

**JOHANN SEBASTIAN
BACH**

CANTATA No. 91

“Gelobet seist du, Jesu Christ”

(Critical edition)

Edited by GÜNTER RAPHAEL

CONDUCTOR'S SCORE

INHALT · INDEX

| | |
|--|-----|
| Vorwort zur praktischen Ausgabe | V |
| Preface to the practical edition | VII |

GELOBET SEIST DU, JESU CHRIST

| | |
|---|----|
| 1. Coro <i>Gelobet seist du, Jesu Christ</i> | 1 |
| 2. Recitativo <i>Der Glanz der höchsten Herrlichkeit</i> (Soprano solo) | 19 |
| 3. Aria <i>Gott, dem der Erden Kreis zu klein</i> (Tenore solo) | 19 |
| 4. Recitativo <i>O Christenheit! Wohl an, so mache dich bereit</i> (Basso solo) | 24 |
| 5. Aria <i>Die Armut, so Gott auf sich nimmt</i> (Soprano solo, Alto solo) | 25 |
| 6. Choral <i>Das hat er alles uns getan</i> | 31 |

BESETZUNG

Soli: Sopran, Alt, Tenor, Baß; Chor: Sopran, Alt, Tenor, Baß; 2 Hörner, Pauken, 3 Oboen, 2 Violinen, Viola, Continuo (Violoncello, Violone, Fagott, Orgel).

ENSEMBLE

Soli: Soprano, Alto, Tenor, Bass; Chorus: Soprano, Alto, Tenor, Bass; 2 Horns, Timpani, 3 Oboes, 2 Violins, Viola, Continuo (Violoncello, Double Bass, Bassoon, Organ).

Aufführungsdauer / Duration: 19 min.

Ergänzende Ausgabe zu: Johann Sebastian Bach, *Neue Ausgabe sämtlicher Werke*, herausgegeben vom Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig, Serie I, Kantaten, Band 2: Kantaten zum 1. Weihnachtstag, herausgegeben von Alfred Dürr. Neben dieser Partitur sind gleichzeitig das Aufführungsmaterial (BA 5114), ein Klavierauszug (BA 5114a) und eine Taschenpartitur (TP 54) erschienen.

Supplementary edition to: Johann-Sebastian Bach, *Neue Ausgabe sämtlicher Werke*, edited by the Johann-Sebastian-Bach-Institut Göttingen and the Bach-Archiv Leipzig, Series I: Cantatas, Volume 2, Cantatas for Christmas Day, edited by Alfred Dürr. In addition to the full score, the complete orchestral parts (BA 5114), the vocal score (BA 5114a) and the miniature score (TP 54) are also published.

PREFACE TO THE PRACTICAL EDITION

II. The editing technique

The performing material of the present edition consists of:

- a) separate full score
- b) parts (instrumental parts, chorus score)
- c) vocal score

The instrumental parts consist of:

Horns I, II
Timpani
Oboes I, II, III
Violins I, II
Viola
Continuo (consisting of Organ, Violoncello, Violone [Double-bass] and Bassoon)

The Bassoon is used in all the movements with the exception of Nos. 2, 4 and 5.

Violoncello and Violone are played from the same part.

This edition is based on the cantata published in the volume "Cantatas for Christmas Day" of the *New Bach Edition*, Series I, Vol. 2. Whereas the text of this adheres strictly to the conclusions drawn from sources,

a number of alterations have been made in the present edition.

1. Signs of articulation have been added on the analogy of parallel passages. Where they were missing altogether, they were added according to personal judgment—conforming to modern performing practice.
2. The dynamic signs have been completed in some movements. In movement No. 5, Duetto, at the corresponding entries of the two vocal parts, the 2nd violin which was previously playing in unison with the 1st violin—in the ritornelli—has been omitted.
3. No distinction is made between editorial additions and the original signs. Dynamic signs, slurs, trill signs, bowing signs, accidentals, text (e. g. in movement No. 3, bar 24 and bar 78 both times: “Krippe” instead of bar 78 “Krippen”) are reproduced only in one single generally customary form. Similarly the prefatory stave indicating the original clefs and notation was omitted. In addition, in the orchestral parts the vocal entries and endings are marked by | and |. These signs are inserted schematically and without reference to any musical meaning.

