

FASCH

Bewahre deinen Fuß FR512
Cantata for the 1st Sunday after Epiphany

FAS185 © 2021

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Johann Friedrich Fasch · *Bewahre deinen Fuß*

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JOHANN FRIEDRICH FASCH
Bewahre deinen Fuß

Das
in Bitte, Gebet, Fürbitte
und Dancksagung
Bestehende Opffer,
Welches,
Nach Anleitung der Evangelien
An Sonn- = Fest- = und
Apostel- Tagen,
Durch das ganze Jahr,
Bey Gott geheiligter
Kirchen- Music,
in der
Hoch- Fürstl. Schloß- Kirche
zu Zerbst
Mit kindlicher Demuth und Vertrauen
dem HErrn aller Herren
gebracht wurde.



Bedruckt bey Samuel Tischen, H. F. A. Hof-
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GEISTLICHE CANTATEN

**An anthology of 18th-century
German Protestant church music**

**Series C1 · Johann Friedrich Fasch: annual cycle 1735-36
Volume 3**

2021

PRIMA LA MUSICA! · DUNDEE (GB)

GEISTLICHE CANTATEN

SERIES C1

Johann Friedrich Fasch
(1688-1758)

Volume 3

Bewahre deinen Fuß

Brian Clark

FAS185
Prima la musica! · Dundee (GB)

BACKGROUND

This cantata for the 1st Sunday after Epiphany is the third complete piece to survive from the cycle that Johann Friedrich Fasch composed for performances in the Zerbst palace chapel during the church year 1735-36, *Das in Bitte, Gebet, Fürbitte und Dancksagung Bestehende Opffer*. It was the sixth cycle he had written since becoming Kapellmeister to Prince Johann August at Michaelmas 1722.

CONTEXT

Thanks to the remarkable survival of the relevant records,¹ it is possible to outline the actual form of the services in which Fasch's works were performed. On 8th January 1736, Caspar Christian Zimmermann [1700-53],² the subdeacon at the palace chapel and St Bartholomew's Church,³ oversaw the morning service for the 1st Sunday after Epiphany. Before his sermon on the Gospel reading, Luke 2:41ff (the Epistle reading was Romans 12:1-6), the congregation sang two of the standard low feast mass-substitute hymns, "Kyrie Gott Vater" and "Allein Gott in der Höh", numbers 426 and 91 respectively from the Zerbst hymn book,⁴ and number 506 "Wir singen dir Immanuel". The cantata was Fasch's "Bewahre deinen Fuß" FR512/1. Before The Lord's Prayer, verse 2 of hymn 9, Luther's "Der Tag der ist so Freuden-reich" was sung, and after the sermon, hymn 20, "Seÿ willkommen unsre Wonne". The collection raised 23 Groschen and 3 Pfennige.⁵

1 Remarkable, since Zerbst was devastated by prolonged bombing and ensuing fires in the final days of World War II. The palace, which at that time housed the town's archives, was almost totally destroyed.

2 D-DEla, Z91, IXa 270 *Die Bestellung der Subdiakonen bei der Schloss- und der Hof- und Stiftskirche zu St. Bartholomaei Zerbst* ff. 23ff detail his appointment in March 1734. His primary responsibilities (fol. 24v) were to give the morning sermons on Sundays and Feast Days in the Bartholomäikirche, and lead other services as required in either that church or the palace chapel, including Confession and Communion. He first appears in the Verzeichnis on 20 February 1733 giving the Friday sermon; he is referred to there as "Saxonit: Rev: Min: Caudit: [sic]" (a candidate for the most reverend ministry, [originally] from Saxony) D-DEla, Z91, IXa Nr. 357, fol. 40r; *ibid.* 358, fol. 10r refers to him as "Bleddin Sax: Rev: Minist: Cand: nominat:" and describes the sermon as a "Probe-Predigt" (a test sermon); Bleddin is a hamlet in Saxony-Anhalt about an hour from Zerbst. On fol. 16r, he is recorded as Sub-deacon for the first time, giving the afternoon sermon on Easter Monday, 1734. On 11 January 1737, he led the monthly service of repentance and prayer in the palace chapel as "Amts-Prediger zu Roßlau" (*ibid.* 359, fol. 32r).

3 The Bartholomäikirche is a short walk from the palace. The court had worshipped there until the consecration in 1719 of a new chapel within the palace itself. The clerics who presided over services were also on the staff of the Bartholomäischule, where great emphasis was placed on preparing boys to participate in services.

4 Volume 48 of this series focusses on the Zerbstisches Gesangbuch.

5 For a Sunday service, the sums collected are down on the average, but this was the fourth day of the week which required attendance at church, and it was only a week after New Year was celebrated, and two weeks since the three days of Christmas.

Court preacher Christian Körner [1669-1737] took to the pulpit for the afternoon service. Before his sermon on the morning service's Epistle reading, Romans 12:1-6, the congregation sang "Den die Engel droben", hymn 357. The reading was Psalm 63 [O God, thou art my God]. After the Hofkapelle had performed the second part of the cantata ("Seele, wenn dich etwas quälet", FR512/2), the congregation sang hymn 207 "Herr Jesu Christ dich zu uns wend" and, before The Lord's Prayer, verse 2 of Luther's "Der Tag der ist so Freuden-reich" was reprised.⁶ After the sermon, the service ended with hymn 366, "Last uns alle frölich seÿn". The collection during the afternoon service raised 17 Groschen.

SOURCE MATERIAL

The only musical source for this cantata is a convolute volume in the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz (shelfmark *Mus. ms. autogr. Fasch, J. F. 1*). It is the first score in the volume, headed "Dom. 1. post Epiph." (1st Sunday after Epiphany) on the left, "I[n]. N[omine]. I[esu]." (in Jesus' name) at the centre, and "di J. F. Fasch" (by J[ohann] F[riedrich] Fasch) at the right. As the cycle of cantatas was re-used over the 20 years after its conception, it is not surprising to discover that Fasch made alterations over the course of that time. For much of it, the same four adult males sang the voice parts and some changes reflect, for example, the soprano's failing upper register. In this cantata, an obbligato bassoon part is deleted in the B section of the bass aria, which may originally have been intended for the virtuoso on that instrument, Johann Christian Klotzsch, who - after working in Zerbst since Christmas 1733 - moved to Darmstadt at around Easter 1736.

In the case of the present cantata, two movements underwent substantial changes: the opening tutti and the afore-mentioned bass aria. In the latter case, since different colours of ink mean that most of the amendments are obvious, I have opted to print the revised version in an appendix. Since it is impossible to rule out the possibility that Fasch's additions to the opening ritornello of the Tutti are simply the composer having second thoughts *as he composed*, I have used ossia staves to show the "original version" in situ.

EDITORIAL NOTES

The words are printed in modern German. Where a contraction has been expanded (e. g., "H." for "Herr") or an idem mark (:/:, which tells the singer to repeat the

6 This hymn had also been sung on the Feast of Epiphany two days earlier.

words he or she has just sung), the supplied letters are printed in italics. In the penultimate movement, a second hand – possibly the Zerst court organist, Johann George Roellig (1710-1790)? – supplied the missing words in the lower voice; his contributions are shown in square brackets.

