

Einführungsmusik Hornbostel

H 821e

Incorporating music by Georg Philipp Telemann

Tromba I–III

Timpani

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Organo, Violoncello)

Einführungsmusik Hornbostel

Erster Teil. Vor der Predigt

1. Chor

Allegro con spirito

Tromba I
in E \flat

Tromba II
in E \flat

Tromba III
in E \flat

Timpani
in E \flat , B \flat

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

unis. 5 6 \sharp 9/7 8/6 7/5

4

Musical score for page 68, measures 4-7. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of six systems of staves. The first system has three treble staves and one bass staff. The second system has two treble staves. The third system is a grand staff with two treble staves and one bass staff. The fourth system has three treble staves and one bass staff, all of which are empty. The fifth system has one bass staff with fingerings 6, 6, 7, 5b, and 5 indicated above the notes.

8

Die Him - mel er -
Die Him - mel er -
Die Him - mel er -
Die Him - mel er -

♯ 4 6 6 6 6/4 5/3 6/4

12

First system of musical notation, consisting of three staves with treble clefs and a common time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

Second system of musical notation, consisting of one staff with a bass clef and a common time signature. It contains a single melodic line with quarter and eighth notes.

Third system of musical notation, consisting of two staves with treble clefs and a key signature of two flats. It features a melodic line with a triplet of eighth notes in the second measure.

Fourth system of musical notation, consisting of three staves with a grand staff (treble and bass clefs) and a key signature of two flats. The top two staves have a complex, flowing melodic line with many sixteenth notes, while the bottom staff has a simpler bass line.

Fifth system of musical notation, including a vocal line with lyrics and a piano accompaniment staff. The lyrics are: zäh - len die Eh - - re Got - tes, die Eh - re. The piano part has a triplet of eighth notes.

Sixth system of musical notation, including a vocal line with lyrics and a piano accompaniment staff. The lyrics are: zäh - len die Eh - - re Got - tes, die Eh - re. The piano part has a triplet of eighth notes.

Seventh system of musical notation, including a vocal line with lyrics and a piano accompaniment staff. The lyrics are: zäh - len die Eh - re Got - tes, die Eh - re. The piano part has a triplet of eighth notes.

Eighth system of musical notation, including a vocal line with lyrics and a piano accompaniment staff. The lyrics are: zäh - len die Eh - re Got - tes, die Eh - re. The piano part has a triplet of eighth notes.

Ninth system of musical notation, consisting of one staff with a bass clef and a key signature of two flats. It contains a single melodic line with quarter and eighth notes.

16

Got - tes, und die Fe - ste ver - kün - - digt sei - ner Hän - de

Got - tes, und die Fe - ste ver - kün - - digt sei - ner Hän - de

Got - tes, und die Fe - ste ver - kün - - digt sei - ner Hän - de

Got - tes, und die Fe - ste ver - kün - digt sei - ner Hän - de

4/3 7/4 4 9/4 8/4 7/4 5

Werk, — die Him - mel er - zäh - len, die Fe - ste ver -

Werk, die Him - mel er - zäh - len, die Fe - ste ver -

Werk, — die Him - mel er - zäh - len, die Fe - ste ver -

Werk, die Him - mel er - zäh - len, die Fe - ste ver -

6 4 5 4 6 5 4 6 4 5

24

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment in treble clef. The music spans four measures.

A single bass line staff in bass clef, continuing the accompaniment from the first system. It spans four measures.

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats (Bb). The bottom staff is piano accompaniment in treble clef. The music spans four measures.

The third system of music consists of three staves. The top two staves are piano accompaniment in treble clef with a key signature of two flats (Bb). The bottom staff is piano accompaniment in bass clef. The music spans four measures.

Vocal line in treble clef with a key signature of two flats (Bb). Lyrics: kün - digt die Eh - re Got - - - tes und sei - ner

Vocal line in treble clef with a key signature of two flats (Bb). Lyrics: kün - digt die Eh - re Got - - - tes und sei - ner

Vocal line in treble clef with a key signature of two flats (Bb). Lyrics: kün - digt die Eh - re Got - - - tes und sei - ner

Bass line in bass clef with a key signature of two flats (Bb). Lyrics: kün - digt die Eh - re Got - tes und sei - ner

Bass line in bass clef with a key signature of two flats (Bb). It includes figured bass notation: ♯, 4+, 6, 6, 5, 7/2, 8/3, 6, 5.

Hän - de, sei - ner Hän - de Werk.

Hän - de, sei - ner Hän - de Werk.

Hän - de, sei - ner Hän - de Werk.

Hän - de, sei - ner Hän - de Werk.

6 6/4 5/4 6 5b 5

32

Musical notation for the first system, measures 32-35. It consists of three staves in treble clef. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The notes are: M32: S1: F#, S2: F#, S3: -; M33: S1: - (quarter rest), S2: F#, S3: -; M34: S1: F#, S2: F#, S3: F#; M35: S1: - (quarter rest), S2: - (quarter rest), S3: F#.

Musical notation for the second system, measures 32-35. It consists of one staff in bass clef. The notes are: M32: -; M33: -; M34: F#, F#; M35: -.

Musical notation for the third system, measures 32-35. It consists of two staves in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are: M32: S1: Bb, S2: Bb; M33: S1: Bb, Bb, Bb, Bb, S2: Bb, Bb, Bb, Bb; M34: S1: Bb, Bb, Bb, S2: Bb, Bb, Bb; M35: S1: Bb, Bb, Bb, S2: Bb, Bb, Bb.

Musical notation for the fourth system, measures 32-35. It consists of three staves in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are: M32: S1: Bb, Bb, Bb, Bb, S2: Bb, Bb, Bb, Bb, S3: Bb, Bb, Bb, Bb; M33: S1: Bb, Bb, Bb, Bb, S2: Bb, Bb, Bb, Bb, S3: Bb, Bb, Bb, Bb; M34: S1: Bb, Bb, Bb, Bb, S2: Bb, Bb, Bb, Bb, S3: Bb, Bb, Bb, Bb; M35: S1: Bb, Bb, Bb, S2: Bb, Bb, Bb, S3: Bb, Bb, Bb.

Musical notation for the fifth system, measures 32-35. It consists of one staff in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are: M32: -; M33: -; M34: -; M35: Bb, Bb, Bb.

Musical notation for the sixth system, measures 32-35. It consists of one staff in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are: M32: -; M33: -; M34: -; M35: Bb, Bb, Bb.

Musical notation for the seventh system, measures 32-35. It consists of one staff in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are: M32: -; M33: -; M34: -; M35: Bb, Bb, Bb.

Musical notation for the eighth system, measures 32-35. It consists of one staff in bass clef with a key signature of three flats (Bb, Eb, Ab). The notes are: M32: -; M33: -; M34: -; M35: Bb, Bb, Bb.

