

JOHANN SEBASTIAN BACH

NEUE AUSGABE

SÄMTLICHER WERKE

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Serie I: Kantaten

Band 34

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JOHANN SEBASTIAN BACH

KIRCHENKANTATEN
VERSCHIEDENER, TEILS
UNBEKANNTER BESTIMMUNG

Gottes Zeit ist die allerbeste Zeit – Actus tragicus, BWV 106

Ich lasse dich nicht, du segnest mich denn, BWV 157

(Klagt, Kinder, klagt es aller Welt, BWV 244a: siehe Kritischen Bericht)

(Lobet den Herrn, alle seine Heerscharen, BWV Anh. 5: siehe Kritischen Bericht)

(Siehe, der Hüter Israel, BWV Anh. 15: siehe Kritischen Bericht)

(Singet dem Herrn ein neues Lied, BWV 190a: siehe Kritischen Bericht)

(Gott, man lobet dich in der Stille, BWV 120b: siehe Kritischen Bericht)

(Wünschet Jerusalem Glück, BWV Anh. 4a: siehe Kritischen Bericht)

Aus der Tiefen rufe ich, Herr, zu dir, BWV 131

([...] Meine Seele soll Gott loben, BWV 223: siehe Kritischen Bericht)

Nun danket alle Gott, BWV 192

Sei Lob und Ehr dem höchsten Gut, BWV 117

In allen meinen Taten, BWV 97

Was Gott tut, das ist wohlgetan, BWV 100

Sinfonia zu einer unbekanntem Kirchenkantate, BWV 1045

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Als Ergänzung zu dem vorliegenden Band erscheint
Ryuichi Higuchi: Kritischer Bericht zur *Neuen Bach-Ausgabe* Serie I, Band 34.

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3.

Handwritten musical score for the cantata "Sei Lob und Ehr dem höchsten Gut, BWV 117". The page shows two systems of music. The first system consists of six staves with vocal lines and a basso continuo line. The second system consists of six staves with instrumental parts. The notation is in a historical style with various ornaments and clefs. There are some handwritten annotations in German, such as "Charakter" and "Vater's Reich".

Kantate *Sei Lob und Ehr dem höchsten Gut*, BWV 117. Bl. 5^r der autographen Partitur (Staatsbibliothek Preußischer Kulturbesitz, Berlin/West, N. Mus. ms. 34): Satz 1, Takt 68–73, und Satz 4 mit nachgetragener Variante des Satzbeginns.
Originalgröße: 35,5 x 22 cm

No. 78 für alle Orgel, unumg. Spatzen 6/8 a 4 voci. 2. Handl. 2. Violini, Viola e Bassi
 20. J. S. Bach

Autograph manuscript page for the first part of the cantata. The page contains 13 measures of music, with the first measure starting with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings. The handwriting is in a historical style, characteristic of the 18th century.

Aut. Bach's own hand
 writings - the property of
 P. A. Schenker, imprinted
 bought from Leipzig

Kantate *In allen meinen Taten*, BWV 97. Bl. 1' der autographen Partitur (The New York Public Library, Research Libraries, Music Division, JOG 71-6): Satz 1, Takt 1-13 (14-25).
 Originalgröße: 34,5 x 22 cm

7.1. Was Gott tut, das ist wohlgetan. u. 2 Corni, Symphonie, 1 Flauto, Hautbois,
Violoncello, 4 Violini e Viola.

Kantate *Was Gott tut, das ist wohlgetan*, BWV 100. Bl. 1^r der autographen Partitur (Deutsche Staatsbibliothek Berlin, Mus. ms. Bach P 159): Satz 1, Takt 1-13.
Originalgröße: 34,5 x 22 cm

Gottes Zeit ist die allerbeste Zeit

Actus tragicus

BWV 106

Flauto dolce I, II

Viola da gamba I, II

Soprano

Alto

Tenore

Basso

Continuo

Gottes Zeit ist die allerbeste Zeit

Actus tragicus

BWV 106

1. Sonatina

Molto adagio

The musical score is arranged in five staves. The top two staves are for Flauto dolce I and Flauto dolce II, both in treble clef with a key signature of one flat (B-flat). The next two staves are for Viola da gamba I and Viola da gamba II, both in alto clef with a key signature of one flat. The bottom staff is for Continuo, in bass clef with a key signature of one flat. The score begins with a whole rest for the flutes. The violas and continuo enter with a rhythmic pattern of eighth notes. The first system shows the beginning of the piece. The second system starts at measure 4, marked with a '4' above the first staff. The third system starts at measure 8, marked with an '8' above the first staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations like slurs and accents.

12

Musical score for measures 12-15. The score consists of two treble staves at the top, two alto/bass staves in the middle, and a bass staff at the bottom. The music is in a minor key and features intricate melodic lines with many slurs and ornaments.

16

Musical score for measures 16-19. The score consists of two treble staves at the top, two alto/bass staves in the middle, and a bass staff at the bottom. The music continues with similar melodic complexity and includes some rests in the upper staves.

2.^a

Musical score for the second system, starting at measure 20. It includes parts for Flauto dolce I and II, Viola da gamba I and II, Soprano, Alto, Tenore, Basso, and Continuo. The vocal parts have lyrics in German: "Got-tes Zeit, Got-tes Zeit ist die al-ler-be-".

Flauto dolce I

Flauto dolce II

Viola da gamba I

Viola da gamba II

Soprano
Got-tes Zeit, Got-tes Zeit ist die al-ler-be-

Alto
Got-tes Zeit ist die al-ler-be-

Tenore
Got-tes Zeit ist die al-ler-be-ste,

Basso
Got-tes Zeit ist die al-ler-be-

Continuo

3

ste, ist die al - ler - be - ste Zeit, die al - ler - be - ste, ist die al - ler - be - ste
ste, ist die al - ler - be - ste Zeit, die al - ler - be - ste, ist die al - ler - be - ste
8 ist die al - ler - be - ste Zeit, die al - ler - be - ste, ist die al - ler - be - ste
- ste, ist die al - ler - be - ste Zeit, die al - ler - be - ste, ist die al - ler - be - ste

6 *allegro*

p *f* *p* *f*
Zeit. In ihm le - ben, we - - -
Zeit. In ihm le - ben, we - - -
8 Zeit.
Zeit.
p *f*

11

- - - - - ben und sind wir, in ihm le - ben,
 - - - - - ben und sind wir, und
 8 In ihm le - ben, we - -
 In ihm le - ben, we - -

16

we - ben und sind wir, in ihm le - ben, we - -
 sind wir, und sind wir, und sind wir, in ihm le - ben,
 8 - - - - - ben und sind wir, we - - - - - ben und
 - - - - - ben und sind wir, und

21

we - - - - - ben und sind wir, und
sind wir, in ihm le - - - - - ben, le - - - - - ben, we - - - - - ben und
sind wir, in ihm

26

sind wir, in ihm le - - - - - ben, we - - - - - ben und sind wir, so -
sind wir, in ihm le - - - - - ben, we - - - - - ben und sind wir,
sind wir, in ihm le - - - - - ben, we - - - - - ben und sind wir,
le - - - - - ben, we - - - - - ben und sind wir,

31

lan - ge, so - lan - ge er
 so - lan - ge er
 so - lan - ge er
 so - lan - ge er

36

will. In ihm
 will. In ihm
 will. In ihm
 will. In ihm

ster - ben wir zur rech - ten Zeit, in ihm ster - ben wir, in ihm
ster - ben wir zur rech - ten Zeit, in ihm ster - ben
ster - ben wir zur rech - ten Zeit, in ihm ster - ben
ster - ben wir zur rech - ten Zeit, in ihm ster - ben

$\frac{4}{2}$ 6

44

ster - ben wir, in ihm ster - ben wir zur rech - ten Zeit, wenn er will.
wir, in ihm ster - ben wir, ster - ben wir zur rech - ten Zeit, wenn er will.
wir, in ihm ster - ben wir, ster - ben wir zur rech - ten Zeit, wenn er will.
wir, in ihm ster - ben wir, ster - ben wir zur rech - ten Zeit, wenn er will.

6

Lento

Musical score for measures 48-50. The piano accompaniment consists of two staves. The vocal line is on a single staff with lyrics: "Ach, Herr, Herr, leh - re uns be -". A "Solo" marking is placed above the vocal line at measure 50.

Musical score for measures 51-53. The piano accompaniment consists of two staves. The vocal line is on a single staff with lyrics: "den - ken, Herr, leh - re uns be - den-ken, ach,". The tempo is marked "Lento".

54

Herr, Herr, leh - re uns be - den - ken, Herr, leh - re uns be - den - ken.

57

daß wir ster - ben müs - sen, daß wir ster - ben müs - sen.

60

ach, Herr. Herr. leh - re uns be - den - ken, daß wir ster - ben müs - sen,

63

auf daß, auf daß, auf daß wir klug wer - den.

67

Musical score for measures 67-70. It features a piano introduction with two treble staves and two bass staves. The music is in 3/8 time with a key signature of one flat. The piano part consists of rhythmic patterns of eighth and sixteenth notes. The vocal line is silent in this section.

2^c 71 *vivace*

Musical score for measures 71-74. It features a piano introduction with two treble staves and two bass staves. The music is in 3/8 time with a key signature of one flat. The piano part consists of rhythmic patterns of eighth and sixteenth notes. The vocal line is silent in this section.

Solo

Be - stel - le dein Haus, be - stel - le dein Haus;

78

denn du wirst ster - - - ben und nicht le - ben - - - dig blei -

84

ben, denn du wirst ster - ben,

7
4
2

91

denn du wirst ster - ben und nicht le - ben - dig, und nicht le - ben -

97

dig blei - ben, denn du wirst ster - ben und nicht le - ben -

103

dig, und nicht le - ben -

110

dig blei - ben! Be - stel - le dein Haus!

117

Musical score for measures 117-123. The score consists of two systems. The first system has two staves with treble clefs and a key signature of one flat, containing a complex melodic line with many sixteenth notes. The second system has two staves with alto and bass clefs, which are mostly empty. Below the second system is a single bass staff with a bass clef and a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

124

Musical score for measures 124-130. The score consists of two systems. The first system has two staves with treble clefs and a key signature of one flat, containing a complex melodic line with many sixteenth notes. The second system has two staves with alto and bass clefs, which are mostly empty. Below the second system is a single bass staff with a bass clef and a key signature of one flat, containing a rhythmic accompaniment of eighth notes.

2^d

131 andante

Tutti Es ist der al - te Bund: Mensch, du mußt

Tutti Es ist der al - te Bund: Mensch, du mußt ster - - - ben, du mußt, du

Tutti Es ist der

135

ster - ben, du mußt ster - ben, du mußt, du mußt, es ist der

mußt ster - ben, du mußt ster - ben, Mensch, du mußt ster - ben, du mußt ster - ben,

al - te Bund: Mensch, du mußt ster - - - ben, du mußt, du

138

al - te Bund: Mensch, du mußt ster - - ben, du mußt ster - ben,
 du mußt, es ist der al - te Bund: Mensch, du mußt ster - ben, du
 mußt. du mußt, Mensch, du mußt ster - ben, du mußt, du mußt, es

141

Mensch, du mußt ster - - ben, Mensch, du mußt ster - - ben, Mensch,
 mußt, du mußt, Mensch, du mußt ster - ben, Mensch, du mußt ster - -
 ist der al - te Bund: Mensch, du mußt ster - ben, du mußt, Mensch,

150

komm, Herr Je - su,
 ja, ja, ja, ja, Herr Je - su, komm, ja,

153

ja, ja, komm, Herr Je - su, komm, Herr Je - su, komm!

162

162

komm, ja, ja, ja, komm, ja, ja, ja,
 ster - ben, Mensch, du mußt ster - ben, Mensch, du mußt
 du mußt ster - ben, Mensch, du mußt ster - ben,
 Mensch, du mußt ster - ben, Mensch, du mußt ster - ben, du mußt

164

164

ja, komm, ja, komm, Herr Je - su, ja, komm, Herr Je - su, komm, ja, komm -
 ster - ben, Mensch, du mußt ster - ben!
 Mensch, Mensch, du mußt ster - ben!
 ster - ben, Mensch, du mußt ster - ben!

167

____, Herr Je - su, ja, komm, ja,
 Mensch, du mußt ster - ben, Mensch, du mußt ster - ben, Mensch, du mußt ster -
 Mensch, du mußt ster - ben, ster - ben, Mensch, du mußt ster -
 Mensch, du mußt ster - ben, Mensch, du mußt ster -

170

ja, Herr Je - su, komm, Herr Je - su, komm, ja, ja, ja, komm, ja, komm, Herr Je -
 ben!
 ben!
 ben!

6 6b

173

su, ja, komm, Herr Je - su!

Es ist der al - te Bund: Mensch, du mußt ster - ben, du mußt ster - - -

Es ist der

p *f*

176

ster - ben, du mußt ster - - - ben, du mußt ster - ben, du mußt ster - - -

ben, Mensch, du mußt ster - - - ben, du mußt ster - ben, du mußt

al - te Bund: Mensch, du mußt ster - ben, Mensch, du mußt ster - ben, du mußt

6 7 6^b 6

3^a

Viola da gamba I

Viola da gamba II

Alto

Basso

Continuo

Solo

In dei - ne Hän - de,

4

in dei - ne Hän - de be - fehl ich mei - nen Geist, in dei - ne Hän - de, in dei - ne

7

Hän - de be - fehl ich mei - nen Geist, in dei - ne Hän - de, in dei - ne Hän - de be -

10

fehl ich mei - nen Geist; du hast mich er - lö - set, du hast mich er - lö - set, Herr, du ge - treu - er

13

Gott. In dei - ne Hän - de, in dei - ne Hän - de, in dei - ne Hän - de be -

16

fehl ich mei - nen Geist; du hast mich er - lö - set, du hast mich er - lö - set, Herr, du ge - treu - er

19

Gott, du hast mich er - lö - set, du hast mich er - lö - set, Herr, du ge - treu - er Gott, Herr,

22

du ge - treu - er Gott, ge - treu - er Gott.

3.^b 25

Solo.

Heu - te, heu - te wirst du mit mir, heu - te, heu - te wirst du mit mir, mit mir, mit

28

mir im Pa - ra - dies, im Pa - ra - dies, im Pa - ra - dies sein, im Pa -

31

- ra - dies, im Pa - ra - dies, im Pa - ra - dies, im Pa - ra - dies

34

sein, heu - te, heu - te wirst du mit mir, heu - te, heu - te wirst du mit mir, mit mir im Pa - ra - dies

sein, im Pa - ra - dies, im Pa - ra - dies, im Pa - ra - dies sein, heu - te,

Tutti

Mit

Fried und Freud ich fahr da - heu - te wirst du mit mir, mit mir im Pa - ra - dies, im Pa - ra - dies

hin in Got - tes sein, heu - te, heu - te wirst du mit mir im Pa - ra - dies, im Pa - ra - dies, mit mir im Pa -

Wil - len, ge - ra - dies, im Pa - ra - dies sein, im Pa - ra - dies, im Pa - ra - dies

49

trost ist mir mein Herz
sein, heu - te, heu - te wirst du mit mir im Pa - ra - dies, im Pa - ra - dies, heu-te

52

und Sinn, sanft und
wirst du mit mir im Pa - ra - dies sein, im Pa - ra - dies sein.

55

stil - le,

59

wie Gott mir ver - hei - ßen

62

Musical score for measures 62-64. The system includes a grand staff (piano and celesta), a vocal line, and a bass line. The vocal line contains the lyrics: "hat: Der Tod ist". The piano and celesta parts feature complex rhythmic patterns with slurs and accents.

65

Musical score for measures 65-67. The system includes a grand staff, a vocal line, and a bass line. The vocal line contains the lyrics: "mein Schlaf wor". Dynamic markings 'p' (piano) and 'f' (forte) are present in the piano and celesta parts and the vocal line.

68

Musical score for measures 68-70. The system includes a grand staff, a vocal line, and a bass line. The vocal line contains the lyrics: "den.". The piano and celesta parts continue with complex rhythmic patterns.

4.

