

Es erhub sich ein Streit

BR-CPEB F 18.1

Incorporating music by Johann Sebastian Bach and Georg Benda

Tromba I–III

Timpani

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Violoncello, Organo)

Es erhub sich ein Streit

1. Chor

§ (91)

The musical score is arranged in a system with the following parts from top to bottom:

- Tromba I in C
- Tromba II in C
- Tromba III in C
- Timpani in C, G
- Violino I / Oboe I
- Violino II / Oboe II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Continuo

The score is in 6/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics written below their staves. The Continuo part includes figured bass notation (6, 6, 6, 5, 6, 6, 7#).

5 (93)

9 (97)

The first system of music consists of three staves. The top two staves are vocal lines, and the bottom staff is the piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The second system is a single vocal line, continuing the melody from the first system. It includes rests and rhythmic patterns.

The third system is primarily piano accompaniment, featuring a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. It includes dynamic markings and articulation.

Streit, _____ es er - hub sich ein

es er - hub sich ein Streit, _____ es er - hub sich ein Streit, _____

es er - hub sich ein Streit, _____ es er - hub sich ein

Streit, ein Streit, ein Streit, es er - hub sich ein Streit, _____

7 6 5 6
4 3 2

13 (101)

Four empty musical staves, two in treble clef and two in bass clef, with a brace on the left side.

A single empty bass staff.

Piano accompaniment for the first system, consisting of three staves: right hand (treble clef), left hand (treble clef), and bass (bass clef).

First vocal line with lyrics: Streit, ein Streit, es er - hub sich ein Streit, _____

Second vocal line with lyrics: es er - hub sich ein Streit, ein Streit, es er - hub sich ein Streit, _____

Third vocal line with lyrics: Streit, _____ es er - hub sich ein Streit, es er - hub sich ein

Fourth vocal line with lyrics: _____ es er - hub sich ein Streit, _____ es er - hub sich ein

Bass line with figured bass notation: 6b, 6 5b, 6 7, 6 7 6, 6 4 2b 6b 7 5b, 7b 6 5b

17 (105)

21 (109)

Four empty musical staves, each with a treble clef, arranged in a system. They are currently blank.

A single empty bass staff with a bass clef, currently blank.

Piano accompaniment for the first system, consisting of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features a steady eighth-note accompaniment.

Vocal line with lyrics: Streit, ein Streit, _____ es er - hub sich ein Streit, ein Streit, _____ es er - hub sich ein

Vocal line with lyrics: _____ es er - hub sich ein Streit, _____ es er - hub sich ein Streit, _____

Vocal line with lyrics: _____ es er - hub sich ein Streit, _____ es er - hub sich ein Streit, ein

Piano accompaniment for the second system, consisting of two staves: a grand staff (treble and bass clefs). The music continues with a steady eighth-note accompaniment.

Piano accompaniment for the third system, consisting of two staves: a grand staff (treble and bass clefs). The music includes fingering numbers: 7, 6, 5, 6, 5, 7, 6b, 6b.

25 (113)

The musical score consists of several systems. The top system features three staves with rhythmic patterns of quarter notes and rests. The second system is a piano accompaniment with three staves, including a grand staff (treble and bass clefs) and a bass line. The third system contains two vocal lines with lyrics: "Streit, _____ es er - hub sich ein Streit, _____". The fourth system continues the vocal lines with lyrics: "Streit, es er - hub sich ein Streit, _____". The fifth system shows further vocal lines with lyrics: "_____ es er - hub sich ein Streit, es er - hub sich ein Streit, _____ es er - hub sich ein". The sixth system includes a bass line with lyrics: "_____ es er - hub sich ein Streit, ein Streit, ein Streit,". The final system is a bass line with figured bass notation: 7b, 6/4, and 5/3.

33 (121)

The first system consists of three staves. The top staff is a vocal line with a treble clef, containing four measures of music. The middle and bottom staves are piano accompaniment, also with treble clefs, providing harmonic support for the vocal line.

