

JOHANN SEBASTIAN BACH

NEUE AUSGABE

SÄMTLICHER WERKE

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

Serie I: Kantaten

Band 14

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

1962

JOHANN SEBASTIAN BACH

KANTATEN
ZUM 2. UND 3. PFINGSTTAG

Kantaten zum 2. Pfingsttag:

Erhöhtes Fleisch und Blut, BWV 173
Also hat Gott die Welt geliebt, BWV 68
Ich liebe den Höchsten von ganzem Gemüte, BWV 174

Kantaten zum 3. Pfingsttag:

Erwünschtes Freudenlicht, BWV 184
Er rufet seinen Schafen mit Namen, BWV 175

Herausgegeben von

ALFRED DÜRR UND ARTHUR MENDEL

BÄRENREITER KASSEL · BASEL · LONDON · NEW YORK

BA 5019

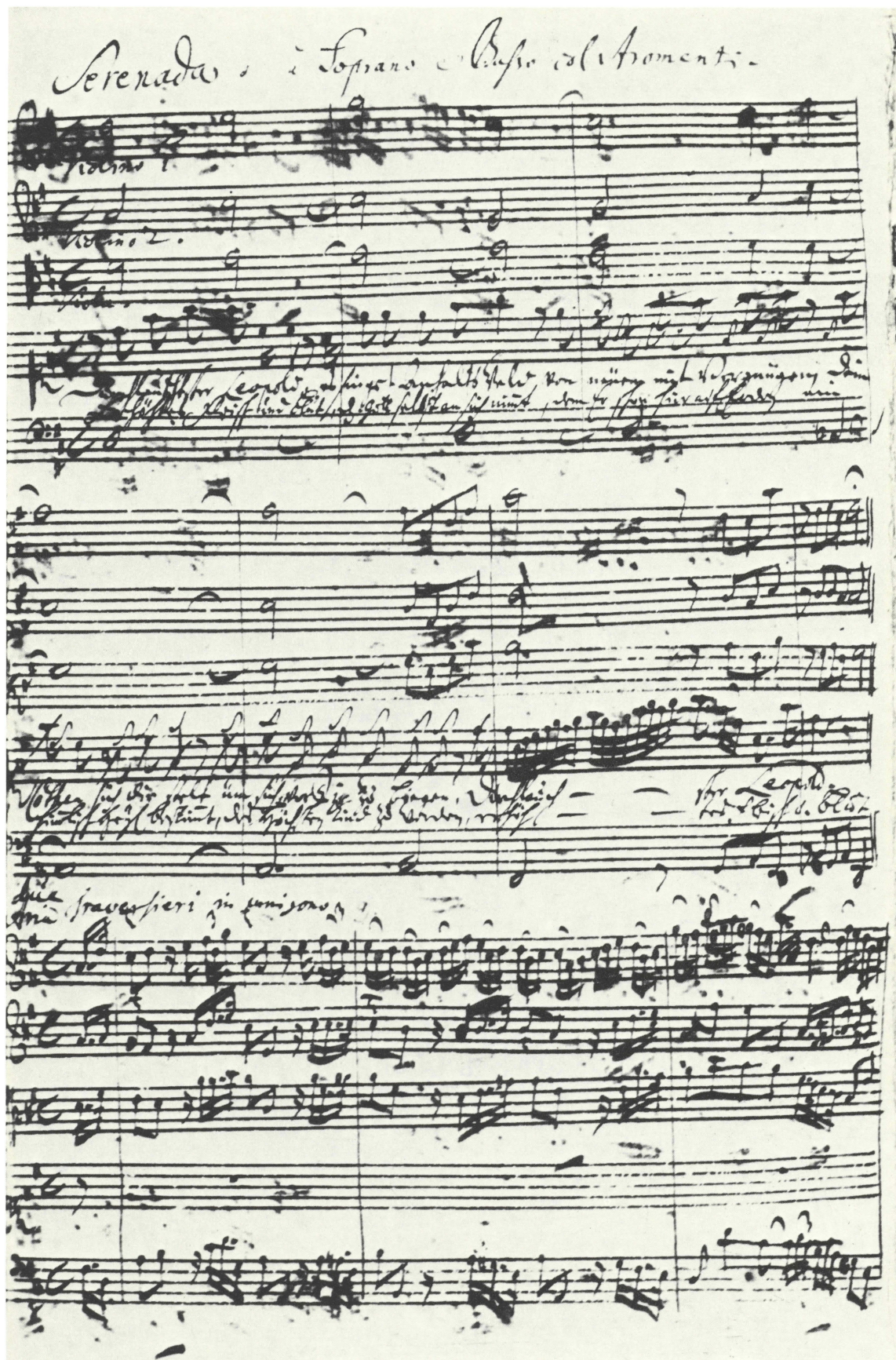
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Alfred Dürr und Arthur Mendel: Kritischer Bericht zur *Neuen Bach-Ausgabe* Serie I, Band 14

Gemeinsame Edition: » Bärenreiter-Verlag Kassel · Basel · London · New York « und » Deutscher Verlag für Musik Leipzig «

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Beginn der Kantate *Durchlauchtster Leopold*, BWV 173a mit der Parodie des Eingangsrezi-
tativs *Erhöhtes Fleisch und Blut*, BWV 173. Autographe Originalpartitur (BB Mus. ms. Bach
P 42, Bl. 1^r).

Originalgröße: 32,5 x 20 cm.

2 Traversiere. 2 Violini Viola. C. 173. B.

Zeit.

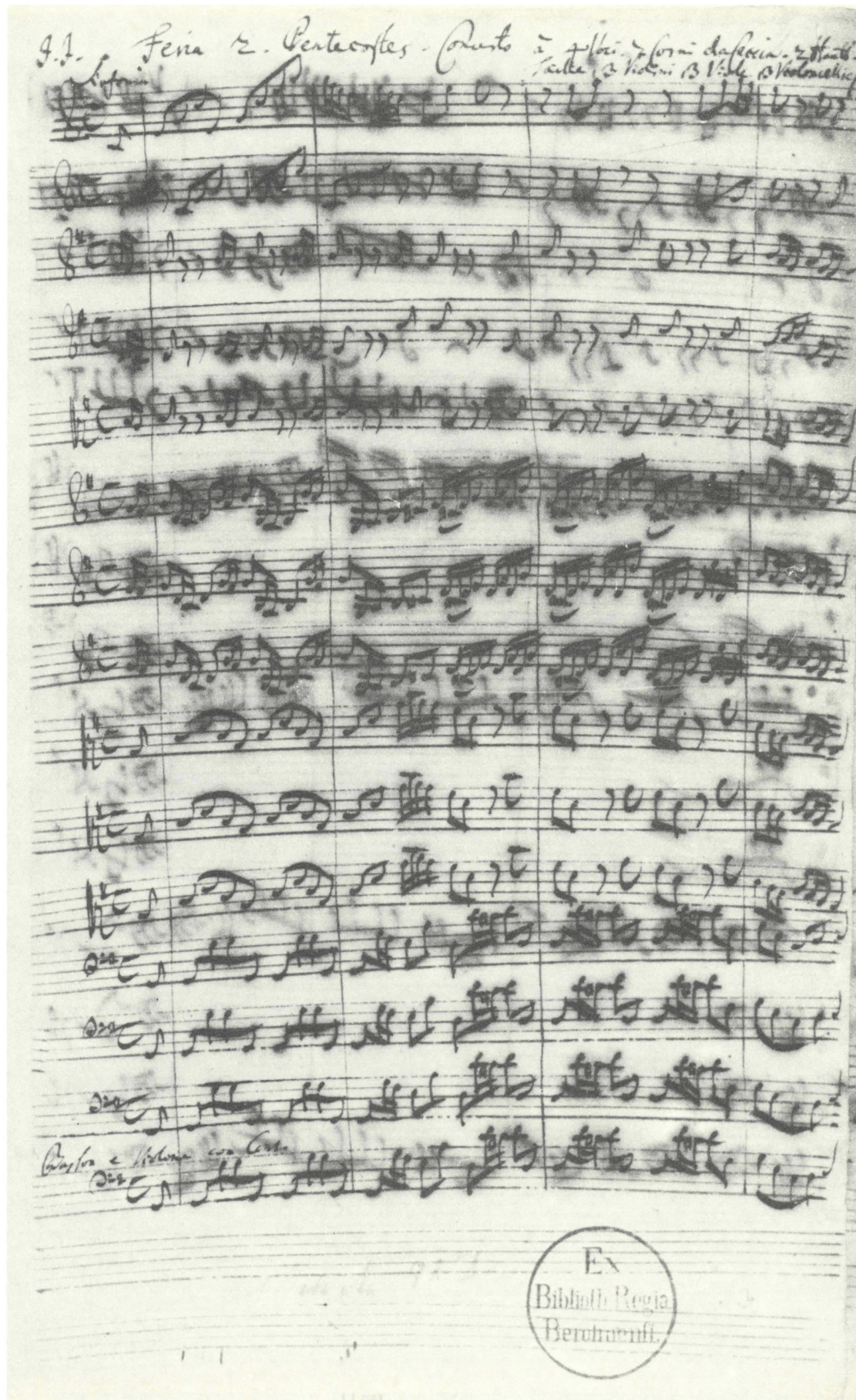
Es ist Fleisch und Blut das soll nicht an sich nicht, denn es ist ein Gott und Mensch

in Güte und Gerechtigkeit das göttliche Kind zu Mensch geworden

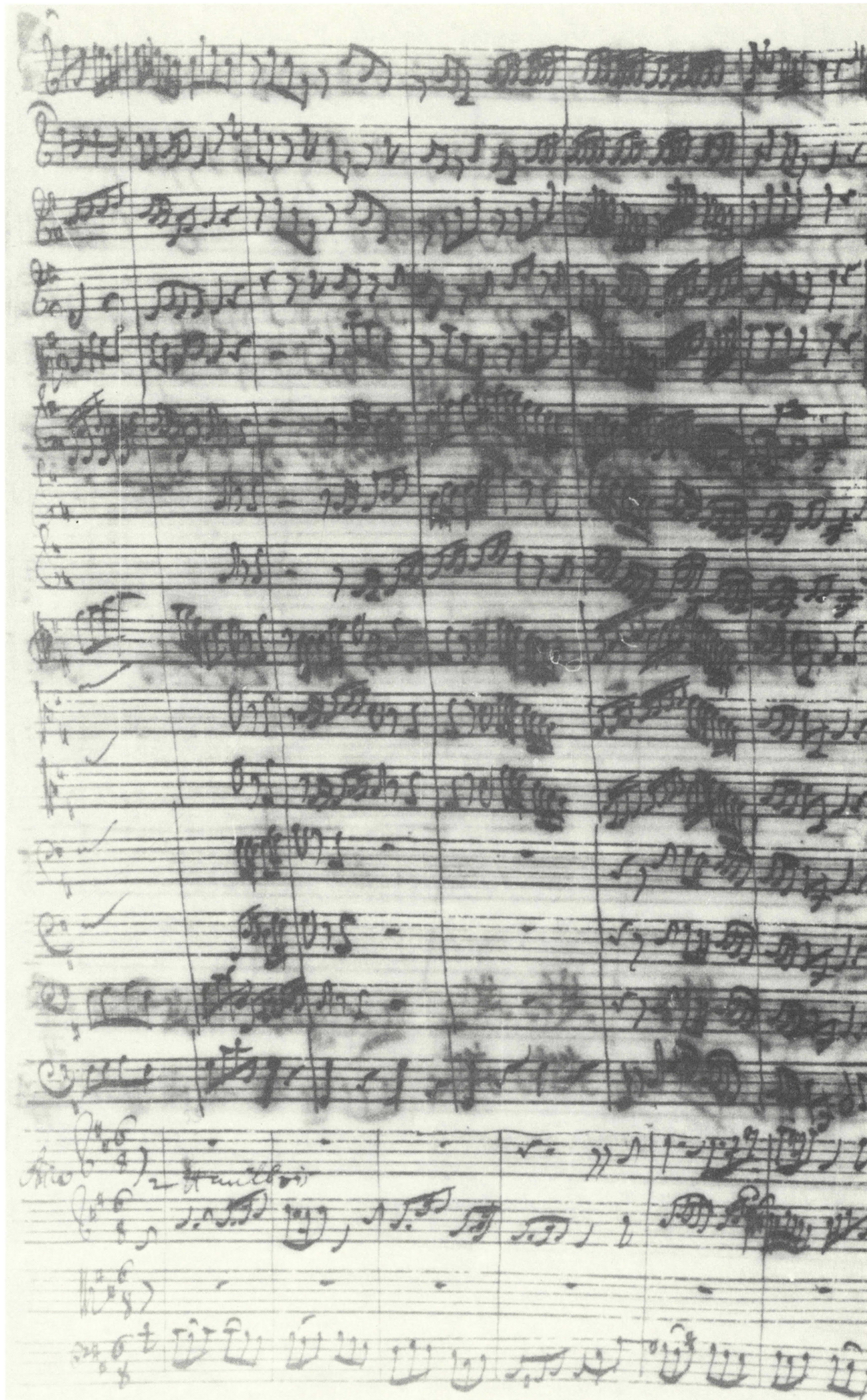
das Traversiere in unisono

Flügel

Beginn der Kantate *Erhöhtes Fleisch und Blut*, BWV 173. Apographe Originalpartitur (BB Mus. ms. Bach P 74, Bl. 1^r).
Originalgröße: 35,5 x 22 cm.

