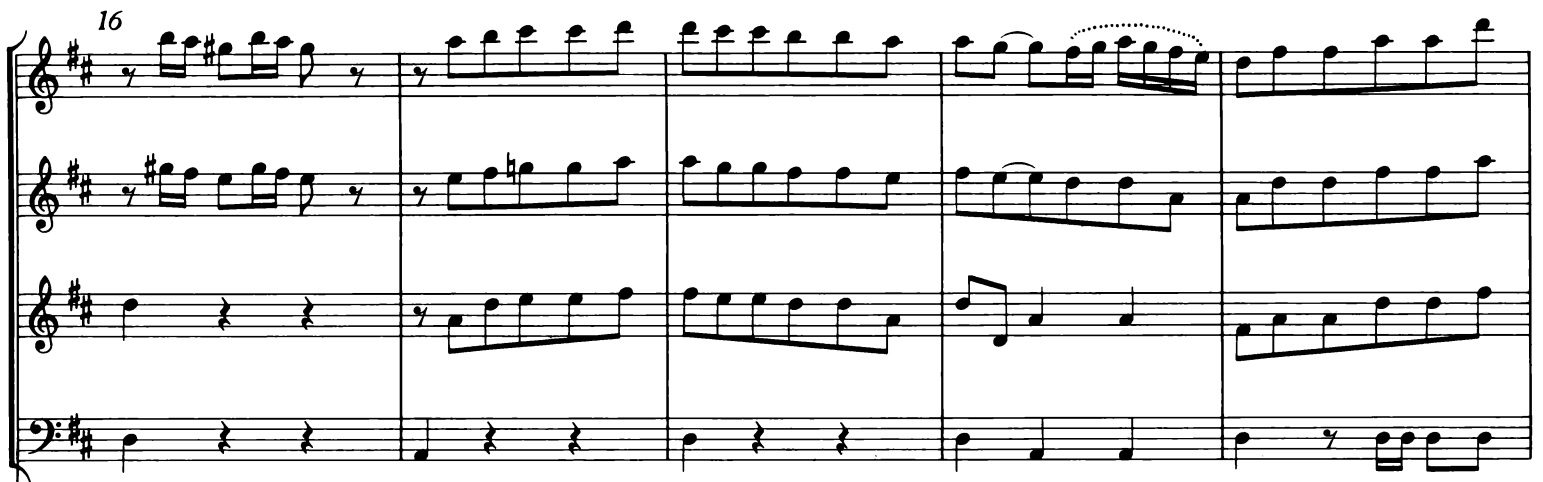


Musical score system 4, measures 16-20. It features four staves, all of which are empty, indicating a section of rests or a placeholder.