The second system is a single bass staff with a bass clef, containing four measures of music. It appears to be a continuation of the piano accompaniment from the first system.

The third system consists of three staves for piano accompaniment. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is dense with sixteenth-note patterns.

The fourth system is a vocal line in treble clef with lyrics. The lyrics are: "es er - hub sich ein Streit, es er - hub sich ein".

The fifth system is a vocal line in treble clef with lyrics. The lyrics are: "es er - hub sich ein Streit, es er - hub sich ein Streit,".

The sixth system is a vocal line in treble clef with lyrics. The lyrics are: "Streit, es er - hub sich ein Streit, es er -".

The seventh system is a vocal line in bass clef with lyrics. The lyrics are: "es er - hub sich ein Streit,".

The eighth system is a piano accompaniment line in bass clef. It includes fingerings: 7, 4, 2, 8, 6, 4, 2, 6, 6, 6, 5. The music consists of sixteenth-note patterns.

37 (125)

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a melodic phrase and a slur. The middle and bottom staves are piano accompaniment in treble clef, providing harmonic support with rhythmic patterns.

The second system features a single bass clef staff with piano accompaniment, continuing the rhythmic and harmonic patterns from the previous system.

The third system contains two staves for piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both showing intricate rhythmic and harmonic textures.

The fourth system is a single treble clef staff containing a vocal line. It begins with a melodic phrase and ends with a fermata.

Streit, es er - hub sich ein Streit.

The fifth system is a single treble clef staff with a vocal line, continuing the melody from the previous system.

— es er - hub sich ein Streit.

The sixth system is a single treble clef staff with a vocal line, starting with an 8-measure rest before the melody begins.

hub sich, er - hub sich ein Streit.

The seventh system is a single bass clef staff with a vocal line, continuing the melody.

— es er - hub sich ein Streit.

The eighth system is a single bass clef staff for piano accompaniment. It includes detailed fingering numbers (9, 3, 6, 6, 4, 5, 3, 6, 4, 2, 6, 4, 2, 6, 6, 5) above the notes to guide the performer.

41 (129)

Fine

The first system of music consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The music begins with a treble clef and a key signature of one sharp (F#). The vocal parts feature a melodic line with eighth and sixteenth notes, while the piano accompaniment provides a rhythmic and harmonic foundation.

The second system continues the piano accompaniment from the first system. It features a bass clef and continues the melodic and harmonic development of the piece.

The third system continues the piano accompaniment. It includes a grand staff with treble and bass clefs, showing the intricate fingerings and harmonic textures of the piano part.

Die ra - sen - de Schlan - ge, der höl - li - sche Dra - che, die ra -

Die ra - sen - de Schlan - ge, der höl - li - sche Dra - che, die ra -

Die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den

Die ra - sen - de

The eighth system continues the piano accompaniment, featuring a bass clef and concluding the piece with a final cadence. The notation includes fingerings (6, 5, 4, 3) and sharp signs (#) indicating specific notes.

Fine

sen - de Schlan-ge, der høl - li - sche Dra - che stürmt wi - der den

sen - de Schlan-ge, der høl - li - sche Dra - che stürmt wi - der den

Him - mel mit wü - ten - der Ra - che, die ra - sen - de Schlan-ge, der høl - li - sche Dra - che stürmt wi - der den

Schlan-ge, der høl - li - sche Dra - che, die ra - - - - -

49

Him - mel mit wü - ten - der Ra - che, die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den

Him - mel mit wü - ten - der Ra - che, die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den

Him - mel mit wü - ten - der Ra - che, die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den

sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den Him - mel mit

Him - mel mit wü - ten - der Ra - che, die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den
 Him - mel mit wü - ten - der Ra - che, die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den
 Him - mel mit wü - ten - der Ra - che, die ra - sen - de Schlan - ge, der höl - li - sche Dra - che stürmt wi - der den
 wü - ten - der Ra - - - - -

*Beat 4 in ob II is  a'.

