

Bach's World

Bob Worth will lead a Bach Talk & Sing focusing upon the musical world and styles which Bach inherited from his forebears, and upon Bach himself and some of the ways in which he responded to and built upon this rich heritage. We'll study and sing music by such composers as the Italians Giovanni Pierluigi da Palestrina and Antonio Vivaldi; Dieterich Buxtehude; Bach's uncles Johann Michael and Johann Christoph Bach (actually cousins of his father); Johann Pachelbel; and, of course, music by Bach himself, guided in part by a wonderful recent book by Christoph Wolff called 'Bach's Musical Universe'.

Please join us for a fun night exploring a two-century swath of fabulous music!



Some notes to kick things off

Because of Bach's profound genius, we may assume that he was simply 'born that way'.

He was beyond doubt born with apt genes for music. So many of his forebears were musicians in Thuringia and Saxony that during that time 'ein Bach' became synonymous with 'a musician'.

But Bach took what he had upstairs and built upon that most systematically and impressively. Some indications remain of what music he studied, what composers he admired and what excited him (musically speaking).

We even have some very specific evidence, including:

- Scores in his personal library; these include both individual works and collections such as the 'Geistliche Chormusik' by Heinrich Schütz;

- Manuscripts and printed music in the archives of the Thomaskirche in Leipzig, with which he was likely to have been familiar;

- Music by such composers as Palestrina and Vivaldi which he orchestrated or arranged;

- A long list, gleaned from various church records, of pieces by other composers which he performed;

- Entire publications which we know that he consulted and used often, such as the 'Neu Leipziger Gesangbuch', which was a major source for chorale melodies he used throughout his career;

- Indications in his 'Genealogy of the Musical Bach Family' of which of his forebears he considered to be the best composers.

Our mission tonight (should you decide to accept it) is to sing through and/or listen to an array of pieces which we know Bach to have studied and valued, and to then do the same with one of his earliest known cantatas, Cantata 131: Aus der Tiefe, justly prized as a powerful and original work, but firmly grounded in the musical style created by those who came before him.

01.
Giovanni Pierluigi da Palestrina (1525-1594)
Missa Sine nomine: Kyrie
From *Missarum liber quintus*, 1590

Actually a parody on an anonymous setting of 'Beata Dei genitrix'.

JS Bach orchestrated the Kyrie and Gloria of the piece; our recording is of this version.

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy.

Christ have mercy.

Lord have mercy.

Kyrie-Christe-Kyrie

Missa Sine Nomine a 6

Giovanni Pierluigi da Palestrina 1525-1594

1 Ky - - - ri - e e - lei - son,

Ky - rie e - lei -

Ky - rie e - - -

Ky - - - ri - e e - lei - son, Ky -

Ky - rie e - lei - - - son,

1 Ky - rie e - lei - - - son, Ky -

7 Kyrie eleison, Kyrie eleison

7 son, Kyrie eleison, Kyrie eleison, Kyrie eleison

7 lei-son, Kyrie eleison, Kyrie eleison

7 rie eleison, Kyrie eleison, Kyrie eleison

7 Kyrie eleison, Kyrie eleison

7 rie eleison, Kyrie eleison

13

son, Ky - rie e - lei - - - - -

13

lei - - - - - son, Ky -

13

Ky - rie e - lei - son, Ky - rie - - - - e - lei - - -

13

Ky - rie e - lei - son, Ky - rie e - lei - son,

13

son, Ky - rie e - lei - - - -

13

e - lei - - son, Ky - - ri - e e - lei - - son, Ky - rie e -

19
son, Ky - rie e - lei - - - son.

19
rie e - lei - - - - - son. Chri - ste e - lei -

19
son, Ky - rie e - lei - - - son. Chri - ste e - lei - - -

19
Ky - rie e - lei - - - - - son. Chri - ste e -

19
son, Ky - rie e - - - lei - - - - - son.

19
lei - - - - - son.

Detailed description: This is a musical score for a Kyrie eleison. It consists of seven staves. The first six staves are vocal parts, and the seventh is a bass line. The music is in a minor key (one flat) and 4/4 time. The lyrics are in Latin and Greek. The first staff has the lyrics 'son, Ky - rie e - lei - - - son.' The second staff has 'rie e - lei - - - - - son. Chri - ste e - lei -'. The third staff has 'son, Ky - rie e - lei - - - son. Chri - ste e - lei - - -'. The fourth staff has 'Ky - rie e - lei - - - - - son. Chri - ste e -'. The fifth staff has 'son, Ky - rie e - - - lei - - - - - son.'. The sixth staff has 'lei - - - - - son.'. The music features various note values including quarter, eighth, and half notes, as well as rests. There are double bar lines and repeat signs throughout the score.

Chri - ste e - lei - - - - - son, Chri -

son, Chri - ste e - lei - - - - -

son, Chri - ste e - lei - - - - -

lei - - - - - son, II

The image shows a musical score for a vocal piece in 3/8 time, with a key signature of one flat (B-flat). The score consists of six staves. The top five staves are vocal parts, and the bottom staff is a piano accompaniment. The lyrics are 'Chri - ste e - lei - - - - - son, Chri -' on the first line, 'son, Chri - ste e - lei - - - - -' on the second, 'son, Chri - ste e - lei - - - - -' on the third, and 'lei - - - - - son, II' on the fourth. The piano accompaniment consists of a simple bass line with quarter notes and rests.

15

ste e - lei - - - - -

15

e - - - - - lei - - - - - son.

15

son, Chri - ste e - lei - - - - - son, Chri - ste e - lei - - - - -

15

son, Chri - ste e - lei - - - - - son, Chri - ste

15

15

Detailed description: This is a musical score for a hymn, consisting of seven staves. The first five staves are vocal parts, and the last two are piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are: 'ste e - lei - - - - - son, Chri - ste e - lei - - - - - son, Chri - ste e - lei - - - - - son, Chri - ste e - lei - - - - - son, Chri - ste'. The score includes various musical notations such as treble and bass clefs, notes, rests, and a key signature change to one sharp (F#) in the second measure of the first staff. The number '15' is written at the beginning of each staff.

22

son. Ky - - - ri - e e - lei - son,

22

Ky - ri - e e - lei - - -

22

son. Ky - - - ri - e e - lei - - - -

22

e - lei - son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -

22

Ky - ri - e e - lei - - - son, e - lei - - - son,

22

Ky - ri - e e - lei - son, Ky -

Detailed description: This is a musical score for a choir, consisting of seven staves. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are 'Kyrie eleison'. The score includes various musical notations such as treble clefs, bass clefs, notes, rests, and bar lines. The lyrics are distributed across the staves, with some staves having multiple lines of text. The number '22' is written at the beginning of each staff.

Ky - ri - e e - - - - - lei - son,
 son, Ky - ri - e e - lei - son, Ky - ri - e, e -
 son, Ky - ri - e e - lei - son, Ky - ri -
 ri - e e - lei - son, Ky - rie e - lei - son,
 Ky - ri - e e - lei - son, Ky - ri - - - e e - lei -
 e e - lei - son, Ky - ri - e e - lei - - - son,

10 Ky - ri - - e e - - - lei - son, Ky - ri - - e e -

10 lei - - - son, Ky - rie e - - - lei - son,

10 e e - lei - - - son, Ky - rie e - lei - son,

10 Ky - ri - e e - lei - - - - -

10 son, Ky - ri - - - -

10 Ky - ri - e e - lei - - - -

Detailed description: This is a musical score for a Kyrie eleison. It consists of seven staves. The first six staves are vocal parts, and the seventh is a bass line. The music is in a minor key, indicated by a flat sign on the first staff. The lyrics are 'Kyrie eleison'. The score includes various musical notations such as notes, rests, and a key signature change to one sharp (F#) in the first staff. The number '10' is written at the beginning of each staff.

20
e e - lei - - - son, Ky - rie e - lei - son.

20
Ky - ri - e e - lei - - - - - son.

20
ri - e e - lei - - - - - son.

20
lei - son, Ky - rie e - lei - - son, e - - - - lei - son.

20
e - lei - - - - - son.

20
e e - lei - - - - - son.

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02.

Jacobus Gallus (1550-1591)

Ecce quomodo moritur justus

From *Opus musicum*, 1577

This moving motet was traditionally performed at Leipzig for Good Friday services.

Ecce quomodo moritur justus
et nemo percipit corde.

Viri justi tolluntur
et nemo considerat.

A facie iniquitatis sublatus est justus
et erit in pace memoria eius.

In pace factus est locus ejus
et in Sion habitatio ejus.
Et erit in pace memoria ejus.

Behold how the just man dies
And no one understands.

The just man is taken away
And no one considers:

From present iniquity he has been released,
And his memory shall be in peace.

In peace is his place,
And in Sion is his homestead.
And his memory shall be in peace.

--Isaiah 57, 1-2

mf



Ec - ce quo - mo-do mo - ri - tur ju -

mf



Ec - ce quo - mo-do mo - ri - tur ju - - -

mf



Ec - ce quo - mo-do mo - ri - tur ju - - -

mf



Ec - ce quo - mo-do mo - ri - tur ju -

6

- stus, et ne - mo per - ci - pit cor - de, et ne - mo per - ci - pit cor - - de. Vi -

- stus, et ne - mo per - ci - pit cor - de, et ne - mo per - ci - pit cor - - de. Vi -

- stus, et ne - mo per - ci - pit cor - de, et ne - mo per - ci - pit cor - - de. Vi -

- stus, et ne - mo per - ci - pit cor - de, et ne - mo per - ci - pit cor - - de. Vi -

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are in Latin: "ri ju - sti tol-lun - tur, et ne - mo con-si - de - - rat a fa - ci-e in -". The lyrics are repeated on each of the four staves. The Soprano and Alto parts are in treble clef, the Tenor part is in a soprano clef (treble clef with a 10-line staff), and the Bass part is in bass clef. The lyrics are: "ri ju - sti tol-lun - tur, et ne - mo con-si - de - - rat a fa - ci-e in -".

- ri ju - sti tol-lun - tur, et ne - mo con-si - de - - rat a fa - ci-e in -

- ri ju - sti tol-lun - tur, et ne - mo con-si - de - - rat a fa - ci-e in -

- ri ju - sti tol-lun - tur, et ne - mo con-si - de - - rat a fa - ci-e in -

- ri ju - sti tol-lun - tur, et ne - mo con-si - de - - rat a fa - ci-e in -

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lyrics are in Latin: "i - qui - ta - tis. Sub - la - tus est ju - stus et e - rit in pa - ce me - mo - ri - a". The score consists of four staves, each with a vocal line and the corresponding lyrics underneath. The lyrics are: "i - qui - ta - tis. Sub - la - tus est ju - stus et e - rit in pa - ce me - mo - ri - a". The Soprano part starts with a treble clef and a soprano voice symbol. The Alto part starts with a treble clef and an alto voice symbol. The Tenor part starts with a treble clef and a tenor voice symbol. The Bass part starts with a bass clef and a bass voice symbol. The lyrics are: "i - qui - ta - tis. Sub - la - tus est ju - stus et e - rit in pa - ce me - mo - ri - a".

i - qui - ta - tis. Sub - la - tus est ju - stus et e - rit in pa - ce me - mo - ri - a

i - qui - ta - tis. Sub - la - tus est ju - stus et e - rit in pa - ce me - mo - ri - a

i - qui - ta - tis. Sub - la - tus est ju - stus et e - rit in pa - ce me - mo - ri - a

i - qui - ta - tis. Sub - la - tus est ju - stus et e - rit in pa - ce me - mo - ri - a

e - jus, et e - rit in pa - ce me - mo - ri - a e - jus. In pa - ce fa - ctus
 e - jus, et e - rit in pa - ce me - mo - ri - a e - jus. In pa - ce fa - ctus
 e - jus, et e - rit in pa - ce me - mo - ri - a e - jus. In pa - ce fa - ctus
 e - jus, et e - rit in pa - ce me - mo - ri - a e - jus. In pa - ce fa - ctus

est lo - cus e - jus, et in Si - on ha - bi - ta - ti - o e - jus, et

est lo - cus e - jus, et in Si - on ha - bi - ta - ti - o e - jus, et

est lo - cus e - jus, et in Si - on ha - bi - ta - ti - o e - jus, et

est lo - cus e - jus, et in Si - on ha - bi - ta - ti - o e - jus, et

— in Si - - on ha - bi - ta - - ti - o e - jus, et e - rit in pa - ce me - mo - ri - a

— in Si - - on ha - bi - ta - - ti - o e - jus, et e - rit in pa - ce me - mo - ri - a

— in Si - - on ha - bi - ta - - ti - o e - jus, et e - rit in pa - ce me - mo - ri - a

— in Si - - on ha - bi - ta - - ti - o e - jus, et e - rit in pa - ce me - mo - ri - a

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The lyrics are in Latin: "in Si - - on ha - bi - ta - - ti - o e - jus, et e - rit in pa - ce me - mo - ri - a". The lyrics are repeated for each voice part. The Soprano part uses a treble clef, the Alto part uses a treble clef with a one-line staff, the Tenor part uses a treble clef with a one-line staff, and the Bass part uses a bass clef. The lyrics are placed below the corresponding staff. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. There are also some fermatas and dynamic markings like *rit.* (ritardando) and *ff.* (fortissimo).

pp
e - jus, et e - rit in pa - ce me - mo - ri - a e - jus.

pp
— e - jus, et e - rit in pa - ce me - mo - ri - a — e - jus. —

pp
e - jus, et e - rit in pa - ce me - mo - ri - a e - jus. —

pp
e - jus, et e - rit in pa - ce me - mo - ri - a e - jus. —

03.

Claudio Monteverdi (1567-1643)

Missa In illo tempore: Agnus Dei I

Parody of a motet by Nicolas Gombert

From *Vesperae della beata Vergine*, 1610

A score of this mass, which (along with many pieces for a Vespers of the Virgin Mary) forms part of Monteverdi's famous 1610 publication, was in JS Bach's musical library. There is no firm evidence that he performed the piece, but a number of Bach's pieces (for example, the Sanctus of the B Minor Mass) seem to partake of Monteverdi's spacious scale and cosmic texture.

Agnus Dei, qui tollis peccata mundi :
Miserere nobis.

Lamb of God, who takest away the sins of the world:
Have mercy upon us.

