

In deinem Schmuck gehen der Könige Töchter

1. Chor

Allegro

H 818.5

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

- Corno I in D
- Corno II in D
- Oboe I
- Oboe II
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Continuo

The score is in 2/4 time with a key signature of one sharp (F#). The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by a horizontal line with a fermata. The instrumental parts are active, with the strings and continuo providing a rhythmic and harmonic foundation. The Continuo part includes a fingering of 7 5.

7

6 6 6 3 3 3

13

In dei - nem Schmuck ge - hen der

In dei - nem Schmuck ge - hen der

In dei - nem Schmuck ge - hen der

In dei - nem Schmuck ge - hen der

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

Kö - ni - ge Töch-ter, der Kö - ni - ge Töch-ter; die Braut ste - het zu

Kö - ni - ge Töch-ter, der Kö - ni - ge Töch-ter; die Braut ste - het zu

Kö - ni - ge Töch-ter, der Kö - ni - ge Töch-ter; die Braut ste - het zu

Kö - ni - ge Töch-ter, der Kö - ni - ge Töch-ter; die Braut ste - het zu

26

dei - ner Rech-ten in ei - tel

dei - ner Rech-ten in ei - tel, ei - tel

dei - ner Rech-ten in ei - tel, ei - tel ei - tel

dei - ner Rech-ten in ei - tel, ei - tel köst - li - chem Gol-de, in

32

köst - li - chem Gol - de, in köst - li - chem Gol - de.

köst - li - chem Gol - de, in köst - li - chem Gol - de.

köst - li - chem Gol - de, in köst - li - chem Gol - de.

köst - li - chem Gol - de, in köst - li - chem Gol - de.

6 # 6 7 6 6 4 # 5

38

In dei - nem Schmuck, in

45

dei - nem Schmuck, in dei - nem Schmuck ge - hen der Kö - ni - ge,

dei - nem Schmuck, in dei - nem Schmuck ge - hen der Kö - ni - ge,

dei - nem Schmuck, in dei - nem Schmuck ge - hen der Kö - ni - ge,

dei - nem Schmuck, in dei - nem Schmuck ge - hen der Kö - ni - ge,

4
2
6
7^b
6
7
unis.

51

Kö - ni - ge Töch - ter; die Braut ste - het zu dei - ner Rech - ten in ei -

Kö - ni - ge Töch - ter; die Braut ste - het zu dei - ner Rech - ten in ei - tel,

Kö - ni - ge Töch - ter; die Braut ste - het zu dei - ner Rech - ten in ei - tel,

Kö - ni - ge Töch - ter; die Braut ste - het zu dei - ner Rech - ten in ei - tel

58

- tel köst - li - chem Gol - de, in ei - tel köst - li - chem Gol - de, in

ei - tel köst - li - chem Gol - de, in ei - tel köst - li - chem Gol - de, in

ei - tel köst - li - chem Gol - de, in ei - tel köst - li - chem Gol - de, in

köst - li - chen, köst - li - chem Gol - de, in ei - tel köst - li - chem Gol - de, in

65

ei - tel köst - li - chem Gol - de.

ei - tel köst - li - chem Gol - de.

ei - tel köst - li - chem Gol - de.

ei - tel köst - li - chem Gol - de.

6 4 5 # 7 5

ff

72

In dei - nem Schmuck

unis.

79

ge - hen der Kö - ni - ge, Kö - ni - ge Töch-ter; die Braut ste - het zu

ge - hen der Kö - ni - ge, Kö - ni - ge Töch-ter; die Braut ste - het zu

ge - hen der Kö - ni - ge, Kö - ni - ge Töch-ter; die Braut ste - het zu

ge - hen der Kö - ni - ge, Kö - ni - ge Töch-ter; die Braut ste - het zu

85

dei - ner Rech - ten, zu dei - ner Rech - ten, zu dei - ner Rech - ten in
 dei - ner Rech - ten, zu dei - ner Rech - ten, zu dei - ner Rech - ten in
 dei - ner Rech - ten, zu dei - ner Rech - ten, zu dei - ner Rech - ten in
 dei - ner Rech - ten, zu dei - ner Rech - ten, zu dei - ner Rech - ten in

91

Musical notation for the first system, consisting of two staves. The top staff has a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff has a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.

