

Einführungsmusik Klefeker

H 821b

Tromba I–III

Timpani

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Organo, Violoncello, Violone, Fagotto)

Einführungsmusik Klefeker

Erster Teil. Vor der Predigt*

1. Chor

Allegro

Tromba I
in D

Tromba II
in D

Tromba III
in D

Timpani
in D, A

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Ich will dem Herrn lob-sin -

Ich will dem Herrn lob-sin -

Ich will dem Herrn lob-sin -

Ich will dem Herrn lob-sin -

6 6 6 3 6 6 6 6

*For revisions relating to a performance as the Zweiter Teil of the *Einführungsmusik Lüders*, see introduction, commentary, and appendix A.

4

gen, ich will dem Herrn lob - sin - gen, sein Lob soll im - mer - dar
 gen, ich will dem Herrn lob - sin - gen, sein Lob soll im - mer - dar in mei -
 gen, ich will dem Herrn lob - sin - gen, sein Lob soll im - mer - dar in mei - nem
 gen, ich will dem Herrn lob - sin - gen, sein Lob soll im - mer - dar in mei -

6 3 6 6 6 6 5

7

in mei - - - nem, in mei - - - - - nem Mun - de
 - nem Mun - de sein, in - - - - - nem Mun - de sein,
 Mun - de, in mei - nem Mun - de sein, sein Lob soll
 - nem Mun - de sein, sein - - - - - Lob soll im - mer - dar, sein Lob soll

6 7 5b / 6 6 5 5 6 5 6 5 6 5 6 5 6 5 6 6

10

13

Three staves of music in treble clef. The top staff has a melodic line with eighth and sixteenth notes. The middle and bottom staves provide harmonic accompaniment with similar rhythmic patterns.

One staff of music in bass clef, providing a low-frequency accompaniment with eighth and sixteenth notes.

Two staves of music in treble clef, continuing the melodic and harmonic lines from the previous system.

Three staves of music in treble clef, including a grand staff (treble and bass clefs) for piano accompaniment.

sein Lob soll sein in mei-nem Mun - de; ich will den Kelch des

sein Lob soll sein in mei-nem Mun - de; ich will den Kelch des

sein Lob soll sein in mei-nem Mun - de; ich

sein Lob soll sein in mei-nem Mun - de; ich will den

One staff of music in bass clef, concluding the system with a few notes and a fermata. A small number '6' is written above the final note.

16

The first system consists of three staves. The top two are vocal staves in treble clef, and the bottom one is a piano accompaniment staff in bass clef. The music begins with a rest followed by a quarter note, then a half note, and a quarter rest.

The second system is a single bass clef staff for piano accompaniment, continuing the rhythmic pattern from the first system.

The third system consists of three staves. The top two are vocal staves in treble clef with a key signature of two sharps (F# and C#). The bottom one is a piano accompaniment staff in bass clef. The music features a melodic line with eighth and sixteenth notes.

The fourth system consists of three staves. The top two are piano accompaniment staves in treble clef with a key signature of two sharps, featuring a complex texture of sixteenth and thirty-second notes. The bottom one is a piano accompaniment staff in bass clef.

The fifth system consists of three staves. The top two are vocal staves in treble clef with a key signature of two sharps. The bottom one is a piano accompaniment staff in bass clef. The lyrics are: "Hei - - les neh - - - - - men und sei - nen Na - men ver -".

The sixth system consists of three staves. The top two are vocal staves in treble clef with a key signature of two sharps. The bottom one is a piano accompaniment staff in bass clef. The lyrics are: "Hei - les neh - men und sei - - - - - nen Na - men ver -".

The seventh system consists of three staves. The top two are vocal staves in treble clef with a key signature of two sharps. The bottom one is a piano accompaniment staff in bass clef. The lyrics are: "will den Kelch des Heils neh - men und sei - nen".

The eighth system consists of three staves. The top two are vocal staves in treble clef with a key signature of two sharps. The bottom one is a piano accompaniment staff in bass clef. The lyrics are: "Kelch des Heils neh - men und sei - nen Na - men, und sei - nen".

The ninth system is a single bass clef staff for piano accompaniment, featuring a sequence of notes with fingerings: 6, 5, 5, 6, 5, 6, 5, 6, 4, 5b, 6.

19

kün - di - gen. Hier bin ich, Herr, du hast mich ge - ru - fen,

kün - di - gen. Hier bin ich, Herr, du hast mich ge - ru - - - fen,

Na-men ver-kün-di - gen, ver - kün-di - gen. Herr, hier bin ich, du hast mich ge-ru - fen,

Na-men ver-kün-di - gen, ver - kün-di - gen. Herr, hier bin ich, du hast mich ge-ru - fen,

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The second system of music consists of two staves, one in treble clef and one in bass clef. It continues the rhythmic pattern from the first system.

The third system of music consists of two staves, one in treble clef and one in bass clef. The treble staff has a long melodic line with a slur over it, while the bass staff has a more rhythmic accompaniment.

