

Einführungsmusik Friderici

H 821g

Incorporating music by Georg Anton Benda, Gottfried August Homilius, and Johann Sebastian Bach

Tromba I–III

Timpani

Corno I, II

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Organo, Violoncello, Violone)

Einführungsmusik Friderici

Erster Teil. Vor der Predigt

1. Chor

Un poco lento

Tromba I in E
 Tromba II in E
 Tromba III in E
 Timpani in E, B
 Corno I in E
 Corno II in E
 Oboe I
 Oboe II
 Violino I
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Continuo

Der Herr le - bet, und ge -
 Der Herr le - bet, und ge -
 Der Herr le - bet, und ge -
 Der Herr le - bet, und ge -

6

lo - bet sei mein Hort.

lo - bet sei mein Hort.

lo - bet sei mein Hort.

lo - bet sei mein Hort.

11

Der Herr le - bet, und ge - lo - bet sei mein Hort. Und der Gott mei - nes

Der Herr le - bet, und ge - lo - bet sei mein Hort. Und der Gott mei - nes

Der Herr le - bet, und ge - lo - bet sei mein Hort. Und der Gott mei - nes

Der Herr le - bet, und ge - lo - bet sei mein Hort. Und der Gott mei - nes

16

Heils müs - se er - ha - ben wer - - - den.

Heils müs - se er - ha - ben wer - - - den.

Heils müs - se er - ha - ben wer - - - den.

Heils müs - se er - ha - ben wer - - - den.

21

Allegro

The first system of the score consists of three staves. Each staff contains a whole rest for the duration of the system, indicating that the instruments are silent during this section.

The second system of the score consists of two staves. Each staff contains a whole rest for the duration of the system, indicating that the instruments are silent during this section.

The third system of the score features vocal and piano parts. The vocal line (top staff) begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment (bottom staff) starts with a quarter rest and then provides harmonic support with eighth and sixteenth notes.

The fourth system of the score continues the vocal and piano parts. The vocal line (top staff) continues with eighth and sixteenth notes. The piano accompaniment (bottom staff) maintains the rhythmic pattern with eighth and sixteenth notes.

The fifth system of the score features the vocal line (top staff) with the lyrics "Der Gott mei-nes Heils müs-se er - ha". The piano accompaniment (bottom staff) continues with eighth and sixteenth notes.

The sixth system of the score features the vocal line (top staff) with the lyrics "Der Gott mei-nes Heils müs-se er - ha". The piano accompaniment (bottom staff) continues with eighth and sixteenth notes.

The seventh system of the score features the vocal line (top staff) with the lyrics "Der". The piano accompaniment (bottom staff) continues with eighth and sixteenth notes.

The eighth system of the score features the piano accompaniment (bottom staff) with eighth and sixteenth notes. The vocal line is not present in this system.

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line begins with a rest, followed by a series of notes with slurs and trills. The piano accompaniment consists of chords and moving lines in both hands.

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

Third system of musical notation, including the vocal line with trills and piano accompaniment.

Fourth system of musical notation, including the vocal line with trills and piano accompaniment.

Fifth system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are: "ben wer - den, er - ha - ben, er - ha - ben wer - den. Der".

Sixth system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are: "ben wer - den, er - ha - ben, er - ha - ben wer -".

Seventh system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are: "Gott mei - nes Heils müs - se er - ha - ben wer -".

Eighth system of musical notation, including the vocal line with lyrics and piano accompaniment. The lyrics are: "Der Gott mei - nes Heils müs - se er - ha -".

Ninth system of musical notation, including the vocal line and piano accompaniment.

34

Gott mei-nes Heils müs-se er-ha - - - - -
 den, müs-se er-ha-ben wer - den. Der Gott mei-nes Heils müs-se er-ha - -
 den, müs-se er-ha-ben wer - den. Der
 - - - ben wer - den.

46

The first system consists of three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The vocal parts have rests in the first measure, followed by notes in the second and third measures. The piano accompaniment has rests in the first measure and notes in the second and third measures.

The second system continues the vocal and piano parts from the first system, with similar rhythmic and melodic patterns.

The third system shows the vocal parts and piano accompaniment. The piano accompaniment features a more active melodic line in the right hand.

The fourth system continues the musical setting, with the vocal parts and piano accompaniment.

The fifth system shows the vocal parts and piano accompaniment. The vocal parts have rests in the first measure.

den.

ha - ben wer - den, der Gott mei - nes Heils müs - se er - ha - - - -

ha - - - - ben wer - - - - den, der Gott mei - nes

- - - - - ben wer - den.

