

Einführungsmusik Gerling

H 821h

Incorporating music by Christoph Förster and Georg Anton Benda

Tromba I–III

Timpani

Oboe I, II

Fagotto I, II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Organo, Fagotto, Violoncello)

Einführungsmusik Gerling

Erster Teil. Vor der Predigt

1. Chor

The musical score is written for a 3/4 time signature with a key signature of one sharp (F#). The instruments and their parts are as follows:

- Tromba I in D:** Treble clef, playing a simple melodic line with a long note in the final measure.
- Tromba II in D:** Treble clef, playing a simple melodic line.
- Tromba III in D:** Treble clef, playing a simple melodic line.
- Timpani in D, A:** Bass clef, playing a rhythmic pattern of quarter notes.
- Oboe I and II:** Treble clef, playing a melodic line with a key signature change to two sharps (F# and C#) in the final measure.
- Violino I and II:** Treble clef, playing a complex melodic line with many sixteenth notes.
- Viola:** Bass clef, playing a simple melodic line.
- Soprano, Alto, Tenore, Basso:** All vocal staves are empty, indicating that the choir has not yet entered.
- Continuo:** Bass clef, playing a rhythmic pattern of quarter notes with fingerings 6 and 7 indicated.

5

tr

7 6 7

10

The musical score is written for a piece in D major and 4/4 time, starting at measure 10. It consists of several systems of staves. The first system includes three vocal staves (treble clef) and one bass staff (bass clef). The vocal lines feature a melodic line with a long note in the final measure, and two accompaniment lines. The piano accompaniment system includes a grand staff (treble and bass clefs) with a complex rhythmic pattern. The final system includes four empty staves (two treble and two bass clefs) and one bass staff with a rhythmic pattern. The score is marked with a '10' at the beginning of the first system.

14

Musical notation for the first system, measures 14-18. It consists of three staves in treble clef. The first staff has a half note G4, a half note A4, and a dotted half note B4. The second and third staves have whole rests in measures 14-15, followed by eighth-note patterns in measures 16-17, and a quarter note G4 in measure 18.

Musical notation for the second system, measures 14-18. It consists of one staff in bass clef. It has whole rests in measures 14-15, followed by eighth-note patterns in measures 16-17, and a quarter note G2 in measure 18.

Musical notation for the third system, measures 14-18. It consists of two staves in treble clef with a key signature of two sharps (F# and C#). The first staff has quarter notes G4, A4, B4, and a quarter rest. The second staff has quarter notes G4, A4, B4, and a quarter rest. In measures 16-17, there are eighth-note patterns. In measure 18, there are sixteenth-note patterns. Dynamics 'p' are indicated in measures 17 and 18.

Musical notation for the fourth system, measures 14-18. It consists of three staves in treble clef with a key signature of two sharps. The top two staves have sixteenth-note patterns. The bottom staff has quarter notes G4, A4, B4, and a quarter rest. Dynamics 'p' are indicated in measures 17 and 18.

Musical notation for the fifth system, measures 14-18. It consists of one staff in treble clef with a key signature of two sharps, containing whole rests for all measures.

Musical notation for the sixth system, measures 14-18. It consists of one staff in treble clef with a key signature of two sharps, containing whole rests for all measures.

Musical notation for the seventh system, measures 14-18. It consists of one staff in treble clef with a key signature of two sharps, containing whole rests for all measures.

Musical notation for the eighth system, measures 14-18. It consists of one staff in bass clef with a key signature of two sharps, containing whole rests for all measures.

Musical notation for the ninth system, measures 14-18. It consists of one staff in bass clef with a key signature of two sharps. It contains sixteenth-note patterns with fingerings (6, 4, 2) and dynamics 'p' indicated.

19

Musical score for measures 19-23, top system. It consists of three staves (treble clef). Measure 19 is a whole rest. Measure 20 has a quarter rest, followed by eighth notes G4, A4, B4. Measure 21 has a quarter rest, followed by a quarter note B4. Measure 22 has a half note B4. Measure 23 has a half note B4.

Musical score for measure 19, bottom staff. It is a whole rest.

Musical score for measures 24-28, top system. It consists of two staves (treble clef). Measure 24 has eighth notes G4, A4, B4, C5. Measure 25 has a quarter note B4. Measure 26 has a quarter note B4, followed by eighth notes A4, G4. Measure 27 has a quarter note B4, followed by eighth notes A4, G4. Measure 28 has a quarter note B4, followed by eighth notes A4, G4.

Musical score for measures 24-28, bottom system. It consists of two staves (treble clef) and one staff (bass clef). Measures 24-25 are identical to the top system. Measure 26 has a quarter note B4, followed by eighth notes A4, G4. Measure 27 has a quarter note B4, followed by eighth notes A4, G4. Measure 28 has a quarter note B4, followed by eighth notes A4, G4. The bass staff has a whole note B2 in measure 24, a whole note B2 in measure 25, and a half note B2 in measure 26, followed by eighth notes A2, G2 in measures 27-28. Dynamics 'f' are marked in measures 26-28.

Musical score for measure 29, top staff. It is a whole rest.

Musical score for measure 29, second staff. It is a whole rest.

Musical score for measure 29, third staff. It is a whole rest.

Musical score for measure 29, bottom staff. It is a whole rest.