The fourth system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system features a very dense and fast-moving melodic line in the upper staves.

mein Gott, mein Gott und mei - nes Va - ters Gott. Hal - le - lu -

mein Gott, mein Gott und mei - nes Va - ters Gott.

mein Gott, mein

mein Gott, mein Gott und mei - nes Va - ters Gott, mein

5 6 5 6 5 6 5 6 5 6

25

The first system of music consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music features a mix of quarter notes, eighth notes, and sixteenth notes, with some rests and a fermata over the first measure.

The second system continues the musical piece with three staves. It features similar rhythmic patterns and melodic lines as the first system, with a fermata over the first measure.

The third system of music includes vocal lines and piano accompaniment. It features trills (tr.) in the vocal parts and continues the melodic and rhythmic development of the piece.

The fourth system of music includes vocal lines and piano accompaniment. It features trills (tr.) in the vocal parts and continues the melodic and rhythmic development of the piece.

The fifth system of music includes vocal lines and piano accompaniment. The lyrics "ja! Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu - ja!" are written below the vocal staves.

The sixth system of music includes vocal lines and piano accompaniment. The lyrics "Hal - le - lu - ja! Hal - le - lu - ja! Hal - le - lu - ja!" are written below the vocal staves.

The seventh system of music includes vocal lines and piano accompaniment. The lyrics "Gott und mei - nes Va - ters Gott. Hal - le - lu - ja! Hal - le - lu - ja!" are written below the vocal staves.

The eighth system of music includes vocal lines and piano accompaniment. The lyrics "Gott und mei - nes Va - ters Gott. Hal - le - lu - ja! Hal - le - lu - ja!" are written below the vocal staves.

The ninth system of music is a piano accompaniment in bass clef. It features a series of sixteenth notes and includes fingerings: 6, 4, 3, and 6.

2. Recitativ

Basso*

Du hast mich, Gott, du mich ge - ru - fen, auf dei - nes Al - tars heil' - gen Stu - fen, in

dei - ner Wahr - heit Hei - lig - tum, vor dei - nem An - ge - sicht zu ste - hen; und dei - nes Na - mens ew' - gen

Ruhm vor mei - nen Brü - dern zu er - hö - hen und dich für ih - re Se - lig - keit, dich, Gott - Mes -

si - as, an - zu - fle - hen. O ma - che du mich selbst be - reit, un - sträf - lich

mei - nen Weg zu ge - hen; du selbst! Denn wer bin ich? Gott! Ich? Und wer bist du?

*This recitative is in the B I part; see commentary.

3. Arie

Maestoso

Violino I

Violino II

Viola

Basso*

Continuo

Du, die höch-ste Ma - je - stät, hei - lig, schreck - lich, groß und

präch - tig, un-er - forsch - lich und all - mäch-tig, der Er - hab - ne, der Ge-rech - te,

der nie ward und nie ver - geht, nie,

*This aria is in the B I part; see commentary.

9

nie, nie ward und nie ver - geht.

6 unis. f

11

6 unis. tr f

13

Du, die höch-ste Ma - je - stät, hei - - -

5 unis. p mf

16

lig, schreck-lich, groß und präch - tig, un - er - forsch-lich und all - mäch-tig, der Er-

4 \flat 6 6 5 unis. 5 6 5 3 4 3 2

19

hab - ne, der Ge-rech - te, der nie ward und nie ver-geht, nie,

3 1 6 6 4 6 2 6 6 5 9 4 6 4 5 3 4 2 3 1 6 6

22

nie, nie ward und nie ver - geht.

6 unis. 5 3 6 4 5 3 4 2 5 3 6 tr tr tr tr

25 *Fine*

p

p

p

Ich, vom sün - di - gen Ge - schlech - te, Er - de,

Fine *p*

28

p

die ein Geist be - see - let, dem das Bild des Schöp - fers feh - let,

p

31 *D.C.*

pp

p

pp

pp

pp

pp

pp

pp

pp

tasto

pp

p

pp

D.C.

Er - de, die ein Hauch ver - weht.

4. Recitativ

Tenore*

Was rufst du dann mich Schwa-chen auf zur Stär-ke, mich Fun-ken auf, ein schei-nend Licht zu

4
sein? Was rufst du mich, die Ne-bel bö-ser Wer-ke, des Irr-tums Schat-ten zu zer-streun? Und

7
sprichst, ich soll der mat-ten Stär-ke, der blind-en Ein-falt Füh-er sein, ich soll der Wäch-ter ü-ber See-len, die feh-len

11
kön-nen, wük-lich feh-len, ihr Hel-fer, ihr Er-inn-rer sein; und sie mit Rat in ih-ren Nö-ten, und

14
sie, wenn sie der Tod will tö-ten, mit dei-nen Trö-stun-gen er-freun. Ich soll dem

17
Sün-der nicht ver-heh-len, dass er der Mann des To-des sei. Und tu ich's, ach, so soll für

20
die ver-letz-te Treu, für die Ver-feh-lung mich dein zür-nend Ant-litz quä-len!

*This recitativo is in the S I part. It was later assigned to a tenor; see commentary.