The sixth system shows the vocal parts and piano accompaniment. The piano accompaniment has a melodic line in the right hand.

The musical score is arranged in two systems. The first system consists of six staves: three for the vocal line (Soprano, Alto, Tenor) and three for the piano accompaniment (Right Hand, Left Hand, and a lower bass line). The second system consists of six staves: three for the vocal line and three for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are in German and describe the attributes of God. Trills (tr) are indicated in the vocal parts.

Der Gott mei-nes
ben wer - den, müs - se er - ha - ben
Heils müs - se er - ha - ben wer - den, müs - se er - ha - ben
Der Gott mei-nes Heils müs - se er - ha

58

Heils müs-se er - ha - ben wer - den, müs-se er - ha - ben wer - den. Der Gott mei-nes
 wer - den, müs-se er - ha - ben wer - den, müs-se er - ha - ben, müs-se er - ha - ben
 wer - den, müs-se er - ha - ben wer - den, müs-se er - ha - ben, müs-se er - ha - ben
 - - ben wer - den, müs-se er - ha - ben wer - den, müs-se er - ha - - - -

64

Heils müs-se er-ha - - - - -

wer - - - den. Der Gott mei-nes Heils müs-se er-ha - - - - -

wer - - - den. Der Gott mei-nes

- - - ben wer - den.

ha - - - - - ben wer - den.
 den, müs-se er - ha - - - - - ben wer - den.
 den, müs-se er - ha - - - - - ben wer - den.
 wer-den. Der Gott mei-nes Heils müs-se er - ha - - - - - ben wer - den.

2. Recitativ

Tenore

Von dei - nen Wun - dern rings um - ge - ben ist un - ser Herz ent - flammt, wett - ei - fert un - ser

Mund, dich, Gott der Huld, recht wür - dig zu er - he - ben. Hell tö - nend jauch - zet die Na - tur und macht in

Tä - lern, Wald und Flur, Herr, dei - ne gro - ßen Wun - der kund. Du

krönst das Jahr mit dei - nem Gu - te und läs - sest uns mit fro - hem

Mu - te den mil - den Se - gen sehn. Sollt un - ser Herz und Mund nicht dei - nen Ruhm er - höhn?

3. Arie

Allegro

Musical score for the first system of the piece. It includes parts for Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano, and Continuo. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part is silent. The Continuo part has a 'p' dynamic marking.

Musical score for the second system, starting at measure 7. It includes parts for Violino I, Violino II, Viola, Soprano, and Continuo. The Soprano part is silent. The Violino I, Violino II, and Continuo parts have 'f' dynamic markings.

14

f

p

f

p

f

p

f

21

tr

tr

p

p

p

f

Er - he - be dich in lau - ten Ju - bel -

p

28

chö - ren, be - glück - tes Ham - burg, den zu eh - ren, der dich so

34

hoch be - gna - digt hat, der dich so hoch be - gna - digt hat, be - gna -

40

Musical notation for measures 40-45, top system (treble clef). The staff contains six measures of whole rests.

Musical notation for measures 40-45, middle system (piano accompaniment). It consists of three staves (treble, middle, and bass clefs). Dynamics include *f* and *p*. The piano part features a rhythmic pattern of eighth notes and rests.Musical notation for measures 40-45, bottom system (vocal line). It consists of two staves (treble and bass clefs). The vocal line is a melodic line with eighth notes and rests. Dynamics include *f* and *p*.

46

Musical notation for measures 46-51, top system (treble clef). The staff contains six measures. Measures 46-48 have whole rests. Measure 49 has a half note with dynamics *f* and *p*. Measure 50 has a whole note with dynamics *f* and *p*. Measure 51 has a whole note with dynamics *p*.Musical notation for measures 46-51, middle system (piano accompaniment). It consists of three staves (treble, middle, and bass clefs). Dynamics include *p*, *f*, and *p*. The piano part features a rhythmic pattern of eighth notes and rests.Musical notation for measures 46-51, bottom system (vocal line). It consists of two staves (treble and bass clefs). The vocal line is a melodic line with eighth notes and rests. Dynamics include *p*, *f*, and *p*. The lyrics "digt hat. Er - he - be dich in" are written below the staff.

digt hat. Er - he - be dich in

52

mf f p

mf f p

mf f p

mf f p

mf f p

lau-ten Ju-bel - chö - ren, be-glück-tes Ham-burg, den zu eh ³ - - - - -

mf f p

59

f p p f

f p p f

f p f

f p f

f p f

- - - - - ren, der dich so hoch be - gna - digt hat,

f p f

66

Two staves of musical notation, both containing rests for the duration of measures 66 through 72.