Günter Raphael

Gelobet seist du, Jesu Christ

BWV 91

1. (Coro)

Corno I

Musical staff for Corno I, treble clef, key signature of one sharp (F#), common time. The staff contains a whole note chord (F#4, C5) with a dynamic marking of *f*.

Corno II

Musical staff for Corno II, treble clef, key signature of one sharp (F#), common time. The staff contains a whole note chord (F#4, C5) with a dynamic marking of *f*.

Timpani

Musical staff for Timpani, bass clef, key signature of one sharp (F#), common time. The staff contains a rhythmic pattern of quarter notes (F#2, C3) with a dynamic marking of *f*.

Oboe I

Musical staff for Oboe I, treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line starting with a sixteenth-note figure, followed by quarter notes, with a dynamic marking of *f*.

Oboe II

Musical staff for Oboe II, treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line starting with a sixteenth-note figure, followed by quarter notes, with a dynamic marking of *f*.

Oboe III

Musical staff for Oboe III, treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line starting with a sixteenth-note figure, followed by quarter notes, with a dynamic marking of *f*.

Violino I

Musical staff for Violino I, treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line starting with a sixteenth-note figure, followed by quarter notes, with a dynamic marking of *f*.

Violino II

Musical staff for Violino II, treble clef, key signature of one sharp (F#), common time. The staff contains a melodic line starting with a sixteenth-note figure, followed by quarter notes, with a dynamic marking of *f*.

Viola

Musical staff for Viola, alto clef, key signature of one sharp (F#), common time. The staff contains a melodic line starting with a sixteenth-note figure, followed by quarter notes, with a dynamic marking of *f*.

Soprano

Musical staff for Soprano, treble clef, key signature of one sharp (F#), common time. The staff contains a whole rest.

Alto

Musical staff for Alto, treble clef, key signature of one sharp (F#), common time. The staff contains a whole rest.

Tenore

Musical staff for Tenore, treble clef, key signature of one sharp (F#), common time. The staff contains a whole rest.

Basso

Musical staff for Basso, bass clef, key signature of one sharp (F#), common time. The staff contains a whole rest.

Continuo
(Fagotto, Violoncello,
Violone, Organo)

Musical staff for Continuo, bass clef, key signature of one sharp (F#), common time. The staff contains a rhythmic pattern of quarter notes (F#2, C3) with a dynamic marking of *f*.

4

8

The musical score is written for guitar and piano. It begins with a treble clef and a key signature of one sharp (F#). The first system consists of 12 staves. The top six staves are for guitar, and the bottom six are for piano. The guitar part features a complex rhythmic pattern with many sixteenth notes and some triplets. The piano part has a more melodic line with some sustained notes. The second system contains four empty staves for guitar and piano. The bottom staff of the second system contains a bass line with fingerings: 7, 6, 4, 3, 6, 4, 6.

12

mf

mf

mf

f

f

f

mf

mf

mf

Ge - lo - - bet seist du,

Ge-lo-bet, ge-lo - - - - - bet, ge -

Ge-lo-bet, ge-lo-bet, ge-lo - - - - - bet, ge -

Ge-lo - - - - - bet seist du, Je - su Christ, ge-lo - -

mf

16

Musical notation for measures 16-19. The first two staves (treble clef) feature piano (*f*) dynamics. The third staff (bass clef) is mostly silent with some notes in measure 17.

Musical notation for measures 20-23. The first two staves (treble clef) feature piano (*f*) dynamics. The third staff (bass clef) is mostly silent with some notes in measure 23.

Musical notation for measures 24-27. The first two staves (treble clef) feature piano (*f*) dynamics. The third staff (bass clef) is mostly silent with some notes in measure 27.