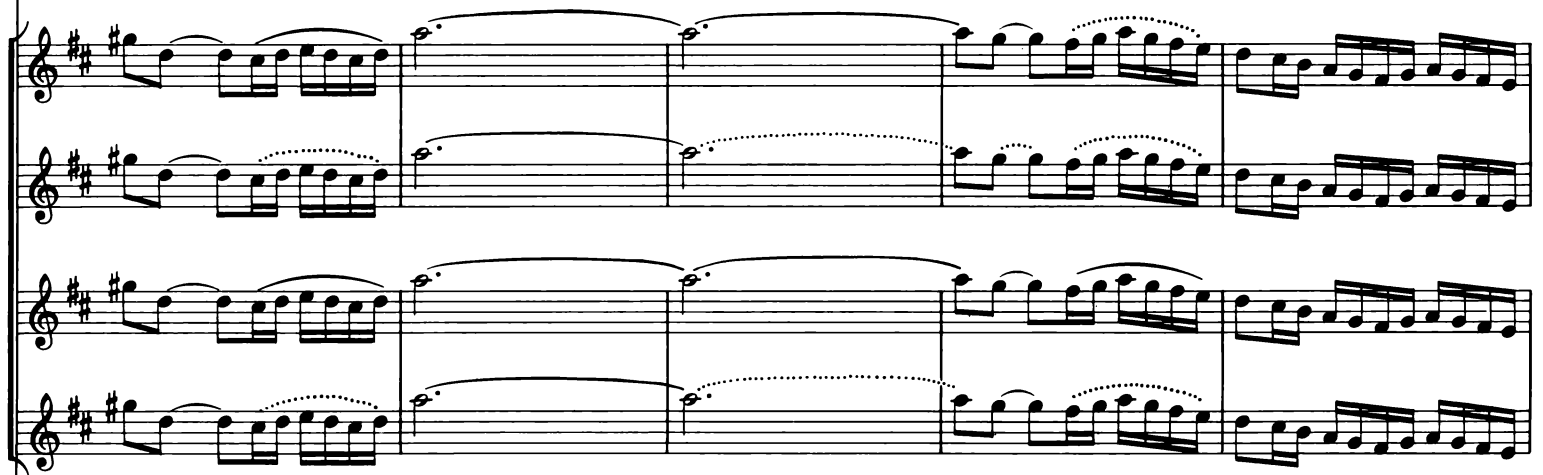


Musical score system 5, measures 21-25. It features a single bass clef staff with a melodic line consisting of quarter notes and rests.