Piano accompaniment for measures 66-72. The right hand features a melodic line with a trill (tr) in measure 67. The left hand provides a harmonic accompaniment. Dynamics include piano (p).

Vocal line and bass line for measures 66-72. The vocal line includes the lyrics: "der dich so hoch be - gna - - - - - digt hat, der dich so". The bass line provides a low-frequency accompaniment. Dynamics include piano (p).

73

Piano accompaniment for measures 73-79. The right hand features a melodic line with a forte (f) dynamic. The left hand provides a harmonic accompaniment. Dynamics include forte (f).

Piano accompaniment for measures 73-79. The right hand features a melodic line with a forte (f) dynamic. The left hand provides a harmonic accompaniment. Dynamics include forte (f).

Vocal line and bass line for measures 73-79. The vocal line includes the lyrics: "hoch be - gna - digt hat." with a trill (tr) above the word "gna". The bass line provides a low-frequency accompaniment. Dynamics include forte (f).

80

tr

tr

tr

p

p

p

Er - he - be dich in lau - ten Ju - bel - chö - ren,

87

f

p

f

p

be-glück - tes Ham - burg, den zu eh - ren, der dich so hoch be - gna - digt

94

f p f p

hat. Der dich so hoch be - gna - - - - -

f p f p

101

f p f p f p f p

f p f p

108

Musical score for measures 108-114. The score includes a vocal line and a piano accompaniment. The vocal line has lyrics: "digt hat, ___". The piano accompaniment features dynamic markings *f* and *tr*.

115

Musical score for measures 115-121. The score includes a vocal line and a piano accompaniment. The vocal line has lyrics: "der dich so hoch be - gna - digt hat. Er - he - be". The piano accompaniment features dynamic markings *f* and *p*.

122

Musical score for measures 122-128, piano part. It consists of two staves. The first staff is in treble clef and the second in bass clef. Both staves start with a piano (*p*) dynamic and feature a melodic line with a crescendo to a forte (*f*) dynamic at measure 124. The music ends with a fermata at the end of measure 128.

Musical score for measures 122-128, vocal and bass parts. It includes a vocal line with lyrics and a bass line. The vocal line starts with a trill (*tr*) and has lyrics: "dich, be - glück - tes Ham - burg, den zu eh - - - - ren,". The bass line starts with a forte (*f*) dynamic and has lyrics: "dich, be - glück - tes Ham - burg, den zu eh - - - - ren,". The music ends with a fermata at the end of measure 128.

129

Musical score for measures 129-135, piano part. It consists of two staves. The first staff is in treble clef and the second in bass clef. Both staves start with a forte (*f*) dynamic and feature a melodic line with a crescendo to a piano (*p*) dynamic at measure 133. The music ends with a fermata at the end of measure 135.

Musical score for measures 129-135, vocal and bass parts. It includes a vocal line with lyrics and a bass line. The vocal line starts with a trill (*tr*) and has lyrics: "der dich so hoch be - gna - digt hat, der dich so". The bass line starts with a forte (*f*) dynamic and has lyrics: "der dich so hoch be - gna - digt hat, der dich so". The music ends with a fermata at the end of measure 135.

136

hoch _____ be - gna - digt hat.

143

149

Musical score for measures 149-154. The score includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). Dynamics include piano (p) and forte (f). There are slurs and accents throughout.

155

Musical score for measures 155-160. The score includes a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). Dynamics include piano (p). There are trills (tr) and slurs. The piece ends with "Fine".

162

Lass weit und breit den Lob - ge - sang er - schal - len, ihm wird dein schwa - ches Lied ge -

169

fal - len, be - glück - te Stadt, be - glück - te Stadt, lass den Lob - ge - sang er -

175

schal

f p

f p

f p

181

len, be-glück-te Stadt, be-glück-te Stadt.

f

f

f

p

p

p

f

f

f

tr

tr

p

f

188

D.S.

Al-lein, was wä-rst du, was wä-re dein größ-tes ird'-sches Wohl-er-gehn, ließ nicht der

D.S.