Je - - su Christ,

lo - - - bet seist du, Je - - - su Christ,

lo - - - bet seist du, Je - - - su Christ,

- - - - - bet seist du, Je - su Christ,

Musical notation for measures 28-31. It includes vocal lines with lyrics and piano accompaniment. The piano part features piano (*f*) dynamics.

Musical notation for measures 32-35. The lower staves (bass clef) feature piano (*f*) dynamics.

20

f *mf*

mf *mf* *mf*

daß du
daß du Mensch ge -
daß du Mensch ge -
daß du Mensch ge -

7 6/4 3 6/4 *mf*

24

Mensch ge - - bo - - ren bist,

bo - - - - ren, Mensch ge-bo - - ren, Mensch ge-bo-ren bist,

bo - - - - - ren, Mensch ge-bo-ren bist,

bo - - - - - ren bist, ge-bo - - ren bist,

28

Musical score for a piece starting at measure 28. The score consists of 11 staves. The first system has three staves (treble, treble, bass). The second system has four staves (treble, treble, treble, bass). The third system has four staves (treble, treble, treble, bass). The fourth system has four staves (treble, treble, treble, bass). The fifth system has four staves (treble, treble, treble, bass). The sixth system has four staves (treble, treble, treble, bass). The seventh system has four staves (treble, treble, treble, bass). The eighth system has four staves (treble, treble, treble, bass). The ninth system has four staves (treble, treble, treble, bass). The tenth system has four staves (treble, treble, treble, bass). The eleventh system has four staves (treble, treble, treble, bass). The score is in G major and 4/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The piece concludes with a final bass line in the eleventh system, including a double bar line and a repeat sign.

32

von ei - - ner
von ei-ner Jung - frau,
von ei-ner Jung - frau, das ist

36

mf

Jung - - - frau, das ist wahr, das ist wahr, das ist

das ist wahr, von ei - ner Jung - frau, das ist wahr, das ist

wahr, von ei - ner Jung - frau, das ist wahr, das ist wahr, das ist

von ei - ner Jung - frau, das ist wahr, das ist wahr, das ist wahr, das ist

39

wahr,

wahr,

wahr,

f

43

mf

mf

mf

mf

mf

mf

mf

des freu - - et

des freu - - -

des freu - - - -

des freu - - - - -

7 6 6 6

4 4 3 3

mf

47

sich der En - - - gel Schar - - -

- et sich der En - - - gel Schar - - -

- et sich der En - - -

6 7 6 5 6 5 6 5

50

f

- gel Schar, der En-gel Schar.

, der En-gel Schar.

- gel Schar.

4 6 # 6 # 6 #

f

6 6

54

mf

mf

mf

f

f

mf

mf

mf

Ky - ri - e e - leis

Ky - ri - e e - leis, Ky - ri - e e -

Ky - ri - e e - leis, Ky - ri - e e -

Ky - ri - e e - leis, Ky - ri - e e -

mf

6 4 2

6 5 3 6 4 3 5 4

6 4 3 5 4

6 4 2

58

leis, Ky - ri - e e - -leis !

leis, Ky - ri - e e - -leis !

leis, Ky - ri - e e - -leis !

6 4 2

62

First system of musical notation, measures 62-65. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The first two staves begin with a dynamic marking *f*. The music features a mix of eighth and sixteenth notes, with some rests.

Second system of musical notation, measures 62-65. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The music continues with various rhythmic patterns and rests.

Third system of musical notation, measures 62-65. It consists of three staves: two treble clefs and one bass clef. The key signature has one sharp (F#). The music continues with various rhythmic patterns and rests.

Fourth system of musical notation, measures 62-65. It consists of four staves: three treble clefs and one bass clef. All staves are empty, indicating a section where the instruments are silent.

Fifth system of musical notation, measures 62-65. It consists of one bass clef staff. The key signature has one sharp (F#). The music starts with a dynamic marking *f* and includes fingering numbers 7, 6, 5, 4, 3, 2, 1 above the notes.