Flauto dolce I

Flauto dolce II

Viola da gamba I

Viola da gamba II

Soprano

Alto

Tenore

Basso

Continuo

4

Glo - rie, Lob, Ehr und

Glo - rie, Lob, Ehr und

Glo - rie, Lob, Ehr und

Glo - rie, Lob, Ehr und

8

Herr - lich-keit sei dir, Gott Va - ter und Sohn be-reit,

Herr - lich - keit sei dir, Gott Va - ter und Sohn be - reit,

Herr - lich-keit sei dir, Gott Va - ter und Sohn be-reit,

Herr - lich - keit sei dir, Gott Va - ter und Sohn be - reit,

12

dem Heil - gen Geist mit Na - men! Die

dem Heil - gen Geist mit Na - men! Die

dem Heil - gen Geist mit Na - men! Die

dem Heil - gen Geist mit Na - men! Die

Trauermusik für Johann Christoph von Ponickau

Ich lasse dich nicht, du segnest mich denn

BWV 157

in der von Christian Friedrich Penzel überlieferten Fassung
als Kantate auf Mariae Reinigung

Flauto traverso

Oboe d'amore

Violino I, II

Violetta

Soprano

Alto

Tenore

Basso

Continuo

9

p

8 Ich las - se dich nicht, du seg - nest mich

Ich las - se dich nicht, du seg - nest mich denn, ich las -

p

6 4 # 6 6 6 7

12

8 denn, ich las - se dich nicht, du seg - nest mich

- se dich nicht, du seg - nest mich

7 6 4 6 6 7 6 6 4 6 6 7

15

f

8 denn, ich las - se dich nicht, du seg - nest mich denn!

denn, ich las - se dich nicht, du seg - nest mich denn!

f

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

18

6 8 9 8 7 6 5 4 3 4 3 2 1

21

6 9 8 7 7 6 5 6 6

24

p

Ich las - - - se dich nicht, du seg - - -

Ich las - - - se — dich nicht, du

p

9 8 7 6 4 3 4 3 2 1

27

8 - - nest mich denn, ich las - se dich nicht, du seg - - - -
 seg - - - - nest mich denn, ich las - - se dich nicht, du seg - - - -

6 7 6 6 6 6 6 4 6

30

8 - - - - nest mich denn! Ich las - - se - - dich
 - - - - nest mich denn! Ich las -

f p f p f p

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

33

8 nicht, du seg - - - -
 - se - - dich nicht, du seg - - - -

6 5 7 # 9 8 6 5

36

nest mich denn, ich las - se dich nicht, du seg -

nest mich

6 5 # 4 3 6 5 6 6 6 5

39

nest mich

denn, ich las - se dich nicht, du seg -

4 3 5 6 6 6 5

41

denn, ich las - se dich nicht, du seg - nest mich denn, du seg -

nest mich denn, ich las - se dich

4 # 4 # 8 6 6 5 #

43

nest mich denn, du seg -

nicht, du seg - nest mich denn, du seg - nest mich denn, du

6 5 6 5 4 3 6

45

nest mich denn, ich las -

seg - nest mich denn, ich las - se dich nicht, ich

7 6 5 4 6 5 6 6 6

48

se dich nicht, du seg - nest mich denn!

las - se dich nicht, du seg - nest mich denn!

f

9 6 5 6 6 9 8 7

51

Musical score for measures 51-53. It consists of five staves: two treble clefs, two grand staves (treble and bass clefs), and one bass clef. The key signature is two sharps (F# and C#). The music features a complex melodic line in the upper staves and a bass line with numerous fingerings (7, 4, 4, 6, 8, 6, 5, 6, 6) and slurs.

54

Musical score for measures 54-56. It consists of five staves: two treble clefs, two grand staves (treble and bass clefs), and one bass clef. The key signature is two sharps (F# and C#). The music continues with complex melodic lines and a bass line with fingerings (6, 6, 6, 5, 6, 7, 6, 6, 6, 6, 4, 5) and slurs.

2. Aria

Oboe d'amore solo

Tenore

Continuo
Organo (bez.)
Org.

Musical score for the beginning of the Aria. It features three staves: Oboe d'amore solo (treble clef), Tenore (treble clef), and Continuo/Organo (bass clef). The key signature is two sharps (F# and C#) and the time signature is 8/8. The Oboe part has a melodic line with slurs. The Continuo part has a bass line with fingerings (6, 6, 5, 6, 4, 6, 6).

7

Musical score for measures 7-9. It consists of three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The music continues with complex melodic lines and a bass line with fingerings (4, 3, 7, 5, 4, 2, 6, 5, 6, 6, 4, 4, 2, 6, 5).

15

23

30

Ich hal -

p

37

- te mei - nen Je - sum fe - ste, ich laß ihn nun und e - - - wig

44

nicht, ich hal - - - te mei - - - nen Je - - - sum

52

fe - - - ste, ich laß ihn nun - - und e - - wig nicht, ich hal - te mei -

59

nen Je - sum fe - ste, ich hal - - - te mei - nen Je - sum fe - ste, ich laß

66

ihn nun und e - - - wig nicht, ich laß ihn nun und e - - -

73

- wig, nun und e - wig nicht.

81

90

98

105

Er ist allein mein Aufenthalt, drum

112

faßt mein Glaube mit Gewalt

117

sein segensreiches An-

122

- gesicht, denn dieser Trost ist doch der beste, ich halte mei-

130

- nen Jesum fest, denn dieser Trost ist doch der beste, ich

136

halte meinen Jesum fest.

182

8 Je - sum fe - ste, ich hal - - - - te mei-nen Je - sum fe - ste.

f

188

197

205

213

3. Recitativo

Violino I

Violino II

Violetta^{*)}

Tenore

Continuo
Organo (bez.)
Org.

Mein lie - ber Je - su du, wenn ich Ver - druß und Kum - mer

3

lei - de, so bist du mei - ne Freu - de, in Un - ruh mei - ne

5

Ruh und in der Angst mein sanf - tes Bet - te; die fal - sche Welt ist nicht ge - treu, der

8

Him - mel muß ver - al - ten, die Lust der Welt ver - geht wie Spreu; wenn ich dich

*) Zur Frage der Echtheit dieser Stimme siehe den Kritischen Bericht, Kapitel II. 2.

10

nicht, mein Je - sus, hät - te, an wen sollt ich mich son - sten hal - ten? Drum

12

laß ich nim-mer-mehr von dir, dein Se - gen blei - be denn bei mir.

4. Aria

Flauto traverso

Violino I solo

Basso

Continuo Organo (bez.) Org.

4

7 *tr*

10

13

p *f* *p* *f*

Ja, ja, ich hal - - te Je - - sum fe - - ste,

16

19

ja, ja, ich hal - - te Je - - sum fe - ste, so geh

6 6 6 6 6 6 5 3

p

22

ich auch zum Him - - mel ein, so geh ich auch zum Him-mel ein, ja,

5 3 7 7

25

ja, ich hal - - te Je - - sum fe - ste, so geh ich auch zum

6 6 6 6 5 3

28

Him - - mel ein, ja, ja, ich hal - - te Je - - sum fe - - -

6 7 7 6 5 4 3

31

ste, ja, ja, ich hal - te Je - - - sum

34

fe - - - ste, so geh _____ ich auch zum Him - mel ein,

37

40

wo Gott und

43

sei - - nes Lam - mes Gä - ste in Kro - - - nen zu der Hoch-zeit

46

sein, wo Gott - und sei - - nes Lam - mes Gä - - ste in Kro - -

49

- - - nen zu der Hoch-zeit sein.

52

Da laß ich

55

nicht, mein Heil, von dir, da bleibt dein Se - gen auch bei

58

mir, da laß ich nicht, mein Heil, von dir, da bleibt

61

dein Se - gen auch bei mir.

64

Da laß ich nicht, mein

67

Heil —, von dir. da bleibt dein Se - - gen auch — bei mir, da

70

bleibt dein Se - - gen auch bei mir.

73

Recitativo

Ei, wie ver-gnügt ist mir mein Ster - be - ka - sten, weil

76

Arioso

Je - sus mir in Ar - men liegt! So kann mein Geist recht freu - dig ra - sten! Ja,

79

p

ja, ich hal - - te Je - - sum fe - ste ———, so geh ——— ich auch zum

82 *adagio*

Him - - mel ein! O schö - - ner Ort! Komm, sanf - ter Tod, und

85

führ mich fort, wo Gott und sei - - nes Lam - mes Gä - ste in

88 *Recitativo*

Kro - - - - - nen zu der Hoch - zeit sein. Ich bin er -

90

freut, das E-lend die-ser Zeit noch von mir heu-te ab-zu-le-gen; denn Je-sus war-tet

93

Arioso

mein im Him-mel mit dem Se-gen. Da laß ich nicht, mein Heil, von

96

dir, da bleibt dein Se-gen auch bei mir, da laß ich

99

nicht, mein Heil, von dir, da bleibt dein Se-gen auch bei

102

mir.

f

f

f

6
5

105

Da laß ich nicht, mein Heil —, von dir, da

p

p

p

6
5

6

6

108

bleibt dein Se - - gen auch — bei mir, da bleibt dein Se - - -

6

6

6

6

6

111

- gen auch bei mir.

f

f

f

6

6
5

5. Choral

Soprano
Flauto traverso in 8^{va}
Oboe *d'amore*
Violino I

Alto
Violino II

Tenore
Violetta

Basso

Continuo
Organo (*bez.*)

Fl. trav. Sopr.
Alto
Ten. Viol.
Org.

Mei - nen Je - sum laß ich nicht, geh ihm e - wig
Mei - nen Je - sum laß ich nicht, geh ihm e - wig
Mei - nen Je - sum laß ich nicht, geh ihm e - wig
Mei - nen Je - sum laß ich nicht, geh ihm e - wig

6 8 7 6 # 3 6 5

4

an der Sei - ten; Chri - stus läßt mich für und für zu dem Le - bens - bäch - lein
an der Sei - ten; Chri - stus läßt mich für und für zu dem Le - bens - bäch - lein
an der Sei - ten; Chri - stus läßt mich für und für zu dem Le - bens - bäch - lein
an der Sei - ten; Chri - stus läßt mich für und für zu dem Le - bens - bäch - lein

6 5 # 6 5 6 5 6 5

9

Fl. trav.
Ob. *d'am.*
Viol.

Sopr.

lei - ten. Se - lig, wer mit mir so spricht: Mei - nen Je - sum laß ich nicht.
lei - ten. Se - lig, wer mit mir so spricht: Mei - nen Je - sum laß ich nicht.
lei - ten. Se - lig, wer mit mir so spricht: Mei - nen Je - sum laß ich nicht.
lei - ten. Se - lig, wer mit mir so spricht: Mei - nen Je - sum laß ich nicht.

6 5 6 6 7 6 5 6 5 6 5

Aus der Tiefen rufe ich, Herr, zu dir

BWV 131

Oboe

Violino

Viola I, II

Fagotto

Soprano

Alto

Tenore

Basso

Continuo

Aus der Tiefen rufe ich, Herr, zu dir

BWV 131

1. Adagio

Oboe

Violino

Viola I

Viola II

Fagotto

Soprano

Alto

Tenore

Basso

Continuo
Organo

Sinfonia. Lente

6

24

Musical score for measures 24-29. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Aus der Tie - fen, aus der Tie - fen ruf ich, Herr, zu". The piano part features a bass line with trills and chords, and a treble line with chords. A trill (tr) is marked above the final note of the vocal line in measure 29.

30

Musical score for measures 30-35. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "dir, aus der Tie - fen, aus der Tie - fen". The piano part features a bass line with trills and chords, and a treble line with chords. Trills (tr) are marked above the final notes of the vocal lines in measures 30 and 32.

37

Tie - fen ruf ich, Herr, zu dir, ruf ich, Herr, zu dir, ru - fe ich, Herr, zu dir, ruf ich, ru - fe ich, Herr, zu dir, ru - fe ich, ru - fe ich, Herr, zu dir

43

dir, dir, dir, aus der Tie - fen, aus der Tie - fen, aus der Tie - fen

50

Tie - fen ru - fe ich, Herr, zu dir.
 ru - fe ich, ru - fe ich, Herr, zu dir.
 ru - fe, ru - fe ich, Herr, zu dir.

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

57
vivace

Herr, Herr, hö - re mei - ne Stim - me, Herr, Herr, hö - re mei - ne
 Herr, Herr, hö - re mei - ne Stim - me, Herr, Herr, hö - re mei - ne
 Herr, Herr, hö - re mei - ne Stim - me, Herr, Herr, hö - re mei - ne

6 6 5 6 4 6 6 5 6 4 6

60

Stim - me,
Stim - me, laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle - - - -

Stim - me,
Stim - me,

63

Herr, Herr, hö - re mei - ne Stim - me, laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes
hens, Herr, hö - re mei - ne Stim - me,
Herr, Herr, hö - re mei - ne Stim - me,
Herr, Herr, hö - re mei - ne Stim - me,

66

Fle - - - - - hens, Herr, hö - re mei - ne Stim - me,
 Herr, Herr, hö - re mei - ne Stim - me,
 Herr, *Herr*, hö - re mei - ne Stim - me, laß dei - ne Oh - ren
 Herr, Herr, hö - re mei - ne Stim - me,

69

mer - ken auf die Stim - me mei - nes Fle - hens, auf die Stim - me mei - nes Fle - - - - -
 laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle - - - - -

78

Stim-me mei - nes Fle-hens, auf die Stim-me mei - nes Fle -
 mei - nes Fle - hens,
 dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle -
 Stim-me mei - nes Fle-hens,

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

81

hens, laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle -
 laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes
 hens, laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle - hens, auf die Stim - me mei - nes
 laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle - hens, auf die

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

84

hens, laß dei-ne Oh-ren mer-ken auf die
 Fle-hens,
 Stim-me mei-nes Fle-hens,

87

Stim-me, auf die Stim-me, auf die Stim-me mei-nes Fle-auf die Stim-me mei-nes Fle-auf die Stim-me mei-nes Fle

2.

Andante

So du willt, so du willt, Herr, Herr, Sün-de zu - rech-nen,

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

4 Oboe

Soprano

Basso

so du willt, so du willt, Herr, Sün - de zu - rech - nen,

Cont., Org. 6 6 6 # 6 6 6 6b # 6 6b # 6 b #

7

Er - - - barm dich mein in

so du willt, so du willt, Herr, Sün - - de zu - rech-nen, so du willt, so du

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

10

sol - - cher Last,
 willt, Herr, Sün - - de zu - rech - nen, Herr, so du willt Sün - de zu - rech - nen,

13

nimm sie aus
 so du willt Sün - de zu - rech - nen, Herr, wer wird be - ste - hen,

16

mei - - nem Her - - zen,
 wer wird be - ste - - - - - hen, wer wird be - ste - -

20

die - - weil du sie ge - -
 - - - - - hen, wer wird be - ste - - - - - hen, so du willt Sün - de zu -

24

bü - ßet hast
rech - nen, Herr, wer wird be - ste - - - - - hen, be - ste - -

27

hen, Herr, so du willst Sün - de zu - rech - nen, Herr, wer wird be -

30

am Holz mit To - - des - - schmer - - -
ste - - - - - hen, wer wird be - ste - - - - -

34

zen,
- - - - - hen? Denn bei dir ist die Ver-

38

ge-bung, denn bei dir ist die Ver - ge-bung, bei dir ist die Ver -

auf

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

41

daß ich nicht mit gro - ßem

ge - bung, bei dir ist die Ver - ge-bung, bei dir, bei dir ist die Ver - ge -

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

44

Weh

bung, daß man dich fürch - - - - - te, daß

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

47

man dich fürch - - - - - te; denn bei

in

6 6 6 6 # 6

50

mei - - nen Sün - - den un - - ter - -
dir ist die Ver - ge - bung, daß man dich fürch - - -

53

geh,
- - - - - te, denn bei dir ist die Ver - ge - bung, bei

56

noch e - - - - wig -
dir ist die Ver - ge - bung, daß man dich fürch - - - te, dich fürch - -

59

lich ver - - za - - ge.
- - - - - te, daß man dich fürch -

62

te, dich fürch - te.

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

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a treble clef sign above it, starting with a measure number '62'. The middle staff is a piano accompaniment line in bass clef, featuring a trill 'tr' over a note. The bottom staff is another piano accompaniment line in bass clef with various fingering numbers (6, 6, 5, 6, 4, 3, 5, 4, #, 6, 6, 6, 6, 7, #, 7, 7, #, 6, #) written above it.