5. Choral

(9)

Soprano
Oboe I
Violino I

Gib, dass sie hal - ten gu - te Wacht und neh - men je - de
weil Gott da - für einst im Ge - richt, da er das letz - te

Alto
Oboe II
Violino II

Gib, dass sie hal - ten gu - te Wacht und neh - men je - de
weil Gott da - für einst im Ge - richt, da er das letz - te

Tenore
Viola

Gib, dass sie hal - ten gu - te Wacht und neh - men je - de
weil Gott da - für einst im Ge - richt, da er das letz - te

Basso

Gib, dass sie hal - ten gu - te Wacht und neh - men je - de
weil Gott da - für einst im Ge - richt, da er das letz - te

Continuo

5 (13)

Seel in Acht, die ih - nen an - - - be - foh - len,
Ur - teil spricht, wird Re - chen - schaft ein - ho - len.

Seel in Acht, die ih - nen an - - - be - foh - len,
Ur - teil spricht, wird Re - chen - schaft ein - ho - len.

Seel in Acht, die ih - nen an - - - be - foh - len,
Ur - teil spricht, wird Re - chen - schaft ein - ho - len.

Seel in Acht, die ih - nen an - - - be - foh - len,
Ur - teil spricht, wird Re - chen - schaft ein - ho - len.

Continuo

17

Lass sie zu - vor selbst wa - cker sein und ü - ben das ohn fal - schen Schein,
 Lass sie zu - vor selbst wa - cker sein und ü - ben das ohn fal - schen Schein,
 Lass sie zu - vor selbst wa - cker sein und ü - ben das ohn fal - schen Schein,
 Lass sie zu - vor selbst wa - cker sein und ü - ben das ohn fal - schen Schein,
 Lass sie zu - vor selbst wa - cker sein und ü - ben das ohn fal - schen Schein,

22

wo - zu sie An - dre mun - tern auf als Füh - rer in dem Chri - sten - lauf. Herr Je - su
 wo - zu sie An - dre mun - tern auf als Füh - rer in dem Chri - sten - lauf. Herr Je - su
 wo - zu sie An - dre mun - tern auf als Füh - rer in dem Chri - sten - lauf. Herr Je - su
 wo - zu sie An - dre mun - tern auf als Füh - rer in dem Chri - sten - lauf. Herr Je - su
 wo - zu sie An - dre mun - tern auf als Füh - rer in dem Chri - sten - lauf. Herr Je - su

28

Christ, gib, wenn sie rein das Wort aus - streun, dass sie nicht selbst ver - werf - lich sein.
 Christ, gib, wenn sie rein das Wort aus - streun, dass sie nicht selbst ver - werf - lich sein.
 Christ, gib, wenn sie rein das Wort aus - streun, dass sie nicht selbst ver - werf - lich sein.
 Christ, gib, wenn sie rein das Wort aus - streun, dass sie nicht selbst ver - werf - lich sein.
 Christ, gib, wenn sie rein das Wort aus - streun, dass sie nicht selbst ver - werf - lich sein.

6. Recitativ

Tenore*

Was führst du mich, mich Un-ge-üb-ten, mit den Ge-wal-ti-gen zum

3
Streit, die stets mit küh-nen Spott und oft mit Grau-sam-keit in dei-nen Knech-ten

6
dich und dei-nen Geist be-trüb-ten? Zum Kamp-fe Mut und Kraft zum

8
Sie-gen, wer die nicht hat in dei-nen Krie-gen, der läs-set den Tri-umph der

10
Welt, der Höl-le den Tri-umph und fällt.

*This recitativo is in the T I part; see commentary.

7. Arie

Andante

Flauto I

Flauto II

Violino I

Violino II

Soprano*

ohne Violon und Basson

Continuo

p sempre

6

tr

tr

9 7 7 6 7 7^b 3 4 5
4 5 # 5 4 5 5 1 2 3

11

tr

tr

tr

Wie schwer ist's, Got - tes Waf - fen füh - ren, wie schwer ist's,

6 4 = 5 6 6 6 9 7 # 6 6

4 5 # 5 4 5 # 6 6

*This aria is in the S I part; see commentary.

16

Her - zen zu re - gie - ren, die Fleisch vom Fleisch ge - bo - ren sind, die Fleisch

6 6 9 7 7 8 6 5
4 5 # 5 6 4 5

tasto

21

— vom Fleisch ge - bo - ren, vom Fleisch ge - bo - ren sind!

5 7 6 5 4 6 9 8 6 5
2 2 4 3

tasto

26

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

tasto

30 Allegro

Der Wi - der - stand der Got - tes - has - ser fährt

tutti

f p

2 6 7 6 6 5b

schnell da - her wie gro - ße Was - ser und

f p

6 7 6 6 6 5b 2 6

braust wie, braust wie der er - zürn - te Wind, wie der er - zürn - te

f p

6 6 6 5 3

Andante

42

Wind.
ohne Violon und Basson
tasto

Wie schwer ist's,

7^b/₅ 5 6 7⁵/_# 6

47

Got - tes Waf - fen füh - ren, wie schwer ist's, Her - zen zu re - gie - ren,

6 6 9/4 7/5 # 6 6 6 9/4 7/5 #

52

die Fleisch vom Fleisch ge-bo - ren sind, wie schwer ist's, wie schwer, Got - tes Waf - fen füh - ren,

7 # 6/4 7/5 7^b/₅ 6 6 6/5 #

*The intended rhythm in m. 56 is probably .

