

Einführungsmusik Jänisch

H 821k

Incorporating music by Georg Anton Benda

Tromba I–III

Timpani

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Organo, Violoncello)

Einführungsmusik Jänisch

Erster Teil. Vor der Predigt

1. Chor

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
Der Herr ist Kö - nig! Des

Alto
Der Herr ist Kö - nig!

Tenore
Der Herr ist Kö - nig!

Basso
Der Herr ist Kö - nig!

Continuo

7

freu-e sich das Erd-reich und sein fröh-lich die Län - - -

Des freu-e sich das Erd-reich und sein fröh-lich die Län - - -

Des freu-e sich das Erd-reich und sein fröh-lich die Län - - -

Des freu-e sich das Erd-reich und sein fröh-lich die Län - - -

6 5 5

12

der, so viel ih - rer ist, so viel ih - rer ist.

der, so viel ih - rer ist, so viel ih - rer ist.

der, so viel ih - rer ist, so viel ih - rer ist.

der, so viel ih - rer ist, so viel ih - rer ist.

17

Der Herr ist Kö - nig! Des freu-e sich das Erd - reich

Der Herr ist Kö - nig! Des freu-e sich das Erd - reich

Der Herr ist Kö - nig! Des freu-e sich das Erd - reich

Der Herr ist Kö - nig! Des freu-e sich das Erd - reich

Der Herr ist Kö - nig! Des freu-e sich das Erd - reich

23

und sein fröh - lich die Län - - - - der, so

und sein fröh - lich die Län - - - - der, so

und sein fröh - lich die Län - - - - der, so

und sein fröh - lich die Län - - - - der, so

5 5 6

27

The first system of the musical score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some melodic lines with slurs and trills.

The second system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. This system includes trills marked with 'tr' above the notes. The music continues with similar rhythmic and melodic elements as the first system.

The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. This system is characterized by a dense texture of sixteenth-note runs in the upper staves, interspersed with longer melodic lines.

The fourth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. This system contains the first vocal line with lyrics: "viel ih - rer ist, so viel ih - rer ist." A trill is marked above the second measure of the first staff.

The fifth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. This system contains the second vocal line with lyrics: "viel ih - rer ist, so viel ih - rer ist."

The sixth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. This system contains the third vocal line with lyrics: "viel ih - rer ist, so viel ih - rer ist."

The seventh system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. This system contains the fourth vocal line with lyrics: "viel ih - rer ist, so viel ih - rer ist."

The eighth system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. This system contains the fifth vocal line with lyrics: "viel ih - rer ist, so viel ih - rer ist." Below the first two staves, the numbers "7 6" and "6 5" are written, likely indicating fingering or breath marks.

32

Der Herr__ ist Kö - - - - - nig!

Der Herr__ ist Kö - - - - - nig!

Der Herr ist Kö - - - - - nig!

Der Herr__ ist Kö - - - - - nig!

2. Recitativ

Soprano*

Der Herr ist Kö-nig, ist der Grö-ßte an Ma-je-stät; in Wol-ken thro-net er. Um sei-nen

Stuhl ist heil'-ges Dun-ke-l her. Ge-rech-tig-keit ist sei-nes Thro-nes Fe-ste, des Thro-nes Fe-ste sein Ge-richt.

3. Arie

Allegro di molto

Tromba I, II in D

Tromba III in D

Timpani in D, A

Oboe I, II

Violino I

Violino II

Viola

Basso†

Continuo

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

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

4

5
3

7

6
4

7
5

8

Vor ihm geht Feu - er, es leuch - ten sei - ne

6
4

p f p

p f p

p f p

p f p

12

Blit - ze auf das er - schrock - ne Land her -

5/3 7 6/4 7/5

16

ab. Der Erd - ball bebt, und vor der Strah - len

unis. 5b 6 5

20

24

Hit - ze zer-rinnt der Berg ins Tal hin - ab, zer-rinnt der Berg ins Tal hin -

4+ 6 6 6 unis.

ab.