3.

Adagio

Oboe

Detailed description: A single musical staff in treble clef for the Oboe part, showing a series of notes and rests.

Violino

Detailed description: A single musical staff in treble clef for the Violino part, showing a series of notes and rests.

Viola I

Detailed description: A single musical staff in alto clef for the Viola I part, showing a series of notes and rests.

Viola II

Detailed description: A single musical staff in alto clef for the Viola II part, showing a series of notes and rests.

Fagotto

Detailed description: A single musical staff in bass clef for the Fagotto part, showing a series of notes and rests.

Soprano

Ich har - re des Herrn, ich har - re des Herrn,

Detailed description: A single musical staff in treble clef for the Soprano part, with lyrics written below the notes.

Alto

Ich har - re des Herrn, ich har - - - re des Herrn,

Detailed description: A single musical staff in treble clef for the Alto part, with lyrics written below the notes.

Tenore

Ich har - re des Herrn, ich har - re de; Herrn, ich har - -

Detailed description: A single musical staff in treble clef for the Tenore part, with lyrics written below the notes.

Basso

Ich har - re des Herrn, ich har - re des Herrn,

Detailed description: A single musical staff in bass clef for the Basso part, with lyrics written below the notes.

Cont., Org.

7 7

Detailed description: A single musical staff in bass clef for the Continuo and Organ part, with fingering numbers '7 7' written above it.

5

largo

ich har-re des Herrn,
 ich har-re des Herrn,
 - - re des Herrn,
 ich har-re des Herrn, mei-ne See-le har - - - - - ret, und ich

6 7 6 b b 7^b 6 5^b

mei-ne See-le
 mei-ne See-le har - - - - - ret, und ich hof-fe, und ich
 hof-fe, und ich hof-fe, ich hof-fe, ich hof-fe auf sein Wort, mei-ne See-le har -

4/2 6 6 6^b # # 6

12

har - - - - ret, und ich hof - fe, ich hof - fe, ich hof - fe, ich hof - fe, ich hof - fe auf sein Wort, mei - ne See - le har - -

ret, und ich hof - fe auf sein Wort,

6^b 5^b 7 6^b # 6^b 6^b

15

- - - - ret, und ich hof - fe, ich hof - fe, ich hof - fe auf sein hof - fe, ich hof - fe auf sein Wort, und ich hof - - - fe auf sein

8 - ret, und ich hof - fe auf sein Wort, ich hof - - - fe,

mei - ne See - le har - - - - -

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

18

Wort, ich hof - - fe auf sein Wort, mei - ne See - le
 Wort, ich hof - - fe auf sein Wort, mei - ne See - le har - ret, und ich
 8 mei - ne See - le har - - - - ret, und ich hof - - - fe auf sein
 - ret, und ich hof - fe, ich hof - fe, und ich hof - - - fe auf sein

Figured Bass: b, b6, 7, 7, b, 4/2, b6, 7, 3/2, 4/2, #6

21

har - - - - ret, und ich hof - fe auf sein
 hof - fe, ich hof - fe, ich hof - fe, ich hof - - - fe auf sein
 8 Wort, ich hof - - - fe auf sein Wort, mei - ne See - le
 Wort, ich hof - - - - fe auf sein Wort, ich

Figured Bass: 9, b, 6/5, 6, 4/2, 6, 7, 4, #

24

Wort, mei-ne See-le har-ret, und ich hof-fe. ich
 Wort, und ich hof-fe, ich hof-fe, ich hof-fe auf sein Wort, ich
 har-ret, und ich
 hof-fe, ich hof-fe, und ich hof-fe, ich hof-fe, ich hof-fe, mei-ne See-le

27

hof-fe, ich hof-fe auf sein Wort, und ich hof-fe, und ich hof-fe, ich
 hof-fe, mei-ne See-le har-ret, und ich hof-fe auf
 sein Wort, und ich hof-fe auf sein Wort, mei-ne See-le

30

hof - fe auf sein Wort, ich hof - fe auf sein Wort, ich hof -
 ret, und ich hof - fe, und ich hof - fe,
 mei - ne See - le har - ret, mei - ne See - le
 har - ret, und ich hof - fe auf sein Wort,

6 5 4 6 9 6 7 6 7

33

- fe, und ich hof - fe, mei - ne See - le har -
 mei - ne See - le har - ret, und ich hof - fe, ich
 har - ret, und ich hof - fe auf sein Wort, und ich hof - fe, ich
 und ich hof - fe, ich hof - fe auf sein Wort,

6 4 9 4 7 7 6 9 4

36

ret, und ich hof - fe, ich hof - fe, mei - ne See - le
 hof - fe, und ich hof - fe auf sein Wort, ich hof - fe, ich
 hof - fe, ich hof - fe, mei - ne See - le har - ret, und ich hof - fe, ich
 mei - ne See - le har - ret, und ich hof - fe, ich

39 *adagio*

har - ret, und ich hof - fe auf sein Wort.
 hof - fe, ich hof - fe auf sein Wort, und ich hof - fe auf sein Wort.
 hof - fe, ich hof - fe auf sein Wort, und ich hof - fe auf sein Wort.
 hof - fe, ich hof - fe auf sein Wort, und ich hof - fe auf sein Wort.

4.

Mei - ne See - le war - -

5
Alto

Tenore

- - tet, mei-ne See - le war - - - tet,

9

Und auch
mei - ne See - le war - - - tet auf den Herrn, mei - ne See - le

12(34)

weil ein ich be - - denn trüb - - in mei - - nem Sün - - der
war - tet auf denHerrn, auf den Herrn, mei-ne See - le war - - tet, war - - tet auf den

15 (37)

Sinn,
bin,
Herrn, mei-ne See - le war -

19 (41)

- tet,
mei-ne See - le war - tet auf den

23 (45)

wie
den ich sein zu - - -
Ge - - -
Herrn, mei - ne See - le, mei - ne See - le war - - tet, mei - ne See - le war - - tet auf den

26 (48)

vor ge - - - kla - - - get,
wis - - - sen na - - - get,
Herrn, auf den Herrn, auf den Herrn, mei-ne See - le war - - tet auf den

29

1.
Herrn, mei - ne See - le war - - tet, mei - ne See - le war - - tet, mei - ne See - le war -

32

51

2.
- - - tet auf den Herrn von ei - ner Mor-gen-wa-che bis zu der an-dern.

54

und woll - te

von ei - ner Mor-gen-wa - che bis zu der an - dern, von ei - ner Mor-gen-wa - che bis

57

gern im Blu - te dein

zu der an - dern, mei-ne See - le war - tet,

61

mei - ne See - le war - tet, von

64

Sün - den ab - ge - wa - schen

- tet, war - tet auf den Herrn, auf den Herrn, war - tet auf den

67

sein

Herrn, mei - ne See - le war - tet, war - tet, war - tet auf den Herrn von ei - ner

70

Mor - gen - wa - che bis zu der an - dern, bis zu der an - dern, wie

73

Da - vid und Ma -

von ei - ner Mor - gen - wa - che, von ei - ner Mor - gen - wa - che bis zu der an -

76

nas - se.

- dern, von ei - ner Mor - gen - wa - che bis zu der an -

79

- dern, bis zu der an - dern.

5.

Adagio

un poc' allegro

Oboe

Violino

Viola I

Viola II

Fagotto

Soprano

Alto Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den

Tenore Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den

Basso Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den

Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den

Cont., Org.

5

Herrn, hof - fe, hof - fe auf den Herrn, hof - fe auf den

Herrn, hof - fe auf den Herrn, hof - fe auf den

8 Herrn, hof - fe auf den Herrn, hof - fe auf den

Herrn, hof - fe auf den Herrn, hof - fe auf den

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

p

8

Herrn, hof - fe auf den Herrn, hof - fe, hof - fe

Herrn, hof - fe auf den Herrn, hof - fe

8 Herrn, hof - fe auf den Herrn, hof - fe

Herrn, hof - fe auf den Herrn, hof - fe

Herrn, hof - fe auf den Herrn, hof - fe

f

11 *adagio*

pp *tr.*

p *f*

- fe auf den Herrn, hof - fe auf den Herrn; denn
 - fe auf den Herrn, hof - fe auf den Herrn; denn
 8 - fe auf den Herrn, hof - fe auf den Herrn; denn
 - fe auf den Herrn, hof - fe auf den Herrn; denn

p *pp* *f*

14

f

f

f

f

bei dem Herrn ist die Gna - de, bei dem Herrn
 bei dem Herrn ist die Gna - de, bei dem Herrn
 8 bei dem Herrn ist die Gna - de, bei dem Herrn
 bei dem Herrn ist die Gna - de, bei dem Herrn

f

17

ist die Gna - - de, denn bei dem Herrn ist die
ist die Gna - - de, denn bei dem Herrn ist die
ist die Gna - - de, denn bei dem Herrn ist die
ist die Gna - - de, denn bei dem Herrn ist die

20

allegro

Gna - - de und viel Er - lö - -
Gna - - de, ist die Gna - - de und viel Er -
Gna - - de, ist die Gna - - de und viel Er - lö -
Gna - - de, ist die Gna - - de und viel Er - lö -

23

tr.

Er - lö -

lö - sung bei ihm, und viel Er -

8. sung bei ihm, und viel Er - lö -

5. 6. 5. 6. sung bei ihm, und viel Er - lö -

26

tr.

sung bei ihm. Und er wird Is - ra - el er -

lö - sung bei ihm.

8. sung bei ihm.

sung bei ihm. Aus

5. 6. 5. 6. # 6. 6. 5. # 6.

29

lö - sen, und er wird
 Aus al - len
 Und er wird Is - ra - el er - lö -
 al - len sei - nen Sün - den,

32

Is - ra - el er - lö - sen, er wird Is - ra - el er - lö - sen, und er wird Is - ra - el er - lö -
 sei - nen Sün - den,
 sen, er - lö - sen aus
 und er wird Is - ra - el,

35

und er wird Is - ra - el er - lö - sen,
al - len sei - nen Sün - den,
und er wird Is - ra - el er - lö -

38

und er wird Is - ra - el
er - lö - sen aus al - len sei - nen Sün -

41

er - lö - sen,
 aus al - len sei - nen Sün - den, er -
 sen, und er wird Is - ra - el, und er wird Is - ra - el er - lö - sen aus
 den, und er wird Is - ra - el er - lö - sen,

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

44

und er wird Is - ra - el er - lö - sen, er wird Is - ra - el er -
 lö - sen, er wird Is - ra - el er -
 al - len sei - nen Sün - den, er - lö -
 sen, und er wird Is - ra - el er - lö - sen,

b 5# 3 # b 7 # b b

47

lö-sen, er wird Is-ra-el er-lö-sen, er-lö-sen aus al-len
 lö-sen aus al-len sei-nen Sün-den,
 -sen aus al-len sei-nen Sün-den, und
 und er wird Is-ra-el er-

50

sei-nen Sün-den, er-
 und er wird Is-ra-el, und
 er wird Is-ra-el, und er wird Is-ra-el er-lö-sen, er-lö-sen,
 lö-sen, er wird Is-ra-el er-lö-sen aus

53

lö - sen, und er wird Is - ra - el er wird Is - ra - el, und er wird Is - ra - el er - lö - sen, er - lö - sen, und er wird Is - ra - el er - lö - sen aus al - len sei - nen al - len sei - nen Sün - den, und er wird Is - ra - el er -

56

el, und er wird Is - ra - el er - lö - sen, er - lö - sen, er wird Is - ra - el er - lö - sen, wird - sen aus al - len sei - nen Sün - den, er - lö - sen, und er wird Is - ra - el er - lö - sen, und er wird

59

Is - ra - el er - lö - sen aus al - len sei - nen Sün - den,
 und er wird Is - ra - el, und er wird Is - ra - el er -
 sen, und er wird Is - ra - el, und er wird Is - ra - el er -

Is - ra - el er - lö - sen, und er wird Is - ra - el, und er wird Is - ra - el er -

62

den, er - lö - sen, er - lö - sen, er - lö - sen aus al - len

65

sen aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den.

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

68 *adagio*

den, aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den. den, aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den. den, aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den. den, aus al - len sei - nen Sün - den.

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

Nun danket alle Gott

BWV 192

Flauto traverso I, II

Oboe I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Nun danket alle Gott

BWV 192

1. Chorus

Versus 1

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

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

The first system of the musical score is for measures 1-3. It features a 3/4 time signature and a key signature of one sharp (F#). The woodwinds (Flutes I & II, Oboes I & II) and strings (Violins I & II, Viola, Continuo/Organ) have active parts. The vocal parts (Soprano, Alto, Tenore, Basso) are marked with a dash, indicating they are silent in this section. Trills (tr) are indicated for the Oboe parts in measure 2.

The second system of the musical score covers measures 4-7. It continues the 3/4 time signature and one sharp key signature. The woodwinds and strings have more active parts, including trills (tr) and grace notes (7) in measures 5 and 6. The vocal parts remain silent, marked with a dash. The Continuo/Organ part has a figured bass line with figures 6, 4/2, 6, 6/4, 6, and 6/4/2.

8

tr.

tr.

tr.

6 5 6 4 #

6 4 2 # 6 5 7 5

7 5

12

tr.

tr.

tr.

tr.

7 # 6 5

6 4 2 # 6 5 7 #

6 4 2 # 6 5 7 #

17

Musical score for measures 17-20. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Measure numbers 17, 18, 19, and 20 are indicated at the top of the first staff.

21

Musical score for measures 21-24. The score consists of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are empty. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one sharp (F#). Measure numbers 21, 22, 23, and 24 are indicated at the top of the first staff. Trills (tr) are marked above the final notes of measures 21, 22, 23, and 24 in the top two staves. The bass line includes fingering numbers: 6, 6, 6, 7, 5, 6, 4, 2, 6, 7b, 5, 4, 3.

Nun, nun dan - ket al - le Gott, nun,
 Nun, nun dan - ket al - le Gott, nun dan -
Nun dan - ket al - le Gott mit Her - zen, Mund und Hän - den,
 Nun, nun dan - ket al - le Gott, nun,

6 5/4 6 6/4 5/3 6/2 6

nun dan - ket al - le Gott,
 - ket al - le Gott mit Her - zen, Mund und Hän - den, und Hän -
nun dan - ket al - le Gott mit Her - zen, Mund und
 nun dan - ket al - le Gott

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

34

den,
Hän - den —, mit Her - zen, Mund und Hän - den,
mit Her - zen, Mund und Hän - den —, nun dan - ket al -

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

37

den —, nun dan - ket al -
Hän - den, Mund und Hän - den —, nun dan - ket al - le Gott —
le Gott, nun dan - ket

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

41

nun dan - ket al - le
 nun dan - ket al - le
 al - le Gott mit Her - zen, Mund und Hän - den, nun dan - ket

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

44

al - le Gott mit Her - zen, Mund und Hän - den, nun dan - ket
 al - le Gott, nun
 al - le Gott mit Her - zen, Mund und Hän - den, nun dan - ket

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

47

dan - ket al - le, al - le Gott,
 al - - le, al - le Gott,
 - - den, al - le Gott,

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

51

mit Her - zen,
 nun dan - ket al - le,
 nun dan - ket al - le, al - le Gott mit
 nun dan - ket al - le, al - le Gott mit Her - zen, mit

7 7 4 2 6 6

62

66

71

der gro - - - ße Din - ge tut,
 - - ße Din - ge tut an uns und al - len En - den, al - len En -
 der gro - - - ße Din - ge tut an uns und al - len
 der gro - - - ße Din - ge tut

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

75

den, an uns und al - len En - den, an uns und al - len
 En - den, an uns und al - len En - den, an uns und al - len
 an uns und al - len En - den, an uns und al - len

6 6 7/5# 6 6/4 9 8 6/4 6/5

78

En - den, al - len En - den, der gro - ße Din - ge tut

den, an uns und al -

len En - den, der gro - ße

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

82

der gro - ße Din - ge tut, der gro - ße Din - ge tut an uns und al - len En - den, an uns und

len En - den, der gro - ße Din - ge

-, der gro - ße Din - ge tut, der gro - ße Din - ge tut an uns und al - len

Din - ge tut an uns und al - len En - den, an uns und

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

85

Din - ge tut
 tut an uns und al - len En - den, der gro - ße, gro - ße Din - ge
 En - den, an uns und al - len En - den, der gro - ße, gro - ße