Musical notation for the ninth system, measures 32-35. It consists of one staff in bass clef with a key signature of three flats (Bb, Eb, Ab). The notes are: M32: Bb, Bb, Bb, Bb; M33: Bb, Bb, Bb, Bb; M34: Bb, Bb, Bb, Bb; M35: Bb, Bb, Bb, Bb.

Die Him - mel er -

Die Him - mel er -

Die Him - mel er -

Die Him - mel er -

36

zäh - len die Eh - - - re Got - tes, die Eh - re

zäh - len die Eh - - - re Got - tes, die Eh - re

zäh - len die Eh - - - re Got - tes, die Eh - re

zäh - len die Eh - re Got - tes, die Eh - - - re

7 4 4 9^b 8 7 5 6 7 6^b 6

40

Got - tes, und die Fe - - - - - ste, die Fe - ste ver -

Got - tes, und die Fe - - - - - ste, die Fe - ste ver -

Got - tes, und die Fe - - - - - ste, die Fe - ste ver -

Got - tes, und die Fe - - - - - ste, die Fe - ste ver -

44

Three staves of music in treble clef. The first staff has a quarter note, followed by two rests, then a quarter note. The second staff has a quarter note, followed by two rests, then a quarter note. The third staff has a quarter note, followed by two rests, then a quarter note.

One staff of music in bass clef. It starts with a quarter note, followed by two rests, then a quarter note.

Two staves of music in treble clef. The first staff contains the lyrics: kün - digt, die Fe - ste ver - kün - digt sei - ner Hän - de. The second staff contains the lyrics: kün - digt, die Fe - ste ver - kün - digt sei - ner Hän - de.

Three staves of music for piano accompaniment. The top two staves are in treble clef and feature complex rhythmic patterns with many sixteenth and thirty-second notes. The bottom staff is in bass clef and features a simpler rhythmic pattern with quarter and eighth notes.

One staff of music in treble clef. It contains the lyrics: kün - digt, die Fe - ste ver - kün - digt sei - ner Hän - de.

One staff of music in treble clef. It contains the lyrics: kün - digt, die Fe - ste ver - kün - digt sei - ner Hän - de.

One staff of music in treble clef. It contains the lyrics: kün - digt, die Fe - ste ver - kün - digt sei - ner Hän - de.

One staff of music in bass clef. It contains the lyrics: kün - digt, die Fe - ste ver - kün - digt sei - ner Hän - de.

One staff of music in bass clef. It includes fingerings: 5, 5, 6, 7, 6, 7, 6, 2, 6, and a 'unis.' marking.

48

57

Musical notation for the first system, measures 57-60. It consists of three staves in treble clef. The first staff has a melody with quarter and eighth notes. The second and third staves provide harmonic accompaniment with similar rhythmic patterns.

Musical notation for the second system, measures 57-60. It consists of a single bass staff with a simple harmonic accompaniment of quarter notes.

Musical notation for the third system, measures 57-60. It consists of two staves in treble clef. Both staves feature a melodic line with a trill (tr) over the first measure, followed by a series of quarter notes.

Musical notation for the fourth system, measures 57-60. It consists of three staves. The top two staves are joined by a brace and contain a complex, fast-moving melodic line with many sixteenth notes. The bottom staff is a bass line with a steady quarter-note accompaniment.

Musical notation for the fifth system, measures 57-60. It consists of a single treble staff with a melodic line. The lyrics "Hän - de Werk." are written below the notes. A trill (tr) is indicated above the first measure.

Musical notation for the sixth system, measures 57-60. It consists of a single treble staff with a melodic line. The lyrics "Hän - de Werk." are written below the notes. A trill (tr) is indicated above the first measure.

Musical notation for the seventh system, measures 57-60. It consists of a single treble staff with a melodic line. The lyrics "Hän - de Werk." are written below the notes. A trill (tr) is indicated above the first measure.

Musical notation for the eighth system, measures 57-60. It consists of a single bass staff with a melodic line. The lyrics "Hän - de Werk." are written below the notes.

Musical notation for the ninth system, measures 57-60. It consists of a single bass staff with a melodic line. Fingerings are indicated by numbers 4, 5, 6, 5b, 5, 4, 6, 5 below the notes.

61

The musical score consists of several systems. The first system includes a vocal line with a trill (tr) and a piano accompaniment. The second system continues the vocal and piano parts. The third system features a piano accompaniment with a trill (tr) and a bass line. The fourth system shows a piano accompaniment and a bass line. The fifth system contains empty staves for vocal and piano parts. The sixth system shows a bass line with fingerings: 6, 4, 5, 6, 6, 5.

2. Arie

Allegro pomposo

The musical score is arranged in two systems. The first system includes:

- Timpani in E \flat , B \flat** : A single staff with a bass clef and a 3/4 time signature, containing rests.
- Oboe I** and **Oboe II**: Two staves with treble clefs and a 3/4 time signature, containing rests.
- Violino I** and **Violino II**: A pair of staves with treble clefs and a 3/4 time signature, playing a rhythmic pattern of eighth and sixteenth notes.
- Viola**: A single staff with an alto clef and a 3/4 time signature, playing a rhythmic pattern of eighth and sixteenth notes.
- Basso***: A single staff with a bass clef and a 3/4 time signature, containing rests.
- Continuo†**: A single staff with a bass clef and a 3/4 time signature, playing a rhythmic pattern of eighth and sixteenth notes, starting with the instruction "unis." (unison).

The second system includes:

- Vn I** and **Vn II**: A pair of staves with treble clefs and a 3/4 time signature, playing a rhythmic pattern of eighth and sixteenth notes, starting at measure 6.
- Va**: A single staff with an alto clef and a 3/4 time signature, playing a rhythmic pattern of eighth and sixteenth notes.
- B**: A single staff with a bass clef and a 3/4 time signature, containing rests.
- Bc**: A single staff with a bass clef and a 3/4 time signature, playing a rhythmic pattern of eighth and sixteenth notes.

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

†See appendix for alternate bc line with figures.

11

Groß ist der Herr! Groß ist der Herr! Sein wei - tes

16

Hei - lig - tum schallt ü - ber - all von sei - nes Na - mens Eh - re. Sein wei - tes

21

Hei - - - - - lig - tum schallt ü - ber - all, schallt ü - ber - all

26

von sei - nes Na - mens Eh - - - - - re.

31

36

41

Ob I *p*

Ob II *p*

Vn I *p*

Vn II *p*

Va *p*

B

Un - zähl - ba - re Hee - re von Ster - nen und Son - nen be - ken - nen des

Bc *p*

46

E - - - - wi - gen Ruhm. Hee - re, un - zähl - ba - re

51

Musical notation for measures 51-55. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 55. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

Piano accompaniment for measures 51-55, consisting of three staves (treble, middle, and bass clefs) with chords and moving lines.