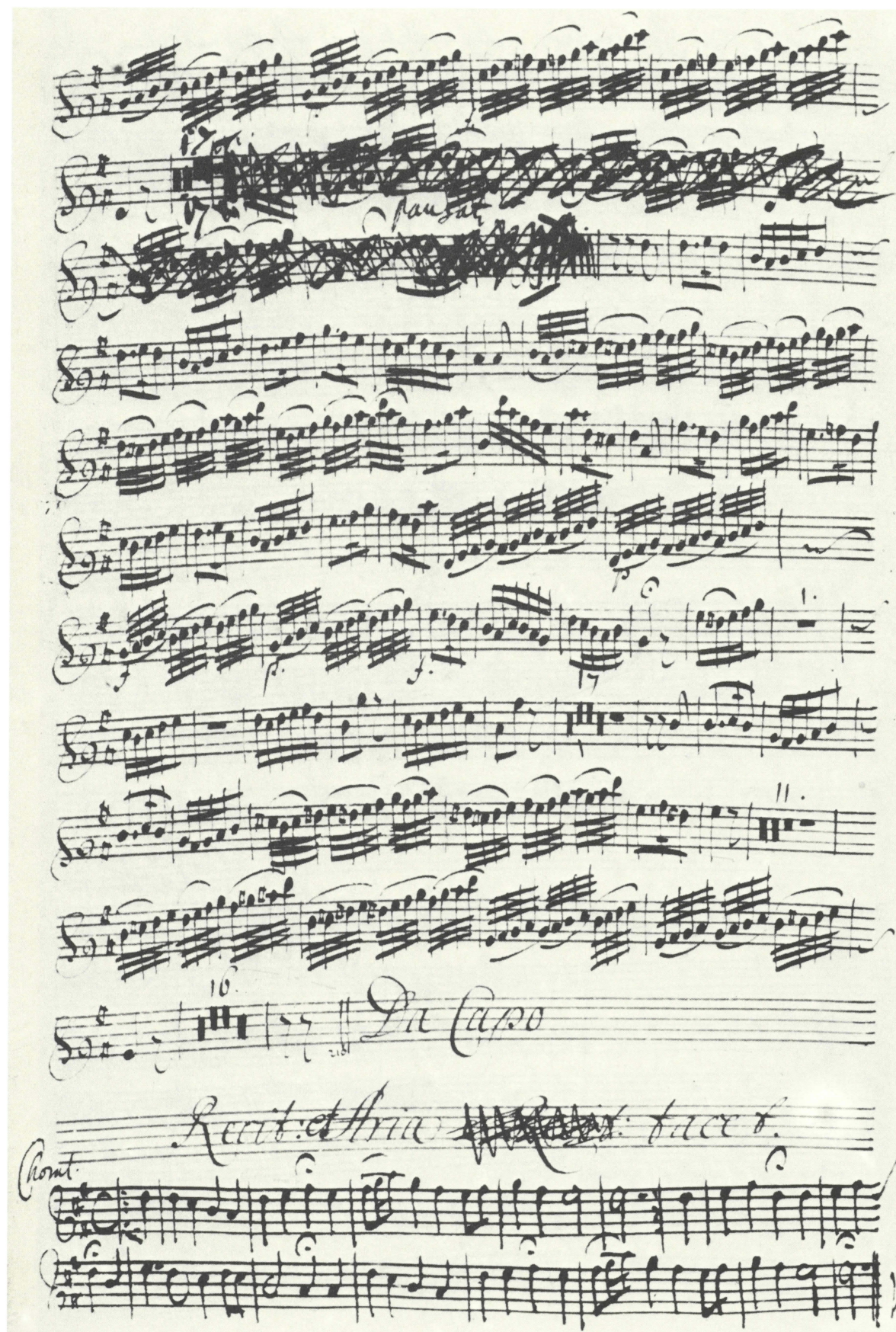


Beginn der Kantate *Ich liebe den Höchsten von ganzem Gemüte*, BWV 174. Teilautographe Originalpartitur, die abgebildete Seite autograph (BB Mus. ms. Bach P 115, Bl. 1^r). Originalgröße: 33 x 19,5 cm.



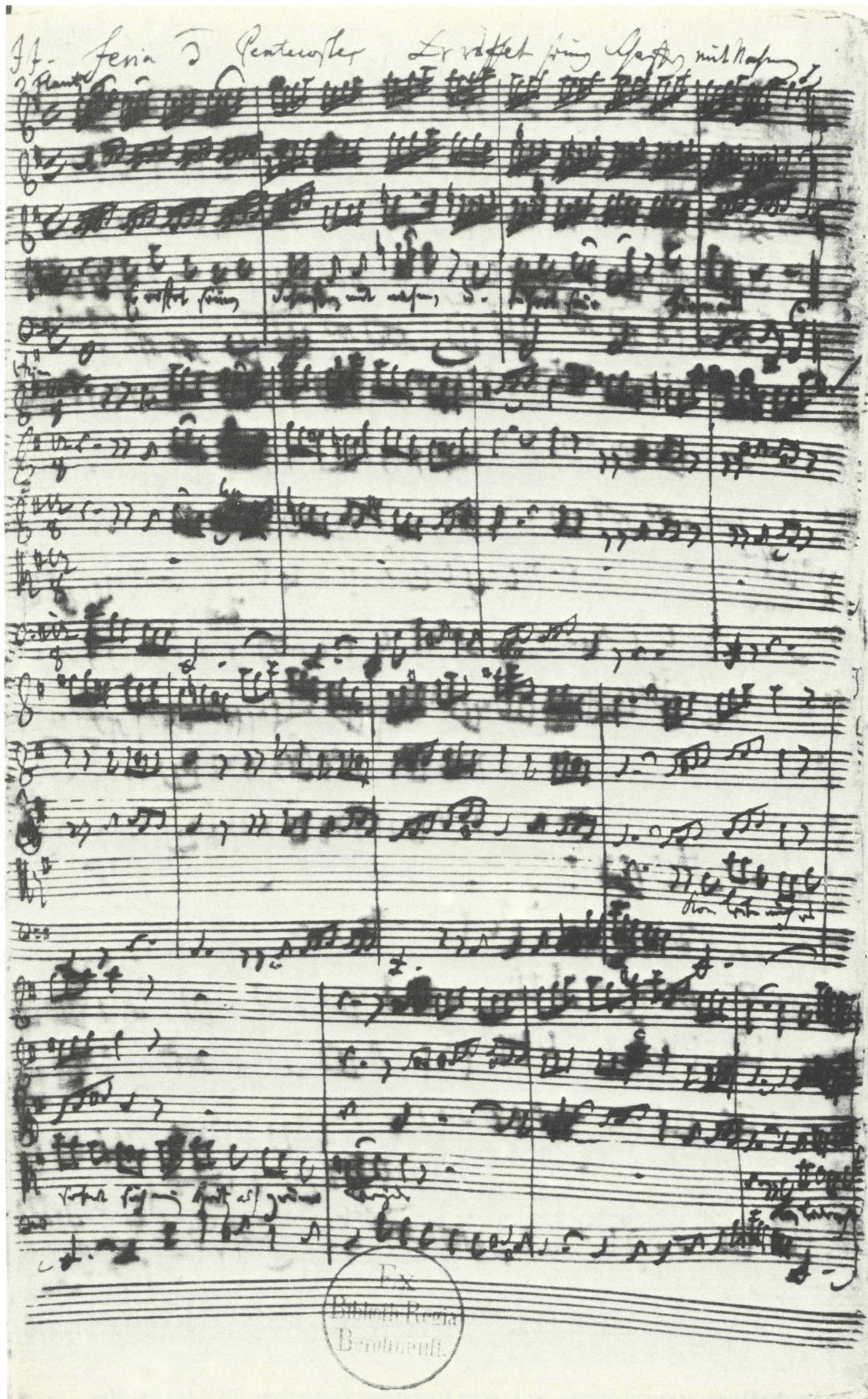
Aus der Kantate *Ich liebe den Höchsten von ganzem Gemüte*, BWV 174. Sinfonia, Satz 1, Takt 131^a bis Schluß; Arie „Ich liebe den Höchsten“, Satz 2 bis Takt 6. Teilautographe Originalpartitur, die Streichersysteme einschließlich des Continuo in Satz 1 z. T. von Kopistenhand (BB Mus. ms. Bach P 115, Bl. 15^v).

Originalgröße: 33 x 19,5 cm.



Aus der Flauto-traverso-I-Stimme der Kantate *Erwünschtes Freudenlicht*, BWV 184 (BB *Mus. ms. Bach* St 24). Arie „Gesegnete Christen, glückselige Herde“, Satz 2, Takt 89, bis zum Choral „Herr, ich hoff je“, Satz 5. Apographe, autograph korrigierte (2.–3. System) Stimme einer verschollenen Köthener Glückwunschkantate, in Leipzig durch neuerliche autographe Korrektur (Satz 5) eingerichtet zur Verwendung in der obengenannten Kirchenkantate.

Originalgröße: 32 x 21 cm.



Beginn der Kantate *Er rufet seinen Schafen mit Namen*, BWV 175. Autographe Originalpartitur (BB Mus. ms. Bach P 75, Bl. 1^r).
Originalgröße: 34 x 21 cm.

Kantate zum 2. Pfingsttag

Erhöhtes Fleisch und Blut

BWV 173

Flauto traverso I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Erhöhtes Fleisch und Blut

BWV 173

1. Recitativo

Violino I

Violino II

Viola

Tenore

Continuo

Er - höh - tes Fleisch und Blut, das Gott selbst an sich nimmt, dem

3

er schon hier auf Er - den ein himm - lisch Heil be - stimmt, des

5

Höch - sten Kind zu wer - den, er - höh - - - - tes Fleisch und Blut!

2. Aria

Flauto traverso I,II
Violino I

Violino II

Viola

Tenore solo

Continuo

Ein ge-

9 *pianissimo*

tr
hei - lig - tes — Ge - mü - te,

11 *pianissimo*

ein ge - hei - lig - tes — Ge - mü - te sieht und

13 *piano*

piano

schmek - ket Got - tes Gü - te, sieht und schmek - ket Got - tes Gü - te, ein — ge - hei - lig - tes Ge - mü - te sieht und schmek -

15 *tr*

- ket Got - tes Gü - te; ein ge -

17

hei - lig - tes Ge - mü - te sieht und schmek-ket Got - tes Gü - - - te, ein ge - hei - -

19

- lig - tes Ge - mü - te sieht und schmek-ket Got - tes Gü - - te;

21

ein ge - hei - lig - tes — Ge - mü - te sieht und

23

schmek-ket Got - tes Gü - te, ein ge-hei-lig-tes Ge-mü-te sieht und schmek-ket Got-tes Gü - te.

25

Rüh-met, sin-get,

27

rüh-met, sin-get, stimmt die Sai-ten, Got-tes Treu-e aus-zu-brei - - - - - ten, Got-tes Treu-e aus-zu-

29

brei - - - - - ten, Got-tes Treu-e aus-zu-brei-ten, rüh-met, sin-get, stimmt die Sai-

31

- ten, stimmt die Sai-ten, rüh-met, sin-get,

33

3
rüh-met, sin-get, stimmt die Sai-ten, Got - tes Treu - e aus - zu-brei -

Detailed description: This system contains measures 33 and 34. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The key signature has one sharp (F#) and the time signature is 3/4. Measure 33 shows the vocal line starting with a triplet of eighth notes. Measure 34 continues the vocal line and piano accompaniment.

35

Fl. trav. I, II *Viol. I e Fl. trav. I, II*

Viol. I

ten, aus - zu-brei -

Detailed description: This system contains measures 35 and 36. It includes staves for Flute (Fl. trav. I, II), Violin I (Viol. I), and the vocal line. The piano accompaniment continues from the previous system. Measure 35 shows the vocal line with the lyrics 'ten, aus - zu-brei -'. Measure 36 continues the vocal line and piano accompaniment. The key signature and time signature remain the same.

37

tr

tr

tr

tr

ten!

Detailed description: This system contains measures 37 and 38. It features a vocal line with trills (tr) and triplets (3). The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Measure 37 shows the vocal line with a trill. Measure 38 continues the vocal line and piano accompaniment. The key signature and time signature remain the same.