Cantus
d' - g''

Sextus
f' - g''

Altus
g - c''

Tenor
d - a'

Quintus
f - a'

Bassus
G - c'

A-

A-

A-

A - gnus De - - - - -

A-

A - gnus De - - - - -

A - gnus De - -
 A - gnus De - - - - - i,
 A - gnus De - - - - - i, a -
 - - - - -
 - gnus De - - - - - i, a -
 - - - - - i, a - gnus De - -

Musical score for six staves. The top three staves are vocal parts, and the bottom three are piano accompaniment. The lyrics are: "A - gnus De - -", "A - gnus De - - - - - i,", "A - gnus De - - - - - i, a -", and "- - - - -". The piano part includes a section marked with an 8-measure rest.

- - i, a - gnus De - i qui tol - lis pec - ca -
 - a - gnus De - - i qui tol - lis pec - ca - -
 - gnus De - - - - -
 8 i qui tol - lis,
 8 - gnus De - - i, De - - i, De - -
 - i qui tol - lis pec - ca - ta mun-

- ta mun - di, qui tol - lis pec -
 - ta mun - di, qui tol - lis.
 - i qui tol - lis, qui tol -
 a-gnus De - i, a - gnus De - i qui tol -
 - i, a - gnus De - i, a - gnus De -
 - di, a - gnus De - i,

ca - ta mun - di, a -

pec - ca - ta mun -

lis pec - ca - ta mun -

lis pec - ca - ta mun - di, qui tol -

i qui tol - lis pec - ca - ta mun - di, qui

a - gnus De - i, a - gnus De -

- gnus De - i qui tol - lis pec - ca - ta mun - -

- - di,

di, a - gnus De - i qui tol - lis pec - ca -

lis - pec - ca - - ta - mun - -

tol - lis, qui tol - lis pec - ca - ta mun di, mi -

i qui tol - lis pec - ca - ta mun -

- - - di, mi - se - re - re no - - - bis,
 mi - se - re - re no - - - - - bis, mi - se - re - re
 ta mun - - - di, mi - se - re - re no - - - -
 8 - - - - di, mi - se - re - re no - - -
 8 - se - re - re no - - - - - - - - - bis, — mi -
 - - - di, mi - se - re - re no - - - - bis,

mi - se - re - re, mi - se - re - re - re - re - re - re -

no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re

- bis, mi - se - re - re no - bis, mi - se - re - re

- se - re - re no - bis, mi - se - re - re

mi - se - re - re

re, mi se - re - re no - -

- - - - - bis, mi - - se -

- - - - - bis, mi - se - re - -

no - - bis, mi - - se - - re -

no - - bis, mi - se - re - re no - - bis, mi -

- - re no - - - - - bis, mi - se - re - re no -

- se - re - - - re no - - - - - bis.
 bis, mi - se - re - re, *mi - se* - re - re no - - - bis.
 no - - - bis, mi se - re - re no - - - bis.
 8 mi - se - re - re, mi - se - re - re no - - - bis.
 8 - se - re - re no - - - - - bis.
 re no - - - - - bis.

04.

Heinrich Schütz (1585-1672)

O lieber Herre Gott

From *Geistliche Chormusik*, 1648

Schütz' 'Geistliche Chormusik' was in Bach's personal library, and he is known to have performed a number of its motets, which clearly served as models for some of Bach's own motets.

O lieber Herre Gott,
wekke uns auf, das wir bereit sein
wenn dein Sohn kömmt,
ihn mit Freuden zu empfangen,
und dir mit reinem Herzen zu dienen,
durch denselbigen deinen lieben Sohn,
Jesum Christum. Amen.

O dear Lord God,
awaken us, that we may be ready
when your Son comes,
to welcome him with joy,
and to serve you with a pure heart,
through the selfsame your beloved Son,
Jesus Christ. Amen.

-- Prayer from Mass for Advent, 16th-century

(b)

re Gott, we - cke uns auf, we - cke uns auf, daß

o lie-ber HEr - re Gott, we - cke uns auf, we - cke uns auf, daß

HErr, lie ber HEr-re Gott, we - cke uns auf, we - cke uns auf, daß

HER - - - re Gott, we - cke uns auf, we - cke uns auf, daß wir be -

o lie-ber HErr, lie-ber HEr - re Gott,

re, lie - ber HEr-re Gott,

wir be - reit seyn,

o lie - ber HER - - re Gott,

— wir be-reit seyn,

o lie - ber HER - - re Gott,

wir be-reit - - seyn,

o lie - ber HER - - re

reit seyn,

o lie - ber HER - - re Gott,

o lie - ber HER - - re Gott

o lie - ber

o lie - ber HER - -

o lie - ber HErr, lie - ber HEr - re Gott, we cke uns auf, we - cke uns

HEr - re, o lie - ber HEr - - re Gott, we cke uns auf, we - cke uns

lie - ber HEr - - re Gott, we - cke uns auf, we -

Gott, o lie - ber HEr - re Gott,

o lie - ber HEr - re Gott, we cke uns auf, we - cke uns

lie - ber HEr - re Gott,

auf, daß wir be-reit seyn,
 auf, daß wir be-reit seyn,
 - cke uns auf, daß wir be-reit - - - seyn,
 we - cke uns auf, daß wir be-reit
 auf, daß wir be-reit seyn, daß wir be-reit
 we - cke uns auf, daß wir be-reit

wenn dein Sohn kömmt, ihn mit Freu-den, mit Freu-den zu emp-fa-
 wenn dein Sohn kömmt, wenn dein Sohn kömmt, ihn mit Freu-den, mit Freu-den zu emp-fa-
 wenn dein Sohn kömmt, ihn mit Freu-den, mit Freu-den zu emp-fa-
 seyn, wenn dein Sohn kömmt,
 seyn, wenn dein Sohn kömmt, ihn mit Freu-den, mit Freu-den zu emp-fa-
 seyn, wenn dein Sohn kömmt, mit Freu-den zu emp-fa-

hen, ihn mit Freu - den, mit Freu - den zu emp - fa - hen,
 hen, ihn mit Freu - den, mit Freu - den zu emp - fa - hen,
 hen, ihn mit Freu - den, mit Freu - den zu emp - fa - hen, und dir mit rei - nem Her - tzen zu
 ihn mit Freu - den, mit Freu - den zu emp - fa - hen, und dir mit rei - nem
 hen, mit Freu - den zu emp - fa - hen,
 hen, mit Freu - den zu emp - fa - hen, und dir mit rei - nem

und dir mit rei-nem Her - tzen zu die - - nen, und dir mit rei-nem

und dir mit rei-nem Her - tzen zu die - nen und

die - nen, und dir mit rei-nem Her - tzen zu die - nen

Her - tzen zu die - - nen,

und dir mit rei-nem Her - tzen zu

Her-tzen zu die - nen, und dir mit rei-nem Her - tzen zu die - nen,

Her - tzen, und dir mit rei-nem Her-tzen zu die - nen, ihn mit Freu-den, mit Freu-den zu emp-fa -

dir mit rei-nem Her - tzen zu die - nen, ihn mit Freu-den, mit Freu-den zu emp-fa -

und dir mit rei-nem Her - tzen zu die - - nen, ihn mit Freu-den, mit Freu-den zu emp-fa -

und dir mit rei-nem Her - tzen zu die - nen, ihn mit Freu-den, mit Freu-den zu emp-fa -

die - nen,

mit Freu-den zu emp-fa -

hen, ihn mit Freu - den, mit Freu - den zu emp - fa hen,

hen, ihn mit Freu - den, mit Freu - den zu emp - fa hen,

hen, ihn mit Freu - den, mit Freu - den zu emp - fa hen,

hen, mit Freu - den zu emp - fa - hen, und dir mit rei - nem Her - tzen zu

ihn mit Freu - den, mit Freu - den zu emp - fa hen,

hen, mit Freu - den, zu emp - fa - hen, und dir mit rei - nem

Her - tzen zu die - nen, durch den - sel - bi - gen dei - nen lie - ben

dir mit rei - nem Her - tzen zu die - nen,

die - nen, zu die - nen, durch den - sel - bi - gen dei - nen lie - ben Sohn,

dir mit rei - nem Her - tzen zu die - nen durch den - sel - bi - gen dei - nen lie - ben Sohn, durch den - sel - bi - gen

tzen zu die - nen, zu die - nen, durch den - sel - bi - gen dei - nen lie - ben Sohn, durch den -

Her - tzen zu die - nen, durch den - sel - bi - gen

JE - SUM CHri - stum, un - sern HEr - - - ren,
 Chri - stum, JE - SUM CHri - stum, un - sern HEr - ren,
 dei - nen lie - ben Sohn, JE - SUM CHri - stum, un - sern HEr - ren, durch den -
 den - sel - bi - gen dei - nen lie - ben Sohn, JE - SUM CHri - stum, un - sern HEr - ren,
 JE - SUM CHri - stum, un - sern HEr - ren, durch den -
 lie - ben Sohn, durch den -

JE - SUM CHri - stum, JE - SUM CHri-stum,
 JE - SUM CHri-stum, un - sern Herrn, JE - SUM
 sel-bi-gen dei-nen lie - ben Sohn, durch den-sel-bi-gen dei - nen lie - ben Sohn,
 durch den - sel-bi-gen dei - nen lie-ben Sohn, JE - SUM CHri-stum, durch den -
 sel-bi-gen dei-nen lie - ben Sohn, den - sel-bi-gen dei-nen lie - ben Sohn, JE - SUM CHri-stum,
 sel-bi-gen dei-nen lie - ben Sohn, JE - SUM CHri - stum, un - sern HEr -

JE - SUM CHri - stum, un - sern HER - ren, A - men.

CHri - stum, un - sern HER - ren, A - men.

JE - SUM CHri - stum, un - sern HER - ren, A - men.

sel - bi - gen dei - nen lie - ben Sohn, JE - SUM CHri - stum, un - sern HER - ren, A - men.

un - sern HER - ren, A - men.

- - ren, A - men.

05.

Johann Hermann Schein (1586-1630)

Komm heiliger Geist

From *Das Cantional, oder Gesangbuch Augspurgischer Confession*, 1627

Schein was one of Bach's predecessors as Thomaskantor at Leipzig.

Bach was no doubt familiar from the original edition of Schein's cantional, which was in the St. Thomas music library. But he also was thoroughly familiar with the Neu Leipziger Gesangbuch of 1682, which contained many of Schein's settings, including this one.

Since no vocal recordings are available, our recording of this piece is performed by a brass ensemble.

Komm, Heiliger Geist, Herre Gott,
Erfüll mit deiner Gnaden Gut
Deiner Gläubigen Herz, Mut und Sinn,
Dein' brünstig Lieb' entzünd' in ihn'n!
O Herr, durch deines Lichtes Glast
Zu dem Glauben versammelt hast
Das Volk aus aller Welt Zungen;
Das sei dir, Herr, zu Lob gesungen.
Halleluja! Halleluja!

Come, Holy Spirit, Lord God,
fill with the goodness of your grace
the heart, spirit and mind of your believers,
kindle in them your ardent love !
O Lord, through the splendor of your light
you have gathered in faith
people from all the tongues of the world;
so that to you, Lord, praises may be sung.
Hallelujah! Hallelujah!

--Martin Luther versification of Latin antiphon

S. I

Musical staff for Soprano I (S. I) in C major, 4/4 time. The melody begins with a whole note C4, followed by a half note G4, and then a half note E5. The lyrics are: Komm, Hei - - - li - ger Geist

Komm, Hei - - - li - ger Geist

S. II

Musical staff for Soprano II (S. II) in C major, 4/4 time. The melody begins with a half note G4, followed by a half note E5, and then a half note C5. The lyrics are: Komm, Hei - li - ger Geist Her - re Gott, komm

Komm, Hei - li - ger Geist Her - re Gott, komm

A.

Musical staff for Alto (A.) in C major, 4/4 time. The melody begins with a half note G4, followed by a half note E5, and then a half note C5. The lyrics are: Komm, Hei - li - ger Geist Her - re Gott, komm Hei - li - ger Geist

Komm, Hei - li - ger Geist Her - re Gott, komm Hei - li - ger Geist

T.

Musical staff for Tenor (T.) in C major, 4/4 time. The melody begins with a half note G3, followed by a half note E4, and then a half note C4. The lyrics are: Komm, Hei - li - ger Geist Her - re Gott,

8 Komm, Hei - li - ger Geist Her - re Gott,

B.

Musical staff for Bass (B.) in C major, 4/4 time. The melody begins with a half note G2, followed by a half note E3, and then a half note C3. The lyrics are: Komm, Hei - li - ger Geist Her - re Gott, komm Hei - li -

Komm, Hei - li - ger Geist Her - re Gott, komm Hei - li -

Her - re Gott, er - füll mit
Hei - li - ger Geist Her - re Gott, er - füll mit dei - ner Gna - -
Her - re Gott, er - füll mit dei - -
er - füll mit dei - - ner Gna - - - - den
ger Geist Her - re Gott, er - füll mit dei - ner Gna - den Gut,

de - - ner Gn - - den Gut dei - -

- - - - - den Gut dei-ner Gläub - gen Herz, Mut

ner Gn - - den Gut, er - füll mit dei - ner Gn - - den

8 Gut, er - füll mit dei - ner Gn - - - - -

er - füll mit dei - ner Gn - - den Gut dei - ner Gläub - gen Herz,

ner Gläub - gen Herz, Mut und
und Sinn, dei - ner Gläub - gen Herz, Mut und
Gut dei - ner Gläub - gen Herz, Mut und Sinn, dein -
den Gut dei - ner Gläub - gen Herz, Mut und
Mut und Sinn, dei - ner Gläub - gen Herz, Mut und

Detailed description: This is a musical score for a hymn, consisting of six staves. The first five staves are in treble clef, and the sixth staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The lyrics are in German and are placed below the corresponding staves. The lyrics are: 'ner Gläub - gen Herz, Mut und', 'und Sinn, dei - ner Gläub - gen Herz, Mut und', 'Gut dei - ner Gläub - gen Herz, Mut und Sinn, dein -', 'den Gut dei - ner Gläub - gen Herz, Mut und', and 'Mut und Sinn, dei - ner Gläub - gen Herz, Mut und'. The lyrics are split across the staves, with some words appearing on multiple staves. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and a fermata. The overall style is that of a traditional hymn tune.