Accidentals which are not required in modern notation have tacitly been removed; any added accidentals are bracketed. Editorial slurs and ties consist of dashes. Where an asterisk is added to the part name, the comment refers to changes made by the composer when the music was re-used.

The following changes were made:

[1 Dictum – Tutti]

Written on four pages, each with two systems of ten staves (Hautbois 1., Hautbois 2., Violino 1., Violino 2., Viola., Canto., Alto., Tenore., Basso., and Continuo.). On the lower half of the second page, the violin part strays onto the Oboe 2 staff for two bars.

58	S	1	Fasch wrote “als”
62-3	S*		octave lower suggested as an alternative
63	A	1	Fasch changed this from d’
63-70	Bc*		Fasch later changed these bars to ♯♯♯
78ff			Fasch capitalizes “sie” every time
79-84	Bc*		Fasch later changed these bars to ♯♯♯
85	Va	1-2	a’ a’

[2 Accompagnato]

Written on two pages, each with five systems of four staves; the latter are not labelled but clefs indicate that the violins share the uppermost staff.

9	T	4	JFF corrected from ♯
29	V2	1	two minims (halfnotes) tied over system end

[3 Aria]

The most heavily re-written movement of this cantata, Fasch lays the music out on five pages of three systems (two of seven staves, the other of six with either the oboes or violins sharing a staff, though not in any systematic way), the two systems of four staves (for treble instruments, bass voice, bassoon, and continuo). “Flûte Trav. 1.” and “Flûte Trav. 2.” were added to the top two staves later (as shown by cues within the movement such as “con Hautb: 1.” in Bar 4 of the second staff).

[4 Chorale]

Written on three systems of four staves (the instrumental bass being incorporated into the voice part).

[5 Tutti]

Written on four pages, each with two systems of ten unnamed staves.

40	S*	1	octave lower suggested as an alternative
58-59	O2		doubles Alto, not Canto

[6 Accompagnato]

One page with five four-stave systems, and second page with only four.

3	T		Fasch squeezes “Schiff” in after omitting it
17			Fasch omits the word “wieder”
22	Va		two minims (halfnotes) tied over system end
25	Str		ditto
28	V2, Bc		ditto

[7 Duet]

The opening three bars are written under the last system of the previous movement on four staves: Hautb: 1., Hautb: 2., Violino Solo, and Continuo. Four pages with three systems of six staves follow, then the movement concludes with another six-stave system at the top of the last page.

8ff	A		text supplied by second hand
31	O2		Fasch moved this music from Violin staff
34	O1	2	g’# (gave octaves with V1); changed by Fasch
41	S	10	Fasch altered this from c’
43	S	4	ditto
44ff			Da Capo written out in edition

[8 Chorale]

Two five-stave systems, followed by S[oli]. D[eo]. G[loria]. (Glory be to God alone).

[3a later version of Bass aria]

109	V1, V2, Va		rewritten to avoid unisons and octaves
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Brian Clark

Dundee, 7 December 2021

[1 Dictum]

Bewahre dein Fuß, wenn du zum Hause Gottes gehest,
und komm, daß du hörest, das ist dir besser, denn der
Narren Opfer, denn sie wissen nicht, was sie böses thun.

Keep thy foot when thou goest to the house of God,
and be more ready to hear, than to give the sacrifice of
fools: for they consider not that they do evil.

[BIBLE SOURCE King James Authorized version]

[2 Accompagnato]

Ja, leider! mancher weiß nicht, was er böses thut,
Der in dem Tempel oft erscheint,
Und Gott dadurch zu dienen meynt.
Wie mancher denckt, es sey nun alles gut,
Wenn er daselbst mit andern sich vereinet;
Man kommt, man hört, man betet und man singt,
Mag aber diß wohl vor dem Herren taugen?
Wenn einer, der diß Opfer bringt,
Annoch ein Greuel ist in seinen heiligen Augen,
Wenn noch das Herz voll Sünden-Wust,
Wenn Augen-Lust, und Fleisches-Lust,
Darinnen sich beständig offenbahren.
Drum, lieber Christ, wilst du zum Tempel gehn;
So must du deinen Fuß bewahren.
Und dieses kan geschehn,
Wenn dich das Eitle nicht beschweret,
Und du dein Herz davon ganz ausgeleeret;
Des Höchsten Wort schreib ins Gedächtniß ein,
Und sey ein Gott gefällger Thäter,
Auch ein warhaffter Beter;
So wird dein Kirch-Gang seelig seyn.

Yes, unfortunately, some know not what evil they do,
Who often appear in the temple,
And thereby try to serve God.
How many now think that all is well,
When they join with others;
They come, they hear, and pray and sing,
But is this worthy in the sight of the Lord?
If one who brings this sacrifice,
Is but an abomination in his holy sight,
When his heart is still full of sin,
When covetousness and carnal lust
Continue to manifest themselves there.
Therefore, dear Christian, if you go to the temple;
You must mind your footing.
And this may happen,
If you are not weighed down with vanity,
And you have emptied your heart thereof;
Write the Word of the Most High in your memory,
And be a servant, pleasing to God,
And be a most devout worshipper;
Thus, your church-going shall be blessed.

[3 Aria]

Wohl dem! der Gottes Wort so höret,
Daß er warhafftig sich bekehret,
Gott will, uns soll geholfen seyn.
Mensch, kanst du wohl dein Herz verstocken?
Ach! höre doch sein liebeich Locken,
Und übergieb dich ihm allein.

Blessed is he who hears the word of God,
That he may be truly converted,
God willing, we shall be saved.
Man, can you really harden your heart?
Ah! listen to his sweet temptation,
And give thyself to him alone.

[4 Chorale]

Der einig Glaub ist diese Krafft,
der steiff an Jesu Christ behafft:
Die Werck der Lieb sind dieser Schein,
dadurch wir Christi Jünger seyn.

The agreed faith is this power,
Which is steadfastly bound to Jesus Christ:
The works of love are this appearance,
Whereby we are Christ's disciples.

[Verse 2 of O Gott, du Höchster Gnaden-Hort, z6501]

Nachmittage.

Afternoon.

[5 Dictum]

Seele, wenn dich etwas quälet;
Geh in Tempel, klag' es GÖtt,

O Soul, when something troubles you,
Go to the temple and complain to God,

Denn er heißt HErr Zebaoth,
Und weiß alles, was dir fehlet.

[6 Recitative]

Offt bin ich biß im Tod betrübt,
Und muß bey Sturm und Nacht,
Als wie ein Schiff, auf wildem Meere wancken,
Wenn die unruhigen Gedancken
Sich untereinander hart verklagen,
Und Satanas der Seelen bange macht.
Doch hör' ich in dem Tempel sagen,
Was uns im Sohn der ewge Vater giebt,
Wenn ein zerschlagnes Hertz
 wir ihm zum Opffer bringen;
So wächst in mir des Glaubens Freudigkeit,
Und kan mein Geist,
Der die erkannte Liebe preißt,
Getrost sich wieder aufwärts schwingen.
Stimmt man ein Lob-Lied an,
Dem Drey Mahl Einen GOTT zu Ehren;
Ach! so vergeß' ich alles Leyd,
Und sehne mich dahin zu kommen,
Wo wir sein Angesicht in ew'ger Wonne sehn,
Und mit den auserwählten Frommen
In feurigen und Inbrunst vollen Chören,
Denselben Jehovah erhöh'n,
Der grosse Ding an uns gethan.