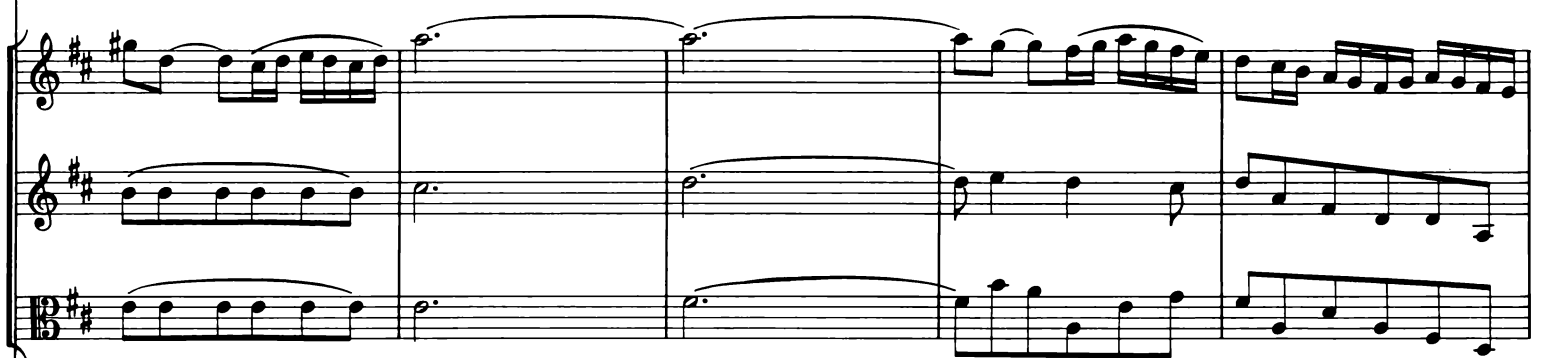
16



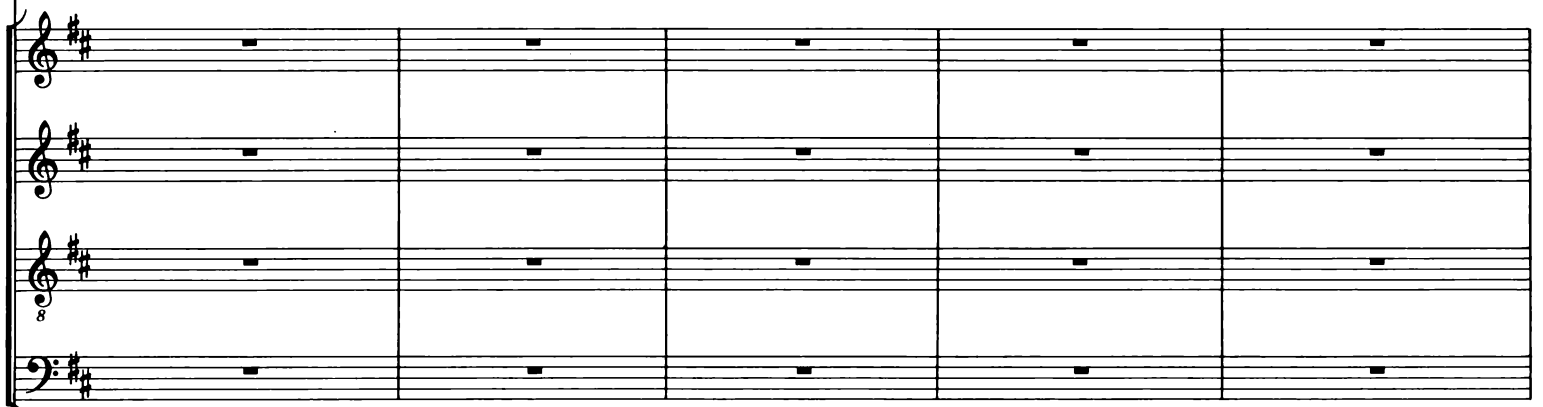
Musical score system 1, measures 16-20. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over a note in the second measure of the first staff.



Musical score system 2, measures 21-25. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps. The music continues with complex rhythmic patterns and melodic lines, including slurs and dotted lines.



Musical score system 3, measures 26-30. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps. The music continues with complex rhythmic patterns and melodic lines, including slurs and dotted lines.



Musical score system 4, measures 31-35. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps. The music continues with complex rhythmic patterns and melodic lines, including slurs and dotted lines.



Musical score system 5, measures 36-40. It features four staves: two treble clefs and two bass clefs. The key signature is two sharps. The music continues with complex rhythmic patterns and melodic lines, including slurs and dotted lines.

21

Solo

Wir kom - - men, dei - ne Hei - lig - keit, un - end - lich gro - - ßer Gott

Solo

Wir kom - - men, dei - ne Hei - lig - keit, un - end - lich gro - - ßer Gott

Solo

Wir kom - - men, dei - ne Hei - lig - keit, un - end - lich gro - - ßer Gott

Solo

Wir kom - men, dei - ne Hei - lig - keit, un - end - - lich gro - - ßer -

Tasto Solo

27

33

Tutti
Wir kom - - - - - men, dei - ne - Hei - lig - keit, un - end - lich gro - ßer

Tutti
Wir, wir kom - - - - - men, dei - ne Hei - lig - keit, un - end - lich gro - ßer

Tutti
Wir, wir, wir kom - - - - - men, dei - ne Hei - lig - keit, un - end - lich

Tutti
Wir, wir, wir, wir kom - - - - -

39

Gott, zu prei -

Gott, zu prei -

8 gro-ßer Gott, zu prei -

Musical score for measures 44-48, showing four staves with rests.

Musical score for measures 49-53, showing four staves with active notation.

Musical score for measures 54-58, showing four staves with active notation.

Musical score for measures 59-63, showing four staves with active notation and lyrics.

Musical score for measures 64-68, showing four staves with active notation.

men, dei - ne — Hei - - lig -

49

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, featuring vocal lines and piano accompaniment.

Musical notation for the third system, featuring vocal lines and piano accompaniment.

Musical notation for the fourth system, including lyrics and piano accompaniment.

sen, un-end - lich - gro - ßer Gott , zu prei -
 sen, un-end - lich - gro - ßer Gott , zu prei -
 sen, dei-ne Hei-lig - keit, un - end-lich gro-ßer Gott, un-end - lich - gro - ßer Gott , zu prei -
 keit, un - end - lich - gro-ßer Gott, zu prei -

54

sen;

sen;

sen;

sen;

Solo

un-end-lich gro-ßer

Solo

wir kommen, dei-ne

Hei - - - -

59

A system of five musical staves, each containing a whole rest. The staves are arranged in a grand staff format with two treble clefs and two bass clefs. The key signature is one sharp (F#).