4. Recitativ

Tenore

Al-lein, was wä-rst du, was wä-re dein größ-tes ird'-sches Wohl-er-gehn, ließ nicht der

Höch-ste sei-ne Leh-re in dir ver-kün-di-gen? Doch, Dank sei ihm, wir sehn auch un-ter uns der Frie-dens-bo-ten

Scha-ren, wir sind nicht mehr das, was wir vor-mals wa-ren, ent-fernt von Gott, Ver-eh-er-stum-mer

10

Göt - zen. Sie ist da - hin, des A - ber - glau - bens Macht; der Herr hat uns zu sei - nem Volk ge - macht.

13

Un - glück - lich ist das Land, dem die - ser ho - he Vor - zug feh - let, das selbst sich

16

trü - be Brun - nen wä - let, mit je - ner Le - bens - quel - le nicht be - kannt. O drei - mal glück - lich Land, das sei - nen

19

Herr - scher, Gott, und den, den er ge - sandt, den Sohn, den Glanz der Gott - heit ken - net,

22

im Ei - fer sei - nes Dien - stes bren - net, fest am Be - kennt - nis hält und sei - ner Macht ver -

25

traut. Er wer - de sei - ne Leh - re vor den Stür - men der mäch - tig - sten Em - pö - rer schir - men.

5. Arie

Allegro

Corno I in D

Corno II in D

Violino I

Violino II

Viola

Basso

Continuo

4

7

Musical score for measures 7-9. The score includes vocal lines and piano accompaniment. The piano part features triplets and trills. Dynamics include piano (p).

10

Musical score for measures 10-12. The score includes vocal lines and piano accompaniment. The piano part features triplets and trills. Dynamics include forte (f) and piano (p).

13

Um-sonst em - pö - ren sich die Spöt - ter. Je - ho - va lebt, der Gott der Göt - - -

16

- ter, er ret - tet sei - nes Na-mens Ruhm. Um-sonst em - pö - ren sich die

19

Spöt-ter. Je-ho - va lebt, auf Fel - sen - grund steht die Ge - mei - ne, die

22

er ge - baut. Sie ist die

25

Sei-ne, sie ist die Sei - ne, und er be - schützt sein Ei - gen-tum, sein Ei-gen-

28

tum.

31

Musical score for measures 31-33. The score is in G major (two sharps). The vocal line consists of rests in measure 31, followed by a melodic phrase in measures 32 and 33. The piano accompaniment features a complex, rhythmic pattern in the right hand and a steady bass line in the left hand.

34

Musical score for measures 34-36. The score is in G major (two sharps). The vocal line includes the lyrics: "Um-sonst em - pö - ren sich die Spöt - ter. Je - ho - va lebt, _____". The piano accompaniment includes dynamic markings *p* and *tr* (trills). The bass line is a steady eighth-note pattern.

37

der Gott der Göt - - ter. Um-sonst em -

40

pö - - - ren sich die Spöt - ter. Je - ho - va lebt, der Gott der

43

Göt-ter, der Gott der Göt-ter, lebt,

46

er ret-tet sei-nes Na-mens Eh - - re, er ret - tet sei - nes Na-mens

50

Musical notation for measures 50-52, vocal line. The melody consists of quarter and eighth notes with rests.

Musical notation for measures 50-52, piano accompaniment. The right hand features trills (tr) and triplets (3). The left hand plays a steady eighth-note accompaniment.

Musical notation for measure 50, bass line. It contains a whole rest.

Ruhm.

Musical notation for measures 51-52, bass line. It features a steady eighth-note accompaniment.

53

Musical notation for measures 53-56, vocal line. The melody includes eighth notes, quarter notes, and a trill (tr) in measure 55.

Musical notation for measures 53-56, piano accompaniment. The right hand features trills (tr) and eighth-note patterns. The left hand plays a steady eighth-note accompaniment.

Musical notation for measure 53, bass line. It contains a whole rest.

Musical notation for measures 54-56, bass line. It features a steady eighth-note accompaniment.

6. Recitativ

Alto*

Ge - seg - net sei uns denn der Mann, der uns die Rech - te Got - tes leh - ret, der vie - le,
 5 7 4 8 6
 2

4
 Gott, zu dir be - keh - ret, der uns, wenn un - ser Herz vor dein Ge - richt er - schrickt, mit dei - nen
 6 5h #

7
 Trö - stun - gen er - quickt, der, wenn sich un - ser Fuß schon zum Ver - der - ben sen - ket, uns
 4+ 6 4+ 6

10
 war - net, straft und schnell zu - rü - cke len - ket, der selbst mit Mut und Freu - dig - keit
 4+ 7b

13
 die Bahn der Got - tes - furcht be - steigt und uns das Ziel der Se - lig - keit, das Gott ver -

16
 spricht, von Fer - ne zeigt. Ein sol - cher Mann war der, den wir be -
 4 6 7
 2 #

*This recitative is assigned to "Alto" for mm. 1–16 and to "Alto I" for mm. 17–32, implying a distribution between two singers; see introduction.