Sinn, dein brünst - - ge Lieb ent -

Sinn, dein brünst-ge Lieb ent - - zünd

brünst - - ge Lieb ent - zünd in ihnn, dein

8 Sinn, dein brünst-ge Lieb ent - zünd in ihnn.

Sinn, dein brünst - - ge Lieb ent - zünd in ihnn

zünd in ihnn. O Herr, durch

in ihnn. O Herr, durch dein Lichtes Glanz

brünstige Lieb entzünd in ihnn. O Herr, durch dein

O Herr, durch dein

entzünd in ihnn. O Herr, durch

dei - - nes Lich - tes Glanz zu

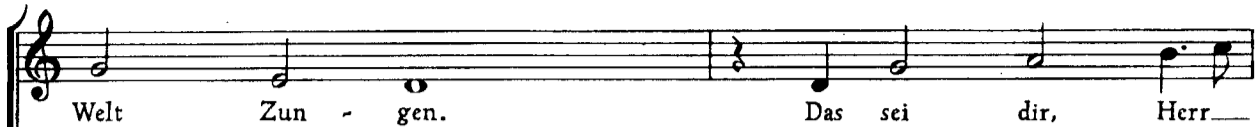
zu dem Glau - - ben ver - samm - let hast,

- - - - nes Lich - - - -


8 Lich - tes Glanz zu - - - - dem Glau - ben ver - -

dei - - - - nes Lich - tes Glanz zu dem Glau - -

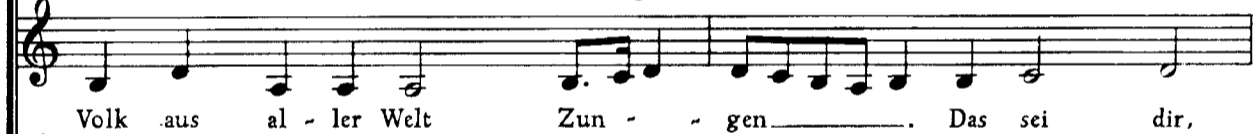
Detailed description: This is a musical score for a hymn, consisting of six staves. The first five staves are in treble clef, and the sixth staff is in bass clef. The lyrics are in German. The first staff has the lyrics 'dei - - nes Lich - tes Glanz zu'. The second staff has 'zu dem Glau - - ben ver - samm - let hast,'. The third staff has '- - - - nes Lich - - - -'. The fourth staff has '8 Lich - tes Glanz zu - - - - dem Glau - ben ver - -'. The fifth staff has 'dei - - - - nes Lich - tes Glanz zu dem Glau - -'. The music features various note values, rests, and accidentals, including a key signature change to one sharp (F#) in the second staff.



Welt Zun - gen. Das sei dir, Herr



Welt Zun - gen. Das sei dir, Herr



Volk aus al - ler Welt Zun - gen. Das sei dir,



8 Zun - gen. Das sei dir, Herr zu Lob



Welt Zun - gen. Das sei dir, Herr, zu

—, zu Lob ge - - - sun - - - gen.

—, zu Lob ge - sun - - - - - gen. Al - le - lu -

Herr, zu Lob ge - sun - gen. Al - le - - lu - -

8 — ge - - sun - - - - - - - - - gen. Al - le - -

Lob — ge - sun - - - - - - - - - gen. Al -

Detailed description: This is a musical score for a hymn. It consists of five staves of music. The first four staves are in treble clef, and the fifth staff is in bass clef. The lyrics are in German and are placed below the notes. The first staff has a long dash followed by 'zu Lob gesungen'. The second staff has 'zu Lob gesungen. Allelu'. The third staff has 'Herr, zu Lob gesungen. Allelu'. The fourth staff has '8 gesungen. Alle'. The fifth staff has 'Lob gesungen. Al'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

Al - le - lu - ja, Al - le - lu - ja.

ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

8 - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

06.

Dieterich Buxtehude (c.1638-1707)

Cantata: In dulci jubilo

Buxtehude's joyous and playful take on Heinrich Seuse's macaronic 14th-century Christmas song. Seuse wrote that the song was taught to him by angels, who joined him in a celebratory round dance.

Bach's famous 250-mile walk to Lübeck to meet and hear and work with Dieterich Buxtehude is incontrovertible evidence of his reverence for that great composer. This is one of many Buxtehude cantatas which served as models for Bach.

Note: Verse 2, which is musically a repeat of Verse 1, is omitted for tonight's event.

In dulci jubilo,
Nun singet und seid froh!
Unsers Herzens Wonne
leit in praesepio,
Und leuchtet als die Sonne
Matris in gremio,
Alpha es et O!

In sweet joy
Now sing and be glad!
Our heart's delight lies
in a manger;
And shines like the sun
in the mother's lap.
You are the Alpha and Omega.

O Patris caritas!
O Nati lenitas!
Wir wären all verloren
Per nostra crimina
So hat er uns erworben
Coelorum gaudia.
Eia, wär'n wir da!

Ubi sunt gaudia
Nirgend mehr denn da?
Da die Engel singen
Nova cantica,
Und die Schellen klingen
In regis curia.
Eia, wär'n wir da!

--Heinrich Seuse, c.1328

O loving Father
O gentle Son
We were all lost
For our sins
But He for us has gained
The joy of heaven.
O that we were there!

Where are joys
In any place but there?
There are angels singing
New songs
And there the bells are ringing
In the king's court
O that we were there!

Violon I

Violon II

Soprano

Alto

Basse

Violoncello

1. In dul - ci ju - bi - lo,
Je - su par - vu - le,

1. In dul - ci ju - bi - lo,
Je - su par - vu - le,

1. In dul - ci ju - bi - lo,
Je - su par - vu - le,

7

n. I

l. II

S

A

B

Vc.

7

nun sin - get und seid froh!
nach dir ist mir so weh:

nun sin - get und seid froh!
nach dir ist mir so weh:

nun sin - get und seid froh!
nach dir ist mir so weh:

13

n. I

t. II

S

A

B

Vc.

13

Un - sers Her - zens
Tröst mir mein Ge -

Un - sers Her - zens
Tröst mir mein Ge -

Un - sers Her - zens
Tröst mir mein Ge -

20

n. I

l. II

S

A

B

Vc.

20

Won - - - ne liegt in præ - se - pi - o
 mü - - - te, o pu - er - op - ti - me,

Won - - - ne liegt in præ - se - pi - o
 mü - - - te, o pu - er - op - ti - me,

Won - - - ne liegt in præ - se - pi - o
 mü - - - te, o pu - er - op - ti - me,

20

n. I

26

n. II

S

26

A

B

Vc.

26

und Leuch - tet als die Son - - -
 durch al - le dei - ne Gü - - -

und Leuch - tet als die Son - - -
 durch al - le dei - ne Gü - - -

und Leuch - tet als die Son - - -
 durch al - le dei - ne Gü - - -

n. I

l. II

33

S

ne ma - tris in gre - mi - o
te, o prin - ceps glo - ri - æ!

A

ne ma - tris in gre - mi - o
te, o prin - ceps glo - ri - æ!

B

ne ma - tris in gre - mi - o
te, o prin - ceps glo - ri - æ!

33

Vc.

ne ma - tris in gre - mi - o
te, o prin - ceps glo - ri - æ!

41

n. I

t. II

41

S

A

B

Vc.

Al - pha es et O, Al - - -
 Tra - he me post te, tra - - -

Al - pha es et O, Al - - -
 Tra - he me post te, tra - - -

Al - pha es et O, Al - - -
 Tra - he me post te, tra - - -

47

n. I

n. II

47

S

A

B

47

Vc.

pha— es et O.
he— me post te!

pha es et O.
he me post te!

pha es et O.
he me post te!

47

Detailed description: This is a page of a musical score, measures 47 through 54. It features five staves. The top two staves are for instruments n. I and n. II, both in treble clef with a key signature of one flat. The vocal staves are for Soprano (S), Alto (A), and Bass (B), all in treble clef with a key signature of one flat. The bottom staff is for the Violoncello (Vc.) in bass clef with a key signature of one flat. The vocal parts have lyrics: 'pha— es et O. he— me post te!' for Soprano and 'pha es et O. he me post te!' for Alto and Bass. The instrumental parts provide harmonic support with various rhythmic patterns.

55

n. I

55

t. II

55

S

A

B

55

Vc.

The image displays a musical score for a string quartet, specifically measures 55 through 60. The score is arranged in six staves, each with a double line. The top two staves are for Violin I (n. I) and Violin II (t. II), both in treble clef. The next three staves are for the vocal parts: Soprano (S), Alto (A), and Bass (B), all in treble clef. The bottom staff is for the Violoncello (Vc.) in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. Measure 55 is marked with a '55' above the first staff. The vocal parts (S, A, B) have rests in all six measures. The Violoncello part (Vc.) has notes in measures 55, 56, 57, 58, 59, and 60, with a slur under measures 58 and 59. The Violin parts (n. I, t. II) have notes in all six measures, with some rests in measure 58.

n. I

t. II

S

A

B

Vc.

3. O pa - tris ca - ri - tas,

3. O pa - tris ca - ri - tas,

3. O pa - tris ca - ri - tas,

n. I

n. II

S

o na - ti le - ni - tas!

A

o na - ti le - ni - tas!

B

o na - ti le - ni - tas!

n. I

n. II

81

S

Wir wä - ren all - - - ver - do - - - ben per nos - tra

A

Wir wä - ren all - - - ver - do - - - ben per nos - tra

B

Wir wä - ren all - - - ver - do - - - ben per nos - tra

81

Vc.

96

n. I

Staff for n. I: Treble clef, key signature of one flat (B-flat), five measures of whole rests.

t. II

Staff for t. II: Treble clef, key signature of one flat (B-flat), five measures of whole rests.

96

S

Staff for S: Treble clef, key signature of one flat (B-flat), five measures of music. Lyrics: uns er - wor - - - - ben cœ - lo - - - - rum gau - - - - di -

A

Staff for A: Treble clef, key signature of one flat (B-flat), five measures of music. Lyrics: uns er - wor - - - - ben cœ - lo - - - - rum gau - - - - di -

B

Staff for B: Bass clef, key signature of one flat (B-flat), five measures of music. Lyrics: uns er - wor - - - - ben cœ - lo - - - - rum gau - - - - di -

96

Vc.

Staff for Vc.: Bass clef, key signature of one flat (B-flat), five measures of music.

101

n. I

t. II

101

S

a. _____

Ei - a, wärn wir

A

a. _____

Ei - a, wärn wir

B

a. _____

Ei - a, wärn wir

101

Vc.

Detailed description: This is a page of a musical score, numbered 101. It features five staves. The top two staves are for violins (n. I and t. II), both in treble clef with a key signature of one flat. The next three staves are for vocal parts: Soprano (S), Alto (A), and Bass (B), all in treble clef with a key signature of one flat. The Soprano and Alto parts include lyrics: "Ei - a, wärn wir". The Bass part also includes the lyrics "Ei - a, wärn wir". The bottom staff is for the Violin (Vc.) in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and slurs. The vocal parts have a melodic line starting with a dotted quarter note followed by eighth notes, and then a long note with a slur. The instrumental parts provide harmonic support with various note values and rests.

109

n. I

n. II

109

S

da, _____ ei - a, wärn _____ wir__ da!

A

da, _____ ei - a, wärn wir__ da!

B

da, _____ ei - a, wärn wir__ da!

109

Vc.

115

n. I

n. II

S

A

B

115

Vc.

This musical score page contains six staves. The top two staves are for Violin I (n. I) and Violin II (n. II), both in treble clef. The next three staves are for Soprano (S), Alto (A), and Bass (B), all in treble clef. The bottom staff is for Violoncello (Vc.) in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The score begins at measure 115. The Violin parts feature melodic lines with various note values and rests. The vocal parts (S, A, B) are currently silent, indicated by rectangular marks on the staves. The Cello part provides a bass line with notes and rests.

123

n. I

l. II

S

A

B

Vc.

123

Detailed description of the musical score: The score is for measures 123 to 130. It features six staves. The top two staves are for Violin I (n. I) and Violin II (l. II), both in treble clef. The next three staves are for Soprano (S), Alto (A), and Bass (B), all in treble clef. The bottom staff is for Violoncello (Vc.) in bass clef. The key signature is one flat. The Violin parts play a melodic line consisting of eighth and sixteenth notes. The vocal parts (S, A, B) are marked with a square symbol, indicating they are silent. The Violoncello part has a bass line with a slur over the first two measures.

131

n. I

l. II

131

S

4. U - bi sunt gau - - - di - a? _____

A

4. U - bi sunt gau - - - di - a? _____

B

4. U - bi sunt gau - - - di - a? _____

131

Vc.

This musical score page contains five staves. The top two staves are for two vocal parts, labeled 'n. I' and 'l. II'. The next three staves are for three vocal parts, labeled 'S', 'A', and 'B'. The bottom staff is for a string instrument, labeled 'Vc.'. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics for the vocal parts are '4. U - bi sunt gau - - - di - a?'. The vocal parts have various melodic lines, with some notes circled in black. The string part provides a harmonic accompaniment.

136

n. I

136

t. II

136

S

Nir - gend mehr denn da, _____

A

Nir - gend mehr denn da, _____

B

Nir - gend mehr denn da, _____

136

Vc.

This musical score page contains six staves. The top two staves are for woodwinds: Flute I (n. I) and Flute II (t. II). The next three staves are for voices: Soprano (S), Alto (A), and Bass (B). The bottom staff is for the Violoncello (Vc.). The vocal parts have the lyrics 'Nir - gend mehr denn da, _____' written below them. The Soprano and Alto parts have a slur over the notes for 'denn da,'. The woodwinds and cello parts consist of rhythmic patterns of eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The page number '136' is printed at the beginning of each staff.

n. I

Violin I part, measures 146-150. The staff is in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together in groups of four.

Violin II part, measures 146-150. The staff is in treble clef with a key signature of one flat. The melody consists of eighth and sixteenth notes, often beamed together in groups of four.

146

S

Soprano part, measures 146-150. The staff is in treble clef with a key signature of one flat. The melody consists of quarter and half notes, with a long note on 'ca' in measure 150.

no - va can - ti - ca

A

Alto part, measures 146-150. The staff is in treble clef with a key signature of one flat. The melody consists of quarter and half notes, with a long note on 'ca' in measure 150.

no - va can - ti - ca

B

Bass part, measures 146-150. The staff is in bass clef with a key signature of one flat. The melody consists of quarter and half notes, with a long note on 'ca' in measure 150.

no - va can - ti - ca

146

Vc.