39

tr

tr

Detailed description: This system contains measures 39 and 40. It features a vocal line with trills (tr) and a piano accompaniment. The piano part includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Measure 39 shows the vocal line with a trill. Measure 40 continues the vocal line and piano accompaniment. The key signature and time signature remain the same.

41

43

3. Vivace

Violino I

Violino II

Viola

Alto

Continuo

Gott will, o ihr Men-schen-kin-der, Gott will, o ihr Men-schen-

4

kin-der, an euch gro-ße Din - ge tun; Gott will, o ihr Men - schen-

7

kin-der, an euch gro - ße Din-ge tun; Gott will, o ihr Men-schen-kin-der, an euch gro-ße Din-ge

10

tun. Mund und Her-ze,

13

Ohr und Blick-ke kön-nen nicht bei die-sem Glück-ke und so heil-ger Freu-de

16

ruhn; Mund und Her-ze, Ohr und Blick-ke kön-nen nicht bei die-sem

19 adagio

Glük-ke und so heil - ger Freu-de ruhn _____, und so heil-ger Freu - de

22 vivace

ruhn. Gott will, o ihr Men-schen-kin-der, an euch gro - ße Din - ge

25

tun, an euch gro - ße Din - ge tun, Gott will, o ihr Men - schen -

27

kin - der, an euch gro - ße Din - ge tun.

4. Aria

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Soprano

Basso

Continuo

8

piano

piano

piano

So hat Gott die Welt ge -

piano

16

liebt, sein Er - bar - men hilft uns Ar - men, daß er sei - nen — Sohn — uns gibt,

25

Gna - den - ga - - ben zu ge - - nie - ßen, die — wie rei - che Strö - me flie - ßen — ,

33

forte

forte

f

f

die _____ wie rei-che Strö - me flie - ßen.

41

f

49

Musical score for measures 49-55. The score is written for three systems. The first system consists of two staves (treble and bass clef). The second system consists of three staves (two treble clefs and one bass clef). The third system consists of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

56

Musical score for measures 56-62. The score is written for three systems. The first system consists of two staves (treble and bass clef). The second system consists of three staves (two treble clefs and one bass clef). The third system consists of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The lyrics "Sein — ver - neu - - ter" are written under the vocal line in the third system.

63

Gna - - den - bund ist ge - schäf - tig und wird kräf - tig in der_

70

Men - schen_ Herz_ und Mund, daß_ sein Geist_ zu sei - - ner Eh - re_

77

gläu-big zu ihm ru - fen leh - re , gläu - - big zu ihm ru - - fen leh -

84

re.

91

Musical score for measures 91-96. The score is written for a grand staff (treble and bass clefs) and includes a separate bass line. The key signature is two sharps (F# and C#). Measure 91 is marked with a '91' and a 'tr' (trill) above the first note. The music features a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voice. The bass line is mostly rests, with some activity in the final measure.

97

Musical score for measures 97-102. The score is written for a grand staff (treble and bass clefs) and includes a separate bass line. The key signature is two sharps (F# and C#). Measure 97 is marked with a '97'. The music continues with a complex melodic line in the upper voice, featuring many slurs and ties. The lower voice has a more rhythmic accompaniment. The bass line is mostly rests, with some activity in the final measure.

102

Musical score for measures 102-105. The score is in G major (one sharp) and 4/4 time. It features a vocal line with a melodic line and a dotted line, and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The piano part includes a bass line with a simple harmonic accompaniment.

106

Musical score for measures 106-109. The score is in G major (one sharp) and 4/4 time. It features a vocal line with a melodic line and a dotted line, and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The piano part includes a bass line with a simple harmonic accompaniment. The lyrics "Nun wir" are written below the vocal line in the final measure.

110

las - sen uns - - re Pflicht Op - fer brin - - gen,
 las - - sen uns - - re Pflicht Op - fer brin - - gen,

115

dan - kend sin - - - gen, da sein of - fen - -
 dan - kend sin - - - gen, da sein of - fen - - - -

119

bar - - - tes Licht sich _____ zu sei - - - nen

bar - - - tes Licht sich _____ zu sei - - - nen

123

Kin - - - dern nei - get und _____ sich ih - - - - -

Kin - - - dern nei - get _____ und _____ sich ih - - - - - nen

127

nen kräf - tig ze - - - - get, und sich ih - nen
kräf - - - - tig ze - get, und sich ih - nen kräf -

131

kräf - tig ze - - - - get.
- tig ze - - - - get.

135

Musical score for measures 135-140. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is two sharps (F# and C#). The melody in the upper voice features a series of eighth and sixteenth notes, with some phrases marked by slurs. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with sixteenth-note patterns. The system concludes with a double bar line.

140

Musical score for measures 140-145. The score continues from the previous system. The melody in the upper voice features a series of eighth and sixteenth notes, with some phrases marked by slurs. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with sixteenth-note patterns. The system concludes with a double bar line.

5. Recitativo

Duetto

Soprano Un-end-lich-ster, den man doch Va-ter nennt, wir wol-len dann das Herz zum Op - fer

Tenore Un-end-lich-ster, den man doch Va-ter nennt, wir wol-len dann das Herz zum Op - fer

Continuo

4
brin - gen, aus uns-rer Brust, die ganz vor An-dacht brennt, soll sich der Seuf - zer Glut zum Him - mel schwin -

brin-gen, aus uns-rer Brust, die ganz vor An-dacht brennt, soll sich der Seuf-zer Glut zum

7
Him-mel schwin - gen, der

Him-mel schwin - gen,

10
Seuf - zer Glut, der Seuf - zer Glut, soll sich der Seuf-zer Glut

der Seuf - zer Glut, soll sich der Seuf-zer Glut, der Seuf - zer

13
- zum Him-mel schwin - gen.

Glut zum Him-mel schwin - gen.

6. Chorus

Flauto traverso I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

8

16

Rüh-re, Höch - ster, un - sern Geist, daß des höch - sten Gei - stes

Rüh-re, Höch - ster, un - sern Geist, daß des höch - sten Gei - stes

Rüh-re, Höch - ster, un - sern Geist, daß des höch - sten Gei - stes

Rüh-re, Höch - ster, un - sern Geist, daß des höch - sten Gei - stes

24

Ga - ben ih - - re Wür - kung in uns ha - - ben, ih-re Wür-kung in uns ha - -

Ga - ben ih-re Wür-kung in uns ha - -

Ga ben ih-re Wür-kung in uns ha - -

Ga - ben ih - - re Wür - kung, ih-re Wür-kung in uns ha - -

32

ben!
ben!
ben!
ben!

41

ben!
ben!
ben!
ben!

49

Musical score for measures 49-56. It consists of five staves: a vocal line with a melodic line and a dotted line above it, and four piano accompaniment staves. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and slurs.

57

Musical score for measures 57-64. It consists of five staves: a vocal line with a melodic line and a dotted line above it, and four piano accompaniment staves. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes and slurs. The vocal line includes a trill (tr) and a trill (tr) marking.

Da dein
Da dein
Da dein
Da dein

66

Musical score for measures 66-72, instrumental accompaniment. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass and more complex melodic lines in the treble.

Vocal parts for measures 66-72. It includes four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics in German. The lyrics are: "Sohn uns be - - ten heißt, wird es durch die Wol - ken drin - gen und Er - hö - rung auf uns brin - gen,". A trill (tr) is indicated above the final note of the Soprano part in measure 72.

73

Musical score for measures 73-79, instrumental accompaniment. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps. The music continues with a consistent eighth-note accompaniment and melodic development.

Vocal parts for measures 73-79. It includes four vocal staves with lyrics in German: "und Er - hö - rung auf uns brin - gen, und Er - hö - rung auf uns brin - gen;". The lyrics are repeated in different parts across the staves.

81

da dein Sohn uns be - - ten heißt, wird es durch die Wol-ken drin - gen

da dein Sohn uns be - - ten heißt, wird es durch die Wol-ken drin - gen

da dein Sohn uns be - - ten heißt, wird es durch die Wol-ken drin - gen

da dein Sohn uns be - - ten heißt, wird es durch die Wol-ken drin - gen

89

und Er - hö - rung auf uns brin - gen, und Er - - hö - rung auf uns brin - - gen.

und Er - - hö - rung auf uns brin - - gen.

und Er - - hö - rung auf uns brin - - gen.

und Er - hö - - - rung, und Er - - hö - rung auf uns brin - - gen.

Kantate zum 2. Pfingsttag

Also hat Gott die Welt geliebt

BWV 68

Corno, auch Cornetto

Trombone I, II, III

Oboe I, II

Taille

Violino I, II

Viola

Violoncello piccolo

Soprano

Alto

Tenore

Basso

Continuo, Organo

Also hat Gott die Welt geliebt

BWV 68

1. Choral

Corno

Oboe I
Violino I

Oboe II
Violino II

Taille
Viola

Soprano

Alto

Tenore

Basso

Continuo
Organo (bez.)
Org.

4

Al-so hat Gott die Welt ge - - liebt.

Al-so hat Gott die Welt ge - - liebt,

Al-so hat Gott die Welt ge - - liebt,

Al-so hat Gott die Welt ge - - liebt,

7

Ob. II

Viol. II

daß er uns sei - nen

daß er uns sei - nen

daß er uns

daß er uns sei - nen Sohn ge - ge -

10

tr

Sohn ge - ge - ben

Sohn ge - ge - ben, daß er uns sei - nen Sohn ge - ge - ben.

sei - nen Sohn ge - ge - ben, daß er uns sei - nen Sohn ge - ge - ben.

- ben, ge - ge - ben, daß er uns sei - nen Sohn ge - ge - ben.

13

Musical score for measures 13-15. The score includes a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with some accidentals (sharps and naturals). The bass staff has a bass line with some accidentals. There are also empty staves for a vocal line and a grand staff for a second instrument.

16

Musical score for measures 16-18. The score includes a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with some accidentals. The bass staff has a bass line with some accidentals. There are also empty staves for a vocal line and a grand staff for a second instrument. The lyrics are: "Wer sich im Glau - ben ihm er - gibt, Wer sich im Glau - ben ihm er - gibt, Wer sich im Glau - ben ihm er - gibt, Wer sich im Glau - ben ihm er - gibt,".

19

Ob. II
Viol. II

der soll dort e - wig
der soll dort e - wig
der soll dort
dersoll dort e - wig, e - wig, e -

22

tr

Ob. II
Viol. II

bei ihm le - ben
bei ihm le - ben, der soll dort e - wig bei ihm le - ben.
e - wig, e - wig bei ihm le - ben, der soll dort e - wig bei ihm le - ben. Wer
- wig bei ihm le - ben, der soll dort e - wig bei ihm le - ben.

25

Ob. II

Viol. II

Wer glaubt, daß Je - sus

Wer glaubt, daß Je - sus ihm ge - bo - ren, wer glaubt, daß

glaubt, daß Je - sus ihm ge - bo - ren, ihm ge - bo - ren, wer glaubt, daß

Wer glaubt, daß Je - sus ihm ge - bo - ren, wer glaubt, daß Je - sus

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

28

tr

ihm ge - bo - ren,

Je - sus ihm ge - bo - ren,

Je - sus ihm ge - bo - ren,

- ren, daß Je - sus ihm ge - bo - ren,

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

31

der blei - - bet e - - - wig un - ver - lo - -

der blei - - - bet

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

34

der blei - - - bet

der blei - - - bet e - - - wig, der blei - bet e - -

e - - - wig un - ver - lo - ren, un - ver - lo - - ren, der blei - bet e - wig un - ver -

- - ren, der blei - bet e - wig un - ver - lo - ren, der blei - bet e - wig un - ver -

Taille

Va.

6 7 # 6 4 4 2 6 6 6 7 # 6 # 4 6 6

37

c - wig un - ver - lo - ren, - wig un - ver - lo - ren, un - ver - lo - ren, lo - ren, un - ver - lo - ren, lo - ren, un - ver - lo - ren,

7 6 6^b 7 4 6 7 4 2 6 4 2 6 4 3 7 6 6

40

und ist kein Leid, das den be - trübt, und ist kein Leid, das den be - trübt, , betrübt, und ist kein und ist kein Leid, das den be - trübt, , betrübt, und ist kein und ist kein Leid, das den be - trübt, be - trübt, und ist kein

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

43

Leid, das den be-trübt, kein Leid —, das den be-trübt, das den be-trübt,
 Leid, das den be-trübt, kein Leid —, das den be-trübt,
 Leid, das den be-trübt, kein Leid —, das den be-trübt,

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

46

den Gott und —
 den Gott und
 den Gott und
 den Gott und auch sein

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

49

tr

Taille
Va.

auch sein Je - sus liebt

auch sein Je - sus liebt, den Gott und auch sein Je - sus liebt.

auch sein Je - sus, auch sein Je - sus liebt, den Gott und auch sein Je - sus liebt.

Je - - sus, auch sein Je - sus liebt, den Gott und auch sein Je - sus liebt.