19
 kla - gen. Mit Weh - mut sehn wir noch zu - rück nach je - nen Ta - gen, als uns sein Mund hier un - ter -

22
 wies, die We - ge Got - tes ge - hen ließ. Mit Weh - mut den - ken wir des ban - gen Au - gen -

25 *langsam*
 blick - es, der uns ihn nahm. — Er be - te - te für uns,

28
 sein letz - tes Wort war un - ser Se - gen. — Drauf ging er froh dem, der ihn rief, ent -

31
 ge - gen, da - hin, wo sei - ne Kro - ne strahlt und wo er nun für

33
 je - den Am - tes - se - gen dem Herrn den Dank be - zahlt.

7. Arie

Moderato

Violino I *tr*

Violino II *tr*

Viola *p*

Tenore Ru - he sanft, ver -

Continuo *p*

4

klär - ter Leh - rer, ru - he, ru - he dort in dei - ner küh - len Gruft, in dei -

7

tr

- ner küh - len Gruft. Dein Ge - dächt - nis bleibt im Se - gen, in den Her - zen dei - ner Hö - rer, bis dein

10

Gott uns zu dir ruft, ver - klär - ter Leh - rer, ver - klär - - - - -

13

- - - ter Leh - rer, ru - he sanft, - - - - - dort in dei - ner - - - - - küh - len - - - - - Gruft, ver - klär -

16

- ter Leh - rer. Ru - he sanft, ver - klär - ter Leh - rer,

20

ru - he, ru - he dort in dei - ner küh - len Gruft, in dei - ner küh - len Gruft. Dein Ge-

23

dächt - nis bleibt im Se - gen, in den Her - zen dei - ner Hö - rer, bis dein

25

Gott uns zu dir ruft, ver - klär - ter Leh - rer, ru - he sanft, bis dein

28

Gott uns zu dir ruft, ver - klär - - - ter Leh - rer.

30

8. Recitativ

Soprano

Dann wol-len wir, ver-eint mit dir, das Lob des E-wi-gen be-sin-gen, und der er-hab-ne Ju-bel-ton,

5

der hier schon dei-ne Won-ne war, soll in der En-gel-schar durch al-ler Him-mel Him-mel drin-gen.

attacca

9. Choral

Tromba I
in E

Tromba II
in E

Tromba III
in E

Timpani
in E, B

Corno I
in E

Corno II
in E

Soprano
Oboe I*
Violino I
Hei - lig ist un - ser Gott, hei - lig ist un - ser Gott,

Alto
Oboe II
Violino II
Hei - lig ist un - ser Gott, hei - lig ist un - ser Gott,

Tenore
Viola
Hei - lig ist un - ser Gott, hei - lig ist un - ser Gott,

Basso
Hei - lig ist un - ser Gott, hei - lig ist un - ser Gott,

Continuo

*On the instrumentation see commentary.

9

hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!
 hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!
 hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!
 hei - lig ist un - ser Gott, der Her - re Ze - ba - oth!

6 6 #

10. Recitativ

Basso

Die fro-he Hoff-nung hem-me dei-ne Kla - ge, du sonst ver-wai - se-te Ge - mei - ne, an die-sem

5
dei-nem Freu-den - ta - ge und jauch - ze und er-schei - ne mit Dan - ken vor das An - ge - sicht des Got - tes,

9
der dir den Ver-lust ver - gü - tet, die Wun-de heilt, die er dir schlug, dir ei - nen Leh - rer gibt,

13
der sei-ne Hand dir bie - tet, wie der Ent-schlaf-ne dich zu füh-ren, und den die be-sten Ga - ben zie-ren,

16b
der schon sein gan-zes Herz dir weiht und der sich freut, dass du ihm dein Ver-trau-en schen-kest, dein Herz zu sei-nem

20
Her - zen len-kest. O sin - ge Freu-den-lie - der, und von dem Freu-den-ton er-schall dein Tem-pel wie - der!

11. Choral

(7)

Tromba I in E

Tromba II in E

Tromba III in E

Timpani in E, B

Corno I in E

Corno II in E

Soprano
Violino I*
Oboe I

Alto
Violino II
Oboe II

Tenore
Viola

Basso

Continuo

Es dan - ke Gott und lo - be dich das Volk in gu - ten Ta - - ten.
Das Land bringt Frucht und bes - sert sich, dein Wort ist wohl ge - ra - - ten.