Hee - re von Ster - nen und Son - nen be - ken - nen des E - wi - gen

56

Musical notation for measures 56-60. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in measure 60. The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

Piano accompaniment for measures 56-60, consisting of three staves (treble, middle, and bass clefs) with chords and moving lines.

Ruhm.

61

tr

pp cre - - - p scen - - - mf do f p

Musical notation for measures 61-65. The vocal line is in bass clef with lyrics. The piano accompaniment consists of two staves in treble clef and one in bass clef. Dynamics include pp, p, mf, f, and p.

Die Don - ner tö - nen sein Lob:

Musical notation for measures 66-67. The vocal line continues with lyrics. The piano accompaniment continues with two staves in treble clef and one in bass clef. Dynamics include p.

67

mf f

Musical notation for measures 68-71. The vocal line is in bass clef. The piano accompaniment consists of two staves in treble clef and one in bass clef. Dynamics include mf and f.

Groß ist der Herr! Die Don - ner tö - - - nen, die Don-ner tö - nen sein Lob;

Musical notation for measures 72-75. The vocal line continues with lyrics. The piano accompaniment continues with two staves in treble clef and one in bass clef. Dynamics include mf and f.

73

Vn I *p*

Vn II *p*

Va *p*

B

Bc *p*

ihn rüh - men brau - sen - de Mee - re. Groß ist der

6 5 6 5b 9 8 5

77

mf

mf

mf

Herr, groß ist der Herr, ihn rüh - men brau - - -

9 8 5 4 3

81

f

f

f

tr

- sen - de Mee - - re.

7 5 unis.

86

86

91

91

Groß ist der

96

96

Herr! Groß ist der Herr! Sein wei-tes Hei-lig-tum schallt ü-ber-all von

113

re, sein wei - tes Hei - lig - tum schallt ü - ber - all von

117

sei - nes Na - mens Eh - re.

121

3. Recitativ

Tenore*

1
Wo-hin mein Au-ge blickt, wo-hin ich hö-re, da find ich Zeu-gen sei-ner Eh-re,

4
da find ich Zeu-gen sei-ner Macht. Tut nicht ein Tag dem an-dern die-se Leh-re, tut ei-ne

7
Nacht sie nicht der an-dern Nacht ver-nehm-lich kund? Wem ist sie un-be-kannt? So weit, o

10
Gott, das Wun-der dei-ner Hand, die Son-ne reicht, so weit die Wol-ken ge-hen, ver-kün-digt

13
dich die Stim-me der Na-tur. Wo ist das Volk, das ih-re Spra-che nicht ver-ste-hen,

16
gar nicht ver-ste-hen kann? Der Tor ver-kennt sie nur, der sie nicht hö-ren will.

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

4a. Arie

Allegro pomposo

Violino I

Violino II

Viola

Tenore*

Continuo†

unis.

6

11

p

p

p

Groß ist der Herr! Groß ist der

p

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

†See appendix for alternate bc line with figures.

15

Herr! Ihm lasst, ihm lasst_ uns_ sin - gen! Der Herr sei un - ser_

19

Lied. Ihm lasst uns Preis, An - be - tung, Eh -

24

- - - re brin - gen! Mein gan - zes Her - - ze_ glüht,

28

mei - gan - zes Her - ze glüht.

f

f

f

f

f

tr

33

f

f

f

f

f

f

38

f

f

f

f

f

f

attaca

4b. Chor

43 Adagio

Vn I

Vn II

Va

S
Ihr Völ-ker, hört's und kniet im Stau-be nie-der! Be-kennt: Der Herr ist

A
Ihr Völ-ker, hört's und kniet im Stau-be nie-der! Be-kennt: Der Herr ist

T
Ihr Völ-ker, hört's und kniet im Stau-be nie-der! Be-kennt: Der Herr ist

B
Ihr Völ-ker, hört's und kniet im Stau-be nie-der! Be-kennt: Der Herr ist

Bc
6 5 5

48

ff

tr

tr

tr

ff

ff

ff

ff

Gott! Ihr Völ-ker, hört's, be-kennt: Der Herr ist Gott, der Herr ist Gott!

Gott! Ihr Völ-ker, hört's, be-kennt: Der Herr ist Gott, der Herr ist Gott!

Gott! Ihr Völ-ker, hört's, be-kennt: Der Herr ist Gott, der Herr ist Gott!

Gott! Ihr Völ-ker, hört's, be-kennt: Der Herr ist Gott, der Herr ist Gott!

5b 5 unis. tr

ff

4c. Chor

54 Allegro pomposo

Tpt I in Eb

Tpt II in Eb

Tpt III in Eb

Timp in Eb, Bb

Ob I

Ob II

Vn I

Vn II

Va

S

A

T

B

Bc

f

f

f

f

Ihr Him - mel, tönt, ihr Him - mel, tönt,

Ihr Him - mel, tönt, ihr Him - mel, tönt,

Ihr Him - mel, tönt, ihr Him - mel, tönt,

Ihr Him - mel, tönt, ihr Him - mel, tönt,

unis.

5 6 5 6

59

Three staves of music in treble clef. The first staff has a melody with quarter and eighth notes. The second and third staves provide harmonic accompaniment with various rhythmic patterns.

A single bass staff providing accompaniment for the first system, featuring a steady eighth-note pattern.

Two staves of music in treble clef. The upper staff features a melodic line with a trill (tr) in the fourth measure. The lower staff provides accompaniment.

Three staves of music in treble clef. The top staff has a melodic line with a trill (tr). The middle and bottom staves provide accompaniment.

First vocal staff with lyrics: ihr Him-mel, tönt von Pol zu Po-le wie - der, von Pol zu Po - le

Second vocal staff with lyrics: ihr Him-mel, tönt von Pol zu Po-le wie - der, von Pol zu Po - le

Third vocal staff with lyrics: ihr Him-mel, tönt von Pol zu Po-le wie - der, von Pol zu Po - le

Fourth vocal staff with lyrics: ihr Him-mel, tönt von Pol zu Po-le wie - der, von Pol zu Po - le

Bass staff with fingerings: 2, 6, 5, 6, 2, 6, 6, 2

64

Musical notation for measures 64-68, top system (treble clef). The system consists of three staves. Measure 64 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/8 time signature. The first staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with chords and rests.

Musical notation for measure 64, bottom system (bass clef). The staff contains a bass line with eighth and quarter notes, mirroring the rhythmic pattern of the top system.

Musical notation for measures 65-68, middle system (treble clef). The system consists of two staves. The upper staff has a melodic line with half and quarter notes. The lower staff has a harmonic line with chords and eighth notes.