5 6 4 5 3

f p mf f f f

28

Des Ei - fers Flam - me steigt von

7 # 7 5b

32

sei - ner Fein - de Sit - ze, von sei - ner Ra - che dampft

6 4 5 3 7 6 4

36

mf f f

p *f*

f *p* *f*

f *p* *f*

f *p* *f*

— 7 5 ihr Grab. Der Erd - ball bebt,

unis. 5

40

f *f*

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

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

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

der Berg zer - rinnt, des Ei - fers Flam - me steigt von sei - ner Fein - de

6 5 2 6 5b 4# 3 4+ 6 5

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

45

49

Sit - ze, von sei - ner Ra - che, von sei - ner Ra - - - - che dampft ihr

Grab, von sei - ner Ra - che dampft ihr Grab.

53

57

7
#

5 6 7
5

7
4
2

8
3

7^b

6
5

6 6
5

4. Chor

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

Die Him - mel ver - kün-di-gen
 Die Him - mel ver - kün-di-gen sei -
 Die Him - mel ver - kün-di-gen sei -
 Die Him - mel ver - kün-di-gen

6 6 6

7

sei - ne Ge - rech - tig - keit, und al - le Völ - ker se - hen sei - ne
 - - Ge - rech - tig - keit, und al - le Völ - ker se - hen sei - ne
 - ne Ge - rech - tig - keit, und al - le Völ - ker se - hen sei - ne
 sei - ne Ge - rech - tig - keit, und al - le Völ - ker se - hen sei - ne

6 5 5

12

Eh - re, sei - - - - - ne Eh - - - re.

Eh - re, sei - - - - - ne Eh - - - re.

Eh - re, sei - - - - - ne Eh - - - re.

Eh - re, sei - - - - - ne Eh - - - re.

17

Die Him - mel ver - kün - di - gen sei - ne Ge - rech - tig - keit,

Die Him - mel ver - kün - di - gen sei - ne Ge - rech - tig - keit,

Die Him - mel ver - kün - di - gen sei - ne Ge - rech - tig - keit,

Die Him - mel ver - kün - di - gen sei - ne Ge - rech - tig - keit,

23

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

The second system of music consists of two staves, both of which are piano accompaniment. The right hand continues with eighth-note patterns, while the left hand provides a consistent bass line.

The third system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part continues with its established rhythmic accompaniment.

The fourth system of music consists of three staves, all of which are piano accompaniment. The piano part features a dense texture of eighth-note patterns in the right hand and a steady bass line in the left hand.

The fifth system of music consists of four staves. The top two staves are vocal parts with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,". The bottom two staves are piano accompaniment.

The sixth system of music consists of four staves. The top two staves are vocal parts with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,". The bottom two staves are piano accompaniment.

The seventh system of music consists of four staves. The top two staves are vocal parts with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,". The bottom two staves are piano accompaniment.

The eighth system of music consists of four staves. The top two staves are vocal parts with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,". The bottom two staves are piano accompaniment.

The ninth system of music consists of two staves, both of which are piano accompaniment. The piano part concludes with a final cadence.

27

Musical notation for the first system, measures 27-31. It consists of three staves in treble clef. The first staff has a melodic line with a fermata over the first measure. The second and third staves provide harmonic accompaniment.

Musical notation for the second system, measures 27-31. It consists of one staff in bass clef, providing a bass line for the first system.

Musical notation for the third system, measures 27-31. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff has a melodic line with a trill (tr) in the second measure. The second staff has a bass line with a trill (tr) in the second measure.

Musical notation for the fourth system, measures 27-31. It consists of three staves in treble clef with a key signature of two sharps. The top staff features a complex rhythmic pattern of sixteenth notes. The middle and bottom staves provide harmonic accompaniment.

Musical notation for the fifth system, measures 27-31. It consists of one staff in treble clef with a key signature of two sharps. The lyrics "sei - - - - ne Eh - - re." are written below the notes.