52

Ob. II

Viol. II

2. Aria

Presto ¹⁾

Oboe I

Violino I

Violoncello piccolo

Soprano

Continuo
Organo (bez.)
Org.

4

Mein gläu - bi - ges Her - ze, froh - lok - ke___, sing, scher - ze,

7

mein gläu - bi - ges Her - ze, froh -

10

lok - ke___, sing, scher - ze, froh - lok - ke___, sing, scher - ze___, dein Je - - sus ist da; mein

1) Presto und ♩ sind bedeutungsgleich. Vgl. den Krit. Bericht.

13

gläu - bi - ges Her - ze, froh - lok - ke, sing, scher - ze, froh - lok - ke, sing, scher - ze, dein

16

Je - sus ist da!

20

Weg Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich

23

will euch nur sa - gen: Mein Je - sus ist nah; weg Jam - mer, weg Kla - gen, ich

26

will euch nur sa - gen: Mein Je - sus — ist nah, mein — Je - sus — ist nah;

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

29

weg

6 5 6 5 6 6/5 6/4 5# 6 #

33

Jam - mer, weg Kla - gen, weg Jam - mer, weg Kla - gen, ich will euch nur sa - gen: Mein

6 7 6 6 6 7b 6 5b 5 6 6/5 7

36

Je - sus — ist nah. Mein gläu - bi - ges Her - ze, froh - lok - ke —, sing, scher - ze,

39

mein gläu - bi - ges Her - ze, froh - lok - ke —, sing, scher - ze, froh -

43

lok - ke —, sing, scher - ze —, dein Je - sus ist da, froh - lok - ke, sing,

46

scher - ze, froh - lok - - - ke __, sing, scher - - - - - ze, mein

6 6 7 5 6 6 6 6 4 6

49

gläu - bi - ges Her - ze, froh - lok - ke __, sing, scher - ze, froh - lok - ke __, sing, scher - ze, dein Je - sus __ ist da!

6 6 6 6 4 6

53 Ritornello

4 6 6 7 5 4 4 2 6 6 7

57

Musical score for measures 57-60. The system consists of five staves. The top two staves are treble clefs, the middle two are bass clefs, and the bottom staff is a bass clef with figured bass notation. The music is in a minor key with a common time signature. The bass line includes figures: 4, 3, 9, 6, 9, 6, 6/5, 4, 6, 6/5, 7, 5, 6, 6/5, 6b, 7.

61

Musical score for measures 61-64. The system consists of five staves. The top two staves are treble clefs, the middle two are bass clefs, and the bottom staff is a bass clef with figured bass notation. The music continues in the same key and time signature. The bass line includes figures: 6, 7, 7, 6, 7, 6, 6, #, 6, 6, #, 6.

65

Musical score for measures 65-68. The system consists of five staves. The top two staves are treble clefs, the middle two are bass clefs, and the bottom staff is a bass clef with figured bass notation. The music continues in the same key and time signature. The bass line includes figures: 7, 6b, 6/5, 7b, 6, 7, 6, 7, 6, 6b/5, #, 6, 5.

68

6^b₅ 7[#] 6₅ 3 6₅

71

7 7 6 5 6 6₅ 7 6 6₅ 7 4 6

74

7 7 7 7 7 7 7 7 7^b 7 7 7

77

6₅ 6 6 6 7 5 6 4 6₅ 6 7

3. Recitativo

Basso

Ich bin mit Pe-tro nicht ver - mes-sen, was mich ge-trost und freu - - - dig macht, daß

Continuo
Organo (bez.)
Org.

4

mich mein Je - - - sus nicht ver - ges - sen. Er kam nicht nur, die Welt zu rich-ten, nein,

7

nein, er woll-te Sünd und Schuld als Mitt-ler zwi-schen Gott und Mensch vor dies-mal schlich-ten.

für

4. Aria

Oboe I

Oboe II

Taille

Basso

Continuo
Organo (bez.)
Org.

4

8

Du bist ge - bo - ren

piano

12

mir zu - gu - te, du bist ge - - bo - ren mir zu -

forte piano

16

piano sempre

gu - te, das glaub ich, mir ist wohl zu - mu - te, das glaub ich, mir ist wohl zu -

piano sempre

20

mu - te, weil du vor mich ge - nung ge - tan für

24

—, weil du vormich ge-nung ge-tan, ge-nung, ge-nung, weil du vor mich ge-nung ge-tan, vor mich ge-nung ge-

28

tan. Das Rund der Er - den mag gleich

forte piano

32

bre - chen, das Rund der Er - den mag gleich bre -

piano

36

chen, will mir der Sa - tan wi - der spre -

55

will mir der Sa - tan wi - der - spre - - - - - chen, wi - der - spre - - - - -

58

- - chen, so bet ich dich, mein Hei - land, an, so bet - - - - - ich dich, mein

61

Hei - - land, an. Du bist ge - bo - ren mir zu - gu - te,

piano forte

65

du bist ge - bo - ren mir zu - gu - te, das glaub - ich, mir ist wohl - zu -

piano

69

piano

mu - te, das glaub ich, mir ist wohl zu - mu - - te,

forte

72

weil du vor mich ge - nung ge - tan

piano

75

, weil du vor mich ge-nung ge - tan, ge-nung, ge-nung, weil du vor mich ge - nung ge -

78

forte

tan, vor mich ge-nung ge-tan.

forte

5. Chorus

Cornetto
Oboe I
Violino I Cto.

Trombone I
Oboe II
Violino II Trbne.I

Trombone II
Taille
Viola Trbne.II

Trombone III

Soprano

Alto

Tenore

Basso

Continuo
Organo (bez.)
Org.

Wer an ihn gläu-bet, der wird nicht ge-rich

5

Wer an ihn gläu-bet, der wird nicht ge-rich

tet, wer an ihn gläu - bet, der wird nicht ge-rich

9

Wer an ihn gläu-bet, der wird nicht ge - rich - - - - -
 tet, wer an ihn gläu - bet, der wird nicht ge - rich - - - - -
 tet, wer an ihn gläu - bet, wer an ihn gläu - - - - - bet, der wird nicht ge - rich - - - - -

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

13

Wer an ihn gläu-bet, der wird nicht ge - rich - - - - -
 tet, wer an ihn gläu - bet, der wird nicht ge - rich - - - - -
 tet, wer an ihn gläu - bet, wer an ihn gläu - - - - - bet, der wird nicht ge -
 - tet, der wird nicht ge - rich - - - - - tet, wer an - - - - - ihn

Trbne. I
 Ob., Viol. II
 Ob. II
 Trbne. I
 Viol. II

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

16

tet; wer a-ber nicht gläu - bet, der ist schon ge - rich -
 tet; wer a - - ber nicht gläu-bet, der ist schon ge - rich -
 rich - - - - - tet, der wird nicht ge - rich - - tet, wer an ihn gläu -
 gläu-bet, der wird nicht ge - rich - tet, wer an ihn gläu - - - - bet, der wird nicht ge -

19

Cornetto
 Ob., Viol. I
 Ob., Viol. II
 Taille
 Trbne. I
 Trbne. II, Va.

- tet, wer a - ber nicht gläu - - - - bet, der ist
 - - - - tet, wer a - ber nicht gläu - bet,
 - - - - bet, der wird nicht ge - rich - tet, wird nicht ge - rich - tet;
 rich - - - - - tet, wird nicht ge - rich - tet;

22

Ob. II

Trbne. I, Viol. II

schon ge-rich - - - - - tet, ist schon ge - rich - - - - -
 der ist schon ge-rich - - - - - tet, wer a - ber nicht gläu - - - - bet, der ist
 wer a - ber nicht gläu - bet,

26

Taille

Trbne. II, Va.

- - - - - tet, wer a - ber nicht
 schon ge - rich - - - - - tet, ist schon ge -
 der ist schon ge-rich - - - - - tet, wer a - ber nicht

29

gläu - - - - - bet, der ist rich - - - - -
 rich - - - - - gläu - - - - - bet, der ist schon ge - rich - - - - -
 gläu - - - - - bet, der ist schon ge - rich - - - - -
 wer a - ber nicht gläu - bet, der ist schon ge - rich - - - - -

32

Taille
 Trbnc. II, Va.

schon ge-rich-tet; wer an ihn gläu - bet, wer an ihn gläu - - - - - bet, der wird
 tet; wer an ihn gläu - - - - - bet, der wird
 tet; wer an ihn gläu-bet, der wird nicht ge - rich - - - - -
 tet, wer a - ber nicht gläu-bet, der ist schon ge - rich - - - - -

36

Ob. II
Trbne. I, Viol. II

nicht ge - rich - tet, nicht ge - rich - tet,
 nicht — ge - richt', wer an ihn gläu - bet, der wird nicht ge - rich - -
 - - - - tet, wird nicht ge - rich - tet; wer a - ber nicht gläu - bet, der ist schon ge -
 - - - - tet; wer an ihn gläu - bet,

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

39

Ob. II
Trbne. I, Viol. II
Taille
Trbne. II, Va.

wer an ihn gläu - bet, der wird
 - - - - tet, wird nicht ge - rich - tet; wer a - ber nicht gläu - bet,
 rich - - - - tet; denn er gläu - bet nicht an den Na - men des ein - ge -

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

43

Ob. II
Trbne. I, Viol. II

nicht ge - rich - - - - - tet; wer a - ber nicht
der ist schon ge - rich - - - - - tet; denn er
bor - nen Soh - - - - - nes Got - - - - - tes, denn er
wer an ihn

46

Taille
Trbne. II, Va.

Taille
Trbne. II, Va.

gläu - bet, der ist schon ge - rich - - - - -
gläu - bet nicht an den Na - men des ein - ge - bor - nen Soh - - - - - nes Got -
gläu - bet nicht an den Na - men des ein - ge - bor - nen Soh - nes Got -
gläu - bet, der wird nicht ge - rich - - - - -

49

Ob., Viol. II

Trbne. I

Trbne. I

Ob., Viol. II

piano

Ob., Viol. II

Trbne. I

Taille, Va.

Trbne. II

piano

tr

tet; denn er gläu - bet nicht an den Na - men des ein - ge - bor - nen Soh - nes Got - tes, denn er

tes, denn er gläu - bet nicht an den Na - men des ein - ge - bor - nen Soh - nes Got - tes, denn er

tes, denn er gläu - bet nicht an den Na - men des ein - ge - bor - nen Soh - nes Got - tes, denn er

tet; denn er gläu - bet nicht an den Na - men des ein - ge - bor - nen Soh - nes Got - tes, denn er

8 6 7 5 6 8 7 5 # 6 4 2 6 6

53

Ob. II

Trbne. I, Viol. II

Taille, Va.

Trbne. II

gläu - - - bet nicht an den Na - - - men des ein - ge - bor - - nen Soh - nes Got - - - tes.

gläu - - - bet nicht an den Na - men des ein - ge - bor - - nen Soh - nes Got - tes.

gläu - bet nicht an den Na - men des ein - ge - bor - nen Soh - nes, des ein - ge - bor - nen Soh - nes Got - tes.

gläu - bet nicht an den Na - - - - - men des ein - ge - bor - nen Soh - nes Got - tes.

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

Kantate zum 2. Pfingsttag

Ich liebe den Höchsten von ganzem Gemüte

BWV 174

Corno da caccia I, II

Oboe I, II

Taille

Violino ripieno I, II

Viola ripiena

Violino concertato I, II, III

Viola concertata I, II, III

Violoncello concertato I, II, III

Soprano

Alto

Tenore

Basso

Fagotto, Violone, Organo

Ich liebe den Höchsten von ganzem Gemüte

BWV 174

1. Sinfonia

Corno da caccia I

Corno da caccia II

Oboe I
Violino I *ripieno*
Viol.: spiccato

Oboe II
Violino II *ripieno*
Viol.: spiccato

Taille
Viola *ripiena*
Va.: spiccato

Violino I concertato

Violino II concertato

Violino III concertato

Viola I concertata

Viola II concertata

Viola III concertata

Violoncello I concertato

Violoncello II concertato

Violoncello III concertato

Basson e Violone con Cont.

Continuo
Organo (*bez.*)
Org.

4

This page of music contains several systems of staves. The first system has two staves in treble clef. The second system has three staves in treble clef. The third system has three staves in treble clef. The fourth system has three staves in bass clef. The fifth system has three staves in bass clef. The sixth system has three staves in bass clef. The seventh system has three staves in bass clef. The eighth system has three staves in bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. A multi-measure rest of 4 measures is present in the first system. The piece concludes with a double bar line and repeat dots.

This page of a musical score, numbered 67, contains measures 8 through 13. The music is written for piano and is organized into six systems, each with three staves. The key signature is one sharp (F#), and the time signature is 3/4. Measure 8 is marked with a '6' above the first staff. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics are marked 'piano' in the lower systems. Measure 13 includes a '6' above the first staff and a '5' below the first staff, indicating a specific fingering or articulation. The notation includes various musical symbols such as stems, beams, and accidentals.