Violoncello part, measures 146-150. The staff is in bass clef with a key signature of one flat. The melody consists of quarter and half notes.

151

n. I

151

u. II

151

S

und die Schel - len klin - - - gen in re - gis —

A

und die Schel - len klin - - - gen in re - gis —

B

und die Schel - len klin - - - gen in re - gis —

151

Vc.

This musical score page features five staves. The top two staves, labeled 'n. I' and 'u. II', are for woodwinds in treble clef. The middle three staves, labeled 'S', 'A', and 'B', are for vocal parts in treble and bass clefs, with German lyrics underneath. The bottom staff, labeled 'Vc.', is for the Violoncello in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal parts have lyrics: 'und die Schellen klingen in regis'. The instrumental parts provide harmonic support with various rhythmic patterns.

156

n. I

n. II

156

S

A

B

156

Vc.

cu - - - ri - a. Ei - a,

cu - - - ri - a. Ei - a,

cu - - - ri - a. Ei - a,

156

The image shows a page of a musical score, likely for a vocal soloist and string ensemble. The score is written in G minor (one flat) and 4/4 time. It consists of six staves. The first two staves are for woodwinds (n. I and n. II), the next three are for vocal soloists (Soprano, Alto, and Bass), and the last is for the Violoncello (Vc.). The vocal parts have lyrics: "cu - - - ri - a. Ei - a,". The woodwinds play a melodic line with eighth and sixteenth notes. The strings play a simple harmonic accompaniment. The page number 156 is indicated at the top left of the first staff and above the vocal staves.

161

n. I

161

161

S
wärn wir da, ei - a, wärn wir da,

A
wärn wir da, ei - a, wärn wir da,

B
wärn wir da, ei - a, wärn wir da,

161

Vc.

This musical score page contains five staves. The top two staves are for woodwinds: 'n. I' (flute) and 'I. II' (oboe). The next three staves are for voices: Soprano (S), Alto (A), and Bass (B). The bottom staff is for the Violoncello (Vc.). The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The vocal parts have lyrics in German: 'wärn wir da, ei - a, wärn wir da,'. The instrumental parts provide harmonic support, with the cello playing a simple bass line. The score is divided into measures by vertical bar lines, and the number '161' is printed at the beginning of each staff.

167

n. I

II

S

A

B

Vc.

ei - a, wärn wir da, ei - a, wärn wir

ei - a, wärn wir da, ei - a, wärn wir

ei - a, wärn wir da, ei - a, wärn wir

174

n. I

l. II

174

S

da, da, ei - a, wärn wir da, ei - a, wärn wir

A

da, da, ei - a, wärn wir da, ei - a, wärn wir

B

da, da, ei - a, wärn wir da, ei - a, wärn wir

174

Vc.

This musical score is for a vocal ensemble and a string section. It consists of five staves. The vocal parts are Soprano (S), Alto (A), and Bass (B), and the instrumental parts are Violin I (n. I), Violin II (l. II), and Violoncello (Vc.). The music is in a minor key, indicated by the one flat in the key signature. The vocal parts have lyrics in German. The instrumental parts provide harmonic support. The score is divided into two systems, with the first system containing measures 174-180 and the second system containing measures 181-187. The vocal parts feature a melodic line with a long note on 'da,' and a phrase 'ei - a, wärn wir'.

07.

Johann Christoph Bach (1642-1703)

Fürchte dich nicht

A free four-part motet on Christ's words from Isaiah and Luke (the latter familiar from Bach's Cantata 106), followed by a five-voice setting of the final verse of Johann Rist's 'O Traurigkeit, O Herzeleid', with the melody in the soprano, accompanied by the lower voices on the biblical texts.

Bach modeled his own motets in part upon the motets of his father's cousins Johann Christoph Bach and Johann Michael Bach. Bach referred to JC Bach as 'the profound composer'.

Fürchte dich nicht,
Denn ich hab dich erlöst,
Ich habe dich bei deinem Namen gerufen:
Du bist mein.
Wahrlich, wahrlich ich sage dir:
Heute, heute wirst du mir im Paradies sein.

-- Isaiah 43:1; Luke 23:43;

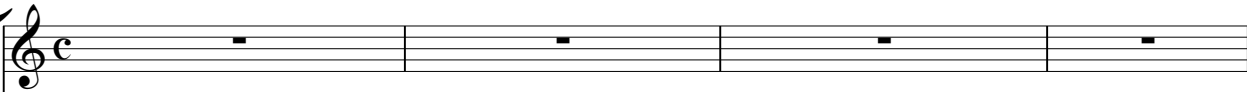
Chorale: O Jesu, du mein Hilf und Ruh,
Ich bitte dich mit Tränen:
Hilf, hilf daß ich mich bis ins Grab
Nach dir möge sehnen.

--Johann Rist

Fear not,
For I have redeemed you,
I have called you by your name:
You are mine.
Truly, truly I say to you:
This day will you be with me in Paradise.

Chorale: O Jesus, You my aid and rest,
I beseech you with tears:
Help me, that even unto the grave
I might yearn for You.

Soprano



Musical staff for Soprano, showing a whole rest in each of the four measures.

Alto



Musical staff for Alto, showing a melodic line with eighth and quarter notes.

Fürch-te dich, fürch-te dich nicht, fürch-te dich nicht, fürch-te dich nicht, nicht,

Tenor I



Musical staff for Tenor I, showing a melodic line with eighth and quarter notes.

Fürch-te dich_ nicht, fürch-te dich nicht, fürch-te dich_ nicht, nicht, nicht,

Tenor II



Musical staff for Tenor II, showing a melodic line with eighth and quarter notes.

Fürch-te dich nicht, fürch-te dich nicht, fürch-te dich nicht, nicht, nicht,

Bass



Musical staff for Bass, showing a melodic line with eighth and quarter notes.

Fürch-te dich nicht, fürch-te dich nicht, fürch-te dich nicht, nicht, nicht,

denn ich hab dich er - löst, er - löst, er - löst, ich hab dich er -
 denn ich hab _____ dich er - löst, er - löst, er - löst, ich hab dich er -
 denn ich hab _____ dich er - löst, er - löst, er - löst, ich hab dich er -
 denn ich hab dich, hab dich er - löst, er - löst, er - löst, ich hab dich er -

löst, fürch-te dich nicht, fürch - te dich nicht, nicht,

löst, fürch-te dich_ nicht, nicht, nicht,

löst, fürch-te dich nicht, nicht, nicht, ich

löst, fürch-te dich nicht, nicht, nicht, ich hab dich bei dei-nem Na - men ge -



ich hab dich bei dei-nem



ich hab dich bei dei-nem Na - men ge - ru - -



hab dich bei dei-nem Na - men de - ru - - - - fen, ge - ru - - -



ru - - - - fen, ge - ru - - - fen,

Na-men ge-ru - - - - - fen, ge - ru - - - - -

- fen, ge-ru - - - - - fen, ge - ru - - - - -

fen, ich, ich hab dich bei dei-nem Na-men ge - ru - - - - -

ich, ich hab bei dei-nem Na-men ge-ru

fen, ge - ru - - - fen, ge - ru - - -

fen, ge - ru - - - fen, dei-nem Na-men, dei-nem

fen, ge - ru - - - fen, dei-nem Na-men, dei-nem

fen, ich hab dich bei dei-nem Na - men ge - ru - fen, dei-nem Na-men, dei-nem

- - - - - fen, du, du,

Na-men, dei-nem Na-men, dei-nem Na-men, ge-ru - fen, ich hab dich bei dei-nem Na-men ge - ru - fen, du,

Na-men, dei-nem Na-men, dei-nem Na-men, ge-ru - - - - fen, du,

Na-men, dei-nem Na-men, dei-nem Na-men, ge-ru - - - - fen, du,

O Je - su du, mein
— bist mein, du, du bist mein,
du, du, du bist_ mein,
du bist mein, du, du bist mein,
du, du, du bist mein,
du_— bist mein, — bist mein,
du, du, du bist mein,
du bist mein, du, du bist mein,
du, du, du bist mein,

Hilf und Ruh,

mein, mein, du bist mein, bist mein, du, du bist

mein, mein, du bist mein, du bist

mein, mein, du bist mein, bist mein, du, du bist mein.

mein, mein, du bist mein, bist mein, du, du bist

Trä - - nen:

nicht, fürch-te dich nicht, denn du bist mein, du, du bist mein, denn ich

nicht, nicht, denn du bist mein, du bist mein, denn ich hab dich, —

nicht, nicht, du bist mein, denn du bist mein, denn ich hab, ich

fürch-te dich, nicht, denn du bist mein, denn du bist mein, denn ich hab, ich



hilf,



hab dich er - löst, er - löst, ich hab dich er - löst, er - löst. Wahr - lich, wahr - lich, ich



— dich — er - löst, er - löst, ich hab dich er - löst, er - löst. Wahr - lich, wahr - lich, ich



hab — dich er - löst, er - löst, ich hab — dich er - löst, er - löst. Wahr - lich, wahr - lich, ich



hab dich er - löst, er - löst, ich hab dich er - löst, er - löst. Wahr - lich, wahr - lich, ich

hilf, hilf, daß ich mich
 sa - ge dir, wahr - lich, wahr - lich, ich sa - ge dir: heu - te, heu - te wirst du mit mir, wirst du mit
 sa - ge dir, wahr - lich, wahr - lich, ich sa - ge dir: heu - te, heu - te wirst du mit mir,
 sa - ge dir, wahr - lich, wahr - lich, ich sa - ge dir: heu - te, heu - te wirst du mit
 sa - ge dir, wahr - lich, wahr - lich, ich sa - ge dir: heu - te, heu - te
 sa - ge dir, wahr - lich, wahr - lich, ich sa - ge dir: heu - te, heu - te

bis ins Grab nach dir mö - ge

mir, wirst du mit mir im Pa-ra-dies, im Pa-ra - dies sein, im Pa -

wirst du mit mir, wirst du mit mir im Pa-ra-dies, im Pa-ra - dies, im Pa - ra-dies, im Pa-ra - dies, im

mir, wirst du mit mir im Pa - ra-dies, im Pa-ra - dies, im Pa-ra-dies, im Pa-ra-

wirst du mit mir, wirst du mit mir im Pa-ra-dies, im Pa-ra-

seh - - nen,
- ra - dies sein. Du, du bist mein, bist mein, bist mein. Wahr-lich, wahr-lich, ich sa-ge dir,
Pa - ra - dies sein. Du, du bist mein, du, du bist mein, mein. Wahr-lich, wahr-lich, ich sa-ge dir,
dies — sein. Du bist mein, du bist mein. Wahr-lich, wahr-lich, ich sa-ge dir,
dies, im Pa - ra - dies sein. Du, du bist mein, du, du bist mein. Wahr-lich, wahr-lich, ich sa-ge dir,



hilf, hilf, hilf, daß



wahr-lich, wahr-lich, ich sa - ge dir, wahr-lich, wahr-lich, ich sa - ge dir: heu - te, heu - te



wahr-lich, wahr-lich, ich sa - ge dir, wahr-lich, wahr-lich, ich sa - ge dir: heu - te, heu - te

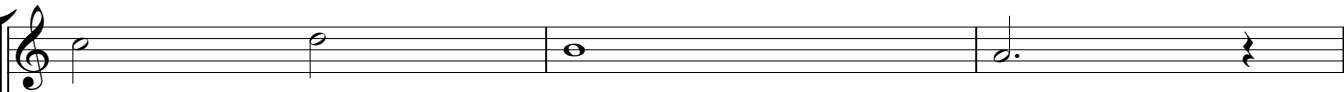


wahr-lich, wahr-lich, ich sa - ge dir, wahr-lich, wahr-lich, ich sa - ge dir: heu - te, heu - te



wahr-lich, wahr-lich, ich sa - ge dir, wahr-lich, wahr-lich, ich sa - ge dir: heu - te

ich nich bis ins Grab nach dir
 wirst du mit mir, wirst du mit mir, wirst du mit mir im Pa-ra-dies, im Pa-ra - dies _____
 wirst du mit mir, wirst du mit mir, wirst du mit mir im Pa-ra-dies, im Pa-ra - dies, im Pa - ra-dies, im Pa-ra-
 wirst du mit mir, wirst du mit mir im Pa - ra-dies, im Pa-ra-
 wirst du mit mit, wirst du mit mir



mö - - ge seh - - - nen.



sein, im Pa - - - ra - dies sein, du, du bist



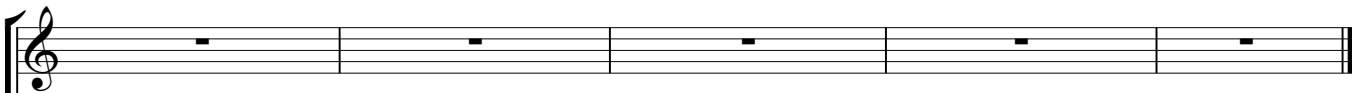
dies, im Pa - ra - dies sein, du, du bist



dies, im Pa - ra-dies, im Pa - ra - dies _____ sein, du, du bist



im Pa - ra-dies, im Pa - ra - dies, im Pa - ra-dies sein, du, du bist



mein, du, du _____ bist_ mein, du, du _____ bist_ mein.



mein, du, du, du bist mein, du, du, du bist mein.



mein, du, du bist mein, du, du bist mein.



mein, du, du bist mein, du, du bist mein.

08.

Johann Michael Bach (1648-1694)

Fürchtet euch nicht

A free antiphonal double-choir motet on the angelic salutation to the shepherds, followed by the first verse of the Christmas chorale 'Gelobet seist du, Jesu Christ', a so-called *Leise*.

Fürchtet euch nicht! Siehe, ich verkündige euch große Freude, die allem Volk widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr, in der Stadt David.

--Luke 2:11

Chorale: Gelobet seist du, Jesu Christ,
Daß du Mensch geboren bist
Von einer Jungfrau, das ist wahr;
Des freuet sich der Engel Schar. Kyrieleis!