Musical score for measures 30-34, bottom staff. Measure 30 has a whole note B2. Measure 31 has a whole note B2. Measure 32 has a quarter note B2, followed by eighth notes A2, G2. Measure 33 has a quarter note B2, followed by eighth notes A2, G2. Measure 34 has a quarter note B2, followed by eighth notes A2, G2. Dynamics 'f' is marked in measure 32.

29

Ma - che dich auf,

Ma - che dich auf,

Ma - che dich auf,

Ma - che dich auf,

6 6 6 unis. 6 7 6 7

Three staves of music in treble clef. The first two staves have a whole note followed by two rests. The third staff has a quarter note followed by eighth notes.

One staff of music in bass clef. It has a whole note followed by two rests, then a sequence of eighth notes.

Two staves of music in treble clef. The first staff has a quarter note, a half note, and a quarter note with a sharp. The second staff has a quarter note, a half note, and a quarter note with a sharp.

Grand staff with treble and bass clefs. The right hand has a complex piano accompaniment with sixteenth notes and eighth notes. The left hand has a bass line with quarter notes.

ma - che dich auf, wer - de Licht, wer - de Licht;

ma - che dich auf, wer - de Licht, wer - de Licht;

ma - che dich auf, wer - de Licht, wer - de Licht;

ma - che dich auf, wer - de Licht, wer - de Licht;

One staff of music in bass clef. It has a sequence of quarter notes and eighth notes.

38

denn dein Licht kommt, und die Herr-lich-keit des Herrn

denn dein Licht kommt, und die Herr-lich-keit des Herrn, des Herrn, des

denn dein Licht kommt, und die Herr-lich-keit des Herrn, des Herrn, des

denn dein Licht kommt, und die Herr-lich-keit des Herrn, des Herrn, des

43

48

Three staves of music in treble, alto, and bass clefs. The first two staves have a treble clef, and the third has a bass clef. The music begins with a fermata on the first note of each staff, followed by a series of eighth and sixteenth notes.

A single bass clef staff continuing the instrumental accompaniment from the previous system.

Two staves of music, one in treble clef and one in bass clef. Both staves begin with a dynamic marking of *f* (forte).

Three staves of music in treble, alto, and bass clefs. The first two staves have a treble clef, and the third has a bass clef. All staves begin with a dynamic marking of *f*.

Single treble clef staff with lyrics: *tutti* denn die Herr-lich-keit des Herrn ge - het auf, ge - het auf, ge - het auf ü - ber *tr*

Single treble clef staff with lyrics: *tutti* denn die Herr-lich-keit des Herrn ge - het auf, ge - het auf, ge - het auf ü - ber

Single treble clef staff with lyrics: *tutti* denn die Herr-lich-keit des Herrn ge - het auf, ge - het auf, ge - het auf ü - ber

Single bass clef staff with lyrics: denn die Herr-lich-keit des Herrn ge - het auf, ge - het auf, ge - het auf ü - ber

Single bass clef staff with fingerings: 6 # 6 5 7 6 6 #

53

Three staves of music in treble clef. The first staff has a melody of eighth notes. The second and third staves have similar rhythmic patterns with rests.

A single bass staff with rhythmic patterns and rests.

Two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a forte (*f*) dynamic marking. The music features sixteenth-note patterns.

Three staves of music. The top two staves are in treble clef and the bottom staff is in bass clef. All staves begin with a forte (*f*) dynamic marking. The music features sixteenth-note patterns.

A single treble staff with a *dir.* instruction. The staff contains rests.

A single treble staff with a *dir.* instruction. The staff contains rests.

A single treble staff with a *dir.* instruction. The staff contains rests.

A single bass staff with a *dir.* instruction. The staff contains rests.

A single bass staff with fingerings 6 4 2 3 and 6 4 2 3. The music features eighth-note patterns.

58

63

Three staves of music for Soprano, Alto, and Tenor. The Soprano part begins with a dotted quarter note on G4, followed by quarter notes on A4, B4, and C5. The Alto and Tenor parts have similar rhythmic patterns with some rests.

Single staff of music for Bass, continuing the rhythmic pattern of the previous staves.

Two staves of music for Soprano and Alto. The Soprano part has a dotted quarter note on G4, followed by quarter notes on A4, B4, and C5. The Alto part has a similar rhythmic pattern.

Four staves of music for Piano. The right hand features a complex, flowing melodic line with many sixteenth notes. The left hand provides a simple harmonic accompaniment with quarter notes.

Single staff of music for Soprano with lyrics: ma - che dich auf, wer - de Licht; denn dein Licht, dein

Single staff of music for Alto with lyrics: ma - che dich auf, wer - de Licht; denn dein Licht, dein

Single staff of music for Tenor with lyrics: ma - che dich auf, wer - de Licht; denn dein Licht, dein

Single staff of music for Bass with lyrics: ma - che dich auf, wer - de Licht; denn dein Licht, dein

Single staff of music for Bass with figured bass notation: 6, 6, 6. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

67

Licht kommt, und die Herr-lich-keit des Herrn ge - het auf

Licht _____ kommt, und die Herr-lich-keit des Herrn ge - het auf

Licht _____ kommt, und die Herr-lich-keit des Herrn ge - het auf

Licht kommt, und die Herr-lich-keit des Herrn ge - het auf

Musical score for measures 71-74. It consists of four staves. The top three staves are treble clef instruments, and the bottom staff is a bass clef instrument. The music is in a key with two sharps (F# and C#). The first measure of each staff has a whole rest. The second measure contains a quarter note followed by an eighth note beamed to a sixteenth note. The third and fourth measures contain quarter notes and rests.