Musical notation for measures 65-68, grand staff (piano accompaniment). The system consists of three staves. The upper two staves are for the right hand, and the lower staff is for the left hand. The right hand plays a melodic line with eighth and quarter notes, while the left hand plays a rhythmic accompaniment with eighth notes.

Musical notation for measure 65, vocal line 1. The staff contains a vocal line with a treble clef and a key signature of two flats. The lyrics "wie - der und jauchzt:" are written below the staff.

Musical notation for measure 65, vocal line 2. The staff contains a vocal line with a treble clef and a key signature of two flats. The lyrics "wie - der und jauchzt:" are written below the staff.

Musical notation for measure 65, vocal line 3. The staff contains a vocal line with a treble clef and a key signature of two flats. The lyrics "wie - der und jauchzt:" are written below the staff.

Musical notation for measure 65, vocal line 4. The staff contains a vocal line with a bass clef and a key signature of two flats. The lyrics "wie - der und jauchzt:" are written below the staff.

Musical notation for measure 65, piano accompaniment. The staff contains a bass line with eighth notes and fingerings (6, 4+, 6, 2, 6b, 2, 6, 2, 6, 2) indicated above the notes.

69

74

jauchzt:___ Der Herr ist___ Gott! Ihr Him-mel, tönt von Pol zu Po-le wie - der und

jauchzt: Der Herr ist___ Gott! Ihr Him-mel, tönt von Pol zu Po-le wie - der und

jauchzt: Der Herr ist Gott! Ihr Him-mel, tönt von Pol zu Po-le wie - der und

jauchzt:___ Der Herr ist Gott! Ihr Him-mel, tönt von Pol zu Po-le wie - der und

79

jauchzt: Der Herr ist Gott, der Herr ist Gott!

jauchzt: Der Herr ist Gott, der Herr ist Gott!

jauchzt: Der Herr ist Gott, der Herr ist Gott!

jauchzt: Der Herr ist Gott, der Herr ist Gott!

6 2 6 unis. 6 2

83

tr

tr

6 2 6 2 6 5 6 6 5 4 3

5. Choral

(10)

Tromba I, II
in E \flat

Tromba III
in E \flat

Timpani
in E \flat , B \flat

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Groß ist der Herr und mäch - tig, groß ist auch, was er macht.
Wer auf - merkt und an - däch - tig nimmt sei - ne Werk in acht,

Groß ist der Herr und mäch - tig, groß ist auch, was er macht.
Wer auf - merkt und an - däch - tig nimmt sei - ne Werk in acht,

Groß ist der Herr und mäch - tig, groß ist auch, was er macht.
Wer auf - merkt und an - däch - tig nimmt sei - ne Werk in acht,

Groß ist der Herr und mäch - tig, groß ist auch, was er macht.
Wer auf - merkt und an - däch - tig nimmt sei - ne Werk in acht,

6 6 \sharp 6 6 5
4 4

19

hat ei - tel Lust da - ran. Was sei - ne Weis - heit set - zet

hat ei - tel Lust da - ran. Was sei - ne Weis - heit set - zet

hat ei - tel Lust da - ran. Was sei - ne Weis - heit set - zet

hat ei - tel Lust da - ran. Was sei - ne Weis - heit set - zet

6 6 7 7 2 6 6 5 4

28

und ord - net, das er - get - zet und ist recht wohl ge - tan.
 und ord - net, das er - get - zet und ist recht wohl ge - tan.
 und ord - net, das er - get - zet und ist recht wohl ge - tan.
 und ord - net, das er - get - zet und ist recht wohl ge - tan.

7b 6h 6 6 # 4/3 6 4/3 6/4 5/4

6. Recitativ

Tenore*
Basso*

Welch ein Ge - sang voll Ju - bel stei - get zu Got - tes Thron em - por! Ihr
 singt ihm, Sün - der? Schwei - get! Was sind wir vor ihm? Staub. Doch, wenn sein
 Ohr auch auf das Lob des nie - dern Stau - bes hör - te, in - dem ihn die - ser Staub aus

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

*This recitative is in the T II and B I parts; see commentary.

10

rei - nen Trie - ben ehr - te, so kön - nen ihm doch nie die Lie - der wohl - ge - fal - len, die von un -

13

heil' - gen Lip - pen schal - len. Ihm ist die Schöp - fung freu - dig un - ter - tan, der

16

Him - mel be - tet ihn in tief - ster Ehr - furcht an. Wir Men - schen durf - ten frech uns

19

ge - gen ihn em - pö - ren und wa - gen's, sein Ge - setz noch täg - lich zu ent - eh - ren, das

22 *langsam*

er als O - ber - herr uns gab. Wie bebt mein Herz vor sei - nem Grim - me! Schon hör ich sei - ne Rich - ter -

26

stim-me. Kannst du, ach de-cke mich vor sei-nem Zorn, o Grab, dass mich auf e-wig nicht sein

29 *tempo ordinario*

Au-ge mehr be-mer-ke! Du zit-terst nicht mit mir, o sün-di-ges Ge-

32 *Basso*

schlecht? Ist nicht der Gott der Weis-heit und der Stär-ke auch hei-lig und ge-recht? Ja,

35

hei-lig und ge-recht, doch Lieb- und Huld, ein Gott, der uns-re Schuld uns gern er-

38

lässt, die Sün-de gern ver-gi-bet, der Mis-se-ta-ten rächt und doch die Sün-der lie-bet.

7. Dictum. Duett

Andante

Flauto I

Flauto II

Violino I

Violino II

Viola

Soprano*

Al - so — hat Gott die Welt ge - lie - bet, dass — er sei - nen ein - ge -

Alto*

Al - so — hat Gott die Welt ge - lie - bet, dass — er sei - nen ein - ge -

7

bor - nen Sohn gab, auf dass al - le, die an ihn glau - ben, nicht ver -

bor - nen Sohn gab, auf dass al - le, die an ihn glau - ben, nicht ver -

*This duet is in the S I and A parts; see commentary.

13

Trills (tr) are indicated above the final notes of the vocal lines in measures 13, 14, 15, 16, 17, 18, and 19.

lo - - - - - ren wer-den, son - dern das e - wi-ge Le - ben ha -

lo - - - - - ren wer-den, son - dern das e - wi-ge Le-ben ha -

Trills (tr) are indicated above the final notes of the vocal lines in measures 13, 14, 15, 16, 17, 18, and 19.

20

Trills (tr) are indicated above the final notes of the vocal lines in measures 20, 21, 22, 23, 24, 25, and 26.

Dynamic markings: *f* (forte) and *p* (piano).
 Triplet markings (3) are present in measures 20, 21, 22, 23, 24, 25, and 26.

ben. Al - so hat

ben. Al - so hat

28

Musical notation for measures 28-34. The system includes two vocal staves and a piano accompaniment with three staves (treble, middle, and bass clefs). The music is in a minor key and features melodic lines with trills and tenors.