[7 Aria]

Mein GOTT! ich bin auch ietzt zugegegen,
Wo man von deiner Güte spricht,
Ich laß dich nicht, gieb mir den Seegen,
In deinem Licht seh' ich das Licht.
Gieb, daß ich Christum nicht verliehre,
Der unsres Hertzens Labsahl ist,
Und daß die Welt mich nicht verführe;
So leb' und sterb' ich als ein Christ.

[8 Chorale]

O du Glantz der Herrlichkeit,
Licht von Licht aus GOTT gebohren,
mach uns allesamt bereit,
öffne Hertz, Sinn, Mund und Ohren,
laß das Beten, Hören, Singen
uns zur Seeligkeit gelingen.

For he is the Lord Jehovah,
And knows everything that you lack.

I am often grieved unto death
And am forced when there is a storm and in darkness
To drift like a ship on the wild seas.
When restless thoughts
Argue amongst themselves,
And Satan puts fear in my soul.
Yet I hear it said in the temple,
What God gives to us [in the shape of] his Son,
When we offer up to him a contrite heart;

So the joy of faith grows within me,
[Thus] can my spirit,
Which praises reciprocal love,
Confidently rise up again.
Strike up a song of praise,
To honour the three-in-one God;
Ah! Thus I forget all suffering,
And long to go there,
Where we [shall] behold his face in eternal bliss,
And with the chosen, pious ones,
In fiery and fervent choruses,
Exalt the very same Jehovah,
Who does great things for us.

My God! I am now present,
In the place where they speak of your goodness,
I shall never forsake you, bless me,
I see the light in [your] light.
Grant, that I may never lose Christ,
Who is the balm of our hearts,
And let the world not lead me stray;
That I [might] live and die a Christian.

O, you splendour of glory,
Light of light, born of God,
Make us all prepared,
To open our hearts, minds, mouths and ears,
Let our prayers, attentiveness and singing
Lead us to salvation.

[This is verse 3 of "Liebster Jesu, wir sind hier", zG208]

Und nicht der Welt,
Die Satans Werck vor ihr Vergnügen hält,
Sich ferner einverleibe.
Es wird davor dein Ruhm
In mir, als deinem Eigenthum,
Jetzt und in Ewigkeit erschallen.

Deine Strahlen, Himmels-Sonne,
Leuchten in das Herz hinein.

Da die dicksten Finsternissen
Diesem Glanze weichen müssen;
Wird es nun bald lichte seyn.

Da Capo.

Her Jesu, Gnaden-Sonne, wahrhaft
tes Lebens-Licht, laß Leben, Licht und
Wonne mein blödes Angesicht nach deiner
Gnad erfreuen, und meinen Geist erneuer
mein Gott, versag mirs nicht.

Am 1. Sonnt. nach der H. 3. Kön.
Vormittage.

Ecclef. V, 1.

Bewahre deinen Fuß, wenn du zur
Haufe Gottes gehest, und komm, da
du hörest, das ist dir besser, denn der Tra-
ren Opfer, denn sie wissen nicht, was sie
böses thun.

Ja, leider! mancher weiß nicht, was er böses thut,
Der in dem Tempel oft erscheint,

Und Gott dadurch zu dienen meynet.
Wie mancher denckt, es sey nun alles gut,
Wenn er daselbst mit andern sich vereinet;
Man kommt, man hört, man betet und man singt,
Mag aber diß wohl vor dem Herren taugen?
Wenn einer, der diß Opfer bringt,
Annoch ein Greuel ist in seinen heiligen Augen,
Wenn noch das Herz voll Sünden-Wust,
Wenn Augen-Lust, und Fleisches-Lust,
Darinnen sich beständig offenbahren.
Drum, lieber Christ, willst du zum Tempel gehn;
So must du deinen Fuß bewahren.
Und dieses kan geschehn,
Wenn dich das Eitle nicht beschweret,
Und du dein Herz davon ganz ausgeleeret;
Des höchsten Wort schreib ins Gedächtniß ein,
Und sey ein Gott gefälliger Thäter,
Auch ein wahrhafter Beteter;
So wird dein Kirch-Gang seelig seyn.

Woh! dem! der Gottes Wort so höret,
Daß er wahrhaftig sich befehret,
Gott will, uns soll geholffen seyn.

Mensch, kanst du wohl dein Herz verstocken?
Ach! höre doch sein liebreich Locken,
Und übergieb dich ihm allein.

Da Capo.

O Gott, du höchster Gnaden-Hort! ver-
leib, daß uns dein Götlich Wort von Ob-
ren so zu Herzen dring, daß es sein Krafft
und Schein verbring.

Der

Der einzig Glaub ist diese Krafft, der steif
an Jesu Christ behafft: Die Werck der
Lieb sind dieser Schein, dadurch wir Chri-
sti Jünger seyn.

Nachmittage.

Seele, wenn dich etwas quälet;
Geh in Tempel, klag' es Gott,
Denn er heisset Herr Zebaoth,
Und weiß alles, was dir fehlet.
Oftt bin ich biß im Tod betrübt,
Und muß bey Sturm und Nacht,
Als wie ein Schiff, auf wildem Meere wandern,
Wenn die unruhigen Gedancken
Sich untereinander hart verklagen,
Und Satanas der Seelen bange macht.
Doch hör' ich in dem Tempel sagen,
Was uns im Sohn der ewge Vater giebt,
Wenn ein zerschlagnes Herz wir ihm zum Opffer
bringen;
So wächst in mir des Glaubens Freudigkeit,
Und kan mein Geist,
Der die erkannte Liebe preißt,
Getrost sich wieder aufwärts schwingen.
Stimmt man ein Lob-Lied an,
Dem Drey-mahl Einen Gott zu Ehren;
Ach! so vergeß' ich alles Leyd,
Und sehne mich dahin zu kommen,
Wo wir sein Angesicht in ew'ger Wonne sehn,
Und mit den auserwählten Frommen

In feurigen und Inbrunn' vollen Chören,
Denselben Jehovah erhöhn,
Der grosse Ding an uns gethan.
Mein Gott! ich bin auch jezt zugegen,
Wo man von deiner Güte spricht,
Ich laß dich nicht, gieb mir den Seegen,
In deinem Licht seh' ich das Licht.
Gieb, daß ich Christum nicht verliehre,
Der unsres Herzens Lab-sahl ist,
Und daß die Welt mich nicht verführe;
So leb' und sterb' ich als ein Christ.
O du Glanz der Herrlichkeit, Licht von
Licht aus Gott geböhren, mach uns alle-
samt bereit, öffne Herz, Sinn, Mund und
Ohren, laß das Beten, Hören, Singen uns
zur Seeligkeit gelingen.