Es dan - ke Gott und lo - be dich das Volk in gu - ten Ta - - ten.
Das Land bringt Frucht und bes - sert sich, dein Wort ist wohl ge - ra - - ten.

Es dan - ke Gott und lo - be dich das Volk in gu - ten Ta - - ten.
Das Land bringt Frucht und bes - sert sich, dein Wort ist wohl ge - ra - - ten.

Es dan - ke Gott und lo - be dich das Volk in gu - ten Ta - - ten.
Das Land bringt Frucht und bes - sert sich, dein Wort ist wohl ge - ra - - ten.

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

*For the instrumentation see commentary.

13

Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der Heil' - ge Geist, dem al - le Welt die

Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der Heil' - ge Geist, dem al - le Welt die

Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der Heil' - ge Geist, dem al - le Welt die

Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der Heil' - ge Geist, dem al - le Welt die

4 6 6 6 # # 6 6 6 3 5 # 5b # 4 6 #

18

Eh - re tut, vor ihm sich fürch-te al - ler - meist. Nun spricht von Her - zen: A - men. —

Eh - re tut, vor ihm sich fürch-te al - ler - meist. Nun spricht von Her-zen: A - - - men.

Eh - re tut, vor ihm sich fürch-te al - ler - meist. Nun spricht von Her - zen: A - - - men.

Eh - re tut, vor ihm sich fürch-te al - ler - meist. Nun spricht von Her - zen: A - men.

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

Zweiter Teil. *Nach der Predigt*

12. Arie

Allegro

Flauto I

Flauto II

Violino I

Violino II

Viola

Soprano

Continuo

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features seven staves: Flauto I, Flauto II, Violino I, Violino II, Viola, Soprano, and Continuo. The Flauto I and Violino I parts have identical melodic lines, while the Flauto II and Violino II parts have identical accompaniment lines. The Viola part provides a harmonic accompaniment with rests in the first and fourth measures. The Soprano part is silent throughout this system. The Continuo part provides a rhythmic and harmonic foundation. The tempo is marked 'Allegro'. The first system ends with a double bar line.

6

tr

tr

tr

tr

The second system of the musical score begins at measure 6. It features the same seven staves as the first system. The Flauto I and Violino I parts have identical melodic lines, while the Flauto II and Violino II parts have identical accompaniment lines. The Viola part provides a harmonic accompaniment. The Soprano part is silent throughout this system. The Continuo part provides a rhythmic and harmonic foundation. The tempo is marked 'Allegro'. The second system ends with a double bar line.

13

Musical notation for measures 13-14. The system includes a vocal line and piano accompaniment. The piano part features a prominent triplet of eighth notes in the right hand and a bass line. The vocal line begins with a triplet of eighth notes.

Musical notation for measures 15-16. The piano accompaniment continues with the triplet motif. Dynamics markings 'p' (piano) are present in measures 15 and 16.

Dein Wort, o Herr, ist

19

Musical notation for measures 19-20. The piano accompaniment features a triplet of eighth notes in the right hand. The vocal line has a triplet of eighth notes in measure 19.

Piano accompaniment for measures 21-22. The right hand plays a simple harmonic accompaniment, while the left hand is mostly silent.

Geist und Le-ben, Geist und Le-ben. Lob sei dir,

25

der es uns ge - ge - ben, o lass__ es un - ser Herz_____ er - freun, o

31

lass es un - ser Herz er - freun,_____

poco f

poco f

poco f

37

o lass es un - ser Herz er - freun.

43

49

Lass

55

die - ses Wort von dei - ner Gna - de, von dei - ner Gna - de, auf

61

un - sers Le - bens dunk - lem Pfa - - - - de, auf un - sers dunk - len Pfa - de auch

67

un - sers Fu - ßes Leuch - te sein, auch un - sers Fu - ßes Leuch - -

73

te sein. Lass

poco f

poco f

poco f

p

79

die-ses Wort auf un-serm dunk-len Pfa - de, o Herr, un - sers Fu - ßes Leuch-te sein.

p

poco f

poco f

poco f

poco f

85

tr

f

91

3

f

13. Recitativ

Tenore

Wer die - ses hel - le Licht ver - kennt und nicht in die - sem Lich - te wan - delt, sich zwar nach

4
Chri - sti Na - men nennt und doch als Christ nicht denkt und han - delt, o, der ist fern von al - ler Se - lig - keit,

8
die schon dein Freund, o Gott, hie - nie - den schme - cket, fern von der gro - ßen Herr - lich - keit, die dort die Zu - kunft uns ent -

12
de - cket. Er füh - let nicht das Glück, er - löst zu sein, das ho - he Glück, dein Freund zu sein. Ihn fes - selt nur die

16
Welt, ihn blen - den eit - le Freu - den, mit Un - ge - stüm er - hascht er sie. Und wenn die Welt ver - geht mit ih - ren Freu - den, mit

20
ban - ger Furcht ver - lässt er sie, und e - wig bleibt er trost - los leer, denn, was er liebt und wün - schet, ist nicht mehr.