Musical score for measures 75-78. It consists of three staves. The top two staves are treble clef instruments, and the bottom staff is a bass clef instrument. The music is in a key with two sharps. The first measure of each staff has a whole rest. The second measure contains a quarter note followed by a half note. The third and fourth measures contain quarter notes and rests. A dynamic marking 'f' is present in the third measure of the top two staves.

Musical score for measures 79-82. It consists of three staves. The top two staves are treble clef instruments, and the bottom staff is a bass clef instrument. The music is in a key with two sharps. The first measure of each staff has a whole rest. The second measure contains a quarter note followed by a half note. The third and fourth measures contain quarter notes and rests. A dynamic marking 'f' is present in the third measure of the top two staves.

ü - ber dir, und die Herr-lich - keit des Herrn ge - het auf,

ü - ber dir, und die Herr-lich - keit des Herrn ge - het auf,

ü - ber dir, und die Herr-lich - keit des Herrn ge - het auf,

ü - ber dir, und die Herr-lich - keit des Herrn ge - het auf,

ü - ber dir, und die Herr-lich - keit des Herrn ge - het auf,

7b 6^h/₄ 8^h/₃ 2 6 6 5

75

Musical notation for the first system, measures 75-78. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have treble clefs. The music features eighth and sixteenth notes, with a trill (tr) in the top staff at measure 77.

Musical notation for the second system, measures 75-78. It consists of one bass staff with a bass clef and a key signature of one sharp (F#). The music features eighth and sixteenth notes.

Musical notation for the third system, measures 75-78. It consists of two staves with treble clefs and a key signature of one sharp (F#). The music features eighth and sixteenth notes, with trills (tr) in both staves at measure 77.

Musical notation for the fourth system, measures 75-78. It consists of three staves with treble clefs and a key signature of one sharp (F#). The music features sixteenth-note runs and trills (tr) in the top two staves at measure 77.

Musical notation for the fifth system, measures 75-78. It consists of one treble staff with a treble clef and a key signature of one sharp (F#). The lyrics are: ge - het auf, ge - het auf ü - ber dir. There is a trill (tr) above the final note in measure 77.

Musical notation for the sixth system, measures 75-78. It consists of one treble staff with a treble clef and a key signature of one sharp (F#). The lyrics are: ge - het auf, ge - het auf ü - ber dir.

Musical notation for the seventh system, measures 75-78. It consists of one treble staff with a treble clef and a key signature of one sharp (F#). The lyrics are: ge - het auf, ge - het auf ü - ber dir.

Musical notation for the eighth system, measures 75-78. It consists of one bass staff with a bass clef and a key signature of one sharp (F#). The lyrics are: ge - het auf, ge - het auf ü - ber dir.

Musical notation for the ninth system, measures 75-78. It consists of one bass staff with a bass clef and a key signature of one sharp (F#). The music features sixteenth-note runs with fingerings 6, 7, 7, 6, 7, 6 indicated above the notes.

Three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns with rests, primarily quarter and eighth notes.

Two staves of music in treble clef with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes.

Three staves of music. The top two staves are in treble clef and the bottom staff is in bass clef, all with a key signature of two sharps. The music is highly rhythmic, featuring many sixteenth notes.

Three systems of empty musical staves, each consisting of a treble clef staff, a middle staff, and a bass clef staff. The key signature is two sharps.

A single staff of music in bass clef with a key signature of two sharps. It begins with the instruction "unis." and contains rhythmic patterns with fingerings 5, 6, and 7 indicated.

83

First system of musical notation, measures 83-87. It consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff. A trill (tr) is marked above the first measure of the second staff.

Continuation of the bass staff from the first system, measures 83-87. It shows a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, measures 88-92. It consists of two staves in treble clef. The key signature has two sharps (F# and C#). The music continues with melodic and rhythmic patterns. Trills (tr) are marked above the first measure of both staves.

Third system of musical notation, measures 93-97. It consists of three staves in treble clef. The key signature has two sharps (F# and C#). The music continues with melodic and rhythmic patterns. Trills (tr) are marked above the first measure of the top two staves.

Empty musical staff for the fourth system, measures 98-102. The key signature has two sharps (F# and C#).

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Empty musical staff for the fourth system, measures 98-102. The key signature has two sharps (F# and C#).

Empty musical staff for the fourth system, measures 98-102. The key signature has two sharps (F# and C#).

Fifth system of musical notation, measures 103-107. It consists of one staff in bass clef. The key signature has two sharps (F# and C#). The music features a melodic line with fingerings (6, 5, 6, 6, 6) and a trill (tr) marked above the first measure. The word "unis." is written above the staff.