A system of five musical staves, each containing a whole rest. The staves are arranged in a grand staff format with two treble clefs and two bass clefs. The key signature is one sharp (F#).

A system of five musical staves, each containing a whole rest. The staves are arranged in a grand staff format with two treble clefs and two bass clefs. The key signature is one sharp (F#).

Gott, zu prei - - -
- lig - keit , un-end-lich gro - - -
- ber Gott, zu
prei - Solo
Solo
wir kommen, dei - ne Hei -
Solo
un-end-lich gro-ßer

A system of five musical staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a bass line. The key signature is one sharp (F#).

System 1: Four staves (Soprano, Alto, Tenor, Bass) with rests.

System 2: Four staves. Soprano and Tenor staves have rests. Alto and Bass staves have melodic lines starting in the final measure.

System 3: Four staves. Soprano and Tenor staves have rests. Alto and Bass staves have melodic lines starting in the final measure.

System 4: Four staves with lyrics and musical notation. The lyrics are: "sen, un-end - lich gro - ßer Gott, zu prei - - - sen, wir kommen, dei-ne Hei - - -", "- lig - keit - , un-end-lich gro - - ßer Gott, zu prei - sen, wir kommen, deine", "Gott, zu prei - - - - sen, dei - ne Hei - - -". The system includes a trill (tr) and a breath mark (h) above the notes.

69

Musical score for measures 69-73, showing four staves with rests.

Musical score for measures 74-78, showing four staves with musical notation.

Musical score for measures 79-83, showing four staves with musical notation.

Musical score for measures 84-88, showing four staves with lyrics and musical notation.

- lig - keit — zu prei - sen ;
 wir kommen, dei- ne Hei- lig- keit, un- end- lich gro- ßer Gott, zu prei - sen ;
 Hei - lig - keit, un- end- lich gro- ßer Gott, zu prei - sen ;
 - lig - keit — , un- end- lich gro- ßer Gott, zu prei - sen ;

74

First system of musical notation, measures 74-77. It consists of four staves: three treble clefs and one bass clef. The key signature is two sharps (F# and C#). Measures 74 and 75 are mostly rests. Measures 76 and 77 contain rhythmic patterns in the treble and bass staves.

Second system of musical notation, measures 74-77. It consists of four staves. Measures 74-77 feature complex rhythmic patterns with many sixteenth notes and dotted rhythms, primarily in the upper staves.

Third system of musical notation, measures 74-77. It consists of four staves. Measures 74-77 continue the complex rhythmic patterns from the previous systems.

Fourth system of musical notation, measures 74-77. It consists of five staves. Measures 74-75 are mostly rests. Measure 76 begins with the lyrics "Tutti wir kom -". Measure 77 continues with "Tutti wir, wir kom -". The lyrics are distributed across the vocal staves. The bass line continues with rhythmic patterns. The system ends with the text "- sen;".

79

85

This page of a musical score, numbered 85, contains five measures of music. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first measure shows the vocal parts with rests, while the piano accompaniment begins with a rhythmic pattern. The subsequent measures feature active vocal lines with various note values and rests, and a piano accompaniment that provides harmonic support with chords and moving lines. The notation includes treble and bass clefs, a key signature of one sharp, and various musical symbols such as notes, rests, beams, and slurs.

