

# *Gott steigt herab*

BR-CPEB F 1

by Georg Benda; arranged by C.P.E. Bach

Tromba I–III

Timpani

Flauto I, II

Oboe I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Violoncello, Organo)



# Gott steigt herab

## 1. Chor

Vivace

The musical score is arranged in a standard orchestral format. The top section includes three Tromba parts (I, II, III) in E-flat, Timpani in E-flat and B-flat, and two Oboe parts (I and II) in B-flat. The middle section features Violino I and II, and Viola. The bottom section contains the vocal parts for Soprano, Alto, Tenore, and Basso, along with the Continuo. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Vivace'. The vocal parts have lyrics in German: 'Gott steigt her - ab, der Se - raph nach, Gott steigt her - ab, der Se - raph'.

8

ab, der Se - raph nach, Gott steigt her -

nach, Gott steigt her - ab, Gott steigt her - ab. Die

ab, der Se - raph nach, Gott steigt her - ab. Die

nach, der Se - raph nach, Gott steigt her - ab. Die

6 6 4 6 7 6

14

ab. Die Nacht wird Mor - gen - rot. Gott steigt her - ab. Singt, En - gel, jauchzt,  
 Nacht wird Mor - gen - rot. Gott steigt her - ab. Singt, En - gel, jauchzt,  
 Nacht wird Mor - gen - rot. Singt, En - gel, jauchzt,  
 Nacht wird Mor - gen - rot. Singt, En - gel, jauchzt,

4<sup>h</sup> 2 6 7 6<sup>h</sup> 6 6 4

Three staves of musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of various notes and rests across six measures.

A single staff of musical notation in bass clef, containing six measures of music with notes and rests.

Two staves of musical notation in treble clef. The top staff has six measures, and the bottom staff has six measures, with various notes and rests.

Three staves of musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes various notes, rests, and a piano accompaniment section.

Men - schen! Singt, En - gel, jauchzt, Men-schen! Du,

Men - schen! Singt, En - gel, jauchzt, Men-schen! Du,

Men - schen! Gott steigt her - ab. Singt, En - gel, jauchzt, Men-schen! Du,

Men - schen! Gott steigt her - ab. Singt, En - gel, jauchzt, Men-schen! Du,

A single staff of musical notation in bass clef, containing six measures of music with notes and rests.

26

Höl - le, er - zit - tre, er - zit - tre vor Gott! Er - zit - tre, er - zit - tre!

Höl - le, er - zit - tre, er - zit - tre vor Gott! Er - zit - tre, er - zit - tre! Gott

Höl - le, er - zit - tre, er - zit - tre vor Gott! Er - zit - tre, er - zit - tre!

Höl - le, er - zit - tre, er - zit - tre vor Gott! Er - zit - tre, er - zit - tre!

Gott steigt her - ab. Du, Höl - le, er - zit - tre!

steigt her - ab, der Se - raph nach. Du, Höl - le, er - zit - tre!

Gott steigt her - ab. Du, Höl - le, er - zit - tre! Gott

Du, Höl - le, er - zit - tre!

38

The first system consists of three staves. The top two are vocal staves in treble clef, and the bottom one is a piano accompaniment staff in treble clef. The music begins with rests for the first three measures, followed by rhythmic patterns in the vocal parts and piano accompaniment.

The second system is a single bass clef staff for piano accompaniment. It continues the rhythmic patterns established in the first system.

The third system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment line in treble clef. The vocal line features a melodic phrase with a slur over the final two notes.

The fourth system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats. The middle and bottom staves are piano accompaniment lines in treble and bass clefs, respectively. Dynamics markings 'p' and 'f' are present.

The fifth system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment line in bass clef. The lyrics "Du, Höl-le, er-zit-tre!" are written below the vocal staff.

The sixth system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment line in bass clef. The lyrics "Gott steigt her-ab. Du, Höl-le, er-zit-tre! Gott steigt her-" are written below the vocal staff.

The seventh system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment line in bass clef. The lyrics "steigt her-ab, der Se-raph nach. Du, Höl-le, er-zit-tre!" are written below the vocal staff.

The eighth system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment line in bass clef. The lyrics "Gott steigt her-ab. Du, Höl-le, er-zit-tre!" are written below the vocal staff.

The ninth system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two flats. The bottom staff is a piano accompaniment line in bass clef. The lyrics "Gott steigt her-ab. Du, Höl-le, er-zit-tre!" are written below the vocal staff. The system ends with a figured bass line:  $\frac{5}{3} \quad 7 \quad 6 \quad 7 \quad 6$ .

Gott steigt her - ab, der Se -

ab, der Se - raph nach, Gott steigt her - ab, der Se - raph nach, der

Gott steigt her - ab, der Se - raph nach, Gott steigt her - ab, der

Gott steigt her - ab, der Se - raph nach,

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



58

Mor - gen - rot. Gott steigt her - ab. Singt, En - gel, jauchzt, Men - schen!