57

Her - zen zu re - gie - ren, die Fleisch vom Fleisch ge - bo -

6 6̇ 6 6 # 5 6h 7b 6 9/4 # 8/4 # 7/4 # 6/4 2/3

62


ren sind!

7b 5 5 6 # 6 4 5 # #

66

ren sind!

7b 3 4 5 6 - 5

*The intended rhythm in m. 58 is probably .

8. Recitativ*

Basso†

Ver-zagt ich denn? Ent-flöh ich dei-nem Win-ke, mein Ru-fer, Gott!

Nein, sie-he, Herr, ich sin-ke am Fu-ße dei-nes Throns ge-hor-sam vor dir

hin, wie schwach, wie nie-drig ich auch bin! Dies ist mein Mut, dass du es

bist, der mich er-wählt, dein Wort zu leh-ren. Ein We-sen, das all-

mäch-tig ist, muss, wenn es Men-schen ruft, um ih-re Brü-der zu be-keh-ren, mit die-sem Men-schen

sein und sei-ner Gott-heit Kraft in ih-rer Ohn-macht selbst ver-klä-ren. Ein

*For the version of this recitative in the *Einführungsmusik Lüders*, see commentary and appendix A.†Mm. 1–27 are in the **B II** part; see commentary.

19

We-sen, das die Lie-be, die Weis-heit sel-ber ist, wie du es, Sohn des Va-ters, mein Gott und Mitt-ler,

22

bist, kann wohl dies We-sen Bo-ten sen-den und sie nicht lie-ben, sie mit sei-nen mil-den

25

Hän-den auf eb-ner Bahn nicht si-cher lei-ten, nicht stär-ken, grün-den, voll be-rei-ten?

28 Tenore*

Ein Prie-ster des All-mächt'-gen sein, wie si-cher ist der Stand? Und al-ler

31

Wi-der-sa-cher weit aus-ge-streck-te Hand, wie kurz! Und al-ler Men-schen Macht, wie

34

klein! Ein Prie-ster der all-wei-sen, der höch-sten Lie-be sein, wie süß ist die-ser

*Mm. 28–40 (beat 3), originally assigned to an alto, are in the T I part; see commentary.

37

Stand! Und al - ler Reiz der Sün - der und al - ler Er - den Tand, wie

40

Tenore*
matt ist der, wie klein! Und, Gott, ist's dei - ne Wahr - heit nicht, die teu - re,

43

gro - ße Him - mels - ga - be, die E - wig - le - ben - de, die Trö - ste - rin am

45

Gra - be, die Sie - ge - rin im Welt - ge - richt? Mein Gott, ist's dei - ne Wahr - heit

48

nicht, dein E - van - ge - li - um, des ar - men Sün - ders Frie - den, der Le - bens - quell des Kran - ken und des

51

Mü - den; ist's nicht dein Wort, voll Kraft und Geist, das mich dein Ruf jetzt leh - ren heißt?

*Mm. 40 (beat 4)–53 are in the T II part; see commentary.

9. Arie

Allegro

Tromba I in D

Violino I

Violino II

Viola

Tenore*

Continuo

Dies ist mein Mut! Wohl - an! Ich wei - he dies Herz, dies Le - ben

7

dei - nem Preis! Wohl - an! Ich wei - he dies Herz, dies Le - ben zu dei-nem

*This aria is in the T II part; see commentary.

13

mf f p f p

Preis! Dies ist mein Mut! Wohl - an! Wohl - an! Ich wei - he dies Herz, ich wei - he dies

unis. 5 7 5 4

mf f p

19

tr tr tr

Le - ben zu dei - nem Preis! Dies ist mein Mut! Wohl-an! Wohl - an!

6 6 6 6 6 6

6 4 5 # 6 6 6 6

25

p p f f p

Ich wei - he dies Herz, ich wei - he dies Le - - - ben zu dei - nem Preis!

6 # 6 6

p

31

tr

f

37

p

p

p

Dies ist mein Mut! Wohl - an! Ich wei - he dies Herz, dies

43

p

Le - ben dei - nem Preis, dei - nem Preis,

49

de - nem Preis! Dies ist mein unis.

55

Mut! Wohl - an! Wohl - an! Ich wei - he dies Herz, ich wei - he dies Le - ben zu

61

de - nem Preis! Dies ist mein Mut! Wohl-an! Wohl - an! Ich wei - he dies

67

Herz, ich wei - he dies Le - ben zu dei - nem Preis!

73

Fine

79 *Andante*

Du schenkst zum e - del - sten der Wer - ke mir selbst, o Mitt - ler, dein Ge -

87

deihn und salbst mich, dei-ner wert zu sein. So schön ge-

95

schmückt, so schön ge-schmückt mit dei-ner Stär-ke tret ich in dei-ner Bo-ten

103

Kreis, tret ich in dei-ner Bo-ten Kreis.

D.C.

D.C.

