

# *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.

6 7 6 7 #

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

23

Musical notation for the first system, measures 23-26. It consists of three staves: two treble clefs and one bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

Musical notation for the second system, measures 23-26. It consists of one bass clef staff. The music features a mix of eighth and sixteenth notes, with some rests.

Musical notation for the third system, measures 23-26. It consists of two treble clef staves. The music features a mix of eighth and sixteenth notes, with some rests.

Musical notation for the fourth system, measures 23-26. It consists of three staves: two treble clefs and one bass clef. The music features a mix of eighth and sixteenth notes, with some rests.

und sein fröhlich die Län - - - - der, so

und sein fröhlich die Län - - - - der, so

und sein fröhlich die Län - - - - der, so

und sein fröhlich die Län - - - - der, so

Musical notation for the fifth system, measures 23-26. It consists of one bass clef staff. The music features a mix of eighth and sixteenth notes, with some rests.

27

32

Der Herr\_ ist Kö - - - - - nig!

Der Herr\_ ist Kö - - - - - nig!

Der Herr ist Kö - - - - - nig!

Der Herr\_ ist Kö - - - - - nig!

6 6 2 6 6b 5b 6

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 recitativo 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

Detailed description: This page of a musical score contains measures 4 through 8. The score is written for voice and piano. The key signature is D major (two sharps).  
 - Measures 4-7: The vocal line consists of rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The bass line has a steady eighth-note accompaniment with some triplet markings (3, 4, 5) above it.  
 - Measure 8: The vocal line begins with the lyrics "Vor ihm geht Feu - er, es leuch - ten sei - ne". The piano accompaniment continues with the same rhythmic pattern, with dynamic markings of piano (p) and forte (f) alternating. The bass line continues with the eighth-note accompaniment, also marked with p and f.  
 - The page number "I43" is in the top right corner.

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

p f

32

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

6 5/3 7 6/4

p f p

36

mf 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*



53

Musical score for measures 53-56. The score is written for a grand piano and includes a separate bass line. The key signature is two sharps (F# and C#). The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The bass line consists of quarter notes with some accidentals. Measure numbers 7, 5, 6, and 7 are indicated above the bass line.

57

Musical score for measures 57-60. The score is written for a grand piano and includes a separate bass line. The key signature is two sharps (F# and C#). The piano part continues with similar textures to the previous section. The bass line features a trill (tr) in measure 58 and various fingerings. Measure numbers 7, 4, 2, 8, 3, 7b, 6, 5, 6, and 5 are indicated above the bass line.

## 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  
Die Him - mel ver - kün-di-gen

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

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

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

Continuo

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

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,

6 # 6 6 6 6

23

Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of quarter and eighth notes with rests.

One staff of music in bass clef, continuing the previous system.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of quarter and eighth notes with rests.

Three staves of music. The top two staves are in treble clef and the bottom staff is in bass clef. The music features a piano accompaniment with sixteenth-note patterns.

und al - le Völ - ker se - hen sei - ne Eh - re,

One staff of music in treble clef with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,".

und al - le Völ - ker se - hen sei - ne Eh - re,

One staff of music in treble clef with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,".

und al - le Völ - ker se - hen sei - ne Eh - re,

One staff of music in treble clef with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,".

und al - le Völ - ker se - hen sei - ne Eh - re,

One staff of music in bass clef with the lyrics "und al - le Völ - ker se - hen sei - ne Eh - re,".

5 5 6

One staff of music in bass clef with measure numbers 5, 5, and 6.

27

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.

## 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

5 - 6 6 5 6 5 8 7 9 8 3 5 - 6 6 5 6 5 8 7

8

f

tr

p

9 4 5 6 6 4 6 6 5 6 4 5 # tasto

f

p

15

f

tr

f

tr

f

tr

5b 4 3 5b 4 # 5 4 #

f

\*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 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

45

7 7 6 5 4 5

51

Himmel, Erde, fallenieder,

4 # 5 6 7b 5 - 6 5 6 6 7 6 6

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, —



## 7. 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

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!

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!

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!

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!

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

7 5

8

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

7 6 6 5 4+ 6 2 6

\*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 -

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

Flauto I

Flauto II

Violino I  
con sordini

Violino II  
con sordini

Viola  
con sordini

Tenore\*

Continuo  
con sordini

6 - 5 -  
4 - 3 -

7

p

p

p

6 - 5 -  
4 - 3 -

7

p

\*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, 7, 7, 6, 6, 7, 7, 6, 6, 4, 5) 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

f p

40

Prei - - - - - se sei - ner

pp p

46

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

52

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

56

tr

f

f

f

6 4 5 3

keit!

62

p

p

p

p

6 4 5 3 6 6 4 5 3

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



80

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

3 3 5 6 5 8 6 7 6

86

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

poco f f p

poco f f p

poco f f p

3 6

92

Musical notation for measures 92-97, top system (two staves). The key signature is two sharps (F# and C#). The notation consists of two staves with various rests and melodic fragments.