Musical notation for the sixth system, measures 27-31. It consists of one staff in treble clef with a key signature of two sharps. The lyrics "sei - - - - ne Eh - - re." are written below the notes.

Musical notation for the seventh system, measures 27-31. It consists of one staff in treble clef with a key signature of two sharps. The lyrics "sei - - - - ne Eh - - re." are written below the notes.

Musical notation for the eighth system, measures 27-31. It consists of one staff in bass clef with a key signature of two sharps. The lyrics "sei - - - - ne Eh - - re." are written below the notes.

Musical notation for the ninth system, measures 27-31. It consists of one staff in bass clef with a key signature of two sharps. The lyrics "7 6" and "6 5" are written above the notes.

32

Al - le Völ-ker se - hen sei - ne Eh - - re.

Al - le Völ-ker se - hen sei - ne Eh - - re.

Al - le Völ-ker se - hen sei - ne Eh - - re.

Al - le Völ-ker se - hen sei - ne Eh - - re.

6 6 2 6 6 \sharp 5 \flat 6

5. Recitativ

Alto*

Er - rö - tet, ihr, die ihr den Bil - dern die - net und ih - rer euch zu

rüh - men euch er - küh - net! Ihr raubt dem Herrn, was ihm al - lein ge - büht.

Sein ist der Ruhm, sein al - ler Preis und Eh - re. Noch trägt er euch, weil

Blind - heit euch ver - führt. Doch einst er - wacht sein Grimm zum schreck - li - chen Ge - richt, und er ge -

beut dem Wol - ken - hee - re, und eu - re Stät - te kennt euch nicht.

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

6. Arie

Moderato

Violino I

Violino II

Viola

Alto*

Continuo

8

15

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

21

En - gel Got - tes, fal - let nie - der, singt dem Gott der

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

27

Göt - ter Dank, und in eu - re Ju - bel - lie - der

6 5 8 7 9 4 5 6 6 5 4+ 6 6 5 6 4 5 # tasto

33

schall der Er - de Lob - ge - sang, schall der Er - de Lob - ge -

5b 4 3 5 4 # 5

39

sang, schall der Erde Lobgesang!

2 6 7 6 7 5 6 5 6 4 5

f f f

45

7 7 7 6 5 4 3 5^b 4 # 5

p

51

Himmel, Erde, fallenieder,

4 # 5 6 7^b 5 6 5 6 6 7 6 6

p p p

57

sing dem Gott der Göt - ter Dank, — sing dem Gott der Göt - ter Dank!

63

En - gel Got - tes, fal - let nie - der, singt Dank, Him - mel, Er - de,

69

fal - le nie - der, sing dem Gott — der Göt - ter Dank, sing, —

75

f f f f
 sing — dem Gott der Göt - ter Dank!
 f f

7 6 6/4 5/3 5 - 6 6 5 6 8 7 [9 8 3 -]

81

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

5 - 6 6 5 7^b/₅ 5 6 7 5^b 4 5^b 7

87

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

6 6/4 5/3 5 - 6 7 6 6 4 3 5 7 6 4 5/3

7. Choral

(9)

Tromba I, II
in D

Tromba III
in D

Timpani
in D, A

Soprano
Oboe I
Violino I

Ihr, die ihr Chri - sti Na - men nennt, gebt un - serm Gott die Eh - re, Die fal - schen
die ihr des Soh - nes Tod be - kennt, gebt un - serm Gott die Eh - re!

Alto
Oboe II
Violino II

Ihr, die ihr Chri - sti Na - men nennt, gebt un - serm Gott die Eh - re, Die fal - schen
die ihr des Soh - nes Tod be - kennt, gebt un - serm Gott die Eh - re!

Tenore
Viola

Ihr, die ihr Chri - sti Na - men nennt, gebt un - serm Gott die Eh - re, Die fal - schen
die ihr des Soh - nes Tod be - kennt, gebt un - serm Gott die Eh - re!

