

JOHANN SEBASTIAN BACH

NEUE AUSGABE
SÄMTLICHER WERKE

Herausgegeben vom
Johann-Sebastian-Bach-Institut Göttingen
und vom Bach-Archiv Leipzig

Serie I: Kantaten

Band 4

BÄRENREITER KASSEL · BASEL · PARIS · LONDON · NEW YORK

1965

JOHANN SEBASTIAN BACH

KANTATEN ZU NEUJAHR UND
ZUM SONNTAG NACH NEUJAHR

Kantaten zu Neujahr:

Singet dem Herrn ein neues Lied, BWV 190

Jesu, nun sei gepreiset, BWV 41

Herr Gott, dich loben wir, BWV 16

Gott, wie dein Name, so ist auch dein Ruhm, BWV 171

Lobe den Herrn, meine Seele, BWV 143

(Ihr wallenden Wolken: siehe Kritischer Bericht)

Kantaten zum Sonntag nach Neujahr:

Schau, lieber Gott, wie meine Feind, BWV 153

Ach Gott, wie manches Herzeleid, BWV 58

Herausgegeben von

WERNER NEUMANN

BÄRENREITER KASSEL · BASEL · PARIS · LONDON · NEW YORK

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Als Ergänzung zu dem vorliegenden Band erscheint
Werner Neumann: Kritischer Bericht zur *Neuen Bach-Ausgabe* Serie I, Band 4

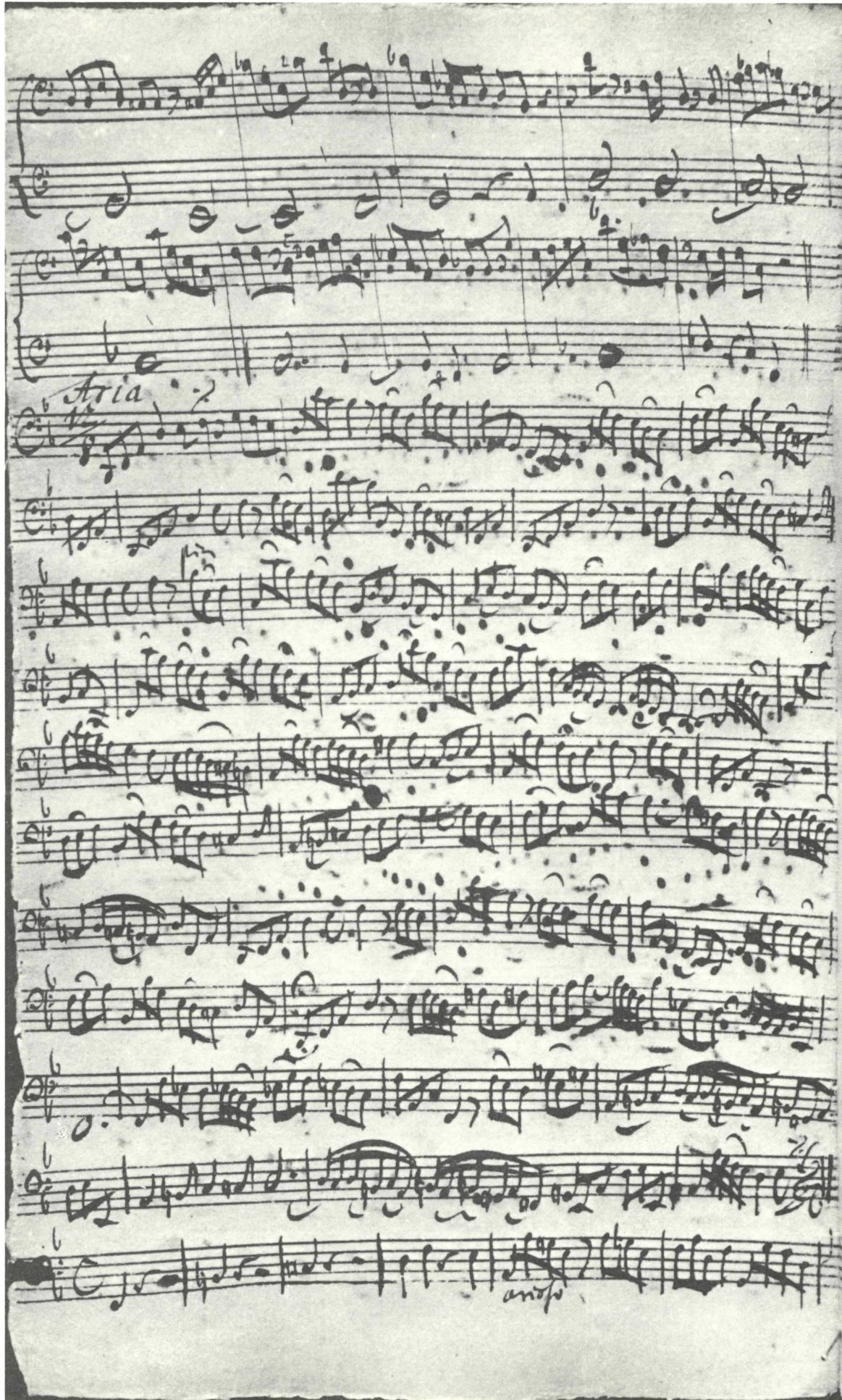
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Aus der Kantate *Jesu, nun sei gepreiset*, BWV 41, Satz 1, Takt 115–122, und Satz 4, Takt 25–34. Zur autographen Originalpartitur (BB Mus. ms. Bach P 874) gehöriges Einzelblatt (Heimatmuseum Saalfeld).
Originalgröße: 35,6 x 20,8 cm



Aus der Continuo-Stimme zur Kantate *Ach Gott, wie manches Herzeleid*, BWV 58 (Originalstimmensatz der Thomasschule). Schluß des Satzes 2 (Kopistenhand), Satz 3 in Erstfassung und Beginn des Satzes 4 (autograph).
Originalgröße: 35 x 21,3 cm

Kantate zu Neujahr

Singet dem Herrn ein neues Lied

BWV 190

Tromba I, II, III

Timpani

Oboe I, II, III, auch Oboe d'amore

Fagotto

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Singet dem Herrn ein neues Lied

BWV 190

1.

Tromba I
Tromba II
Tromba III
Timpani
Oboe I
Oboe II
Oboe III
Fagotto
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Continuo

7 *Tromba I, II, III*

Timpani

Oboe I, II, III

Fagotto

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

12

17

Musical score for measures 17-22. The score consists of six systems of staves. The first two systems are empty. The third system contains a complex instrumental passage with six staves, featuring rapid sixteenth-note runs in the upper staves and a more rhythmic accompaniment in the lower staves. The fourth and fifth systems are empty. The sixth system is also empty.

23

Musical score for measures 23-28. The score consists of six systems of staves. The first two systems are empty. The third system contains instrumental accompaniment for measures 23-24. The fourth system contains vocal lines for measures 25-26 with the lyrics: "Sin - - get, sin-get dem Herrn, sin - get, sin-get dem". The fifth system contains vocal lines for measures 27-28 with the lyrics: "Sin - - get, sin-get dem Herrn, sin - get, sin-get dem". The sixth system is empty.

27

Herrn ein neu - es Lied!

Herrn ein neu - es Lied!

Herrn ein neu - es Lied!

Herrn ein neu-es Lied!

33

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied, sin - get, sin-get dem

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied,

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied, sin - get, sin-get dem

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied,

38

Herrn, sin - get, sin-get dem Herrn ein neu - es Lied!

sin - get, sin-get dem Herrn ein neu - es Lied!

Herrn, sin - get, sin-get dem Herrn ein neu - es Lied!

sin - get dem Herrn ein neu - es Lied!

44

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied!

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied!

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied!

Sin - get dem Herrn ein neu - es Lied, sin - get dem Herrn ein neu - es Lied!

49

Die Gemei-ne der Hei - li-gen soll ihn lo - - - - -

Die Gemei-ne der Hei - li-gen soll ihn lo - - - - -

Die Gemei-ne der Hei - li-gen soll ihn lo - - - - -

Die Gemei-ne der Hei - li-gen soll ihn lo - - - - -

54

ben. Sin - get dem Herrn ein

ben, soll ihn lo - ben. Sin - get dem Herrn ein

ben, soll ihn lo - ben. Sin - get dem Herrn ein

ben, soll ihn lo - ben. Sin - get dem Herrn ein

59

neu-es Lied, die Ge-me-i-ne der Hei-li-gen soll ihn lo-ben! Lo--bet ihn mit Pau--ken und
 neu-es Lied, die Ge-me-i-ne der Hei-li-gen soll ihn lo-ben! Lo--bet ihn mit Pau--ken und
 neu-es Lied, die Ge-me-i-ne der Hei-li-gen soll ihn lo-ben! Lo--bet ihn mit Pau--ken und
 neu-es Lied, die Ge-me-i-ne der Hei-li-gen soll ihn lo-ben! Lo--bet ihn mit Pau--ken und

65

Rei-gen, lo--bet ihn mit Sai--ten und Pfei-fen,
 Rei-gen, lo--bet ihn mit Sai--ten und Pfei-fen,
 Rei-gen, lo--bet ihn mit Sai--ten und Pfei-fen,
 Rei-gen, lo--bet ihn mit Sai--ten und Pfei-fen,

71

lo - - bet ihn mit Pau - - - ken und Rei-gen, lo - - bet ihn mit Sai - - ten und
 lo - - bet ihn mit Pau - - - ken und Rei-gen, lo - - bet ihn mit Sai - - ten und
 lo - - bet ihn mit Pau - - - ken und Rei-gen, lo - - bet ihn mit Sai - - ten und
 lo - - bet ihn mit Pau - - - ken und Rei-gen, lo - - bet ihn mit Sai - - ten und

77

Pfei - fen! Herr Gott, dich lo - - -
 Pfei - fen! Herr Gott, dich lo - - -
 Pfei - fen! Herr Gott, dich lo - - -
 Pfei - fen! Herr Gott, dich lo - - -

83

ben wir !
 ben wir !
 ben wir !
 ben wir !

Al - les, was O - dem hat,

89

Al - les, was
 Al - les, was O - dem hat, lo - be den Herrn! Al-le-lu - ja
 lo - - - be den Herrn, lo - - - - - be den Herrn! Al-le-lu - ja! lo - -

Al - les, was O - dem hat, lo - - - beden
 O - dem hat, lo - - - beden Herrn! Al-le-lu - ja
 - , al-le - lu - - ja! lo - - - beden Herrn! Al-le-lu -
 - - - beden Herrn! Al-le-lu - ja!

Herrn! Al-le-lu - ja
 ja, al-le-lu - ja, al-le-lu - ja, al-le-lu - ja, al-le-lu - ja
 lo - - - beden Herrn! Al-le-lu - ja

104

le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja! Al - les, was
 Herrn! Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!
 ja! lo - be den Herrn! Al - le - lu - ja, al - le - lu - ja!
 Al - le - lu - ja! lo - be den Herrn!

109

O - dem hat, lo - be den Herrn, lo - be, lo - be den
 Al - les, was O - dem hat, lo - be den

114

Herrn, lo - be, lo - be, lo - be, lo - be, lo -
 Herr, lo - be, lo - be den Herrn, lo -
 Al - les, was O - dem hat, lo - be den Herrn, lo -
 Al - les, was O - dem hat,

119

- be den Herrn!
 - be, lo - be den Herrn!
 - be, lo - be den Herrn!
 lo - be den Herrn!
 Herr
 Herr
 Herr
 Herr

124

Gott, wir danken dir
Gott, wir danken dir
Gott, wir danken dir
Gott, wir danken dir

130

Al - le - lu - ja, al - le - lu -
Al - le - lu -
Al - le - lu -
Al - le - lu -

ja! Al-le-lu-ja, al-le-lu-ja! Al-le-lu-ja, al-le-lu-ja!

ja! Al-le-lu-ja, al-le-lu-ja! Al-le-lu-ja, al-le-lu-ja!

ja! Al-le-lu-ja, al-le-lu-ja! Al-le-lu-ja, al-le-lu-ja!

ja! Al-le-lu-ja, al-le-lu-ja! Al-le-lu-ja, al-le-lu-ja!

Al-le-lu-ja, al-le-lu-ja! Al-les, was O - - -

Al-le-lu-ja, al-le-lu-ja! Al-les, was O - - -

Al-le-lu-ja, al-le-lu-ja! Al-les, was O - - -

Al-le-lu-ja, al-le-lu-ja! Al-les, was O - - -

144

- dem hat, lo - be den Herrn! Al - le - lu - ja, al - le - lu -
 - dem hat, lo - be den Herrn! Al - le - lu - ja, al - le - lu -
 - dem hat, lo - be den Herrn! Al - le - lu -
 - dem hat, lo - be den Herrn! Al - le - lu -

148

ja! Al - les, was O - dem hat, lo - be den Herrn! Al - le - lu - ja!
 ja! Al - les, was O - dem hat, lo - be den Herrn! Al - le - lu - ja!
 ja! Al - les, was O - dem hat, lo - be den Herrn! Al - le - lu - ja!
 ja! lo - be den Herrn! Al - le - lu - ja!

2. Choral e Recitativo

Violino I

Violino II

Viola

Soprano
Herr Gott, dich lo - ben wir!

Alto
Herr Gott, dich lo - ben wir!

Tenore
Herr Gott, dich lo - ben wir!

Basso
Herr Gott, dich lo - ben wir, daß du mit die-sem neu-en Jahr uns

Continuo

Recitativo

4

Herr Gott, wir dan-ken dir!

Herr Gott, wir dan-ken dir!

Herr Gott, wir dan-ken dir, daß dei-ne
neues Glück und neu-en Se-gen schen-kest und noch in Gna-den an uns den-kest. Herr Gott, wir dan-ken dir!

8

Gü-tig-keit in der ver-gang-nen Zeit das gan-ze Land und uns-re wer-te Stadt vor Teu-rung, Pe-sti-

11

Herr Gott, dich lo-ben wir!

Herr Gott, dich lo-ben wir, denn dei-ne Va-ter-treu hat noch kein lenz und Krieg be-hü-tet hat. Herr Gott, dich lo-ben wir!

Herr Gott, dich lo-ben wir!

15

En-de, sie wird bei uns noch al-le Mor-gen neu. Drum fal-ten wir, barm-herz-ger Gott, da-für in De-mut uns-re

19

Hän-de und sa-gen le-bens-lang mit Mund und Her-zen Lob und Dank. Herr Gott, wir dan-ken dir!
 Herr Gott, wir dan-ken dir!

3. Aria

Violino I

Violino II

Viola

Alto

Continuo

5

10

15

f

f

f

20

p

Lo - - - be, Zi-on, dei-nen Gott, lo - - - be dei - nen Gott mit Freu - -

p

24

p

p

- - - den, lo - - - be, Zi-on, dei-nen Gott, lo - - - be dei-nen Gott mit Freu -

28

- - den, auf _____! er-zäh-le des-sen Ruhm _____, auf _____

33

_! er-zäh-le des-sen Ruhm _____, auf _____

37

_! er-zäh-le des-sen Ruhm _____, der _____ in sei-nem Hei - - - - lig-tum fer-ner-

41

hin dich als dein Hirt will auf grü - - ner Au-en wei - den;

45

auf _____! er-zäh-le des-sen

49

Ruhm ____, er-zäh - - - le des-sen Ruhm ____, der _____ in sei-nem Hei - -

53

lig-tum fer-ner-hin dich als dein Hirt will auf grü-ner Au-en wei-den.

57

60

64

Musical score for measures 64-67. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. Dynamic markings include *f* (forte) in measures 64, 65, and 67. There are also dotted lines under some notes in measures 64 and 65.