12

The musical score is written in G major and 2/4 time. It consists of 12 measures. The first system has two staves. The second system has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves. The eleventh system has three staves. The twelfth system has three staves. The score includes various musical notations such as notes, rests, beams, and slurs.

16

This musical score page, numbered 16, contains a complex arrangement of music across multiple systems. The first system consists of two staves in treble clef with a key signature of one sharp (F#). The second system has three staves in treble clef. The third system has three staves in treble clef, with the top two staves featuring intricate sixteenth-note patterns. The fourth system has three staves in bass clef, with the top two staves featuring dense sixteenth-note textures. The fifth system has three staves in bass clef, with the top two staves featuring rhythmic patterns of eighth and sixteenth notes. The sixth system has two staves in bass clef, with the bottom staff containing a figured bass line with figures such as ii , 6 , and \# . The music is written in a style characteristic of Baroque or Classical keyboard or lute compositions.

20

The musical score is written in a key signature of one sharp (F#) and a common time signature (C). It begins at measure 20. The first system consists of two staves. The second system consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three staves. The sixth system consists of three staves. The seventh system consists of three staves. The eighth system consists of three staves. The ninth system consists of three staves. The tenth system consists of three staves. The eleventh system consists of one staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'piano' and 'f'. The piece concludes with a double bar line and repeat dots.

23

Musical score for a piece starting at measure 23. The score is written in G major and 3/4 time. It consists of six systems of staves. The first system has two staves. The second system has three staves. The third system has three staves. The fourth system has three staves, with the word "forte" appearing above the middle staff. The fifth system has three staves. The sixth system has three staves, with the numbers "6 6", "4", and "3" appearing above the first, second, and third staves respectively. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

26

This musical score is for guitar and is organized into six systems. The first system consists of two staves. The second system consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three staves. The sixth system consists of one staff with guitar-specific notation, including fret numbers (4, 3, 6, 7, 7, 4, 4, 7, 4, 7) and a dynamic marking 'f'.

30

This musical score is for guitar and consists of several systems of staves. The top two systems each have three staves, while the middle two systems have four staves each. The bottom system has three staves. The notation includes various musical symbols such as accidentals, slurs, and a trill (tr). The bottom-most staff is specifically for guitar, with fret numbers written below the notes: 7b, 4/2, 6/4, 7b, 6/4, and 6. The key signature is one sharp (F#), and the time signature is 4/4.

33

This musical score is for guitar and is divided into six systems. The first system consists of two empty treble clef staves. The second system contains three staves: two treble clef staves and one bass clef staff. The third system contains three treble clef staves. The fourth system contains three bass clef staves. The fifth system contains three bass clef staves. The sixth system contains one bass clef staff with guitar-specific fingering numbers: 6, 5, 4, 6, 6, 5, 4. The music is written in a key signature of one sharp (F#) and includes various rhythmic patterns, slurs, and rests.

36

This musical score is for guitar and consists of six systems of staves. The first system has two staves in treble clef. The second system has three staves in treble clef. The third system has three staves in treble clef. The fourth system has three staves in bass clef. The fifth system has three staves in bass clef. The sixth system has one staff in bass clef with fret numbers 5, 6, 7, 4, 3, 6, 6 written above it. The music is in a key with one sharp (F#) and a 4/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

40

This musical score is for guitar, spanning measures 40 to 42. It is written in G major (one sharp) and 4/4 time. The score is organized into three systems, each containing three staves. The first two systems use a standard six-string guitar tuning (E2-A2-D3-G3-B3-E4), while the third system uses a drop D tuning (D2-A2-D3-G3-B3-E4). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The piece features a consistent eighth-note accompaniment pattern in the bass register. Measure 40 begins with a melodic phrase in the treble clef. Measure 41 continues this phrase with some chromatic movement. Measure 42 concludes the section with a final melodic flourish. The bottom staff of the third system includes fret numbers: 1, 5, 6, 4, 3, 4, 3, 5, 6, 5, 6.

43

This musical score is for guitar and is organized into six systems. The first system consists of two staves in treble clef. The second system consists of three staves in treble clef. The third system consists of three staves in treble clef. The fourth system consists of three staves in bass clef. The fifth system consists of three staves in bass clef. The sixth system consists of one staff in bass clef with fingering numbers (6, 6, 6, 6, 7, 6, 6, 4, 3, 6, 4) written above the notes. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs.

47

Musical notation for the first system, measures 1-4. It consists of two staves, both in treble clef with a key signature of one sharp (F#). The notes are mostly whole rests, indicating a silent introduction.

Musical notation for the second system, measures 1-4. It consists of three staves. The top two are in treble clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The music begins with rhythmic patterns of eighth and sixteenth notes.

Musical notation for the third system, measures 1-4. It consists of three staves. The top staff has a piano (*p*) dynamic marking at the start and a forte (*f*) dynamic marking at the end. The middle and bottom staves also have *p* and *f* markings respectively. The music features intricate sixteenth-note patterns.

Musical notation for the fourth system, measures 1-4. It consists of three staves in bass clef with a key signature of one sharp. All three staves have a piano (*p*) dynamic marking at the start and a forte (*f*) dynamic marking at the end. The music is characterized by a steady eighth-note accompaniment.

Musical notation for the fifth system, measures 1-4. It consists of three staves in bass clef with a key signature of one sharp. The music continues with eighth-note accompaniment and some melodic movement in the upper staves.

Musical notation for the sixth system, measures 1-4. It consists of a single bass staff with a key signature of one sharp. This system contains figured bass notation, with figures: 7 \sharp , 7 \sharp , 6/4, 6/4, 7/4 2, 7/4 2, 7, 7 \sharp , 6/4.

54

This musical score is for guitar, consisting of six systems of staves. The first system has two staves (treble and bass clef). The second system has three staves (treble, middle, and bass clef). The third system has three staves (treble, middle, and bass clef). The fourth system has three staves (treble, middle, and bass clef). The fifth system has three staves (treble, middle, and bass clef). The sixth system has two staves (treble and bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature. The bass line features a complex, syncopated rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The treble line contains melodic phrases, some with grace notes and slurs. The middle staff in the second and third systems provides harmonic support with chords and moving lines. The sixth system includes numerical figures (6, 6, #, 6, 4, #, 6, 4, 7, #, 7, #) positioned above the bass line, likely indicating specific fretting or techniques for the guitar.

57

Musical score for guitar, starting at measure 57. The score is written in G major and 4/4 time. It features a complex arrangement with multiple staves. The top two staves show a vocal line and a piano accompaniment. The middle section consists of six staves of guitar accompaniment, with dynamic markings 'p' and 'f'. The bottom section shows a bass line with fret numbers 6, 4/3, 7, 6, 6, 5, and #. The score concludes with a final chord marked with a sharp sign.

60

The musical score is written in G major (one sharp) and 3/4 time. It begins at measure 60. The score is organized into systems of staves. The first system consists of two staves. The second system consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three staves. The sixth system consists of three staves. The seventh system consists of three staves. The eighth system consists of three staves. The score includes dynamic markings such as 'f' (forte) and 'p' (piano). The key signature is one sharp (F#) and the time signature is 3/4. The score ends with a double bar line and a repeat sign.

63

This musical score page contains measures 63 through 66. It is written in G major (one sharp) and 3/4 time. The score is organized into four systems, each with three staves. The first system (measures 63-65) features a vocal line with a long melisma on a whole note in measure 63, followed by a piano accompaniment with a steady eighth-note bass line and chords. The second system (measures 64-66) continues the piano accompaniment with more complex rhythmic patterns, including sixteenth-note runs. The third system (measures 65-67) shows the vocal line re-entering with a melodic phrase, while the piano accompaniment provides harmonic support. The fourth system (measures 66-68) concludes the page with a final piano accompaniment line. A double bar line is placed at the end of measure 66. A dynamic marking of 'f' (forte) is present in measures 64 and 65. At the bottom of the page, there are some handwritten annotations: a sharp sign above a note in measure 66, and the numbers '6 5' and '6' written above notes in measures 66 and 67 respectively.

66

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 66. The first system consists of two empty staves. The second system contains three staves with melodic lines. The third system contains three staves with melodic lines and dynamic markings 'p'. The fourth system contains three staves with melodic lines and dynamic markings 'p'. The fifth system contains three staves with melodic lines and dynamic markings 'p'. The sixth system contains three staves with melodic lines. The seventh system contains three staves with melodic lines. The eighth system contains three staves with melodic lines. The ninth system contains three staves with melodic lines. The tenth system contains three staves with melodic lines. The eleventh system contains three staves with melodic lines and dynamic markings 'p'. The score concludes with a final cadence in the eleventh system.

69

The musical score consists of several systems of staves. The first system has two staves with treble clefs. The second system has three staves with treble clefs. The third system has three staves with treble clefs. The fourth system has three staves with alto clefs. The fifth system has three staves with bass clefs. The sixth system has three staves with bass clefs. The seventh system has three staves with bass clefs. The eighth system has three staves with bass clefs. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings 'f' are present in the fourth system. Fingering numbers (7, 5, 4, 6, 6, 7) are indicated in the eighth system.

^{e)} Vgl. Krit. Bericht.

72

Musical score for a piece starting at measure 72. The score is written in G major and 3/4 time. It consists of a grand staff with three systems. The first system has two staves. The second system has three staves, with a trill (tr) marked above the first staff. The third system has three staves. The fourth system has three staves, with the bottom staff containing figured bass notation: 6, 6, 5, 5, #, 7, 6, 6, 5, #.

75

The musical score consists of several systems of staves. The first system has two staves. The second system has three staves, with a trill (tr) indicated above the top staff. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The sixth system has three staves. The seventh system has three staves. The eighth system has three staves. The ninth system has three staves. The tenth system has three staves, with the bottom staff containing guitar chord diagrams: 6 7 7 7 7 7 #, 7 #, and 6 7 #.

78

Musical staff system 1: Treble clef, key signature of one sharp (F#), four measures of whole rests.

Musical staff system 2: Treble clef, key signature of one sharp (F#), four measures of whole rests.

Musical staff system 3: Treble clef, key signature of one sharp (F#), four measures of eighth-note and sixteenth-note patterns.

Musical staff system 4: Bass clef, key signature of one sharp (F#), four measures of eighth-note patterns.

Musical staff system 5: Bass clef, key signature of one sharp (F#), four measures of eighth-note patterns.

Musical staff system 6: Bass clef, key signature of one sharp (F#), four measures of eighth-note patterns with fingering numbers 6, 7, 7, and #.

82

This page of a musical score, numbered 82, contains six systems of staves. The first two systems are empty. The third system consists of three treble clef staves with complex melodic and harmonic notation. The fourth system consists of three bass clef staves with rhythmic accompaniment. The fifth system consists of three bass clef staves with rhythmic accompaniment. The sixth system consists of one bass clef staff with guitar tablature notation, including fret numbers (6, 7) and accidentals (#).

86

This musical score page contains measures 86, 87, and 88. It is written for piano and strings. The piano part is in the upper system, and the string parts are in the lower systems. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melodic line with a long note in measure 87 and a descending eighth-note line in measure 88. The string parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The bottom-most staff includes fingering numbers: 7, 7#, 7b, 7b, and 7b.

89

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with a long note in the first measure, a quarter note in the second, and a half note in the third. The bottom staff is in treble clef and contains rests.

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with a quarter note in the first measure, a half note in the second, and a whole note in the third. The bottom staff is in treble clef and contains rests.

Three staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a complex melodic line with many sixteenth notes. The middle and bottom staves are in treble clef and contain accompaniment with many sixteenth notes.

Three staves of music. The top staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a complex melodic line with many sixteenth notes. The middle and bottom staves are in bass clef and contain accompaniment with many sixteenth notes. The word "piano" is written below the middle staff, and "pianissimo" is written below the bottom staff.

Three staves of music. The top staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with quarter notes. The middle and bottom staves are in bass clef and contain accompaniment with quarter notes.

One staff of music in bass clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melodic line with quarter notes. Above the staff, there are markings: "7" with a sharp sign above it, "7" with a sharp sign above it, "7" with a sharp sign above it, and "6b" with a flat sign above it.

First system of musical notation, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a whole note chord. The bottom staff is in treble clef with a key signature of one sharp and contains a whole rest.

Second system of musical notation, consisting of three staves. The top two staves are in treble clef with a key signature of one sharp, containing whole notes. The bottom staff is in bass clef with a key signature of one sharp, containing a whole note chord.

Third system of musical notation, consisting of three staves. The top staff is in treble clef with a key signature of one sharp, featuring a complex melodic line with many accidentals. The middle and bottom staves are in treble clef with a key signature of one sharp, featuring rhythmic accompaniment with eighth notes and rests.

Fourth system of musical notation, consisting of three staves in bass clef with a key signature of one sharp. Each staff contains a steady eighth-note accompaniment.

