

Lobsinget dem Heiland

1. Chor

BR-CPEB F 35

Feurig

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Corno I in F**: Treble clef, 3/4 time signature. Part 1: quarter note G4, quarter rest, quarter note G4. Part 2: quarter rest, quarter note G4. Part 3: quarter note G4, quarter note A4. Part 4: quarter rest, quarter note G4. Part 5: quarter note G4, quarter note A4.
- Corno II in F**: Treble clef, 3/4 time signature. Part 1: quarter note G4, quarter note A4. Part 2: quarter rest, quarter note G4. Part 3: quarter note G4, quarter note A4. Part 4: quarter rest, quarter note G4. Part 5: quarter note G4, quarter note A4.
- Oboe I**: Treble clef, 3/4 time signature. Part 1: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 2: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 3: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 4: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 5: quarter note G4, quarter note A4, eighth note B4, eighth note C5.
- Oboe II**: Treble clef, 3/4 time signature. Part 1: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 2: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 3: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 4: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 5: quarter note G4, quarter note A4, eighth note B4, eighth note C5.
- Violino I**: Treble clef, 3/4 time signature. Part 1: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 2: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 3: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 4: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 5: quarter note G4, quarter note A4, eighth note B4, eighth note C5.
- Violino II**: Treble clef, 3/4 time signature. Part 1: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 2: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 3: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 4: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Part 5: quarter note G4, quarter note A4, eighth note B4, eighth note C5.
- Viola**: Alto clef, 3/4 time signature. Part 1: quarter note G3, quarter note A3, eighth note B3, eighth note C4. Part 2: quarter note G3, quarter note A3, eighth note B3, eighth note C4. Part 3: quarter note G3, quarter note A3, eighth note B3, eighth note C4. Part 4: quarter note G3, quarter note A3, eighth note B3, eighth note C4. Part 5: quarter note G3, quarter note A3, eighth note B3, eighth note C4.
- Soprano**: Treble clef, 3/4 time signature. Part 1: whole rest. Part 2: whole rest. Part 3: whole rest. Part 4: whole rest. Part 5: whole rest.
- Alto**: Treble clef, 3/4 time signature. Part 1: whole rest. Part 2: whole rest. Part 3: whole rest. Part 4: whole rest. Part 5: whole rest.
- Tenore**: Treble clef, 3/4 time signature. Part 1: whole rest. Part 2: whole rest. Part 3: whole rest. Part 4: whole rest. Part 5: whole rest.
- Basso**: Bass clef, 3/4 time signature. Part 1: whole rest. Part 2: whole rest. Part 3: whole rest. Part 4: whole rest. Part 5: whole rest.
- Continuo**: Bass clef, 3/4 time signature. Part 1: quarter note G2, quarter note A2, eighth note B2, eighth note C3. Part 2: quarter note G2, quarter note A2, eighth note B2, eighth note C3. Part 3: quarter note G2, quarter note A2, eighth note B2, eighth note C3. Part 4: quarter note G2, quarter note A2, eighth note B2, eighth note C3. Part 5: quarter note G2, quarter note A2, eighth note B2, eighth note C3.

6

The musical score is written in 6/8 time and consists of two systems. The first system includes a piano accompaniment and a vocal line. The piano part features a right hand with trills and sixteenth-note patterns, and a left hand with a steady eighth-note bass line. The vocal line includes trills and melodic phrases. The second system contains empty staves for other instruments, with a bass line at the bottom showing fingering numbers: 6, 6, 5b, 6, 7, 5, 6, 6.

12

tr

tr

tr

tr

5^b 6 5 3 unis. 3 6 unis. 3 6

18

The first system consists of two staves. The top staff has a whole rest in the first measure, followed by a whole rest in the second measure, and then a quarter rest in the third measure. The bottom staff has a quarter note in the first measure, followed by a quarter rest in the second measure, and then a quarter note in the third measure.