68

Musical score for measures 68-71. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music continues with a complex rhythmic pattern. Dynamic markings include *p* (piano) in measures 69, 70, and 71.

72

Musical score for measures 72-75. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music continues with a complex rhythmic pattern. Dynamic markings include *f* (forte) in measures 72 and 73. The piece concludes with a double bar line at the end of measure 75.

4. Recitativo

Basso

Es wü-n-sche sich die Welt, was Fleisch und Blu-te wohl-ge-fällt; nur eins, eins

Continuo

bitt ich von dem Herrn, dies ei-ne hätt ich gern, daß Je-sus, mei-ne Freu-de, mein

7

treu-er Hirt, mein Trost und Heil und mei-ner See-len be-stes Teil, mich als ein Schäf-lein sei-ner Wei-de auch die-ses

10

Jahr mit sei-nem Schutz um-fas-se und nim-mer-mehr aus sei-nen Ar-men las-se.

13

andante

Sein gu-ter Geist, der mir den Weg zum Le-ben weist, re-gier und füh-re mich auf eb-ner

16

Bahn, so fang ich die-ses Jahr in Je-su Na-men an.

5. Aria

Oboe d'amore
o Violino solo

Tenore

Basso

Continuo

5

tr

Je - sus soll mein -

10

Je - - sus soll mein - al - les sein, mein al - - - les

al - les sein, soll mein al - les sein, mein al - les

14

sein, Je - sus soll mein An - - fang blei - ben, Je - - sus ist mein -

sein, Je - - sus soll mein An-fang blei - - ben, Je - - sus ist mein -

18

Freu-den-schein, mein Freu-den-schein, Je-su will ich mich ver-schrei-

Freu-den-schein, mein Freu-den-schein, Je-su will ich mich ver-schrei-

23

-ben, mich ver-schrei-ben.

-ben, mich ver-schrei-ben.

28

Je-sus hilft mir durch sein Blut, durch sein Blut, durch sein Blut

Je-sus hilft mir durch sein Blut, durch sein Blut, durch sein Blut

33

Blut, durch sein Blut, Je-sus macht mein Ende gut, Je-sus hilft mir durch sein

Blut, durch sein Blut, Je-sus macht mein Ende gut, Je-sus hilft mir durch sein

37

Blut, durch sein Blut, Je - sus hilft mir durch sein Blut, Je - sus

Je - sus hilft mir durch sein Blut, Je - sus hilft mir durch sein Blut

41

hilft mir durch sein Blut, durch sein Blut, Je - sus macht mein En - - - - de gut, Je - sus

Je - sus hilft mir durch sein Blut, Je - sus macht mein En - - - de gut, Je - sus

45

macht mein En - de gut.

macht mein En - de gut.

49

macht mein En - de gut.

macht mein En - de gut.

6. Recitativo

Violino I

Violino II

Viola

Tenore

Continuo

8 Nun, Je - sus ge - be, daß mit dem neu - en Jahr auch sein Ge - salb - ter

4

8 le - be; er seg - ne bei - des, Stamm und Zwei - ge, auf daß ihr Glück bis an die Wol - ken

7

8 stei - ge. Es seg - ne Je - sus Kirch und Schul, er seg - ne al - le treu - e Leh - rer, er

10

seg-ne sei-nes Wor-tes Hö-rer; er seg-ne Rat und Rich-ter-stuhl; er gieß auch ü-ber je-des Haus in uns-rer

13

Stadt die Se-gens-quel-len aus; er ge-be, daß aufs neu sich Fried und Treu in un-fern

16

Gren-zen küs-sen mö-gen. So le-ben wir dies gan-ze Jahr im Se-gen.

7. Choral

Tromba I
 Tromba II
 Tromba III
 Timpani
 Oboe I
 Oboe II
 Oboe III
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Continuo
 Fagotto

Laß uns das Jahr voll-brin-gen zu Lob dem Na - men dein, daß wir dem-sel-ben
 wollst uns das Le - ben fri - sten durch dein all-mäch - tig Hand, er - halt deine lie-ben

6 (14)

sin - gen in der Chri - sten Ge - mein;
Chri - sten und un - ser Va - ter - land.

Dein Se - gen zu uns wen - - de, gib Fried an al - lem

sin - gen in der Chri - sten Ge - mein;
Chri - sten und un - ser Va - ter - land.

Dein Se - gen zu uns wen - - de, gib Fried an al - lem

sin - gen in der Chri - sten Ge - mein;
Chri - sten und un - ser Va - ter - land.

Dein Se - gen zu uns wen - - de, gib Fried an al - lem

sin - gen in der Chri - sten Ge - mein;
Chri - sten und un - ser Va - ter - land.

Dein Se - gen zu uns wen - - de, gib Fried an al - lem

20

En - - de; gib un-ver-fälscht im Lan - de dein se-lig-ma - chend Wort. Die Heuch-ler mach zu-

En - - de; gib un-ver-fälscht im Lan - de dein se-lig-ma - chend Wort. Die Heuch-ler mach zu-

En - - de; gib un-ver-fälscht im Lan - de dein se-lig-ma - chend Wort. Die Heuch-ler mach zu-

En - - de; gib un-ver-fälscht im Lan - de dein se-lig-ma - chend Wort. Die Heuch-ler mach zu-

26

schan - den hier und an al - lem Ort, die Heuch-ler mach zu - schan - den hier und an al - lem Ort!

schan den hier und an al - lem Ort, die Heuch-ler mach zu - schan-den hier und an al - lem Ort!

8 schan-den hier und an al - lem Ort, die Heuch-ler mach zu - schan - den hier und an al - lem Ort!

schan-den hier und an al - lem Ort, die Heuch-ler mach zu - schan-den hier und an al - lem Ort!

Kantate zu Neujahr

Jesu, nun sei gepreiset

BWV 41

Tromba I, II, III

Timpani

Oboe I, II, III

Violino I, II

Viola

Violoncello piccolo

Soprano

Alto

Tenore

Basso

Continuo, Organo

Jesu, nun sei gepreiset

BWV 41

1.

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Oboe III

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo

Organo

4

This system contains four staves. The top two staves feature a complex, fast-paced rhythmic pattern consisting of sixteenth-note runs. The bottom two staves are mostly empty, with a few notes in the first measure.

This system contains four staves. The top two staves have melodic lines with some rests. The bottom two staves have a more rhythmic accompaniment with eighth and sixteenth notes.

This system contains four staves. The top two staves have a rhythmic accompaniment with eighth notes and rests. The bottom two staves have a more complex rhythmic pattern with eighth and sixteenth notes.

This system contains four empty staves, likely representing a section where the instruments are silent or a placeholder for a different arrangement.

This system contains a single bass staff with a melodic line starting with a sixteenth-note run and continuing with eighth notes.

8

System 1: Four staves of music. The top staff is a treble clef with a complex melodic line featuring many sixteenth notes and some accidentals. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef with a rhythmic accompaniment of eighth notes.

System 2: Three staves of music. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a treble clef with a similar melodic line. The bottom staff is a treble clef with a rhythmic accompaniment of eighth notes.

System 3: Three staves of music. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a treble clef with a similar melodic line. The bottom staff is a bass clef with a rhythmic accompaniment of eighth notes.

System 4: Four empty staves, likely a placeholder for a section that is not present in this version of the score.

System 5: A single bass clef staff with a rhythmic accompaniment of eighth notes.

12


Je - - - su, nun sei ge - - -

Je - - - - - su,

Je - - - - - su, nun

Je - - - - - su, nun sei ge - prei - set, Je - - su,

15




prei - - - - set

nun sei - ge-prei - - - - set

sei - ge-prei - - - - set -

nun sei - ge-prei - - - - set -



19

zu die - - - sem
zu die-sem
zu die-sem neu - - - - -
zu die - sem neu - - - - -

23

neu - - - en Jahr

neu - - - - - en Jahr

⁸ - en Jahr, zu die-sem neu - en Jahr, zu die - sem neu - - en Jahr

- - - - - en Jahr

26

First system of musical notation, measures 26-29. It consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 26 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music features a complex melodic line in the upper staves and a simpler bass line. A dynamic marking 'p' (piano) is present in the right margin of each of the three upper staves.

Second system of musical notation, measures 30-33. It consists of three staves in treble clef. The music continues with intricate melodic patterns and rhythmic variations across all three staves.

Third system of musical notation, measures 34-37. It consists of three staves in treble clef. The music continues with intricate melodic patterns and rhythmic variations across all three staves.

Four empty musical staves, two in treble clef and two in bass clef, with no notation.

Fourth system of musical notation, measures 38-41. It consists of a single bass clef staff. The music continues with intricate melodic patterns and rhythmic variations.

30

Musical score system 1, measures 30-33. Treble clef. The first three staves contain rhythmic patterns of eighth notes, while the fourth staff is empty.

Musical score system 2, measures 34-37. Treble clef. Includes sixteenth-note runs and eighth-note patterns.

Musical score system 3, measures 38-41. Treble clef. Includes sixteenth-note runs and eighth-note patterns.

Musical score system 4, measures 42-45. Treble clef. All staves are empty.

Musical score system 5, measures 42-45. Bass clef. Contains eighth-note patterns.

34

für dein Güt,
für dein Güt, uns be - wei - set,
für dein Güt, uns be - wei -

für dein Güt, uns be - wei - - - -

37

uns be - - - wei - - - - - set

für dein Güt, uns be - wei - - set, uns be - wei - - - - set

8 - - - - - set, uns be - wei - - - set

- - - - - set, uns be - wei - set

40

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp (F#), containing a similar melodic line. The third staff is a treble clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes. The fourth staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with a trill-like figure. The middle staff is a treble clef with a key signature of one sharp, containing a melodic line. The bottom staff is a treble clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with a trill-like figure. The middle staff is a treble clef with a key signature of one sharp, containing a melodic line. The bottom staff is a bass clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

The fourth system of music consists of four staves. The top staff is a treble clef with a key signature of one flat, containing the lyrics "in al - - - ler". The second staff is a treble clef with a key signature of one sharp, containing the lyrics "in al - - - - -". The third staff is a treble clef with a key signature of one flat, containing the lyrics "in al - - - - -". The fourth staff is a bass clef with a key signature of one flat, containing the lyrics "in al - - - - -".

The fifth system of music consists of one staff in a bass clef with a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

48



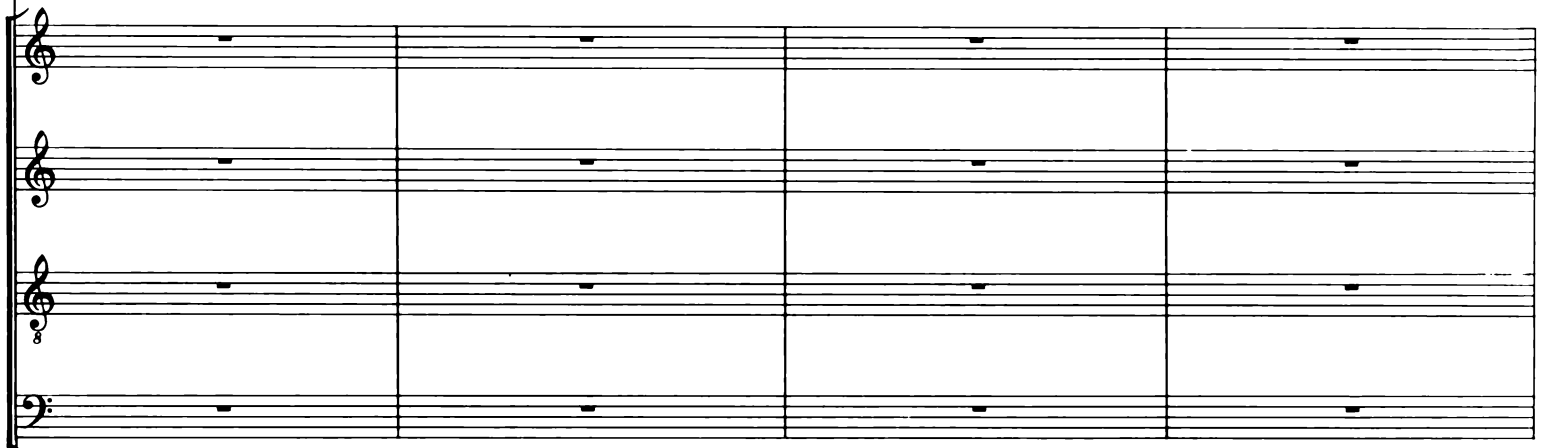
This system contains four staves. The top staff is a treble clef with a melodic line of eighth notes, starting with a sharp sign and a flat sign. The second staff is a treble clef with a similar melodic line. The third and fourth staves are empty.



This system contains three staves. The top staff is a treble clef with a melodic line of eighth notes. The middle staff is a treble clef with a melodic line of eighth notes. The bottom staff is a treble clef with a melodic line of eighth notes.



This system contains four staves. The top two staves are treble clefs with melodic lines of eighth notes. The bottom two staves are bass clefs with melodic lines of eighth notes.



This system contains four empty staves.



This system contains one bass clef staff with a melodic line of eighth notes, starting with a sharp sign and a flat sign.

52



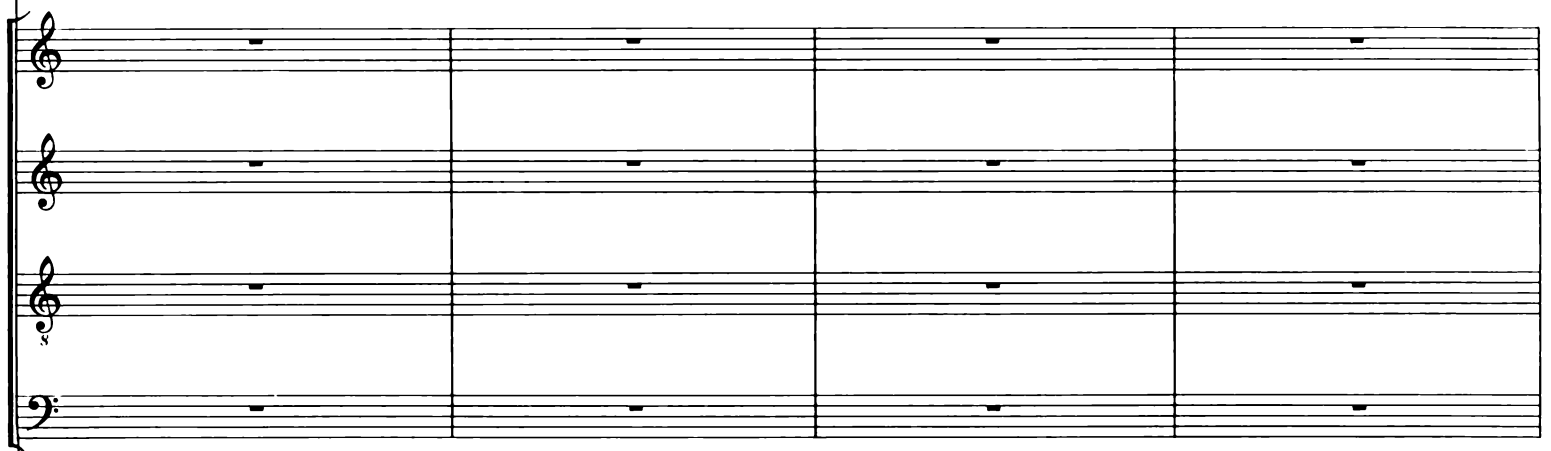
This system contains four staves. The top two staves are in treble clef and feature a complex, fast-moving melodic line with many sixteenth notes. The bottom two staves are in bass clef and provide a rhythmic accompaniment with eighth and sixteenth notes.