Basso

Ihr, die ihr Chri - sti Na - men nennt, gebt un - serm Gott die Eh - re, Die fal - schen
die ihr des Soh - nes Tod be - kennt, gebt un - serm Gott die Eh - re!

Continuo

6 6 6 4 3 5 6 8 7 6 6

18

Göt - zen macht zu Spott! Der Herr ist Gott! der Herr ist Gott! Gebt un - serm Gott die Eh - re!

Göt - zen macht zu Spott! Der Herr ist Gott! der Herr ist Gott! Gebt un - serm Gott die Eh - re!

Göt - zen macht zu Spott! Der Herr ist Gott! der Herr ist Gott! Gebt un - serm Gott die Eh - re!

Göt - zen macht zu Spott! Der Herr ist Gott! der Herr ist Gott! Gebt un - serm Gott die Eh - re!

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

8a. Accompagnement

Adagio

Violino I

Violino II

Viola

Basso*

Continuo

Schon knien sie hin, der Völ-ker Her-den,

5

schon schallt er laut, der Dank der Er - den, und Zi - on

8

hört's und freu-et sich, freut sich des Kö-nigs son-der - glei - chen. Denn, Herr, so

7 6 6 4 # 5 4+ 6 2 6 f p

*The accompanied recitative and recitative (nos. 8a and 8b) are in the B II part; see commentary.

8b. Recitativ

11

weit die Him-mel rei - chen, reicht auch dein Szep-ter e-wig-lich. Die ihr den

5b 6 6 4 5 3 *tasto*

14

Herrn der Him - mel lie - bet, ihr wisst, wie sehr er Frev - ler hasst. O flieht den

4+ 6 # 4+ 6 5b

17

Fre - vel und ver-lasst das ar - ge Tun, das eu - ren Gott be - trü - bet. Der Herr be -

4 6 b 6 6b 4+ 6

20

wahrt die heil' - gen See - len, und je - der Tück wird ih - ren Fein - den feh - len.

7 4 6 6

9. Chor

Allegretto

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

Dem Ge - - rech - ten muss das Licht im - mer wie -
 Dem Ge - - rech - ten muss das Licht im - mer wie -
 Dem Ge - rech - ten muss das Licht im - mer wie -
 Dem Ge - - rech - ten muss das Licht im - mer wie -

Continuo: 7 6 7 6 5 #

7

der auf - - - gehn und Freu - - - -

der auf - - - gehn und Freu -

der auf - gehn, wie-der auf - gehn und Freu - - - -

der auf - gehn, wie-der auf - gehn und Freu - - - -

12

17

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

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

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

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

6 7 6 4 5 3 6 5b 9 8

10. Arie

Allegretto

Musical score for Flauto I, Flauto II, Violino I, Violino II, Viola, Tenore*, and Continuo. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto'. The Flauto I and Violino I parts feature a melodic line with a trill (tr) in the fifth measure. The Violino II and Viola parts are marked 'con sordini'. The Continuo part includes figured bass notation: 6 4 - 5 3 -.

Musical score for Flauto I, Flauto II, Violino I, Violino II, Viola, Tenore*, and Continuo. This section begins at measure 7. The Flauto I and Violino I parts continue with the melodic line. The Violino II and Viola parts continue with their accompaniment. The Continuo part includes figured bass notation: 6 4 - 5 3 - 7. The score concludes with a piano (p) dynamic marking.

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

12

Musical score for measures 12-16. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line with a '7' fingering and a 'f' dynamic marking.

17

Musical score for measures 17-21. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line with various fingering numbers (6, 7, 6, 4, 5, 3, 7, 7, 6, 6, 7, 7, 6, 6, 4, 5, 3) and 'tr' markings.