The second system consists of two staves. Both staves are marked with 'solo'. The top staff begins with a quarter note, followed by a quarter rest, and then a series of eighth notes. The bottom staff begins with a quarter note, followed by a quarter rest, and then a series of eighth notes.

The third system is a grand staff with three staves. The top two staves (treble clef) have a quarter rest in the first measure, followed by a quarter rest in the second measure, and then a series of eighth notes. The bottom staff (bass clef) has a quarter note in the first measure, followed by a quarter rest in the second measure, and then a quarter note in the third measure.

The fourth system consists of five empty staves, indicating that the instruments are silent during this section.

The fifth system is a single bass staff. It contains a series of notes with fingering numbers: 6, 4, 3, 6, 4, 5, 6, 6, 6, 4, 5, 6. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a forte (*f*) dynamic.

23

The musical score consists of several systems. The first system has two staves. The second system has two staves. The third system is a grand staff with three staves. The fourth system has a vocal line with lyrics and a piano accompaniment line. The fifth system has a vocal line with lyrics and a piano accompaniment line. The sixth system has a vocal line with lyrics and a piano accompaniment line. The seventh system has a vocal line with lyrics and a piano accompaniment line. The eighth system has a piano accompaniment line with fingerings.

1. Lob - sin - get dem Hei - land im feu - rig - sten
2. Wir sin - gen dir, Hei - land, im feu - rig - sten

1. Lob - sin - get dem Hei - land im feu - rig - sten
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1. Lob - sin - get dem Hei - land im feu - rig - sten
2. Wir sin - gen dir, Hei - land, im feu - rig - sten

1. Lob - sin - get dem Hei - land im feu - rig - sten
2. Wir sin - gen dir, Hei - land, im feu - rig - sten

6 6 5 6 6

*Stanza 1 to be performed in no. 1; stanza 2 to be performed in no. 5.

28

Lie - de, im feu - rig - sten Lie - de, ihm fol - gen Tri - um - phe, dem
Lie - de, im feu - rig - sten Lie - de, dir fol - gen Tri - um - phe, dem

Lie - de, im feu - rig - sten Lie - de, ihm fol - gen Tri - um - phe, dem
Lie - de, im feu - rig - sten Lie - de, dir fol - gen Tri - um - phe, dem

Lie - de, im feu - rig - sten Lie - de, ihm fol - gen Tri - um - phe, dem
Lie - de, im feu - rig - sten Lie - de, dir fol - gen Tri - um - phe, dem

Lie - de, im feu - rig - sten Lie - de, ihm fol - gen Tri - um - phe, dem
Lie - de, im feu - rig - sten Lie - de, dir fol - gen Tri - um - phe, dem

33

Fein - de folgt Spott. Lob - sin - get dem
 Fein - de folgt Spott. Wir sin - gen dir,

Fein - de folgt Spott. Lob - sin - get dem
 Fein - de folgt Spott. Wir sin - gen dir,

Fein - de folgt Spott. Lob - sin - get dem
 Fein - de folgt Spott. Wir sin - gen dir,

Fein - de folgt Spott. Lob - sin - get dem
 Fein - de folgt Spott. Wir sin - gen dir,

6 7 unis. 2 6 5

38

Hei - land, lob - sin - get dem Hei - land im feu - rig - sten Lie - de, im
 Hei - land, wir sin - gen dir, Hei - land, im feu - rig - sten Lie - de, im

Hei - land, lob - sin - get dem Hei - land im feu - rig - sten Lie - de, im
 Hei - land, wir sin - gen dir, Hei - land, im feu - rig - sten Lie - de, im

Hei - land, lob - sin - get dem Hei - land im feu - rig - sten Lie - de, im
 Hei - land, wir sin - gen dir, Hei - land, im feu - rig - sten Lie - de, im

Hei - land, lob - sin - get dem Hei - land im feu - rig - sten Lie - de, im
 Hei - land, wir sin - gen dir, Hei - land, im feu - rig - sten Lie - de, im