This system contains three staves in treble clef. The top staff has a melodic line with some rests, while the middle and bottom staves provide a steady accompaniment with eighth notes.



This system contains three staves. The top two staves are in treble clef and feature a melodic line with some rests. The bottom staff is in bass clef and provides a rhythmic accompaniment with eighth notes.



This system contains four empty staves, all in treble clef, indicating a section where the instruments are silent.



This system contains one staff in bass clef with a melodic line consisting of eighth notes.

56

daß wir ha - - - ben er - - -

daß wir ha-ben er-le - - - - - bet, daß wir

daß wir ha-ben er-le - - - - - bet, daß

daß wir ha-ben er-le - - - - - bet, daß wir

60

Musical score for measures 60-63. The system consists of four staves. The top two staves are for the right hand, showing a complex rhythmic pattern of eighth and sixteenth notes. The bottom two staves are for the left hand, showing a simpler rhythmic pattern.

Musical score for measures 64-67. The system consists of three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment.

Musical score for measures 68-71. The system consists of three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment.

Musical score for measures 72-75. The system consists of four staves. The top staff is for the vocal line, and the bottom three staves are for the piano accompaniment. Lyrics are provided for the vocal line.

le - - - - - bet

ha - ben_ er-le - - - - - bet

wir_ ha-ben_ er - le - - - - - bet_

ha - ben_ er-le - - - - - bet_

Musical score for measures 76-79. The system consists of one staff for the piano accompaniment.

64

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, typical of a Baroque or Classical instrumental piece. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

The second system of music consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with a similar rhythmic pattern. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp.

The third system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a similar rhythmic pattern. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

The fourth system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a similar rhythmic pattern. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: "die neu fröh - - - die neu fröh - - - die neu fröh - - - die neu fröh - - -".

The fifth system of music consists of one staff in bass clef. The music continues with a similar rhythmic pattern. The staff has a bass clef and a key signature of one sharp.

68

First system of musical notation, measures 68-70. It consists of four staves: three treble clefs and one bass clef. The music is in a 2/4 time signature and features a complex rhythmic pattern with many eighth and sixteenth notes.

Second system of musical notation, measures 68-70. It consists of three treble clef staves. The music continues with similar rhythmic complexity, including some longer note values and slurs.

Third system of musical notation, measures 68-70. It consists of three staves: two treble clefs and one bass clef. The rhythmic pattern remains consistent with the previous systems.

Fourth system of musical notation, measures 68-70, including lyrics. It consists of four staves: three treble clefs and one bass clef. The lyrics are written under the vocal staves.

ly - - - - che Zeit,
fröh - - - - li - - che Zeit,
- - - - li-che Zeit, die neu fröh - - - - li - - che Zeit,
- - - - - li-che Zeit,

Fifth system of musical notation, measures 68-70. It consists of one bass clef staff. The music concludes with a final cadence.

71

Musical score system 1, measures 71-74. It consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B-flat). The first staff has a dynamic marking 'p' at the end of measure 74. The music features a mix of eighth and sixteenth notes with some rests.

Musical score system 2, measures 75-78. It consists of three staves in treble clef. The music continues with eighth and sixteenth notes, showing a more active melodic line in the first staff.

Musical score system 3, measures 79-82. It consists of three staves. The first two are in treble clef, and the third is in bass clef. The music continues with eighth and sixteenth notes, with some triplet-like patterns in the first staff.

Musical score system 4, measures 83-86. It consists of four empty staves in treble clef, indicating a section where the instruments are silent.

Musical score system 5, measures 87-90. It consists of a single bass clef staff. The music resumes with eighth and sixteenth notes.

75

Musical score system 1, measures 75-78. It consists of four staves in treble clef. The top three staves contain rhythmic patterns of eighth and sixteenth notes, while the bottom staff is mostly empty.

Musical score system 2, measures 79-82. It consists of three staves in treble clef. The top staff features complex sixteenth-note patterns, while the middle and bottom staves have simpler rhythmic accompaniment.

Musical score system 3, measures 83-86. It consists of four staves. The top two staves are in treble clef and feature complex sixteenth-note patterns. The bottom two staves are in bass clef and provide a rhythmic accompaniment.

Musical score system 4, measures 87-90. It consists of four staves in treble clef, all of which are empty.

Musical score system 5, measures 91-94. It consists of a single staff in bass clef with rhythmic patterns.

79

die vol - - ler Gna - - den

die vol - - ler Gna - den,

die vol - -

die vol - -

83

schwe - - - - - bet

- lerGna-denschwe - - - - - bet

8 - - - - - lerGna-den schwe - - - - - bet

- - - - - lerGna-den schwe-bet

87

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is also a treble clef with the same key signature and time signature, featuring a similar complex melodic line. The third staff is a treble clef with the same key signature and time signature, containing a simpler melodic line. The fourth staff is a bass clef with the same key signature and time signature, containing a simple bass line.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with some rests. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line. The bottom staff is a treble clef with the same key signature and time signature, containing a melodic line.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with many sixteenth notes. The middle staff is a treble clef with the same key signature and time signature, containing a melodic line with many sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, containing a melodic line with many sixteenth notes.

The fourth system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with some rests and lyrics: "und ew - - ger Se - - lig - - keit;". The second staff is a treble clef with the same key signature and time signature, containing a melodic line with lyrics: "und ew - - - - - ger Se - lig -". The third staff is a treble clef with the same key signature and time signature, containing a melodic line with lyrics: "und ew - - - - - ger, ew - - ger Se - lig -". The fourth staff is a bass clef with the same key signature and time signature, containing a melodic line with lyrics: "und ew - - - - - ger Se - lig -".

The fifth system of the musical score consists of one staff. It is a bass clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with many sixteenth notes.

91



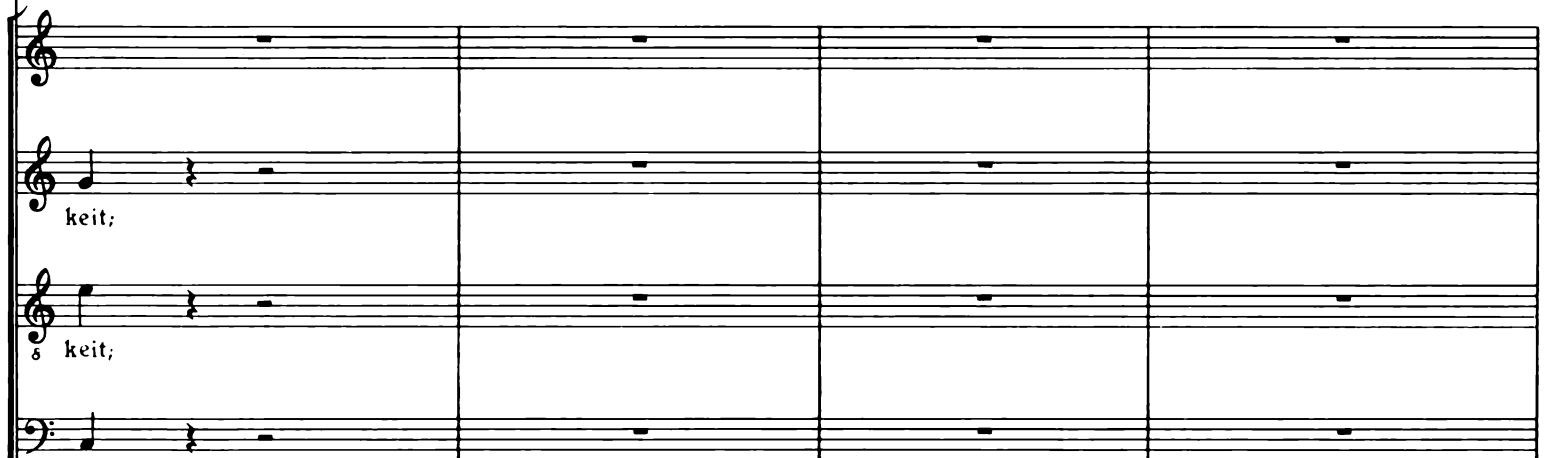
System 1: Four staves of music. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The second staff is also in treble clef and contains a similar melodic line. The third staff is in treble clef and contains a bass line with eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes. The system concludes with a double bar line.



System 2: Four staves of music. The top staff is in treble clef and contains a melodic line with eighth notes. The second staff is also in treble clef and contains a similar melodic line. The third staff is in treble clef and contains a bass line with eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes. The system concludes with a double bar line.



System 3: Four staves of music. The top staff is in treble clef and contains a melodic line with eighth notes. The second staff is also in treble clef and contains a similar melodic line. The third staff is in treble clef and contains a bass line with eighth notes. The bottom staff is in bass clef and contains a bass line with eighth notes. The system concludes with a double bar line.



System 4: Four staves of music. The top staff is empty. The second staff contains the text "keit;". The third staff contains the text "8 keit;". The bottom staff is empty. The system concludes with a double bar line.



System 5: One staff of music in bass clef, containing a bass line with eighth notes. The system concludes with a double bar line.

95



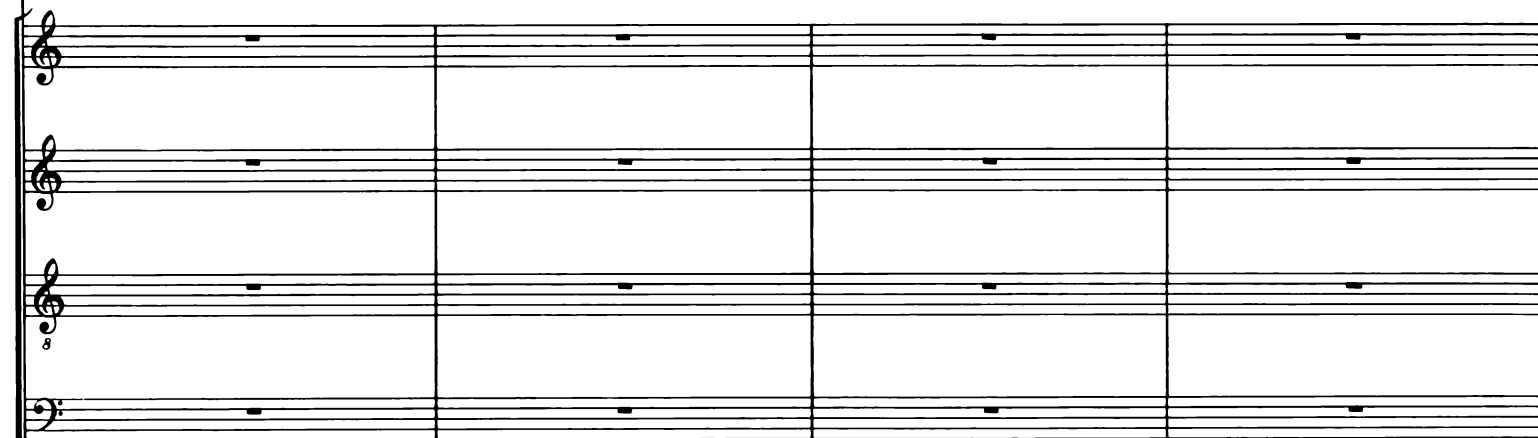
This system contains the first four measures of a musical piece. It features a grand staff with two treble clefs and two bass clefs. The first two staves are filled with dense, sixteenth-note passages. The third and fourth staves are mostly empty, with some notes appearing in the final measure of the system.



This system contains the next four measures. The first two staves show a mix of eighth and sixteenth notes, with some rests. The third and fourth staves continue the melodic and harmonic development with similar rhythmic patterns.



This system contains the next four measures. The first two staves feature a steady stream of eighth notes. The third and fourth staves show more complex rhythmic figures, including some sixteenth-note runs.



This system contains the next four measures. All four staves are empty, indicating a section of rest or a placeholder for additional notation.



This system contains the final measure of the page, which is a single bass staff with a melodic line starting with a sixteenth-note rest followed by eighth and sixteenth notes.

99

Musical score system 1, measures 99-102. It consists of four staves: Treble, Treble, Treble, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The first staff features a complex melodic line with many sixteenth notes. The second staff has a similar melodic line with some rests. The third staff contains a rhythmic accompaniment of eighth notes. The fourth staff provides a bass line with eighth notes and rests.

Musical score system 2, measures 103-106. It consists of three staves: Treble, Treble, and Treble. The key signature has one sharp (F#) and the time signature is 3/4. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes.

Musical score system 3, measures 107-110. It consists of three staves: Treble, Treble, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes.

Musical score system 4, measures 111-114. It consists of four empty staves: Treble, Treble, Treble, and Bass. The time signature is 3/4.

Musical score system 5, measures 115-118. It consists of one staff: Bass. The key signature has one sharp (F#) and the time signature is 3/4. The staff contains a bass line with eighth notes.

103 adagio

110

117

presto

hab'n er - fül - - - let.

hab'n er - fül - - - let.

hab'n er - fül - - - let. Wir wol-len uns dir er - ge - - ben itz - und und im - mer -

hab'n er - fül - - - let. Wir wol-len uns dir er - ge - - ben itz -

123

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines with lyrics and piano accompaniment.

Wir wol-len uns dir er - ge - ben itz-und und im-mer-dar, itz - und und im - - mer - dar
 8 dar, itz-und und im - - mer - dar, itz-und und im-mer-dar, itz - und und im-mer - dar, wir wol-len uns
 und und im-mer - dar, und im-mer - dar, wir wol-len uns dir er - ge - ben itz-und und im-mer-dar, und

The first system of music consists of four staves (treble and bass clefs). All staves contain rests, indicating that the instruments are silent during this section.

The second system shows the beginning of the vocal and piano accompaniment. The vocal line (top staff) and piano accompaniment (bottom staff) both start with a melodic phrase in the second measure.

The third system continues the vocal and piano accompaniment. The vocal line and piano accompaniment maintain their respective melodic and harmonic parts.

The fourth system includes the lyrics for the vocal line. The lyrics are: "Wir wollen uns dir er - -", "—, wir wol-len uns dir er - ge - ben itz-und und im - - mer - dar, itz-und, wir wol-len uns", "dir er - ge - - ben itz - und und im-mer - dar, und im-mer - dar, itz-und und im - - mer -", and "im-mer-dar, und im-mer-dar, wir wol-len uns dir er - ge - - ben itz-und und im - - mer -".

135

ge - - - ben

dir er - ge - - ben itz - und und im - mer - dar, itz - und und im - mer - dar, itz - und und im - mer - dar, itz -

dar, wir wol - len uns dir er - ge - ben itz - und und im - mer - dar, itz - und und im - mer - dar, itz -

dar, wir wol - len uns dir er - ge - ben itz - und und im - - mer - dar, itz - und und im - mer -

141

The first system of music consists of four staves. The top staff is a treble clef with a whole rest in the first measure, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The second and third staves are treble clefs with whole rests. The bottom staff is a bass clef with whole rests.

The second system of music consists of four staves. The top staff is a treble clef with a whole rest in the first measure, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The second and third staves are treble clefs with a melodic line of eighth notes. The bottom staff is a bass clef with a melodic line of eighth notes.

The third system of music consists of four staves. The top staff is a treble clef with a whole rest in the first measure, followed by a half note G4, a half note A4, a half note B4, and a half note C5. The second and third staves are treble clefs with a melodic line of eighth notes. The bottom staff is a bass clef with a melodic line of eighth notes.

The fourth system of music consists of four staves. The top staff is a treble clef with lyrics: "itz - und und im - mer - - dar". The second staff is a treble clef with lyrics: "und und im-mer - dar, itz-und und im-mer-dar, itz - und und im-mer - dar, im - mer - dar, wir wol - len uns". The third staff is a treble clef with lyrics: "und und im-mer - dar, itz-und und im-mer-dar, und im - - mer - dar, wir wol-len uns dir er - ge - -". The bottom staff is a bass clef with lyrics: "dar, itz-und und im-mer-dar, itz - und und im-mer - dar, und im-mer - dar, wir wol-len uns dir er - ge - -".