22

Ge - rech - te, freu - et euch des Herrn! Auf, freut__ euch

28

sei - ner, dankt ihm gern, und eu - er Ju - bel schal -

34

le weit zum Prei - se sei - ner Herr - lich - keit, zum

6 5 6 4 6 7 = 6 = 5

40

Prei - - - - - se sei - ner

3 4 2 = = 6 6 - 7

46

Herr - lich - keit! Ge - rech - te, freu - et euch! — Eu - er Ju - bel schal - le

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

52

weit zum Prei - se sei - ner Herr - - - - - lich -

f p f p f p

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

56

tr

f

f

f

6 4 5 3

keit!

62

p

p

p

p

6 4 5 3 6 4 5 3

Ge - rech - te, freu - et euch des Herrn! Auf,

68

tr

tr

f

p

f

p

f

p

8 freut euch sei - ner, dankt ihm gern, dankt ihm, dankt

7 - 6 6 7# 6

74

tr

tr

f

p

f

p

8 ihm gern, und eu - er Ju - bel schal - - -

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

80

le weit zum Prei - se sei - ner Herr - lich -

3 3 5 6 5 8 6 7 6 4

86

keit! Eu - er Ju - bel schal - le weit. Ge - rech - te,

poco f f p

poco f f p

poco f f p

5 6

92

pp

pp

pp

freu - et euch des Herrn! Auf, freut

98

poco f

poco f

poco f

8 7 6 5 4 3 6 - 9 8 6

poco f

euch sei - ner, dankt ihm gern,

104

Musical notation for measures 104-107. The vocal line consists of two staves. The piano accompaniment consists of three staves (treble and bass clefs). Dynamics include *f* and *p*.

Piano accompaniment for measures 104-107. Dynamics include *f* and *p*.

8 und eu - er Ju - bel schal - le weit zum Prei - se sei - ner

Vocal line and bass line for measures 104-107. The vocal line includes lyrics. The bass line includes fingerings (6, 7, 6, 6, 5, 6, 7, 6, 4, 5, 3) and dynamics (*f*, *p*).

108

Musical notation for measures 108-111. The vocal line consists of two staves. The piano accompaniment consists of three staves (treble and bass clefs). Dynamics include *poco f*.

Piano accompaniment for measures 108-111. Dynamics include *poco f*.

8 Herr - lich - keit, zum Prei - se sei - ner Herr - lich - keit!

Vocal line and bass line for measures 108-111. The vocal line includes lyrics and trills (*tr*). The bass line includes fingerings (4, 3, 6, 6, 5, 6, 7, 6, 5, 3) and dynamics (*poco f*).

113

Musical score for measures 113-117. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble part with a more complex melodic line. The vocal line consists of a single melodic line. The piano part is marked with a forte 'f' dynamic. The bass line includes fingering numbers: 6, 4, 2, 7h, 5. The vocal line has a fermata over the final note of the phrase.

118

Musical score for measures 118-122. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble part with a more complex melodic line. The vocal line consists of a single melodic line. The piano part is marked with a forte 'f' dynamic. The bass line includes fingering numbers: 7, 6, 6, 4, 5, 6, 6, 4, 5. The vocal line has trills ('tr') over the final notes of the phrase.

11. 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

Er - heb ihn e - wig, o mein Geist, er - he - be sei - nen Na - men, Und al - le Welt fürcht
Gott, un - ser Va - ter, sei ge - preist, und al - le Welt sag A - men.

Er - heb ihn e - wig, o mein Geist, er - he - be sei - nen Na - men, Und al - le Welt fürcht
Gott, un - ser Va - ter, sei ge - preist, und al - le Welt sag A - men.

Er - heb ihn e - wig, o mein Geist, er - he - be sei - nen Na - men, Und al - le Welt fürcht
Gott, un - ser Va - ter, sei ge - preist, und al - le Welt sag A - men.

Er - heb ihn e - wig, o mein Geist, er - he - be sei - nen Na - men, Und al - le Welt fürcht
Gott, un - ser Va - ter, sei ge - preist, und al - le Welt sag A - men.