90

- sen, wir, wir, wir kommen, dei-ne Hei-lig -

- sen, wir, wir, wir kommen, dei-ne Hei-lig -

- sen, wir, wir, wir kommen, dei-ne Hei-lig -

- men, dei - ne — Hei - lig - keit, un - end - lich — gro-ßer Gott, zu

keit, un-end - lich - gro - ßer Gott, zu prei - sen. Der An - fang

keit, un-end - lich - gro - ßer Gott, zu prei - sen. Der An - fang

keit, un-end - lich - gro - ßer Gott, zu prei - sen. Der An - fang

prei - - - - - sen Der An - fang

100

rührt von dei - nen Hän - den, durch All - macht kannst du es voll - en - den und dei -

rührt von dei - nen Hän - den, durch All - macht kannst du es voll - en - den und dei -

rührt von dei - nen Hän - den, durch All - macht kannst du es voll - en - den und dei -

rührt von dei - nen Hän - den, durch All - macht kannst du es voll - en - den

112

Four empty musical staves (treble and bass clefs) for measures 112 through 116. The key signature is two sharps (F# and C#).

First system of musical notation for measures 112-116. It consists of four staves. The top two staves (treble clef) contain complex melodic lines with many sixteenth and thirty-second notes, including slurs and ties. The bottom two staves (bass clef) contain a more rhythmic accompaniment with eighth and quarter notes.

Second system of musical notation for measures 112-116. It consists of four staves. The top two staves (treble clef) continue the melodic lines from the first system. The bottom two staves (bass clef) continue the accompaniment, featuring a steady eighth-note pattern in the left hand.

Four empty musical staves (treble and bass clefs) for measures 112 through 116. The key signature is two sharps (F# and C#).

A single bass staff containing the bass line for measures 112-116. It features a rhythmic pattern of eighth and quarter notes with some rests, consistent with the accompaniment in the previous systems.

117

Four empty musical staves (treble and bass clefs) for measures 117 through 121. The key signature is two sharps (F# and C#).

Two systems of musical notation for measures 122 through 126. Each system consists of four staves. The notation includes various rhythmic patterns, slurs, and accents. The key signature remains two sharps.

Two systems of musical notation for measures 127 through 131. The notation includes various rhythmic patterns, slurs, and accents. The key signature remains two sharps.

Four empty musical staves (treble and bass clefs) for measures 132 through 136. The key signature is two sharps (F# and C#).

A single system of musical notation for measure 137, consisting of a bass staff. The notation includes various rhythmic patterns and slurs. The key signature is two sharps.

123

Empty musical staves for the first system, consisting of four staves (treble and bass clefs).

Second system of musical notation, including piano dynamics (*piano* and *p*).

Third system of musical notation, including piano dynamics (*piano* and *p*).

Fourth system of musical notation, including lyrics and *Tutti* markings.

Tutti
Der An - fang rührt von dei - nen Hän - den, durch All - macht kannst du es voll -

Tutti
Der An - fang rührt von dei - nen Hän - den, durch All - macht kannst du es voll -

Tutti
Der An - fang rührt von dei - nen Hän - den, durch All - macht kannst du es voll -

Tutti
Der An - fang rührt von dei - nen Hän - den, durch All - macht kannst du es voll -

Fifth system of musical notation, including piano dynamics (*piano*).

en - den und dei - nen Se - gen kräf - - - - - tig wei - sen.

en - den und dei - nen Se - gen kräf - - - - - tig wei - sen.

en - den und dei - nen Se - gen kräf - - - - - tig wei - sen.

en - den, und dei - nen Se - gen kräf - - - - - tig wei - sen.

Da Capo

Post Copulationem

6. Choral

Corno I

Corno II

Timpani

Flauto traverso I, II

Soprano
Oboe d'amore I
Violino I

Alto
Oboe d'amore II
Violino II

Tenore
Viola

Basso

Vieloncello
Violone
Continuo

Nun danket all und bringet Ehr, ihr Menschen in der

Nun dan - ket all und bringet Ehr, ihr Men - schen in der

Nun dan - ket all — und brin - get Ehr, ihr Men - schen in der

Nun dan - ket all und brin - get — Ehr, ihr Meu - schen in der

Welt, dem des - sen Lob der En - gel Heer im Himmel stets ver - meldt —, im Himmel stets ver - meldt.