88

tut, der gro - ße Din - ge tut,
 gro - ße Din - ge tut,
 - ße Din - ge tut,

92

an uns und
 der gro - ße Din - ge,
 der gro - ße, gro - ße Din - ge tut an
 der gro - ße Din - ge, gro - ße Din - ge tut an uns und

96

al - len En - den, an uns und al - len, an uns und
 gro - ße Din - ge tut, der gro - ße Din - ge tut an uns und
 uns und al - len En - den, der gro - ße, gro - ße Din - ge tut an uns und
 al - len, al - len En - den, an uns und al - len, an uns und

99

al - len En - - - den,
al - len En - - - den,
al - len En - - - den,

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

104

6 4 2, 5 4, 7, 6, 6 4 2, 6

108

der uns von Mut - ter -

112

der uns von Mut - ter - leib und Kin - des - bei - nen

leib und Kin-des-bei-nen an un - zäh - lig viel zu -

116

leib und Kin-des-bei-nen an un-zäh-

an un-zäh- - - - - lig viel zu - gut und noch

gut und noch jetzt - und ge - tan, un-zäh - lig viel zu -

5 6 6 6 7 6 7

4 4 2 5 7 6 7

119

- lig viel zu - gut und noch jetzt - und ge -

jetz - und ge - - - - tan, un-zäh - lig viel zu - gut und noch

gut und noch, und noch, und noch jetzt - und ge -

6 6 6 6 5 6 8 7

4 4 2 4 6 5 8 7

122

tan, un - zäh - lig viel zu - gut und noch jetzt - und, jetzt - und ge -
 jetzt - und ge - tan, der uns von Mut - ter - leib und Kin - des - bei - nen

tan, der uns von Mut - ter - leib und

125

von Mut - ter -
 tan, der uns von Mut - ter - leib und Kin - des - bei - nen an
 an. von Kin - des - bei - nen an un - zäh - lig viel, un - zäh - lig
 Kin - des - bei - nen an un - zäh - lig viel zu - gut, un -

128

leib
un - zäh - lig viel zu - gut und noch jetzt - und ge - tan,
viel zu - gut und noch jetzt - und. jetzt - und ge - tan, der uns von Mut - ter -
zäh - - - - - lig viel zu - - gut und noch jetzt -

131

und Kin - des - - - - -
der uns von Mut - ter - leib und Kin - des - bei - nen an un - zäh - lig viel, un - zäh - lig
leib und Kin - des - bei - nen an un - zäh - - - - - lig viel, un - zäh - lig

134

Musical score for measures 134-137. The score is in G major and 3/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "bei - - - nen an - - - lig viel zu - gut und noch jetz - und ge - tan, viel zu gut und noch jetz - und ge - tan. gut und noch jetz - und ge - - - tan,". The piano part includes trills in measures 134 and 135. The bass line has figured bass notation: 9, 6, 7, 7, 4/2, 6, 5.

138

Musical score for measures 138-141. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes trills in measures 138 and 139. The bass line has figured bass notation: 7, 7, 7, 6, 6, 7, 7.

142

un -
der uns von Mut - ter -

146

zäh - lig viel
der uns von Mut - ter - leib und Kin - des - bei - nen, von Mut - ter -
leib und Kin - des - bei - nen an, der uns von Mut - ter - leib und Kin - des - bei - nen
der uns von Mut - ter - leib und Kin - des - bei - nen an un -

155

jetz - und ge -
 tan, un - zäh - lig viel zu - gut und noch jetz - und ge -
 un - zäh - lig viel zu - gut und noch jetz - und ge - tan, jetz - und ge -
 gut, un - zäh - lig viel zu - gut und noch jetz - und ge -

158

tan.
 tan.
 tan.
 tan.

Musical score for measures 162-165. The score consists of seven staves. The top four staves are in treble clef, and the bottom three staves are in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings and articulation symbols throughout the piece.

Musical score for measures 166-169. The score consists of seven staves. The top four staves are instrumental accompaniment in treble clef, and the bottom three staves are vocal lines in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "Nun dan - ket al - le Gott, nun, nun dan - ket al - le Gott." The vocal lines are written in a simple, homophonic style. There are some dynamic markings and articulation symbols throughout the piece.

2.

Versus 2

Flauto traverso I
Oboe I
Violino I

Violino II

Viola

Soprano

Basso

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

19

rei - che Gott woll uns bei un - serm Le - ben ein im - mer fröh - lich Herz und ed - len

25

Der e - wig rei - che Gott woll
Frie - den ge - ben, der e - wig

31

uns bei un - serm Le - ben ein im - mer fröh - lich Herz und ed - len Frie - den
e - wig rei - che Gott, der e - wig rei - che

36

ge - ben, der e - wig rei - che Gott woll uns bei un - serm Le - ben ein im - mer
Gott, der e - wig rei - che Gott woll uns bei

41

fröh - lich Herz und ed - len Frie - den, ed - len Frie -
un - serm Le - ben ein im - mer fröh -

46

- den, ed - len Frie - den ge - ben, und ed - len Frie - den ge -
- lich Herz und ed - len Frie - den ge -

52

ben

ben

f

59

p

p

p

und uns in sei-ner Gnad er-hal-ten fort

p

66

und fort und uns aus al-ler Not er-lö-sen hier und dort, und

und uns

p

72

uns in sei - ner Gnad er - hal - ten fort und fort, er - hal -

in sei - ner Gnad er - hal - ten fort und fort und

77

- ten fort und fort,

uns aus al - ler Not er - lö - - sen hier und dort, und uns in sei - ner

82

und uns in sei - ner Gnad er - hal - ten fort und fort und uns aus

Gnad er - hal - ten fort und fort und uns aus al - - - - - ler Not er -

87

al - ler Not, aus al - ler Not, und
lö - sen hier und dort, hier und dort, und

4^b 3 6 5^b 5^b 7 6 7 7 6 5^b 7^b 6 4 5 3 6

93

uns aus al - ler Not er - lö - sen hier und dort.
uns aus al - ler Not er - lö - sen hier und dort.

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

f

99

5 6 6 6 6 6 4 3 6 5^b 9 6

106

Musical score for measures 106-110. The score consists of three staves: two treble clefs and one bass clef. The top staff contains a melodic line with slurs and ties. The middle staff contains a rhythmic accompaniment with eighth notes and rests. The bottom staff contains a bass line with slurs and ties. The key signature is one sharp (F#) and the time signature is 12/8.

3.
Versus 3
Tutti

Flauto traverso I
Oboe I
Violino I

Flauto traverso II
Oboe II
Violino II

Viola

Soprano

Alto

Tenore

Basso

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

Musical score for measures 111-115. The score consists of six staves for woodwinds and strings, four staves for voices, and one staff for continuo/organ. The woodwinds and strings play a rhythmic pattern. The voices are silent. The continuo/organ has a bass line with slurs and ties. The key signature is one sharp (F#) and the time signature is 12/8.

3

6

9

Ehr und Preis, Lob, Ehr und Preis sei Gott, Lob, Ehr und Preis

11

Gott, dem Preis sei Gott, dem Ehr und Preis sei Gott, dem

14

Va - - ter und dem Soh - - -

— Va - - ter, dem Va - - ter und dem Soh -

dem Va - - - ter, dem Va - - ter und dem Soh - ne, dem Soh -

Va - - ter und dem Soh - ne, und dem Soh -

6 5 6 5 6 4 2 6 5 6 6 5 6

17

ne

ne

ne

ne

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

20

Musical score for measures 20-22. The score includes a vocal line with eighth-note patterns, a piano accompaniment with sixteenth-note figures, and a bass line with sixteenth-note patterns and fingerings (6, 7, 6, 6, 6, 7, 5).

23

23

und dem, der bei - den
und dem, der bei - den gleich, und dem, der bei - den gleich, der
und dem, der bei - den gleich, und dem, der bei - den
und dem, der bei - den gleich, und dem, der bei -

Musical score for measures 23-25. The score includes a vocal line with lyrics, a piano accompaniment, and a bass line with fingerings (6, 7, 4, 3, 6, 2/7, 6, 7/5).

26

gleich
 bei - - - den gleich
 gleich, der bei - den gleich
 - - - den gleich im

6 4 3 6 6 7 4 3

29

ho - - - hen Him - - - mels - - - thro - - -
 ho - - - hen Him - - - mels - thro - - - tr
 im ho - - - hen, im ho - hen Him - mels - thro - ne, im ho - hen Him - mels - thro -
 ho - - - hen Him - mels - thro - ne, im ho - hen Him - mels - thro - - -

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

32

ne,
ne,
ne,
ne,

35

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

38

dem drei - ei - ni - gen
 dem drei - ei - ni - gen Gott, dem drei - ei - ni - gen Gott, dem
 dem drei - ei - ni - gen Gott, dem drei - ei - ni - gen Gott, dem drei - ei - ni - gen
 dem drei - ei - ni - gen Gott, dem drei - ei - ni - gen

41

Gott, als
 drei - ei - ni - gen Gott, als der
 Gott, dem drei - ei - ni - gen Gott, als
 ei - ni - gen Gott, als der ur-

44

der ur - sprüng - lich

ur - sprüng - lich war, als der ur - sprüng - lich war, als

der ur - sprüng - lich war, als der ur - sprüng - lich

sprüng - lich war, als der ur - sprüng - lich

9 8 7 6 6 7 7 6 4 3

46

war

der ur - sprüng - lich war, ur - sprüng - lich

war, als der ur - sprüng - lich war, als der ur - sprüng - lich

- lich war, als der ur - sprüng - lich war, ur - sprüng - lich

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

48

war
war
war

51

und
und
und
und ist und

54

ist und blei - - - ben wird, und ist und blei - - - ben

ist und blei - - - ben wird, und ist und blei - - - ben

ist und blei - - - ben

blei - - - - - ben wird, und ist und blei - - - - - ben

6 6 6 6 9 6 6

56

wird jetz - - -

wird

wird jetz -

wird jetz-und und

6 6 6 6 9 8 7 5

59

und und im - mer - dar.
jetz-und und im - mer - dar.
und und im - mer - dar, jetz - und und im - mer - dar.
im - mer - dar, jetz-und und im - mer - dar.

62

und und im - mer - dar, jetz - und und im - mer - dar.
im - mer - dar, jetz-und und im - mer - dar.

65

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

68

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

Sei Lob und Ehr dem höchsten Gut

BWV 117

Flauto traverso I, II

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

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Sei Lob und Ehr dem höchsten Gut

BWV 117

1.

Versus 1

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

4

8

Musical score for measures 8-11. The score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The middle two staves are empty. The music features a complex rhythmic pattern with many sixteenth notes and eighth notes, including some triplets and rests.

12

Musical score for measures 12-15. The score consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The middle two staves are empty. The music continues with a complex rhythmic pattern, featuring many sixteenth notes and eighth notes, with some melodic lines in the upper staves.

16

Musical score for measures 16-19. The score consists of six staves. The top five staves are arranged in a grand staff (treble and bass clefs) and contain melodic lines for various instruments. The bottom staff is a separate bass line. The music is in a key with one sharp (F#) and a 4/4 time signature. Measure 16 starts with a treble clef and a key signature of one sharp. The melody in the top staff features eighth and sixteenth notes, with some triplets. The bass line provides a steady accompaniment.

20

Musical score for measures 20-23. The score consists of six staves. The top five staves are arranged in a grand staff and contain melodic lines. The bottom staff is a separate bass line. The music continues in the same key and time signature. Measure 20 starts with a treble clef and a key signature of one sharp. The melody in the top staff features eighth and sixteenth notes, with some triplets. The bass line provides a steady accompaniment.

24

Sei Lob und Ehr dem höch - - sten
Sei Lob und Ehr dem höch - - sten
Sei Lob und Ehr dem höch - - sten
Sei Lob und Ehr dem höch - - sten

28

Gut,
Gut,
Gut,
Gut,

32

Musical score for measures 32-35. The score consists of six staves. The top four staves are for instruments (likely strings and woodwinds), and the bottom two are for vocal parts. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: dem Va - - ter al - - ler Gü - tr. The vocal parts enter in measure 32 with the word 'dem' and continue through measure 35.

36

Musical score for measures 36-39. The score consists of six staves. The top four staves are for instruments, and the bottom two are for vocal parts. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: te, dem. The vocal parts enter in measure 36 with the word 'te,' and continue through measure 39.

40

Musical score for measures 40-42. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Gott, der al - - - le Wun - - der" and "dem Gott, der al - - - le Wun - - der". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady bass line.

43

Musical score for measures 43-45. The score is in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "tut,". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady bass line.

47

dem Gott, der mein Ge -

dem Gott, der mein Ge -

dem Gott, der mein Ge -

dem Gott, der mein Ge -

50

mü - te

mü - te

mü - te

mü - te

54

mit sei - nem
rei - chen Trost er -
mit sei - nem

58

rei - chen Trost er - füllt,
sei - nem rei - chen Trost er - füllt,
füllt, mit rei - chem Trost er - füllt,
rei - chen Trost er - füllt,

62

dem
dem
dem
dem

66

Gott, der al - len Jam - mer stillt.
Gott, der al - len Jam - mer stillt.
8 Gott, der al - len Jam - mer stillt.
Gott, der al - len Jam - mer stillt.

70

Musical score for measures 70-73. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes. The vocal line is mostly silent, with the word "Gebt" appearing at the end of the system.

74

Musical score for measures 74-77. The piano accompaniment continues with its rhythmic pattern. The vocal line includes the lyrics: "un - serm Gott die Eh - re, gebt un - serm".

78

Gott die Eh - re, gebt un - serm Gott die Eh - re!

Gott die Eh - re, gebt un - serm Gott die Eh - re!

Gott die Eh - re, gebt un - serm Gott die Eh - re!

Detailed description: This block contains the musical score for measures 78, 79, and 80. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Gott die Eh - re, gebt un - serm Gott die Eh - re!". The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

81

Detailed description: This block contains the musical score for measures 81, 82, 83, and 84. It features piano accompaniment for the first three systems and a vocal line for the fourth system. The piano part is characterized by a dense texture of sixteenth and thirty-second notes in the right hand, with a simpler bass line in the left hand. The key signature remains one sharp (F#) and the time signature is 4/4.

85

Musical score for measures 85-88. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper staves features eighth-note patterns and rests. The piano accompaniment in the lower staves consists of eighth-note chords and single notes. The system concludes with a double bar line.

89

Musical score for measures 89-92. The score continues from the previous system. The melody in the upper staves features eighth-note patterns and rests. The piano accompaniment in the lower staves consists of eighth-note chords and single notes. The system concludes with a double bar line.

93

Musical score for measures 93-96. The score is written for a grand staff with two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a complex melodic line in the upper treble staves, with a trill (tr) in the final measure of the first system. The lower treble and bass staves provide harmonic support with various rhythmic patterns.

97

Musical score for measures 97-100. The score is written for a grand staff with two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a complex melodic line in the upper treble staves, with a trill (tr) in the final measure of the first system. The lower treble and bass staves provide harmonic support with various rhythmic patterns.

2. Recitativo

Versus 2

Basso

Es dan - ken dir die Him - mels - heer, o Herr - scher al - ler

Continuo

3

Thro - nen, und die auf Er - den, Luft und Meer in dei - nem Schat - ten

Continuo

6

woh - nen, die prei - - sen dei - ne Schöp - fers - macht, die al - les al - so wohl - be - dacht.

Continuo

9

Gebt un - serm Gott die _____ Eh - re, gebt un - serm

Continuo

17

Gott die _____ Eh - - - re, gebt un - serm Gott die Eh - - re, gebt -

Continuo

25

_____ un - serm Gott die Eh - - re!

Continuo

3.

Versus 3

Oboe d'amore I

Oboe d'amore II

Tenore

Continuo

4

9

un - ser Gott ge - schaf - fen hat, das will er auch er - hal - - ten, er -

13

hal - - - - - ten, das will er auch er - hal - - - - - ten;

17

tr

tr

21

p

p

dar - ü - ber will er früh und spat mit sei - ner Gna - de

25

wal - - ten, dar - ü - - - ber will er früh und

29

spat mit sei - ner Gna - de wal - - - - ten, mit sei - ner Gna - -

33

f *p*

8 - de wal - ten. In

38

f *p*

8 sei - nem gan - zen Kö -

42

f *p*

8 - nig - reich ist al - les - recht und al - les gleich, al - les, al - les gleich.