--Martin Luther

Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

Chorale: Praised be you, Jesus Christ
that you have been born as a man
from a virgin - this is true-
at which the host of angels rejoices. Lord have mercy!

nicht,
nicht,
nicht,
nicht,

4 nicht,
fürch - tet euch nicht, fürch - tet euch nicht, sie - he, sie - he, ich ver - kün - di - ge euch gro - ße
fürch - tet euch nicht, fürch - tet euch nicht, sie - he, sie - he, ich ver - kün - di - ge euch gro - ße
fürch - tet euch nicht, fürch - tet euch nicht, sie - he, sie - he, ich ver - kün - di - ge euch gro - ße
4 fürch - tet euch nicht, fürch - tet euch nicht, sie - he, sie - he, ich ver - kün - di - ge euch gro - ße

7

sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de,

sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de,

sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de,

sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de,

sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de,

Freu-de, sie-he, sie-he, ich ver-

Freu-de, sie-he, sie-he, ich ver-

Freu-de, sie-he, sie-he, ich ver-

Freu-de, sie-he, sie-he, ich ver-

7 Freu-de, sie-he, sie-he, ich ver-

11

sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu -
 sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu -
 sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu -
 sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu -

11

kün-di-ge euch gro-ße Freu - de!
 kün-di-ge euch gro-ße Freu - de!
 kün-di-ge euch gro-ße Freu - de!
 kün-di-ge euch gro-ße Freu - de!

15

de! Fürch-tet euch nicht, fürch-tet euch nicht,

de! Fürch-tet euch nicht, fürch-tet euch nicht,

de! Fürch-tet euch nicht, fürch-tet euch nicht,

15

de! Fürch-tet euch nicht, fürch-tet euch nicht, sie-he, sie-he, ich ver-kün-di-ge euch gro-ße

Fürch-tet euch nicht, fürch-tet euch nicht, sie-he, sie-he, ich ver-kün-di-ge euch gro-ße

Fürch-tet euch nicht, fürch-tet euch nicht, sie-he, sie-he, ich ver-kün-di-ge euch gro-ße

15

Fürch-tet euch nicht, fürch-tet euch nicht, sie-he, sie-he, ich ver-kün-di-ge euch gro-ße

19

sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de, die al-lem Volk,
 sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de, die al-lem Volk,
 sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de, die al-lem Volk,
 sie-he, sie-he, ich ver-kün-di-ge euch gro-ße Freu-de, die al-lem Volk,

19

Freu-de, die
 Freu-de, die
 Freu-de, die
 Freu-de, die

19

Freu-de, die

23

die al - lem Volk, die al - lem Volk wi - der - fah - ren

die al - lem Volk, die al - lem Volk wi - der - fah - ren

die al - lem Volk, die al - lem Volk wi - der - fah - ren

die al - lem Volk, die al - lem Volk wi - der - fah - ren

23

al - lem Volk, die al - lem Volk, die al - lem Volk wi - der - fah - ren

al - lem Volk, die al - lem Volk, die al - lem Volk wi - der - fah - ren

al - lem Volk, die al - lem Volk, die al - lem Volk wi - der - fah - ren

al - lem Volk, die al - lem Volk, die al - lem Volk wi - der - fah - ren

23

al - lem Volk, die al - lem Volk, die al - lem Volk wi - der - fah - ren

27

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

27 wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

27 wird, die al - lem Volk, die al - lem Volk, die al - lem Volk wi - der-

31

fah - ren, wi - der - fah - ren wird.

fah - ren, wi - der - fah - ren wird. Denn euch, denn euch ist

fah - ren, wi - der - fah - ren wird. Denn euch, denn euch ist

fah - ren, wi - der - fah - ren wird. Denn euch, denn euch ist

31

fah - ren, wi - der - fah - ren wird.

fah - ren, wi - der - fah - ren wird.

fah - ren, wi - der - fah - ren wird.

fah - ren, wi - der - fah - ren wird.

31

fah - ren, wi - der - fah - ren wird.

36



heu-te der Hei-land ge-bo-ren, denn euch ist heu-te der Hei-land ge-bo-ren, wel-cher ist Chri-stus, der



heu-te der Hei-land ge-bo-ren, denn euch ist heu-te der Hei-land ge-bo-ren, wel-cher ist Chri-stus, der



36 heu-te der Hei-land ge-bo-ren, denn euch ist heu-te der Hei-land ge-bo-ren, wel-cher ist Chri-stus, der

41

Ge - - - lo - - - bet seist du,

Herr, in der Stadt Da - - - vid, denn euch ist heu - te der Hei -

Herr, in der Stadt Da - - - vid, denn euch ist heu - te der Hei - land,

41 Herr, in der Stadt Da - - - vid, denn euch ist heu - te der Hei -

46

Je - su Christ, daß du Mensch ge -

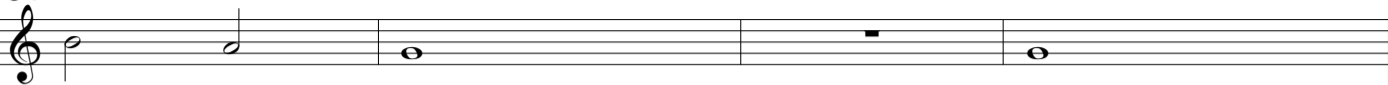
land ge - bo-ren, der Hei-land ge - bo - - ren, denn euch, denn euch ist

denn euch ist heu-te der Hei-land ge - bo - - ren, euch ist heu-te der Hei - land ge -

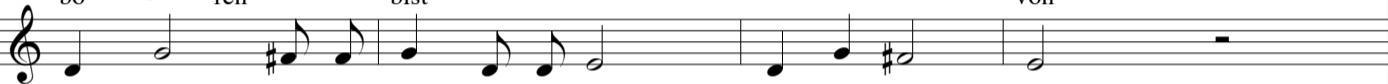
land ge - bo-ren, der Hei-land ge - bo - - ren, euch ist heu-te der

46

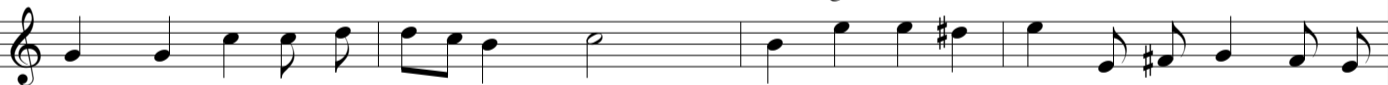
51



bo - ren bist von



heu - - - te der Hei - land, der Hei - land ge - bo - ren,



bo - ren, heu - te der Hei - - - land ge - bo - ren, wel - cher, wel - cher ist



51 Hei - - - land, der Hei - land ge - bo - - - - - ren,

ei - - - ner Jung - frau, das ist wahr,
 wel - cher, wel - cher ist Chri - stus, Chri - stus, Chri - stus, der Herr, in der Stadt
 Chri - stus, der Herr, Chri - stus, der Herr, Chri - stus der Herr, in der Stadt
 wel - cher, wel - cher ist Chri - stus, Chri - stus, der Herr, in der Stadt

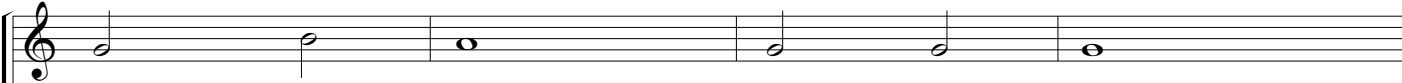
59

des freu - et sich der En - - gel

Da - - - - - vid, wel-cher ist Chri - stus, Chri-stus,

Da - - - - - vid, Da - vid, wel-cher ist Chri - stus, der Herr, der Herr, der

59 Da - - - - - vid, wel-cher ist Chri-stus, der



Schar,

Ky - ri - e - - - -



der Herr, in der Stadt Da - - - vid, in der Stadt Da -



Herr, in der Stadt Da - - - vid, der Herr, in der Stadt Da - vid, in der Stadt Da -



64 Herr, der Herr, in der Stadt, in der Stadt Da - - - - vid,

68



leis!



vid, in der Stadt,

in der Stadt

Da - - - - vid.



vid, Da-vid, in der Stadt Da - - - vid, in der Stadt Da - vid.



68

in der Stadt Da - - - vid, Da - - - - - vid.

09.

Johann Pachelbel (1653-1706)

Magnificat #13 in D Major

A 4-voice setting in the style of Schütz or Schein.

Pachelbel was one of the teachers of Bach's brother, who in turn was one of Bach's early teachers.

Magnificat anima mea Dominum.
Et exaltavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna,
qui potens est,
et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies
timentibus eum.

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.

Because he hath regarded the low estate of his
handmaiden: for behold: henceforth all generations
shall call me blessed.

For he has done for me great things,
He who is powerful,
and holy is his name.

And his mercy is on them from generation to
generation that fear him

He hath shown strength with his arm:
He hath scattered the proud in the imagination of
their hearts

Deposuit potentes de sede,
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel puerum suum
recordatus misericordiae.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen

He hath put down the mighty from their seats,
and exalted those of low degree.

He hath filled the hungry with good things:
and the rich he hath sent empty away.

He hath helped his servant Israel,
remembering his mercy.

As he promised to our forefathers,
Abraham and his seed, forever.

Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
is now and ever shall be
world without end. Amen

Soprano



Ma-gni-fi-cat, ma - gni-fi-cat, ma-gni- ____ fi - cat a - ni-ma me - a, a - ni-ma me - a

Alto



Ma-gni-fi-cat, ma - gni-fi-cat, ma-gni - fi - cat a - ni-ma me - a, Do - mi - num, Do-

Tenor



Ma-gni-fi-cat, ma - gni-fi-cat, ma-gni - fi - cat a - ni-ma me - a, Do-

Bass



Ma-gni-fi-cat, ma - gni-fi-cat, ma-gni - fi - cat a - ni-ma me - a, Do-

S

Do - mi-num, et ex-sul-ta - vit spi - ri-tus, et ex-sul - ta - vit spi - ri-tus, et

A

mi - num, et ex-sul - ta - vit spi - ri-tus, et ex-sul - ta - vit

T

mi - num, et ex-sul - ta - vit

B

mi - num, et

S
ex-sul - ta-vit spi - ri-tus, spi-____ ri-tus me - us in De-o sa-lu- ta-ri me-

A
spi - ri-tus, et ex-sul - ta - vit spi-ri-tus me - us in De-o sa-lu- ta-ri, in De-o sa-lu - ta-____ ri

T
spi - ri-tus, et ex - sul-ta - vit_ spi-ri-tus me- us in De-o sa-lu- ta-ri, in De-o sa-lu - ta - ri

B
ex-sul - ta-vit spi - ri-tus, spi-____ ri-tus me - us in De-o sa-lu- ta - ri -

S
o. Qui-a re-spe-xit hu - mi-li- ta-tem an - cil-lae su - ae;

A
me - o. Qui-a re-spe-xit hu - mi-li- ta-tem an - cil-lae su- ae;

T
me - o. ec-ce e-nim ex

B
me - o. Qui-a re-spe-xit hu - mi-li - ta-tem an - cil-lae su - ae; ec-ce

S



ec - ce e - nim ex hoc be - a - tam me di - cent om-

A



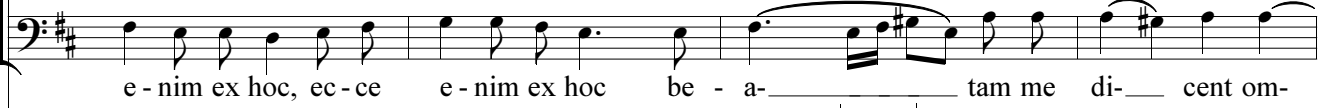
ec - ce e - nim ex hoc, ec - ce e - nim ex hoc be - a - tam me di - cent om-

T



hoc, ec - ce e - nim ex hoc, ec - ce e - nim ex hoc be - a - tam me di - cent om-

B



e - nim ex hoc, ec - ce e - nim ex hoc be - a - tam me di - cent om-

S

Musical staff for Soprano (S) in treble clef with a key signature of two sharps (F# and C#). The staff contains two measures of music. The first measure has a melodic line with eighth and quarter notes. The second measure starts with a double bar line and a fermata over a whole note, followed by a sequence of quarter and eighth notes.

nes ge-ne-ra- ti - o- nes. Qui-a fe- cit mi- hi ma-gna, qui po-tens est, qui

A

Musical staff for Alto (A) in treble clef with a key signature of two sharps. The staff contains two measures of music. The first measure has a melodic line with quarter and eighth notes. The second measure starts with a double bar line and a fermata over a whole note, followed by a sequence of quarter and eighth notes.

nes ge-ne-ra - ti - o - nes. Qui-a fe - cit mi - hi ma-gna, qui po-tens est, qui

T

Musical staff for Tenor (T) in treble clef with a key signature of two sharps. The staff contains two measures of music. The first measure has a melodic line with eighth and quarter notes. The second measure starts with a double bar line and a fermata over a whole note, followed by a sequence of quarter and eighth notes.

nes ge-ne-ra - ti - o - nes. Qui-a fe - cit mi - hi ma-gna, qui po-tens est, qui

B

Musical staff for Bass (B) in bass clef with a key signature of two sharps. The staff contains two measures of music. The first measure has a melodic line with eighth and quarter notes. The second measure starts with a double bar line and a fermata over a whole note, followed by a sequence of quarter and eighth notes.

nes ge-ne-ra - ti - o - nes. Qui-a fe - cit mi - hi ma-gna, qui po-tens est, qui

30

35

S

Musical staff for Soprano (S) in treble clef with a key signature of two sharps (F# and C#). The staff contains a melodic line with various note values including quarter, eighth, and half notes, and rests. A double bar line is present at measure 35.

po-tens, qui po-tens est; et sanc- tum no-men et sanc-tum no - men e - ius.