Welt, dem des - sen Lob der En - gel Heer im Himmel stets ver - meldt —, im Himmel stets ver - meldt.

Welt, dem des - sen Lob der En - gel Heer im Himmel stets ver - meldt —, im Himmel stets ver - meldt.

Welt, dem des - sen Lob der En - gel Heer im Himmel stets ver - meldt —, im Himmel stets ver - meldt.

INHALT

Zur Editionstechnik	V
Faksimile: Autographe Originalpartitur, Bruchstück der Kantate <i>Herr Gott, Beherrscher aller Dinge</i> , BWV 120 a:	
Schluß des 4. Satzes (Sinfonia) und Beginn des 5. Satzes	VI
Faksimile: Erste Seite der Kantate <i>Gott ist unsre Zuversicht</i> , BWV 197. Autographe Partitur	VII
Faksimile: Autographe Seite aus der Originalpartitur der Kantate <i>Dem Gerechten muß das Licht</i> , BWV 195.	
Satz 2 und Beginn des Satzes 3	VIII
Faksimile: Erste Seite der Soprano-in-Ripieno-Stimme der Kantate <i>Dem Gerechten muß das Licht</i> , BWV 195	IX
 <i>Der Herr denkt an uns</i> , BWV 196.	
1. Sinfonia	3
2. Der Herr denkt an uns	5
3. Er segnet, die den Herrn fürchten	11
4. Der Herr segne euch je mehr und mehr	13
5. Chorus: Ihr seid die Gesegneten des Herrn	17
 <i>O ewiges Feuer, o Ursprung der Liebe</i> , BWV 34 a.	
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2. Recitativo: Wie daß der Liebe hohe Kraft	46
3. Aria e Recitativo: Siehe, also wird gesegnet der Mann	46
4. Chorus: Friede über Israel	53
5. Aria: Wohl euch, ihr auserwählten Schafe	61
6. Recitativo: Das ist vor dich, o ehrenwürdger Mann	66
7. Chorus: Gib, höchster Gott, auch hier dem Worte Kraft	66
 <i>Herr Gott, Beherrscher aller Dinge</i> , BWV 120 a.	
1. Herr Gott, Beherrscher aller Dinge	77
2. Recitativo: Wie wunderbar, o Gott, sind deine Werke	90
3. Aria: Leit, o Gott, durch deine Liebe	94
4. Sinfonia	98
5. Recitativo: Herr Zebaoth, Herr, unsrer Väter Gott	101
6. Aria: Herr, fange an und sprich den Segen	103
7. Recitativo: Der Herr, Herr unser Gott sei mit euch	114
8. Choral: Lobe den Herren, der deinen Stand sichtbar gesegnet	115
 <i>Gott ist unsre Zuversicht</i> , BWV 197.	
1. Gott ist unsre Zuversicht	119
2. Recitativo: Gott ist und bleibt der beste Sorger	144
3. Aria: Schläfert allen Sorgenkummer	144
4. Recitativo: Drum folget Gott und seinem Triebe	153
5. Choral: Du süße Lieb, schenk uns deine Gunst	154
6. Aria: O du angenehmes Paar	155
7. Recitativo: So wie es Gott mit dir	163
8. Aria: Vergnügen und Lust	164
9. Recitativo: Und dieser frohe Lebenslauf	169
10. Choral: So wandelt froh auf Gottes Wegen	170
 <i>Dem Gerechten muß das Licht</i> , BWV 195.	
1. Dem Gerechten muß das Licht	173
2. Recitativo: Dem Freudenlicht gerechter Frommen	203
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4. Recitativo: Wohlan, so knüpft denn ein Band	216
5. Chorus: Wir kommen, deine Heiligkeit	218
6. Choral: Nun danket all und bringet Ehr	243