46

p *f*

8 Gebt

50

un - serm Gott die Eh -

54

- re, gebt un - serm Gott die Eh - re, gebt un - serm Gott die Eh -

58

- re!

62

4. Versus 4. Choraliter^{*)}

Soprano
Flauto traverso I, II
Oboe I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo

Ich rief dem Herrn in meiner Not: Ach und
Da half mein Helfer mir vom Tod und

3 (7)

Gott, ver-nimm mein Schrei-en! Drum dank, ach Gott, drum dank ich dir; ach
ließ mir Trost ge-dei-hen.

11

dan-ket, dan-ket Gott mit mir! Gebt un-serm Gott die Eh-re!

*) Autographe Variante des Satzanfangs (s. Krit. Bericht, Kap. IV):



5. Recitativo

Versus 5

Violino I

Violino II

Viola

Alto

Continuo

Der Herr ist noch und nim - mer nicht von sei - nem Volk ge -

3

schie - den, er blei - bet ih - re Zu - ver - sicht, ihr Se - gen, Heil und Frie - den; mit Mut - ter -

6

hän - den lei - tet er die Sei - nen ste - tig hin und her. Gebt

9

un - serm Gott die Eh - re, gebt

13

un - serm Gott die Eh - - - re, gebt un - serm Gott die Eh - - -

16

- - - re, gebt un - serm Gott die Eh - - re!

19

6. Versus 6

Violino solo

Basso

Continuo

3

6

Wenn

9

Trost und Hül er - man - geln muß, die al -

12

- le Welt er - zei - get, wenn Trost und Hül er - man - geln muß, die

15

al - - - le Welt er - zei - get, so kömmt, so hilft der

18

Ü - - ber - fluß, so kömmt, so hilft der Ü - ber - fluß,

21

24

der Schöp - fer selbst, der Schöp - fer selbst, und

27

nei - get die Va - ters - au - gen de - nen zu, die son - sten nir - gend, nir - gend

30

fin - den Ruh _____, die

33

son - sten nir - gend, nir - gend fin - den Ruh _____

36

Gebt un - serm

39

Gott die Eh - - - re___, gebt un - serm Gott die Eh - re,

42

gebt un - serm Gott die Eh - - - re___, gebt un - serm Gott die

45

Eh - - - - - re, gebt un - serm Gott die

48

Eh - re___, gebt un - serm Gott die Eh - - - -

51

- - - - - re___, gebt un - serm Gott ___ die Eh - re!

54

- - - - -

7. Versus 7
Largo

Flauto traverso I

Violino I

Violino II

Viola

Alto

Continuo

5

10

tr

p

p

p 3

3

3

3

Ich will dich all mein Le - ben lang, o

15

Gott, von nun an eh - ren, ich will dich all mein Le - ben lang, o Gott, von

19

nun an, all mein Le - ben lang, o Gott, von nun an eh - ren; man

23

soll, o Gott, den Lob - ge - sang an al - len Or - ten hö - ren, man

27

tr 3

3 3 3 3

soll, o Gott, den Lob - ge - sang an al - len Or - ten

31

3 f 3 f 3 f

hö - ren, an al - len Or - ten hö - ren.

35

3 tr 3 3 3

hö - ren, an al - len Or - ten hö - ren.

40

Mein — gan — zes Herz er-

44

munt-re sich, mein Geist und Leib er - freu - e sich. Gebt un - serm Gott die Eh -

48

- re, gebt un - serm Gott die Eh - re, gebt un - serm Gott die

66

Eh - re, gebt un - serm Gott die Eh - re, gebt un - serm Gott

70

die Eh - re, un - serm Gott die Eh - re!

75

80

80

8. Recitativo

Versus 8

Tenore

8

Ihr, die ihr Chri - sti Na - men nennt, gebt un - serm Gott die

Continuo

3

Eh - re! Ihr. die ihr Got - tes Macht be - kennt, gebt un - serm Gott die

6

Eh - re! Die fal - schen Göt - zen macht zu Spott, der Herr ist

8

Gott, der Herr ist Gott: Gebt un - serm Gott die Eh - re!

9. Versus 9

Flauto traverso I
Flauto traverso II
Oboe I
Oboe II
Violino I
Violino II
Viola
Soprano
Alto
Tenore
Basso
Continuo

4

8

Musical score for measures 8-11. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello) and a double bass. The key signature is one sharp (F#) and the time signature is 4/4. Measures 8-11 show a complex rhythmic pattern with many sixteenth and thirty-second notes. The double bass part has a steady eighth-note accompaniment. Measures 12-15 are empty staves.

12

Musical score for measures 12-15. The score continues for the string quartet and double bass. Measures 12-15 show a continuation of the complex rhythmic patterns from the previous section. The double bass part continues with its eighth-note accompaniment. Measures 16-19 are empty staves.

16

Musical score for measures 16-19. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment section with four staves (two treble and two bass clefs). The key signature is one sharp (F#). The melody in the upper staves features eighth and sixteenth notes, often beamed together. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines. Measure 19 ends with a fermata over the final note.

20

Musical score for measures 20-23. The score continues with the same instrumentation as the previous system. The melody in the upper staves shows more complex rhythmic patterns, including sixteenth-note runs and slurs. The piano accompaniment maintains its rhythmic foundation. Measure 23 concludes with a fermata over the final note.

24

Musical score for measures 24-26. The score consists of six staves. The top five staves are instrumental parts for strings and woodwinds. The bottom staff is the vocal line. The lyrics are: "So kom - - met vor sein".

27

Musical score for measures 27-30. The score consists of six staves. The top five staves are instrumental parts for strings and woodwinds. The bottom staff is the vocal line. The lyrics are: "An - ge - sicht".

Musical score for measures 31-34. The score consists of ten staves. The first six staves are instrumental, with the first five in treble clef and the sixth in bass clef. The last four staves (7-10) contain vocal lines with lyrics. The lyrics are: *mit jauch - zen - vol - lem*. The music is in a key with one sharp (F#) and a 4/4 time signature.

Musical score for measures 35-38. The score consists of ten staves. The first six staves are instrumental, with the first five in treble clef and the sixth in bass clef. The last four staves (7-10) contain vocal lines with lyrics. The lyrics are: *Sprin - gen; - lem Sprin - gen; - lem Sprin - gen; - lem Sprin - gen;*. The music is in a key with one sharp (F#) and a 4/4 time signature. A trill (tr) is indicated above the first vocal line in measure 35.

39

be - zah - let die ge -

be - zah - let die

be - zah - let die

be - zah - let die ge -

42

lob - te Pflicht

ge - lob - te Pflicht

ge - lob - te Pflicht

lob - te Pflicht

46

und laßt uns fröh - lich
und laßt uns fröh - lich
und laßt uns fröh - lich
und laßt uns fröh - lich

50

sin - gen: tr
sin - gen:
sin - gen:
sin - gen:
sin - gen:

54

Gott hat es
 Gott hat es
 Gott hat es

58

al - les wohl be - - dacht
 hat es al - les wohl be - - dacht
 dacht, Gott hat es wohl be - dacht
 al - les wohl be - - dacht

Musical score for measures 62-65. The score consists of six staves. The top five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the bottom staff is for the basso continuo. The music is in G major and 3/4 time. The lyrics 'und' are written under the vocal staves in the final measure of this section.

Musical score for measures 66-69. The score consists of six staves. The top five staves are for vocal parts and the bottom staff is for the basso continuo. The music is in G major and 3/4 time. The lyrics 'al - les, al - les recht ge - macht.' are written under the vocal staves across the four measures.

70

Musical score for measures 70-73. The score includes a piano accompaniment with multiple staves and a vocal line. The vocal line has the word "Gebt" written in four staves at the end of the section.

74

Musical score for measures 74-77. The score includes a piano accompaniment and a vocal line with German lyrics. The lyrics are: "un - serm Gott die Eh - re, gebt un - serm".

Gott die Eh - re, gebt un - serm Gott die Eh - - re!
8 Gott die Eh - re, gebt un - serm Gott die Eh - - re!
Gott die Eh - re, gebt un - serm Gott die Eh - - re!

81

85

Musical score for measures 85-88. The score consists of six staves. The top two staves are treble clefs, the next two are also treble clefs, and the bottom one is a bass clef. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several measures with rests in the lower staves.

89

Musical score for measures 89-92. The score consists of six staves. The top two staves are treble clefs, the next two are also treble clefs, and the bottom one is a bass clef. The key signature is one sharp (F#). The music continues with a complex rhythmic pattern. There are several measures with rests in the lower staves.

93

Musical score for measures 93-96. The score is written for a piano and includes a double bass line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of six staves: four treble clefs and two bass clefs. The double bass line is on a separate staff at the bottom. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A trill (tr) is marked above a note in the fourth measure of the piano part.

97

Musical score for measures 97-100. The score is written for a piano and includes a double bass line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part consists of six staves: four treble clefs and two bass clefs. The double bass line is on a separate staff at the bottom. The music continues with the complex rhythmic pattern from the previous system. The piece concludes with a double bar line at the end of measure 100.

In allen meinen Taten

BWV 97

Oboe I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

In allen meinen Taten

BWV 97

1.

Versus 1
Grave

Musical score for the first system of 'In allen meinen Taten'. The score includes parts for Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, Bassono, Violoncello, Continuo, and Organo (bez.). The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Grave'. The first system shows the beginning of the piece, with the Oboe I and II parts featuring trills (tr) in the third measure. The string parts (Violino I, Violino II, Viola, Bassono, Violoncello, Continuo) provide a rhythmic accompaniment. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent.

Musical score for the second system of 'In allen meinen Taten'. The system begins with a measure rest for 4 measures, indicated by '4 (17)'. The score continues with the same instrumentation as the first system. The Oboe I and II parts continue with their melodic lines, including a trill (tr) in the third measure. The string parts maintain their accompaniment. The vocal parts remain silent.

28

tr

tr

p

In

6
4
2

7

6

5

4

2

6

7

7

6

4

#

31

p

tr

p

tr

p

tr

al - - len mei - - nen Ta - - -

In al - - - len mei - - nen Ta - - -

In al - - - len mei - - nen Ta - - -

In al - - -

6

5

6

4

6

5

34

ten, in al - len mei - nen Ta - ten

ten, in al - len mei - nen Ta - ten

- len mei - nen Ta - ten

37

laß ich den

laß ich den Höch - sten ra -

40

Höch - - sten ra - - ten
 laß ich den Höch-sten ra - - ten, den Höch - - sten
 8 ich den Höch-sten ra - - ten, laß ich den Höch - - ten,
 - - ten, laß ich den Höch-sten ra - - ten,
 4 3 6 7 5 6 6h 5 6 4h 2 5 4h 2h 4 3 6

43

ra - - ten,
 ra - - ten,
 der
 der al -
 f p f p f p f p

46

al - les kann und hat
der al - les, al - les kann, der al - les
- les, al - les kann, al - les, al - les kann, der al - les
der al - les, al - les

49

kann und hat,
kann und hat,
kann und hat,

52

tr

tr

tr

trio

trio

6 4 5 4 6 4

Bassoni solo

Violoncello
Continuo
Organo

55

55

6 5 4 3 2 1 2 3 4 5 6 7

Bassoni solo

Violoncello
Continuo
Organo

58

tutti e piano

p

er

tutti

6 5 6 7 6 6 4 5 #

61

tutti e piano

p

tr

er muß zu al - len Din - - - -

er muß zu al - - - - - len

er muß zu al - - - - - len

p

er muß zu

6 5 6 6 5

64

gen
Din-gen, zu al - len Din - gen,
Din-gen, zu al - len Din - gen,
al - len, al - len Din - gen,

67

solls an - ders
solls an - ders wohl ge - lin -
solls an - ders wohl ge - lin - gen,
solls an - ders wohl

70

wohl ge - lin - gen
 - gen, solls an - ders wohl ge -
 8 solls an - ders wohl ge - lin - gen, solls an - ders wohl
 ge - lin - gen, solls an - ders wohl ge - lin - gen, wohl ge -

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

73

lin - gen,
 ge - lin - gen,
 lin - gen,
 selbst
 selbst ge - ben

tr

f p f p f p

4 h 6h 5 7 6h 5 6 5 6

76

ge - - ben Rat und
 selbst ge - ben Rat
 Rat und Tat, selbst ge - ben Rat und Tat, Rat und Tat, selbst

6 5 6 6 5 6 7 6 5

79

Tat, er
 Tat, selbst ge - ben Rat und Tat, Rat und Tat, er
 ge - ben Rat und Tat, selbst ge - ben Rat und Tat, Rat und Tat, er

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

82

tr tr tr tr

f *f*

muß zu al - len Din - - gen, solls an - ders wohl ge - lin - - gen, selbst
 muß zu al - len Din - - gen, solls an - ders wohl ge - lin - - gen, selbst
 muß zu al - len Din - - gen, solls an - ders wohl ge - lin - - gen, selbst
 muß zu al - len Din - - gen, solls an - ders wohl ge - lin - - gen, selbst

5 6 5 5

84

trio trio

ge - - ben Rat, selbst ge - ben Rat und Tat.
 ge - - ben Rat, selbst ge - ben Rat und Tat.
 ge - ben Rat, selbst ge - ben Rat und Tat.
 ge - ben Rat und Tat, selbst ge - ben Rat und Tat.

Bassoni solo
 Violoncello
 Continuo
 Organo

6 7 6 6 5 6 5

87

tutti

tr

6 5 6 5

90

tutti

6 5 6 5 9 7 5 5

93

tutti

2.
Versus 2

Basso

Bassono
Violoncello
Continuo
Organo (*bez.*)

5

10

Nichts ist es spat und frü - he um

p

15

al - le mei - ne Mü - he, mein Sor - gen ist um - sonst, mein

20

Sor - gen ist um - sonst, um - sonst, nichts

25

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor - gen ist um -

30

sonst, mein Sor - gen, mein

35

Sor - gen ist um - sonst, um - sonst, mein Sor - gen ist um - sonst, mein Sor -

40

- gen ist um - sonst, um - sonst, nichts ist es spat und frü - he um al - le mei - ne

45 Mü - he, mein Sor - - - - gen ist um - sonst, um - sonst.

50 Er mag's mit mei - nen Sa - chen nach

55 sei - nem Wil - len ma - chen, ich stell's in sei - ne Gunst, ich

60 stell's in sei - ne Gunst, ich stell's in sei - ne Gunst,

65 er mag's mit mei - nen Sa - chen nach

70 sei - nem Wil - len ma - chen, ich stell's in sei - ne

75 Gunst, ich stell's in sei - ne Gunst, in sei - ne Gunst, er mag's mit mei - nen

80

Sa - - chen nach sei - nem Wil - len ma - - chen, ich stell's in sei - ne

84

Gunst.

91

3. Recitativo
Versus 3

Tenore

Es kann mir nichts ge - sche - hen, als was er hat ver -

Bassono
Violoncello
Continuo
Organo (bez.)* Org.

3

se - hen und was mir se - lig ist: Ich nehm es, wie ers gi - bet; was

6

ihm von mir be - lie - bet, das hab ich auch er - kiest.

*) >Organo tacet< bei der Erstaufführung (vgl. Krit. Bericht, Kap. IV).

4. Aria
Versus 4
Largo

Violino solo

Tenore

Bassono
Violoncello
Continuo
Organo (bez.)* Org.

3

6

8

10

Ich

* >Organo tacet< bei der Erstaufführung (vgl. Krit. Bericht, Kap. IV).

13

trau - e sei - ner Gna - den, die mich vor

15

al - lem Scha - den, vor al - lem

17

Ü - bel schützt, ich trau - e sei - ner Gna - den, die

19

mich vor al - lem Scha - den, vor al - lem Ü - bel schützt.

22

24

26

28

30

32

34

feh - len, was mir nützt, leb

37

ich nach sei - nen Ge - set - zen, so wird mich nichts ver -

39

let - zen, nichts feh - len, nichts, was mir nützt, nichts feh - len, nichts,

41

was mir nützt, leb ich nach sei - nen Ge - set -

43

- zen, so wird mich nichts, nichts, nichts ver - let - zen, so wird mich nichts, nichts ver - let - zen,

45

nichts feh - len, nichts feh - len, so

47

wird mich nichts ver - let - zen, so wird mir nichts feh - len, nichts feh - len, nichts

49

feh - len, was mir nützt.