A

Musical staff for Alto (A) in treble clef with a key signature of two sharps. The staff contains a melodic line with various note values and rests. A double bar line is present at measure 35.

po-tens, qui po- tens est; et sanc - tum no-men et sanc-tum no - men e- ius. Et mi-se-ri -

T

Musical staff for Tenor (T) in treble clef with a key signature of two sharps. The staff contains a melodic line with various note values and rests. A double bar line is present at measure 35.

po-tens, qui po- tens est; et sanc - tum no-men et sanc-tum no - men e- ius. Et mi-se-ri -

B

Musical staff for Bass (B) in bass clef with a key signature of two sharps. The staff contains a melodic line with various note values and rests. A double bar line is present at measure 35.

po-tens, qui po- tens est; et sanc - tum no-men et sanc-tum no - men e - ius. Et mi-se-ri -

A

cor-di-a e-ius, mi-se-ri-cor-di-a e-ius a pro-ge-ni-e, a pro-ge-ni-e in pro-ge-ni-es ti-

T

cor-di-a e-ius, mi-se-ri-cor-di-a e-ius, a pro-ge-ni-e, a pro-ge-ni-e in pro-ge-ni-es ti-

B

cor-di-a e-ius, mi-se-ri-cor-di-a e-ius, a pro-ge-ni-e, a pro-ge-ni-e in pro-ge-ni-es ti-

45

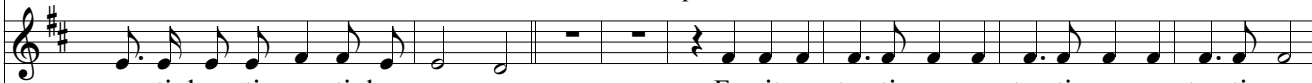
50

S



Fe - cit po - ten - ti -

A



men-ti-bus, ti-men-ti-bus e - um.

Fe-cit po - ten-ti-am, po - ten-ti-am, po - ten-ti-am,

T



men-ti-bus, ti-men-ti-bus e - um.

Fe-cit po - ten-ti-am, po - ten-ti-am, po - ten-ti-am,

B



men-ti-bus, ti-men-ti-bus e - um.

Fe-cit po - ten-ti-am, po - ten-ti-am, po - ten-ti-am,

S
am in bra - chi - o su- o,

A
fe-cit-po - ten-ti - am in bra-chi-o, in bra-chi-o, in bra-chi-o, in bra- chi-o su-o,

T
fe-cit po - ten-ti - am in bra-chi-o, in bra-chi-o, in bra-chi-o, in bra- chi-o su-o, di -

B
fe-cit po - ten-ti - am in bra-chi-o, in bra-chi-o, in bra-chi-o, in bra- chi-o su-o,

60

65

S

Musical staff for Soprano (S) in G major, showing rests for measures 60-64 and whole notes for measures 65-68.

di - sper - sit su -

A

Musical staff for Alto (A) in G major, showing rests for measures 60-61 and a melodic line for measures 62-68.

di - sper - sit su - per-bos, su - per-bos, su - per-bos, di - sper-sit su -

T

Musical staff for Tenor (T) in G major, showing a melodic line for measures 60-68.

sper - sit su - per - bos, di - sper - sit su - per-bos, su - per-bos, su - per-bos, di - sper-sit su -

B

Musical staff for Bass (B) in G major, showing a melodic line for measures 60-68.

di - sper - sit su - per - bos, su - per-bos, su - per-bos, su - per-bos, di - sper-sit su -

70

75

S

per - bos men - te cor - dis su- i.

A

per-bos, su - per-bos men-te cor-dis, men-te cor-dis, cor-dis su- i, men-te cor-dis su- i.

T

per-bos, su - per-bos men-te cor-dis men-te cor-dis, cor-dis su- i, men-te cor-dis su - i.

B

per-bos, su - per-bos men-te cor-dis men-te cor-dis, cor-dis su - i, men-te cor-dis su - i.

S
De-po-su-it po-ten-tes de se-de, et ex- al- ta- vit hu - mi-les. E - su - ri - en-tes im-ple-vit

A
De-po-su-it po-ten-tes de se-de, et ex - al - ta - vit hu- mi-les. E-su - ri - en-tes im-ple-vit

T
De-po-su-it po-ten-tes de se-de, et ex - al - ta - vit hu - mi-les. E - su - ri - en-tes im-ple-vit

B
De-po-su-it po-ten-tes de se-de, et ex - al - ta - vit hu - mi-les. E - su- ri - en-tes im-ple-vit

S
bo - nis, et di-vi-tes di-mi-sit, et di-vi-tes di-mi-sit in - a - nes, in-a-nes. Sus-ce-pit, sus -

A
bo - nis, et di-vi-tes di-mi-sit, et di-vi-tes di-mi - sit in - a - nes, in-a-nes. Sus-ce-pit, sus -

T
bo - nis, et di-vi-tes di-mi-sit, et di-vi-tes di-mi - sit in - a - nes, in-a-nes. Sus-ce-pit, sus -

B
bo - nis, et di-vi-tes di-mi-sit, et di-vi-tes di-mi - sit in - a - nes, in-a-nes. Sus-ce-pit, sus -

S

Musical staff for Soprano (S) in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes, with a brief rest in the third measure.

ce-pit, sus-ce-pit Is-ra-el pu-e-rum su - um, re-cor - da - tus mi-se - ri -

A

Musical staff for Alto (A) in treble clef with a key signature of two sharps. The melody is continuous, featuring quarter and eighth notes.

ce-pit, sus-ce-pit Is-ra-el pu-e-rum su - um, re-cor - da-tus mi-se - ri - cor-di-ae, mi-se - ri -

T

Musical staff for Tenor (T) in treble clef with a key signature of two sharps. The melody includes a half note with a sharp sign in the third measure.

ce-pit, sus-ce-pit Is-ra-el pu-e-rum su - -um, re-cor da-tus mi-se-ri - cor-di-ae, mi-se - ri -

B

Musical staff for Bass (B) in bass clef with a key signature of two sharps. The melody features quarter and eighth notes.

ce-pit, sus-ce-pit Is-ra-el pu-e-rum - su - um, re-cor - da-tus mi-se - ri cor-di-ae, mi-se - ri -

S
 cor-di-ae su - ae. Sic - ut lo - cu-tus est ad pa-tres, ad pa-tres nos -

A
 cor-di-ae su- ae.

T
 cor-di-ae su - ae. Sic - ut lo - cu-tus est ad pa-tres, ad pa-tres nos-__

B
 cor-di-ae__ su - ae. Sic - ut lo - cu-tus est ad pa-tres, ad pa-tres nos -

S



tros, A - bra-ham et se - mi-ni, et se - mi-ni e - ius in sae - cu - la, et se - mi-ni, et

A



A - bra-ham et se - mi-ni, et se - mi-ni e - ius in sae - cu - la, et se - mi-ni, et

T



tros, A - bra-ham et se - mi-ni, et se - mi-ni e - ius in sae - cu - la, et se - mi-ni, et

B



tros, A - bra-ham et se - mi-ni, et se - mi-ni e - ius in sae - cu - la, et se - mi-ni, et

S
se - mi - ni, et se - mi - ni e - ius in sae - cu - la.

A
se - mi - ni, et se - mi - ni e - ius in sae - cu - la.

T
se - mi - ni, et se - mi - ni e - ius in sae - cu - la.

B
se - mi - ni et se - mi - ni e - ius in sae - cu - la.

105

110

S

A

T

B

Musical staff for Soprano (S) in treble clef, key of D major (two sharps), and 3/2 time. The staff contains a melodic line with lyrics: "Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o".

Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o

Musical staff for Alto (A) in treble clef, key of D major (two sharps), and 3/2 time. The staff contains a melodic line with lyrics: "Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o".

Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o

Musical staff for Tenor (T) in treble clef, key of D major (two sharps), and 3/2 time. The staff contains a melodic line with lyrics: "Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o".

Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o

Musical staff for Bass (B) in bass clef, key of D major (two sharps), and 3/2 time. The staff contains a melodic line with lyrics: "Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o".

Glo - ri - a, glo - ri - a Pa- tri, glo - ri - a, glo - ri - a Fi - li - o

S

et Spi - ri - tu - i, Sanc - to, glo - ri - a et Spi - ri - tu - i Sanc - to.

A

et Spi - ri - tu - i Sanc - to, glo - ri - a et Spi - ri - tu - i Sanc - to.

T

et Spi - ri - tu - i Sanc - to, glo - ri - a et Spi - ri - tu - i Sanc - to.

B

et Spi - ri - tu - i Sanc - to, glo - ri - a et Spi - ri - tu - i Sanc - to.

S

A

T

B

Sic - ut e - rat in prin -

Si - cut e - rat in prin - ci - pi - o, in prin - ci - pi - o, sic - ut e - rat in prin -

Sic - ut e - rat in prin - ci - pi - o, in prin - ci - pi -

S

ci - pi - o, in prin - ci - pi - o,

A

ci - pi - o, in prin - ci - pi - o, et nunc, et nunc, et nunc et

T

o, in prin - ci - _____ i - o, et nunc, et nunc, et nunc et

B

Sic - ut e - rat in prin - ci - pi - o, et nunc, et nunc, et nunc et

S
et nunc, et nunc, et nunc et sem - per

A
sem-per, et nunc, et nunc, et nunc et sem- per,

T
sem- per, et nunc, et nunc et sem-per et in sae-cu-la sae-cu-

B
sem- per, et in

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in treble clef for S, A, and T, and bass clef for B. The key signature has two sharps (F# and C#). The lyrics are in Latin. The Soprano part begins with a rest, followed by 'et nunc, et nunc, et nunc et sem - per'. The Alto part starts with 'sem-per, et nunc, et nunc, et nunc et sem- per,'. The Tenor part starts with 'sem- per, et nunc, et nunc et sem-per et in sae-cu-la sae-cu-'. The Bass part starts with 'sem- per, et in'. The score is divided into three measures. The first measure contains the first two notes of each voice line. The second measure contains the next two notes. The third measure contains the final notes and rests.

S
et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -

A

T
lo - rum, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -

B
sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A -

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in treble clef for S and T, and bass clef for B. The key signature has two sharps (F# and C#). The Soprano part begins with a rest, then sings the lyrics 'et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -'. The Alto part is silent, indicated by a horizontal line. The Tenor part begins with a rest, then sings 'lo - rum, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A -'. The Bass part begins with a rest, then sings 'sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A -'. The lyrics are written below the notes, with hyphens indicating syllables across notes.

S
men, et in sae-cu-la sae-cu - lo-rum, et in sae - cu-la sae-cu - lo-rum sae - cu-lo-rum,

A
et in sae-cu-la sae-cu - lo-rum, et in sae - cu-la sae-cu - lo-rum sae-cu-lo - rum,

T
men, et in sae - cu-la sae-cu - lo-rum, et in sae - cu-la sae-cu - lo - rum,

B
men,

S

Musical staff for Soprano (S) in G major, 4/4 time. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The rest of the staff consists of eighth and sixteenth notes, ending with a half note G4.

A - men, et in sae-cu-la sae-cu-lo-rum, et in sae - cu-la sae-cu-lo-rum, sae-

A

Musical staff for Alto (A) in G major, 4/4 time. The melody begins with a half note G4, followed by quarter notes A4 and B4. The rest of the staff consists of eighth and sixteenth notes, ending with a half note G4.

A- men, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu -

T

Musical staff for Tenor (T) in G major, 4/4 time. The melody begins with a half note G4, followed by quarter notes A4 and B4. The rest of the staff consists of eighth and sixteenth notes, ending with a half note G4.

A-men, et in sae-cu-la sae-cu-lo-rum, et in sae - cu-la sae-cu-lo-rum, sae-cu -

B

Musical staff for Bass (B) in G major, 4/4 time. The melody begins with a half note G4, followed by quarter notes A4 and B4. The rest of the staff consists of eighth and sixteenth notes, ending with a half note G4.

et in sae-cu-la sae-cu - lo rum, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu -

S



cu - lo - rum, A - _____ men, a - men, a - _____ men.

A



lo - rum, A - _____ men, a - men, a - _____ men.

T



lo - rum, A - _____ men, a - men, a - men, a - _____ men.

B



lo - rum, A - _____ men, a - men, a - men, a - _____ men.

10.

Antonio Vivaldi (1678-1741)

Violin Concerto in D Major, opus 3, no. 9: First movement

Transcribed for organ by JS Bach

One of many concerti by Vivaldi and others transcribed by Bach for organ.

Concerto I.

(Tutti)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#) and a common time signature (C). The music begins with a series of chords and arpeggiated figures in the bass, while the treble staff features more complex rhythmic patterns, including eighth and sixteenth notes. The tempo marking "(Tutti)" is placed between the two staves in the first measure.

The second system of the musical score continues the piece. It also consists of two staves in treble and bass clefs, with the same key signature and time signature. The treble staff continues with a melodic line of eighth notes, while the bass staff provides a steady accompaniment with chords and occasional eighth-note patterns. The notation is dense and rhythmic, characteristic of a concerto's first movement.

Musical score for the first system, consisting of two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first staff is in treble clef and the second staff is in bass clef. The music begins with a piano introduction in the bass clef, followed by a melodic line in the treble clef. A section marked "(Solo)" begins in the second measure of the second staff, featuring a melodic line in the bass clef. The piece concludes with a final chord in the bass clef, marked with a sharp sign (#).

Musical score for the second system, consisting of two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first staff is in treble clef and the second staff is in bass clef. The music continues from the first system, featuring a melodic line in the treble clef and a piano introduction in the bass clef. The piece concludes with a final chord in the bass clef, marked with a sharp sign (#).

(w)

(Tutti)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The time signature is 7/8. The upper staff begins with a fermata over a quarter note D5, followed by a series of eighth notes and quarter notes. The lower staff starts with a quarter rest, followed by eighth notes and quarter notes. The word "(Tutti)" is written above the first measure of the bass staff. The system concludes with a double bar line.

(Solo)

The second system of music also consists of two staves in the same key and time signature as the first system. The upper staff continues with eighth and quarter notes. The lower staff features a series of chords in the first two measures, followed by eighth notes and quarter notes. The word "(Solo)" is written above the third measure of the bass staff. The system concludes with a double bar line.

(#)

(Tutti)

This system of music is written for piano in a key signature of two sharps (F# and C#) and common time. The first staff (treble clef) begins with a sharp sign (#) above the first measure. The music consists of a series of eighth-note patterns in both hands. The second staff (bass clef) features a more complex rhythmic pattern with some sixteenth notes. The system concludes with a 'Tutti' marking in the right hand.

tr

(Solo)

This system continues the musical piece. The first staff (treble clef) includes a trill (*tr*) over a note in the second measure. The second staff (bass clef) features a 'Solo' marking in the second measure, indicating a solo passage for the left hand. The music continues with eighth-note patterns in both hands, ending with a final chord in the right hand.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#). The music is written in a style that includes eighth and sixteenth notes, often beamed together in groups. There are several measures of music, with some measures containing rests or specific articulation marks. The notation is dense and rhythmic.