10. Choral

(9)

Tromba I, II
in D

Tromba III
in D

Timpani
in D, A

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Sei Lob und Preis mit Eh - ren, Gott, Va - ter, Sohn und Heil'-ger Geist,
der woll in uns ver - meh - ren, was er aus Gna - den uns ver - heißt,

Sei Lob und Preis mit Eh - ren, Gott, Va - ter, Sohn und Heil' - ger Geist,
der woll in uns ver - meh - ren, was er aus Gna - den uns ver - heißt,

Sei Lob und Preis mit Eh - ren, Gott, Va - ter, Sohn und Heil'-ger Geist,
der woll in uns ver - meh - ren, was er aus Gna - den uns ver - heißt,

Sei Lob und Preis mit Eh - ren, Gott, Va - ter, Sohn und Heil' - ger Geist,
der woll in uns ver - meh - ren, was er aus Gna - den uns ver - heißt,

6 5 6 6 6

17

dass wir ihm recht ver - trau - en, gänz - lich ver - lassn auf ihn, von Her - zen auf ihn bau -

dass wir ihm recht ver - trau - en, gänz - lich ver - lassn auf ihn, von Her - zen auf ihn bau -

dass wir ihm recht ver - trau - en, gänz - lich ver - lassn auf ihn, von Her - zen auf ihn bau -

dass wir ihm recht ver - trau - en, gänz - lich ver - lassn auf ihn, von Her - zen auf ihn bau -

4 6 6 4 # 2 6 5 6 5 2 6 6 5 7b

27

en, dass unsr Herz, Mut und Sinn ihm tröst - lich tun an - han - gen, drauf sin - gen wir zur

en, dass unsr Herz, Mut und Sinn ihm tröst - lich tun an - han - gen, drauf sin - gen wir zur

en, dass unsr Herz, Mut und Sinn ihm tröst - lich tun an - han - gen, drauf sin - gen wir zur

en, dass unsr Herz, Mut und Sinn ihm tröst - lich tun an - han - gen, drauf sin - gen wir zur

6 4 # 2 6 5 6 5 6 4 #

37

Stund: A - men. Wir werden's er - lan - gen, gläubn wir von Her - zens - grund.

Stund: A - men. Wir werden's er - lan - gen, gläubn wir von Her - zens - grund.

Stund: A - men. Wir werden's er - lan - gen, gläubn wir von Her - zens - grund.

Stund: A - men. Wir werden's er - lan - gen, gläubn wir von Her - zens - grund.

2 6 5 6 5 7 6 4 5 3

Zweiter Teil. Nach der Predigt

11a. Recitativ

Basso*

Dank und Hal - le - lu - ja! Der Au - gen - blick ist da, ein himm - li - scher für mich auf Er - den.

4
p
Im Al - ler - hei - lig - sten, an des Je - ho - va Thron wird mei - ner Har - fe Sil - ber - ton, einst, dass ich ihn ge - noss,

8
f
viel - fa - cher Ju - bel wer - den. Der Au - gen - blick ist da! Ich kom - me, Herr, mein Hort! Du wei - hest mich zum

12
Füh - rer dei - ner Her - de; du rei - chest mir den Hir - ten - stab, dein Wort und dei - ne Seg - nun - gen zu - gleich mit der Be -

16
choralmäßig†
schwer - de. Ja, Je - su, ja, von Her - zens - grund, leg auf, gern will ich tra - gen. Dein

21
recit.
Wol - len hängt an mei - nem Mund, mein Wir - ken ist dein Sa - gen. Du wür - digst mich, o

26
unis.
Ü - ber - fluss von Se - gen, das Amt, das mei - nes Va - ters war, an sei - ner Statt, mir auf - zu - le - gen.

*This recitative is in the B II part; see commentary.

†For an early reading of this passage, see introduction and commentary.

11b. Accompagnement

29b **Adagio**
con sordini

Vn I *p*

Vn II *p*
con sordini

Va *p*

T* Sei mir ge - seg - net, du Al - tar, zu dem er vor den Mitt - ler trat, ich nach

Bc *p*

33

f *p*

f *p*

f *p*

ihm vor den Mitt-ler tre - te: Ge - seg - net sei mir, heil' - ge Stät - te, vor der er lehrt und

f *p*

37

f *p*

f *p*

f *p*

für die Hö - rer bat, ich nach ihm lehr und für die Hö - rer be - te. Dies sei mein Fleiß, auf

f *p*

*This accompanied recitative is in the T I part; see commentary.

41

dei-nen from-men We-gen, mein Va - ter, eif-rigst fort-zu - gehn und dei - ne Spu-ren aus - zu - spähn.

7 6 # *tasto*

pp

45

p *crescendo* *f* *ff* *p*

p *crescendo* *f* *ff* *p*

p *crescendo* *f* *ff* *p*

Wie ist mir, seh ich nicht dein himm-lisch An - ge -

5 6 4 5 4

p *crescendo* *f* *ff* *p*

49

f *p*

f *p*

p

sicht? Schwebt nicht dein Geist um die - se Chö - re? Und gibt mir seg - nend die - se Leh - re:

6 5b #

12. Arie

Largo con sordini

Violino I *p*
Violino II *p*
Viola *p*
Tenore* *tr*
Continuo *p* *senza organo* Violone pizzicato

Sei fromm, mein Sohn, und sanft! Die Her - de, die um mich wei - net,

7

pp *p*
pp *p*
pp *p*

lieb - te mich, — lieb - te mich. — Und lie - ben wird — sie dann auch

13

mf *p* *f* *tr*
mf *p* *f* *tr*
mf *p* *f*

dich. — Sie lieb - te mich, sie wird dich lie - ben. Sei fromm, sei sanft, sie wird dich lie -

*This aria is in the T I part; see commentary.