57

Him-mel mit wü-ten-der Ra-che.

Him-mel mit wü-ten-der Ra-che.

Him-mel mit wü-ten-der Ra-che.

- che, mit wü-ten-der Ra-che.

61

A - ber Mi - cha - el be - siegt, Mi - cha - el be -
 A - ber Mi - cha - el be - siegt, Mi - cha - el be -
 A - ber Mi - cha - el be - siegt, Mi - cha - el be -
 A - ber Mi - cha - el be - siegt, Mi - cha - el be -

6 6 5 # 6 5 # 7 5

66

siegt samt der Schar, die mit ihm kriegt, _____ samt der Schar, _____

siegt samt der Schar, die mit ihm kriegt, _____ samt der Schar, _____

siegt samt der Schar, die mit ihm kriegt, _____ samt der Schar, _____

siegt samt der Schar, die mit ihm kriegt, samt der Schar, _____

70

74

Four empty musical staves, two in the upper system and two in the lower system, each with a treble clef. They are intended for vocal parts but contain no notes.

A single empty bass staff with a bass clef, intended for a bass vocal part but containing no notes.

Piano accompaniment for the first system, consisting of three staves: two treble clefs and one bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals.

Vocal line with lyrics: küh - ne Grau - sam - keit, Sa - - - tans küh - ne Grau - - - - -

Vocal line with lyrics: Grau - - - sam - keit, samt der Schar, die mit _____ ihm kriegt, _____

Vocal line with lyrics: Grau - - - sam - keit, samt der Schar, die mit ___ ihm kriegt, Sa - tans küh - ne

Vocal line with lyrics: Grau - - - sam - keit, Sa - - - tans küh - ne Grau - - - - -

Piano accompaniment for the second system, consisting of a single bass staff. It includes figured bass notation with numbers 6, 7, and 7^b and various accidentals.

Four empty musical staves (two treble clefs and two bass clefs) at the top of the page, indicating where vocal or instrumental parts would be placed.

A single empty musical staff with a bass clef, positioned below the first set of staves.

The first system of piano accompaniment, consisting of three staves (treble, middle, and bass clefs) with musical notation.

A single vocal staff with lyrics: sam - keit, Sa - tans küh - ne Grau - sam -

A single vocal staff with lyrics: Sa - tans küh - ne Grau - sam - keit, Sa - tans küh - ne Grau - sam -

A single vocal staff with lyrics: Grau - sam-keit, des Sa - tans Grau - sam - keit, Sa - tans küh - ne Grau - sam -

The second system of piano accompaniment, consisting of three staves (treble, middle, and bass clefs) with musical notation.

The third system of piano accompaniment, consisting of a single bass clef staff with figured bass notation: 7, 7, 6, 5, 7, 7b, 6, 9, 3, 7b, 5b, 5, 3, 6, 6, 4, 5.

82

Three staves of music, each with a treble clef. The first staff begins with a quarter rest, followed by eighth notes. The second staff begins with a quarter rest, followed by eighth notes. The third staff begins with a quarter rest, followed by eighth notes. The music concludes with a quarter rest and a fermata.

A single bass staff containing a whole rest.

Piano accompaniment for the first system, consisting of three staves. The top two staves have treble clefs, and the bottom staff has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some accidentals.

A single treble staff containing a quarter rest followed by a fermata.

keit.

A single treble staff containing a quarter rest followed by a fermata.

keit.

A single treble staff containing a quarter rest followed by a fermata.

keit.

A single bass staff containing a quarter rest followed by a fermata.

keit.

A single bass staff with a complex rhythmic pattern. It includes fingerings such as 6, 4, 2, 6, 4, 2, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 3, and an accidental sharp (#).