Fifth system of musical notation, consisting of three staves in bass clef with a key signature of one sharp. Each staff contains a steady eighth-note accompaniment.

Sixth system of musical notation, consisting of one staff in bass clef with a key signature of one sharp. It contains a steady eighth-note accompaniment with figured bass notation: 7 6, 7 #, and 7 6 4.

95 *tr*

forte

forte

$7 \frac{4}{4}$ $7 \#$ $6 \flat$

98

This musical score is for guitar, consisting of 12 staves. The first two staves are in treble clef, and the remaining ten staves are in bass clef. The key signature is one sharp (F#). The score is divided into three measures. The first measure contains several rests and notes. The second measure continues the melodic and harmonic development. The third measure features a complex chordal structure with various fingerings indicated by numbers 1-4 and 6-7. A large slur covers the first two staves in the third measure, indicating a sustained or tied sound. The notation includes eighth and sixteenth notes, rests, and various chordal symbols.

101

This musical score is for guitar, consisting of 10 measures. It is written in a key signature of one sharp (F#) and a common time signature. The score is organized into systems of staves:

- System 1:** Two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both start with a whole rest.
- System 2:** Three staves. The top two are in treble clef, and the bottom is in bass clef. They contain rhythmic patterns with eighth and sixteenth notes.
- System 3:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff features a melodic line with slurs and ties.
- System 4:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff has a complex melodic line with many slurs and ties.
- System 5:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff contains a dense texture of sixteenth-note arpeggios.
- System 6:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff continues with sixteenth-note arpeggios.
- System 7:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff continues with sixteenth-note arpeggios.
- System 8:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff continues with sixteenth-note arpeggios.
- System 9:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff continues with sixteenth-note arpeggios.
- System 10:** Three staves. The top two are in treble clef, and the bottom is in bass clef. The top staff continues with sixteenth-note arpeggios.

The bottom-most staff (the bass line) includes numerical fingerings: 6, 5, #, 7/4/2, 5/3, 6/4, 6, 6, 6, 6, 5, 7/4/2.

104

The musical score is arranged in a grand staff format, consisting of two systems of three staves each. The first system includes a treble clef and a bass clef. The second system includes a treble clef and a bass clef. The third system includes a treble clef and a bass clef. The fourth system includes a treble clef and a bass clef. The fifth system includes a treble clef and a bass clef. The sixth system includes a treble clef and a bass clef. The seventh system includes a treble clef and a bass clef. The eighth system includes a treble clef and a bass clef. The ninth system includes a treble clef and a bass clef. The tenth system includes a treble clef and a bass clef. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

107

The musical score consists of several systems of staves. The first system has two staves. The second system has three staves. The third system has three staves. The fourth system has three staves, with dynamic markings *piano* and *pianissimo*. The fifth system has three staves. The sixth system has three staves, with guitar chord diagrams (6, 7, 6, 7, 7^b, 7^a) written below the notes.

This musical score page, numbered 110, contains six systems of staves. The first system consists of two empty treble clef staves. The second system has three staves: two treble clef staves and one bass clef staff. The third system has three treble clef staves. The fourth system has three bass clef staves. The fifth system has three bass clef staves. The sixth system has one bass clef staff with chord symbols: 6, 6, 7#, 7#, 7b, 6b. Dynamic markings 'p' and 'f' are present in the third and fourth systems.

113

This musical score page, numbered 113, contains several systems of staves. The top system consists of two treble clef staves. The second system includes two treble clef staves and one bass clef staff, with a slur spanning across the measures. The third system features three treble clef staves. The fourth system consists of three bass clef staves, with a piano (*p*) dynamic marking on the first staff and a forte (*forte*) dynamic marking on the second staff. The bottom system is a single bass clef staff containing figured bass notation, with figures such as 6/4, 6/4, 7b/6b, 7b/6b, 6b/4, and 6b/4.

116

This musical score page contains measures 116, 117, and 118. It is written for piano and strings. The piano part is in the upper system, and the string parts are in the lower systems. The key signature is one sharp (F#), and the time signature is 7/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a melodic line with eighth and sixteenth notes, while the strings provide harmonic support with sustained notes and rhythmic patterns. The bottom of the page shows figured bass notation for the piano part.

7/4 7/4 6b/4 6b/4 7/6 7/6

119

Musical score for page 101, system 119. The score consists of 11 staves. The first two staves are treble clef, the next three are bass clef, and the last six are bass clef. The music is in 4/4 time and G major. It features a complex rhythmic pattern with many rests and slurs. A dynamic marking 'f' is present in the fourth staff. The bottom staff includes figured bass notation: ♭, 6♭, 7♭, 6, 7, 6, #.

The musical score is arranged in 11 staves. The top two staves are empty. The next three staves (3-5) are treble clef. The next three staves (6-8) are alto clef. The next three staves (9-11) are bass clef. The music is in 3/4 time and G major. The bottom staff contains figured bass notation.

Figured Bass Notation (Bottom Staff):

6	4	3b	6	4	3b	6	b	6	6	5	6	6	b	6	4	2	6	6	4	2	6	5	b
---	---	----	---	---	----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

126

This musical score is for guitar, consisting of 12 measures. It is written in a key signature of one sharp (F#) and a 4/4 time signature. The score is organized into four systems, each containing three staves. The first two systems use a grand staff (treble and bass clefs), while the last two systems use three separate bass clef staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Chord diagrams are indicated by numbers 1-7 above notes. The final measure of the piece includes a complex chord diagram: $\begin{matrix} 7 & 7 & 6 & 5 & 6 & 7 & 6 \\ & & 4 & 3 & 4 & 3 & 5 \end{matrix}$.

129

Musical score for page 104, system 129. The score consists of 11 staves. The first two staves are treble clef, the next three are alto clef, and the last six are bass clef. The music is in G major and 3/4 time. The bottom staff includes fingering numbers: 6/5, 5, 6, 6, 6, 6, 6/5, 6, 4, 2, 7, 5, 6, 6, 6/5.

133

This musical score is for a piece starting at measure 133. It is written in a key signature of one sharp (F#) and a 3/4 time signature. The score consists of 12 staves, organized into four systems of three staves each. The first two systems use treble clefs, while the last two systems use bass clefs. The music is characterized by a complex, rhythmic pattern, featuring many eighth and sixteenth notes, often beamed together. There are frequent rests, particularly in the first two staves of each system, suggesting a multi-measure rest or a specific rhythmic structure. The notation includes various note values, stems, and beams, typical of a detailed musical score. The piece concludes with a double bar line at the end of the final system.

2. Aria

Oboe I

Oboe II

Alto

Violoncello I, II,
Continuo
Organo (*bez.*)

11

15

tr

p

p

Ich lie - - - beden Höch - - - sten von gan - - - zem Ge-

20

mü - - te, ich

f

25

lie - - - beden Höch - sten von gan - - zem Ge - mü - - te, er

p

29

hat mich auch am höch-sten lieb, er hat mich auch am höch - sten lieb; ich

p

33

lie - - - - beden Höch - sten von gan - - - zem Ge - mü - - te, er

p

37

hat mich auch am höchsten lieb; ich liebe den Höchsten von ganzem Gemüte, er

41

forte

f

hat mich auch am höchsten lieb;

45

49

tr

p

ich liebe den Höchsten von

53

gan - - - - - zem Ge - mü - - - te, er hat mich auch - - - - - am höch - sten lieb - - - - -

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

57

- , er hat mich auch - - - - - am höch - sten lieb - - - - -

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

61

- , er hat mich auch am höch - sten lieb; ich

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

65

lie - be den Höch - sten von gan - zem Ge - mü - te, er hat mich auch am höch - sten lieb.

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

f

70

75

80

84

Gott al - lein _____, Gott al - lein _____ soll der Schatz der See - len

*) Vgl. Krit. Bericht.

88

sein, da hab ich die ewige Quelle, die ewige

92

Quelle der Güte; Gott allein, allein soll der Schatz der

96

Seele sein, der Schatz der Seele, der Schatz der Seele,

100

da hab ich die ewige Quelle, die ewige Quelle der Güte.

Da capo

3. Recitativo

3 Violini

3 Viole in unisono

Tenore

Violoncello I, II
Continuo
Organo (bez.)

O Lie-be, wel-cher kei-ne gleich! O un-schätz-ba-res Lö-se-geld! Der Va-ter hat des Kin-des

5

Le-ben vor Sün-der in den Tod ge - ge-ben, und al - le, die das Him-mel-reich ver-scher-zet und ver -

8

lo-ren, zur Se-lig-keit er - ko-ren. Al - so hat Gott die Welt ge-lobt! Mein Herz, das mer-ke dir, und

12

stär-ke dich mit die-sen Wor-ten; vor die-sem mäch-tigen Pa-nier er - zit-tern selbst die Höl-len-pfor-ten.

4. Aria

Violini e Viole
tutti all' unisono

Basso

Violoncello I, II
Continuo
Organo (*bez.*)

Figured bass notation for measures 1-6: 6, 6, 6, 6, 6, 7 4, 4 2, 6, 6

Figured bass notation for measures 7-10: #, 6, #, 6, 6, 7, 6, 6

Figured bass notation for measures 11-15: 9, 6, 6, 6, 6, 6, 6, 6, 6, 6

piano

Grei - fet zu, faßt das Heil, ihr Glau-bens -

Figured bass notation for measures 16-20: 6, 7, 4, 3, 6, 4, 2, 6, #, 6, #, 6, 6

hän - de, grei - - - fet zu, grei - - - fet zu,

Figured bass notation for measures 21-25: 7, 7, 6, 6, 7, 4, 2, 6, 6, 6, #, 6, 6

grei-fet zu, faßt das Heil, ihr Glau-bens-hän-de, faßt das Heil

Figured bass notation for measures 26-30: 6, 6, 6, 6, 6, 7, 6, 6, #, 4, 3, 6, 6, 6, 7

-, grei-fet zu, faßt das Heil, ihr Glau - - - - bens - hän - de, grei - - - fet

31

zu, faßt das Heil, grei-fet zu,

35

faßt das Heil, ihr Glau-bens - hän - de, grei - fet zu, faßt das Heil, ihr

39

Glau - bens - hän - - de, faßt das Heil, grei - fet zu!

44

49

Je - sus gibt sein Him - mel -

54

reich und ver - langt nur das von euch: Gläubt ge - treu, ge - treu

59

bis an das En - de, bis an das En - - - - de; Je - - sus

65

gibt sein Him-mel-reich und ver - langt nur das von euch: Gläubt ge - treu bis an das

71

forte

En - - - de;

76

piano

Je - sus gibt sein Him-mel-reich und ver - langt nur das von euch: Gläubt

81

ge - treu, ge - treu, gläubt ge - treu bis an das En - - -

86

tr

- - de, gläubt ge - - treu, ge - treu bis an das En - - de! Grei-fet

*) Zur Problematik der Lesart dieses Taktes vgl. den Krit. Bericht.

92

zu, faßt das Heil, grei - fet zu, faßt das Heil, ihr Glau-bens-

98

hän - de, grei - - - fet zu, grei - - - - fet

102

zu, grei-fet zu, faßt das Heil, grei-fet zu,

106

faßt das Heil, ihr Glau-bens-hän-de, faßt das Heil, grei-fet zu, faßt das

111

Heil, ihr Glau - - - bens - hän - de, grei - - - fet zu, faßt das

117

Heil, grei-fet zu, faßt das Heil, ihr Glau-bens - hän-de, faßt das

122

Heil, das Heil, ihr Glau - bens - hän - - de, faßt das Heil, grei - fet zu!