The fifth system of music consists of a single bass staff with a melodic line of eighth notes.

147

dir er - ge - - ben itz - und und im - - - - mer - dar, itz - und und im - mer - dar.,

⁸ ben, wir wol-len uns dir er - ge - ben itz - und und im - - - - mer - dar., be -

ben itz - und und im - mer - dar, itz - und und im - mer - dar, itz - und und im - mer - dar,

First system of musical notation, consisting of four staves (two treble clefs and two bass clefs) with rests.

Second system of musical notation, showing the beginning of the vocal melody and piano accompaniment.

Third system of musical notation, continuing the vocal melody and piano accompaniment.

Fourth system of musical notation, including lyrics for the vocal line and piano accompaniment.

be - hü - te Leib, Seel und Le - - ben hin - fort durchs
 hü - te Leib, Seel und Le - - ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - - ze Jahr, hin - fort durchs
 be - hü - te Leib, Seel und Le - - ben hin - fort durchs gan - ze Jahr, durchs gan - ze Jahr, be - hü - te Leib,

Fifth system of musical notation, showing the continuation of the piano accompaniment.

159

gan-ze Jahr, hin - fort durchs gan - - - ze Jahr, be - hü - te Leib, Seel und Le - ben hin - fort durchs
 gan-ze Jahr, hin - fort durchs gan - ze Jahr, be - hü - te Leib, Seel und Le - - - ben hin - fort durchs gan - ze
 Seel und Le - ben hin - fort durchs gan - ze Jahr, durchs gan - ze Jahr, durchs gan - ze Jahr, be - hü - te Leib,

165

be - - hüt Leib, Seel und Le - - - ben
 gan - - ze Jahr, hin-fort, be - hü-te Leib, Seel und Le - - ben hin - fort durchs gan-ze Jahr, hin -
 8 Jahr, durchs gan-ze Jahr, hin-fort durchs gan - - ze Jahr, be - hü-te Leib, Seel und Le - ben hin -
 Seel und Le - - ben hin-fort durchs gan - - ze Jahr, be-hü-te Leib, Seel und Le - ben hin -

171

Musical notation for the first system, measures 1-6. The top staff has rests, while the bottom three staves have notes.

Musical notation for the second system, measures 7-12. The top staff has rests, while the bottom three staves have notes.

Musical notation for the third system, measures 13-18. The top staff has rests, while the bottom three staves have notes.

Musical notation for the fourth system, measures 19-24. Includes lyrics: "hin - - fort durchs", "fort durchs gan-ze Jahr, hin-fort durchs gan-ze Jahr, hin - fort durchs gan-ze Jahr, hin-fort durchs gan-ze Jahr, hin - fort durchs gan-ze Jahr, durchs", and "fort durchs gan - - ze Jahr, hin - fort durchs gan-ze Jahr, hin - fort durchs gan-ze Jahr, hin - fort durchs gan - ze".

177

gan - ze Jahr.

fort durchs gan-ze Jahr, durchs gan-ze Jahr, be - hü-te Leib, Seel und Le - - ben hin-fort durchs gan - - ze

gan - - ze Jahr, be - hü-te Leib, Seel und Le - - ben, be - hü - te Leib, Seel und Le - - ben durchs gan-ze

Jahr, durchs gan-ze Jahr, be - hü-te Leib, Seel und Le - - ben hin-fort durchs gan-ze Jahr, hin - fort durchs gan-ze

183

The first system of music consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The first staff has a key signature of one flat (Bb). The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4.

The second system of music consists of three staves. The top two are treble clefs, and the bottom is a bass clef. The music is in common time (C). The first staff has a key signature of one flat (Bb). The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4.

The third system of music consists of three staves. The top two are treble clefs, and the bottom is a bass clef. The music is in common time (C). The first staff has a key signature of one flat (Bb). The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4.

The fourth system of music consists of four staves. The top three are treble clefs, and the bottom is a bass clef. The music is in common time (C). The first staff has a key signature of one flat (Bb). The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4.

Jahr,
Jahr,
Jahr,

The fifth system of music consists of one staff, a bass clef. The music is in common time (C). The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4. The fourth measure contains a quarter note G4, a quarter note A4, and a quarter note Bb4.

187

be - - - hüt Leib, Seel und

be - hüt Leib, Seel, Leib, Seel und

be - hüt Leib, Seel, Leib, Seel und

be - hüt Leib, Seel, be-hüt Leib, Seel und Le - - -

191

The first system of music consists of four staves. The top two staves (treble clef) contain a complex, fast-moving melodic line with many sixteenth notes. The bottom two staves (bass clef) are mostly empty, with some rests and a few notes in the second measure.

The second system of music consists of three staves. The top staff (treble clef) has a melodic line with some rests. The middle staff (treble clef) has a similar melodic line. The bottom staff (bass clef) has a steady accompaniment of eighth notes.

The third system of music consists of three staves. The top staff (treble clef) has a melodic line with some rests. The middle staff (treble clef) has a similar melodic line. The bottom staff (bass clef) has a steady accompaniment of eighth notes.

The fourth system of music consists of four staves. The top staff (treble clef) contains the lyrics: "Le - - - - - ben". The second staff (treble clef) contains the lyrics: "Le - - - - - ben". The third staff (treble clef) contains the lyrics: "Le - - - - - ben". The bottom staff (bass clef) contains the lyrics: "- - ben, Leib, Seel — und Le - - - - - ben".

The fifth system of music consists of one staff (bass clef). It contains a melodic line with some rests and a few notes in the second measure.

195

System 1: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes.

System 2: Three staves of music. The top two staves are treble clef, and the bottom is bass clef. The music continues with rhythmic patterns and some melodic lines.

System 3: Three staves of music. The top two staves are treble clef, and the bottom is bass clef. The music features more complex rhythmic figures and melodic development.

System 4: Four staves of music. The top two staves are treble clef, and the bottom two are bass clef. This system includes vocal lines with lyrics. The lyrics are: "hin - - - fort durchs", "hin-fort durchs", "hin-fort durchs gan - - -", and "hin-fort durchs gan - - -".

System 5: One staff of music in bass clef, continuing the rhythmic accompaniment from the previous systems.

199

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests.

The second system continues the musical score with four staves. It features a melodic line in the top staff with a long slur over the first two measures, and a bass line in the bottom staff with a similar slur. The rhythm remains consistent with the first system.

The third system consists of four staves. The top staff has a melodic line with eighth notes. The second and third staves have a more active rhythmic accompaniment with many sixteenth notes. The bottom staff is a bass clef with a steady eighth-note accompaniment.

The fourth system contains the vocal line and its accompaniment for measures 10-12. The lyrics are: "gan - - - ze Jahr!" in the first measure, "gan - - - ze Jahr!" in the second, and "- ze Jahr, hin-fort durchs gan - - - ze Jahr!" in the third. The music is in a 4/4 time signature with a key signature of one sharp.

The fifth system consists of four staves. The top staff has a melodic line with a slur over the first two measures. The second and third staves have a rhythmic accompaniment with eighth notes. The bottom staff is a bass clef with a steady eighth-note accompaniment.

202

The first system of the musical score consists of four staves. The top staff is a treble clef with a melodic line featuring eighth and sixteenth notes, including a flat (b) in the third measure. The second staff is a treble clef with a similar melodic line. The third staff is a treble clef with a sparse accompaniment. The fourth staff is a bass clef with a sparse accompaniment.

The second system of the musical score consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a melodic line. The bottom staff is a treble clef with a melodic line.

The third system of the musical score consists of four staves. The top two staves are treble clefs with melodic lines. The bottom two staves are a grand staff (treble and bass clefs) with a melodic line.

The fourth system of the musical score consists of four empty staves, indicating a section where the instruments are silent.

The fifth system of the musical score consists of a single bass clef staff with a melodic line.

206



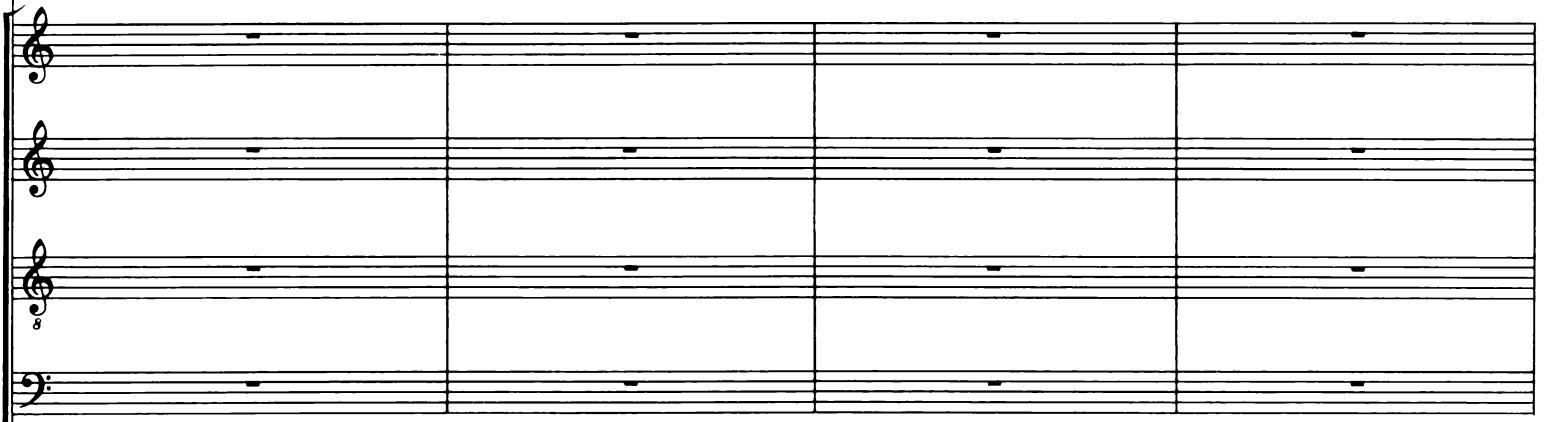
System 1: Four staves. The top two staves (treble clef) feature a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bottom two staves (bass clef) are mostly empty, with some rhythmic patterns of eighth notes appearing in the second and third measures.




System 2: Three staves. The top staff (treble clef) has a melodic line with some rests. The middle and bottom staves (treble clef) contain rhythmic accompaniment with eighth and sixteenth notes.



System 3: Three staves. The top two staves (treble clef) have a melodic line with some rests. The bottom staff (bass clef) contains rhythmic accompaniment with eighth and sixteenth notes.



System 4: Four empty staves, all containing rests.



System 5: One staff (bass clef) with a melodic line starting with a sixteenth-note rest, followed by eighth and sixteenth notes.

210

This musical score consists of five systems of staves. The first system has four staves: the top staff is a treble clef with a complex sixteenth-note melody; the second and third staves are treble clefs with rhythmic accompaniment; the bottom staff is a bass clef with a steady eighth-note accompaniment. The second system has three staves: the top two are treble clefs with melodic lines, and the bottom is a bass clef with accompaniment. The third system has four staves: the top two are treble clefs, the third is a bass clef, and the bottom is a bass clef with a more active accompaniment. The fourth system has four staves: the top two are treble clefs, the third is a bass clef, and the bottom is a bass clef with accompaniment. The fifth system has four staves: the top three are empty, and the bottom is a bass clef with a melodic line. The score concludes with a double bar line and repeat dots.

2. Aria

Oboe I

Oboe II

Oboe III

Soprano

Continuo(2x)
Organo

6

13

Laß uns, o höch-ster Gott, das Jahr voll-brin - gen, da-

p

tr

p

19

mit das En - de so — wie des - sen An - fang sei — ,

25

laß uns, o höch - ster

32

Gott, das Jahr voll - brin - gen, da - mit das En - de so — wie des - sen An - fang sei — ,

38

laß uns, o höch-ster Gott, das Jahr voll-brin - gen, da - mit das En - de

44

so — wie des - sen An-fang sei —, laß uns, o höch-ster

50

Gott, das Jahr voll - brin - gen, da - mit das En - de so — wie des - sen An-fang sei —,

56

da - mit das En - de so wie des - sen An - - fang sei — .

This system contains measures 56 through 61. It features five staves: three treble clefs and two bass clefs. The key signature has one sharp (F#). The music includes various melodic lines with slurs, ties, and accents. A dynamic marking 'f' (forte) is present at the end of measures 56, 57, and 61. The lyrics 'da - mit das En - de so wie des - sen An - - fang sei — .' are written below the fourth staff.

62

tr

This system contains measures 62 through 68. It features five staves: three treble clefs and two bass clefs. The key signature has one sharp (F#). The music includes various melodic lines with slurs, ties, and accents. Trills are marked with 'tr' above notes in measures 62, 63, and 64. A dynamic marking 'f' (forte) is present at the beginning of measure 62. The fourth staff is empty.

69

This system contains measures 69 through 74. It features five staves: three treble clefs and two bass clefs. The key signature has one sharp (F#). The music includes various melodic lines with slurs, ties, and accents. The fourth staff is empty.

76

Es ste - he dei - ne Hand uns bei, daß künf - tig bei des Jah - res Schluß wir bei des Se - gens

82

Ü - berfluß wie itzt ein Hal - - - - - le - lu - ja sin - gen,

88

es

95

ste - he dei - ne Hand uns bei, daß künf - tig bei des Jah - res Schluß wir bei des Se - gens Ü - ber - fluß wie

101

itzt ein Hal - - - - - le - lu - ja sin - gen, ein Hal - - - - -

107

le - lu - ja sin - gen.

Da capo
(Dal segno)

3. Recitativo

Alto

Ach! dei-ne Hand, dein Se-gen muß al-lein das A und O, der An-fang und das En-de sein.

Continuo (2x)
Organo (bez.)
Organo

Das Le-ben trä-ge-st du in dei-ner Hand, und uns-re Ta-ge sind bei dir ge-schrie-ben; dein Au-ge

steht auf Stadt und Land; du zäh-lest un-ser Wohl und ken-nest un-ser Lei-den, ach!

gib von bei-den, was dei-ne Weis-heit will, wor-zu dich dein Er-bar-men an-ge-trie-ben.

4. Aria

Violoncello piccolo solo

Tenore

Continuo (2x)
Organo

adagio

6

9

Wo - fer-ne du den ed-len Frie - -

12

- den vor un-_{für}sern Leib und Stand be - schie - den, wo -

15

fer-ne du den ed-len Frie - - den, den ed-len Frie - - den vor un-_{für}sern Leib und Stand be -

18

schie - den, so laß der See-le doch dein se - - lig ma-chend Wort,

21

wo - fer-ne du den ed-len Frie - - den, den ed-len Frie -

24

- - - - den vor un - sern Leib und Stand be - schie - den, so laß der See-le doch dein se - -
für

27

- lig ma-chend Wort.

31

34

37

Wenn uns dies Heil be - geg - net, so sind wir hier ge -

40

seg - - net und Aus-er - wähl-te dort, wenn

43

uns dies Heil be - geg - net, so sind wir hier ge - seg - - net und Aus-er - wähl - te dort, wenn

46

uns dies Heil be - geg - net, so sind wir hier ge - seg - - net und Aus - er-wähl-te dort!