43

feu - rig-sten Lie - de, ihm fol - gen Tri - um - phe, ihm fol-gen Tri-um-phe, Tri-
 feu - rig-sten Lie - de, dir fol - gen Tri - um - phe, dir fol-gen Tri-um-phe, Tri-

feu - rig-sten Lie - de, ihm fol - gen Tri - um - phe, ihm fol-gen Tri-um-phe, Tri-
 feu - rig-sten Lie - de, dir fol - gen Tri - um - phe, dir fol-gen Tri-um-phe, Tri-

feu - rig-sten Lie - de, ihm fol - gen Tri - um - phe, ihm fol-gen Tri-um-phe, Tri-
 feu - rig-sten Lie - de, dir fol - gen Tri - um - phe, dir fol-gen Tri-um-phe, Tri-

feu - rig-sten Lie - de, ihm fol - gen Tri - um - phe, ihm fol-gen Tri-um-phe, Tri-
 feu - rig-sten Lie - de, dir fol - gen Tri - um - phe, dir fol-gen Tri-um-phe, Tri-

6 7# 8 6 5 unis. 4 6 5

48

um - phe, ihm fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem
 um - phe, dir fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem

um - phe, ihm fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem
 um - phe, dir fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem

um - phe, ihm fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem
 um - phe, dir fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem

um - phe, ihm fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem
 um - phe, dir fol - gen Tri-um-phe, Tri-um - phe, dem Fein - de folgt Spott, dem

53

Fein - de folgt Spott.
Fein - de folgt Spott.

Fein - de folgt Spott.
Fein - de folgt Spott.

Fein - de folgt Spott.
Fein - de folgt Spott.

Fein - de folgt Spott.
Fein - de folgt Spott.

58

Musical notation for the first system, measures 58-63. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a rhythmic pattern of eighth notes and rests.

Musical notation for the second system, measures 64-69. It consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a rhythmic pattern of eighth notes and rests. The word "solo" is written above the top staff in measures 67 and 68.

Musical notation for the third system, measures 70-75. It consists of three staves. The top two staves are grouped with a brace on the left and have treble clefs and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music features a rhythmic pattern of eighth notes and rests.

Musical notation for the fourth system, measures 76-81. It consists of four staves, all of which are empty, indicating a rest for all parts in these measures.

Musical notation for the fifth system, measures 82-87. It consists of one staff with a bass clef and a key signature of one flat. The music features a rhythmic pattern of eighth notes and rests. The word "unis." is written above the staff in measure 83. The word "p" is written below the staff in measure 86. Fingering numbers are written above the notes: 6, 7, 6, 5, 6, 4, 7, 8, 6, 7.

64

Nun lä - chelt dem Erd - kreis der se - lig - ste
 Nun lä - chelt uns Sün - dern der se - lig - ste

Nun lä - chelt dem Erd - kreis der se - lig - ste
 Nun lä - chelt uns Sün - dern der se - lig - ste

Nun lä - chelt dem Erd - kreis der se - lig - ste
 Nun lä - chelt uns Sün - dern der se - lig - ste

Nun lä - chelt dem Erd - kreis der se - lig - ste
 Nun lä - chelt uns Sün - dern der se - lig - ste

70

Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der

Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der

Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der

Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der

75

Frie - de mit Gott. Nun lä - chelt dem Erd - kreis der
 Frie - de mit Gott. Nun lä - chelt uns Sün - dern der

Frie - de mit Gott. Nun lä - chelt dem Erd - kreis der
 Frie - de mit Gott. Nun lä - chelt uns Sün - dern der

Frie - de mit Gott. Nun lä - chelt dem Erd - kreis der
 Frie - de mit Gott. Nun lä - chelt uns Sün - dern der

Frie - de mit Gott. Nun lä - chelt dem Erd - kreis der
 Frie - de mit Gott. Nun lä - chelt uns Sün - dern der