Musical notation for the second system, consisting of two staves. The top staff has a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff has a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4.

Musical notation for the third system, including piano accompaniment. The top two staves feature trills (tr) and sixteenth-note patterns. The bottom staff is a bass line with eighth notes and rests.

ei - tel köst - li-chem Gol - - - de, in ei-tel köst - li - chem

ei - tel köst - li-chem Gol - - - de, in ei-tel köst - li - chem

ei - tel köst - li-chem Gol - - - de, in ei-tel köst - li - chem

ei - tel köst - li-chem Gol - - - de, in ei-tel köst - li - chem

Bass line with fingerings: 6, 6/5, 6/4, 5/3, 6, 2, 6

98

Musical notation for the first system, measures 98-104. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. Trills (tr) are marked above the final notes of measures 100 and 102.

Musical notation for the second system, measures 105-111. It consists of two staves in treble and bass clefs with a key signature of two sharps. The music is mostly rests, with trills (tr) marked above the first notes of measures 105 and 106.

Musical notation for the third system, measures 112-118. It consists of three staves: two in treble clef and one in bass clef, all with a key signature of two sharps. The upper two staves feature a complex, fast-moving melodic line with sixteenth-note runs, marked with fortissimo (ff) and trills (tr). The lower staff has a bass line with eighth notes and trills (tr) in measures 114 and 116. A triplet (3) is marked over the final note of measure 118.

Vocal line 1, measures 112-118. The staff is in treble clef with a key signature of two sharps. The lyrics "Gol - - - de." are written below the notes. A dashed line indicates a breath mark over the first two notes.

Vocal line 2, measures 112-118. The staff is in treble clef with a key signature of two sharps. The lyrics "Gol - - - de." are written below the notes. A dashed line indicates a breath mark over the first two notes.

Vocal line 3, measures 112-118. The staff is in treble clef with a key signature of two sharps. The lyrics "Gol - - - de." are written below the notes. A dashed line indicates a breath mark over the first two notes.

Vocal line 4, measures 112-118. The staff is in bass clef with a key signature of two sharps. The lyrics "Gol - - - de." are written below the notes. A dashed line indicates a breath mark over the first two notes.

Musical notation for the fourth system, measures 119-125. It consists of one staff in bass clef with a key signature of two sharps. The music features a melodic line with eighth and sixteenth notes, marked with fortissimo (ff). Fingerings are indicated by numbers 3, 4, 5, 6 above the notes.

2. Recitativ

Tenore

Von fal - schen heuch - le - ri - schen Zun - gen wird dir kein wür - dig Lob ge -

sun - gen. Ver - geb - lich ist mein Preis und Dank, ist nicht mein Le - ben dir, o Herr, ein Lob - ge -

sang. Was dei - ner From - men Mund an - be - tend vor dir spricht, das leug - nen

ih - re Wer - ke nicht. Dich, der du sie nach dei - nem Bil - de schufst, sie

auf die We - ge dei - nes Frie - dens rufst, dich, des - sen Tu - gen - den ihr Le - ben un - ter -

wei - sen, dich muss zu - gleich mit ih - rem Mund ihr Herz und Wan - del prei - sen.

11

hö-ren, die la - den - de Stim - me zu hö - ren. Du ru - fest, so fol - ge ich

14

dir, so fol - ge ich dir, du ru - fest, so fol - ge ich dir, du ru - fest,

18

so fol - ge ich dir, so fol - ge ich dir.

21

O Hei-land, o Hei-land, du

24

gi - best dich mir auf ei - ne un - denk - - li - che Wei - se

27

zum Bräu - ti - gam, zum Zier - rat, zur Spei - se und willst nur mein Her - ze, mein

30

Her - ze da-für, und willst nur mein Her - ze, mein Her - ze da-für.