Es er-hub sich ein Streit,

Es er-hub sich ein Streit,

Es er-hub sich ein Streit, es er-hub sich ein

Es er-hub sich ein Streit, _____

2. Recitativ

Basso

Gott - lob, der Dra - che liegt. Der un - er - schaff - ne Mi - cha -

el und sei - ner En - gel Heer hat ihn be - siegt. Dort liegt er in der Fin - ster - nis mit

Ket - ten an - ge - bun - den, und sei - ne Stät - te wird nicht mehr im Him - mel - reich ge -

fun - den. Nun stehn wir si - cher und ge - wiss; und will uns gleich sein Brül - len schre - cken, so

wird uns doch der gro - ße Gott durch sei - ne En - gel de - cken.

6
4

6
5
6
4

6
5b
7b

6
5
7
6
4

3
2

6
4

6
5b
6
4
2

6
4

6
5
6
4
2
#

3. Arie

Larghetto

The musical score is arranged in five systems. The first system includes staves for Violino I, Violino II, Viola, Tenore, and Continuo. The second system continues the instrumental parts, with dynamics *p* and *f* indicated. The third system features a vocal line for the Tenore, marked *ten.*, and continues the instrumental accompaniment. The Continuo part includes detailed fingering numbers such as 6, 4, 3, 2, 6, 6, 7^b, 4^b, 3, 4⁺, 2, 6, 6, 6, 7[#], 4, 3, 6.

8

p *tr* *f*

p *p* *p*

Lo - be, mein Ge - mü - te, dei - nes Got - tes Gü - te,

6 6 6 6 5 6

p

10

p *tr* *tr*

3 3

dei - nes Got - tes Gü - te, denn sie wä hrt

6 4 3 6 6

12

tr *tr* *tr*

p

in E - wig - keit. Lo - - be, mein Ge - mü - te, dei -

6 5 6 4 5 4+ 6 6 7 # 4+

14

- nes Got - tes Gü - te, denn sie währt

6 6 7 # # 6 5 6 5 6 5

16

in E - wig-keit.

6 6 4 5 # 6 # 6 #

18

Lo - be, mein Ge - mü - te, lo - be, mein Ge - mü - te, dei - nes Got - tes Gü - te, denn sie

6 6 6 5^b 6 6 6^b 5^b 4^b 3 6

21

währt

23

in E - wig-keit. Lo - be, mein Ge - mü - te, dei - nes Got - tes Gü - te, denn sie

26

währt in E - wig-keit.

29 Fine

f tr

f

f

6 6 7 4 3 5 6 5 6 6

f

Fine

32 **allegretto**

p

p

p

Wel - - ten flie - hen, Him - - mel wei - chen, al - les

p

34 D.C.

f

f

f

muss sein End er - rei - chen, sie hat we - der Ziel noch Zeit.

f unis. [3] 6 6 5

f p

D.C.

4. Accompagnement

Violino I

Violino II

Viola

Tenore

Continuo

Was ist der schön-de Mensch, das Er-den-kind? Ein Wurm, ein ar-mer Sün-der. Schaut,

wie ihn selbst der Herr so lieb-ge-winnt, dass er ihn nicht zu nie-drig schät-zet und ihm die Him-mels-

kin-der, der Se-ra-fi-nen Heer, zu sei-nem Schut-ze set-zet.

6 # 7 #

4

5 6 7

6 6 #

5. Arie
Un poco allegro

The musical score is arranged in systems. The first system includes parts for Flauto I, II; Violino I; Violino II; Viola; Soprano*; and Continuo. The second system continues the Flauto I, II and Violino I parts, with dynamic markings *p* and *f*. The third system continues the Violino I, II, Viola, and Continuo parts, also with dynamic markings *p* and *f*. The score includes various musical notations such as trills (tr), accents (acc), and dynamic markings.

*This aria is in the S I and S II parts; see commentary.

10

Herr, wert, dass Scha-ren, Scha - ren der En - gel dir die - nen und dass dich der Glau-be der

13

Völ-ker ver - ehrt. Ich dan - - - - - ke dir!