127

132

5. Choral

Soprano, Oboe I
Violino I *ripieno*
Violini I, II concertati

Alto, Oboe II
Violino II *ripieno*
Violino III concertato

Tenore, Taille
Viola *ripiena*
Viola I, II, III concertate

Basso

Violoncello I, II
Continuo
Organo (*bez.*)

Sopr.
Herz - lich lieb hab ich dich, o Herr. Ich bitt, wollst sein von
Die gan - ze Welt er - freut mich nicht, nach Himml und Er - den

Alto
Herz - lich lieb hab ich dich, o Herr. Ich bitt, wollst sein von
Die gan - ze Welt er - freut mich nicht, nach Himml und Er - den

Ten. Taille
Herz - lich lieb hab ich dich, o Herr. Ich bitt, wollst sein von
Die gan - ze Welt er - freut mich nicht, nach Himml und Er - den

Basso
Herz - lich lieb hab ich dich, o Herr. Ich bitt, wollst sein von
Die gan - ze Welt er - freut mich nicht, nach Himml und Er - den

Org.
5 6 6 5 6 4 3 9 6 5 6 8 7 5 6 6 5 6 6

4 (10)

mir nicht fern mit frag ich nicht, wenn dei - ner Hül f und ich dich nur kann Gna - den. ha - ben. Und wenn mir gleich mein Herz zer-bricht, so

mir nicht fern mit frag ich nicht, wenn dei - ner Hül f und ich dich nur kann Gna - den. ha - ben. Und wenn mir gleich mein Herz zer-bricht, so

mir nicht fern mit frag ich nicht, wenn dei - ner Hül f und ich dich nur kann Gna - den. ha - ben. Und wenn mir gleich mein Herz zer-bricht, so

mir nicht fern mit frag ich nicht, wenn dei - ner Hül f und ich dich nur kann Gna - den. ha - ben. Und wenn mir gleich mein Herz zer-bricht, so

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

15

bist du doch mein Zu - ver - sichts, mein Heil und mei - nes Her - zens Trost, der mich durch sein Blut

bist du doch mein Instr. Zu - ver - sichts, mein Heil und mei - nes Her - zens Trost, der mich durch sein Blut

bist du doch mein Instr. Zu - ver - sichts, mein Heil und mei - nes Her - zens Trost, der mich durch sein Blut

bist du doch mein Instr. Zu - ver - sichts, mein Heil und mei - nes Her - zens Trost, der mich durch sein Blut

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

20

hat er - löst. Herr Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schan - den laß mich nim - mer - mehr!

hat er - löst. Her Instr. Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schan - den laß mich nim - mer - mehr!

hat er - löst. Herr Instr. Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schan - den laß mich nim - mer - mehr!

hat er - löst. Herr Instr. Je - su Christ, mein Gott und Herr, mein Gott und Herr, in Schan - den laß mich nim - mer - mehr!

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

Kantate zum 3. Pfingsttag

Erwünschtes Freudenlicht

BWV 184

Flauto traverso I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Violoncello, Organo

Erwünschtes Freudenlicht

BWV 184

1. Recitativo

Flauto traverso I

Flauto traverso II

Tenore

Continuo¹⁾
Violoncello
Organo

Er - wünsch - tes — Freu - den - licht, das mit dem neu - en Bund an -

bricht durch Je - sum, un - sern Hir - ten! Wir, die wirsonst in

To - des Tä - lern irr - ten, emp - fin - den reich - lich nun, wie Gott zu uns den längst er - wünsch - ten Hir - ten —

sen - det, der uns - re See - le speist und un - sern Gang durch Wort und Geist zum rech - ten We - ge

1) Zur Besetzung des Continuo vgl. den Krit. Bericht.

12

wen-det. Wir, sein er - wähl - tes Volk, emp-fin-den sei-ne Kraft; in sei-ner Hand al -

15

lein ist, was uns Lab-sal schafft, was un - ser Her-ze kräf-tig stär - ket. Er liebt uns, sei-ne

18

Her - de, die sei - nen Trost und Bei-stand mer - ket. Er zie-het sie vom Eit-len, von der

20

Er - de, auf ihn zu schau-en und je - der-zeit auf sei - ne Huld zu trau-en. O

23

Hir - te, so sich vor die Her - de gibt, der bis ins Grab und

25

bis in Tod sie liebt! Sein Arm kann de - nen Fein - den weh - ren, sein

27

Sor - gen kann uns Scha - fe geist - lich näh - ren, ja, kömmt die Zeit, durchs

29

arioso

fin - stre Tal zu ge - hen, so hilft und trö - stet uns sein sanf - ter Stab. Drum

31

fol - gen — wir mit Freu - - den bis ins Grab, mit Freu - - - -

34

- - den bis ins Grab, drum fol - gen wir mit Freu - - - -

37

- - den bis ins Grab, mit Freu - - - - den bis ins Grab.

40

Auf! Eilt zu ihm, ver - klärt vor ihm zu ste - hen.

2. Aria

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Soprano

Alto

Continuo
Violoncello
Organo *Org.*

9 Fl. trav. I, II

15

25

Musical score for measures 25-30. The score includes staves for the right hand, left hand, and a bass line. Dynamics are marked with *p* (piano) and *f* (forte). The tempo is marked *pia* *no*.

31

Musical score for measures 31-38. The score includes staves for the right hand, left hand, and a bass line. Dynamics are marked with *p* (piano) and *f* (forte). The tempo is marked *piano*.

Ge - seg - ne - te Chri - sten, glück - se - li - ge Her - de, kommt, stellt euch bei Je - su mit
 Ge - seg - ne - te Chri - sten, glück - se - li - ge Her - de, kommt, stellt euch bei Je - su mit

39

Musical score for measures 39-44. The score includes staves for the right hand, left hand, and a bass line. Dynamics are marked with *f* (forte) and *piano*.

Dank - bar - keit ein;
 Dank - bar - keit ein;

45

f *p*

ge - seg - ne - te Chri - sten, glück - se - li - ge Her - de, kommt, stellt euch bei

ge - seg - ne - te Chri - sten, glück - se - li - ge Her - de, kommt, stellt euch bei

f *piano*

54

piano

Je - su mit Dank - bar - keit ein, kommt, stellt euch bei Je - su mit

Je - su mit Dank - bar - keit ein, ge - seg - ne - te Chri - sten, glück - se - li - ge Her - de, kommt,

61

f

Dank - bar - keit ein;

stellt euch bei Je - su mit Dank - bar - keit ein;

f

69

Musical score for measures 69-75. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a complex, rhythmic texture in the right hand and a simpler bass line in the left hand. The key signature is one sharp (F#).

76

Musical score for measures 76-83. It includes vocal lines with German lyrics and a piano accompaniment. The piano part has a "piano" dynamic marking. The key signature is one sharp (F#).

ge - seg - ne - te Chri - sten, glück - se - li - ge
ge - seg - ne - te Chri - sten, glück - se - li - ge

p

84

Musical score for measures 84-90. It includes vocal lines with German lyrics and a piano accompaniment. The key signature is one sharp (F#).

Her - de, kommt, stellt euch bei Je - - su mit Dank - bar - keit ein, ge -
Her - de, kommt, stellt euch bei Je - - su mit Dank - bar - keit ein, ge -

89

seg - - - - - ne - te Chri - sten, glück - se - li - ge

seg - - - - - ne - te Chri - sten, glück - se - li - ge

piano

94

Her - de, kommt, stellt euch bei Je - su mit Dank - bar - keit ein, ge - seg - ne - te Chri - sten, glück -

Her - de, kommt, stellt euch bei Je - su mit Dank - bar - keit ein, kommt, stellt euch bei

101

se - li - ge Her - de, kommt, stellt euch bei Je - su mit Dank - bar - keit ein,

Je - - - - - su mit Dank - - - - - bar - keit ein, kommt -,

107

Musical score for measures 107-114. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "kommt, stellt euch bei Je - - su, mit Dank - bar - keit ein!" and "stellt euch bei Je - - su, bei Je - - su, mit Dank - bar - keit ein!". The piano part includes a dynamic marking of *f* (forte).

115

Musical score for measures 115-121. This section consists of a piano accompaniment in G major and 4/4 time, featuring intricate rhythmic patterns and arpeggiated figures in the right hand and a steady bass line in the left hand.

122

Musical score for measures 122-128. This section continues the piano accompaniment from the previous system, maintaining the same key signature and time signature with complex rhythmic textures.

129

137

144 Fl. trav. I

Fl. trav. II

ach - tet das Lok - ken der schmeich - len - den Er - de, der schmeich -
 ach - tet das Lok - ken der schmeich - len - den Er - de, der schmeich -

len - den
len - den Er - - - de, daß

Er - de, daß eu - er Ver - gnü - gen voll - kom - - - - men kann sein, daß eu - er Ver -
eu - er Ver - gnü - gen voll - kom - - - - men kann sein, daß eu - er Ver - gnü - gen voll -

gnü - gen voll - kom - men kann sein;
kom - men, voll - kom - men kann sein;

175

Musical score for measures 175-181. The score is in G major and 3/4 time. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "ver - ach - tet das Lok - ken, das Lok - - - - - ver - ach - tet das Lok - ken, das". A piano dynamic marking 'p' is present below the bass line.

182

Musical score for measures 182-186. The score continues with piano accompaniment. The word "Lok" is written below the vocal line in measure 182.

187

Musical score for measures 187-193. The score includes piano accompaniment with dynamic markings 'piano' and 'f'. A trill 'tr' is indicated above a note in measure 192.

192

piano
p

ken der schmeich-len - den Er - de, der schmeich-len - den Er - de, daß
ken der schmeich-len - den Er - de, der schmeich-len - den Er - de, ver -

198

eu - er Ver - gnü - gen voll - kom -
ach - tet das Lok-ken der schmeich - len - den Er - de, daß eu - er Ver -

203

men kann sein, daß eu - er Ver - gnü - gen voll - kom - men, voll - kom - men kann sein!
gnü - gen voll - kom - men kann sein, daß eu - er Ver - gnü - gen voll - kom - men kann sein!

Da capo

3. Recitativo

Tenore

Continuo
Violoncello
Organo

Organo

So freu - et euch, ihr aus - er - wähl - ten See - len! Die Freu - de grün - det sich in Je - su

4 Herz. Dies Lab - - - sal kann kein Mensch er - zäh - len. Die Freu - - - de steigt auch un - ter -

7 wärts zu de - nen, die in Sün - den - ban - den la - gen, die hat der Held aus Ju - da schon zu - schla - gen.
zer -

11 Ein Dav - id steht uns bei. Ein Hel - den - arm macht uns von Fein - den frei. Wenn Gott mit Kraft die Her - de schützt, wenn

15 er im Zorn auf ih - re Fein - de blitzt, wenn er den bit - tern Kreuz - es - tod vor sie nicht scheu - et, so trifft sie fer - ner kei - ne
für

19 Not, so le - bet sie in ih - rem Gott er - freu - et. Hier schmek - ket sie die ed - le Wei - de und

22 hof - fet dort voll - komm - ne Him - - mels - freu - - - - - de, voll - komm -

25 - - - ne Him - mels - freu - - - de, voll - komm - ne Him - mels - freu - de.

4. Aria

Violino Solo

Tenore

Continuo
Violoncello
Organo

5

10

Glück und Se - gen sind be - reit, die ge - weih - te Schar zu krö - nen;

p

15

Glück — und Se - gen

f

p

20

sind be - reit, die ge - weih - te Schar zu krö - nen, Glück — und Se - gen

tr

24

sind be - reit _____, Glück — und Se - gen sind be - reit _____, die _____ ge - weih - te

28

Schar zu krö - nen, Glück und Se - - gen, Glück und

32

Se - - gen, Glück — und Se - gen sind be - reit,

36

die — ge - weih - te Schar zu krö - - - - -

40

nen.

45

50

Je - - sus bringt die güld - ne Zeit, wel - che sich zu ihm ge -

54

wöh - nen, Je - - sus bringt die güld - ne Zeit, wel - che sich zu ihm ge - wöh - -

58

nen; Je - - sus bringt die

63

güld - ne Zeit, wel - che sich zu ihm ge - wöh - nen, Je - - sus bringt die

67

güld - ne Zeit, wel - che sich zu ihm, zu ihm ge - wöh - nen.

71

Glück und Se - gen

p

Detailed description: This system contains measures 71 through 75. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line. The vocal line has a melodic line with some grace notes and a trill-like figure. The lyrics 'Glück und Se - gen' are written under the vocal line. A piano dynamic marking 'p' is at the end of the system.

76

sind be - reit, die ge - weih - te Schar zu krö - nen;

f

Detailed description: This system contains measures 76 through 80. The vocal line continues with the lyrics 'sind be - reit, die ge - weih - te Schar zu krö - nen;'. The piano accompaniment continues with the eighth-note bass line. A forte dynamic marking 'f' is present in the piano part.

81

Glück und Se - gen sind be - reit, die ge - weih - te

p

tr

Detailed description: This system contains measures 81 through 85. The vocal line has the lyrics 'Glück und Se - gen sind be - reit, die ge - weih - te'. There is a trill 'tr' above a note in measure 82. The piano part has a piano dynamic marking 'p'.

86

Schar zu krö -

Detailed description: This system contains measures 86 through 89. The vocal line has the lyrics 'Schar zu krö -'. The piano accompaniment continues with the eighth-note bass line.

90

nen.

f

tr

Detailed description: This system contains measures 90 through 94. The vocal line has the lyrics 'nen.'. There is a trill 'tr' above a note in measure 92. The piano part has a forte dynamic marking 'f'.

95

Detailed description: This system contains measures 95 through 99. It features a vocal line and a piano accompaniment. The piano part has a steady eighth-note bass line. The vocal line has a melodic line with some grace notes.