34

So freut mich, o

38

Kö - nig der Ehr - en, die la - den - de Stim - me zu hö - ren, die la - den - de

41

Stim - me zu hö - ren. Du ru - fest, so fol - ge ich dir, so fol - ge ich

44

dir, so fol - - - ge ich dir, du ru - - - fest,

47

so fol - ge ich, so fol - ge ich dir, du ru - fest,

50

so fol - ge ich, so fol - ge ich dir.

53

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

56

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

4. Choral

(5)

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Du hast mich je und je ge - liebt und auf nach dir ge - zo - gen.
Eh ich noch et - was Guts ge - übt, warst du mir schon ge - wo - gen.

Du hast mich je und je ge - liebt und auf nach dir ge - zo - gen.
Eh ich noch et - was Guts ge - übt, warst du mir schon ge - wo - gen.

Du hast mich je und je ge - liebt und auf nach dir ge - zo - gen.
Eh ich noch et - was Guts ge - übt, warst du mir schon ge - wo - gen.

Du hast mich je und je ge - liebt und auf nach dir ge - zo - gen.
Eh ich noch et - was Guts ge - übt, warst du mir schon ge - wo - gen.

5 6 6 5 \sharp 6 [6] 6 6

9

Ach lass doch, fer - ner, ed - ler Hort, mich die - se Lie - be lei - ten und be - glei -
Ach lass doch, fer - ner, ed - ler Hort, mich die - se Lie - be lei - ten und be - glei -
Ach lass doch, fer - ner, ed - ler Hort, mich die - se Lie - be lei - ten und be - glei -
Ach lass doch, fer - ner, ed - ler Hort, mich die - se Lie - be lei - ten und be - glei -

6 6 6 5 6 5

14

ten, dass sie mir im - mer - fort bei - steh auf al - len Sei - ten.
ten, dass sie mir im - mer - fort bei - steh auf al - len Sei - ten.
ten, dass sie mir im - mer - fort bei - steh auf al - len Sei - ten.
ten, dass sie mir im - mer - fort bei - steh auf al - len Sei - ten.

2 6 6 5 5 6 5

5. Arie

Musical score for Oboe I, Oboe II, Violino I, Violino II, Viola, Alto, and Continuo. The score is in G major (one sharp) and 3/4 time. The Oboe I and Oboe II parts feature a melodic line with a trill (tr) and triplet (3) markings. The Violino I and Violino II parts also feature a trill (tr) and triplet (3) markings. The Viola part features a triplet (3) marking. The Alto part is a whole rest. The Continuo part features a bass line with figured bass notation: 6 4 7 3 6 6 6 4 5 3.

Musical score for Violino I, Violino II, Viola, Alto, and Continuo. The score is in G major (one sharp) and 3/4 time. The Violino I and Violino II parts feature a melodic line with a triplet (3) marking. The Viola part features a triplet (3) marking. The Alto part is a whole rest. The Continuo part features a bass line with figured bass notation: 6 5 6 4 5 3 6 4 7 4 2 8 3 7b. The score includes dynamic markings: *p* (piano) and *f* (forte).

9

Musical score for measures 9-12. The score is in G major (one sharp) and 4/4 time. It features two staves for the piano (treble and bass clefs) and two staves for the violin/viola (treble and bass clefs). The piano part starts with a piano (p) dynamic and transitions to forte (f) at measure 10. The violin/viola part features triplets and trills (tr) in measures 10-12. The bass line includes fingerings 5, 2, 6, and 6.

13

Musical score for measures 13-16. The score continues in G major and 4/4 time. It features two staves for the piano and two staves for the violin/viola. The piano part starts with a piano (p) dynamic. The violin/viola part features triplets and trills (tr) in measures 13-14. The bass line includes fingerings 5, 5, 6, 6, 6, 6, 2, 6, 6, 6, and 2.

17

Musical notation for measures 17-18, upper staves. Treble clef, key signature of two sharps (F# and C#). Measure 17 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 18 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. Trills (tr) are indicated above the final notes of measures 17 and 18.