Musical notation for measures 92-97, middle system (piano accompaniment). The piano part is marked *pp* (pianissimo) in all three staves. It features arpeggiated chords and a steady eighth-note bass line.

Musical notation for measures 92-97, vocal line. The lyrics are: freu - et euch des Herrn! Auf, freut

98

Musical notation for measures 98-103, top system (two staves). The notation continues with rests and melodic fragments.

Musical notation for measures 98-103, middle system (piano accompaniment). The piano part is marked *poco f* (poco forte) in all three staves. It features more active arpeggiated figures and a bass line with some rests.

Musical notation for measures 98-103, vocal line. The lyrics are: euch sei - ner, dankt ihm gern,

8 7 6 5 4 3 6 - 9 8 6

*poco f*

104

Musical notation for measures 104-107, vocal line. The melody consists of eighth and quarter notes, with some rests.

Musical notation for measures 104-107, piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

Musical notation for measures 104-107, vocal line with lyrics. The lyrics are: "und eu - er Ju - bel schal - le weit zum Prei - se sei - ner".

108

Musical notation for measures 108-111, vocal line. The melody consists of quarter notes and rests.

Musical notation for measures 108-111, piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *poco f*.

Musical notation for measures 108-111, vocal line with lyrics. The lyrics are: "Herr - lich - keit, zum Prei - se sei - ner Herr - lich - keit!".

113

Musical score for measures 113-117. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line with fingerings 6, 4, 2, 7h, 5 and a treble part with a forte (f) dynamic. The vocal line is marked with a forte (f) dynamic. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords and a melodic line. The vocal line consists of a series of eighth notes and quarter notes.

118

Musical score for measures 118-122. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes a bass line with fingerings 7, 6, 6, 4, 5, 6, 6, 4, 5 and a treble part with a forte (f) dynamic. The vocal line is marked with a forte (f) dynamic. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords and a melodic line. The vocal line consists of a series of eighth notes and quarter notes. Trills (tr) are indicated in the vocal line and the piano treble part.

## 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

tr

\*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!

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

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

78

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

83

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

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.

attacca

\*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

Musical score for measures 23-28. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff. The piano accompaniment includes a bass line with fingering numbers (4, #, 4+, 6, 5, 7, 6, 6, 4, #, 5) and a treble line with a forte (f) dynamic marking. The vocal line includes a trill (tr) and the lyrics "ge - ge - ben.".

29

Musical score for measures 29-34. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment. The piano part consists of two staves (treble and bass clef). The piano accompaniment includes a bass line with fingering numbers (7, #, 5, 5, 6, 6, 6, 5b, 6, 6, 4, #, 5) and a treble line with a trill (tr) and a forte (f) dynamic marking. The vocal line is present but contains no notes or lyrics.

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 has two sharps (F# and C#). 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) markings.

Musical notation for measures 47-51, bass line. It includes a few notes in the lower register, with some slurs and dynamics like 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 a steady eighth-note accompaniment with 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 lower register.

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

Musical notation for measures 52-56, double bass. It includes a bass line with slurs and dynamics like piano (p). Labels 'Vc' and 'Bc' are present.

58

Musical notation for measures 58-63. The vocal line (treble clef) features a melodic line with trills (tr) and a fermata. The piano accompaniment (treble and bass clefs) includes arpeggiated chords and a bass line with a fermata.

Musical notation for measures 64-69. The piano accompaniment (treble and bass clefs) continues with arpeggiated chords and a bass line. Dynamics include *f* (forte).

Musical notation for measures 70-75. The vocal line (treble clef) includes the lyrics: "ho - her Lohn mit mir, mehr als du hoff - test, schenk ich dir." with trills (tr) and a fermata. The piano accompaniment (treble and bass clefs) includes arpeggiated chords and a bass line with a fermata. Dynamics include *f* (forte).

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

*tutti*  
4+

7

5

6

6

5

#

6

5

#

f

64

Musical notation for measures 76-81. The vocal line (treble clef) features a melodic line with trills (tr) and a fermata. The piano accompaniment (treble and bass clefs) includes arpeggiated chords and a bass line with a fermata.

Musical notation for measures 82-87. The piano accompaniment (treble and bass clefs) continues with arpeggiated chords and a bass line. Dynamics include *f* (forte).

Musical notation for measures 88-93. The piano accompaniment (treble and bass clefs) includes arpeggiated chords and a bass line. Dynamics include *f* (forte).

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, Leiden die-ser Er-den, doch  
die of-fen-bart an uns soll wer-den von

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

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

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

6 6 7  
4 4 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 2 6 6

Zum Beschluss

15. Chor [= 1. Chor]