19

mf

cresc.

il forte

mf

cresc.

il forte

mf

f

ben.

Sei

mf

f

25

p

p

p

fromm, mein Sohn, und sanft! Die Herde, die um mich weinet,

p

31

tr

pp

f

p

tr

pp

f

p

tr

pp

f

p

tr

p

f

tr

pp

f

p

liebte mich, liebte mich. Und lieben wird sie

pp

f

p

37

tr mf p

dann auch dich. — Sie lieb - te mich, sie wird dich lie - ben. Sei fromm, mein Sohn, sei

mf p

43

tr mf f

sanft, — mein Sohn, sei fromm — und sanft, sie wird dich lie - ben, sie

mf f

49

tr mf cresc. il forte

tr mf cresc. il forte

tr mf f

wird dich lie - ben. Ge -

mf f Fine

56

p
 p
 p
 8
 liebt zu sein von deiner Herde, dies sei dein Ruhm auf dieser Erde.

62

mf p
 mf p
 mf p
 8
 Den Ruhm erwirbt die Sanftmut sich, die Sanftmut sei dein Ruhm auf dieser Erde.

69

p f p cresc. il forte p
 p f p cresc. il forte p
 p f p
 8
 D.C.

13a. Recitativ

Andante arioso *Recit.*

Basso*

Sie lieb - te, Va - ter, dich, — sie wird den Sohn auch lie - ben.

4

Ihr Herz er-gießt sich schon in gü - ti-gen Be - wei-sen, mein Herz in fro - her Dank-bar - keit.

13b. Arioso

8 *Allegro*

Wir wol - len Je - - su Leh - ren prei - - - sen!

13

Wir wol - len Je - - - - - su — Leh - - - ren

17

ü - ben, o Bünd - nis der Voll - kom - men - heit!

attacca

*The recitative and arioso are in the B I part; see commentary.

13c. Chor

22 Allegro

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Trumpets:** Tpt I, II, and III, all in D major.
- Timpani:** Timp in D, A.
- Oboes:** Ob I and Ob II, both in D major.
- Violins:** Vn I and Vn II.
- Viola:** Va.
- Vocalists:** Soprano (S), Alto (A), Tenor (T), and Bass (B).
- Double Bass:** Bc.

The vocal parts have the following lyrics:

S: Wir wol-len Je - su Leh - ren prei - - sen! Wir wol - len
 A: Wir wol-len Je - su Leh - ren prei - - sen! Wir wol - len
 T: Wir wol-len Je - su Leh - ren prei - - sen! Wir wol - len
 B: Wir wol-len Je - su Leh - ren prei - - sen! Wir wol - len

The score includes various musical notations such as rests, notes, and dynamic markings. The double bass part features specific fingering numbers (6, 7, 5, 6) above certain notes.

The first system of music consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The vocal parts feature a melodic line with some rests, while the piano accompaniment provides a rhythmic and harmonic foundation.

The second system continues the piano accompaniment from the first system, showing the bass line and chordal structure.

The third system continues the piano accompaniment, showing the bass line and chordal structure.

The fourth system continues the piano accompaniment, showing the bass line and chordal structure.

The fifth system includes vocal staves and piano accompaniment. The lyrics "Je - su Leh - ren ü - - ben, o Bünd - -" are written below the vocal staves.

The sixth system includes vocal staves and piano accompaniment. The lyrics "Je - su Leh - ren ü - - ben, o Bünd - -" are written below the vocal staves.

The seventh system includes vocal staves and piano accompaniment. The lyrics "Je - su Leh - ren ü - - ben, o Bünd - -" are written below the vocal staves.

The eighth system includes vocal staves and piano accompaniment. The lyrics "Je - su Leh - ren ü - - ben, o Bünd - -" are written below the vocal staves.

The ninth system continues the piano accompaniment, featuring detailed fingering numbers (6, 5, 7, 6, 5, 7) for the bass line.

34

nis, o Bünd - nis der Voll - kom - men - heit,

nis, o Bünd - nis der Voll - kom - men - heit,

nis, o Bünd - nis der Voll - kom - men - heit,

nis, o Bünd - nis der Voll - kom - men - heit,

39

Musical score for three voices (Soprano, Alto, Tenor) and Bass, measures 39-45. The key signature is one sharp (F#). The Soprano part begins with a whole rest, followed by a half note F# and a quarter note G. The Alto and Tenor parts have similar rhythmic patterns with rests and notes. The Bass part has a more active line with eighth notes.

Musical score for three voices (Soprano, Alto, Tenor) and Bass, measures 39-45. This system shows the continuation of the vocal parts from the previous system, with the Soprano and Alto parts having more notes and the Bass part continuing its active line.

Musical score for three voices (Soprano, Alto, Tenor) and Bass, measures 39-45. This system shows the continuation of the vocal parts, with the Soprano and Alto parts having more notes and the Bass part continuing its active line.