Da capo
(Dal segno)

5. Recitativo

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)

Organo

Doch weil der Feind bei Tag und Nacht zu un-serm Scha-den wacht und uns-re Ru-he will ver-

4

stören, so wollest du, o Herr-gott, er-hören, wenn wir in heiliger Gemeine beten: Den

6 2/4 6 6 5b 6 2/4

7 *allegro*

Den Sa-tan un-ter uns-re Fü-ße tre-ten. Den Sa-tan un-ter uns-re Fü-ße tre-ten. Den Sa-tan un-ter uns-re Fü-ße tre-ten. Sa-tan un-ter uns-re Fü-ße tre-ten. So blei-ben wir zu dei-nem

6b 5b 6 2/4 2b 6 2/4 2b 6 4b 3b 6b 5b 7b 9b 7 5 7b 5b 6b 4b 3

11

Ruhm dein aus-er-wähl-tes Ei-gen-tum und kön-nen auch nach Kreuz und Lei-den zur Herr-lich-keit von hin-nen schei-den.

6 5b 6 6 2/4 7b 5 6 4b 3b 6 2/4 6 7 5 6 5 4 3

6. Choral

1 (11)

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Oboe III

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo(2x)

Organo

Organo

Musical notation for Tromba I, II, III, and Timpani. Tromba I, II, and III are in treble clef with a common time signature. Timpani is in bass clef with a common time signature. The notation shows rests for the first three measures and then rhythmic patterns in the fourth measure.

Musical notation for Oboe I, II, and III. All are in treble clef with a common time signature. Oboe I and II play a melodic line with some grace notes. Oboe III plays a more rhythmic accompaniment.

Musical notation for Violino I, II, and Viola. Violino I and II are in treble clef with a common time signature. Viola is in alto clef with a common time signature. The strings play a steady accompaniment.

Vocal notation for Soprano, Alto, Tenore, and Basso. All are in common time. The lyrics are: "Dein ist al-lein die Eh-re, dein ist al-lein der Ruhm; bis wir fröh-lich ab-schei-den ins e-wig Him-mel-reich,"

Musical notation for Continuo and Organo. Both are in bass clef with a common time signature. The notation shows a rhythmic accompaniment.

5(15)

Ge - duld im Kreuz uns leh - re, re - gier all un - ser Tun,
zu wah - rem Fried und Freu - de, den Heil - gen Got - tes gleich.

Ge - duld im Kreuz uns leh - re, re - gier all un - ser Tun,
zu wah - rem Fried und Freu - de, den Heil - gen Got - tes gleich.

In-des machs mit uns al - len nach dei-nem Wohl-ge - fal - len: solds sin - get heut ohn Scher - zen die

In-des machs mit uns al - len nach dei-nem Wohl-ge - fal - len: solds sin - get heut ohn Scher - zen die

In - des machs mit uns al - len nach dei - nem Wohl-ge - fal - len: solds sin - get heut ohn Scher - zen die

In - des machs mit uns al - len nach dei-nem Wohl-ge - fal - len: solds sin - get heut ohn Scher - zen die

29

Four empty musical staves (treble and bass clefs) for the first system of the score.

Musical notation for the first system, consisting of four staves with notes and rests.

Musical notation for the second system, consisting of four staves with notes and rests.

Musical notation for the third system, consisting of four staves with notes and rests. The lyrics are written below the staves.

christ - gläu - bi - ge Schar — und wünscht mit Mund und Her - - zen ein se - ligs neu - es

christ - gläu - bi - ge Schar — und wünscht mit Mund und Her - - zen ein se - ligs neu - es

christ - gläu - bi - ge Schar — und wünscht mit Mund und Her - - zen ein se - ligs neu - es

christ - gläu - bi - ge Schar — und wünscht mit Mund und Her - - zen ein se - ligs neu - es

39

Musical score for measures 39-44. The first four staves show a complex rhythmic pattern with rests in the first three measures and active notation in the last two. The notation includes eighth and sixteenth notes, and rests.

Musical score for measures 45-50. The first staff is a vocal line with a long note in measure 45. The second and third staves are piano accompaniment. The fourth staff is a bass line. The music continues with vocal and piano parts.

Musical score for measures 51-56. The first staff is a vocal line with a long note in measure 51. The second and third staves are piano accompaniment. The fourth staff is a bass line. The music continues with vocal and piano parts.

Musical score for measures 57-62. The first staff is a vocal line with German lyrics: "Jahr ———, und wünscht mit Mund und Her - zen ein se - ligs neu - es Jahr." The second and third staves are piano accompaniment. The fourth staff is a bass line. The music continues with vocal and piano parts.

Musical score for measures 63-68. The first staff is a vocal line with German lyrics: "Jahr ———, und wünscht mit Mund und Her - zen ein se - ligs neu - es Jahr." The second and third staves are piano accompaniment. The fourth staff is a bass line. The music continues with piano parts.

Kantate zu Neujahr

Herr Gott, dich loben wir

BWV 16

Corno da caccia

Oboe I, II

Oboe da caccia

Violino I, II

Viola, auch Violetta

Soprano

Alto

Tenore

Basso

Continuo, Organo

Herr Gott, dich loben wir

BWV 16

1. *Vivace*

Corno da caccia

Oboe I
Violino I

Oboe II
Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo
Organo (bez.)
Organo

4

Herr Gott, dich loben wir, Herr Gott, dich loben wir, Herr Gott, dich loben wir

9 6 5 6 7 6 tr # 6 5 6 6 6 7 #

8

wir,
 wir, dich lo-ben wir, Herr Gott, dich lo - - - - - ben wir, Herr Gott, dich
 wir, lo - - - - - ben wir, Herr Gott, dich lo - - - - -
 wir, lo - - - - - ben wir, dich lo - - - - -

7 6 5 6 5 6 7 6 4 # 5

11

Herr Gott, wir dan - - - - - ken
 lo - - - - - ben wir, Herr Gott, wir dan - - - - - ken
 - - - - - ben wir, Herr Gott, wir dan - - - - - ken dir, Herr Gott, wir dan - - - - - ken
 - - - - - ben wir, Herr Gott, wir dan - - - - - ken, wir

6 # 6 5 7 6 9 3 6 5 4 # #

14

dir
 dir, Herr Gott, wir dan - - - ken dir, Herr Gott, wir dan - ken dir, wir dan - - -
 dir, Herr Gott, wir dan - - - ken dir, wir dan - - - ken dir, Herr
 dan - - - ken dir, Herr Gott, wir dan - - -

6 6 6 6 6 6 6 6 6 6

17

Dich, Gott Va - - -
 - ken, dan - ken dir. Dich, Gott Va - ter in E - -
 Gott, wir dan - - - ken, dan - ken dir. Dich, Gott Va - ter in
 - ken dir, Herr Gott, wir dan - ken dir. Dich,

6 6 5 6 6 7 7 5 6 5

26

keit, in E - - - - - wig - keit, in E-wig-keit, dich, Gott Va -

8 Va - ter in E - - - - - wig - keit, in E - - - - - wig -

- - - - - wig - keit, in E - wig - keit,

29

- - - - - ret die Welt weit und

ter in E - - - - - wig - keit, eh - - - - - ret die Welt_ weit und

8 keit, dich, Gott Va - ter in E - - - - - wig - keit, eh - - - - - ret die Welt_ weit und

dich, Gott Va - ter in E - - - - -

32



breit

breit, eh-ret die Welt weit und breit, weit und breit.

breit, eh-ret die Welt weit und breit, weit und breit.

- wig - keit, in E - wig - keit, eh-ret die Welt weit und breit, weit und breit.

2. Recitativo

Basso

So stim-men wir bei die-ser fro-hen Zeit mit hei-ßer An-dacht an und

le-gen dir, o Gott, auf die-ses neu-e Jahr das er-ste Her-zens-op-fer dar. Was hast du nicht von E-wig-

keit vor Heil an uns ge-tan, und was muß uns - re Brust noch jetzt vor Lieb und Treu ver - spü - ren! Dein

Organo (bez.)

Organo

11

Zi-on sieht voll-komm-ne Ruh, es fällt ihm Glück und Se-gen zu; der Tem-pel schallt von Psal-tern und von

14

Har-fen, und uns-re See-le walt, wenn wir nur An-dachts-glut in Herz und Mun-de füh-ren. O,

17

soll-te dar-um nicht ein neu-es Lied er-kin-gen und wir in hei-ßer Lie-be sin-gen?

3. Aria tutti

Corno da caccia

Oboe I
Violino I

Oboe II
Violino II

Viola

Soprano
Laßt uns jauch-zen,

Alto
Laßt uns jauch-zen,

Tenore
Laßt uns jauch-zen,

Basso
Laßt uns jauch-zen, laßt uns jauch-zen, laßt uns freu-zen

Continuo
Organo (bez.)
Organo

4

laßt uns freu - - en,
laßt uns freu - - en,
laßt uns freu - - en,
- en, laßt uns jauch-zen, laßt uns freu-en,

7

laßt uns jauch - - -
laßt uns jauch - - -
laßt uns jauch - - -
laßt uns jauch - - -

5 6 7b 6 4 6 5 6 5 7 6 5

10

zen, laßt uns freu - - - - -
 zen, laßt uns freu - - - - - en, laßt uns freu - - - - -
 zen, laßt uns freu - - - - - laßt uns jauch - - - - - zen, laßt uns freu - - - - -
 zen, laßt uns jauch - - - - - zen, laßt uns freu - - - - - laßt uns jauch - - - - -

13

en, laßt uns jauch - - - - - zen, laßt uns freu - - - - - en, laßt uns freu - - - - -
 en, laßt uns jauch-zen, laßt uns freu - - - - - en, laßt uns freu - - - - -
 en, laßt uns jauch-zen, laßt uns jauch-zen, laßt uns - - - - - en, laßt uns jauch - - - - - zen, laßt uns - - - - -

16

en: Got - tes Güt und Treu, Got - tes Güt und Treu blei - bet al - - - -
 - en: Got - tes Güt und Treu, Got - tes Güt und Treu blei - - - bet al - -
 freu-en: Got - tes Güt und Treu, Got - tes Güt und Treu blei - - - bet al - le,
 freu-en, laßt uns jauch-zen, laßt uns freu-en: Got - tes Güt und

19

- - le, al - - - le Mor-gen neu.
 - - le, al - - - le Mor-gen neu.
 al - le, al - - - le Mor-gen neu.
 Treu blei - bet al - le Mor-gen neu.

22

tr

solo

Krönt — und seg-net sei-ne

25

p

Hand, krönt — und seg - net sei - ne Hand, ach so glaubt, ach so glaubt, ach so glaubt, daß un-ser

28

Stand e - wig, e - wig glück-lich sei, c - - - - -

31

Laßt uns jauch - - - - zen, laßt uns freu - - - -

Laßt uns jauch - - - - zen, laßt uns freu - - - -

Laßt uns jauch - - - - zen, laßt uns jauch-zen, laßt uns

- wig glück-lich sei. Laßt uns jauch - - - - zen, laßt uns

34

- en!
- en!
8 freu-en!

solo

freu-en! Krönt— und seg-net sei - ne Hand, ach so glaubt —, ach so glaubt, krönt— und

7 6 6 6 6 5 5 6 9 6 6

37

seg - net sei - ne Hand, ach — so glaubt, krönt und seg - net sei - ne Hand, ach — so glaubt. daß un - ser

p

p

p

6 6 6 6 6 7

40

Stand e - - wig, e - - - - - wig glück - lich sei, e - - - wig glück - lich

7 # 6 9 7 6 7 6 4 # 7 6 6 6 #

43

sei.

6 6 6 6 6 6 9

46

f

Laßt uns jauch - - -

Laßt uns jauch - - -

Laßt uns jauch - - -

tutti

Laßt uns jauch - - - zen, laßt uns jauch - - -

9 6 9 6 6 6

49

zen,

laßt uns freu - - - en,

zen,

laßt uns freu - - - en,

zen,

laßt uns freu - - - en,

zen, laßt uns freu - - - en, laßt uns jauch - zen, laßt uns freu-en,

6 6

52

Musical score for measures 52-54. The score is in 4/2 time and features a vocal line with lyrics and a piano accompaniment. The lyrics are: "laßt uns jauch - - - zen, laßt uns freu - - -". The piano part includes a bass line with a 6/4 time signature and a treble line with a 6/4 time signature. The piano part includes a 6/4 time signature and a 6/4 time signature.

55

Musical score for measures 55-57. The score is in 4/2 time and features a vocal line with lyrics and a piano accompaniment. The lyrics are: "laßt uns jauch - - - zen, laßt uns freu - - - en, laßt uns jauch - - - zen, laßt uns freu - - - en, laßt uns jauch - - -". The piano part includes a bass line with a 6/4 time signature and a treble line with a 6/4 time signature. The piano part includes a 6/4 time signature and a 6/4 time signature.

58

en, laßt uns jauchzen, laßt uns freuen, laßt uns jauchzen, laßt uns freuen, laßt uns jauchzen, laßt uns freuen

61

en: Got-tes Güt und Treu, Got-tes Güt und
laßt uns freuen, en: Got-tes Güt und Treu, Got-tes Güt und
en, laßt uns jauchzen: Got-tes Güt und Treu, Got-tes Güt und
en, laßt uns jauchzen, laßt uns freuen, laßt uns jauchzen, laßt uns jauchzen, laßt uns jauchzen

64

Treu blei - - - bet al - - - le, al - - - le Mor - gen neu.

Treu blei - bet al - - - le, al - - - le Mor - gen neu.

8 Treu blei - - - bet al - le, al - le, al - le, al - le Mor - gen neu.

freu - en: Got - tes Güt und Treu blei - bet al - le Mor - gen neu.

6 6 5 6 5

67^{tr}

5 6 5 5 5 9 3 5 4 5 7

4. Recitativo

Alto

Ach treu-er Hort, be-schütz auch fer-ner-hin dein wer-tes Wort, be-schüt-ze Kirch und

Continuo
Organo (bez.)
Organo

4

Schu-le, so wird dein Reich ver - mehrt, und Sa-tans ar - ge List ge - stört; er -

7

hal-te nur den Frie-den und die be - lieb - te Ruh, so ist uns schon ge - nug be-schie-den, und

10

uns fällt lau-ter Wohl-sein zu. Ach! Gott, du wirst das Land noch fer-ner wäs-ern, du

13

wirst es stets ver-bes-ern, du wirst es selbst mit dei-ner Hand und dei-nem Se-gen bau-en.

16

Wohl uns, wenn wir dir für und für, mein Je - sus und mein Heil, ver-trau - en.

5. Aria

Oboe da caccia
o Violetta

Tenore

Continuo
Organo (bez.)

Organo

20

ge - lieb - ter Je - su, du, du al -

23

lein sollst mei - ner See - len Reich - - tum sein, ge - lieb - ter

26

Je - su, du, du al - lein — sollst mei - ner See - - - len Reich - tum

29

sein, du, du al - lein, ge - lieb - ter Je - su, du, du al -

32

lein — sollst mei - ner See - - - len Reich - tum sein.

35

38

p

tr

Ge - lieb - ter Je - su, ge - lieb - ter

41

tr

Je - su, du, du al - lein sollst mei - ner

44

See - - len Reich - tum sein, ge - lieb - ter, ge - lieb - ter

47

Je - su, du, du al - lein sollst mei - ner See - - - len Reich - tum

50

sein, du al - - lein, ge - lieb - ter Je - - - su, du al - lein sollst mei - ner See - -

54

- - - - - len Reich - tum sein.

57

60

63

66

Musical notation for measures 66-68. The system consists of three staves: piano (top), vocal (middle), and bass (bottom). The piano part features a complex rhythmic pattern with many sixteenth notes and dotted rhythms. The vocal and bass parts are more straightforward, with the vocal line having some slurs and a flat sign at the end of measure 68.

69

Musical notation for measures 69-71. The system consists of three staves. Measure 69 includes a trill (tr.) in the piano part. The vocal line begins with the lyrics "Wir wol-len" in measure 71. The piano part continues with a rhythmic accompaniment.