Am 2. Sonnt. nach der H. 3. Kön.
Vormittage.
Psal. XIII, 6.

Ich hoffe darauf, daß du so gnädig bist,
I mein Herz freuet sich, daß du so gerne
hilffest. Ich will dem Herrn singen,
daß er so wohl an mir thut.

Die Hoffnung der Frommen versüßet das
Leyd,
Gott kennet die Zeit,
E 3

Bewahre deinen Fuß

[1 Dictum Tutti]

(revised version)

Oboe 1

Oboe 2

(original version)

The Oboe 1 part features a melodic line with a 'revised version' in the final measure, while the Oboe 2 part follows the 'original version'.

Soprano

Alto

Tenor

Bass

[Probable original version]

Violin 1

p *f*

The Violin 1 part includes dynamic markings *p* and *f* corresponding to the 'probable original version'.

Violin 2

p *f*

The Violin 2 part includes dynamic markings *p* and *f* corresponding to the 'probable original version'.

Viola

The Viola part provides harmonic support with a steady melodic line.

Continuo

The Continuo part provides the bass line for the ensemble.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with a series of dotted half notes, each with a slur above it, followed by a quarter note and an eighth note. The bottom staff is in bass clef with the same key signature, containing a bass line with dotted half notes and quarter notes, also with slurs above the first four notes.

The second system of music consists of five empty staves, all with a key signature of two sharps (F# and C#). The staves are arranged from top to bottom: treble clef, treble clef, treble clef, treble clef, and bass clef.

The third system of music consists of five staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth notes and quarter notes, ending with a measure containing two notes labeled V1 and V2. The second staff is in treble clef with the same key signature, containing a melodic line with eighth notes and quarter notes. The third staff is in treble clef with the same key signature, containing a bass line with quarter notes. The fourth staff is in bass clef with the same key signature, containing a bass line with quarter notes. The fifth staff is in bass clef with the same key signature, containing a bass line with quarter notes.

14

The first system of music consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains measures 14 through 20. Measures 14-17 feature a rhythmic pattern of eighth notes with beams, often grouped with slurs. Measure 18 has a single eighth note with a 't' (trill) above it. Measure 19 has a quarter note with a 't' (trill) above it. Measure 20 continues the melodic line. The bottom staff is also in treble clef with the same key signature and contains measures 14 through 20, providing a harmonic accompaniment with similar rhythmic patterns.

An empty musical staff in treble clef with a key signature of two sharps (F# and C#).

An empty musical staff in treble clef with a key signature of two sharps (F# and C#).

An empty musical staff in treble clef with a key signature of two sharps (F# and C#).

An empty musical staff in bass clef with a key signature of two sharps (F# and C#).

The second system of music begins with a treble clef staff containing measures 1 through 3. Each measure contains a single chord with a quarter rest, indicating a harmonic accompaniment.

The second system continues with measures 4 through 10. Measures 4-7 feature a rhythmic pattern of eighth notes with beams and slurs. Measure 8 has a single eighth note with a 't' (trill) above it. Measure 9 has a quarter note with a 't' (trill) above it. Measure 10 continues the melodic line.

The second system continues with measures 11 through 17. Measures 11-14 feature a rhythmic pattern of eighth notes with beams and slurs. Measure 15 has a single eighth note with a 't' (trill) above it. Measure 16 has a quarter note with a 't' (trill) above it. Measure 17 continues the melodic line.

The second system continues with measures 18 through 24. Measures 18-21 feature a rhythmic pattern of eighth notes with beams and slurs. Measure 22 has a single eighth note with a 't' (trill) above it. Measure 23 has a quarter note with a 't' (trill) above it. Measure 24 continues the melodic line.

The second system continues with measures 25 through 31. Measures 25-28 feature a rhythmic pattern of eighth notes with beams and slurs. Measure 29 has a single eighth note with a 't' (trill) above it. Measure 30 has a quarter note with a 't' (trill) above it. Measure 31 continues the melodic line.

Be - wah - re dei - nen Fuß, be - wah - re dei - nen Fuß, dei - nen

Be - wah - re dei - nen Fuß, be - wah - re dei - nen Fuß, dei - nen

Be - wah - re dei - nen Fuß, be - wah - re dei - nen Fuß, dei - nen

Be - wah - re dei - nen Fuß, be - wah - re dei - nen Fuß, dei - nen

30

Two staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff contains a melody of quarter and eighth notes, while the second staff provides a harmonic accompaniment with similar rhythmic patterns.

Musical notation for a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "Fuß, wenn du zum Hau - se Got - tes ge - - -".

Musical notation for a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "Fuß, wenn du zu Hau - se Got - tes ge - hest, wenn du zum Hau - se".

Musical notation for a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "Fuß, wenn du zu Hau - se Got - tes ge - hest, wenn du zum Hau - se".

Musical notation for a vocal line in bass clef with a key signature of one sharp (F#). The lyrics are: "Fuß, wenn du zu Hau - se Got - tes ge - - -".

Musical notation for piano accompaniment in treble clef with a key signature of one sharp (F#). It features a melodic line with dynamics *p* (piano) and *f* (forte).

Musical notation for piano accompaniment in treble clef with a key signature of one sharp (F#). It features a melodic line with dynamics *p* (piano) and *f* (forte).

Musical notation for piano accompaniment in bass clef with a key signature of one sharp (F#). It features a melodic line with dynamics *p* (piano).

Musical notation for piano accompaniment in bass clef with a key signature of one sharp (F#). It features a melodic line.

- - est, und komm, — und komm, — daß du hö - rest,

Got - tes ge - hest, und komm, und komm, — daß du hö - rest,

Got - tes ge - hest, und komm, — und komm, — daß du hö - rest,

- - hest, und komm, — und komm, — daß du hö - rest,

p

p

47

Solo

und komm, komm, daß du hö - rest, daß ist dir bes - ser,

und komm, komm, daß du hö - rest,

und komm, komm, daß du hö - rest,

und komm, komm, daß du hö - rest,

f *p* *t* *f* *p* *f* *p*

Piano accompaniment for measures 56-61. The music is in G major (one sharp) and 4/4 time. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a series of rests, followed by a sequence of eighth and quarter notes.

[Tutti]

bes - ser [denn] der Nar - ren Op - fer, das _____ ist dir

das ist dir

das ist dir

das ist dir

Piano accompaniment for measures 62-67. The music continues in G major and 4/4 time. The right hand features a more active melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

66

The first system consists of two staves of music in G major. The upper staff features a melody with a dotted half note followed by a half note, and the lower staff provides a harmonic accompaniment with a similar rhythmic pattern.

bes - ser denn der Nar - ren Op - fer, denn sie wis - sen

bes - ser denn der Nar - ren Op - fer, denn sie wis - sen

bes - ser denn der Nar - ren Op - fer, denn sie wis - sen

bes - ser denn der Nar - ren Op - fer, denn sie wis - sen

The sixth system consists of four staves of music in G major. It includes a vocal line, a piano accompaniment, and a bass line, all continuing the musical theme established in the previous systems.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains seven measures of music. The lower staff is a piano accompaniment line in treble clef, also in the same key signature and time signature, with seven measures of music.