— wird Mor - gen-rot. Singt, En - gel, jauchzt, Men - schen! Gott

Mor - gen - rot. Gott steigt her - ab. Singt, En - gel, jauchzt, Men - schen!

Mor - gen - rot. Singt, En - gel, jauchzt, Men - schen! Gott

7 6h 6 6 Vc

64

70

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

## 2. Arie

Andante

Flauto I

Flauto II

Violino I

Violino II

Viola

Tenore\*

Continuo

4

*f* *3* *p*

*f* *3* *p*

*f* *p*

Da ist mein Gott,

*p*

\*This aria is in the T I part; see commentary.

7

8

da ist mein Gott. Als Mensch fängt Gott zu füh - len an, als Mensch fängt Gott zu füh - len an,

6 pizz. 7 4 3 7 7b 9 8 arco 6 6 4h  
p f p f

10

11

und was er fühlt, was er fühlt ist mei - ne Not, ist mei - - - ne Not.

6 7 7 4 7b 4 6 6 5  
p f p f

13

Da ist mein Gott, da ist mein Gott. Als Mensch fängt Gott zu füh - len an, als Mensch

16

fängt Gott zu füh - len an, fängt Gott zu füh - len an, und was er

19

fühlt, was er fühlt ist mei - ne Not, ist mei - - ne Not. Da ist mein

22

Gott, da ist mein Gott. Als Mensch fängt Gott zu füh - len an, als Mensch fängt Gott zu füh - len

25

an, und was er fühlt, was er fühlt ist mei - ne

27

Not. Da, da ist mein Gott, da, da ist mein Gott.



39

Bahn, die Bahn\_ zum Grab, die Bahn zum Grab und Tod, die Bahn\_ zum

44 $\frac{4}{2}$  6 *tasto solo* 6 $\flat$  5 #

47

Grab, die Bahn zum Grab und Tod. Nun geh ich sie\_ ge -

44 $\frac{4}{2}$  6 7 # 6 7 $\frac{4}{4}$  # 6 6

54

trost, die Bahn, ge - trost, die Bahn, die Bahn\_ zum Grab,

6 4 7 # 2 6 6 4 7b

pp pp f f

61

die Bahn zum Grab und Tod, die Bahn\_ zum Grab, die Bahn zum

tasto solo 6b 5 # 4/2 6 tastato solo

p pp f f

68

D.S.

Grab und Tod. Da ist mein Gott.

p

6h

p

D.S.

### 3. Accompagnement

Violino I

Violino II

Viola

Soprano\*

Tenore\*

Continuo

Herr! ich bin Er-de und bin ge-bo-ren, dass ich ster-be. Du weißt es, Herr, und wirst, da-mit ich himm-lisch

6 6 6 4h  
2

\*This accompanied recitative is in the S and T I parts; see commentary.

4

wer - de, selbst mei - nes Bluts und mei - nes E - lends Er - be! Was soll ich tun, All -

Tenore

6

*p*

7

mäch - ti - ger? Ich le - be dir, du Schöp - fer mei - nes Heils da - für, und

4 $\frac{4}{2}$

6

10

adagio

ster - bend will ich dein, du mir ge - bor - ner Je - su, du mir ge - bor - ner Je - su, sein.

6 $\flat$

4 $\frac{4}{2}$

7

9 $\frac{9}{4}$  8 $\flat$

## 4. Choral

Tromba I, II  
in Eb

Tromba III  
in Eb

Timpani  
in Eb, Bb

Soprano  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola

Basso

Continuo

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

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

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

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

6 6 6

7

Mensch ge - bo - ren bist von ei - ner Jung - frau,

Mensch ge - bo - ren bist von ei - ner Jung - frau,

Mensch ge - bo - ren bist von ei - ner Jung - frau,

Mensch ge - bo - ren bist von ei - ner Jung - frau,

h h 6 6h 6 h

13

das ist wahr, des freu - et sich der En - gel

das ist wahr, des freu - et sich der En - gel

das ist wahr, des freu - et sich der En - gel

das ist wahr, des freu - et sich der En - gel

19

Schar. Ky - ri - e - leis.

Schar. Ky - ri - e - leis.

Schar. Ky - ri - e - leis.

Schar. Ky - ri - e - leis.

### 5. Chor

The musical score is arranged in a standard orchestral layout. The top section includes three Tromba parts (I, II, III) in E-flat, Timpani in E-flat and B-flat, and two Oboe parts (I, II) in E-flat. The middle section features Violino I and II, and Viola. The bottom section contains the vocal parts: Soprano, Alto, Tenore, and Basso. At the very bottom is the Continuo part. The score is in 3/4 time with a key signature of three flats (E-flat major/C minor). The Continuo part includes figured bass notation: 6, 7, 6, 6, 6, 5b, 6, 7, 6, 5b, 9, 4, 7. Dynamic markings include piano (p) and forte (f).