Piano accompaniment for measures 28-34, consisting of three staves (treble, middle, and bass clefs). The accompaniment features a steady rhythmic pattern with trills and tenors.

Gott die Welt ge - lie - bet, dass er sei - nen ein - ge - bor - nen Sohn gab,

Gott die Welt ge - lie - bet, dass er sei - nen ein - ge - bor - nen Sohn gab,

35

Musical notation for measures 35-41. The system includes two vocal staves and a piano accompaniment with three staves (treble, middle, and bass clefs). The music continues with melodic lines and accompaniment.

Piano accompaniment for measures 35-41, consisting of three staves (treble, middle, and bass clefs). The accompaniment continues with a steady rhythmic pattern.

auf dass al - le, die an ihn glau - ben, nicht ver - lo - - - - - ren

auf dass al - le, die an ihn glau - ben, nicht ver - lo - - - - - ren

42

wer-den, son - dern das e - wi-ge Le-ben ha - ben. Al - so, al - so hat Gott die Welt ge -
wer-den, son - dern das e - wi-ge Le-ben ha - ben. Al - so, al - so hat Gott die Welt, die Welt ge -

49

lie - bet.
lie - bet.

8. Recitativ

Tenore*
Basso*

Welch Ent - zü - cken! Gott, ich soll le - ben! Wer ver - mag ihn aus - zu - drü - cken, den

4 Dank, den ich— Es ward der Zei - ten Lauf er - füllt, da kam, in die Ge - stalt der

7 Sterb - li - chen ge - hüllt, vom Thron der Gott - heit selbst Je - ho - vens Sohn her - nie - der, ver - kün - dig - te der

10 Welt durch sich Ver - ge - bung wie - der und starb für uns. Noch tut er sei - nen Bund und sei - ne

13 gött - li - che Be - feh - le durch sei - ne Die - ner kund.

*This recitative is in the T II and B I parts; see commentary.

9a. Chor

Adagio

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

- Oboe I:** Treble clef, 2/4 time. Features trills (tr) in measures 3 and 5.
- Oboe II:** Treble clef, 2/4 time. Features a trill (tr) in measure 5.
- Violino I:** Treble clef, 2/4 time. Dynamics: *p* (measures 1, 6), *f* (measures 2, 3), *p* (measures 5, 6). Features trills (tr) in measures 3 and 5.
- Violino II:** Treble clef, 2/4 time. Dynamics: *p* (measures 1, 6), *f* (measures 2, 3), *p* (measures 5, 6). Features a trill (tr) in measure 5.
- Viola:** Alto clef, 2/4 time. Dynamics: *p* (measures 1, 6), *f* (measures 2, 3), *p* (measures 5, 6).
- Soprano:** Treble clef, 2/4 time. Lyrics: An - be - tung (measures 5-6). Dynamics: *p* (measures 5, 6).
- Alto:** Treble clef, 2/4 time. Lyrics: An - be - tung (measures 5-6). Dynamics: *p* (measures 5, 6).
- Tenore:** Treble clef, 2/4 time. Lyrics: An - be - tung (measures 5-6). Dynamics: *p* (measures 5, 6).
- Basso:** Bass clef, 2/4 time. Lyrics: An - be - tung (measures 5-6). Dynamics: *p* (measures 5, 6).
- Continuo:** Bass clef, 2/4 time. Dynamics: *p* (measures 1, 6), *f* (measures 2, 3), *p* (measures 5, 6). Includes figured bass notation: 5, 7 5, 6 b, 6, 4 3, 6, 4 4, 6 4 5, 5 7 5.

7

dem Er - bar - mer! Preis und Eh - re dem, der für uns den Tod — der Sün - der starb, der für uns

dem Er - bar - mer! Preis und Eh - re dem, der für uns den Tod — der Sün - der starb, der für uns

dem Er - bar - mer! Preis und Eh - re dem, der für uns den Tod der Sün - der starb, der für uns

dem Er - bar - mer! Preis und Eh - re dem, der für uns den Tod der Sün - der starb, der für uns

6 6 4 4^b 7 6 5^b 9 8 7^b 8 6 5

13

starb, der uns durch Blut und Tod ein e - wigs Glück er - warb.

starb, der uns durch Blut und Tod ein e - wigs Glück er - warb.

starb, der uns durch Blut und Tod ein e - wigs Glück er - warb.

starb, der uns durch Blut und Tod ein e - wigs Glück er - warb.

19

An - be - tung, An - be - tung, Preis und Eh -
 An - be - tung, An - be - tung, Preis und Eh -
 An - be - tung, An - be - tung, Preis und Eh -
 An - be - tung, An - be - tung, Preis und Eh -

6 6 5^b *tasto* 6 6⁴ 9/7^b 8/6 6/4 5/4
 p f

26

re dem Er - bar-mer, dem Er - bar-mer, dem, der für uns starb, dem,

re dem Er - bar-mer, dem Er - bar-mer, dem, der für uns starb, dem,

re dem Er - bar-mer, dem Er - bar-mer, dem, der für uns starb, dem,

re dem Er - bar-mer, dem Er - bar-mer, dem, der für uns starb, dem,

6 4 3 7 6 4 3 6 6 5b unis.

32

der uns ein e-wigs Glück er-warb, An-be-tung, An-be-tung, Preis und Eh-re, Preis und Eh-re!

der uns ein e-wigs Glück er-warb, An-be-tung, An-be-tung, Preis und Eh-re, Preis und Eh-re!

der uns ein e-wigs Glück er-warb, An-be-tung, An-be-tung, Preis und Eh-re, Preis und Eh-re!

der uns ein e-wigs Glück er-warb, An-be-tung, An-be-tung, Preis und Eh-re, Preis und Eh-re!

4^b *tasto* 5 9 8 6 6 5 5^b 6 6 5
p pp f ff

9b. Choral

39

Tpt I, II
in Eb

Tpt III
in Eb

Timp
in Eb, Bb

S
Ob I
Vn I

A
Ob II
Vn II

T
Va

B

Bc

Hei - lig ist un - ser Gott! Hei - lig ist un - ser Gott!

Hei - lig ist un - ser Gott! Hei - lig ist un - ser Gott!

Hei - lig ist un - ser Gott! Hei - lig ist un - ser Gott!

Hei - lig ist un - ser Gott! Hei - lig ist un - ser Gott!

5 5

46

Hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!

Hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!

Hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!

Hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!