52

55

f

57

6. Aria

Versus 6

Violino I

Violino II

Viola

Alto

Bassono
Violoncello
Continuo
Organo (bez.) Org.

4

8

Leg ich — mich spä - te nie - der,

p

11

er - wa - che frü - he wie - der, lieg

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

14

o - der zie - he fort, lieg ich o - der zie - he fort, lieg

7 4 6 7/5 7 6 9 3 7 5 6 5 3 5

17

ich o - der zie - he fort, leg ich mich spä - te nie - der,

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

20

er - wa - - che frü - he wie - der, lieg - o - der zie - he fort, lieg -

23

o - der zie - he fort, fort, fort, lieg - o - der zie - he fort,

26

30

33

in Schwach - heit und in Ban - den, und was mir stößt zu -

36

han - den, so trö -

39

stet mich sein Wort, so trö - stet mich sein Wort,

42

in Schwach -

58

62

7. Duetto

Versus 7

Soprano

Basso

Bassono
Violoncello
Continuo*)

6

Hat er es denn be - schlos - sen,

p

11

so will ich un-ver - dros - sen an mein Ver - häng - - - - nis

tr

*) Mitwirkung der Orgel erst für eine spätere Wiederaufführung bezeugt (vgl. Anhang und Krit. Bericht, Kap. IV).

16

gehn, an mein Ver - häng - nis, hat er es denn be - schlos - sen,
 Hat er es denn be - schlos - sen, so will ich un - ver -

20

so will ich un - ver - dros - sen an mein Ver - häng - nis gehn, an mein Ver -
 dros - sen an mein Ver - häng - nis

24

häng - nis, an mein Ver - häng - nis gehn, an mein Ver -

28

häng - nis, hat er es denn be - schlos - sen, so will ich un - ver -
 häng - nis, hat er es denn be - schlos - sen, so will ich un - ver - dros - sen an

32

dros - sen an mein Ver - häng - nis gehn!
 mein Ver - häng - nis gehn!

f

37

Kein Un -

p

42

- fall un - ter al - len wird mir zu har - te fal - - len, ich will ihn

46

Kein Un - - fall un - ter al - len wird mir zu
ü - ber - - stehn, ich will ihn ü - ber - stehn, kein Un -

50

har - te fal - - len, ich will ihn ü - ber - - stehn, kein
- fall un - ter al - len wird mir zu har - te fal - len, ich will ihn

54

Un - fall, kein Un - fall, kein Un - fall un - ter al - len wird mir zu har - te
ü - ber - stehn, kein Un - fall un - ter al - - len

58

fal - len, ich will ihn ü - ber - stehn, ü - ber - stehn.
wird mir zu har - te fal - len, ich will ihn ü - ber - stehn.

62

ü - ber - stehn, ich, ich will ihn ü - ber - stehn.
ü - ber - stehn, ich will ihn ü - ber - stehn.

f

67

Hat er es denn be - schlos - sen,

p

71

so will ich un - ver - dros - sen an mein Ver - häng -

p

75

tr
nis gehn, an mein Ver - häng - nis, Hat er es denn be - schlos - sen, hat er es denn be -

79

so will ich un-ver-dros-sen an mein Ver-häng-nis
schlos-sen, so will ich un-ver-dros-sen an mein Ver-häng-nis

83

nis gehn, an mein Ver-häng-nis, an mein Ver-häng-nis
gehn, an mein Ver-häng-nis

87

gehn, an mein Ver-häng-nis, kein Un-fall un-ter al-len wird
nis, kein Un-fall un-ter al-len

91

mir zu har-te fal-len, ich will ihn ü-ber-stehn.
wird mir zu har-te fal-len, ich will ihn ü-ber-stehn.

96

f

8. Versus 8

Oboe I

Oboe II

Soprano

Bassono
Violoncello
Continuo
Organo (bez.) Org.

5

10

15

Ihm hab ich mich er - ge - ben zu ster - ben und zu

20

le - ben, so - bald er mir ge - beut, so -, so - bald er mir ge -

24

beut, ihm - hab ich mich er - ge - ben zu ster - ben und zu

28

le - ben, zu ster - ben und zu le -

pp *un poco forte*

33

- ben, so - bald, so - bald er mir ge - beut.

f

37

42

47

Es sei heut o-der mor-gen, da - für laß ich ihn

52

sor - gen; er weiß die rech - te Zeit, er weiß die rech - te

56

f

f

tr

tr

Zeit, es sei

f

p

61

p

p

tr

heut o - der mor - gen, da - für laß ich ihn sor - gen, er

5b

6b

7b

6/5

6

7

9/7

5/3

7

6/4

2

65

weiß die rech - te Zeit, er weiß die rech - te Zeit, ihn laß ich

6

5

6/4

6

5

6/4

2

69

tr

tr

sor -

6

4

3

6

6/4

5/3

6/5

9/4

8/3

6/5b

9/4b

8/6

74

- - - - - gen, er weiß die rech- te Zeit, da -

6 7 5^b 7^b 6^b 6 6^h 6 6 6⁴ 6 6⁴ 2 6 6^h

79

für laß ich ihn sor - gen, es sei heut o - der mor - gen, er

7 4 3 6 7^b 4^b 3 7 6 5 6⁴ 3 7 6 5

83

weiß die rech- te Zeit.

9 6 6⁴ 5 3 6 6⁴ 5 3 7 5 6 7

88

tr

9 7 6 4 3 6 5 6⁴ 5 6⁴ 5^h 6

93

97

9. Choral
Versus ultimus

Violino I

Violino II

Viola

Soprano
Oboe I, II
Sopr.

Alto

Tenore

Basso

Bassono
Violoncello
Continuo
Organo (bez.) Org.

So sei nun, See - le, dei - ne und trau - e dem al -

So sei nun, See - le, dei - ne und trau - e dem al -

So sei nun, See - le, dei - ne und trau - e dem al -

So sei nun, See - le, dei - ne und trau - e dem al -

4

lei - ne, der dich er - schaf - fen hat; es ge - he, wie es ge - - he, dein

7 7 6 7 6 8 7 6 5 6 5 6 7b 6 9 8 4 4 b

9

Va - ter in der Hö - - he weiß al - - - len Sa - chen Rat.

tr

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

Was Gott tut, das ist wohlgetan

BWV 100

Corno I, II

Timpani

Flauto traverso

Oboe d'amore

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Was Gott tut, das ist wohlgetan

BWV 100

1.

Versus 1
Vivace

Corno I

Corno II

Timpani

Flauto traverso

Oboe d'amore

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello
Violone
Organo (bez.)

4

Musical notation for the first system, measures 8-11. It features a treble clef with a key signature of one sharp (F#) and a common time signature. Measure 8 starts with a treble clef and a common time signature, followed by a series of notes and rests. A trill (tr) is indicated above the first note in measure 8. The notation continues through measures 9, 10, and 11, showing various rhythmic patterns and melodic lines.

Two empty musical staves for the second system, both with a treble clef and a key signature of one sharp (F#). The staves are completely blank, indicating that the music for these parts is not present on this page.

Musical notation for the third system, measures 12-15. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The notation shows a complex melodic line with many sixteenth and thirty-second notes, along with rests and slurs. The system consists of three staves.

Four empty musical staves for the fourth system, all with a treble clef and a key signature of one sharp (F#). The staves are completely blank, indicating that the music for these parts is not present on this page.

Musical notation for the fifth system, measures 16-19. It features a bass clef with a key signature of one sharp (F#) and a common time signature. The notation shows a melodic line with notes and rests, including fingerings (7, 6, 5) and slurs. The system consists of one staff.

12

tr

tr

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

16

First system of musical notation, measures 16-19. It consists of three staves: a treble clef staff with a key signature of one sharp (F#), a middle treble clef staff, and a bass clef staff. Measure 16 contains musical notation in all three staves. Measures 17, 18, and 19 are empty staves.

Second system of musical notation, measures 16-19. It consists of two treble clef staves. Measure 16 is empty. Measures 17, 18, and 19 contain musical notation in both staves.

Third system of musical notation, measures 16-19. It consists of three staves: a treble clef staff, a middle treble clef staff, and a bass clef staff. Measure 16 contains musical notation in all three staves, with a 'p' dynamic marking in the treble staff. Measures 17, 18, and 19 contain musical notation in all three staves.

Fourth system of musical notation, measures 16-19. It consists of four staves, all of which are empty.

Fifth system of musical notation, measures 16-19. It consists of a single bass clef staff. Measure 16 contains musical notation with fingerings 6, 4, and 5 above the notes. Measures 17, 18, and 19 contain musical notation with a 'p' dynamic marking in measure 17 and a fingering 6 above the note in measure 19.

20

Was Gott tut, das ist Was Gott tut, Was Gott tut, Was Gott tut,

23

Musical notation for the first system, measures 23-25. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music features a mix of rests and rhythmic patterns.

Musical notation for the second system, measures 26-28. It consists of two staves, both with treble clefs. The music is more active, with eighth and sixteenth notes.

Musical notation for the third system, measures 29-31. It consists of three staves: two treble clefs and one bass clef. Dynamic markings 'f' and 'p' are present. The music includes various rhythmic values and rests.

Vocal and piano accompaniment for the fourth system, measures 32-34. It consists of four staves: three vocal staves (soprano, alto, and tenor) and one piano accompaniment staff (bass clef). The lyrics are: "wohl - - ge - tan," "das ist wohl - ge - tan," "das ist wohl - ge - tan," and "das ist wohl - ge - tan,".

Piano accompaniment for the fifth system, measures 35-37. It consists of one bass clef staff. The music includes a dynamic marking 'f' and some numerical figures (6, 8, 7, 7/2, 8/3) above the notes.

26

The musical score is written in G major (one sharp) and 3/4 time. It begins at measure 26. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of two staves: one treble and one bass clef. The third system consists of three staves: two treble clefs and one bass clef. The fourth system consists of four staves: three treble clefs and one bass clef. The fifth system consists of one staff: a bass clef with fingering numbers (5, 4, 3, 6, 5, 6, 5, 6, 5, 6) placed above the notes. Dynamics 'p' and 'f' are indicated in the third system. The score concludes with a final note in the fifth system.

34

38

42

tr

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

46

tr

6 5 6 6/2 5 6/2 7 6 5 6 8 7 7

50 *tr*

The musical score consists of four systems of staves. The first system (measures 50-53) includes a piano part with a trill in the first measure, followed by sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The piano part is marked 'p'. The second system (measures 54-57) continues the sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The third system (measures 58-61) features a more complex sixteenth-note pattern in the right hand and eighth-note patterns in the left hand. The fourth system (measures 62-65) continues the sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The piano part is marked 'p'.

54

Three empty musical staves (treble, alto, and bass clefs) with a key signature of one sharp (F#) and a common time signature (C).

Two staves of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with eighth notes and rests.

Three empty musical staves (treble, alto, and bass clefs) with a key signature of one sharp (F#) and a common time signature (C).

Three staves of musical notation. The upper staff contains a vocal line with lyrics: "wie er fängt". The lower two staves are empty.

A single bass staff with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with fingerings indicated by numbers 2, 3, 4, 5, 6, 7, 6, 4, 2, 6, 6, 4, 2.

57

mei - - ne Sa - - chen an,

wie er fängt mei - ne Sa - chen an,

wie er fängt mei - ne Sa - chen an,

wie er fängt mei - ne Sa - chen an,

61

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

65

will ich ihm

will ich ihm

will ich ihm

will ich ihm hal - ten

69

hal - - ten stil - - - le.

hal - - - - - ten stil - - le.

hal - - ten stil - - - le.

stil - - le, ihm hal - ten stil - - - le.

6
4
2

5

6
4
2

6
5

4
2

5
3

73

p

6
4

76

The musical score consists of several systems. The first system includes three staves: two treble clefs and one bass clef. The second system continues with two treble clefs and one bass clef. The third system features a treble clef and a bass clef, with dynamic markings *f* and *p*. The fourth system includes a treble clef and a bass clef, with a dynamic marking *f*. The fifth system contains four vocal staves with the lyrics: "Er ist mein Gott, Er, er ist mein Gott, Er, er ist mein Gott, Er, er ist mein Gott,". The sixth system is a bass clef staff with figured bass notation: 5 3, 6, 6 4 2, 5 3, 6 4 2, 6.

79

der in der Not
der, der in der Not
der, der in der Not
der, der in der Not

82

The musical score is divided into several systems. The first system (measures 82-84) is a piano introduction with a treble and bass staff. The second system (measures 85-87) continues the piano introduction. The third system (measures 88-90) introduces the vocal melody with lyrics: "mich wohl weiß zu er -". The fourth system (measures 91-93) continues the vocal melody with lyrics: "mich wohl weiß zu er - hal -". The fifth system (measures 94-96) continues the vocal melody with lyrics: "mich wohl weiß zu er - hal -". The sixth system (measures 97-99) continues the piano accompaniment with figured bass notation: 6 5 4, 5, 9 7, 8 3, 9 7, 6 5, 6 4 2, 5, 6 4 2.

85

First system of musical notation, measures 85-87. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measure 85 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 86 continues with similar rhythmic patterns. Measure 87 features a treble clef staff with a quarter note G4, followed by eighth notes A4, B4, and C5, and a final quarter note D5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3.

Second system of musical notation, measures 85-87. It consists of two staves: two treble clefs. The key signature is one sharp (F#). Measure 85 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 86 continues with similar rhythmic patterns. Measure 87 features a treble clef staff with a quarter note G4, followed by eighth notes A4, B4, and C5, and a final quarter note D5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5.

Third system of musical notation, measures 85-87. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). Measure 85 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 86 continues with similar rhythmic patterns. Measure 87 features a treble clef staff with a quarter note G4, followed by eighth notes A4, B4, and C5, and a final quarter note D5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3.

Fourth system of musical notation, measures 85-87. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#). Measure 85 starts with a treble clef staff containing a quarter note G4, followed by eighth notes A4, B4, and C5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The third staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 86 continues with similar rhythmic patterns. Measure 87 features a treble clef staff with a quarter note G4, followed by eighth notes A4, B4, and C5, and a final quarter note D5. The second staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The third staff has a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff has a quarter note G2, followed by eighth notes A2, B2, and C3.

Fifth system of musical notation, measures 85-87. It consists of one staff: a bass clef. The key signature is one sharp (F#). Measure 85 starts with a quarter note G2, followed by eighth notes A2, B2, and C3. Measure 86 continues with similar rhythmic patterns. Measure 87 features a quarter note G2, followed by eighth notes A2, B2, and C3.

89

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 89. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of two treble clefs. The third system consists of three staves: two treble clefs and one bass clef. The fourth system consists of three staves: two treble clefs and one bass clef. The fifth system consists of three empty staves. The sixth system consists of one bass clef staff with the following fingering numbers: 4 2, 5 3, 6 4 2, 6 4 2, 5 5, 6 4 2, 5, 6 4 2, 6 5, 6 4 3.

93

drum laß ich ihn nur wal -

drum laß ich ihn nur wal -

drum laß ich ihn nur wal -

drum laß ich ihn nur wal -

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

97

wal- - - - ten.

- - - - ten.

- - - - ten.

- - - - ten.

101

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 101. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of two treble clefs. The third system consists of three staves: two treble clefs and one bass clef. The fourth system consists of four staves: three treble clefs and one bass clef. The fifth system consists of one bass clef staff with the following fingering numbers written above it: 7, 4, 2, 5, 3, 6, 7, 6, 7. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

105

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 105. The first staff features a melodic line with eighth-note patterns and trills. The second staff continues the melody with similar rhythmic motifs. The third staff provides a bass line with sustained notes. The fourth staff contains a more active melodic line with trills. The fifth and sixth staves show a dynamic shift from piano (p) to forte (f). The seventh and eighth staves are empty. The ninth staff contains a bass line with figured bass notation.

Figured Bass Notation (bottom staff):

6	5	6	4	2	2	6	5	6	5	4	3	2	1	7	4	7	7	7	7	7	7	7	3	7	4	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

109

First system of musical notation (measures 109-112). It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The first two staves have a trill (tr) over the first measure. The music features eighth and sixteenth notes with various rests.