72

Musical notation for measures 72-74. The system consists of three staves. Measure 72 starts with a piano (p) dynamic marking. The vocal line has the lyrics "dich vor al-len Schät-zen in un-ser treu-es Her-ze". The piano part has a steady eighth-note accompaniment.

75

Musical notation for measures 75-77. The system consists of three staves. Measure 75 starts with a forte (f) dynamic marking. The vocal line has the lyrics "set-zen, wir wol-len". The piano part continues with its accompaniment.

78

Musical notation for measures 78-80. The system consists of three staves. Measure 78 starts with a piano (p) dynamic marking. The vocal line has the lyrics "dich vor al-len Schät-zen in un-ser treu-es Her-ze". The piano part continues with its accompaniment.

81

set - zen, wir wol - len dich vor al - len Schät - zen in un - ser treu - -

84

- - es Her - ze set - - zen,

87

ja, ja, wenn das Le - bens - band zer -

91

reißt, ja, wenn das Le - - - bens - band zer - reißt, stimmt un - ser

94

gott - ver - gnüg - ter Geist noch mit den Lip - pen sehn - lich ein: Ge - lieb - ter

sub signo ab initio
(Dal segno)

6. Choral

Soprano
Corno da caccia
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola
Viola Ten.

Basso

Continuo
Organo (bez.)
Organo

Sopr.
Aito
Viola Ten.

All die solch dein Güt wir prei - sen, Va - ter ins Him - mels Thron, und bit - ten fer - ner
die du uns tust be - wei - sen durch Chri - stum, dei - nen Sohn, und bit - ten fer - ner

8 All die solch dein Güt wir prei - sen, Va - ter ins Him - mels Thron, und bit - ten fer - ner
die du uns tust be - wei - sen durch Chri - stum, dei - nen Sohn, und bit - ten fer - ner

All solch dein Güt wir prei - sen, Va - ter ins Him - mels Thron, und bit - ten fer - ner
die du uns tust be - wei - sen durch Chri - stum, dei - nen Sohn, und bit - ten fer - ner

10

dich, gib uns ein fried - lich Jah - re, vor al - lem Leid be - wah - re und nähr uns mil - dig - lich.

dich, gib uns ein fried - lich Jah - re, vor al - lem Leid be - wah - re und nähr uns mil - dig - lich.

8 dich, gib uns ein fried - lich Jah - re, vor al - lem Leid be - wah - re und nähr uns mil - dig - lich.

dich, gib uns ein fried - lich Jah - re, vor al - lem Leid be - wah - re und nähr uns mil - dig - lich.

7 5 3 7b 5 9 6 6 4 2 # 6

Kantate zu Neujahr

Gott, wie dein Name,
so ist auch dein Ruhm

BWV 171

Tromba I, II, III

Timpani

Oboe I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Gott, wie dein Name, so ist auch dein Ruhm

BWV 171

1.

The musical score is arranged in systems. The first system includes Tromba I, Tromba II, Tromba III, and Timpani. The second system includes Oboe I and Oboe II. The third system includes Violino I, Violino II, and Viola. The fourth system includes Soprano, Alto, Tenore, and Basso. The fifth system includes Continuo. The Tenore part has lyrics: "Gott, wie dein Na-me, so ist auch dein Ruhm bis an der Welt En -".

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Gott, wie dein

Gott, wie dein Na-me, so ist auch dein Ruhm bis an der Welt En -

6

Na-me, so ist auch dein Ruhm bis an der Welt En - de, an der Welt En - -

de, Gott, wie dein Na - - me, so ist auch dein Ruhm bis an der Welt

Gott, wie dein

12

Na - me, so ist auch dein Ruhm bis an der Welt En - de, Gott, wie dein Na - -
 de, Gott, wie dein Na - - me, so ist auch dein Ruhm bis an der Welt
 En - de, bis an der Welt En - - de, so ist auch dein Ruhm bis an
 Gott, wie dein Na-me, so ist auch dein

18

- - me, so ist auch dein Ruhm bis an der Welt En - - -
 En - - - de, Gott, wie dein Na - me, so ist auch dein
 der Welt En - - - de, der Welt
 Ruhmbis an der Welt En - de, Gott, wie dein Na - - me, so ist auch dein

24

Ruhm — bis an der Welt En — de, bis

En-de, Gott, wie dein Na-me, so ist auch dein Ruhm — bis an der Welt

Ruhm bis an der Welt En — de, bis an der Welt

30

an der Welt En - de, Gott, wie dein Na-me, so ist auch dein En - de,

En - de,

En - de

36

Ruhm bis an der Welt En - de, Gott, wie dein Na - me, so ist auch dein
 Gott, wie dein Na - me, so ist auch dein Ruhm bis an der Welt En -
 Gott, wie dein

42

Ruhm bis an der Welt En - - - - de, Gott, wie dein Na - me,
 de, Gott, wie dein Na - - me, so ist auch dein Ruhm bis an der Welt
 Na - me, so ist auch dein Ruhm bis an der Welt En - de, Gott, wie dein Na - -

Gott, wie dein Na-me, so ist auch dein

48

Four staves of musical notation, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#).

Two staves of musical notation. The top staff is in treble clef and the bottom is in bass clef. Both contain rhythmic patterns of eighth and sixteenth notes.

Two staves of musical notation, similar to the second system, with rhythmic patterns in treble and bass clefs.

Four staves of musical notation with lyrics. The top staff is the vocal line in treble clef, and the bottom two are piano accompaniment in bass clef. The lyrics are:

so ist auch dein Ruhm bis an der Welt Ende, bis an

Ende, Gott, wie dein Name, so ist auch dein Ruhm bis

Name, so ist auch dein Ruhm bis an der Welt Ende

Ruhm bis an der Welt Ende, bis an der Welt Ende

54

der Welt En - de, Gott, wie dein Na-me, so
 an der Welt En - de, so
 de, so
 de, an der Welt En - de

60

ist auch dein Ruhmbis an der Welt En - - de, bis an der Welt En-de, bis

ist auch dein Ruhmbis an der Welt En - - de, bis an der Welt En-de,

ist auch dein Ruhmbis an der Welt En - de, bis an

, bis an der Welt En - de

66

Musical score for measures 66-70, featuring four staves (treble and bass clefs) with rhythmic accompaniment.

Musical score for measures 71-75, featuring two staves (treble and bass clefs) with vocal melody and accompaniment.

Musical score for measures 76-80, featuring two staves (treble and bass clefs) with vocal melody and accompaniment.

an der Welt En-de, bis an der Welt En - - - - de, der Welt

bis an der Welt En - - - - - - - - - -

der Welt En - - - - - - - - - - de, bis an der Welt

-, bis an der Welt En-de, bis an der Welt

Musical score for measures 81-85, featuring two staves (treble and bass clefs) with vocal melody and accompaniment.

Musical score for measures 86-90, featuring two staves (treble and bass clefs) with vocal melody and accompaniment.

72

The first system of music consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It begins with a rest for two measures, followed by a sixteenth-note triplet in the third measure, and continues with various rhythmic patterns. The second and third staves are also treble clefs, with the second staff starting a melodic line in the third measure. The fourth staff is a bass clef, providing a harmonic accompaniment with eighth and sixteenth notes.

The second system continues with four staves. The top staff features a long melodic line with a slur over measures 78-81, followed by a rest in measure 82 and a final note in measure 83. The second and third staves continue their respective melodic and harmonic parts. The bass staff provides a steady accompaniment.

The third system consists of four staves. The top staff has a melodic line with a slur over measures 84-87. The second and third staves continue their parts. The bass staff provides a consistent accompaniment.

The fourth system contains four staves with lyrics. The top staff (Soprano) has the lyrics: "En - - - - - de, bis an der Welt En - - - - - de." The second staff (Alto) has: "- - - - - de, der Welt En - - - - - de." The third staff (Tenor) has: "En - - - - - de, bis an der Welt En - - - - - de." The fourth staff (Bass) has: "En - - - - - de, der Welt En - - - - - de." The musical notation continues with notes and rests corresponding to the lyrics.

The fifth system consists of two staves. The top staff is a treble clef, and the bottom staff is a bass clef. Both staves continue the musical composition with various rhythmic and melodic elements.

2. Aria

Violino I

Violino II

Tenore

Continuo

4

7

10

13

Herr, so weit die

16

Wol - - ken ge - hen, ge - het dei - nes Na - mens Ruhm, so weit die Wol - ken ge - hen,

19

so weit die Wol - ken ge - - -

22

- hen, ge - - - het dei - - - nes Na - - - mens Ruhm, so weit die Wol - ken

25

ge - hen, ge - het dei - nes Na - mens Ruhm.

28

31

34

Al - les, was die Lip - pen rührt, al - les, was noch O - dem führt, wird dich in der Macht er -

37

hö - - - - - hen,

40

al - - - les, was die Lip-pen rührt, al - - les, was noch O-dem führt, wird dich in ___ der

43

Macht ___ er-hö - - hen;

46

al - les, was die Lip-pen rührt, al - les, was noch O - dem führt, wird dich in der Macht er -

49

hö - - - - - hen,

52

al - - - - les, was die Lip-pen rührt, al - - - les, was noch O-dem führt, wird dich in - - - der

55

Macht er-hö - - - hen.

58

Herr, so weit die

61

Wol - - ken ge - hen, ge - het dei - nes Na - mens Ruhm, so weit — die Wol - ken ge - hen,

64

so weit — die Wol - ken ge - - - - - hen, ge - -

67

- - - - - het dei - - - nes Na - - - mens Ruhm, so weit die Wol - ken

70

ge - hen, ge - het dei - nes Na - mens Ruhm.

73

Musical score for measures 73-75. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a complex melodic line in the upper staves with many sixteenth and thirty-second notes, and a more rhythmic bass line. Measure 73 starts with a treble clef and a key signature of three sharps. Measure 74 has a treble clef and a key signature of three sharps. Measure 75 has a bass clef and a key signature of three sharps.

76

Musical score for measures 76-78. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music continues with intricate melodic patterns in the upper staves and a steady bass line. Measure 76 starts with a treble clef and a key signature of three sharps. Measure 77 has a treble clef and a key signature of three sharps. Measure 78 has a bass clef and a key signature of three sharps.

79

Musical score for measures 79-81. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music features a mix of melodic and rhythmic elements. Measure 79 starts with a treble clef and a key signature of three sharps. Measure 80 has a treble clef and a key signature of three sharps. Measure 81 has a bass clef and a key signature of three sharps.

82

Musical score for measures 82-84. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#). The music concludes with a final melodic phrase in the upper staves and a corresponding bass line. Measure 82 starts with a treble clef and a key signature of three sharps. Measure 83 has a treble clef and a key signature of three sharps. Measure 84 has a bass clef and a key signature of three sharps.

3. Recitativo

Alto

Du sü - - ßer Je - sus - Na - me du, in dir ist mei - ne

Continuo

3

Ruh, du bist mein Trost auf Er - den, wie kann denn mir im

5

Kreu - ze ban - ge wer - den? Du bist mein fe - stes Schloß und mein Pa -

7

nier, da lauf ich hin, wenn ich ver - fol - get bin.

9

Du bist mein Le - ben und mein Licht, mein Eh - re, mei - ne Zu - ver -

11

sicht, mein Bei - stand in Ge - fahr und mein Ge - schenk zum neu - en Jahr.

4. Aria

Violino solo

Soprano

Continuo

3

5

7

Je - - sus soll mein er - stes Wort in dem neu - - - en Jah - - re

9

hei - ßen,

11

Je - sus soll mein er - - stes Wort in dem neu - - - en Jah - - re

13

hei - ßen, Je - sus soll mein er - - stes Wort in dem neu-en Jah - - - -

15

- - re, in dem neu - en Jah - re hei - - ßen, in dem neu - - - - en

17

Jah - - - - - re hei - - - - - ßen.

19

21 *tr*

Fort — und fort

23

lacht — sein Nam in mei - nem Mun - de, und in — mei - ner letz - ten

25

Stun - de ist Je - - - - sus auch — mein letz - - - - tes

27

Wort, mein letz - tes Wort, und in mei - ner letz - ten

29

Stun - de ist Je - - - - - - - - - - sus auch mein letz - - - - tes

31 *tr*

Wort; fort_ und fort

33

lacht_ sein Nam in mei - nem Mun - de, und in mei - ner letz - ten

35

Stun - - - de ist Je - - - - sus auch mein letz - tes Wort.

37 *tr* *tr*

39

Je - - sus soll mein er - stes

41 *tr*

Wort in dem neu - - - en Jah - - re hei - ßen,

43

Je - sus soll mein er - stes

45

Wort in dem neu - - - en Jah - - re hei - - ßen, Je - sus soll mein er - - stes

47

Wort in dem neu - - en Jah - - - re hei - ßen, in dem neu - en Jah - -

49

- - - re hei - - ßen, Je - - -

51

- sus soll mein er - stes Wort _____ in dem neu - en Jah - - -

This system contains measures 51 and 52. It features three staves: a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has two sharps (F# and C#). Measure 51 shows the vocal line starting with a dotted quarter note, followed by eighth notes. Measure 52 continues with eighth notes and a quarter note. The lyrics are positioned below the vocal line.

53

- - - - - re - hei - ßen.

This system contains measures 53 and 54. It features three staves. Measure 53 is mostly a rest for the vocal line, with piano accompaniment and bass line. Measure 54 shows the vocal line with a trill (tr) over a quarter note. The lyrics are positioned below the vocal line.

55

This system contains measures 55 and 56. It features three staves. Measure 55 shows the vocal line with a trill (tr) over a quarter note, followed by eighth notes. Measure 56 continues with eighth notes. The piano accompaniment and bass line provide a steady accompaniment.

57

This system contains measures 57 and 58. It features three staves. Measure 57 shows the vocal line with a complex melodic line of eighth notes. Measure 58 continues with eighth notes. The piano accompaniment and bass line provide a steady accompaniment.

59

This system contains measures 59 and 60. It features three staves. Measure 59 shows the vocal line with a complex melodic line of eighth notes. Measure 60 continues with eighth notes. The piano accompaniment and bass line provide a steady accompaniment.

5. Recitativo

Oboe I

Oboe II

Basso

Continuo

Und da du, Herr, ge - sagt: Bit - - tet nur in

5

mei - - nem Na - men, so ist al - - les Ja! und A -

11

men! So fle - hen wir, du Hei - land al - ler Welt, zu dir: Ver -

14

stoß uns fer - ner nicht, be - hüt uns die - ses Jahr für Feu - er, Pest und Kriegs - ge -

17

fahr! Laß uns dein Wort, das hel - le Licht, noch rein und lau - ter bren - nen, gib

20

uns - rer O - brig - keit und dem ge - sam - ten Lan - de dein Heil des Se - gens zu er - ken - nen, gib

23

al - le - zeit Glück und Heil zu al - lem Stan - de. Wir bit - ten, Herr, in dei - nem

26

Na - men, sprich: ja! dar - zu, sprich: A - men, a - men, a - - - men!

6. Choral^{*)}

Tromba I
 Tromba II
 Tromba III
 Timpani
 Soprano
 Oboe I, II
 Violino I
 Alto
 Violino II
 Tenore
 Viola
 Basso
 Continuo

Laß uns das Jahr voll - brin - - gen zu Lob dem Na - men dein,
 Wollst uns das Le - ben fri - - sten durch dein all - mäch - tig Hand,

6 6 8 7 4 3 2 3 6 5 6

5(15)

daß wir dem-sel-ben sin - gen in der Chri-sten Ge - mein.
 er - halt dein lie - be Chri - sten und un - ser Va - ter - land!