5. Choral

Soprano
Flauto traverso I, II
Violino I

Sopr.
Herr, ich hoff je, du wer-dest die in kei - ner Not ver - las - - sen,
die dein Wort recht als treu - e Knecht im Herzn und Glau - ben fas - - sen;

Alto
Violino II

Alto
Herr, ich hoff je, du wer-dest die in kei - ner Not ver - las - - sen,
die dein Wort recht als treu - e Knecht im Herzn und Glau - ben fas - - sen;

Tenore
Viola

Ten. Va.
8 Herr, ich hoff je, du wer-dest die in kei - ner Not ver - las - - sen,
die dein Wort recht als treu - e Knecht im Herzn und Glau - ben fas - - sen;

Basso

Herr, ich hoff je, du wer-dest die in kei - ner Not ver - las - - sen,
die dein Wort recht als treu - e Knecht im Herzn und Glau - ben fas - - sen;

Continuo
Violoncello
Organo

Org.
Herr, ich hoff je, du wer-dest die in kei - ner Not ver - las - - sen,
die dein Wort recht als treu - e Knecht im Herzn und Glau - ben fas - - sen;

11
gibst ihn' be - reit die Se - lig - keit und läßt sie nicht ver - der - ben. O
gibst ihn' be - reit die Se - lig - keit und läßt sie nicht ver - der - ben. O
gibst ihn' be - reit die Se - lig - keit und läßt sie nicht ver - der - ben. O
gibst ihn' be - reit die Se - lig - keit und läßt sie nicht ver - der - ben. O

15
Herr, durch dich bitt ich, laß mich fröh - lich und wil - lig ster - - - ben.
Herr, durch dich bitt ich, laß mich fröh - lich und wil - lig ster - - - ben.
Herr, durch dich bitt ich, laß mich fröh - lich und wil - lig ster - - - ben.
Herr, durch dich bitt ich, laß mich fröh - lich und wil - lig ster - - - ben.

6. Chorus

Flauto traverso I,II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo
Violoncello
Organo Org.

5

Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig Wort;

Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig Wort;

Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig Wort;

Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig Wort;

11

gu - ter

gu - ter

gu - ter

gu - ter

17

Hir - te, Trost der Dei-nen, laß uns nur dein hei - lig Wort, gu - ter Hir - te, Trost der Dei-nen, laß uns

Hir - te, Trost der Dei - nen, laß uns nur dein hei - lig Wort, gu - ter Hir - te, Trost der Dei - nen, laß uns

Hir - te, Trost der Dei-nen, laß uns nur dein hei - lig Wort, gu - ter Hir - te, Trost der Dei-nen, laß uns

Hir - te, Trost der Dei-nen, laß uns nur deinhei - lig Wort, gu - ter Hir - te, Trost der Dei - nen, laß uns

23

nur dein heilig Wort! Laß dein gnädig Antlitz scheinen, bleibe
 nur dein heilig Wort!
 nur dein heilig Wort!
 nur dein heilig Wort! Laß dein gnädig Antlitz scheinen, bleibe

piano *f* *piano*

29

un - ser Gott und Hort, blei - be un - ser Gott und Hort, der durch all - machts - vol - le Hän - de un - sern
 - be un - ser Gott und Hort, blei - be un - ser Gott und Hort

35

Gang zum Le - ben wen - - - - - de, un - sern

, der durch all - machts - vol - - le Hän - - - - - de un - sern

41

Gang zum Le - ben wen - - - - - de, laß dein gnä - dig Ant - litz

Gang zum Le - - - - - ben wen - de, laß dein gnä - dig Ant - litz

f *piano*

47

schei-nen, laß dein gnä-dig Ant-litz schei-nen,
schei-nen, laß dein gnä-dig Ant-litz schei-nen,

forte *piano* *f*

53

laß dein gnä - dig Ant - litz schei - nen, blei - be un - ser Gott und Hort, blei - be un - ser

laß dein gnä - dig Ant - litz schei - nen, blei - be un - ser Gott und Hort, blei - be un - ser Gott und

piano 7 7 7

59

Gott und Hort —————, der durch all-machts-

Hort, der durch all-machts-vol - le Hän - de un - sern Gang zum Le - ben wen - - -

64

vol - le Hän - - - - de un - sern Gang zum Le - - ben wen - de!

- de, un - sern Gang zum Le - ben wen - - de!

Da capo

Kantate zum 3. Pfingsttag

Er rufet seinen Schafen mit Namen

BWV 175

Tromba I, II

Flauto dolce I, II, III

Violino I, II

Viola

Violoncello piccolo

Soprano

Alto

Tenore

Basso

Continuo, Organo

Er rufet seinen Schafen mit Namen

BWV 175

1. Recitativo

Flauto dolce I

Flauto dolce II

Flauto dolce III

Tenore

Continuo
Organo (bez.)
Org.

Er ru - fet sei - nen Scha - fen mit Na - men und

simile

simile

8 74

Detailed description: This block contains the first system of the recitative. It features three flutes (I, II, III) playing a rhythmic pattern of eighth notes. The tenor voice enters with the lyrics 'Er ru - fet sei - nen Scha - fen mit Na - men und'. The continuo part provides a simple harmonic accompaniment. The tempo is marked 'Recitativo'.

füh - - ret sie hin - aus.

3

6 4 6 6

Detailed description: This block contains the second system of the recitative. The flutes continue their rhythmic accompaniment. The tenor voice enters with the lyrics 'füh - - ret sie hin - aus.'. The continuo part continues with a simple harmonic accompaniment. The tempo is marked 'Recitativo'.

2. Aria

Flauto dolce I

Flauto dolce II

Flauto dolce III

Alto

Continuo
Organo
Org.

simile

simile

Detailed description: This block contains the first system of the aria. It features three flutes (I, II, III) playing a melodic line. The alto voice part is present but contains no notes. The continuo part provides a simple harmonic accompaniment. The tempo is marked 'Aria'.

4

Komm, lei - te mich, es

8

seh-net sich mein Geist auf grü-ner Wei - de, komm, lei - te mich, es
grü-ner

12

seh-net sich mein Geist auf grü-ner Wei - de, komm, lei-te mich, es seh-net sich mein Geist auf grü-ner

16

Wei - de, komm, lei-te mich, es seh-net sich mein Geist auf grü-ner Wei - - -

20

24

simile

Mein Her-ze schmach-t', ächt Tag und Nacht, mein Hir-te, mei-ne Freu-de;

28

mein Her-ze schmach-t', ächt Tag und Nacht, mein Hir-te, mei-ne Freu-de, mein Her-ze schmach-t', ächt

32

Tag und Nacht, mein Her-ze schmach-t', ächt Tag und Nacht, mein Hir-te, mei-ne Freu - de.

36

Komm, lei - te mich, es

40

seh-net sich mein Geist auf grü-ner Wei - - - - - de, komm, lei - te mich, es seh-net sich

44

mein Geist auf grü-ner Wei - - - - - de, mein Geist auf grü-ner Wei - de!

48

3. Recitativo

Tenore

Wo find' ich dich? Ach, wo bist du ver-bor-gen? O!

Continuo
Organo (bez.)
Org.

3

Zei-ge dich mir bald! Ich seh - ne mich. Brich an, er-wünsch-ter Mor-gen!

4. Aria

Violoncello piccolo
solo¹⁾

Tenore

Continuo
Organo
Org.

6

Es dün - - ket mich —, ich seh — dich

12

kom - men, es dün - - ket

18

mich —, ich seh — dich kom - men, du gehst —

¹⁾ Variante mit abweichender Bogensetzung auf S. 165.

24

zur rech - - - - - ten Tü - - re ein, du gehst - - - - - zur

30

rech - - ten Tü - re - - ein.

36

Du wirst - - - - - im

42

Glau - - ben auf - - ge - nom - men,

48

du wirst im Glau - - - - - ben auf - - ge - nom - men und mußt der wah -

54

- - - - - re Hir - te sein, der wah - - - - - re Hir - - te

60

sein, und muß der wah - re Hir - te sein.

66

Ich

72

ken - ne dei - ne hol - de Stim - me, ich ken - - - -

78

- ne dei - ne hol - - - - -

84

- de Stim - - me, die vol - - ler Lieb und Sanft - mut ist, die vol -

90

- - - ler Lieb und Sanft - mut ist,

96

daß ich im Geist dar - ob er - grim - me, daß ich im

102

Geist dar - ob er - grim - - - - -

108

me, wer zwei - - felt, daß du Hei - - land

114

seist, wer zwei - - - - - felt, daß du Hei-land seist, wer zwei - -

119

felt, daß du Hei - - - - -

125

land seist.

5. Recitativo

Violino I

Violino II

Viola

Alto

Basso

Continuo
Organo (bez.)
Org. #

Sie ver-nah-men a-ber nicht, was es war, das er zu

ih-nen ge-sa-get hat-te.
Ach ja—! Wir Men-schen sind oft-mals den

Tau-ben zu ver-glei-chen: wenn die ver-blen-de-te Ver-nunft nicht weiß, was er ge-

7

sa - get hat - te. O! Tö - rin, mer - ke doch, wenn Je - sus mit dir spricht, daß

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

10

es zu dei - nem Heil ge - - schicht, wenn Je - sus mit dir

6 6 6/5 6/4 5#

12

spricht, daß es zu dei - nem Heil ge - schicht.

6/5 6/5 6 6 6/5 6/4 5# 6/5

6. Aria

Tromba I

Tromba II

Basso

Continuo
Organo
Org.

5

Öff-net euch, ihr

10

piano

p

tr

tr

tr

tr

bei - den Oh - - - - - ren, öff - - - - -

14

tr

tr

tr

tr

tr

tr

- - - - - net - - - - - euch, ihr bei - den Oh - ren, Je - sus

18

hat euch zu - ge - schworen, daß er Teu - fel, Tod er - - legt

22

- , Teu - - fel, Tod er - legt.

26

Öff - net euch, ihr bei - den Oh - - - -

30

- - - - ren, Je - sus - hat - euch zu - ge - schworen - - - -

34

ren, daß er Teu - fel, Tod er - legt, daß er Teu - fel,

38

piano

piano

Tod er - legt, Teu -

42

forte

forte

- fel, Tod er - legt.

46

50

Gna-de, Gnü - ge, vol-les Le - ben will er al - len Chri-sten ge - ben,

55

wer ihm folgt, sein Kreuz nach - trägt _____, wer ihm folgt, sein Kreuz nach-trägt;

60

Gna-de, Gnü - ge, vol-les Le - ben wird er al - len _____ Chri-sten ge - ben, wer ihm folgt _____, sein

65

Kreuz nach - trägt _____, wer ihm folgt, sein Kreuz nach-trägt.

Da capo

7. Chorale

Flauto dolce I

Flauto dolce II

Flauto dolce III

Soprano
Violino I
Sopr.

Alto
Violino II
Alto

Tenore
Viola
Ten. Va.

Basso

Continuo
Organo
Org.

Nun, wer - ter - Geist, ich folge dir; hilf, daß ich su - che für und für nach dei - nem

Nun, wer - - ter Geist, ich folge dir; hilf, daß ich su - che für und für nach dei - nem

Nun, wer - ter - Geist, ich folge dir; hilf, daß ich su - che für und für nach dei - nem

Nun, wer - ter - Geist, ich folge dir; hilf, daß ich su - che für und für nach dei - nem

7

Wort ein an - der Le - - ben, das du mir willst aus Gna - den ge - ben. Dein Wort ist ja der

Wort - ein an - der Le - ben, das du mir willst aus Gna - den ge - ben. Dein Wort ist ja der

Wort - ein an - der Le - - ben, das du mir willst aus Gna - den ge - - ben. Dein Wort ist ja der

Wort - ein an - der Le - - ben, das du mir willst aus Gna - den ge - - ben. Dein Wort ist ja der

Cont.
Org.

14

Mor-gen-ster-n, der herr-lich leuch-tet nah und fern. Drum will ich, die mich an-ders leh-ren,

Mor-gen-ster-n, der herr-lich leuch-tet nah und fern. Drum will ich, die mich an-ders leh-ren,

Mor-gen-ster-n, der herr-lich leuch-tet nah und fern. Drum will ich, die mich an-ders leh-ren,

Mor-gen-ster-n, der herr-lich leuch-tet nah und fern. Drum will ich, die mich an-ders leh-ren,

21

in E-wig-keit, mein Gott, nicht hören. Al-le-lu-ja, Al-le-lu-ja!

in E-wig-keit, mein Gott, nicht hören. Al-le-lu-ja, Al-le-lu-ja!

in E-wig-keit, mein Gott, nicht hören. Al-le-lu-ja, Al-le-lu-ja!

in E-wig-keit, mein Gott, nicht hören. Al-le-lu-ja, Al-le-lu-ja!

ANHANG

Die Violoncello-piccolo-Stimme zum 4. Satz in der Fassung der späteren (Original-?) Stimme

This musical score is for the Violoncello-piccolo voice part of the 4th movement. It consists of 18 staves of music, with measure numbers 7, 14, 21, 27, 34, 41, 47, 53, 59, 65, 71, 77, 84, 90, 97, 103, 111, 117, and 124 marked at the beginning of their respective staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The music features a complex rhythmic pattern with frequent sixteenth and thirty-second notes, often beamed together. There are several key signatures changes throughout the piece, including one flat and one sharp. The score concludes with a double bar line at the end of the 124th measure.

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