2. Recitativ

Tenore*

Wie herr-lich ist dies Wort er - füllt! Er sprach's, der E-wi-ge, durch des-sen Ruf sich einst die

4
Fin - ster-nis ent - hüllt, die noch die Tie - fe deck - te, als er durch sei - ne Kraft die Wel - ten

7
schuf. Auch da sprach er das All-machts-wort: „Es wer - de!“ Und Licht um-strahl-te Got - tes Er - de.—

10
Doch bald sank sie in neu - e Fin - ster - nis, tief in des A - ber - glau - bens

13
Nacht; bis Gott durch sei - ne Macht die Welt der Dun - kel-heit ent - riss. Noch ein - mal rief der

16
Herr: „Es wer - de!“ Er rief: „Es wer - de Licht!“ Und ü - ber Got - tes Er - de ver-brei - tet

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

19

sich ein neu - er Glanz. Je - ho - va wird er - kannt, der Erd - kreis be - tet an!

8/3 4/2 6^b 6 5

22

Der Mensch fällt nun nicht mehr zu den Al - tä - ren der stum - men Göt - zen hin und

7^b/5 6 4/2

25

glau - bet Got - tes Leh - ren und ist Je - ho - va un - ter - tan.

6

3. Arie

Un poco allegro

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso*

Continuo

6 7 6 6

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

6

p

p

p

p

Hal - le-lu - ja-lie - der

p

10

mf

mf

mf

schal - len, Ew' - ger, zu dir em-por, E - wi-ger, Ew' - ger, zu

mf

6 7 8 unis. *mf*

15

Musical notation for measures 15-16, vocal line. Measure 15 is a whole rest. Measure 16 begins with a half note G4 (f) and a half note G4 (p).

Musical notation for measures 15-16, piano accompaniment. Measure 15 features a trill (tr) on G4. Measure 16 features a trill (tr) on G4. Dynamics are f and p.

dir _____ em - por. Hal - le - lu - ja - lie - der schal - len

Musical notation for measures 15-16, bass line. Measure 15 features a trill (tr) on G2. Measure 16 features a trill (tr) on G2. Dynamics are f and p.

19

Musical notation for measures 19-20, vocal line. Measure 19 is a whole rest (f). Measure 20 is a whole rest (p).

Musical notation for measures 19-20, piano accompaniment. Measure 19 features a trill (tr) on G4. Measure 20 features a trill (tr) on G4. Dynamics are f and p.

zu dir em - por, _____ E - wi-ger, E - wi-ger, zu

Musical notation for measures 19-20, bass line. Measure 19 features a trill (tr) on G2. Measure 20 features a trill (tr) on G2. Dynamics are f and p.

23

dir em - por.

6 4 5 # 6 6 4 5 #

28

Hal-le-lu-ja-lie-der schal - len, Ew' - - - - ger, zu dir em-

7 # 4# 6 6 4 unis.

33

Musical notation for measures 33-34, vocal line with dynamics *f*.

Piano accompaniment for measures 33-34, including trills (*tr*) and dynamics *f*.

por, _____ zu dir _____ em - por. Hal - le - lu - ja - lie - der

Bass line for measures 33-34, including trills (*tr*) and dynamics *f*.

38

Musical notation for measures 38-39, vocal line with dynamics *p* and *f*.

Piano accompaniment for measures 38-39, including dynamics *p* and *f*.

schal - len zu dir em - por, _____ E - wi-ger, E - wi-ger, zu

Bass line for measures 38-39, including dynamics *p* and *f*.

43

tr
dir em - por.

f

48 Fine

tr
Preis und Dank sei dir ge - sun - gen, Dank von al - ler Chri - sten Zun - gen;

unis.
Fine

53

neig auf un - ser schwa - ches Lal - len, Herr,

6 6 5 6 5 4 5 4 3

58

Herr, dein gnä - dig Ohr! Preis und Dank sei dir ge - sun - gen,

6 8 7 6 5 4 5 unis. 5 4

63

Dank von al - ler Chri - sten Zun - gen; neig — auf un - ser schwa - ches

68

Lal - len, Herr, Herr, dein gnä - dig Ohr!

D.S.

4. Recitativ

Basso*

So jauchzt der Christ! O wohl uns, dass auch wir, er-leuch-tet durch der Wahr-heit

Licht, o Herr, vor dei-nem An-ge-sicht dein E-van-ge-li-um be-ken-nen; dass wir durch den, den du ge-

sandt, durch dei-nen Sohn dich un-sern Va-ter nen-nen. O möch-ten wir die teu-ren Leh-ren,

die wir aus dei-ner Die-ner Mun-de hö-ren, mit un-serm Wan-del nicht ent-eh-ren. Möcht un-ser

Land und uns-re Stadt des Lich-tes wür-dig sein, wo-mit uns dei-ne Huld be-gna-digt

hat! Dann könn-ten wir mit Recht uns der Er-leuch-tung freun.

*This recitative is in the B I part; see commentary.

5. Arie

Andante
con sordini

Violino I

Violino II

Viola

Alto*

Continuo

tr

3

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

7

tr

tr

tr

tr

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

14

tr

tr

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

*This aria is in the A part; see commentary.

21

p

p

p

Nicht ver - ge - bens leucht uns, Herr, das Licht des Le - - -

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

p

27

tr

f

f

f

- - - - - bens! Gib uns dei - nen gu - ten Geist!