Musical notation for measures 17-18, piano accompaniment. Treble clef, key signature of two sharps. Measure 17 contains a quarter note G4, a quarter note A4, and a quarter note B4. Measure 18 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. Trills (tr) are indicated above the final notes of measures 17 and 18. Dynamics include 'f' (forte) in measure 17.

Musical notation for measures 17-18, vocal line and bass line. Treble clef, key signature of two sharps. The vocal line starts with a whole rest in measure 17 and begins in measure 18 with the lyrics "Ich will mich mit dir ver -". Bass clef, key signature of two sharps. Measure 17 contains a whole note G2. Measure 18 contains a triplet of eighth notes (G2, A2, B2) followed by a quarter note G2. Trills (tr) are indicated above the final notes of measures 17 and 18. Dynamics include 'f' (forte) in measure 17 and 'p' (piano) in measure 18. Fingerings 6, 5, 6, and 7 are indicated for the bass line.

21

Musical notation for measures 21-22, upper staves. Treble clef, key signature of two sharps. Measure 21 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. Measure 22 contains a whole rest. Trills (tr) are indicated above the final notes of measures 21 and 22.

Musical notation for measures 21-22, piano accompaniment. Treble clef, key signature of two sharps. Measure 21 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. Measure 22 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note G4. Trills (tr) are indicated above the final notes of measures 21 and 22. Dynamics include 'p' (piano) in measure 22.

Musical notation for measures 21-22, vocal line and bass line. Treble clef, key signature of two sharps. The vocal line contains the lyrics "lo - ben, ver - lo - ben, ver - lo - ben in E - wig - keit, in E - wig -". Bass clef, key signature of two sharps. Measure 21 contains a whole note G2. Measure 22 contains a triplet of eighth notes (G2, A2, B2) followed by a quarter note G2. Trills (tr) are indicated above the final notes of measures 21 and 22. Dynamics include 'f' (forte) in measure 21 and 'p' (piano) in measure 22. Fingerings 5, 5, 2, 6, 5, 6, 5, 6, 4, 5, 6 are indicated for the bass line.

25

keit, in E - wig - keit, mit dir ver - lo - ben in E - wig-keit.

30

Ich will mich mit dir ver - trau-en, mit dir ver - trau-en in Ge-rech - tig - keit, in Ge -

34

rech - tig-keit und Ge - richt, ich will mich mit dir _____ ver - tra - en,

5 # 6 4 5 # 6 4 4+ 6 6 6 6 4+ 6

37

ich will mich mit dir _____ ver - tra - en in Ge - rech-tig-keit und Ge - richt,

6 6 6 # 6 6 6 4+

48

48

und Ge-richt, in Gna - de und Barm - her - zig - keit, in Gna - de und Barm - her - zig - keit, in

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

51

51

Gna - - - - - de und Barm-her - zig - keit.

f

f

f

f

f

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

55

Musical score for measures 55-59. The score is in G major (one sharp) and 3/4 time. It features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, including triplets and trills. The bass line consists of a simple eighth-note accompaniment with fingerings 2, 6, 6, 5, 5, 6, 6, 6, 2. A vocal line is present but contains only rests. The system concludes with a double bar line.

60

Musical score for measures 60-63. The piano part continues with a similar rhythmic pattern. Dynamics are marked as *p* (piano) and *f* (forte). The bass line includes fingerings 6, 6, 6, 2, 6, 5 and a *unis.* (unison) marking. Trills and triplets are used throughout. The system concludes with a double bar line.

6. Recitativ

Soprano

Die See - le, die durch Je - su Blut ge - rei - nigt, mit ihm in

Hei - lig - keit ver - ein - igt, dem Lohn am Ziel ent - ge - gen - ringt, sieht freu - dig um ge - trost dem

Au - gen - blick ent - ge - gen, der sie dem Klein - od nä - her bringt, und nun ihr Schick - sal ganz be -

stimmt, in dem für sie der E - wig - kei - ten Se - gen den längst ge - hoff - ten An - fang nimmt.

7. Chor [= 1. Chor]