Second system of musical notation (measures 109-112). It consists of two treble clef staves. The music continues with eighth and sixteenth notes, including some beamed eighth notes.

Third system of musical notation (measures 109-112). It consists of three staves: two treble clefs and one bass clef. The music continues with eighth and sixteenth notes, including some beamed eighth notes.

Fourth system of musical notation (measures 109-112). It consists of four empty staves: three treble clefs and one bass clef.

Fifth system of musical notation (measures 109-112). It consists of one bass clef staff. The music continues with eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes.

113

tr

7 5 6 6 6 7 5 6 6 6

2. Duetto
Versus 2

Alto
Tenore
Violoncello
Violone
Organo*(bez.) Org.

4
Was Gott tut, das ist wohl - ge - tan, ist wohl - ge -
Was Gott tut, das ist wohl - - ge - tan, das ist wohl - ge -

8
tan, wohl - - ge - tan, was Gott tut, das ist wohl - ge -
tan, wohl - - ge - tan, was Gott tut, das ist

11
tan, ist wohl - - ge - tan, er wird mich nicht be - trü - - gen, nicht be -
wohl - ge - tan, ist wohl - - ge - tan, er wird mich nicht be - trü -

14
trü - gen, nicht be - trü - gen,
gen, nicht be - trü - gen,

18
er, er wird mich nicht be - trü - gen;
er, er wird mich nicht be - trü - gen;

*>Organo tacet< bei der Erstaufführung (vgl. Krit. Bericht, Kap. II. 2).

21

er füh - - ret

p

25

mich auf rech-ter Bahn, er füh-ret mich auf rech-

er füh - - ret mich auf rech-ter Bahn

28

- ter Bahn, er füh-ret mich auf rech-ter

, auf rech-ter Bahn, er füh-ret mich auf rech-ter

31

Bahn, auf rech-ter Bahn, so, so, so, so laß ich

Bahn, auf rech-ter Bahn, so, so, so,

34

mich be - gnü - - gen, mich be - gnü - gen, so

so laß ich mich be - gnü - - gen, so laß ich

37

laß ich mich be - gnü - gen, laß ich mich be - gnü -

mich be - gnü - - gen, mich be - gnü -

40

- gen, so laß ich mich be - gnü - gen an

gen, mich be - gnü - gen, so laß ich mich be - gnü - gen

42

sei - ner Huld und hab Ge - duld, und hab Ge - duld, Ge -

an sei - ner Huld und hab Ge - duld, Ge - duld, Ge -

45

duld, Ge - duld, Ge - duld, und hab Ge - duld, und hab Ge -

duld, Ge - duld, Ge - duld, Ge - duld, und hab Ge -

48

duld, er wird mein Un - glück wen - den, mein Un - glück wird er

duld, er wird mein Un - glück wen - den, mein Un - glück wird er wen - den,

51

wen - den, es steht in sei - nen Hän - den, es steht

es steht in sei - nen Hän - den, es steht in sei - nen

54

- in sei - nen Hän - den, es steht in sei - nen Hän - den, es steht in

Hän - den, es steht in sei - nen Hän - den, es steht in

57

es steht in sei - nen Hän - - den, es steht in sei - nen Hän - den.
 sei - nen Hän - - - - den, es steht in sei - nen Hän - den.

60

3.
Versus 3

Flauto traverso solo
 Soprano
 Violoncello
 Organo* (bez.)
 Org. *piano sempre*

*1) >Organo tacet< bei der Erstaufführung (vgl. Krit. Bericht, Kap. II, 2)

9

7 6 6 5 7 6 5 7 6

11

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

Was Gott tut, das ist

14

6 6 5 6 5 7 # 6 7

wohl - ge - tan, was Gott tut, das ist wohl - - - ge -

17

5 6 7 6 7 6 4 2

tan, ist wohl, wohl - ge - tan,

19

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

was Gott tut, das ist wohl - ge -

21

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

tan, was Gott tut, das ist wohl - ge -

23

tan, was Gott tut, das ist wohl - ge - tan, was Gott tut, das ist

26

wohl - ge - tan, er wird mich wohl be - den - - ken; er

29

, als mein Arzt und Wun - der-mann, er, als mein Arzt und

32

Wun - der-mann, wird mir nicht Gift ein - schen - - ken vor

35

Ar - - ze - nei, nicht Gift vor

37

Ar - - ze - nei, nicht Gift, er

39

als mein Arzt und Wun-der-mann, wird mir nicht Gift ein -

42

schen - ken vor Ar - ze - nei.

46

Gott

49

ist ge - treu, Gott ist ge - treu

52

ge - treu, ge - treu, ge -

54

treu, drum - will ich auf ihn bau - en, Gott

57

ist ge - treu, ge - treu, drum

59

will ich auf ihn bau - en und sei - ner Gna - de

62

trau - en, drum will ich auf ihn bau - en und

65

sei - ner Gna - de trau - en

68

- en, und sei - ner Gna - de trau - en.

71

74

76

78

80

4.

Versus 4

Violino I

Violino II

Viola

Basso

Violoncello
Violone
Organo (bez.)
Org.

6

Musical score for measures 6-12. It features three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns and accidentals. A bass line with figured bass notation is provided below the staves.

13

Musical score for measures 13-19. It features three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns and accidentals. A bass line with figured bass notation is provided below the staves. The lyrics "Was Gott tut, das ist wohl-ge-" are written below the bass staff.

20

Musical score for measures 20-26. It features three staves: two treble clefs and one bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns and accidentals. A bass line with figured bass notation is provided below the staves. The lyrics "tan, was Gott tut, was Gott tut, was Gott tut, das ist" are written below the bass staff.

27

wohl - ge - tan, er ist mein Licht, mein Le - ben, er ist mein Licht, mein

34

Le - ben, er ist mein

40

Licht, mein Le - ben, er, er ist mein Le -

46

f p f

f p f

f p f

ben, er ist mein Licht, mein Le - ben,

f

52

p f p f p

p f p f p

p f p f p

der mir nichts Bö - ses gön - nen kann, nichts Bö - ses, nichts

p

59

f p f p

f p f p

f p f p

Bö - ses, der mir nichts Bö - ses gön - nen kann, ich will mich

66

ihm er - - ge - - ben, ich will mich ihm er - ge -

72

- - - - - ben, ich will mich ihm er - ge -

78

ben, ich will mich ihm er - ge - - - - - ben, ich will mich ihm er - ge -

84

ben in Freud

90

und Leid, ich will mich ihm er - ge -

96

- ben in Freud, in Freud und Leid!

102

Es kommt die Zeit,

108

es kommt die Zeit, es kommt die

114

Zeit, da öf - - fent - lich er - schei - net, wie treu -

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

120

- lich, wie treu - lich er - es

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

126

mei - - net, es kommt die Zeit, da öf - fent -

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

132

lich er - schei -

6 7 7 7

137

net, wie treu - lich er es mei - net, wie treu -

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

143

- lich er es mei - net.

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

149

155

5. Versus 5
Un poc' allegro

Oboe d'amore solo

Alto

Violoncello
Violone
Organo*) (bez.)
Org.

Gott — tut —, das — ist wohl — ge — tan —,

senza Violone

col Violone

Violoncello Organo

Violone

*) >Organo tacet< bei der Erstaufführung (vgl. Krit. Bericht, Kap. II. 2).

15

Gott tut, das ist wohl-ge-tan, muß ich den Kelch, den

senza Violone

18

Kelch gleich-schmek-ken, muß ich den Kelch, den Kelch gleich-schmek-ken, der

21

bit-ter ist nach mei-nem Wahn, der bit-ter ist

24

nach mei-nem Wahn, laß ich mich doch nicht, doch nicht schrek-ken, laß

27

ich mich doch nicht schrek-ken, mich doch nicht schrek-ken,

f
col Violone

30

Violon-
cello
Organo

weil

p
Violone

33

doch zu - letzt ich werd er - götzt mit sü - ßem Trost, mit sü - ßem Trost im Her - zen

senza Violone

36

—, weil doch zu - letzt ich werd er - götzt mit sü - ßem Trost, mit sü - ßem

39

Trost, mit sü - ßem Trost im Her - zen; da

f
col Violone

42

wei - chen al - le Schmer -

Violoncello
Organo

Violone p
senza Violone

45

zen, da wei - chen al - le Schmer - zen, al - le Schmer -

48

zen, da wei - chen, da wei - chen, da

51

wei - chen al - le Schmer - zen, da wei - chen al - le Schmer - zen,

54

al - le Schmer - zen

f
col Violone

57

60

6.

Versus ultimus

Tutti

Corno I

Corno II

Timpani

Flauto traverso

Oboe d'amore

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello
Violone
Organo (bez.)

The musical score is written for a full orchestra and vocal ensemble. It consists of 11 staves. The top three staves are for Corno I, Corno II, and Timpani. The next three staves are for Flauto traverso, Oboe d'amore, and Viola. The next four staves are for Violino I, Violino II, Soprano, Alto, Tenore, and Basso. The bottom staff is for Violoncello, Violone, and Organo (bez.). The score is in 4/4 time and the key signature has one sharp (F#). The music is marked 'Tutti'. The Corno I part has a trill (tr) in the second measure. The Viola part has a fermata in the second measure. The vocal parts (Soprano, Alto, Tenore, Basso) are mostly silent, with a few notes in the final measure. The bottom staff has a sequence of notes with fingerings: 6/4, 6, 6, 4, 3, 7, 5, 4, #.

4

Was Gott tut, das ist
Was Gott tut, das ist
Was Gott tut, das ist
Was Gott tut, das ist

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

Detailed description: This page contains a musical score for a hymn. It features four systems of music. The first system includes a vocal line starting with a '4' above the first measure, and piano accompaniment in the right and left hands. The second system continues the piano accompaniment. The third system shows the vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics 'Was Gott tut, das ist' written below each line. The fourth system continues the piano accompaniment with figured bass notation (6 5 4 3 7 6 4 2 6 6 7 5 6 5 6) above the notes.

10

tr

ich ver - blei - - - ben.

ich ver - blei - - - ben.

8 ich ver - blei - - - ben.

ich ver - blei - - - ben.

5 5 6 6 4 6

13

The musical score consists of three systems of staves. The first system has three staves (treble, treble, bass). The second system has two staves (treble, bass). The third system has four staves (treble, treble, treble, bass). The notation includes various rhythmic values, accidentals, and phrasing slurs. The final measure of the piece shows a chord in the treble clef and a final bass line.

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

16

mag mich auf die rau - he Bahn

mag mich auf die rau - he Bahn

mag mich auf die rau - he Bahn

mag mich auf die rau - he Bahn

19

Not. Tod und E - lend trei - - - ben,
Not, Tod_ und E - lend trei - - - ben,
Not, Tod und E - lend_ trei - - - ben,
Not, Tod und E - - lend trei - - - ben,

7 5 7 7 6 9 7 5 5 6

Detailed description: The page contains musical notation for three systems of piano accompaniment and three systems of vocal parts. The piano parts are in treble and bass clefs with a key signature of one sharp (F#). The vocal parts are in treble clef. The lyrics are: 'Not. Tod und E - lend trei - - - ben,'. The first system of piano accompaniment has three staves. The second system has two staves. The third system has three staves. The fourth system has four staves, including the vocal parts. The fifth system has four staves, including the vocal parts. The sixth system has four staves, including the vocal parts. The seventh system has four staves, including the vocal parts. The eighth system has four staves, including the vocal parts. The ninth system has four staves, including the vocal parts. The tenth system has four staves, including the vocal parts. The eleventh system has four staves, including the vocal parts. The twelfth system has four staves, including the vocal parts. The thirteenth system has four staves, including the vocal parts. The fourteenth system has four staves, including the vocal parts. The fifteenth system has four staves, including the vocal parts. The sixteenth system has four staves, including the vocal parts. The seventeenth system has four staves, including the vocal parts. The eighteenth system has four staves, including the vocal parts. The nineteenth system has four staves, including the vocal parts. The twentieth system has four staves, including the vocal parts. The twenty-first system has four staves, including the vocal parts. The twenty-second system has four staves, including the vocal parts. The twenty-third system has four staves, including the vocal parts. The twenty-fourth system has four staves, including the vocal parts. The twenty-fifth system has four staves, including the vocal parts. The twenty-sixth system has four staves, including the vocal parts. The twenty-seventh system has four staves, including the vocal parts. The twenty-eighth system has four staves, including the vocal parts. The twenty-ninth system has four staves, including the vocal parts. The thirtieth system has four staves, including the vocal parts. The thirty-first system has four staves, including the vocal parts. The thirty-second system has four staves, including the vocal parts. The thirty-third system has four staves, including the vocal parts. The thirty-fourth system has four staves, including the vocal parts. The thirty-fifth system has four staves, including the vocal parts. The thirty-sixth system has four staves, including the vocal parts. The thirty-seventh system has four staves, including the vocal parts. The thirty-eighth system has four staves, including the vocal parts. The thirty-ninth system has four staves, including the vocal parts. The fortieth system has four staves, including the vocal parts. The forty-first system has four staves, including the vocal parts. The forty-second system has four staves, including the vocal parts. The forty-third system has four staves, including the vocal parts. The forty-fourth system has four staves, including the vocal parts. The forty-fifth system has four staves, including the vocal parts. The forty-sixth system has four staves, including the vocal parts. The forty-seventh system has four staves, including the vocal parts. The forty-eighth system has four staves, including the vocal parts. The forty-ninth system has four staves, including the vocal parts. The fiftieth system has four staves, including the vocal parts. The fifty-first system has four staves, including the vocal parts. The fifty-second system has four staves, including the vocal parts. The fifty-third system has four staves, including the vocal parts. The fifty-fourth system has four staves, including the vocal parts. The fifty-fifth system has four staves, including the vocal parts. The fifty-sixth system has four staves, including the vocal parts. The fifty-seventh system has four staves, including the vocal parts. The fifty-eighth system has four staves, including the vocal parts. The fifty-ninth system has four staves, including the vocal parts. The sixtieth system has four staves, including the vocal parts. The sixty-first system has four staves, including the vocal parts. The sixty-second system has four staves, including the vocal parts. The sixty-third system has four staves, including the vocal parts. The sixty-fourth system has four staves, including the vocal parts. The sixty-fifth system has four staves, including the vocal parts. The sixty-sixth system has four staves, including the vocal parts. The sixty-seventh system has four staves, including the vocal parts. The sixty-eighth system has four staves, including the vocal parts. The sixty-ninth system has four staves, including the vocal parts. The seventieth system has four staves, including the vocal parts. The seventy-first system has four staves, including the vocal parts. The seventy-second system has four staves, including the vocal parts. The seventy-third system has four staves, including the vocal parts. The seventy-fourth system has four staves, including the vocal parts. The seventy-fifth system has four staves, including the vocal parts. The seventy-sixth system has four staves, including the vocal parts. The seventy-seventh system has four staves, including the vocal parts. The seventy-eighth system has four staves, including the vocal parts. The seventy-ninth system has four staves, including the vocal parts. The eightieth system has four staves, including the vocal parts. The eighty-first system has four staves, including the vocal parts. The eighty-second system has four staves, including the vocal parts. The eighty-third system has four staves, including the vocal parts. The eighty-fourth system has four staves, including the vocal parts. The eighty-fifth system has four staves, including the vocal parts. The eighty-sixth system has four staves, including the vocal parts. The eighty-seventh system has four staves, including the vocal parts. The eighty-eighth system has four staves, including the vocal parts. The eighty-ninth system has four staves, including the vocal parts. The ninetieth system has four staves, including the vocal parts. The hundredth system has four staves, including the vocal parts.