6 6 7 6 6

6 4 7 5 3

19

tr

ih - ren Herrn und hoff auf ihn und dien ihm gern. Wer woll - te Gott nicht die - nen!

ih - ren Herrn und hoff auf ihn und dien ihm gern. Wer woll - te Gott nicht die - nen!

ih - ren Herrn und hoff auf ihn und dien ihm gern. Wer woll - te Gott nicht die - nen!

ih - ren Herrn und hoff auf ihn und dien ihm gern. Wer woll - te Gott nicht die - nen!

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

*On the oboe parts, see commentary.

Zweiter Teil. Nach der Predigt

12a. Recitativ

Basso*

Schon walt mit mir der Hir-ten Schar dem hei-li-gen Al-tar ent-ge-gen, die Hand mir seg -
 - nend auf - zu - le - gen. Schon stellt sie mich vor Got - tes Ant - litz dar, auf sei - nes Mun - des Wort zu
 schwö - ren, durch Le - ben und durch Lehr ihn, die - sen Gott, zu eh - ren.

12b. Accompagnement

Vn I
p

Vn II
p

Va
p

B
Wie darf ich, Herr, hin vor dein Ant-litz tre-ten, hin vor dein Aug, das mei-ne Feh-ler

Bc
p

*The recitativo, accompanied recitativo, and aria (nos. 12a, 12b, and 12d) are in the **B I** part, and the recitativo (no. 12c) is in the **B II** part; see commentary.

13

zählt! Doch sprach dein Sohn: „Mein Va - ter hört eur Be - ten und gibt euch gern, was euch an Tu-gend

7
4
2

8
3

6
5

17

fehlt.“ Dies stär - ket mich. O lass mein Flehn dich rüh - ren und gib mir, Va - ter, Kraft und

7

4
b

6

7b

2

21

Macht, das Amt, das du mir zu - ge-dacht, als dein ge - treu - er Knecht zu füh - ren!

f

f

f

6b

6b

7b

6
4b

5
3

f

12c. Recitativ

24b

Und nun er - heb dich, mei-ne See - le, und schwör dem Herrn, ihm treu zu sein.

28

Er schenkt dir Kraft, die Kraft ist sein, und leicht und süß sind die Be - feh - le, die Gott dir

31

gibt. Vom Knech - te for - dert man nur, dass er treu er - fun - den wer - de. Sei

34

treu, dann wei - dest du die Her - de, wie man's vom Hir - ten for - dern kann.

attacca

12d. Arie

37 **Pomposo**

Hört's, ihr Him-mel, hört! Ich schwö - re: Mei - nes

42

gro - ßen Kö - nigs Eh - re soll mir un - ver - letz - lich sein, soll mir un - ver -

9 3 9 5 4 3 6 6 6

47

letz - lich sein. Hör't's, ihr Him - mel, hört! Ich

tr

6 4 5 # 6 5 6 7 #

f p mf f

52

schwö-re: Mei - nes gro - ßen Kö - nigs Eh - re soll mir

p mf

6 9 3 5 6 5 7 # 4 3 2

p mf

57

un - ver - letz - lich sein, soll mir un - ver - letz - lich sein.

6 6 7 6 4 5 unis. 5 9 3

f mf f

62

Er - de, hör den Schwur! Hör! Ich

5 6 5 7 unis. 6 5b

p p f p

68

schwö - re: Sei - nes Kreu - zes - to - - des Eh - re soll mir

7 6 7 6 7 6 4 3 6 unis.

f p mf

73

un - ver - letz - lich sein, Him - mel, Er - de, hört, hört! Ich

f p mf

f p mf

f p mf

6 6 7

f p mf

78

schwö-re: Mei - nes gro - ßen Kö - nigs Eh - re soll mir

f p mf

f p mf

f p mf

6 9 3 9 3 9 5 4 3 2

f p mf

83

un - ver - letz - lich sein, soll mir un - ver - letz - lich sein.