4 3 9 5 7 6 6 6 5 6 7

f

33

p

p

p

tr

Nicht ver - ge - bens, nicht ver - ge - bens leucht uns,

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

p

40

Herr, das Licht des Le-bens! Gib uns, Herr, gib uns dei - nen

6 5 7 8 7 4 6
4 4 2 = 3 2 7h 2 5h

47

gu - ten Geist! Nicht ver - ge -

6 5 4+ 6 6 5
4 4 2 5h 4 5h

54

- - - - bens leucht uns, Herr, das Licht des

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

61

Lebens! Gib uns deinen guten

67

Geist! Nicht vergebens, nicht vergebens leucht

73

uns, Herr, das Licht des Lebens! Gib uns,

79

Herr, gib uns dei - nen gu - ten Geist, gib uns dei - nen

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

85

gu - ten Geist!

6 4 3 6 7h 4 3 6 7h

90

Lass uns

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

Fine p

96

dei - ne We - ge wan - deln und so han - deln, wie dein

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

102

Wort uns han - - - deln heißt, wie dein Wort uns

tr

f f

6 4 4+ 2 6 6 # 4+ 2 6

f

108

han - deln heißt!

f

f

f

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

f

D.S.

D.S.

6. Choral

Tromba I, II
in D

Tromba III
in D

Timpani
in D, A

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Du hei - li - ges — Licht, star - ker Hort! Lass uns der

Du hei - li - ges Licht, star - ker Hort! Lass uns der

Du hei - li - ges Licht, star - ker Hort! Lass uns der

Du hei - li - ges — Licht, star - ker Hort! Lass uns der

6 5 6 7 # 5b 5

9

Wahr - heit hel - les Wort auf die - ses Le - bens Pfa - de — lei - ten,

Wahr - heit hel - les Wort auf die - ses Le - bens Pfa - de lei - ten,

Wahr - heit hel - les — Wort auf die - ses Le - bens Pfa - de lei - ten,

Wahr - heit hel - les Wort auf die - ses Le - bens Pfa - de lei - ten,

6 5 6 6 6 6 5 #

18

dass uns - re Fü - ße nicht__ glei - ten. Treib aus von uns des

dass uns - re Fü - ße nicht__ glei - ten. Treib aus von uns des

dass uns - re Fü - ße nicht__ glei - ten. Treib aus von uns des

dass uns - re Fü - ße nicht__ glei - ten. Treib aus von uns des

2 6 6 6 7 6 6

27

Irr - tums Nacht und stür - ze dei - ner Fein - de Macht, dass Je - sus

Irr - tums Nacht und stür - ze dei - ner Fein - de Macht, dass Je - sus

Irr - tums Nacht und stür - ze dei - ner Fein - de__ Macht, dass Je - sus

Irr - tums Nacht und stür - ze dei - ner Fein - de Macht, dass Je - sus

6 5b 5 6 5 6 6

36

Christ der gan - zen Er - de be - kannt und an - ge - be - tet

Christ der gan - zen Er - de be - kannt und an - ge - be - tet

Christ der gan - zen Er - de be - kannt und an - ge - be - tet

Christ der gan - zen Er - de be - kannt und an - ge - be - tet

6 6 6 5 # 2 6 6 6 7

44

wer - de. Er - hör uns, Gott! Er - hör uns, Gott!

wer - de. Er - hör uns, Gott! Er - hör uns, Gott!

wer - de. Er - hör uns, Gott! Er - hör uns, Gott!

wer - de. Er - hör uns, Gott! Er - hör uns, Gott!

6 5 6 6 5 4 6 6 5

7. Recitativ

Alto*
Tenore*

Auch du, Ge-me-ne Got-tes, hörst dies Wort in dei-nes Tem-pels Hal-len noch im-mer

4
rein und lau-ter schal-len. Der nun Voll-en-de-te, um des-sen Tod du lan-ge dich be-

7
trübt, der als dein Hir-te dich ge-liebt, der man-chen Sün-der kräf-tig rühr-te und man-chen von der

10
La-ster-bahn zu sei-ner Pflicht zu-rü-cke führ-te; er, wel-cher Trost ins Herz des

13
Kum-mer-vol-len sprach, der un-ter sei-ner Kreu-zes-last ge-beugt dar-nie-der lag;

16
er, der auch selbst den Kelch der Lei-den trank, in sei-nem Lei-den Gott ver-trau-te

*This recitative is in the A and T I parts; see commentary.

19

und auf die Hül - fe Got - tes schau - te, der Mann, der dir in sei - nem Le - ben das

5b

22 *langsam*

be - ste Bei - spiel gab, ging end - lich ein zu sei - ner Ruh, schloss sein von Schmerz ge - trüb - tes

7b 6b 4/2 7b/5

25

Au - ge zu und sank ins Grab.— O, weih' ihm

6 6 6b 4+/3 7/5 #

28

jetzt noch ei - ne Zähl - re! Sie fließt der Dank - bar - keit, fließt dei - ner Pflicht zur

6 7

31 *tempo ordinario*

Eh - re. Nun schmeckt sein Geist schon je - ne Se - lig - keit, die ihm sein Gott ge -

6/4 5/# 4+ 7/5

34

ge - ben. Folg sei - nem Glau - ben nach und sei - nem from - men Le - ben!

6 4+ #

10

be - ten wir dich an, in De - - - - mut be - ten wir dich an,

13

be - ten wir dich an.