6 6 8 7 4 3 2 3 6 5 6

*) Zur Textunterlage vgl. Krit. Bericht, S. 103.

mach zu - schan - - den hier und an al - lem Ort _____, die

mach zu - schan - - den hier und an al - lem Ort _____, die

mach zu - schan - - den hier und an al - lem Ort _____, die

mach zu - schan - - den hier und an al - lem Ort _____, die

Teu - fel mach zu - schan - den hier und an al - lem Ort!

Teu - fel mach zu - schan - den hier und an al - lem Ort!

Teu - fel mach zu - schan - den hier und an al - lem Ort!

Teu - fel mach zu - schan - den hier und an al - lem Ort!

Kantate zu Neujahr

Lobe den Herrn, meine Seele

BWV 143

Corno da caccia I, II, III

Timpani

Fagotto

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Violoncello

Lobe den Herrn, meine Seele

BWV 143

1. Coro

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

- Corno da caccia I
- Corno da caccia II
- Corno da caccia III
- Timpani
- Fagotto
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Continuo

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by a horizontal line with a fermata. The continuo part features figured bass notation with figures 6, 4, and 6.

This musical score page, numbered 168, contains piano accompaniment and vocal lines. The piano part is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It features a complex texture with multiple staves of chords and melodic lines, including a prominent bass line with sixteenth-note patterns. The vocal lines are arranged in three systems, each with a vocal staff and a piano accompaniment staff. The lyrics "Lo - - -" are written below the vocal staves. The score includes various musical notations such as slurs, ties, and dynamic markings. A finger number '5' is indicated at the beginning of the first piano staff, and '6' is indicated at the beginning of the first vocal staff. The piece concludes with a final bass line featuring a triplet of sixteenth notes and a quarter note.

10

be, lo

be, lo

be, lo

be, lo

14

The musical score for page 170, measures 14-17, is presented in a multi-staff format. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system (measures 14-15) features a piano accompaniment with a busy right hand and a more active left hand. The second system (measures 16-17) introduces vocal parts. There are four vocal staves, each with a treble clef. The lyrics for these parts are: "be, lo - - - - - be den". The piano accompaniment continues in the lower staves of the second system, with a bass clef and a 6/8 time signature indicated. The score concludes with a final cadence in the piano part.

18

Herrn, den Herrn, den Her - - ren, mei - - ne See - - -

Herrn, den Herrn, den Her - - ren, mei - - ne See - - -

Herrn, den Herrn, den Her - - ren, mei - - ne See - - -

Herrn, den Herrn, den Her - - ren, mei - - ne See - - -

6 6 6 6 6

22

le, lo - - - - - be den Herrn,

le, lo - - - - - be den Herrn,

le, lo - - - - - be den Herrn,

le, lo - - be, lo - be, lo - - be, lo - be, lo - - be, lo - - be den Herrn,

7 6 7 6 6

26

mei-ne See - - le.

mei-ne See - - le.

mei-ne See - - le.

mei-ne See - - le.

31

This musical score consists of six systems of staves. The first system contains four staves (three treble clefs and one bass clef) with a key signature of two flats and a common time signature. The first staff begins with a slur over the first two measures. The second system contains three staves (two treble clefs and one bass clef) with a similar key signature. The third system contains three staves (two treble clefs and one bass clef) with a similar key signature. The fourth system contains three staves (two treble clefs and one bass clef) with a similar key signature. The fifth system contains three staves (two treble clefs and one bass clef) with a similar key signature. The sixth system contains one bass clef staff with a key signature of two flats and a common time signature. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 7, 6).

2. Choral

Violino

Soprano solo

Continuo

4 (14) *simile*

Du ein

7 (17)

Frie - de - fürst, Herr Je - su Christ, wahr' im
 star - ker Not - hel - fer du bist im

10 (20)

Mensch und wah - rer Gott,
 Le - ben und im Tod;

22 *tr.*

drum wir al - lein im

9

Völ-ker, die das Land be - dek - ken, Sor - gen und sonst noch mehr Not, Sor - gen und sonst noch mehr

12

Not, Sor - - - - gen, Sor - - - - gen, Sor - gen und sonst noch mehr

15

Not _____, sonst noch mehr Not

18

se - hen an - - - -

21

- - - - - dre Län-der zwar, se-hen an - dre Län - der zwar, a-ber

23

wir ein Se - gens - jahr, ein Se - gens - jahr, se - hen an - dre Län - der

25

zwar, a - ber wir ein Se - gens - jahr, ein Se - gens-jahr, ein Se - gens -

27

jahr, a - ber wir ein Se - gens - jahr.

30

5. Aria

Corno da caccia I

Corno da caccia II

Corno da caccia III

Timpani

Fagotto

Basso

Continuo

The first system of the musical score is for the instrumental introduction of the Aria. It consists of seven staves. The top three staves are for the Corno da caccia I, II, and III, all in treble clef. The Timpani part is in bass clef. The Fagotto part is in bass clef. The Basso part is in bass clef. The Continuo part is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a 7-measure rest for the horns, followed by a rhythmic pattern of eighth and sixteenth notes.

4

The second system of the musical score is for the vocal entry and accompaniment. It consists of seven staves. The top four staves are for the vocal line and its accompaniment. The bottom three staves are for the instrumental accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a 4-measure rest for the vocal line, followed by a rhythmic pattern of eighth and sixteenth notes. The vocal line enters with the lyrics "Der Herr ist Kö - - - - - nig,".

Der Herr ist Kö - - - - - nig,

8

der Herr ist Kö-nig

12

16

wig - lich,

20

dein Gott, Zi - - - - - on,

24

für $\frac{6}{8}$ und $\frac{6}{4}$ für #, der Herr ist Kö - nig

28

e - wig-lich, der Herr ist Kö - nig e - - - - -

32

- wig-lich, dein Gott, Zi

36

on, für und für, für und

40

für

44

Musical score for measures 44-46. The score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats. Measure 44 features a complex rhythmic pattern with many sixteenth notes. Measure 45 continues this pattern. Measure 46 shows a change in the bass line with a more melodic line.

47

Musical score for measures 47-50. The score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats. Measure 47 features a complex rhythmic pattern with many sixteenth notes. Measure 48 has a trill (tr) in the first staff. Measure 49 and 50 show a continuation of the rhythmic patterns with some rests.

6.

Musical score for measures 6-8. The score consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The key signature has two flats. Measure 6 features a complex rhythmic pattern with many sixteenth notes. Measure 7 continues this pattern. Measure 8 shows a change in the bass line with a more melodic line. The lyrics "Je - su, Ret - ter dei - ner" are written below the Tenore staff.

Fagotto

Violino I

Violino II

Viola

Tenore

Continuo

Je - su, Ret - ter dei - ner

4

8 Her-de, blei-be fer-ner un-ser Hort, blei-be fer-ner un-ser Hort, Je-su, Ret - - -

7

8 - - - - ter dei-ner Her-de, blei-be fer-ner un-ser Hort, un-ser Hort, Je-su,

10

8 Ret-ter dei-ner Her-de, blei - - - - - be fer-ner un-ser

13

Hort, daß dies Jahr uns glück-lich

16

wer-de, glück-lich wer-de, daß dies Jahr uns glück-lich wer-de, glück-lich wer-de,

19

daß dies Jahr uns glück-lich wer-de, hal-te, hal-

22

te Wacht an je - dem

25

Ort, hal - te Wacht an je - dem Ort. Füh, o Je - su, dei - ne Schar, führ, Je - su, dei - ne

28

Schar

31

8 — bis zu je - nem neu - en Jahr, bis zu je - nem neu - en Jahr, zu je - - nem neu - en

34

8 Jahr, zu je - - nem neu - en Jahr, zu je - - nem neu - en Jahr, bis zu je - nem neu - en

37

8 Jahr, zu je - nem neu - en Jahr.

7. Coro

Corno da caccia I

Corno da caccia II

Corno da caccia III

Timpani

Fagotto

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello Continuo

Detailed description: This is a page of a musical score for a chorus, titled '7. Coro'. The score is arranged in a grand staff format with multiple staves. The instruments and vocal parts are: Corno da caccia I, II, and III (Horn I, II, III); Timpani; Fagotto (Bassoon); Violino I and II (Violin I and II); Viola; Soprano, Alto, Tenore, and Basso (Soprano, Alto, Tenor, Bass); and Violoncello Continuo (Cello/Double Bass). The music is in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The score is divided into four measures. The first measure contains the beginning of the piece, followed by a repeat sign. The second and third measures continue the piece, and the fourth measure concludes it. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by a horizontal line with a bar line. The instrumental parts are active, with various rhythmic patterns and melodic lines. The Corno da caccia I part has a prominent melodic line, while the other horns play supporting parts. The Timpani part has a steady rhythmic pattern. The Fagotto part has a melodic line. The Violino I and II parts have a rhythmic pattern. The Viola part has a melodic line. The Violoncello Continuo part has a rhythmic pattern. The Soprano, Alto, Tenore, and Basso parts are currently silent.

5 (26)

tr

Hal-le-lu-ja _____, hal-le-lu-ja, hal-le-lu-

Hal-le-lu-ja _____, hal-le-lu-ja, hal-le-lu-

Hal-le-lu-ja _____, hal-le-lu-

6 6 Vc: 6 7b 7

10 (31)

Four empty musical staves (two treble clefs and two bass clefs) with a key signature of two flats (B-flat and E-flat).

A single bass line staff with a key signature of two flats, containing a melodic line with eighth and quarter notes.

Two treble clef staves and one bass clef staff containing piano accompaniment for the first system, featuring sixteenth-note patterns in the right hand and a bass line in the left hand.

Ge - - denk, Herr, jetzt - - und
und hilf uns gnä - - dig

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

ja, hal - le - lu - ja, hal - le - lu - ja, hal - le - lu -

A single bass line staff with a key signature of two flats, containing a melodic line with eighth and quarter notes, including fingering numbers 7, 6, 5, 3, and 7.

14 (35)

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, interspersed with rests. The first measure is mostly empty, with some notes appearing in the second and third measures.

The second system of the musical score consists of one staff in bass clef. It continues the rhythmic pattern from the first system, with notes and rests distributed across four measures.

The third system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with intricate rhythmic patterns, including many sixteenth and thirty-second notes, with some rests.

The fourth system of the musical score consists of one staff in treble clef. It contains vocal lyrics and corresponding musical notation. The lyrics are: "an dein Amt, daß", "al - - le - - le samt", "jetz - -".

The fifth system of the musical score consists of one staff in treble clef. It contains vocal lyrics and corresponding musical notation. The lyrics are: "ja, hal - le - lu - ja,", "hal - le - lu -".

The sixth system of the musical score consists of one staff in treble clef. It contains vocal lyrics and corresponding musical notation. The lyrics are: "ja, hal - le - lu - ja,", "hal - le - lu -".

The seventh system of the musical score consists of one staff in bass clef. It contains vocal lyrics and corresponding musical notation. The lyrics are: "ja, hal - le - lu - ja,", "hal - le - lu -".

The eighth system of the musical score consists of one staff in bass clef. It contains musical notation with a fermata over the final measure, indicating the end of the piece.

19 (40)

1. 2.

du und ein zu Fried - fürst die - ser bist, Frist;

ja, hal - le - lu - ja, hal - le - lu - ja, ja,

ja, hal - le - lu - ja, hal - le - lu - ja, ja,

ja, hal - le - lu - ja, hal - le - lu - ja, ja,

6 5 5 3 6 5 6 6

43

Musical score for measures 43-46. The score consists of four staves: three treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). Measure 43 starts with a treble clef staff containing a sixteenth-note arpeggiated figure. The bass clef staff has a simple eighth-note accompaniment. Measures 44 and 45 are mostly rests for the piano parts. Measure 46 continues the piano accompaniment.

A single bass clef staff containing a melodic line of eighth and sixteenth notes, likely for a vocal or solo instrument.

Musical score for measures 47-51. The score consists of three treble clef staves and one bass clef staff. The piano accompaniment continues with various rhythmic patterns, including sixteenth-note runs and eighth-note accompaniment.

Musical score for measures 52-55. The score consists of three treble clef staves and one bass clef staff. The vocal lines are in the upper treble staves, and the piano accompaniment is in the lower staves. The lyrics are: "laß uns hin - - fort dein hal-le-lu - ja".

A single bass clef staff containing a melodic line with fingerings indicated by numbers 6, 5, 6, 6, 7, 6, 6. This staff likely serves as a guide for a solo instrument or a specific vocal line.

48

göttlich Wort im Frieden noch
ja, hal-le-lu-ja, hal-le-lu-ja
hal-le-lu-ja

53

län - - ger schal - - - - - len.

—, hal-le-lu - ja ———, hal-le-lu - ja, hal-le-lu - ja ———, hal-le-lu - ja.

ja ———, hal-le-lu - ja ———, hal-le-lu - ja, hal-le-lu - ja.

ja, hal-le-lu - ja, hal-le-lu - ja, hal-le-lu - ja ———, hal-le-lu - ja.

Vc. 6 6 5 4 3 6

Kantate zum Sonntag nach Neujahr

Schau, lieber Gott, wie meine Feind

BWV 153

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

Schau, lieber Gott, wie meine Feind

BWV 153

1. Choral

Soprano
Violino I

Sopr.
Schau, lie - ber Gott, wie mei - ne Feind, da - mit ich stets muß kämp - fen,
so li - stig und so mäch - tig seind, daß sie mich leicht - lich dämp - fen!

Alto
Violino II

Aito
Schau, lie - ber Gott, wie mein Feind, da - mit ich stets muß kämp - fen,
so li - stig und so mäch - tig seind, daß sie mich leicht - lich dämp - fen!

Tenore
Viola

Viola Ten.
8 Schau, lie - ber Gott, wie mein Feind, da - mit ich stets muß kämp - fen,
so li - stig und so mäch - tig seind, daß sie mich leicht - lich dämp - fen!

Basso

Schau, lie - ber Gott, wie mein Feind, da - mit ich stets muß kämp - fen,
so li - stig und so mäch - tig seind, daß sie mich leicht - lich dämp - fen!

Continuo
Organo (bez.)
Organo

9

Herr, wo mich dei - ne Gnad nicht hält, so kann der Teu - fel, Fleisch und Welt mich leicht in Un - glück stür - zen.

Herr, wo mich dei - ne Gnad nicht hält, so kann der Teu - fel, Fleisch und Welt mich leicht in Un - glück stür - zen.

8 Herr, wo mich dei - ne Gnad nicht hält, so kann der Teu - fel, Fleisch und Welt mich leicht in Un - glück stür - zen.

Herr, wo mich dei - ne Gnad nicht hält, so kann der Teu - fel, Fleisch und Welt mich leicht in Un - glück stür - zen.

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

2. Recitativo

Alto

Mein lieb - ster Gott, ach laß dichs doch er - bar - men, ach

Continuo
Organo (bez.)
Organo

3
 hilf doch, hilf mir Ar-men! Ich woh-ne hier bei lau-ter Lö-wen und bei Dra-chen, und die-se wol-len mir durch

6
 Wut und Grim-mig-keit in kur-zer Zeit den Gar-aus völ-lig ma-chen.

3. Arioso

Basso

Continuo
 Organo (bez.)
 Organo

9
 Fürch-te dich nicht, ich, ich bin mit dir, fürch - - - te dich nicht, fürch - - te dich

17
 nicht, fürch-te dich nicht, ich, ich bin mit dir, ich bin mit dir, fürch-te dich nicht, ich bin mit

23
 dir, fürch - te dich nicht, ich bin mit dir. Wei - che nicht, wei - che nicht, ich bin -

30
 dein Gott, wei - - che nicht, wei-che nicht, ich bin dein Gott;

36

ich stär - ke dich, ich hel - fe dir auch durch die rech - te Hand mei - ner Ge-rech-tig -

43

keit, ich stär - ke dich, ich hel - fe dir auch durch die rech - te Hand mei - ner -

50

- Ge-rech-tig - keit.