6 6 4

10. Recitativ

Tenore*

Drei-mal be-glück-tes Volk, das die-sen Gott be-ken-net! O, was durch-drin-get mei-ne
 Brust, in-dem mein Mund ihn nen-net, für hei-li-ge, noch nie emp-fund-ne Lust! Dich will auch
 ich mit dei-nem Volk be-ken-nen, Gott, des-sen Lie-be mich, eh ich dich noch ge-
 kannt, um-fing; der, eh ich noch emp-fand, schon vor der Welt mich lieb-te!
 Mei-ne Brust soll e-wig, Gott, für dich von Dank und Lie-be bren-nen.

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

11a. Arie

Allegretto

Violino I

Violino II

Viola

Tenore*
Alto*
Soprano*

Continuo

Seid mir ge-

7

ten. tr

ten. tr

seg - net, mei - ne Brü - der! Ich will mit euch mich sei - ner Gü - te freun,

14

f p

f p

tr

tr

mit euch, mit euch will ich mich sei - ner Gü - te

*This aria is divided among the T II, A, S I, and T I parts; see commentary.

19

f p f p f

freun. Ich

24

p

will mit euch, mei-ne Brü - der, ihm fro - he Lie - der in sei - nem Hei - lig - tu - me

2 7 6 7b 5b 6 7 6 6 5 9 7 5

p

30

tr tr tr

weihn, ich will ihm mit euch fro - he Lie - der weihn, in sei - nem Hei - lig -

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

36

f p tr tr

tu - me mit euch, mit euch will ich ihm fro - he Lie - der

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

40

f p p p

weihn.

44

f p

Alto

Ich will ent - zückt die sü - ßen Leh - ren von je - nem Mitt - ler, der für mich auch starb, —

51

aus sei-ner Die - ner — Mun - de hö-ren, vom Le - ben, das — er mir er -

58

warb.

62

Soprano

Oft, wenn ich, Gott, dich dach-te, beb - te vor dei - ner Ma - je - stät mein Geist zu -

68

rück, bis ihn dein ho - her Trost be - leb - te.

73

Nun, nun, nun seh ich Heil in dir und

78

Glück.

82

Tenore

Nun mischt in dei - nes Vol - kes Chö - re dir jauch - zend sich mein lau - tes Lob - lied

6 6 4 4 \sharp 6 $\frac{6}{5}$ $\frac{6b}{4}$ $\frac{5}{4}$ 6 $\frac{4}{3}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

p

88

ein. Nun, nun,

f p f p f

f p f p f

f p f

4 6 5

p

92

ten. tr

ten. tr

tr

nun mischt in dei - nes Vol - kes Chö - re dir jauch - zend sich mein lau - tes Lob - - lied ein.

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

p

f

attaca

11b. Chor

100

Tpt I
in E \flat

Tpt II
in E \flat

Tpt III
in E \flat

Timp
in E \flat , B \flat

Ob I

Ob II

Vn I

Vn II

Va

S

A

T

B

Bc

f

f

ten.

tr

tr

tr

tr

Stets soll mein Herz voll dei-ner Eh - re, mein Mund voll dei -

Stets soll mein Herz voll dei-ner Eh - re, mein Mund voll dei - nes

Stets soll mein Herz voll dei-ner Eh - re, mein Mund voll dei -

Stets soll mein Herz voll dei-ner Eh - re, mein Mund voll dei -

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

106

- nes Ruh - mes sein, dir jauch - - - - - zend. Stets soll mein
 Ruh - mes sein, dir jauch - - - - - zend.
 - nes Ruh - mes sein, dir jauch - - - - - zend.
 - nes Ruh - mes sein.

6 6 4 2

111

Herz voll deiner Ehre sein.

Stets soll mein Herz voll deiner Ehre sein.

Stets soll mein Herz voll deiner Ehre sein.

Stets soll mein Herz voll deiner Ehre sein.

6 6^b 5^b 9 8 6 7 6 5 9 4 7 5 6 4 6

117

Stets soll mein Mund voll dei - nes Ruh - mes sein, dir jauch - - - - zend, mein

Stets soll mein Mund voll dei - nes Ruh - mes sein, dir jauch - - - - zend, mein

Stets soll mein Mund voll dei - nes Ruh - mes sein, dir jauch - - - - zend, mein

Stets soll mein Mund voll dei - nes Ruh - mes sein, dir jauch-zend, dir jauch - zend, mein

7 6 6 6 4 5 7 6 6

123

Herz, mein Mund, soll stets voll dei - ner Eh - re, voll dei - nes

Herz, mein Mund, soll stets voll dei - ner Eh - re, voll dei - nes

Herz, mein Mund, soll stets voll dei - ner Eh - re, voll dei - nes

Herz, mein Mund, soll stets voll dei - ner Eh - re, voll dei - nes

7 6 9 8 6 5 4 3 6 5 6

127

The musical score is arranged in systems. The first system contains three staves (two treble clefs and one bass clef). The second system contains two staves (both treble clefs). The third system contains three staves (two treble clefs and one bass clef). The fourth system contains four staves (three treble clefs and one bass clef). The fifth system contains four staves (three treble clefs and one bass clef), with the lyrics "Ruh - mes sein." written under the first three staves. The sixth system contains two staves (one treble clef and one bass clef), with the lyrics "Ruh - mes sein." written under the treble staff. The seventh system contains one staff (bass clef) with figured bass notation: $\frac{6}{4}$ and $\frac{5}{3}$.

132

This musical score page contains measures 132 through 135. It is organized into several systems:

- System 1:** Three staves (treble, alto, and bass clefs) with vocal lines. Measure 132 starts with a rest. Measure 133 features a trill (tr.) on the first staff. Measure 134 continues with melodic lines and trills. Measure 135 concludes with a final note and a trill.
- System 2:** Two staves (treble and bass clefs) with piano accompaniment. Measure 132 has a rest. Measure 133 features a trill (tr.) on the first staff. Measure 134 continues with melodic lines and trills. Measure 135 concludes with a final note and a trill.
- System 3:** A grand staff (treble, middle, and bass clefs) with piano accompaniment. Measure 132 has a rest. Measure 133 features a trill (tr.) on the first staff. Measure 134 continues with melodic lines and trills. Measure 135 concludes with a final note and a trill. The piano part includes a forte (f) dynamic marking and a trill (tr.) in the bass line.
- System 4:** Four empty staves (treble, alto, tenor, and bass clefs).
- System 5:** A single bass clef staff with a piano accompaniment line. Measure 132 has a rest. Measure 133 features a trill (tr.) on the first staff. Measure 134 continues with melodic lines and trills. Measure 135 concludes with a final note and a trill. The piano part includes a forte (f) dynamic marking and a trill (tr.) in the bass line. Fingerings are indicated: 6, 5, 6, 7, 6, 6, 5, 3.