7

14

21

Three staves of musical notation, all containing rests.

One staff of musical notation containing rests.

Two staves of musical notation, both containing rests.

Piano accompaniment for the first system. It consists of three staves. The first staff has dynamics *f* and *p*. The second staff has dynamics *f* and *p*. The third staff has dynamics *f* and *p*.

Vocal line and piano accompaniment for the second system. The vocal line starts with the word *solo* and contains the lyrics: "Ach, dass wir viel zu arm, viel zu arm für deine Liebe sind, viel zu arm für deine Liebe". The piano accompaniment consists of two staves.

Piano accompaniment for the second system. It consists of one staff with dynamics *f* and *p*.

28

Three staves of musical notation, all containing rests.

One staff of musical notation containing rests.

Vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line has a rest followed by notes. Dynamics include *p* (piano).

Piano accompaniment for the fourth system, including treble and bass clefs. Dynamics include *f* (forte) and *p* (piano).

Vocal line (treble clef) with lyrics: "sind! Du".

Vocal line (treble clef) with lyrics: "sind! Du lebst, du weinst für uns, des To - des schwa-che Kin - der,".

Two staves of musical notation, both containing rests.

Piano accompaniment for the eighth system, including treble and bass clefs. Dynamics include *f* (forte) and *p* (piano). Includes the instruction "tasto solo" and fingering numbers: [4], 7<sup>h</sup>/<sub>2</sub>, 7<sup>b</sup>/<sub>4</sub>, 6/<sub>4</sub>, 7/<sub>4</sub>.

Empty musical staves for vocal and piano parts.

Empty bass staff.

Musical notation for vocal and piano parts.

Musical notation for piano accompaniment with dynamics *f* and *p*.

lebst, du weinst für uns, des To - des schwa-che Kin - der, an - be - tungs - würd' - ges  
 an - be - - - tungs - würd' - ges

7<sup>4</sup>/<sub>2</sub> 7<sup>b</sup>/<sub>3</sub> 6/4 5/3 7<sup>b</sup> 6 6/5 4 8/6<sup>b</sup> 7/5 7<sup>b</sup>  
*f p*

41

Three staves of music in treble clef. The first two staves have rests for the first three measures, followed by rhythmic patterns of eighth and sixteenth notes. The third staff has a similar pattern.

One staff of music in bass clef, showing rhythmic patterns of eighth and sixteenth notes.

Two staves of music in treble clef. The first three measures have rests. The fourth measure begins with a dynamic marking of *f* (forte).

Three staves of music in grand staff (treble and bass clefs). The first three measures have rests. The fourth measure begins with a dynamic marking of *f* (forte).

One staff of music in treble clef with lyrics. The first three measures have rests. The fourth measure begins with a dynamic marking of *tutti*.  
 Kind. Doch lallt hier un-ser Dank, dort jauch-zet dir der -

One staff of music in treble clef with lyrics. The first three measures have rests. The fourth measure begins with a dynamic marking of *tutti*.  
 Kind. Doch lallt hier un-ser Dank, dort jauch-zet dir der -

One staff of music in treble clef with lyrics. The first three measures have rests. The fourth measure begins with a dynamic marking of *tutti*.  
 Doch lallt hier un-ser Dank, dort jauch-zet dir der - einst

One staff of music in bass clef with lyrics. The first three measures have rests. The fourth measure begins with a dynamic marking of *tutti*.  
 Doch lallt hier un-ser Dank, dort jauch-zet dir der -

One staff of music in bass clef. The first three measures have rests. The fourth measure begins with a dynamic marking of *f* (forte).

47

einst ein Him - mel voll er - lö - - - - - ster

einst ein Him - mel voll er - lö - ster, er - lö - ster

— ein Him - mel voll er - lö - ster, er - lö - ster

einst ein Him - mel voll er - lö - ster

52

Empty musical staves for the first system, consisting of three treble clef staves and one bass clef staff.

Empty musical staves for the second system, consisting of two treble clef staves and one bass clef staff.

Musical notation for the piano accompaniment, featuring three staves (two treble, one bass) with dynamic markings *f* and *p*.

Vocal line with lyrics: "arm, viel zu arm für dei - - - ne" and "solo Ach, dass wir\_\_\_ viel zu arm, viel zu arm für dei - ne".

Basso continuo line with figured bass notation:  $\overset{6}{5b}$  6 4 3 6 7 6 6  $\overset{6}{5b}$  6  $\overset{7}{4}$  9. Includes dynamic markings *f* and *p*.

65

Empty musical staves for vocal and piano accompaniment.

Empty bass staff.

Musical notation for vocal line with dynamics *p*.