14. Arie

Allegro

a 2

Musical score for the first system of '14. Arie'. The score is in 3/4 time and D major. It includes parts for:

- Corno I, II in D: Treble clef, playing eighth notes and a final melodic phrase.
- Oboe I: Treble clef, playing eighth notes.
- Oboe II: Treble clef, playing eighth notes with a long slur.
- Violino I: Treble clef, playing eighth notes.
- Violino II: Treble clef, playing eighth notes.
- Viola: Bass clef, playing eighth notes.
- Basso: Bass clef, mostly rests.
- Continuo: Bass clef, playing eighth notes.

Musical score for the second system of '14. Arie', starting at measure 5. It includes parts for:

- Violino I: Treble clef, playing eighth notes.
- Violino II: Treble clef, playing eighth notes.
- Viola: Bass clef, playing eighth notes.
- Basso: Bass clef, mostly rests.
- Continuo: Bass clef, playing eighth notes.

9

14 *a 2*

Das Wort des Höch - sten stärkt auch

19

f *p* *f* *f* *p* *f*

un - ter Un - ge - wit - tern, wenn Blit - ze Got - tes drohn,

23

p *f* *p* *f* *p* *f*

wenn Blit - ze Got - tes drohn und fre - che Sün - der zit - tern, der

27

From - men gott - - er - geb - nes Herz. Das Wort des Höch-sten

32

stärkt der From-men gott - er - geb - nes Herz.

37

Und wird der letz - te Feind auf sie die Pfei - le drü - cken,

42

so ist der Herr ihr Schild, sein Wort wird sie er - qui - cken, sein

46

Wort wird sie er - qui - cken; es wird lin - - dert auch des

50

To - - des Schmerz. Das Wort des Höch-sten stärkt der From-men gott - er-geb - nes

55

Musical score for measures 55-58. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a double bass line and a grand staff (treble and bass clefs). The vocal line consists of quarter notes with rests. The piano accompaniment is marked *ff* (fortissimo). The grand staff shows a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The double bass line is mostly rests. The word "Herz." is written below the double bass line.

59

Musical score for measures 59-62. The score is in G major (one sharp) and 4/4 time. It features a vocal line and piano accompaniment. The piano part includes a double bass line and a grand staff (treble and bass clefs). The vocal line consists of quarter notes with rests. The piano accompaniment is marked *ff* (fortissimo). The grand staff shows a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The double bass line is mostly rests.

15. Choral

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Herr, un - ser Hort, lass uns dies Wort, denn

Herr, un - ser Hort, lass uns dies Wort, denn

Herr, un - ser Hort, lass uns dies Wort, denn

Herr, un - ser Hort, lass uns dies Wort, denn

7 # 6 6

5

du hast's uns ge - ge - - ben. Es sei mein Teil, es

du hast's uns ge - ge - - ben. Es sei mein Teil, es

du hast's uns ge - ge - - ben. Es sei mein Teil, es

du hast's uns ge - ge - - ben. Es sei mein Teil, es

6 7 # 4 # 6 6

11

sei mein Heil und Kraft zum ew' - gen Le - - ben!

sei mein Heil und Kraft zum ew' - gen Le - - ben!

sei mein Heil und Kraft zum ew' - gen Le - - ben!

sei mein Heil und Kraft zum ew' - gen Le - - ben!

6 6 6 5

16. Accompagnement

langsam
tempo ordinario

Violino I

Violino II

Viola

Basso

Continuo

"Lass uns dies Wort!" So wünschet uns - re See - le. Gib, dass es nicht an
 sol - chen Leh - rern feh - le, die stets mit Un - ver - dross - sen - heit, mit Sanft - mut und mit Lau - ter - keit an un - ser
 Herz das Wort von dei - ner Gna - de le - gen. Er - fül - le sie mit dei - nes Gei - stes Se - gen.