16

Herr, wert, dass Scha-ren, Scha -

19

ren der En-gel dir die-nen, ich dan

22

24

ke dir!

Detailed description: This is a musical score for a piano and voice. It consists of five systems of staves. The first system (measures 19-21) includes a vocal line with lyrics and piano accompaniment. The piano part features dynamic markings of *f* and *p*. The second system (measures 22-23) continues the piano accompaniment with dynamics *p*, *f*, and *poco f*. The third system (measures 24-25) shows the piano accompaniment with dynamics *f* and *p*, and a vocal line with the lyrics 'ke dir!'. The score includes various musical notations such as slurs, accents, and fingerings.

26

Herr, wert, dass Scha-ren, Scha -

29

- ren der En - gel dir die - nen und dass dich der Glau-be der Völ - ker ver-ehrt. Ich

32

dan

35

6 5^b 6 5 6 4 7

37

ke dir! Herr, wert, dass

7 6 6 4 5 4 3 2

39

più forzando

più forzando

più forzando

Scha - ren der En - gel dir die - nen, ich dan - - -

6 6 # 6 5 4

41

tr tr

f p f p f

6 5 4 2 7 6 4 3

f p f

44

dir, ich dan - ke dir, ich dan - ke dir!

p f p f p f p f p f p f

6 4 3 6 3 8 6 4 3

p f

47

Fine

p f p f p f p f

6 4 3 8 7 6 4 3

Fine

51 *allegretto*

Sei mir ge - prie - sen un - ter ih - nen! Ich jauch - - - - ze

F I I

dir! Und jauch - - - - zend lob - sin - gen die

En - gel und Völ - ker mit mir, lob - sin - gen jauch - zend die En - gel und Völ - ker mit mir!

6. Chor [= 1. Chor]

7. Recitativ

Soprano

Lasst uns die En - gel lie - ben und sie mit uns - ren Sün - den nicht be - trü - ben. Sie sind als - denn,

wenn Gott ge - beut, der Welt Va - let zu sa - gen, zu uns - rer Se - lig - keit auch un - ser Him - mels - wa - gen.

8. Choral

(10)

Tromba I, II
in C

Tromba III
in C

Timpani
in C, G

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Lass dein En - gel mit mir fah - ren auf E - li - as Wa - gen rot,
mei - ne See - le wohl be - wah - ren wie Laz' - rum nach sei - nem Tod.

Lass dein En - gel mit mir fah - ren auf E - li - as Wa - gen rot,
mei - ne See - le wohl be - wah - ren wie Laz' - rum nach sei - nem Tod.

Lass dein En - gel mit mir fah - ren auf E - li - as Wa - gen rot,
mei - ne See - le wohl be - wah - ren wie Laz' - rum nach sei - nem Tod.

Lass dein En - gel mit mir fah - ren auf E - li - as Wa - gen rot,
mei - ne See - le wohl be - wah - ren wie Laz' - rum nach sei - nem Tod.

19

Lass sie ruhn in dei-nem Schoß und er - fül - le sie mit Trost, bis der

Lass sie ruhn in dei - nem Schoß und er - fül - le sie mit Trost, bis der

Lass sie ruhn in dei - nem Schoß und er - fül - le sie mit Trost, bis der

Lass sie ruhn in dei - nem Schoß und er - fül - le sie mit Trost, bis der

6 5b 6 4 6 6 6 5 6 4 2 3 6

28

Leib kömmt aus der Er - den und sie beid ver - ei - nigt wer - den.

Leib kömmt aus der Er - den und sie beid ver - ei - nigt wer - den.

Leib kömmt aus der Er - den und sie beid ver - ei - nigt wer - den.

Leib kömmt aus der Er - den und sie beid ver - ei - nigt wer - den.

6 6 6 5 7 9 5 4 8 3 6