Zweiter Teil. Nach der Predigt

12. Arie

Mutig, aber mäßig geschwind

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

- Tromba I in E \flat
- Tromba II in E \flat
- Tromba III* in E \flat
- Timpani* in E \flat , B \flat
- Oboe I
- Oboe II
- Violino I
- Violino II
- Viola
- Basso†
- Continuo

The Continuo part includes figured bass notation: 2, 6, 6/4 6, \flat 2, 5.

*On the parts for tpt III and timp, see commentary.

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

6

The musical score is organized into three systems. The first system consists of three staves: two vocal staves and one piano accompaniment staff. The second system consists of two staves: a vocal staff and a piano accompaniment staff. The third system consists of three staves: two piano accompaniment staves and one bass line staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The piano part features complex rhythmic patterns and arpeggiated figures. The bass line includes fingerings 2, 5, 7, 6, 2, 6, 6, 2.

12

Musical score for the first system, measures 12-16. It consists of three staves in treble clef. The first two staves have a melodic line with a piano (*p*) dynamic marking at the end of measure 16. The third staff has a rhythmic accompaniment.

Musical score for the second system, measure 17. It is a single bass clef staff with a rhythmic accompaniment.

Musical score for the third system, measures 18-19. It consists of two staves in treble clef with a key signature of two flats. Both staves have a melodic line with a piano (*p*) dynamic marking at the end of measure 19.

Musical score for the fourth system, measures 20-24. It consists of three staves in treble clef with a key signature of two flats. The top two staves are grouped by a brace and have a melodic line with a piano (*p*) dynamic marking at the end of measure 24. The bottom staff has a rhythmic accompaniment.

Musical score for the fifth system, measure 25. It is a single bass clef staff with a melodic line.

Noch steht

Musical score for the sixth system, measures 26-30. It is a single bass clef staff. Measure 26 starts with a finger number '6' and the instruction 'unis.'. Measure 30 ends with a finger number '5' and a piano (*p*) dynamic marking.

18

The musical score consists of several systems. The first system (measures 18-23) features three staves: two treble clefs and one bass clef. The first two staves have a melody with dynamics *f* and *p*. The third staff has a bass line with dynamics *f* and *p*. The second system (measures 24-29) features two staves in a key signature of two flats, with a melody and accompaniment. The third system (measures 30-35) features a grand staff (treble and bass clefs) with piano accompaniment and a bass line with lyrics. Dynamics include *f*, *p*, and *tr*. The lyrics are: "sie, zu des Mitt-lers Eh-re, trotz al-len Stür-men, sei - - ne". The final system (measures 36-41) features a bass line with lyrics and dynamics *f* and *p*.

24

f p
 f p
 tr
 tr
 f p
 f p
 f p
 Leh - re! Noch steht sie fest, noch steht sie fest wie Got - - tes Thron,

6 6^b 6 7^b 6^b 6 6 4^b

31

38

steht sei - ne Leh - re, noch steht, noch steht zu des Mitt-lers Eh - re.

45

6 4^b 6 6 4^b 6 unis.

51

Noch steht des Mitt-lers Leh - re! Und nie, nie wird sein

58

Musical score for three staves (treble, alto, bass). The first two staves have dynamic markings 'f' in the first measure. The bass staff has a similar dynamic marking.

Musical score for two staves (treble, bass) with a key signature of two flats. The staves are mostly empty with some rests.

Musical score for three staves (treble, alto, bass) with dynamic markings 'f' and 'p'.

Wort — ver - ge - hen; und e - wig, e - wig wird sie ste - hen, die gött -

Musical score for a single staff with fingerings (6, 4, 7, 5, 6, 4, 5, 3, 6, 5b, 5, 2, 5, 7) and dynamic markings 'f' and 'p'.

65

The first system of the score consists of three staves. Each staff contains a whole rest in every measure, indicating that these parts are silent for this section.

The second system of the score consists of two staves. Each staff contains a whole rest in every measure, indicating that these parts are silent for this section.

The piano accompaniment is written in two systems. The first system includes the right-hand part (treble clef) and the left-hand part (bass clef). The right-hand part features melodic lines with slurs and dynamic markings of *mf* and *p*. The left-hand part provides a steady accompaniment with slurs and dynamic markings of *mf* and *p*.

li-che — Re - li - gi - on! Sein Wort wird nie ver - ge - hen, nie sei - ne Leh - re;

5b 9/5 8/6 6/4 5/3 7 - 6/4 7/5 6/4 5/3
mf p

72

trotz al - len Stür - men, steht sei - ne Leh-re fest, noch steht sie, noch

79

Three staves of musical notation in treble clef, each containing a whole rest in every measure of the five-measure system.

One staff of musical notation in bass clef, containing a whole rest in every measure of the five-measure system.

Two staves of musical notation in treble clef, each containing a whole rest in every measure of the five-measure system.

Piano accompaniment for the first system, consisting of three staves. The right hand has a melodic line with a slur and a fermata over the first measure, followed by sixteenth-note patterns. The left hand has a steady eighth-note accompaniment. Dynamics include *mf* markings.

Vocal line in bass clef with lyrics: "steht sie fest wie Got - tes Thron, trotz al - len Stür - men, al - len Stür - men, trotz,". Includes a trill (*tr*) above the second measure.

Piano accompaniment for the second system, consisting of one staff in bass clef. It features a steady eighth-note accompaniment with some sixteenth-note patterns. Dynamics include *mf* and *unis.* markings.

84

trotz, des Mitt - lers Leh - re, noch steht sie, noch steht sie fest wie Got - tes

96

Musical score for measures 96-101, first system. It consists of three staves in treble clef. The first two staves have identical notation, and the third staff has a different melody. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of the first staff.

Bass staff for measures 96-101, first system. It contains a single melodic line with eighth and sixteenth notes and rests.

Musical score for measures 96-101, second system. It consists of two staves in treble clef with a key signature of two flats. The notation includes quarter notes, eighth notes, and rests.

Musical score for measures 96-101, third system. It consists of three staves in treble clef with a key signature of two flats. The notation includes eighth and sixteenth notes, rests, and a fermata over the final note of the first staff.

Bass staff for measures 96-101, second system. It contains a single melodic line with eighth and sixteenth notes and rests.

Bass staff for measures 96-101, third system. It contains a single melodic line with eighth and sixteenth notes and rests, including fingerings 6, 5, 2, 5, 7, 6, 2.

102

The musical score for page 102 consists of several systems of staves. The first system includes three vocal staves (soprano, alto, and tenor) and a bass line. The second system continues the vocal parts. The third system features a piano accompaniment with a grand staff (treble and bass clefs) and a separate bass line. The piano part includes complex rhythmic patterns and arpeggiated figures. The final system shows the continuation of the piano accompaniment and the bass line, with some notes marked with fingerings (6, 6, 2, 6) and the instruction 'unis.'.