66

6 4

7

6 4 3

7 5

2. Recitativo

Soprano
Continuo
(Violoncello, Violone)

Der Glanz der höchsten Herrlich-keit, das Ebenbild von Gottes We-sen, hat in bestimm-ter

Zeit sich ei-nen Wohnplatz aus-er - le-sen. Des ew - gen Va - ters ei - nigs Kind,

das ew - ge Licht von Licht ge - bo-ren, itzt man - in der Krip - pe findt.

O Menschen, schau-et an, was hier der Lie-be Kraft ge-tan! In un - ser ar - mes

Fleisch und Blut, (und war denn die-ses nicht ver - flucht, ver-dammt, ver - lo-ren?) ver -

klei - det sich das ew - - ge Gut, so wird es ja zum Se-gen aus-er-ko-ren.

3. Aria

Oboe I
Oboe II
Oboe III
Tenore
Continuo
(Fugotto, Violoncello, Organo)

Ausführung:

klei - det sich das ew - - ge Gut, so wird es ja zum Se-gen aus-er-ko-ren.

7

Ausführung: 

p

8

Gott, dem der Er - den Kreis zu klein, den we - der Welt noch Him - mel

-Fag.

13

f

f

f

8

fas - sen, Gott, dem der Erden Kreis zu klein,

f+Fag.

-Fag.

19

8

Gott, dem der Er-den Kreis zu klein, den we-der Welt noch Him-mel fas - sen, will in der en -

24 *tr*
f
f
f
 8 - gen Krip-pe_ sein.
 7 6 4 5 (V) 7 9 6 6 7 9 8 7
f +Fag.

31 *tr*
p
p
p
 8 Erschei-net uns dies ew-ge Licht, dies ew - - - -
 6 6 6 7 5 (7) 7 6 6 6 7 7
 -Fag.

38 *tr*
f
f
f
 8 - - - ge Licht, so wird hin-fü-ro Gott uns nicht als die-ses Lich-tes Kin-der has - sen.
 8 7 6 7 6 7 6 (8) 5 (7)
f +Fag.

44

p
p
p

Er-schei-net uns dies ew-ge Licht _____, so wird hinfü-ro

8

7 9 6 7

p

-Fag.

50

f
f
f

8 Gott uns nicht als dieses Licht-es Kin - der has - sen.

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

f+Fag.

57

p
p
p

Gott, dem der Erden Kreis zu klein,

8

7 6 4 2 6 6 4 2 7 5 #

p

-Fag.

63

f
f
f

8 Gott, dem der Erden Kreis zu klein, den we - der Welt noch Him - mel fas - sen,

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

f+Fag.

69.

Gott, dem der Er-den Kreis zu klein, den we-der Welt noch Himmel fas -

-Fag.

75

- sen, will in der en - gen Krippe sein.

f+Fag.

81

sen, will in der en - gen Krippe sein.

4. Recitativo

Violino I

Violino II

Viola

Basso

Continuo
(Violoncello Violone,
Organo)

O Christenheit! Wohl an, so mache dich bereit, bei dir den Schöpfer zu empfangen. Der

gro - ße Got - tes - sohn kömmt als ein Gast zu dir ge - gan - gen. Ach, laß dein Herz durch

die - se Lie - be rüh - ren; er kömmt zu dir, um dich vor sei - nen Thron durch die - ses Jam -

- mer - tal zu füh - ren.

5. Aria

Duetto

Violini unisoni
(Violino I, II)

Soprano

Alto

Continuo
(Violoncello, Violone,
Organo)

f *(simile)*

Die Ar -
Die Ar - - mut

mut, so Gott auf sich nimmt, die Ar - - mut
- , so Gott auf sich nimmt, die Ar - -

<nur Viol I>
mut, so Gott auf sich nimmt, hat uns ein e - wig Heil, ein e -
mut, so Gott auf sich nimmt, hat uns ein e - wig Heil, ein e -

12

- wig Heil be-stimmt, den Ü-ber-fluß an Himmels-schät-zen;

- wig Heil be-stimmt, den Ü-ber-fluß an Himmels-schät-zen;

15 (<+Viol. II)

zen;

zen;

f (simile)