The second system of the musical score also consists of two staves in treble and bass clefs, maintaining the two-sharp key signature. The notation continues with similar rhythmic patterns. In the third measure of the bass staff, the instruction "(Tutti)" is written in a serif font, indicating a change in dynamics or performance style. The music concludes with a few final notes and rests in both staves.



First system of a musical score in G major (one sharp). The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line of eighth notes, followed by a series of chords. The bass staff provides a harmonic accompaniment with chords and a melodic line. The system is divided into four measures by vertical bar lines.



Second system of the musical score, continuing in G major. It also consists of two staves. The treble staff continues the melodic and chordal patterns from the first system. The bass staff features a more active melodic line. A section of the score is marked with the word "(Solo)" in the center of the system, indicating a solo performance section. The system is divided into four measures.

This musical score is written for piano on a grand staff consisting of two staves. The key signature is one sharp (F#), and the time signature is 4/4. The piece begins with a treble clef on the upper staff and a bass clef on the lower staff. The word **(Tutti)** is written in the center of the lower staff. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and includes several measures with slurs. The lower staff provides a harmonic accompaniment with chords and moving lines, also featuring slurs. The score is divided into measures by vertical bar lines, with a double bar line indicating a section change.

This musical score is written for piano in G major, consisting of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The piece is divided into two measures by a vertical bar line.

Measure 1: The treble staff begins with a treble clef and a sharp sign. It contains four chords, each with a slur above it. The notes in these chords are G4, B4, D5 (first chord); A4, C5, E5 (second chord); B4, D5, F#5 (third chord); and C5, E5, G5 (fourth chord). The bass staff starts with a bass clef and a sharp sign, followed by a whole note chord of G2, B1, D2, and a slur over the next two notes, A1 and C2.

Measure 2: The treble staff continues with four chords, each with a slur above it. The notes are D5, F#5, A5 (first chord); E5, G5, B5 (second chord); F#5, A5, C6 (third chord); and G5, B5, D6 (fourth chord). The bass staff begins with a whole note chord of G2, B1, D2, followed by a slur over the next two notes, A1 and C2, and then a series of eighth notes: D2, C2, B1, A1, G2, F#2, E2, D2.

A musical score for piano, consisting of two staves: a treble staff (top) and a bass staff (bottom). The music is written in a key signature of one sharp (F#) and a common time signature (C). The treble staff begins with a treble clef and a sharp sign for the key signature. It features a series of chords, each with a slur over it, followed by a melodic line with eighth notes and quarter notes. The bass staff begins with a bass clef and a sharp sign for the key signature. It features a series of chords, each with a slur over it, followed by a melodic line with eighth notes and quarter notes. The music concludes with a final chord in the bass staff.

This musical score is written for piano in G major (one sharp) and 4/4 time. It consists of two staves. The right-hand part (treble clef) features a melody of eighth notes, often beamed in pairs, with a final half-note chord. The left-hand part (treble clef) provides a harmonic accompaniment with a mix of eighth and sixteenth notes, including some triplets, and concludes with a final half-note chord. The piece ends with a fermata over the final notes on both staves.

11.

Johann Sebastian Bach (1685-1750)
Cantata 131: Aus der Tiefe, ca. 1707

Probably written during Bach's time in Mühlhausen (1707-08).

[My dad's connection to Mühlhausen.]

Psalm 130—De profundis (translated by Martin Luther).

Brings together many of the ideas and techniques we've already heard.

Note: Movement 4: 2nd A section cut for this event.

1. Aus der Tiefen rufe ich, Herr, zu dir. Herr, höre meine Stimme, lass deine Ohren merken auf die Stimme meines Flehens!

From the depths now do I call, Lord, to thee. Lord, hear my voice's crying, and let thine ears consider well the voice of my supplication.

2. So du willst, Herr, Sünde zurechnen, Herr, wer wird bestehen? Denn bei dir ist die Vergebung, dass man dich fürchte.

*Chorale: Erbarm dich mein in solcher Last,
Nimm sie aus meinem Herzen,
Dieweil du sie gebüßet hast
Am Holz mit Todesschmerzen,
Auf dass ich nicht mit großem Weh
In meinen Sünden untergeh,
Noch ewiglich verzage.*

3. Ich harre des Herrn, meine Seele harret, und ich Hoffe auf sein Wort.

If thou wilt, Lord, mark what is sinful, Lord, who will abide it? For with thee there is forgiveness, that we might fear thee.

*Have mercy on me in such grief,
Remove it from my bosom,
Because thou hast now paid for it
On wood with pains of dying,
So that I might with grievous woe
Within my sinful state not die,
Nor give up hope forever.*

I wait for the Lord, this my spirit waiteth, and I put trust in his word.

4. Meine Seele wartet auf den Herrn von einer Morgenwache bis zu der andern.

*Chorale: Und weil ich denn in meinem Sinn,
Wie ich zuvor geklaget,
Auch ein betrübter Sünder bin,
Den sein Gewissen naget,
Und wollte gern im Blute dein
Von Sünden abgewaschen sein
Wie David und Manasse.*

5. Israel hoffe auf den Herrn; denn bei dem Herrn ist die Gnade und viel Erlösung bei ihm. Und er wird Israel erlösen aus allen seinen Sünden.

My spirit waiteth for the Lord from one morning watch until the next.

*Especially that in my heart,
As I have long lamented,
I, too, an anxious sinner am,
Who is by conscience rankled,
And would so glad within thy blood
From sinfulness be washed and pure
Like David and Manasseh.*

Israel, trust in the Lord; for with the Lord there is mercy, and much redemption with him.
And he shall Israel deliver from all of its transgressions.

Aus der Tiefen rufe ich, Herr, zu dir

BWV 131

1.

Adagio

Oboe



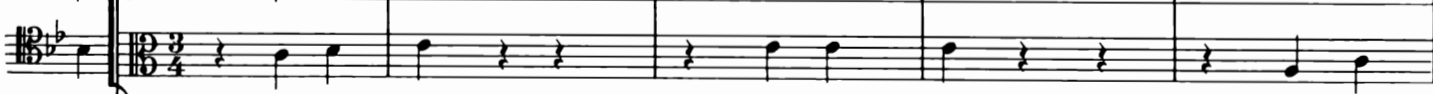
Violino



Viola I



Viola II



Fagotto



6

This musical score consists of five staves. The first staff is in treble clef and begins with a measure number '6'. It contains a melodic line with several trills marked with '#tr'. The second staff is also in treble clef and features a more active melodic line with slurs and a grace note. The third and fourth staves are in alto clef (C-clef) and provide harmonic support with chords and moving lines. The fifth staff is in bass clef and provides a steady bass line. The music is written in a single system with vertical bar lines separating the measures.

Musical score for a piece starting at measure 12. The score consists of five staves:

- Staff 1: Treble clef, contains the first melodic line with trills and a flat.
- Staff 2: Treble clef, contains the second melodic line with trills and a flat.
- Staff 3: Alto clef, contains a harmonic accompaniment.
- Staff 4: Alto clef, contains a harmonic accompaniment.
- Staff 5: Bass clef, contains the bass line.

The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr.) and a flat (b) are used as ornaments. The piece concludes with a double bar line.

18

This musical score consists of four staves. The top staff is a single melodic line in treble clef, starting with a trill (tr) on a dotted quarter note. It features several slurs and trills throughout. The second and third staves are piano accompaniment, both in treble clef with a 16-beat measure signature. The bottom staff is a bass line in bass clef. The key signature has one sharp (F#), and the time signature is 16 beats per measure. The score is divided into six measures by vertical bar lines.

Aus der Tie - fen, aus der Tie - fen ruf ich, Herr, zu

Aus der Tie - fen, aus der Tie - fen ruf ich, Herr, zu

dir, aus der Tie - fen, aus der

dir, *aus der Tie - fen,* aus der Tie - fen

Aus der Tie - fen, aus der Tie - fen

Aus der Tie - fen, aus der Tie - fen

6 6 6 6 # 6 # 6 # 6 6 6

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

The musical score consists of four staves. The top two staves are for two voices, the third for a third voice, and the fourth for a bass line. The lyrics are written below the notes. The bass line includes figured bass notation: 6 6 6 6 # 6 # 6 # 6 6 6. The lyrics are: dir, aus der Tie - fen, aus der; dir, aus der Tie - fen, aus der Tie - fen; Aus der Tie - fen, aus der Tie - fen; Aus der Tie - fen, aus der Tie - fen.

Musical score for a vocal piece, likely a chorale or hymn. The score is written for four voices (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are:

Tie - fen ruf ich, Herr, zu dir, ruf ich, Herr, zu
 ruf ich, Herr, zu dir, ru - fe ich, Herr, zu
 ruf ich, Herr, zu dir, ruf ich, ru - fe ich, Herr, zu
 ruf ich, Herr, zu dir, ru - fe ich, ru - fe ich, Herr, zu

The score includes a basso continuo line with figured bass notation (numbers 6, 5, 4, #, 6, 5, #, 6, #, 5, #, 6, #, 5, #) and a trill (tr) marking above the first measure of the vocal lines.

Musical score for a vocal piece. The score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is a basso continuo line. The lyrics are: "Tie - fen ru - fe ich, Herr, zu dir." The music is in a common time signature (C) and features various melodic lines with lyrics underneath. The basso continuo line includes figured bass notation: 6, 5, #, 6, 7, #, 6, #, 6, 5, #, #, 5, 6, 7, #.

Tie - fen

ru - fe

ich, Herr, zu dir.

ru - fe

ich, ru - fe

ich, Herr, zu dir.

ru - fe,

ru - fe

ich, Herr, zu dir.

ru - fe,

ru - fe

ich, Herr, zu dir.

6

6

5

#

6

7

#

6

#

6

5

#

#

5

6

6

7

#

vivace

Herr, Herr, hö - re mei - ne Stim - me, Herr, Herr, hö - re mei - ne

Herr, Herr, hö - re mei - ne Stim - me, Herr, Herr, hö - re mei - ne

Herr, Herr, hö - re mei - ne Stim - me, Herr, Herr, hö - re mei - ne

Herr, Herr, hö - re mei - ne Stim - me, Herr, Herr, hö - re mei - ne

6 5 6 6 5 6 6 6 4 6

Herr, Herr, hö - re mei - ne Stim - me, laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes
 hens, Herr, hö - re mei - ne Stim - me,
 Herr, Herr, hö - re mei - ne Stim - me,
 Herr, Herr, hö - re mei - ne Stim - me,

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

Fle - - - - - hens, Herr, hö - re mei - ne Stim - me,
 Herr, Herr, hö - re mei - ne Stim - me,
 Herr, *Herr, hö - re mei - ne* Stim - me, laß dei - ne Oh - ren
 Herr, Herr, hö - re mei - ne Stim - me,

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

mer-ken auf die Stim-me mei-nes Fle - hens, auf die Stim-me mei-nes Fle - - -

laß dei - ne Oh - ren mer-ken auf die Stim-me mei-nes Fle - - -

6 6 6[♯] 5 6 6 6[♯] 6 6[♯] 6 6 5 6[♯] 6 5 6[♯]

Detailed description: This is a musical score for voice and piano. It consists of three systems of music. The first system has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The second system also has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The third system has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The lyrics are in German and are written below the vocal lines. The piano accompaniment includes fingering numbers (6, 5, 6, 6, 6, 6, 6, 5, 6) and a sharp sign (#) above certain notes.

laß deine Ohren merken auf die Stimme meines Flehens, auf die deine Ohren merken auf die Stimme meines Flehens, auf die Stimme meines Flehens,

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

Stim - me mei - nes Fle - - - - - hens, laß dei - ne Oh - ren mer - ken auf die

Stim - me mei - nes Fle - - - - - hens, laß dei - ne Oh - ren mer - ken auf die Stim - me

laß

laß dei - ne Oh - ren mer - ken auf die

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

Stim - me mei - nes Fle - hens, auf die Stim - me mei - nes Fle -

mei - nes Fle - hens,

dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle -

Stim - me mei - nes Fle - hens,

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

hens, laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle - - -

laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes mer - ken auf die Stim - me mei - nes

hens, laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle - hens, auf die Stim - me mei - nes

laß dei - ne Oh - ren mer - ken auf die Stim - me mei - nes Fle - hens, auf die

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

hens, auf die Stim-me, auf die Stim-me mei-nes Fle

hens, auf die Stim-me, auf die Stim-me mei-nes Fle

hens, auf die Stim-me, auf die Stim-me mei-nes Fle

hens, auf die Stim-me mei-nes Fle

6 # 7 6 # 6 6 6 6 6 6 6 5 6 6 3 6 5 6 6 3 6 5 6 3 6 5

p *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f*

andante

So du willst, so du willst, Herr, Herr, Sün-de zu - rech - nen,

6
4

6
5

#

6

6

6

6
5

7

4

3

6

6
5

4

Oboe

Musical notation for Oboe part, showing a melodic line with slurs and a trill.

Soprano

Musical notation for Soprano part, showing a rest.

Basso

Musical notation for Bass part, showing a melodic line with slurs and a trill.

so du willst, so du willst, Herr, Sün - de zu - rech - nen,

Cont., Org. 6

Musical notation for Continuo/Organ part, showing a bass line with figured bass notation.