15b *Mezzo andante*

Lass uns ge - trost wie er die Bahn des Le - - - - bens ge - hen und un - ver -

24

p f p f

p f p f

p f p f

rückt wie er nach je - nem Zie - le, nach je - nem Zie - le se - hen, das nur der

6 7 6 6 6

p f p f

32

p f p p

p f p

p f p

Christ er - rin - gen kann. Lass uns ge - trost wie er nach je - - -

6 6 4 6 6 6

p f p

40

p f p

p f p

p f p

- nem Zie - le se - hen, das nur der Christ er - rin - gen kann. Lass uns nach

7 4 7 6 6 5

p f p

48

je - nem Zie - le se - hen, das nur der Christ er - rin - gen kann.

6 4 # 7 4 # 6 6 4 7 5

55b *Tempo di prima*

An -

f

f

f

7 6 5 6 6 5 6 4 5 4 3

59

be - - tung mi - schet sich in uns-re Kla - ge-lie - der: Du gabst den Leh - rer uns, und,

p

f

p

p

f

p

7 6 6 4 5 3 6 4 5 6 5

62

Herr, du nahmst ihn wie - der. In De - - mut, in De - - mut

65

be - ten wir dich an. Herr, in De - mut be - ten wir dich

68

an.

9. Choral

Tromba I, II in D
 Tromba III in D
 Timpani in D, A
 Soprano Oboe I Violino I
 1. Wie sanft sehn wir den From - men, nun bald der
 2. Lass, Höch - ster, mich be - stre - ben, so in der
 Alto Oboe II Violino II
 1. Wie sanft sehn wir mich den From - men, nun bald der
 2. Lass, Höch - ster, mich be - stre - ben, so in der
 Tenore Viola
 1. Wie sanft sehn wir mich den From - men, nun bald der
 2. Lass, Höch - ster, mich be - stre - ben, so in der
 Basso
 1. Wie sanft sehn wir mich den From - men, nun bald der
 2. Lass, Höch - ster, mich be - stre - ben, so in der
 Continuo
 6 7 7 6

7
 Erd ent - nom - - men, sich sei - nem Zie - le nahn! Wo
 Welt zu le - - ben, wie man dies Glück er - wirbt; da -
 Erd ent - nom - - men, sich sei - nem Zie - le nahn! Wo
 Welt zu le - - ben, wie man dies Glück er - wirbt; da -
 Erd ent - nom - - men, sich sei - nem Zie - le nahn! Wo
 Welt zu le - - ben, wie man dies Glück er - wirbt; da -
 6 7 7 2 6 7 6 #

13

sich der Er - de Freu - - den vom fre - chen Sün - der
mit ich einst, ein Er - - be vom der Se - lig - keit, auch

sich der Er - de Freu - - den vom fre - chen Sün - der
mit ich einst, ein Er - - be vom der Se - lig - keit, auch

sich der Er - de Freu - - den vom fre - chen Sün - der
mit ich einst, ein Er - - be vom der Se - lig - keit, auch

sich der Er - de Freu - - den vom fre - chen Sün - der
mit ich einst, ein Er - - be vom der Se - lig - keit, auch

6 7 7 6 6

19

schi - - den, da gehn des Chri - sten Freu - den an.
ster - - be, wie ein ge - rech - ter From - mer stirbt.

schi - - den, da gehn des Chri - sten Freu - den an.
ster - - be, wie ein ge - rech - ter From - mer stirbt.

schi - - den, da gehn des Chri - sten Freu - den an.
ster - - be, wie ein ge - rech - ter From - mer stirbt.

schi - - den, da gehn des Chri - sten Freu - den an.
ster - - be, wie ein ge - rech - ter From - mer stirbt.

7 7 2 6 7 6 6 4 5 3

Zweiter Teil. Nach der Predigt

10. Arie

Allegro di molto

The musical score consists of the following parts:

- Tromba I, II in D
- Tromba III in D
- Timpani in D, A
- Oboe I, II
- Violino I
- Violino II
- Viola
- Basso*
- Continuo

The Continuo part includes figured bass notation: 4, 5/3, 7, 6/4, 7/5.

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

16

nicht! Lass die Höl-le sie be - stür - men, Chri-stus wird sein Volk be -

unis. 5b 6 5

20

schir - men; er ist un - sre Zu - ver-sicht, Chri - stus ist un - sre Zu - ver -

4+ 6 6 6 unis.

32

Hü - gel fal - len; Got - - tes Wahr - heit

6 5 7 6
4 3 4

36

wan - ket nicht! Lass die Höl-le sie be - stür - men,

7 5 unis. 5

40

Chri-stus wird sein Volk be - schir - men; er ist un - sre Zu - ver - sicht; — Got - tes

44

Wahr - heit wan - ket nicht; Chri - stus, Chri - stus, Chri - stus ist un - sre Zu - ver - unis.

49

Musical score for measures 49-52. The score includes vocal lines and piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line enters in measure 49 with the lyrics "sicht, er ist un - sre Zu - ver - sicht." The dynamic marking *ff* is present in several places.

sicht, er ist un - sre Zu - ver - sicht.

8

7b

53

Musical score for measures 53-56. This section continues the piano accompaniment with intricate sixteenth-note and eighth-note patterns. The vocal line is silent in this section. The dynamic marking *ff* is present in the piano part.

7

#

5

6

7

5

57

tr

7 4 2 8 3 7^b 6 5 6 5

11. Choral

(11)

Tromba I, II
in D

Tromba III
in D

Timpani
in D, A

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Wenn Chri-stus sei - ne Kir - che schützt, so mag die Höl - le wü - ten!
Er, der zur Rech - ten Got - tes sitzt, hat Macht, ihr zu ge - bie - ten.