The second system features a vocal line in treble clef with the German lyrics: "nicht, sie wis - sen nicht, was sie bö - ses, bö - ses". The piano accompaniment continues in the lower staff.

The third system features a vocal line in treble clef with the German lyrics: "nicht, sie wis - sen nicht, was sie bö - ses, was sie bö - ses". The piano accompaniment continues in the lower staff.

The fourth system features a vocal line in treble clef with the German lyrics: "nicht, sie wis - sen nicht, was sie bö - ses, was sie bö - ses". The piano accompaniment continues in the lower staff.

The fifth system features a vocal line in bass clef with the German lyrics: "nicht, sie wis - sen nicht, was sie bö - ses, was sie bö - ses". The piano accompaniment continues in the lower staff.

The sixth system of music consists of four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment lines, with the lower staff in bass clef. The system contains seven measures of music.

81

Two staves of musical notation in treble clef, key signature of two sharps (F# and C#). The upper staff contains a melodic line with a slur over the first two measures and a sharp sign above the third measure. The lower staff contains a long note in the first measure, followed by a series of eighth notes.

Two staves of musical notation in treble clef, key signature of two sharps. The upper staff contains a vocal line with lyrics: "bö - - ses, was sie bö - ses tun." The lower staff contains a long note in the first measure, followed by a series of eighth notes.

Two staves of musical notation in treble clef, key signature of two sharps. The upper staff contains a vocal line with lyrics: "bö - - ses, was sie bö - ses tun." The lower staff contains a long note in the first measure, followed by a series of eighth notes.

Two staves of musical notation in treble clef, key signature of two sharps. The upper staff contains a vocal line with lyrics: "bö - - ses, was sie bö - ses tun." The lower staff contains a long note in the first measure, followed by a series of eighth notes.

Two staves of musical notation in bass clef, key signature of two sharps. The upper staff contains a vocal line with lyrics: "bö - - ses, was sie bö - ses tun." The lower staff contains a long note in the first measure, followed by a series of eighth notes.

Four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two sharps. The music consists of a complex arrangement of notes, including slurs and sharp signs, across all four staves.

[2 Accompagnato]

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Basso

Ja, lei-der! man-cher weiß nicht, was er bö-ses tut, Der in dem Tem-pel oft er -

4

schei-net, Und Gott da-durch zu die-nen mei-net.

Wie man-cher denkt, es sei nun al-les

gut, Wenn er da-selbst mit an-dern sich ver-ein - et;
Man kommt, man hört, man

This block contains the first system of the musical score, measures 7 through 9. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 8/8. The vocal line begins with a rest in measure 7, followed by the lyrics in measures 8 and 9. The piano accompaniment consists of chords and moving lines in the right and left hands.

This block contains the second system of the musical score, measures 10 through 12. It continues the piano accompaniment from the previous system. The right hand plays chords and moving lines, while the left hand provides a bass line. The music is written in treble and bass clefs.

be - tet und man singt, Mag a - ber dies wohl vor dem Her-ren tau-gen? Wenn ei - ner,

This block contains the third system of the musical score, measures 13 through 15. It features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 8/8. The vocal line begins with a rest in measure 13, followed by the lyrics in measures 14 and 15. The piano accompaniment consists of chords and moving lines in the right and left hands.

This block contains the fourth system of the musical score, measures 16 through 18. It continues the piano accompaniment from the previous system. The right hand plays chords and moving lines, while the left hand provides a bass line. The music is written in treble and bass clefs.

13

der dies Op-fer bringt, An-noch ein Gräu-el ist in sei-nen Heil'-gen Au-gen, Wenn noch das Herz voll Sün-den-

16

-Wust, Wenn Au-gen-Lust und Flei-sches-lust, Da-rin-nen sich be-stän-dig of-fen-bah-ren.

Drum, lie - ber Christ, willst du zum Tem - pel geh'n; So musst du dei - nen Fuß be - wah - ren.

Und die - ses kann ge - scheh'n, Wenn dich das Eit - le nicht be - schwe - ret, Und du dein Herz da -

25

-von ganz aus - ge - lee - ret;

Des Höch-sten Wort schreib ins Ge-dächt-nis ein, Und sei ein

28

Gott ge-fäll-ger Tä-ter, Auch ein wahr-haf-ter Be-ter; So wird dein Kirch-Gang se-lig sein.

[3 Aria]

Oboe 1

Oboe 2

Bassoon

Bass

Violin 1

Violin 2

Viola

Continuo

10

15

Wohl dem! Der

21

Musical score for measures 21-25. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a prominent eighth-note accompaniment in the right hand starting in measure 23.

Got - tes Wort so__ hö - ret, Daß er__ wahr-haf - tig sich, sich be -

Musical score for measures 26-30. The piano accompaniment continues with the eighth-note pattern in the right hand. The vocal line is mostly rests. Dynamics include a piano (*p*) marking in measure 27.

26

Musical score for measures 31-35. The vocal line resumes with the lyrics. The piano accompaniment continues with the eighth-note accompaniment in the right hand.

-keh - ret,__ wahr - haf - tig, wahr - haf - tig sich be - keh - ret, Gott,

Musical score for measures 36-40. The piano accompaniment continues with the eighth-note accompaniment in the right hand. The vocal line is mostly rests.

31

Gott, Gott will, uns soll ge-hol - fen sein, uns soll ge-hol - fen

36

sein, uns soll ge-hol - fen sein, ge - hol - fen, ge -

- hol - fen, Gott will, uns soll ge - hol - fen sein, uns soll ge - hol - fen sein, ge -

- hol - fen sein.

51

Musical score for measures 51-55, first system. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staves and a bass line in the lower staff. Measure 51 starts with a treble clef, and measure 52 has a common time signature. A fermata is placed over the first note of measure 53 in the upper staves.

Musical score for measures 51-55, second system. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staves and a bass line in the lower staff. Measure 51 starts with a treble clef, and measure 52 has a common time signature. The melody in the upper staves is more active, with many eighth notes.

56

Musical score for measures 56-60, first system. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staves and a bass line in the lower staff. Measure 56 starts with a treble clef. A piano (*p*) dynamic marking is present in measure 58. A fermata is placed over the first note of measure 59 in the lower staff.

Wohl dem! _____

Musical score for measures 56-60, second system. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a melody in the upper staves and a bass line in the lower staff. Measure 56 starts with a treble clef. A piano (*p*) dynamic marking is present in measure 58. The melody in the upper staves is more active, with many eighth notes.

p

61

Wohl dem! Der Got-tes Wort so hö - ret, daß er wahr-haf - tig sich be -

67

-keh - ret, wahr-haf-tig sich be-keh - ret, Gott will, uns soll ge - hol - fen

73

sein, ge - hol - fen sein, ge - hol - fen sein, uns,

78

uns, uns, uns soll ge - hol - fen sein, Gott will, uns

83

Musical score for measures 83-87. The score is in G major (one sharp) and 4/4 time. It features four staves: two treble clefs and two bass clefs. The first two staves are mostly rests, with some notes appearing in the final measure. The third staff (bass clef) contains a melodic line with eighth and sixteenth notes. The fourth staff (bass clef) contains a more complex melodic line with slurs and ties. A dynamic marking of *f* (forte) is present in the final measure of the first three staves.

soll ge - hol - fen sein, ge - hol - fen, uns soll ge - hol - fen sein.