Musical score for three voices (Soprano, Alto, Tenor) and Bass, measures 39-45. This system shows the continuation of the vocal parts, with the Soprano and Alto parts having more notes and the Bass part continuing its active line.

Bünd-nis der Voll-kom-men - heit!

Bünd-nis der Voll-kom-men - heit!

Bünd-nis der Voll-kom - men - heit!

Bünd-nis der Voll-kom-men - heit!

Figured bass notation: 9 8 8 7 6 6 5
7 6 6 5
4 4

unis.

46

Three staves of musical notation, all containing rests.

One staff of musical notation containing rests.

Two staves of musical notation. The top staff has notes with a slur and a sharp sign, starting with a dynamic marking 'p'. The bottom staff has notes with a slur and a sharp sign, also starting with a dynamic marking 'p'.

Three staves of musical notation. The top two staves have notes with a slur and a sharp sign, starting with a dynamic marking 'pp'. The bottom staff has notes with a slur and a sharp sign, starting with a dynamic marking 'p'.

One staff of musical notation with lyrics: "Wir wol - len Je - su Leh - ren prei - sen!". The word "solo" is written above the first measure. The dynamic marking 'p' is at the end of the staff.

Two staves of musical notation. The top staff has lyrics: "Wir wol - len Je - su". The word "solo" is written above the first measure. The dynamic marking 'pp' is at the end of the staff.

Three staves of musical notation, all containing rests.

One staff of musical notation with notes and a slur. The dynamic marking 'p' is at the beginning. Above the notes are fingering numbers: 6/4, 4, 6, 7/5, 6/4, 5, 9/4, 7/5, and 5.

Empty musical staves for vocal and piano parts.

Empty bass staff.

Musical notation for piano accompaniment, first system. Includes dynamic marking *p*.

Musical notation for piano accompaniment, second system. Includes dynamic marking *pp*.

Wir wol - len Je - su Leh - ren prei - sen!

Leh - ren prei - sen! Wir wol - len Je - su

Empty vocal staff.

Empty bass staff.

Musical notation for piano accompaniment, third system. Includes dynamic marking *p* and fingering numbers: #, 4+, 7b, 5, 6, 6, 4, 5, 7, 5, #.

60

o Bünd - nis der Voll - kom-men-heit,
 Leh-ren ü - ben, o Bünd - nis der Voll - kom-men-heit,
 o Bünd - nis der Voll - kom-men-heit,
 o Bünd - nis der Voll - kom-men-heit,

pp f

66

Three staves of musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns and rests across six measures.

A single staff in bass clef, continuing the instrumental accompaniment from the previous system.

Two staves of musical notation, one in treble clef and one in bass clef, representing vocal parts. The music is in a key with two sharps (D major) and includes lyrics.

A grand staff with two treble clefs and one bass clef, showing piano accompaniment. The music features flowing eighth and sixteenth notes.

Single treble clef staff with lyrics: Bünd - nis der Voll - kom - men - heit! Wir wol - len

Single treble clef staff with lyrics: Bünd - nis der Voll - kom - men - heit! Wir wol - len

Single treble clef staff with lyrics: Bünd - nis der Voll - kom - men - heit! Wir wol - len

Single bass clef staff with lyrics: Bünd - nis der Voll - kom - men - heit! Wir wol - len

Single bass clef staff showing piano accompaniment. It includes a '6' marking above the staff, indicating a sixteenth-note pattern.

72

The first system of music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music is in a key with two sharps (D major) and a common time signature. The first two staves have rests in the first two measures, followed by notes in the third and fourth measures. The third staff has notes throughout the system.

The second system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain musical notation for the second system.

The third system consists of two treble clef staves. The top staff has a melodic line with slurs and ties, while the bottom staff provides harmonic support with chords and moving lines.

The fourth system consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. This system features a more complex piano accompaniment with sixteenth-note patterns in the upper staves and a steady bass line.

Je - su Leh - ren prei - sen, Je - su Leh - ren ü - ben, o

Je - su Leh - ren prei - sen, Je - su Leh - ren ü - ben, o

Je - su Leh - ren prei - sen, Je - su Leh - ren ü - ben, o

Je - su Leh - ren prei - sen, Je - su Leh - ren ü - ben, o

The fifth system shows the piano accompaniment for the vocal lines above. It features a bass clef staff with figured bass notation (6, 6, 7 6, 7 6, 7b, 6) indicating fingerings for the left hand.

78

Three staves of musical notation in treble clef. The first staff contains a melody of quarter notes and rests. The second and third staves contain accompaniment with quarter notes and rests.

One staff of musical notation in bass clef, continuing the accompaniment from the previous system.

Two staves of musical notation in treble clef. The upper staff has a melody with a key signature change to two sharps (F# and C#). The lower staff has accompaniment.

Three staves of musical notation in grand staff (treble and bass clefs). The upper two staves have a complex texture with many sixteenth notes. The lower staff has a simpler accompaniment.

One staff of musical notation in treble clef with lyrics: Bünd - - nis der Voll - - kom - men - heit, o

One staff of musical notation in treble clef with lyrics: Bünd - - nis der Voll - - kom - men - heit, o

One staff of musical notation in treble clef with lyrics: Bünd - - nis der Voll - - kom - men - heit, o

One staff of musical notation in bass clef with lyrics: Bünd - - nis der Voll - - kom - men - heit, o

One staff of musical notation in bass clef with figured bass: 6/4, 5/3, 6/4, 7/5, 5/1

84

Three staves of music in treble clef. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a common time signature. The music consists of quarter and eighth notes, with some rests.