Wenn Chri-stus sei - ne Kir - che schützt, so mag die Höl - le wü - ten!
Er, der zur Rech - ten Got - tes sitzt, hat Macht, ihr zu ge - bie - ten.

Wenn Chri-stus sei - ne Kir - che schützt, so mag die Höl - le wü - ten!
Er, der zur Rech - ten Got - tes sitzt, hat Macht, ihr zu ge - bie - ten.

Wenn Chri-stus sei - ne Kir - che schützt, so mag die Höl - le wü - ten!
Er, der zur Rech - ten Got - tes sitzt, hat Macht, ihr zu ge - bie - ten.

5 6 6 # 6 6 6 5

21

Er ist mit Hül - fe nah. Wenn er ge - beut, steht's da. Er schüt - zet sei - nen Ruhm

Er ist mit Hül - fe nah. Wenn er ge - beut, steht's da. Er schüt - zet sei - nen Ruhm

Er ist mit Hül - fe nah. Wenn er ge - beut, steht's da. Er schüt - zet sei - nen Ruhm

Er ist mit Hül - fe nah. Wenn er ge - beut, steht's da. Er schüt - zet sei - nen Ruhm

31

und hält das Chri - sten - tum. Mag doch die Höl - le wü - ten!

und hält das Chri - sten - tum. Mag doch die Höl - le wü - ten!

und hält das Chri - sten - tum. Mag doch die Höl - le wü - ten!

und hält das Chri - sten - tum. Mag doch die Höl - le wü - ten!

12a. Accompagnement

Violino I
p

Violino II
p

Viola
p

Basso*
Dies sei dein Trost, o wer - ter Mann! Der Trost er - mun-tre dich, und so be - tritt die

Continuo
p

4
neu - e Bahn des Am - tes, das dir Gott, dein Gott be - schie - den, und ü - ber - nimm dein Amt mit al - lem Got - tes -

6 6 5 4+ 5b

7
frie - den, den dei - ne See - le fas - sen kann. Dein Gott, der dir bis - her des Am - tes Last ver -

6 6 5 7 6 5b
f p

*This accompanied recitative is in the **B I** part; see commentary.

11

süßt, sei auch hin - fort dein Schutz und dei - ne Stär - ke und för-dre dei-ner Hän - de Wer - ke.

5^b 6/5 4/2 *tasto* f

14

Wenn La - ster frech ihr Haupt er - höhn, er - mü - de nicht, mit Mut zu wi - der -

p f p p f p 7^b/5 6/5 p

17

stehn; er - mü - de nicht, dem küh - nen Sün - der sein Ge - richt und, dass er ster - ben wird, zu

f p p f p 6^b 7^b/4

20

f p mf

f p mf

f p

sa - gen; doch auch dem Sün - der, der dich hört und sich vom La - ster - we - ge kehrt, die

6 6

f p

23

f p f

f p f

f

Trö - stung Got - tes vor - zu - tra - gen, des Got - tes, der nicht Ra - che übt und den be - kehr - ten Sün - der liebt.

7 6 4+ tasto

f

27

p f p f p

p f p f p

p

Wie hei - ter wird dein Herz bei al - len Amts - be - schwer - den durch je - nen Zu - ruf Got - tes wer - den:

5 6 7 6 #

p

12b. Dictum

31 Andantino

Vn I *p* *f* *p* *f*

Vn II *p* *f* *p* *f*

Va *p* *f* *p* *f*

B
Fürch - te dich nicht, ich bin__ mit dir! Wei-che nicht, denn ich bin__ dein Gott!

Bc *p* *f* *p* *f*

39 *p* *p* *p*

Ich stär-ke dich, ich hel - fe dir auch; denn ich bin__ dein Gott, ich er -

p *f* *p*

47 *tr*

hal - te dich, denn ich bin__ dein Gott, ich er - hal - te dich durch die rech - te Hand_____

55

mei - ner Ge - rech - tig-keit. Fürch - te dich nicht, ich bin dein Gott!

13. Recitativ

Soprano*

So sehn wir dich be - reit, dem Dien - ste Got - tes dich zu wei - hen und der Ge - mei - ne dich zu

4

freu - en, der dich dein Gott zum Leh - rer gibt, die dich als ih - ren Leh - rer liebt. Du

8

lie - best uns. Mit Hei - ter - keit und Ruh rufst du uns die - se Wor - te zu:

*This recitative is in the S I and S II parts; see commentary.

14a. Arie

Langsam

Musical score for the first system of '14a. Arie'. The score is in 3/4 time with a key signature of two sharps (D major). It includes parts for Oboe I, Oboe II, Fagotto I, Fagotto II, Violino I, Violino II, Viola, Tenore*, and Continuo. The tempo is marked 'Langsam'. Trills (tr) are indicated above several notes in the woodwind and string parts.

9

Musical score for the second system of '14a. Arie'. This system includes vocal lines and piano accompaniment. The vocal line begins with the lyrics: "Sei mir ge - seg - net, o Ge - mei - ne! Du bist des Mitt - lers Ei - gen - tum." The piano accompaniment includes a grand staff with piano (p) dynamics and trills (tr) in the upper voices. The Continuo part includes figured bass notation: 6, 6/4, 2, 6, 6, 6/4, 5/3, 6, 9, 8, 6, 9, 8, 6, 6, 6, 7/5, 7.