Musical score for measures 88-92. The score continues with four staves. The first two staves (treble clefs) feature a rhythmic pattern of eighth notes with slurs. The third staff (bass clef) has rests. The fourth staff (bass clef) has a melodic line similar to the previous system. Dynamic markings of *f* are present in the final measure of the first three staves.

89

Musical score for measures 93-97. The score consists of four staves. The first two staves (treble clefs) have a melodic line with eighth notes and slurs. The third staff (bass clef) has a simple harmonic accompaniment with quarter notes. The fourth staff (bass clef) is empty.

Musical score for measures 98-102. The score consists of four staves. The first two staves (treble clefs) feature a fast, rhythmic pattern of eighth notes with slurs. The third staff (bass clef) has a simple harmonic accompaniment with quarter notes. The fourth staff (bass clef) has a simple harmonic accompaniment with quarter notes.

94

t *t*

t *t*

99

t *t*

Mensch, Mensch,

t *t*

105

kannst du wohl dein Herz ver - sto-cken, ver - sto-cken, kannst du wohl dein Herz ver - sto-cken? Ach!...

110

— Hö - re doch, hö - re doch sein lieb-reich Lo - cken, Und ü-ber - gib dich Ihm al-

115

-lein, ü-ber-gib dich Ihm al-lein, ach! Hö - re doch, hö - re doch, hö - re doch sein lieb-reich

120

Lo-cken, und ü-ber-gib dich Ihm al-lein, ü-ber-gib dich, und ü-ber-gib dich Ihm al-lein.

[4 Chorale] con Istromenti.

Soprano
1. O Gott du Höch - ster Gna - den - hort! Ver -

Alto
2. Der ei - nig Glaub' ist die - se Kraft, der

Tenor
1. O Gott du Höch - ster Gna - den - hort! Ver -

Bass
2. Der ei - nig Glaub' ist die - se Kraft, der

Basso

7
- leih, daß uns dein gött - lich' Wort von Oh - ren so zu
steif an Je - su Christ be - hafft: Die Werk' der Lieb' sind

- leih, daß uns dein gött - lich' Wort von Oh - ren so zu
steif an Je - su Christ be - hafft: Die Werk' der Lieb' sind

14
Her - zen dring, daß es sein Kraft und Schein ver - bring'.
die - ser Schein, da - durch wir Chri - sti Jün - ger sein.

Her - zen dring, daß es sein Kraft und Schein ver - bring'.
die - ser Schein, da - durch wir Chri - sti Jün - ger sein.

[5 Tutti]

Oboe 1

Oboe 2

Bassoon

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Continuo

t

p

f

p

f

p

f

8

Detailed description: This is a page of a musical score for a symphony orchestra, page 41. The score is in 6/4 time and the key signature has two sharps (F# and C#). The top section contains three woodwind staves: Oboe 1, Oboe 2, and Bassoon. The Oboe 1 and 2 parts feature melodic lines with dynamics of *p* (piano) and *f* (forte). The Bassoon part provides a rhythmic accompaniment. The middle section contains four vocal staves: Soprano, Alto, Tenor, and Bass, all of which are currently silent, indicated by a horizontal line with a bar. The bottom section contains four string staves: Violin 1, Violin 2, Viola, and Continuo. The Violin 1 and 2 parts have melodic lines, while the Viola and Continuo parts provide harmonic support. A dynamic marking *t* (tutti) is placed above the first measure of the Violin 1 staff. A rehearsal mark '8' is located at the beginning of the Tenor staff.

6

Musical score system 1, measures 1-5. The system consists of three staves: Treble clef (top), Treble clef (middle), and Bass clef (bottom). The key signature is two sharps (F# and C#). The top staff contains a melodic line with a trill (t) in measure 1 and another trill (t) in measure 5. The middle staff contains a rhythmic accompaniment. The bottom staff contains a bass line with a trill (t) in measure 2.

Empty musical score system 2, measures 1-5. The system consists of four staves: Treble clef (top), Treble clef (middle), Treble clef (bottom), and Bass clef (bottom). All staves are empty, indicating a section where the instrument is silent.

Musical score system 3, measures 1-5. The system consists of four staves: Treble clef (top), Treble clef (middle), Bass clef (bottom), and Bass clef (bottom). The key signature is two sharps (F# and C#). The top staff contains a melodic line with a trill (t) in measure 1 and another trill (t) in measure 5. The middle staff contains a rhythmic accompaniment. The bottom staff contains a bass line with a trill (t) in measure 2.

11

p *f* *p*

p *f* *p*

p *f*

16

Musical score for the first system, measures 16-20. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The first two staves are marked with a forte *f* dynamic. The first staff has a tenuto mark *t* above the second measure. The music features a melodic line in the upper staves and a supporting bass line.

Musical score for the second system, measures 21-25. It consists of five staves: two treble clefs and three bass clefs. The first staff contains a vocal line with the lyrics "Solo" and "See - le,". The other four staves are empty, indicating that the instruments are silent during this section.

Musical score for the third system, measures 26-30. It consists of four staves: two treble clefs, one alto clef, and one bass clef. The key signature has two sharps. The first two staves are marked with a piano *p* dynamic. The first staff has a tenuto mark *t* above the second measure. The music continues with a melodic line in the upper staves and a supporting bass line.

21

The first system of music consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The music features a series of quarter and eighth notes, with some notes marked with a sharp sign.

The second system of music includes lyrics in German. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are: "wenn dich et - was quä - - - - -". The second staff has lyrics: "Wenn dich et - was quä - let, et - was quä - let, wenn_ dich". The third staff has lyrics: "Wenn dich et - was quä - let, et - was quä - let, wenn dich". The bottom staff has lyrics: "Wenn dich et - was quä - - - - -".

The third system of music consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The bottom two staves are in bass clef with the same key signature and time signature. The music features a series of eighth notes with accents, marked with a forte (*f*) dynamic. The bottom staff has lyrics: "Wenn dich et - was quä - - - - -".

Musical score for the first system, measures 1-3. It consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The music features a melodic line in the upper staves and a bass line in the lower staff.

Musical score for the second system, measures 4-6. It consists of five staves: four treble clefs and one bass clef. The lyrics are written below the staves. The music includes a melodic line and a bass line.