81

se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt dem
 se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt uns

se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt dem
 se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt uns

se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt dem
 se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt uns

se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt dem
 se - lig - ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt uns

86

Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der

Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der

Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der

Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der
 Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der

91

Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit
 Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit

Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit
 Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit

Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit
 Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit

Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit
 Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit

96

The musical score consists of several systems. The first system (measures 96-100) features two staves of piano accompaniment. The second system (measures 101-105) features two staves of piano accompaniment with 'solo' markings above the final notes. The third system (measures 106-110) features a grand staff (treble and bass clefs) with piano accompaniment. The fourth system (measures 111-115) features four vocal staves (treble and bass clefs) with the lyrics 'Gott. Gott.' written below each staff. The fifth system (measures 116-120) features a single bass line with fingering numbers (5, 6, 3, 6, 6, 4, 7) and a dynamic marking 'p'.

101

The first system consists of two staves. The top staff has a whole rest in the first measure, followed by a quarter rest, then eighth notes G4, A4, B4, and C5. The bottom staff has a whole rest in the first measure, followed by a quarter rest, then eighth notes G4, A4, B4, and C5. This pattern repeats in the second and fourth measures.

The second system features a melodic line in the upper voice and accompaniment in the lower voice. The upper voice starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The lower voice provides accompaniment with eighth notes G4, A4, B4, and C5.

The third system includes piano accompaniment for the right and left hands. The right hand has a melodic line with eighth notes G4, A4, B4, and C5. The left hand has a bass line with eighth notes G4, A4, B4, and C5.

The fourth system consists of four empty staves, likely for additional instruments or voices that are not used in this section.

The fifth system features a bass line with fingerings: 8/3, 6/4, 7/2, 8/3, 6, 6, 6/4, 5/3, 6, 6, 6/4, 5/3. A dynamic marking 'f' is present below the first measure.

2. Arie
Nicht zu langsam

Musical score for the first system, measures 1-4. The score includes parts for Flauto I, Flauto II, Violino I, Violino II, Viola, Tenore, and Continuo. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo marking is "Nicht zu langsam". The strings are marked "con sord.". The Continuo part includes figured bass notation: 6h 6 6 6 5 4 6 7 6 6 6h 6 6 4 5 6 4.

Musical score for the second system, measures 5-8. The score includes parts for Flauto I, Flauto II, Violino I, Violino II, Viola, Tenore, and Continuo. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo marking is "Nicht zu langsam". The strings are marked "con sord.". The Continuo part includes figured bass notation: 5 4 6 7 6 6 7 6 6 7 6 6 4 5.

9

p

8

Gib mei - ner See - le die - sen Frie - den, wenn mein Ge - wis - sen sich ver - klagt. Lass mich im

p

6 \sharp 6 6 \flat 6 7 6 6 6 \sharp 6 $\frac{6}{4}$ $\frac{5}{\sharp 4}$ 6

13

8

Strei - te nicht er - mü - den, im Strei - te lass mich nicht er - mü - den, wenn sich der Feind an mei - ne See - le wagt, -

6 6 $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{7}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ 6 $\frac{6}{5}$ 7

17

— wenn sich der Feind an mei - ne See - le wagt, an mei - ne See - le wagt.

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

f

21

Gib mei - ner See - le

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

p

25

Two empty vocal staves (treble and bass clef) for measures 25-28.

Piano accompaniment for measures 25-28, including treble and bass clefs. A trill (tr) is marked above a note in measure 26.

die - sen Frie-den, gib mei - ner See - le die - sen Frie-den, wenn mein Ge-wis - sen

Bass line with figured bass for measures 25-28. The figures are: 6, 6/5, 7, 6, 6/5, 4/3, 6, 6, 6/5, 9/4, 8/3, 5, 6, 6, 6, 6, 6.

29

Two empty vocal staves (treble and bass clef) for measures 29-32.