18

die Ar-mut, die Ar-mut, die Ar-mut, die Ar-mut, so Gott auf sich

die Ar-mut, die Ar-mut, die Ar-mut, die Ar-mut, so Gott auf sich

p

21

die Ar-mut, die Ar-mut, so Gott auf sich

die Ar-mut, die Ar-mut, so Gott auf sich

24 <+Viol. II>

f

nimmt, die Ar - mut, so Gott auf sich

nimmt, die Ar - mut, so Gott auf sich

f *p*

27 <nur Viol. I>

p *p* *p*

nimmt, hat uns ein e - wig Heil, ein e - wig

nimmt, hat uns ein e - wig Heil, ein e - wig

30 <+Viol. II>

f *f*

Heil be - stimmt, den Ü - ber - fluß an Himmels - schät - zen.

- wig Heil be - stimmt, den Ü - ber - fluß an Himmels - schät - zen.

f (simile)

33

f *f*

36 *<Viol. I>*

Sein mensch-lich We - sen, sein mensch-lich
Sein mensch-lich We - sen ma - chet euch, sein

<Fine> p *(p)*

39

We-sen, sein mensch-lich We - sen ma - chet euch, sein mensch-lich We -
menschlich We - sen ma-chet euch den En -

42

- sen ma-chet euch den En - gels -
- gels - herr-lich-kei - ten gleich, euch zu der En - gel Chor

45

herr-lich-kei - ten gleich, euch zu der En - gel Chor, zu der En - gel Chor zu set -
, euch zu der En - gel Chor, zu der En - gel Chor zu set -

48 <+Viol. II>

- zen, euch zu der Engel Chor zu set - zen;

- zen, zu der En - gel Chor zu set - zen;

f (simile)

51 <nur Viol. I>

sein mensch - lich We - sen ma - chet

sein mensch - lich We - sen ma - chet

p

54 <+Viol. II> <nur Viol. I>

euch den En - gels - herr - lich -

euch den En - gels - herr - lich -

f *p*

57 <+Viol. II> <nur Viol. I>

kei - ten gleich; sein mensch - lich We - sen

kei - ten gleich; sein mensch - lich We - sen

f *p*

60

ma - chet euch, sein mensch-lich We - - - - - sen ma - chet

- - sen, sein mensch-lich We - sen, sein mensch - lich We - sen ma - chet

63

euch den En - - - - - gels-herrlich-kei-ten gleich, euch zu der En - -

euch, sein mensch-lich We - - - - - sen ma - chet euch den En - -

66

- gel Chor, euch zu der En - - gel Chor, zu der En - - gel

- gels - herr-lich- kei-ten gleich, euch zu der En - - gel Chor, zu der

69

Chor zu set - - - - - zen, zu der En-gel Chor zu set - zen.

En - - gel Chor zu set - - - - - zen, euch zu der Engel Chor zu set - zen.

Da Capo

6. Choral

Corno I
Corno II
Timpani¹⁾
Soprano
Oboe I, II, III
Violino I
Alto
Violino II
Tenore
Viola
Basso
Continuo
(Fagotto, Violoncello,
Violone, Organo)

Das hat er al-les uns ge-tan, sein groß Lieb zu zei-gen an; des freu sich al-le

Das hat er al-les uns ge-tan, sein groß Lieb zu zei-gen an; des freu sich al-le

Das hat er al-les uns ge-tan, sein groß Lieb zu zei-gen an; des freu sich al-le

Das hat er al-les uns ge-tan, sein groß Lieb zu zei-gen an; des freu sich al-le

Chri-sten-heit und dank ihm des in E-wig-keit Ky-rie e-e-leis!

Chri-sten-heit und dank ihm des in E-wig-keit. Ky-ri-e e-e-leis!

Chri-sten-heit und dank ihm des in E-wig-keit Ky-ri e e-leis!

Chri-sten-heit und dank ihm des in E-wig-keit. Ky-ri-e e-e-leis!

1) Die Paukenstimme ist nicht in der autographen Partitur, sondern nur in den Originalstimmen enthalten, und zwar autograph.
2) Die Artikulationsangaben in den Chorstimmen gelten nur für das Instrumentarium.