- - - - - let; Geh__ in

et - was quä - - - - let; Geh in

et - was quä - - - - let; Geh in

- - - - - let; Geh__ in

Musical score for the third system, measures 7-9. It consists of five staves: four treble clefs and one bass clef. The music features a complex melodic line with slurs and dynamics markings. The dynamics are *p* (piano) and *f* (forte).

p *f*

p *f*

27

Tem - pel klag' es Gott, klag' es Gott, Denn er heisst Herr Ze - ba-

Tem - pel klag' es Gott, klag' es Gott, Denn er heisst Herr Ze - ba-

Tem - pel klag' es Gott, klag' es Gott, Denn er heisst Herr Ze - ba-

Tem - pel klag' es Gott, klag' es Gott, Denn er heisst Herr Ze - ba-

The first system of music consists of three staves: two treble clefs and one bass clef. The key signature has two sharps (F# and C#). The melody in the treble clefs features a series of eighth and quarter notes, with a long note in the final measure. The bass line provides a steady accompaniment with quarter and eighth notes.

The second system of music includes three vocal staves (two treble clefs and one bass clef) with German lyrics underneath. The lyrics are:
 -oth, Herr Ze - ba - oth, Und weiß al - les, al - les, was dir feh - -
 -oth, Herr Ze - ba - oth, Und weiß al - les, al - les, al - les, was dir feh - -
 -oth, Herr Ze - ba - oth, Und weiß al - les, al - les, al - les, was dir feh - -
 -oth, Herr Ze - ba - oth, Und weiß al - les, al - les, al - les, was dir feh - -

The third system of music consists of five staves: two treble clefs, one alto clef (C-clef), and two bass clefs. The key signature remains two sharps. The top two treble staves feature a more complex melodic line with many sixteenth and thirty-second notes. The alto and bass staves provide a harmonic and rhythmic foundation with quarter and eighth notes.

Solo Tutti

-let, klag' es Gott, geh in Tem - pel, klag' es Gott, _____

Solo Tutti

-let, klag' es Gott, geh in Tem - pel, klag' es Gott, _____

8

-let, geh in Tem - pel, klag' es Gott,

-let, geh in Tem - pel, klag' es Gott,

p *f*

p *f*

p *f*

Solo [Tutti]

See - le, See - le, wenn_ dich et - was quä - - -

See - le, wenn_ dich et - was quä - - -

See - le, wenn dich et - was quä - - -

See - le, wenn_ dich et - was quä - - -

- - - - let, geh in Tem - pel, klag! es

- - - - let, geh in Tem - pel, klag! es

- - - - let, geh in Tem - pel, klag! es

- - - - let, geh in Tem - pel, klag! es

- - - - let, geh in Tem - pel, klag! es

Gott, klag' es Gott, denn er heißt Herr Ze - ba - oth, denn er

Gott, klag' es Gott, denn er heißt Herr Ze - ba - oth, denn er

Gott, klag' es Gott, denn er heißt Herr Ze - ba - oth, denn er

Gott, klag' es Gott, denn er heißt Herr Ze - ba - oth, denn er

51

heißt Herr Ze - ba - oth, und weiß al - les, was dir feh - let, was dir

heißt Herr Ze - ba - oth, und weiß al - les, was dir feh - let, was dir

heißt Herr Ze - ba - oth, und weiß al - les, was dir feh - let, was dir

heißt Herr Ze - ba - oth, und weiß al - les, was dir feh - let, was dir

feh - let, al - les, und weiß al - les was dir feh - let.

feh - let, al - les, und weiß al - les was dir feh - let.

feh - let, al - les, und weiß al - les was dir feh - let.

feh - let, al - les, und weiß al - les was dir feh - let.

[6 Accompagnato]

Tenor

Oft bin ich bis im Tod be - trübt, Und muss bei Sturm und Nacht, Als wie ein Schiff, auf

Violin I

Violin II

Viola

Basso

4

wil-dem Mee-re wan-ken, Wenn die un - ru - hi-gen Ge-dan-ken Sich un-ter-ein - ander hart ver-kla-gen, Und

7

Sa-ta-nas der See-len ban-ge macht. Doch hör' ich in dem Tem-pel sa-gen, Was uns im Sohn der ew'ge Va-ter

11

gibt, Wenn ein zer-schlag-nes Herz wir Ihm zum Op-fer brin-gen; So wächst in mir des Glau-bens Freu-dig-

15

-keit, Und kann mein Geist, Der die er - kann - te Lie - be preist, Ge - trost sich auf - wärts schwin - gen.

18

Stimmt man ein Lob-Lied an, Dem Drei-mal Ei-nen Gott zu Eh-ren; Ach! so ver-geß' ich al-les

22

Leid, Und seh - ne mich da - hin zu kom - men, Wo wir sein An - ge - sicht in ew - ger Won - ne

25

seh'n, Und mit den aus - er - wähl - ten From - men In feu - ri - gen und In - brunst vol - len Chö - ren, Den - sel - ben

28

Je - ho - vah er - höh'n, Der gro - ße Ding an uns ge - tan.

[7 Duet]

Oboe 1

Oboe 2

Soprano

Alto

Violin 1

Continuo

Solo

Detailed description: This block contains the first system of a musical score. It features six staves. The top two staves are for Oboe 1 and Oboe 2, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). They play a complex, fast-moving melodic line with many slurs and accents. The Soprano and Alto staves are empty, indicating that the vocalists are silent during this section. The Violin 1 staff is in treble clef and is marked 'Solo', playing a melodic line with slurs and accents. The Continuo staff is in bass clef and provides a rhythmic accompaniment with a steady eighth-note pattern.

4

Mein Gott! Mein Gott! Ich bin auch jetzt zu - ge - ben,

Mein Gott! Ich bin auch jetzt zu

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features five staves. The top two staves are for Oboe 1 and Oboe 2, continuing their melodic lines. The Soprano and Alto staves contain the vocal parts with German lyrics. The lyrics are: 'Mein Gott! Mein Gott! Ich bin auch jetzt zu - ge - ben,' on the Soprano line and 'Mein Gott! Ich bin auch jetzt zu' on the Alto line. The music is marked with a piano dynamic (*p*). The Violin 1 and Continuo staves continue their accompaniment from the previous system.

7

von dei-ner Gü - te,
-ge - gen, Wo man von dei - ner Gü - te spricht, [von dei-ner

9

wo man von dei - ner Gü - te spricht, von dei - ner Gü - te, wo man von
Gü - te, von dei - ner Gü - te, wo man von

11

dei-ner Gü - te spricht, Ich lass dich nicht, gib mir den Se -

dei-ner Gü - te spricht, Ich lass dich nicht, gib mir den Se - -

14

- gen, ich lass dich nicht, gib mir den Se - gen, den Se - gen, den

- gen, ich [lass dich nicht, gib mir den Se - gen, den Se - gen, den

16

Se - gen, ich lass dich nicht, gib mir den Se - gen, In dei - nem Licht seh' ich das
 Se - gen, ich lass dich nicht, gib mir den Se - gen, In dei - nem Licht seh' ich das

18

Licht, gib mir den Se - gen, in dei - nem Licht seh' ich das Licht, in dei - nem Licht seh' ich das Licht.
 Licht, gib mir den Se - gen, in dei - nem Licht seh' ich das Licht, in dei - nem Licht seh' ich das Licht.]

f

21

Musical score for measures 21-23. The score is in G major (one sharp) and 3/4 time. It features a complex piano accompaniment with six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The piano part consists of intricate sixteenth-note patterns in the treble and a more rhythmic bass line.