Piano accompaniment for measures 29-32, including treble and bass clefs.

sich ver-klagt. Lass mich im

Bass line with figured bass for measures 29-32. The figures are: 6 4, 6, 6, 6, 4, 6/5, 4, 7, 6, 7, 6/5, 6, 6, 7, 6, 7b, 5, 6, 5, 6 4, 4, 6, 6 4.

34

Strei - te nicht er - mü - den, wenn sich — der Feind an mei-ne See-le wagt, — wenn sich der Feind, der Feind —

38

— an mei - ne See - le, an mei - ne — See - le wagt, an mei - ne

41

senza sord.
ff
senza sord.
ff
senza sord.
ff

tr
See - - le wagt.

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

46

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

3. Accompagnement

Violino I

Violino II

Viola

Basso

Continuo

Mein Gott, wie viel hast du an mir ge - tan, du nimmst dich mei - ner herz - lich

an, und dass ich nicht ver - lor - en wür - de, trug dein ge - lieb - ter Sohn für mich der Sün - den Bür - de.

Bin ich der Gna - de wert mit dir ver - söhnt zu sein? Nun weiß ich es ge -

6 2

4

7

6 6 6 4 2

10

wiss, an wen ich glau - be, ich weiß, dass ich nun nicht im To - de blei - be, nun bin ich e - wig

6 6 5b b 4#

13

dein. Mit Lie - be wirst du mir er - schei - nen, wenn mei - ne Trä - nen zu dir wei - nen, lass mich hier

b 6b 4+ 6

16

noch so e - lend sein, wenn ich zu dir nur einst ver - sam - melt wer - de, so frag ich nichts nach Him - mel und nach Er - de.

4# b 6 5b 4# 2 6

4. Duett

Herzhaft

Musical score for Oboe I, Oboe II, Violino I, Violino II, Viola, Alto, Tenore, and Continuo. The score is in common time (C) and features a key signature of one sharp (F#). The Oboe and Violino parts have trills (tr) and triplets (3). The Continuo part includes figured bass notation: 6 4, 5 3, 6 5 3, 6, 4# 6 2, 6, 4 6 4#.

Continuation of the musical score for Oboe I, Oboe II, Violino I, Violino II, Viola, Alto, Tenore, and Continuo. The score is in common time (C) and features a key signature of one sharp (F#). The Oboe and Violino parts have trills (tr) and triplets (3). The Continuo part includes figured bass notation: 6, 2 6 6, 8 6 7 5, 6 4 5 3, 6, 6 6 3 7 7 7.

9

tr p f tr

13

p p p

Herr, ich bin dein, Herr, ich bin dein. Wenn Welt und Feind mich has-sen, wenn Welt und Feind mich has - sen, so

p

17

Musical notation for measures 17-20. The system includes a vocal line and piano accompaniment. The piano part features a complex texture with triplets and trills.

Piano accompaniment for measures 17-20. The right hand has a melodic line with trills and triplets, while the left hand provides a rhythmic accompaniment.

wirst du doch mich nicht ver - las-sen; gern wirst du mei-ne Hil-fe, gern wirst du mei-ne Hil - fe

Vocal line for measures 17-20. The lyrics are: "wirst du doch mich nicht ver - las-sen; gern wirst du mei-ne Hil-fe, gern wirst du mei-ne Hil - fe". The line includes trills and a fermata.

Bass line for measures 17-20 with fingerings: 6, 2, 6, 6/5, 9, 8, 6/4, 5/3, 6, 7, 3, 6, 6/4, 5/3.

21

Musical notation for measures 21-24. The system includes a vocal line and piano accompaniment. The piano part features a complex texture with triplets and trills.

Piano accompaniment for measures 21-24. The right hand has a melodic line with trills and triplets, while the left hand provides a rhythmic accompaniment.

sein, du wirst mich nicht ver - las-sen; gern wirst du mei - ne Hil-fe sein, gern wirst du mei-ne Hil - fe sein.