13. Recitativ

Tenore*

Dies sei dein Trost, du, der du ihr dich weihst! Dies stär-ke dei-nen Geist, wenn

A-ber-glaub und Spott sie zu er-schüt-tern dräu-en! Dies stär-ke dei-nen

Mut, wenn sich der Bos-heit Wut frech wi-der dich er-hebt, sie nicht zu

scheu-en! Der Gott, der in der Hö-he sitzt, der die Re-li-gi-

on und ih-re Die-ner schützt, lacht al-ler Wut, kann je-de Macht zer-streu-en.

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

14. Choral

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Sein Wort ist uns-re Zu-ver-sicht; es wankt, wenn al-les wan-ket, nicht. Lass Erd und

Sein Wort ist uns-re Zu-ver-sicht; es wankt, wenn al-les wan-ket, nicht. Lass Erd und

Sein Wort ist uns-re Zu-ver-sicht; es wankt, wenn al-les wan-ket, nicht. Lass Erd und

Sein Wort ist uns-re Zu-ver-sicht; es wankt, wenn al-les wan-ket, nicht. Lass Erd und

6 # 7 # 6 6 6 6 4 5 #

13

Welt ver-ge-hen; so wird doch uns-re Zu-ver-sicht, das Wort des Herrn be-ste-hen.

Welt ver-ge-hen; so wird doch uns-re Zu-ver-sicht, das Wort des Herrn be-ste-hen.

Welt ver-ge-hen; so wird doch uns-re Zu-ver-sicht, das Wort des Herrn be-ste-hen.

Welt ver-ge-hen; so wird doch uns-re Zu-ver-sicht, das Wort des Herrn be-ste-hen.

6 # 5 # 6 6 6 4 5 #

15. Recitativ

Soprano *

Das Wort des Herrn ist Le-ben, ist Ent-zü-cken. Der, der im Stau-be lag, hört es: Von sei-nen

6 5 2 6

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

5

Bli - cken floh schnell des Kum-mers dich-te Nacht. Das Wort des Herrn schafft dau - er - haf - te Freu-de, Zu -

9

frie - den-heit und Trost, der uns im Lei - de, ja, selbst im To - de mu - tig macht.

16. Choral

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Wenn rings-um - her Ge - wit-ter auf uns blit - zen: Gott, du bist Va-ter! Du wirst uns be - schüt - zen! Aus dei-nem Wor-te strömt in tie - fen Schmer - zen Lab - sal zum Her - zen.

13

schüt - zen! Aus dei-nem Wor-te strömt in tie - fen Schmer - zen Lab - sal zum Her - zen.

*On the ob II part, see commentary.

17a. Arioso

Poco andante

Violino I

Violino II

Viola

Basso*
Tenore*

Continuo

Da herr-schet lau - ter Licht, wo sich sein Glanz ver - brei - tet. Und wo man

die - sem Glanz sich wi - der - setzt, da strei - tet nur schwa - che Däm - me-rung mit

wil - der Dun - kel-heit. Da folgt Ver - nunft oft ei - nem fal - schen

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

6 4 5 6 9 8 6 4 5 # 5 7b 5
6 4 5 2 5b 6 5b

*The arioso and accompanied recitative are in the B II and T I parts; see commentary.

16

Lich - te, und Zwei - fel raubt dem täu - schen - den Ge - sich - te die Aus -

8 7 6 2 6 7 #

tasto

f p pp

22

- - - - - sieht in die E - wig - keit. So

6 5 4 3 5 9 8 4 3

tasto

p pp f p

17b. Accompagnement

29 Molto adagio

Vn I

Vn II

Va

B

Bc

tritt denn, Teu - rer, hin und schwö - re! Wie wird mir? Hör ich recht? Ich hö - re:

2 6 5 6 5

tasto

pp p cresc. mf

mf cresc.

33

Tenore

Ja, tritt hin zum Al-tar, mein Sohn, und wei-he dein Be-

5 7b

37

mühn ganz — dei-nes Got - tes Eh - re! Zwei Her - den wei-de-test du

6 7h 8 6 4+ 6

4 2 3 p

40

schon: Sie lieb-ten bei - de dich; du liebst sie bei-de. Hier die - se wei - de-te dein

7 6 4+ 6 6 5b

4 2 4+ 4 6 p

44

f *p* *f* *p* *f* *p* *f* *p*

tr

Va - ter schon. Ich lieb - te sie, sie mich. O, wel-che Freu - de ent - zü - cket

tasto

4 2 6^b 6 5^b

f *p*

48

mich, wenn oft am Thron des Herrn ein Sel' - ger mir be - geg - net, den E - wi-gen er - hebt und mich um -

7 7 5 6

51

armt, mich um-armt und seg - - - net. Weil ich ihm einst die Leh - re Je - su

7 6 4 5 4 3 5 6 4⁺

54

pp p f p

pp p f p

pp p f p

pries und ihm durch sie den Weg zum Le-ben wies. Wenn je - ner Knecht des

6 6 6 5 *tasto* 5 \flat

pp p f p

58

mf p

mf p

mf p

Herrn, um den die Her - de weint, an des-sen Stel - le du sie wei-den sollst, ver-eint mit mir, den Herrn er -

5 \flat 6 \flat 7 \flat 6 \flat 4 \flat 2 \flat 6 \flat \flat

mf p

61

f

f

f

hebt, dass es ihm, sel'-ge Freu-den! ge-lang, zu Got - tes Ruh-me sie zu wei-den.

7 \flat \flat 6 5

f

18. Choral

Tromba I, II
in E \flat

Tromba III
in E \flat

Timpani
in E \flat , B \flat

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Steh, Höch - ster, un - serm Leh - rer bei! Lass ihm sein Werk ge - deihn!

*
Steh, Höch - ster, un - serm Leh - rer bei! Lass ihm sein Werk ge - deihn!

Steh, Höch - ster, un - serm Leh - rer bei! Lass ihm sein Werk ge - deihn!

Steh, Höch - ster, un - serm Leh - rer bei! Lass ihm sein Werk ge - deihn!

6 7 6 5 \flat 6 8 7 5 6 7 4 4

10

Lass ihn in dei - nem Dienst ge - treu, und uns ihm

Lass ihn in dei - nem Dienst ge - treu, und uns ihm

Lass ihn in dei - nem Dienst ge - treu, und uns ihm

Lass ihn in dei - nem Dienst ge - treu, und uns ihm

6 6 8 7 5

*On the ob II part, see commentary.

17

folg - sam sein, und uns ihm folg - sam sein!

folg - sam sein, und uns ihm folg - sam sein!

folg - sam sein, und uns ihm folg - sam sein!

folg - sam sein, und uns ihm folg - sam sein!

6 5 6 6 5 8 7

Zum Beschluss

19. Chor [= 1. Chor]