24

Musical score for measures 24-26. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The piano part has six staves: two empty treble staves at the top, and two treble and two bass staves at the bottom. The vocal line is on the first treble staff. The lyrics are: "Gib, dass ich Chri-stum nicht ver - lie - re, nicht ver-lie - re, Der un-sers". The piano accompaniment continues with sixteenth-note patterns in the treble and a bass line.

26

Her - zens Lab - sal ist, der un-sers Her-zens, un-sers Her - zens Lab - sal ist, un-ser Her-zens,
 Her - zens Lab - sal ist, der un-sers Her-zens, un-sers Her - zens Lab - sal ist, un-ser Her-zens,

28

p
p
 der un-sers Her - zens Lab - sal, gib, dass ich Chri - stum nicht ver -
 der un-sers Her - zens Lab - sal, gib, dass ich Chri - stum nicht ver -

30

- lie - re, der un - sers Her - zens Lab - sal ist,

- lie - re, der un - sers Her - zens Lab - sal ist,]

f

33

und dass die Welt mich nicht ver - füh - re; So leb' und

36

und dass die Welt mich nicht ver - füh - re; So leb' und
sterb' ich als ein Christ,

38

p
p
sterb' ich als ein Christ, und dass die Welt, und dass die Welt mich nicht ver -
[und dass die Welt, und dass die Welt mich nicht ver - füh - re,]mich [nicht ver -

40

-füh - re, so leb' und sterb'ich als ein Christ, als ein Christ, so leb' und sterb' _____ ich, so leb' und
 -füh - re,] so [leb' und sterb' ich als ein Christ, als ein Christ, so leb' und sterb' _____ ich, so leb' und

43

sterb' ich als ein Christ, als ein Christ.
 sterb' ich als ein Christ,] als [ein Christ.]

46

Musical score for measures 46-48. The score consists of two piano staves (treble and bass clef) and two vocal staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal staves are currently empty.

[8 Chorale] con Istromenti.

Soprano

O du Glanz der Herr - lich - keit, Licht von Licht aus Gott ge - bo - ren,
Mach uns al - le - samt be - reit, Öff - ne Her - zen, Mund und Oh - ren,

Alto

O du Glanz der Herr - lich - keit, Licht von Licht aus Gott ge - bo - ren,
Mach uns al - le - samt be - reit, Öff - ne Her - zen, Mund und Oh - ren,

Tenor

O du Glanz der Herr - lich - keit, Licht von Licht aus Gott ge - bo - ren,
Mach uns al - le - samt be - reit, Öff - ne Her - zen, Mund und Oh - ren,

Bass

O du Glanz der Herr - lich - keit, Licht von Licht aus Gott ge - bo - ren,
Mach uns al - le - samt be - reit, Öff - ne Her - zen, Mund und Oh - ren,

Basso

Vocal score for Soprano, Alto, Tenor, Bass, and Basso. The score includes five vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O du Glanz der Herr - lich - keit, Licht von Licht aus Gott ge - bo - ren, Mach uns al - le - samt be - reit, Öff - ne Her - zen, Mund und Oh - ren,". The piano accompaniment is shown in the bottom staff.

10

Lass uns be - ten, hö - ren, sin - gen,

Lass uns be - ten, hö - ren, sin - gen,

Lass uns be - ten, hö - ren, sin - gen,

Lass uns be - ten, hö - ren, sin - gen,

Lass uns be - ten, hö - ren, sin - gen,

14

Uns zur Se - lig - keit ge - lin - - gen.

Uns zur Se - lig - keit ge - lin - - gen.

Uns zur Se - lig - keit ge - lin - - gen.

Uns zur Se - lig - keit ge - lin - - gen.

Uns zur Se - lig - keit ge - lin - - gen.

[3b Aria - revised version]

Flute 1

Flute 2

Bass

Violin 1

Violin 2

Viola

Continuo

5

10

t *t*

t *t*

p

15

t *t*

t *t*

p

Wohl dem! Der

t *t*

p

21

Got - tes Wort so hö - ret, Daß er wahr - haf - tig sich, sich be -

p

p

26

- keh - ret, wahr - haf - tig, wahr - haf - tig sich be - keh - ret, Gott,

31

Gott, Gott will, uns soll ge-hol - fen sein, uns soll ge-hol - fen

36

sein, uns soll ge-hol - fen sein, ge - hol - fen, ge -

41

Musical score for measures 41-45. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a piano accompaniment with a busy right hand and a simpler left hand, and a double bass line. The lyrics are: - hol - fen, Gott will, uns soll ge - hol - fen sein, uns soll ge - hol - fen sein, ge -

46

Musical score for measures 46-50. The score continues in G major and 4/4 time. It features a vocal line with lyrics, a piano accompaniment with a busy right hand and a simpler left hand, and a double bass line. The lyrics are: - hol - fen sein. The piano part includes a forte (*f*) dynamic marking in measure 46. The double bass part also includes a forte (*f*) dynamic marking in measure 46. The score concludes with a final cadence in measure 50.

51

Musical score for measures 51-55. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has two staves (treble clef) with vocal lines. The second system has four staves: two treble clef staves for piano accompaniment and two bass clef staves for bass line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

56

Musical score for measures 56-60. The score is in G major (one sharp) and 4/4 time. It consists of two systems. The first system has two staves (treble clef) with vocal lines. The second system has four staves: two treble clef staves for piano accompaniment and two bass clef staves for bass line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics "Wohl dem!" are written below the vocal lines. The piano accompaniment includes dynamic markings *p* (piano).

61

Wohl dem! Der Got-tes Wort_ so_ hö - ret, daß er wahr-haf - tig sich___ be-

67

-keh - ret, wahr-haf-tig sich be-keh - ret, Gott will, uns soll ge - hol - fen

sein, ge - hol - fen sein, ge - hol - fen sein, uns,

uns, uns, uns soll ge - hol - fen sein, Gott will, uns

94

Musical score for measures 94-98. The score is written for two staves (treble and bass clefs) in the key of D major. The melody in the upper staff features a series of eighth and sixteenth notes, with accents marked 't' above the first and second measures. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern.

99

Musical score for measures 99-103. The score is written for two staves (treble and bass clefs) in the key of D major. The tempo is marked **Moderato**. The melody in the upper staff features a series of eighth and sixteenth notes, with accents marked 't' above the first and second measures. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. The lyrics "Mensch, Mensch," are written below the lower staff.

105

kannst du wohl dein Herz ver - sto - cken, ver - sto - cken, kannst du wohl dein Herz ver - sto - cken? Ach!_

f

110

_ Hö - re doch, hö - re doch sein lieb-reich Lo-cken, Und ü-ber - gib dich Ihm al - lein, ü-ber-gib dich Ihm al -

116

-lein, ach! Hö - re doch, hö - re doch, hö - re doch sein lieb-reich Lo-cken, und ü-ber-

121

-gib dich ihm al - lein, ü-ber-gib dich, und ü-ber-gib dich ihm al - lein.

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