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

17

Musical notation for measures 17-23. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features trills (tr) in the right hand and sustained chords in the left hand.

Musical notation for measures 24-29. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features trills (tr) in the right hand and sustained chords in the left hand.

Er, er er - klärt dich für die Sei - ne; sei sei - nes Na - mens Preis und

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

24

Musical notation for measures 30-35. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features trills (tr) in the right hand and sustained chords in the left hand. Dynamics include *f* (forte) and *p* (piano).

Musical notation for measures 36-41. The system includes a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features trills (tr) in the right hand and sustained chords in the left hand. Dynamics include *f* (forte) and *p* (piano).

Ruhm! Wird dich dein Leh - rer von den

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

31

Pflich-ten, die dir des Höch - sten Wort ge - beut, in sei-nem Na-men un-ter - rich - ten,

5 9 8 5b 9 8 5 6 4 5 2 6

38

be - leb ihn dei - ne Folg - sam - keit!

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

tasto

45

Measures 45-51. The score includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano).

Piano accompaniment for measures 45-51. The right hand is mostly silent, while the left hand plays a rhythmic accompaniment.

Wirst du die gro - ßen Glau - bens - leh - ren, die Se - lig - keit, die

6 2 6 \sharp 5 \flat 9 8 6 5 6

4 \sharp 3

Measures 52-58. The score includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano).

Measures 52-58. The score includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano).

Piano accompaniment for measures 52-58. The right hand is mostly silent, while the left hand plays a rhythmic accompaniment.

Gott ver - spricht, aus sei - nes Die - ners Mun - de hö - ren, so wach -

6 5 \flat 6 5 2 6 5 \flat 9 8 - 6 # 5 # 6 \sharp 6

4 3

Measures 59-65. The score includes vocal staves and piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano).

59

mf p tr

mf p tr

mf p tr

mf p

tr ff f tr

- se dei - ne Zu-ver-sicht, so wach - - - - - se dei -

2 6 5[♯] 6 5 9 8 6 5^b 9 8 6 9 8 6 7^b

mf p

66

tr f tr

f tr

f tr

f tr

f p

f p

f p

tr

- ne Zu-ver-sicht! Sei denn vor

5 6 6 5[♯] 8[♯] 7 6 5[♯] 6

tasto

f p

73

Empty musical staves for measures 73-79, including vocal and piano parts.

Piano accompaniment for measures 73-79, featuring trills (tr) and dynamic markings (f, p).

Vocal line for measures 73-79 with lyrics and fingerings.

dei - nes Got - tes Thro - ne, wenn der Ver - gel - tungs - tag er - scheint, einst dei - nes

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

81

Empty musical staves for measures 81-87, including vocal and piano parts.

Piano accompaniment for measures 81-87, featuring trills (tr) and dynamic markings (f, p).

Vocal line for measures 81-87 with lyrics and fingerings.

Leh - rers Freud_ und Kro - ne und e - wig dann_ mit ihm_ ver - eint!

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

4 4 3 4 3 3 3 3 3

14b. Chor

88

Tpt I in D

Tpt II in D

Tpt III in D

Timp in D, A

Ob I

Ob II

Bn I, II a 2

Vn I

Vn II

Va

S

A

T

B

Bc

Sei denn vor dei - nes Got - tes Thro - ne, wenn der Ver - gel - tungs - tag er -

Sei denn vor dei - nes Got - tes Thro - ne, wenn der Ver - gel - tungs - tag er -

Sei denn vor dei - nes Got - tes Thro - ne, wenn der Ver - gel - tungs - tag er -

Sei denn vor dei - nes Got - tes Thro - ne, wenn der Ver - gel - tungs - tag er -

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

95

102

15. Choral

(11)

Tromba I, II
in D

Tromba III
in D

Timpani
in D, A

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Da ruft, o möch - te Gott es ge - ben, viel - leicht auch mir ein Sel' - ger zu:
Heil sei dir! Denn du hast mein Le - ben, die See - le mir ge - ret - tet, du!

Da ruft, o möch - te Gott es ge - ben, viel - leicht auch mir ein Sel' - ger zu:
Heil sei dir! Denn du hast mein Le - ben, die See - le mir ge - ret - tet, du!

Da ruft, o möch - te Gott es ge - ben, viel - leicht auch mir ein Sel' - ger zu:
Heil sei dir! Denn du hast mein Le - ben, die See - le mir ge - ret - tet, du!

Da ruft, o möch - te Gott es ge - ben, viel - leicht auch mir ein Sel' - ger zu:
Heil sei dir! Denn du hast mein Le - ben, die See - le mir ge - ret - tet, du!

6 5 6 4 #

21

O Gott, wie muss das Glück er - freun, der Ret - ter ei - ner See - le sein!
O Gott, wie muss das Glück er - freun, der Ret - ter ei - ner See - le sein!
O Gott, wie muss das Glück er - freun, der Ret - ter ei - ner See - le sein!
O Gott, wie muss das Glück er - freun, der Ret - ter ei - ner See - le sein!

2 6 6 6 5 6 2 6 6 5

Zum Beschluss

16. Chor [= 1. Chor]