22

The image shows a musical score for three systems. The first system consists of three staves: a treble clef staff with a melodic line, a treble clef staff with a more active accompaniment, and a bass clef staff with a simple bass line. The second system also has three staves, with the top two treble clef staves playing similar melodic and accompanimental roles, and the bottom bass clef staff continuing the bass line. The third system features four staves: three treble clef staves for vocal parts and one bass clef staff for the piano accompaniment. The vocal parts enter in the third measure of the system with the lyrics "so wird Gott". The piano accompaniment in the third system includes a bass line with fingerings: 6/4, 6, 6, 4, 3, 7, 5, 4, #, 6/5, 4, 7b, 4, 2, 6/5.

so wird Gott

so wird Gott

so wird Gott

so wird Gott

25

mich ganz vä - ter - lich in sei - nen Ar - men hal - - -

mich ganz vä - ter - lich in sei - nen Ar - - - men hal - - -

mich ganz vä - ter - lich in sei - nen Ar - men hal - - -

mich ganz vä - ter - lich in sei - nen Ar - men hal - - -

28

The musical score consists of several systems. The first system (measures 28-30) is a piano introduction with a treble staff and a bass staff. The second system (measures 31-33) continues the piano introduction with two treble staves and a bass staff. The third system (measures 34-36) is the vocal entry, featuring four voices (Soprano, Alto, Tenor 1, Tenor 2) and a bass line. The lyrics are 'ten; drum laß ich'. The fourth system (measures 37-39) continues the piano introduction with two treble staves and a bass staff.

31

tr

ihn nur wal - - - ten.

ihn nur wal - - - ten.

8
ihn nur wal - - - ten.

ihn nur wal - - - ten.

34

tr

tr

Musical score for a piece starting at measure 34. The score is written in G major and 3/4 time. It features a piano introduction with a trill in the first staff, followed by a complex rhythmic pattern in the second and third staves. The fourth and fifth staves show a dense melodic line with many sixteenth notes. The sixth and seventh staves are mostly empty, with some notes in the seventh staff. The eighth staff continues the rhythmic pattern from the third staff.

37

The image displays a musical score for three systems. The first system consists of three staves: two treble clefs and one bass clef. The second system consists of four staves: two treble clefs, one bass clef, and one additional treble clef. The third system consists of four staves: three treble clefs and one bass clef. The fourth system consists of four empty staves. The fifth system consists of one bass clef staff. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Sinfonia

zu einer unbekanntem Kirchenkantate

BWV 1045

Tromba, I, II, III

Timpani

Oboe I, II

Violino concertato

Violino I, II

Viola

Continuo

Sinfonia

zu einer unbekanntem Kirchenkantate
BWV 1045

Sinfonia

Tromba I
Tromba II
Tromba III
Timpani
Oboe I
Oboe II
Violino concertato
Violino I
Violino II
Viola
Continuo

Violino I
Violino II
Viola
Continuo

6

Musical score for measures 6-8. The score is written for a grand staff (treble and bass clefs) and a piano (treble and bass clefs). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measure 6 starts with a rest in the upper staves and a rhythmic pattern in the lower staves. Measures 7 and 8 continue this intricate texture.

9

Musical score for measures 9-12. The score continues with the same instrumentation and key signature. Measures 9 and 10 feature a more rhythmic, repetitive pattern in the upper staves, while the lower staves continue with a steady accompaniment. Measures 11 and 12 show a transition in the upper staves, with some notes marked with a piano (*p*) dynamic. The bass line remains consistent throughout.

12

Musical score for measures 12-16. The score is written for a grand staff (treble and bass clefs) and includes piano (p) dynamics. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many rests and sixteenth notes. A piano (p) dynamic marking is present in the first measure of each system.

17

Musical score for measures 17-21. The score is written for a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The music continues with complex rhythmic patterns, including sixteenth-note runs and rests. The piano (p) dynamic is maintained throughout.

21

Musical score for measures 21-23. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). Measure 21 shows a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a similar rhythmic pattern. Measure 22 features a vocal line in the upper treble clef staff and piano accompaniment in the lower staves. Measure 23 continues the vocal and piano parts. The piano accompaniment includes complex rhythmic patterns with slurs and accents.

24

Musical score for measures 24-26. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). Measure 24 shows a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a similar rhythmic pattern. Measure 25 features a vocal line in the upper treble clef staff and piano accompaniment in the lower staves. Measure 26 continues the vocal and piano parts. The piano accompaniment includes complex rhythmic patterns with slurs and accents.

27

Musical score for measures 27-30. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests throughout the passage.

31

Musical score for measures 31-34. The score continues from the previous system and includes a grand staff and a separate staff for the right hand. The key signature remains one sharp (F#). Measure 31 features a trill (tr) in the right hand. The music continues with intricate rhythmic patterns and melodic lines.

35

Musical score for measures 35-38. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper staves features eighth and sixteenth notes, with some rests. The piano accompaniment consists of chords and moving lines in both hands.

39

Musical score for measures 39-42. The score continues from the previous system. It features a grand staff with a piano accompaniment. The melody in the upper staves includes some rests and eighth notes. The piano accompaniment shows a variety of rhythmic patterns and chordal textures.

43

Musical score for measures 43-45. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The piano part features a rhythmic pattern of eighth notes and quarter notes, with some measures containing beamed eighth notes. The vocal line consists of a few notes in the first measure, followed by rests and then a short melodic phrase in the second and third measures.

46

Musical score for measures 46-48. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The piano part features a rhythmic pattern of eighth notes and quarter notes, with some measures containing beamed eighth notes. The vocal line consists of a few notes in the first measure, followed by rests and then a short melodic phrase in the second and third measures.

49

Musical score for measures 49-51. The score is written for a grand staff (treble and bass clefs) and includes a vocal line. The key signature is one sharp (F#). The music features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes arpeggiated chords and melodic lines. The vocal line consists of a few notes with rests.

52

Musical score for measures 52-55. The score is written for a grand staff (treble and bass clefs) and includes a vocal line. The key signature is one sharp (F#). The music features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes arpeggiated chords and melodic lines. The vocal line consists of a few notes with rests.

56

Musical score for measures 56-58. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in the key of D major. Measures 56 and 57 are marked with a fermata, indicating a full measure rest for all instruments. Measure 58 begins with a treble clef and a 7-measure rest, followed by a melodic line in the violin parts. The bass line consists of a steady eighth-note accompaniment.

59

Musical score for measures 59-61. The score continues for the string quartet in D major. Measures 59 and 60 feature a complex melodic texture with overlapping lines in the violin and viola parts, while the cello and double bass provide a rhythmic foundation. Measure 61 concludes the section with a final melodic flourish in the upper strings and a sustained bass line.

62

Musical score for measures 62-64. The score is written for a grand staff (treble and bass clefs) and a piano (piano and celeste). The key signature is one sharp (F#). The tempo is marked with a '7' (seventh note). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piano part has a steady eighth-note accompaniment.

65

Musical score for measures 65-67. The score is written for a grand staff (treble and bass clefs) and a piano (piano and celeste). The key signature is one sharp (F#). The tempo is marked with a '7' (seventh note). The music continues with the complex rhythmic patterns from the previous section. The piano part maintains its accompaniment.

68

Musical score for measures 68-70. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper voice features eighth and sixteenth notes with grace notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with eighth and sixteenth notes in the left hand.

71

Musical score for measures 71-73. The score continues from the previous system. The piano accompaniment features a prominent sixteenth-note figure in the right hand. The melody in the upper voice has some rests in measure 71. The bass line continues with eighth and sixteenth notes.

74

Musical score for measures 74-76. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has four staves: three treble clefs and one bass clef. The second system has five staves: two treble clefs, two bass clefs, and one grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

77

Musical score for measures 77-80. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has four staves: three treble clefs and one bass clef. The second system has five staves: two treble clefs, two bass clefs, and one grand staff (treble and bass clefs). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

80

Musical score for measures 80-82. The score is written for a piano and includes a grand staff (treble and bass clefs) and two additional staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex texture with multiple voices. The first two staves are mostly rests. The third and fourth staves contain the main melodic and harmonic material. The fifth and sixth staves provide a bass line. The music is characterized by frequent rests and a steady eighth-note accompaniment in the bass.

83

Musical score for measures 83-85. The score continues from the previous system and includes a grand staff and two additional staves. The key signature remains one sharp (F#) and the time signature is 3/4. The music is more active than the previous system, with more frequent notes and some trills (tr) in the upper staves. The bass line continues with a steady eighth-note accompaniment. The overall texture is dense and rhythmic.

86

Measures 86-88 of a musical score. The score is written for a piano and includes a grand staff (treble and bass clefs) and two additional staves. The key signature is one sharp (F#). Measure 86 features a piano (p) dynamic marking. The music consists of melodic lines in the upper staves and a rhythmic accompaniment in the lower staves.

89

Measures 89-91 of a musical score. The score continues from the previous system and includes a grand staff and two additional staves. The key signature remains one sharp (F#). Measures 89-91 show a continuation of the melodic and rhythmic themes, with various articulations and dynamics.

92

Musical score for measures 92-94. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper staves features a series of eighth and sixteenth notes, with some rests. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

95

Musical score for measures 95-97. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper staves continues with eighth and sixteenth notes, including some slurs and accents. The piano accompaniment maintains a consistent rhythmic pattern with eighth notes and chords.

98

Musical score for measures 98-100. The score is written for a piano in G major (one sharp) and 3/4 time. It consists of six staves. Measures 98 and 99 feature a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Measure 100 contains a trill (tr) in the right hand. The piece concludes with a final cadence in measure 100.

101

Musical score for measures 101-103. The score is written for a piano in G major (one sharp) and 3/4 time. It consists of six staves. Measure 101 begins with a melodic line in the right hand and a bass line in the left hand. Measure 102 features a trill (tr) in the right hand. Measure 103 concludes the section with a final cadence. The piece ends with a double bar line.

104

Musical score for measures 104-106. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The melody in the upper staves features a sequence of eighth notes and quarter notes, with some rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

107

Musical score for measures 107-109. The score continues from the previous system. The melody in the upper staves shows a continuation of the eighth-note and quarter-note patterns, with some phrasing slurs. The piano accompaniment maintains the eighth-note texture in the right hand and the bass line in the left hand.

110

Musical score for measures 110-112. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has six staves: two treble clefs, two bass clefs, and a double bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

113

Musical score for measures 113-115. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system has six staves: two treble clefs, two bass clefs, and a double bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

116

Musical score for measures 116-118. The score is written for a piano and includes a grand staff (treble and bass clefs) and two staves for the right and left hands. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex texture with multiple voices. The right hand has a melodic line with eighth notes and rests, while the left hand has a more active line with eighth notes and rests. The grand staff shows a dense texture with many notes, including some with accidentals. The piece concludes with a final cadence in the third measure.

119

Musical score for measures 119-122. The score is written for a piano and includes a grand staff (treble and bass clefs) and two staves for the right and left hands. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex texture with multiple voices. The right hand has a melodic line with eighth notes and rests, while the left hand has a more active line with eighth notes and rests. The grand staff shows a dense texture with many notes, including some with accidentals. The piece concludes with a final cadence in the fourth measure.

123

Musical score for measures 123-127. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line consists of a single melodic line with rests in measures 123-125 and 127, and eighth-note runs in measures 126 and 127.

128

Musical score for measures 128-132. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line consists of a single melodic line with rests in measures 128-130 and 132, and eighth-note runs in measures 131 and 132.

133

Musical score for system 133, measures 1-5. The system consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system also has four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first two systems are mostly empty staves with rests. The third system contains a piano accompaniment starting with a treble clef staff showing chords and a bass clef staff showing a rhythmic pattern of eighth notes. The fourth system continues the piano accompaniment with a treble clef staff showing rests and a bass clef staff showing eighth notes. The fifth system continues the piano accompaniment with a treble clef staff showing rests and a bass clef staff showing eighth notes.

138

Musical score for system 138, measures 1-5. The system consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs. The second system also has four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The first two systems are mostly empty staves with rests. The third system contains a piano accompaniment starting with a treble clef staff showing chords and a bass clef staff showing a rhythmic pattern of eighth notes. The fourth system continues the piano accompaniment with a treble clef staff showing rests and a bass clef staff showing eighth notes. The fifth system continues the piano accompaniment with a treble clef staff showing rests and a bass clef staff showing eighth notes.

143

Musical score for measures 143-148. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The music features a complex texture with multiple voices and a piano accompaniment that includes chords and melodic lines.

149

Musical score for measures 149-158. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The music features a complex texture with multiple voices and a piano accompaniment that includes chords and melodic lines. The tempo changes from *adagio* to *allegro* at measure 154. A trill is marked with 'tr.' above a note in measure 154. The score concludes with a double bar line.

(Schluß von fremder Hand hinzugefügt)

ANHANG

1. Kantate „In allen meinen Taten“, BWV 97
Organo - Stimme einer späteren Wiederaufführung

1. Coro

7^h 6⁵ 6

5(18) 6⁵ 5 7 7^h 6 7⁵ 5 7⁵ 6

9(22) 7^h 6 7 6 4² 6 6⁴ 5 7⁵ 6^h 1. 7⁵

26 2. 6 6⁵ 4² 7 6 6 4² 6 7 7

30 7 6 4^h 5 6 6 5 6 4 6 5

34 4² 5 6 6⁴ 5^h 6 4³ 7^h 4² 7^h

37 6 6 5 4² 6 7 7^h 7^h 6 6 6 5^h 6

40 4 3 6 6 5 6⁴ 5 4² 5 4² 5 4² 9 4 6

43 5 4^h 6⁵ 7^h 4³ 7^h 5 6 7⁵ 4 3 6 6 5 6⁵

47 6 4 5 6 4² 5 4² 6 6 4 5 6 7 7^h 4 2 7^h

51 6 6 5 4² 6 6 4 5^h 5 5 6 5 6 6 6

55 6 5 6 5 6 5 6 5^h 5 7 4 2 7^h 6 5 9 6 6 5 6 7

59 9 6 6 5 6 5 9 6 5 6 4 5^h 6 5



3. Recitativo

Versus 3

Musical notation for Versus 3, measures 1-4. The piece is in G major (one sharp) and 4/4 time. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes.

4.

Versus 4

Musical notation for Versus 4, measures 5-10. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'p' and 'f' are present.

Musical notation for Versus 4, measures 11-14. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. A dynamic marking 'p' is present.

Musical notation for Versus 4, measures 15-19. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 20-23. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 24-27. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 28-30. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 31-33. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 34-36. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 37-39. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 40-42. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 43-45. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present.

Musical notation for Versus 4, measures 46-49. The notation includes a bass clef, a common time signature, and a key signature of one sharp. The melody is written on a single staff with various accidentals and rests. Fingerings are indicated by numbers 1-5 above the notes. Dynamics markings 'f' and 'p' are present. The piece concludes with a double bar line and a repeat sign.

Da Capo dal segno

5.

Versus 5

6.

Versus 6

piano sempre

Da Capo dal segno

82

87

Da Capo dal segno

8.

Versus 8

9

18

26

34

43

52

60

68

76

Da Capo dal segno

9.

Versus ultimus

7

2. Kantate „Was Gott tut, das ist wohlgetan“, BWV 100
 Bezifferungsabweichungen der Organo-Stimmen der ersten und einer späteren Aufführung*)

1. Versus 1

Bezifferung in B 28:
(Wiederaufführung)

Bezifferung in B 10:
(Erstaufführung)

5

10

14

19

24

29

33

38

43

48

*) Abweichungen der Artikulationsbezeichnung bleiben unberücksichtigt; die Wiedergabe folgt hierin dem im Hauptteil des Bandes abgedruckten Text.

52

2. Versus 2

Bezifferung in B 28:

The image displays a musical score for a piece titled "2. Versus 2". The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is presented in ten staves, each beginning with a measure number: 6, 5, 10, 15, 20, 25, 29, 34, 39, 44, 49, 54, and 59. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" (piano) and "f" (forte). Above the notes, there are extensive fingerings and technical markings, including numbers 1-5, 6-9, and symbols like "h" and "b", which are typical for guitar or fretted instrument notation. The piece concludes with a double bar line at the end of the final staff.

3. Versus 3

Bezifferung in B 28:

6 12 18 24 30 36 42 48 53 59 65 71 77

5.

Versus 5

Bezifferung in B 2S:

The musical score is written in bass clef with a key signature of one sharp (F#) and a time signature of 12/8. It consists of 12 measures, with measure numbers 3, 6, 9, 12, 15, 19, 23, 27, 31, 35, 39, and 43 indicated at the start of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Above the notes, numbers 1-7 indicate fingerings for the left hand. Dynamics such as *p* (piano) and *f* (forte) are placed below the staff at specific measures. The score concludes with a double bar line and a sharp sign at the end of the final measure.

47

51

55

59

6. Versus 6

Bezifferung in B 28:

Bezifferung in B 10:

5

10

15

20

25

30

35

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