Vocal line for measures 21-24. The lyrics are: "sein, du wirst mich nicht ver - las-sen; gern wirst du mei - ne Hil-fe sein, gern wirst du mei-ne Hil - fe sein." The line includes trills and a fermata.

Bass line for measures 21-24 with fingerings: 6, 2, 6/5, 7/#, 6, #, 6, 6, 7/#, 6, 6, 6/5, 6/4, 5/#, 6.

25

tr

p

Harr nur auf mich, harr

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

29

3

3

nur auf mich. Ich werde niemals wanken, ich werde niemals wanken, du sollst mir noch im Himmel

6 5 # 2 6 6 6 6 6 7 5

33

dan

Fingering: # 6 4 # 7 # 6 4 # 6 7 6 5b

36

ken. Ich bin dein Gott, ich bin dein Gott, ich bin dein Gott, dein Gott, ich

Fingering: 6 4b 5 3 6 5 4 6 7 2

40

Musical notation for measures 40-43, featuring a piano accompaniment with a treble and bass clef. The music consists of a steady eighth-note accompaniment in the bass and a more active treble part with some grace notes.

Musical notation for measures 40-43, featuring a vocal line with lyrics and a piano accompaniment. The vocal line includes trills and dynamic markings like *f*. The piano accompaniment has trills and dynamic markings like *f*.

An empty musical staff.

bin dein Gott, dein Gott und schüt-ze dich, ich bin dein Gott, ich bin dein Gott, dein Gott und schüt - ze dich.

Musical notation for measures 40-43, featuring a vocal line with lyrics and a piano accompaniment. The vocal line includes trills and dynamic markings like *f*. The piano accompaniment has trills and dynamic markings like *f*.

Musical notation for measures 44-47, featuring a piano accompaniment with a treble and bass clef. The music consists of a steady eighth-note accompaniment in the bass and a more active treble part with some grace notes.

Musical notation for measures 44-47, featuring a vocal line with lyrics and a piano accompaniment. The vocal line includes trills and dynamic markings like *p* and *f*. The piano accompaniment has trills and dynamic markings like *p* and *f*.

An empty musical staff.

Herr, ich bin dein, Harr_

Musical notation for measures 44-47, featuring a vocal line with lyrics and a piano accompaniment. The vocal line includes trills and dynamic markings like *p* and *f*. The piano accompaniment has trills and dynamic markings like *p* and *f*.

48

48

Herr, ich bin dein, ich bin dein. Wenn Welt und Feind mich has - sen, so
 nur auf mich, harr nur auf mich, auf mich.

6 5 7b 6 7b 6 9 7b 2 6b 4+ 6 4#

51

51

wirst Du doch, du doch mich nicht ver - las - sen;
 Ich wer - de nie - mals wan - ken, du

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

54

Herr, ich bin dein, Herr, — ich bin dein, ich bin dein. Wenn

8 sollst mir noch im Him - mel dan-ken. Harr nur auf mich, harr nur auf mich

6 6̣ 6 6b 5b 4h 6h 6 7b h 6 5 4h 6 9 7

58

Welt und Feind mich has - sen, wenn Welt und Feind mich has - sen, so wirst du doch mich

harr nur auf mich, harr nur auf mich.

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

61

nicht ver - las - sen; du,

Ich wer - de nie - mals wan - ken, ich wer - de nie - mals wan - ken, du

64

Herr, du wirst mich doch nicht ver - las - - - - -

sollst mir nach im Him - - - mel dan - - - - -

67

sen; gern wirst du mei-ne Hil - fe sein, gern
ken. Ich bin dein Gott, ich

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

71

wirst Du mei - ne Hil - fe, Hil - fe sein, gern wirst Du mei - ne Hil - fe
bin dein Gott, ich schüt - ze dich, ich schüt - ze dich, ich bin dein Gott und schüt - ze

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