4. Recitativo

Tenore

Du sprichst zwar, lie-ber Gott, zu mei-ner See-len Ruh mir ei-nen Trost in mei-nen Lei-den

Continuo
Organo (bez.)
Organo

4

zu. Ach, a - ber mei-ne Pfla - ge ver - grö - ßert sich von Tag zu Ta - ge,

7

denn mei-ner Fein-de sind so viel, mein Le-ben ist ihr Ziel, ihr Bo - - -

10

- - gen wird auf mich ge-spannt, sie rich-ten ih-re Pfei-le zum Ver-der-ben, ich soll von ih-ren Hän-den

6. Aria*

Violino I

Violino II

Viola

Tenore

Continuo
Organo (bez.)
Organo

3

5

Stürmt nur, stürmt, ihr Trüb - - - sals - wet - ter, stürmt nur, stürmt, ihr Trüb - - sals -

* Die Fermaten der Takte 3, 8, 16, 29 und 33 sind nur als *tenuto*-Zeichengemeint.

7

8 wet - ter, stürmt nur, stürmt nur, ihr Trüb-sals-wet-ter, wallt, ihr Flu - ten, auf mich los, wallt

9

8 , ihr Flu-ten, auf mich los, stürmt nur, stürmt, ihr Trüb-sals-wet - ter,

11

8 wallt, ihr Flu-ten, auf mich los, stürmt nur, stürmt, ihr Trüb-sals-wet-ter, wallt

19

p

p

p

8 - - men, ü-ber mich zu - - sam - men, schlägt, ihr Un - glücks -

21

8 flam - - - - - men, ü - ber mich zu - - sam - men, stört, ihr Fein-de, mei - ne

23

p

p

p

8 Ruh, spricht mir doch Gott tröst - lich

25

zu: Ich bin dein Hort und Er-ret-ter, ich bin dein Hort und Er-

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

27

ret-ter, ich bin dein Hort, dein Hort und Er-ret-ter, ich bin dein Hort und Er-ret - - -

6 4 2 6 4 2 6 4 2 6 4 2 6

29

- ter, und Er-ret -

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

31

tr

6 6 6 6

6 4 2 6 4 2 6

33

6 6 6 6

6 4 2 6 4 2 6

7. Recitativo

Basso

Ge-trost! mein Herz, er - dul-de dei-nen Schmerz, laß dich dein Kreuz nicht un-ter-drük-ken! Gott

Continuo
Organo (bez.)
Organo

6 6 6 6 7

6 5b 6 4 2 7 5

4

wird dich schon zu rech-ter Zeit er - quik-ken, muß doch sein lie - ber Sohn, dein

6 6 6 6

6 4 2 6 4 2 6

7

Je - sus, in noch zar - ten Jah - ren viel größ - re Not er - fah - ren, da ihm der

9

Wü - te-ri- ch He - ro - des die äu - ßer - ste Ge - fahr des To - des mit mör - de - ri - schen Fäu - sten droht! Kaum

12

kömmt er auf die Er - den, so muß er schon ein Flücht - - - ling wer - den! Wohl - an, mit Je - su trö - ste

15

andante

dich, und glau - be fe - stig - lich: Den - je - ni - gen, die hier mit Chri - sto lei - - - - den, will

18

er das Him - mel - reich be - schei - - - - - den.

8. Aria

Violino I

Violino II

Viola

Alto

Continuo Organo (bez.)
Organo

31

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

39

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

46

Soll ich mei - nen Le - bens - lauf

9 7 5 4 3 6 4 2 6 7 7 6 5 #

77

e - wi - gen Freu -

84

den.

91

f

99

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

9. Choral

Soprano Violino I
Sopr.

Alto Violino II
Alto

Tenore Viola
Viola Ten.

Basso

Continuo Organo (bez.)
Organo

1. Drum will ich, weil ich le - be noch, das Kreuz dir fröh - lich tra - gen nach;
2. Hilf mir mein Sach recht grei - fen an, daß ich mein Lauf voll - en - den kann,
3. Er - halt mein Herz im Glau - ben rein, so leb und sterb ich dir al - - lein;

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

9

1. mein Gott, mach mich dar - zu be - reit, es dient zum Be - sten al - le - zeit!
2. hilf mir auch zwin - gen Fleisch und Blut, für Sünd und Schan - den mich be - hüt!
3. Je - su, mein Trost, hör mein Be - gier, o mein Hei - land, wär ich bei dir!

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

Kantate zum Sonntag nach Neujahr

Ach Gott, wie manches Herzeleid

BWV 58

Oboe I, II
Taille
Violino I, II
Viola
Soprano
Basso
Continuo, Organo

Ach Gott, wie manches Herzeleid

BWV 58

1. Adagio

Oboe I

Oboe II

Taïlle

Violino I

Violino II

Viola

Soprano

Basso

Continuo (2x)
Organo (bez.)
Organo

6

7

tr

12

tr

Choral
p

tr

p

Adh

4 7 5b 7b 6 5 6 6 6 5

18

Gott, wie man - ches Her - - ze - leid

Nur Ge - duld, Ge-duld, mein Her - ze, Ge-duld

p

6 6 6 6 6 6 7b 4b 3 6

24

—, Ge-duld, mein Her - ze, nur Ge - duld, nur Ge - duld,

6 5 6 7 6 4 3 4 3 5 6

30

be - geg - net mir zu

nur Ge - duld, Ge-duld, mein Her - ze, Ge-duld, Ge-duld, mein Her - ze, Ge - duld

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

36

die - ser Zeit!
—, Ge - duld, mein Her - ze, es ist ei - ne bö - - - - se, ei - ne bö - - se, bö - se

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

42

Zeit!

f

f

f

f

Zeit!

f

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

59

schma - - le Weg ist Trüb - - sals voll,
Doch der Gang zur Se - lig - keit, zur Se -

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

p

64

- - lig - keit, doch der Gang

9 5 7 #

tr

tr

69

— zur Se - lig - keit, zur Se - lig - keit, der Gang zur Se - lig - keit führt

6 $\frac{4}{2}$ 6 6 $\frac{6}{5b}$ $\frac{7b}{6}$ 6 5 $\frac{7}{b}$ #

74

den ich zum Him - - - mel

zur Freu - - -

7 $\frac{7}{5}$ 6 $\frac{4}{2}$ $\frac{7}{4}$ $\frac{4}{2}$ $\frac{6}{5}$ 6

78

wan - dern soll.
- - de nach dem Schmer - - - - - ze, zur Freu - - de nach dem

83

Schmer - ze, nur Ge - duld, Ge - duld, mein Her - ze, es ist ei - - - ne bö - - se Zeit!

f Da capo §
(Dal segno)

2. Recitativo

Basso

Ver-folgt dich gleich die ar-ge Welt, so hast du den-noch Gott zum Freun-de, der wi-der dei-ne

Continuo (2x)
Organo (bez.)
Organo

4

Fein-de dir stets den Rük-ken hält. Und wenn der wü-ten-de He-ro-des das Ur-teil ei-nes schmä-hen To-des gleich ü-ber

8

un-tern Hei-land fällt, so kommt ein En-gel in der Nacht, der läs-set Jo-seph träu-men, daß er dem

11

Wür-ger soll ent-flie-hen und nach Ä-gyp-ten zie-hen. Gott hat ein Wort, das

14

dich ver-trau-end macht. Er spricht: Wenn Berg und Hü-gel nie-der-sin-ken, wenn dich die Flut des

17

Was-sers will er-trin-ken, so will ich dich doch nicht ver-las-sen noch ver-säu-men.

3. Aria

Violino solo

Soprano

Continuo (2x)

Organo (bez.)

Organo

12

Ich bin ver - gnügt in mei - nem Lei - den,

16

ich bin ver - gnügt, ver - gnügt in mei - nem Lei - den, denn Gott ist mei -

20

- - ne Zu - ver - sichts, ich bin ver - gnügt, ver - gnügt in mei - nem Lei - den,

23

denn Gott ist mei - ne Zu - ver - sichts, denn Gott ist mei - - - ne

26

Zu - ver - - sichts.

29

Ich

32

ha - - be si - - chern Brief und Sie - gel, und die - - ses ist - - der fe - - ste Rie - gel, den

36 *tr* *tr*

bricht die Höl - - le sel - ber nicht;

f

40 *p*

ich ha - - be si - - -

p

43

- chern Brief und Sie - gel, und die - ses ist der fe - - - - ste Rie - gel, den

46

bricht auch selbst die Höl - - - - le nicht, den bricht auch selbst die Höl - -

49 *tr*

- - - le nicht, den bricht auch selbst die Höl - - le nicht. Ich

52

bin ver - gnügt in mei - nem Lei - - den, ich

56

bin ver - gnügt, ver - gnügt in mei-nem Lei- - den, denn Gott ist mei - -

59

- - ne Zu - ver-sicht; ich bin ver - gnügt, ver - gnügt in mei-nem Lei - den,

62

denn Gott ist mei-ne Zu-ver-sicht, denn Gott ist mei - - ne Zu - ver-sicht.

66

denn Gott ist mei-ne Zu-ver-sicht, denn Gott ist mei - - ne Zu - ver-sicht.

70

74

4. Recitativo

Soprano

Kann es die Welt nicht las - sen, mich zu ver - fol - gen und zu

* Continuo (2x)
Organo (bez.)
Organo

3

has - sen, so weist mir Got - tes Hand ein and - res Land. Ach! könnt es heu -

arioso

6

- te noch ge - sche - hen, daß ich mein E - - den möch - te se - hen, ach! könnt es, könnt es

9

heu - te noch, ach, könnt es heu - te noch ge - sche - hen, daß ich mein E - den, daß ich mein E - den möch - te

12

se - hen, ach, könnt es heu - te noch ge - sche - hen, daß ich mein E - den, mein E - den möch - te se - hen!

* Zu den beiden Lesarten des Continuo vgl. Krit. Bericht, S. 156.

5. Aria

Oboe I

Oboe II

Taiffo

Violino I

Violino II

Viola

Soprano

Basso

Continuo (2x)
Organo

7

28

Nur ge - trost, ge - trost —, ihr Her - zen,

35

nur ge - trost, nur ge - trost, ge - trost, ihr Her - zen, ge - trost —, ihr

42

Musical score for measures 42-48. The score includes a piano accompaniment (p) and a vocal line. The lyrics are: zu dir ins Him - mels Pa - ra - ra -
Her - zen, hier ist Angst, dort Herr -

49

Musical score for measures 49-55. The score includes a piano accompaniment and a vocal line. The lyrics are: deis,
lich - keit, hier ist Angst, dort Herr -

55

- lich-keit, dort Herr - lich-keit!

62

da ist mein
Und die Freu -

69

Musical score for measures 69-74. The score is written for voice and piano. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. The vocal line enters in measure 69 with the lyrics "rech - - - tes Va - - - ter - - - land, - - - de je - - - ner". The lyrics are spread across measures 69, 70, 71, and 72. The music concludes in measure 74.

75

Musical score for measures 75-80. The piano accompaniment continues with similar rhythmic patterns. The vocal line enters in measure 75 with the lyrics "Zeit, und die Freu - - - de je - - - ner Zeit ü - - - ber - - - wie - - - get al - - - le". The lyrics are spread across measures 75, 76, 77, 78, 79, and 80. The music concludes in measure 80.

81

81

82

83

84

85

86

p

Schmer - - - zen, al - le Schmer - zen, dar - - - an

87

87

88

89

90

91

f

du dein Blut hast ge - - - wandt und die Freu - - - de je - - - ner Zeit ü - ber-

94

wie - - - get al-le Schmer-zen. Nur ge - trost, nur ge - trost,

101

hier ist Angst, dort Herr - lich-keit, dort Herr-lich - keit!

Continuo-Stimme des aus BWV 58 ausgeschiedenen Satzes 3a

Aria

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 12/8. It consists of ten staves of music, each starting with a measure number: 1, 4, 7, 11, 14, 17, 21, 24, 27, and 34. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. A repeat sign is present at the beginning of the first staff and at the end of the final staff. A dynamic marking 'p' (piano) is located below the seventh staff. The piece concludes with a double bar line and the letters 'D C' (Da Capo) below the final staff.

INHALT

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Faksimile: Aus der Kantate <i>Jesu, nun sei gepreiset</i> , BWV 41, Teile der Sätze 1 und 4	VIII
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Singet dem Herrn ein neues Lied, BWV 190 Kantate zu Neujahr

1. Singet dem Herrn ein neues Lied	3
2. Choral e Recitativo: Herr Gott, dich loben wir	18
3. Aria: Lobe, Zion, deinen Gott	21
4. Recitativo: Es wünsche sich die Welt	27
5. Aria: Jesus soll mein alles sein	28
6. Recitativo: Nun, Jesus gebe	31
7. Choral: Laß uns das Jahr vollbringen	33

Jesu, nun sei gepreiset, BWV 41 Kantate zu Neujahr

1. Jesu, nun sei gepreiset	39
2. Aria: Laß uns, o höchster Gott, das Jahr vollbringen	87
3. Recitativo: Ach! deine Hand, dein Segen muß allein	93
4. Aria: Woferne du den edlen Frieden	93
5. Recitativo: Doch weil der Feind bei Tag und Nacht	96
6. Choral: Dein ist allein die Ehre	98

Herr Gott, dich loben wir, BWV 16 Kantate zu Neujahr

1. Herr Gott, dich loben wir	105
2. Recitativo: So stimmen wir bei dieser frohen Zeit	110
3. Aria tutti: Laßt uns jauchzen, laßt uns freuen	111
4. Recitativo: Ach treuer Hort	123
5. Aria: Geliebter Jesu, du allein	124
6. Choral: All solch dein Güt wir preisen	130

Gott, wie dein Name, so ist auch dein Ruhm, BWV 171 Kantate zu Neujahr

1. Gott, wie dein Name, so ist auch dein Ruhm	133
2. Aria: Herr, so weit die Wolken gehen	146
3. Recitativo: Du süßer Jesus-Name du	153
4. Aria: Jesus soll mein erstes Wort	154
5. Recitativo: Und da du, Herr, gesagt	160
6. Choral: Laß uns das Jahr vollbringen	162

Lobe den Herrn, meine Seele, BWV 143 Kantate zu Neujahr

1. Coro: Lobe den Herrn, meine Seele	167
2. Choral: Du Friedefürst, Herr Jesu Christ	175
3. Recitativo: Wohl dem, des Hülfe der Gott Jakob ist	176
4. Aria: Tausendfaches Unglück, Schrecken	177
5. Aria: Der Herr ist König ewiglich	181
6. Jesu, Retter deiner Herde	185
7. Gedenk, Herr, jetzund an dein Amt — Halleluja	190

Schau, lieber Gott, wie meine Feind, BWV 153 Kantate zum Sonntag nach Neujahr

1. Choral: Schau, lieber Gott, wie meine Feind	201
2. Recitativo: Mein liebster Gott, ach laß dichs doch erbarmen	201
3. Arioso: Fürchte dich nicht, ich bin mit dir	202
4. Recitativo: Du sprichst zwar, lieber Gott, zu meiner Seelen Ruh	203
5. Choral: Und ob gleich alle Teufel	204
6. Aria: Stürmt nur, stürmt, ihr Trübsalswetter	205
7. Recitativo: Getrost! mein Herz, erdulde deinen Schmerz	210
8. Aria: Soll ich meinen Lebenslauf	211
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Ach Gott, wie manches Herzeleid, BWV 58 Kantate zum Sonntag nach Neujahr

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