Musical notation for piano accompaniment with dynamics *f* and *p*.

Lie - be sind! Du lebst, du weinst für uns, des To - des schwa-che

Lie - be sind!

Empty musical staves for vocal and piano accompaniment.

Musical notation for piano accompaniment with dynamics *f* and *p*, and fingering numbers: 6, 7, 6, 4, 5, 3, 7<sup>b</sup>, 2, 7<sup>b</sup>, 3, 6, 4, 7.

71

Three staves of musical notation, each containing a whole rest for the duration of the six measures.

One staff of musical notation containing a whole rest for the duration of the measure.

Two staves of musical notation. The upper staff contains a melodic line with a long slur over measures 78-82. The lower staff contains a corresponding melodic line, also with a long slur over measures 78-82. Both staves end with a whole rest in measure 83.

Three staves of musical notation for piano accompaniment. The upper two staves (treble clef) feature a flowing eighth-note accompaniment with slurs and accents. The lower staff (bass clef) features a steady eighth-note accompaniment. Dynamics markings 'f' and 'p' are present in measures 85 and 86 respectively.

Vocal notation for three voices. The upper staff (Soprano) has lyrics: "Kin - der, an - be - -". The middle staff (Alto) has lyrics: "Du lebst, du weinst für uns, des To - des schwa-che Kin - der, an -". The lower staff (Bass) is empty. The music includes various note values and rests.

One staff of musical notation for figured bass. It contains a sequence of notes with figured bass numbers: 7/2, 7b/3, 6/4, 7b, 7b, 6, 6/5. Dynamics markings 'f' and 'p' are present at the end of the staff.

77

- tungs - würd' - ges Kind. Doch lallt hier un - ser

be - tungs - würd' - ges Kind. Doch lallt hier un-ser Dank,

Doch lallt hier un - ser

Three staves of musical notation. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. They contain rhythmic patterns of eighth and sixteenth notes.

One staff of musical notation in bass clef, continuing the rhythmic patterns from the first system.

Two staves of musical notation in bass clef, featuring sustained notes and rests.

Three staves of musical notation, including a grand staff (treble and bass clefs) and a separate bass clef staff. They feature complex rhythmic patterns with many sixteenth notes.

Dank, dort jauch-zet dir der - einst ein Him - mel voll er -

dort jauch-zet dir der - einst ein Him - mel voll er -

Dank, dort jauch-zet dir der - einst ein Him - mel voll er -

Dank, dort jauch-zet dir der - einst ein Him - mel

One staff of musical notation in bass clef, featuring rhythmic patterns and fingerings (5, 6, 2, 6).

88

lö - - - - - ster Sün - der.

lö - ster, er - lö - ster Sün - der.

lö - ster, er - lö - ster Sün - der.

voll er - lö - ster Sün - der.

## 6. Accompagnement

Tempo comodo

Violino I

Violino II

Viola

Basso\*  
Tenore\*  
Alto\*

Continuo

Basso  
Seid

3

Chri-sten ganz Ge-fühl, in Je-su An-ge-sicht strahlt euch der E-wig-kei-ten

6

Licht. Es wer-de al-les in uns re-ge.

\*This accompanied recitative is in the B, T II, and A parts; see commentary.

9

Tenore

Blut, wal-le auf, ver - dop-ple dei-ne Schlä-ge, ihr Trie - be, strömt, brecht

p f

p f

p f

12

Alto

un - ge-hemmt her - vor. Der En - gel mun - tres Chor, die Gott als Mensch so

6 6b 5b 7

p f

15

rüh - rungs-voll be - grüß - ten, be - schä - met sonst die Schläf - rig-keit der Chri - sten.

6

7. Chor [= 1. Chor]

## 8. Choral

Tromba I, II  
in E $\flat$

Tromba III  
in E $\flat$

Timpani  
in E $\flat$ , B $\flat$

Soprano  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola

Basso

Continuo

Das hat er al - les uns ge - tan, sein groß

Das hat er al - les uns ge - tan, sein groß

Das hat er al - les uns ge - tan, sein groß

Das hat er al - les uns ge - tan, sein groß

6 6 6

7

Lieb zu zei - gen an. Des freu sich al - le

Lieb zu zei - gen an. Des freu sich al - le

Lieb zu — zei - gen an. Des freu sich al - le

Lieb zu zei - gen an. Des freu sich al - le

4 4 6 6 4 6 4

13

Chri - sten - heit und dank ihm des in E - wig -  
Chri - sten - heit und dank ihm des in E - wig -  
Chri - sten - heit und dank ihm des in E - wig -  
Chri - sten - heit und dank ihm des in E - wig -

19

keit. Ky - ri - e - leis.  
keit. Ky - ri - e - leis.  
keit. Ky - ri - e - leis.  
keit. Ky - ri - e - leis.