f mf tr

f mf tr

f mf tr

f mf f

6 6 7 6 4 5 unis. 5 9 3

f mf f

88

13a. Recitativ

Basso*

Will ich einst bei der Last des Am - tes za - gen, so will ich mir die gro - ße Trö - stung

4

sa - gen: Groß ist der Lohn, der treu - en Leh - rern lohnt. In je - nem Reich, wo Got - tes Fül - le

8

wohnt und Glück und Won - ne oh - ne Gren - zen, da sol - len sie hell, hell wie die Ster - ne glän - zen.

attaca

*The recitativo and aria (nos. 13a and 13b) are in the B II part; see commentary.

13b. Arie

Andante

12

Fl I

Fl II

Vn I
con sord.
p

Vn II
con sord.
p

Va
con sord.
p

B
Dies ist dein Lohn, ent-schlaf-ner Greis! Des Rich-ters

Bc
p

17

Hand hat dir den Preis für deine Treu

23

ge - ge - ben.

29

35

Er, der ge - treu — dich kämp - fen sah, rief dir: „Die Zeit — des

41

Lohns — ist da, ent - schlaf zum bes - - - sern Le - ben.

47

Musical notation for measures 47-51, vocal line. The key signature is one sharp (F#). The melody consists of eighth and quarter notes with various phrasings and slurs.

Musical notation for measures 47-51, piano accompaniment. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include piano (p).

Musical notation for measures 47-51, bass line. It shows a simple bass line with some rests and a few notes. Dynamics include piano (p).

Ich kom - me, ho - her

52

Musical notation for measures 52-56, vocal line. It includes trills (tr) and triplets (3) in the melody.

Musical notation for measures 52-56, piano accompaniment. It features trills (tr) and triplets (3) in the right hand.

Musical notation for measures 52-56, bass line. It includes trills (tr) and triplets (3) in the bass line.

Lohn mit mir, — mehr als du hoff - test, schenk ich dir; ich kom-me,

Figured bass notation for measures 52-56. It includes figures such as #, 7, 6, #, 6, 7, 5, 6, 4, 4, 6, 6, 4, #. Instrumentation includes Vc (Violoncello) and Bc (Bass continuo).

58

ho - her Lohn mit mir, mehr als du hoff - test, schenk ich dir.“

tutti

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

f

64

tasto

14. Choral

(10)

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

Was seid ihr, Lei - den die - ser Er - den, doch
die of - fen - bart an uns soll wer - den von

Was seid ihr, Lei - den die - ser Er - den, doch
die of - fen - bart an uns soll wer - den von

Was seid ihr, Lei - den die - ser Er - den, doch
die of - fen - bart an uns soll wer - den von

Was seid ihr, Lei - den die - ser Er - den, doch
die of - fen - bart an uns soll wer - den von

6 6 4 7 5 3

6 (15)

ge - gen je - ne Herr - lich - keit, Wie nichts, wie gar nichts
E - wig - keit zu E - wig - keit.

ge - gen je - ne Herr - lich - keit, Wie nichts, wie gar nichts
E - wig - keit zu E - wig - keit.

ge - gen je - ne Herr - lich - keit, Wie nichts, wie gar nichts
E - wig - keit zu E - wig - keit.

ge - gen je - ne Herr - lich - keit, Wie nichts, wie gar nichts
E - wig - keit zu E - wig - keit.

5 4 6 7 7 2 6 5

*On the oboe parts, see commentary.

21

ge - gen sie, ist doch ein Au - gen - blick voll Müh!

ge - gen sie, ist doch ein Au - gen - blick voll Müh!

ge - gen sie, ist doch ein Au - gen - blick voll Müh!

ge - gen sie, ist doch ein Au - gen - blick voll Müh!

6 6 7/5 2 6 6/5

Zum Beschluss

15. Chor [= 1. Chor]