6 6 # 6

5 5

f

f

f

7 6 4 6 6 4 6 6 #

f

10

Auch un - sern* neu - en Leh - rer stär - ke du, dein Werk mit Freu - dig - keit zu

7
4
2

13

trei - ben, auch bei des Am - tes Last ge - tro - sten Muts zu blei - ben, den, wel - chen im Ge - fühl der Sün - den - not

8
3 2 7# 5 6#

17

die Schre - cken des Ge - set - zes dräu - en, mit dei - nem Tro - ste zu er - freu - en, dem Ir - ren - den, den

6b
5b b 6 7
5

*Source B gives "diesen" directly beneath "unsern," without crossing out the latter; see libretto and commentary.

20

eit-ler Wahn be-tört, der je-den Zwei-fel wil - lig hört, den dun - keln Zwei-fel zu zer - streu-en! Und wenn sein

6 7 # # 7 5^b 5

24

Vor-trag ihn er - weckt, ihn von der Bahn des La-sters schreckt, ihn auf der Tu-gend We-ge lei-tet, so find er je-des Herz be-

5^b # 7 # b 6 6

28

rei-tet und ei-nem gu - ten Lan-de gleich, in das der ed - le Sa-me drin-get und rei-che Fröch-te brin-get.

5^b 7 4/2 7 f

17. Arie

Andantino

Flauto I
Flauto II
Violino I
Violino II
Viola
Alto
Continuo

con sordini
con sordini
con sordini

tr
tr
tr
tr

This musical score is for the first system of a piece. It features seven staves: Flauto I and Flauto II are silent. Violino I and Violino II play a melodic line with trills and slurs, marked 'con sordini'. Viola plays a bass line with trills. Alto and Continuo are also silent.

9

This musical score is for the second system, starting at measure 9. Flauto I and Flauto II are silent. Violino I and Violino II play a melodic line with trills and slurs, marked 'p'. Viola plays a bass line with trills, marked 'p'. Alto and Continuo are silent.

17

Nun, so tritt mit heil - igem Sinn auf des

26

Al - tars Stü - fen hin, — Leh - rer, der von Gott be - schie - den, Leh - rer,

34

der von Gott be - schie - den, der von Gott

42

be - schie - den. Nun, so tritt mit

50

hei - term Sinn auf des Al - tars Stu - fen hin, — Leh - rer, der von

58

Gott be - schie-den, tritt auf des Al - tars Stu - fen hin mit hei - - -

66

term Sinn, Leh

73

rer, der von Gott be-schie - den.

81

Fine

Fine

88

p

p

p

Je - der Hö - rer freu sich dein und stimm in den Glück - wunsch ein:

96

Ü - ber dir sei Got - tes Frie - den, ü - ber dir sei Got - tes Frie - den.

p *f*

104

D.S.

f

D.S.

18. Choral

Tromba I, II
in E

Tromba III
in E

Timpani
in E, B

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Lob, Ehr und Preis sei Gott, dem Va - ter und dem

Lob, Ehr und Preis sei Gott, dem Va - ter und dem

Lob, Ehr und Preis sei Gott, dem Va - ter und dem

Lob, Ehr und Preis sei Gott, dem Va - ter und dem

Lob, Ehr und Preis sei Gott, dem Va - ter und dem

5 7

6

Soh - - ne und auch dem Heil' - gen Geist im höch - sten Him - mels -

Soh - - ne und auch dem Heil' - gen Geist im höch - sten Him - mels -

Soh - - ne und auch dem Heil' - gen Geist im höch - sten Him - mels -

Soh - - ne und auch dem Heil' - gen Geist im höch - sten Him - mels -

4 3 6 5

13

thro - ne, dem drei - ei - ni - gen Gott, als er im An - fang

thro - ne, dem drei - ei - ni - gen Gott, als er im An - fang

thro - ne, dem drei - ei - ni - gen Gott, als er im An - fang

thro - ne, dem drei - ei - ni - gen Gott, als er im An - fang

4 3 5 6 4 #

20

war und ist und blei - ben wird jetz - und und im - mer - dar.

war und ist und blei - ben wird jetz - und und im - mer - dar.

war und ist und blei - ben wird jetz - und und im - mer - dar.

war und ist und blei - ben wird jetz - und und im - mer - dar.

5h 5h 7 6 2 6 4 3

*Zum Beschluss**

19. *Chor* [= 1. *Chor*]

*Concerning the possible repetition of the opening chorus at the conclusion of the service (“Zum Beschluss”), see introduction.