One staff of music in bass clef. The music consists of eighth and sixteenth notes, with some rests.

Two staves of music in treble clef. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a common time signature. The music consists of quarter and eighth notes, with some rests. The dynamic marking *ff* is present.

Three staves of music. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music consists of quarter and eighth notes, with some rests. The dynamic marking *ff* is present.

One staff of music in treble clef with a key signature of one sharp (F#). The lyrics are: Bünd - nis der Voll - kom - men-heit! The word "men-heit" has a trill (*tr*) over the final note.

One staff of music in treble clef with a key signature of one sharp (F#). The lyrics are: Bünd - nis der Voll - kom - men - heit!

One staff of music in treble clef with a key signature of one sharp (F#). The lyrics are: Bünd - nis der Voll - kom - men - heit! The word "men-heit" has a trill (*tr*) over the final note.

One staff of music in bass clef with a key signature of one sharp (F#). The lyrics are: Bünd - nis der Voll - kom - men - heit!

One staff of music in bass clef with a key signature of one sharp (F#). The lyrics are: Bünd - nis der Voll - kom - men - heit! The word "men-heit" has a trill (*tr*) over the final note. The staff includes figured bass notation: $\frac{6}{4}$, $\frac{5}{3}$, 6 , $\frac{6}{4}$, $\frac{5}{3}$. The dynamic marking *ff* is present, and the instruction *unis.* is written above the staff.

90

Three staves of music in treble clef. The first staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The second staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The third staff has notes G4, A4, B4, C5, D5, E5, F5, G5.

Bass staff with notes G2, A2, B2, C3, D3, E3, F3, G3.

Two staves of music in treble clef. The first staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The second staff has notes G4, A4, B4, C5, D5, E5, F5, G5.

Three staves of music in treble clef. The first staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The second staff has notes G4, A4, B4, C5, D5, E5, F5, G5. The third staff has notes G4, A4, B4, C5, D5, E5, F5, G5.

Empty musical staff in treble clef.

Empty musical staff in treble clef.

Empty musical staff in treble clef.

Empty musical staff in bass clef.

Bass staff with notes G2, A2, B2, C3, D3, E3, F3, G3. Includes fingerings: 5 6 7 6 7 6.

97

First system of musical notation, measures 97-102. It consists of three staves. The top staff has a melodic line with a slur over measures 98-99. The middle and bottom staves provide harmonic accompaniment.

Second system of musical notation, measure 103. It consists of a single bass staff with a melodic line.

Third system of musical notation, measures 104-109. It consists of two staves in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#).

Fourth system of musical notation, measures 110-115. It consists of three staves in a grand staff with a key signature of two sharps. The top two staves have a complex melodic and harmonic texture, while the bottom staff has a simpler accompaniment.

Fifth system of musical notation, measure 116. It consists of a single treble staff with a whole rest.

Sixth system of musical notation, measure 117. It consists of a single treble staff with a whole rest.

Seventh system of musical notation, measure 118. It consists of a single treble staff with a whole rest.

Eighth system of musical notation, measure 119. It consists of a single bass staff with a whole rest.

Ninth system of musical notation, measures 120-125. It consists of a single bass staff with a melodic line. Fingerings are indicated by numbers 7b, 6, 6, 4, 5, 6, 4 above the notes.

103

The musical score is arranged in systems. The first system consists of three vocal staves (soprano, alto, and tenor) and a bass line. The second system consists of two vocal staves and a piano accompaniment consisting of two grand staff staves (treble and bass clefs). The third system consists of four empty staves, likely for additional instruments or voices. The fourth system consists of a single bass line with guitar fingering numbers (5, 7, 5, 6, 4, 5, 7, 6, 6, 4, 5) written above the notes.

14. Choral

Tromba I, II
in D

Tromba III
in D

Timpani
in D, A

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Du sü - ße Lieb, schenk uns dein Gunst, lass uns emp - fin - den der

Du sü - ße Lieb, schenk uns dein Gunst, lass uns emp - fin - den der

Du sü - ße Lieb, schenk uns dein Gunst, lass uns emp - fin - den der

Du sü - ße Lieb, schenk uns dein Gunst, lass uns emp - fin - den der

Du sü - ße Lieb, schenk uns dein Gunst, lass uns emp - fin - den der

6 6 6 6

5

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - -

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - -

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - -

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - -

6 6 6 6 4 3

*The ob II part has ♯ here; see commentary.

9

ben und im Fried auf einm Sin - ne blie - ben! Ky - rie - leis!

ben und im Fried auf einm Sin - ne blie - ben! Ky - rie - leis!

ben und im Fried auf einm Sin - ne blie - ben! Ky - rie - leis!

ben und im Fried auf einm Sin - ne blie - ben! Ky - rie - leis!

6 6 6 6 #

Zum Beschluss

15. Chor [= 13c. Chor]

*The **ob II** part plays e' here; see commentary.