Er - - - barm dich mein in

so du willst, so du willst, Herr, Sün - - - de zu - rech-nen, so du willst, so du

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

The image shows a musical score for a hymn, consisting of four staves. The top staff is a piano accompaniment in treble clef, starting with a treble clef and a common time signature. It features a melodic line with eighth and sixteenth notes, including a flat sign (b) above a note. The second staff is a vocal line in treble clef, with lyrics in German. The third staff is a piano accompaniment in bass clef, with lyrics in German. The bottom staff is a piano accompaniment in bass clef, with fingerings (6, 5, #, 6, 5, 6, 6/5) indicated above the notes. The lyrics are: "sol - - cher Last, willt, Herr, Sün - - de zu - rech - nen, Herr, so du willt Sün - de zu - rech - nen,".

sol - - cher Last,

willt, Herr, Sün - - de zu - rech - nen, Herr, so du willt Sün - de zu - rech - nen,

so du willst Sün - de zu - rech - nen, Herr, wer wird be - ste - hen,

nimm sie aus

6 6 9_b 5_b 6 7_# 6 6 6₅ #

die - weil du sie ge -

hen, wer wird be - ste - hen, so du willst Sün - de zu -

7 7 7# 6 6 7# 6 5 6/5 #

bü - ßet hast
 rech-nen, Herr, wer wird be - ste - - - - - hen, be - ste - -

Fingerings: 6, 6/5, 4, 6/5, 6/5, 5, 6/5, 5, 6/3, 7/5

27

hen, Herr, so du willst Sün - de zu - rech - nen, Herr, wer wird be -

6 6 4 6 6 6 4 6 6 5 6 6 4 6 6 6 5b 6 5 b

Musical staff with treble clef. It contains a series of eighth and sixteenth notes with slurs. Dynamic markings 'p' and 'f' are present at the end of the staff.

am Holz mit To - des - schmer - ste - - - hen, wer wird be - ste - - -

6 5, 4, #, 6, 6 5, #, 6, 4, #, 3, 9, 8, 6, 6 4, 5



zen,

hen? Denn bei dir ist die Ver-

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

38

ge-bung, denn bei dir ist die Ver - ge-bung, bei dir ist die Ver -

auf

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

Piano accompaniment staff with treble clef, showing a melodic line with eighth and sixteenth notes, including a trill (tr) at the end.

Vocal line staff with treble clef and German lyrics: daß ich nicht mit gro - ßem

Bass line staff with bass clef and German lyrics: ge - bung, bei dir ist die Ver - ge - bung, bei dir, bei dir ist die Ver - ge -

Basso continuo staff with bass clef, featuring figured bass notation: 5 4, 3, 9, 6, 4, #, 6, 6, 6, #, 6, 5, #.

44

Musical score for voice and piano, measures 44-46. The score is written in G major and 3/4 time. The vocal line begins with the word "Weh" and continues with the lyrics "bung, daß man dich fürch - te, daß". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with figured bass notation in the left hand. The figured bass notation includes figures such as 6, 6̇, 6, 6, 4, 6#, 7, 6, #, #, #, #, 6, #, #, #, 5, 6.

Weh
 bung, daß man dich fürch - te, daß

6 6̇ 6 6 4 6# 7 6 # # # # 6 # # # 5 6

47



man dich fürch - - - - - te;

denn bei

50

Musical staff with treble clef. The melody consists of eighth notes, starting with a G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a whole rest for the next measure, followed by a melodic line of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff with treble clef. The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are three measures in total, each containing a quarter note.

mei - - nen Sün - - den un - - ter - -

Musical staff with bass clef. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a whole rest for the next measure, followed by a melodic line of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

dir ist die Ver - ge - bung, daß man dich fürch - - - - -

Musical staff with bass clef. The bass line consists of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are three measures in total, each containing a quarter note. Fingerings are indicated by numbers 5, 6, and 6 above the notes.

53



dir ist die Ver - ge - bung, noch e - - - wig -
tr daß man dich fürch - - - te, dich fürch - -

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

lich ver - - - za - - - ge.
 te, daß man dich fürch -

Musical notation includes a trill (tr.) in the vocal line and various chords and melodic lines in the piano accompaniment.

A musical staff with a treble clef. It contains a series of eighth notes with beamed stems, some with slurs. The notes are mostly in the upper register. The staff ends with a double bar line and a common time signature 'C'.

A musical staff with a treble clef, which is mostly blank. Below it is a bass staff with a bass clef. The bass staff contains a melodic line with slurs and a trill marked 'tr'. The staff ends with a double bar line and a common time signature 'C'.

te, dich fürch - te.

A musical staff with a bass clef. It contains a series of notes with figured bass notation (fingerings) written above them. The figures include 6, 6/4, 5/3, 6/5, 4, 6, 6, 6, 6, 7, 7, 7, 7, 6, and 6. The staff ends with a double bar line and a common time signature 'C'.

Soprano adagio

Ich har - re des

Herrn,

ich har - re des

Herrn,

Alto

Ich har - re des

Herrn,

ich har -

re des Herrn,

Tenore

Ich har - re des

Herrn,

ich har - re des

Herrn,

ich har -

Basso

Ich har - re des

Herrn,

ich har - re des

Herrn,

Cont., Org.

largo

ich har-re des Herrn,

ich har-re des Herrn,

- - re des Herrn,

ich har-re des Herrn,

mei-ne See-le

har -

- - - - - ret, und ich

6

7

6

b

b

7b

7

6

5

4

#

b

b

8 mei - ne See - le har - - - - - ret, und ich hof - fe, und ich

hof - fe, und ich hof - fe, ich hof - fe, ich hof - fe auf sein Wort, mei - ne See - le har -

4
2

6
5

6
5

6
5
4

#

#

6

har - - - ret, und ich hof - fe, ich hof - fe, ich hof - fe, ich hof - fe auf sein Wort, mei - ne See - le har - - -
 hof - fe, ich hof - fe, ich hof - fe auf sein Wort, mei - ne See - le har - - -
 - - - ret, und ich hof - fe auf sein Wort,

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

- - - - -
 - ret, und ich hof - fe, ich hof - fe, ich hof - fe auf sein
 hof - fe, ich hof - fe auf sein Wort, und ich hof - - - - fe auf sein
 8 - ret, und ich hof - fe auf sein Wort, ich hof - - - - - fe,
 mei - ne See - le har - - - - -

Musical notation includes treble and bass clefs, a key signature of one flat (B-flat), and various rhythmic values. The bass line features figured bass notation with numbers 6, 5, 7, 6, #, 3, 4/2, 6, 4/2, b6, 7, and #.

Wort, ich hoffe auf sein Wort, meine Seele harret, und ich hoffe auf sein Wort, meine Seele harret, und ich hoffe auf sein Wort, meine Seele harret, und ich hoffe auf sein Wort.

8

\flat $\flat 6$ 7 7 \flat 7 \flat $\frac{4}{2}$ $\flat 6$ 7 \sharp 3 $\frac{4}{2}$ $\sharp 6$

har - - - - - ret, und ich hof - fe auf sein

hof - fe, ich hof - fe, ich hof - fe, ich hof - - - - - fe auf sein

8 Wort, ich hof - - - - - fe auf sein Wort, mei - ne See - le

Wort, ich hof - - - - - fe auf sein Wort, ich

9 6 5 4 6 5 4 2 6 7 4 #

Wort, mei - ne See - le har - - - - ret, und ich hof - fe, ich

Wort, und ich hof - fe, ich hof - fe, ich hof - fe auf sein Wort, ich

8 har - - - - ret, und ich

hof - fe, ich hof - fe, und ich hof - fe, ich hof - fe, ich hof - fe, mei - - - - ne See - le

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

hof - fe, ich hof - fe auf sein Wort, und ich hof - fe, und ich hof - fe, ich
 hof - - - - fe, mei - ne See - le har - - - -
 8 hof - fe, ich hof - fe, ich hof - fe auf sein Wort, und ich hof - fe auf sein Wort,
 har - - - - ret, und ich hof - fe auf sein Wort, mei - ne See - le
 $\frac{4}{2}$ 6 7 $\frac{4}{2}$ $\frac{5}{4}$ $\frac{6}{3}$ 6

hof - fe auf sein Wort, ich hof - fe auf sein Wort, ich hof - fe auf sein Wort,
 ret, und ich hof - fe, und ich hof - fe,
 mei - ne See - le har - ret, mei - ne See - le
 har - ret, und ich hof - fe auf sein Wort,

6 5 4 6 9 6 7 6 5 7
 5 5 2 6 9 6 7 5 4 7

- - - - - ret, und ich hof - fe, ich hof - fe, mei - ne See - le
 hof - fe, und ich hof - fe auf sein Wort, ich hof - fe, ich
 8 hof - fe, ich hof - fe, mei - ne See - le har - ret, und ich hof - fe, ich
 mei - ne See - le har - ret, und ich hof - fe, ich
 9 6 7# 4/2 6 4/2 6 7# 7 7

adagio

har - - - ret, und ich hof - fe auf sein Wort.

hof - fe, ich hof - fe auf sein Wort, und ich hof - - fe auf sein Wort.

8 hof - fe, ich hof - fe auf sein Wort, und ich hof - - fe auf sein Wort.

hof - fe, ich hof - fe auf sein Wort, und ich hof - fe auf sein Wort.

7 7 7 7 3 # 4 6 6 9 8 6 4 3 #

Mei - ne See - le war - -

7 6 6 6 7^b 6 6 4 #

5

Alto

Tenore

Cont., Org.

The image shows a musical score for three parts: Alto, Tenor, and Organ. The Alto part consists of four measures of whole rests. The Tenor part has four measures of music, with lyrics underneath. The Organ part has four measures of music with figured bass notation. The lyrics are: - - - tet, mei-ne See - le war - - - tet,

8

6

6

b 6

b

7b

6

6

4

#

6

9

mei - ne See - le war - - - - tet auf den Herrn, Und mei - ne See - le

6 6 7^b 6 6 4 # 6 6

12 (34)

weil ich denn in mei - - - - nem war - tet auf den Herrn, auf den Herrn, mei - ne See - le war - - - - tet, war - - - - tet auf den

6 6 6 6 6 6 6 # 6 6

15 (37)

Musical score for system 15 (37). The system consists of three staves: a vocal line, a vocal line with lyrics, and a bass line. The vocal line starts with a whole note rest. The lyrics are: "Sinn, bin, Herrn, mei-ne See - le war -". The bass line contains a sequence of chords with fingerings: 6, 9, 6, 5, 9, 6, 6, 6, 5, b, #, 7, 6, 6, 7, b, 6.

Sinn,
bin,
Herrn,
mei-ne See - le war -

19 (41)

Musical score for system 19 (41). The system consists of three staves: a vocal line, a vocal line with lyrics, and a bass line. The vocal line starts with a whole note rest. The lyrics are: "tet, mei-ne See - le war - tet auf den". The bass line contains a sequence of chords with fingerings: 5, b, 6, 6, 5, 4, 2, 6, 7, 6, 6, 5, 6, 6, 6, b, 6, 4, 3.

- tet,
mei-ne See - le war - tet auf den

23 (45)

wie ich zu - - -
 8 Herrn, mei - ne See - le, mei - ne See - le war - - tet, mei - ne See - le war - - tet auf den
 5 6 b b 4 6 # # 6 5 6 b 7 4 # 6 4 2

26 (48)

vor ge - - - kla - - - get,
 8 Herrn, auf den Herrn, auf den Herrn, mei - ne See - le war - - tet auf den
 6 6 7 6 5 5 6 5 6 7 5 4 #

Musical notation for the first system, including a treble clef, a bass clef, and a time signature of 8.

Musical notation for the second system, including a treble clef, a bass clef, and a time signature of 8. The lyrics "Herrn von ei - ner Mor-gen-wa-che bis zu der an- dern." are written below the notes. The bass line includes fingerings (6, 6, 7, 6, 6, 4, #, 7, #, 7, 6, 7) and a sharp sign (#).

54

und woll - te

von ei - ner Mor-gen - wa - che bis zu der an - dern, von ei - ner Mor-gen - wa - che bis

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

57

gern im Blu - te dein

zu der an - - - - - dern, mei - ne See - le war - tet,

6 5 # 6 4 7 b 5 6 5 9 b 6 5 b # 6 6 6 6 b b 6

61

mei - ne See - le war - - - - - von

6 6 6 5b 6 5b 6 5 6 5

64

Sün - den ab - ge - wa - schen

- - tet, war - - - - - tet auf den Herrn, auf den Herrn, war - - tet auf den

9 6 5 6 5 6 6 # 6 # 6 5

67

sein

Herrn, mei - ne See - le war - tet, war - tet, war - tet auf den Herrn von ei - ner

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

70

Mor - gen - wa - che bis zu der an - dern, bis zu der an - dern, wie

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

73

Da - vid und Ma -

von ei - ner Mor - gen - wa - che, von ei - ner Mor - gen - wa - che bis zu der an -

6 6 6 5 7 5 # 6 5

76

nas - se. -

- dern, von ei - ner Mor - gen - wa - che bis zu der an -

6 6 6 # # 6 6 5 \flat \flat 6 # \flat 6 \flat 6 \flat 6

der, bis — zu der an - dern.

The musical score consists of three staves. The top staff is a grand staff with two treble clefs, containing a vocal line and a piano accompaniment line. The vocal line has lyrics: "der, bis — zu der an - dern." The piano accompaniment line features a bass clef and includes fingering numbers (6, 6b, 5, 2, 6, b6, 7, 5, 4, #, b, 6, 7b, b, 6, 6, 4, #) and a trill-like figure in the final measure. The bottom staff is a grand staff with two bass clefs, containing a piano accompaniment line. The piano accompaniment line features a bass clef and includes fingering numbers (6, 6, 6b, 5, 2, 6, b6, 7, 5, 4, #, b, 6, 7b, b, 6, 6, 4, #) and a trill-like figure in the final measure. The piece concludes with a double bar line and a common time signature (C).

Soprano *adagio*

Alto Is - ra - el, Is - ra - el, Is - ra - el, un poc' allegro hof - fe auf den

Tenore Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den

Basso Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den

Is - ra - el, Is - ra - el, Is - ra - el, hof - fe auf den

Cont., Org.

This musical score is for a hymn, featuring four vocal parts and a basso continuo line. The lyrics are:

Herrn, hof - fe, hof - fe auf den Herrn, hof - fe auf den
 Herrn, hof - fe auf den Herrn, hof - fe auf den
 8 Herrn, hof - fe auf den Herrn, hof - fe auf den
 Herrn, hof - fe auf den Herrn, hof - fe auf den

The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, dynamics (p), and figured bass. The basso continuo line at the bottom contains the following figures: # 6 6 6 6 4 3 7 5 6 5 4 8.

Musical score for voice and piano. The score consists of five vocal staves and one piano accompaniment staff. The lyrics are:

- fe auf den Herrn, hof - fe auf den Herrn; denn
 - fe auf den Herrn, hof - fe auf den Herrn; denn
 - fe auf den Herrn, hof - fe auf den Herrn; denn
 - fe auf den Herrn, hof - fe auf den Herrn; denn

The piano accompaniment features a bass line with the following dynamics and markings:

p, pp, adagio f, f, p, pp, f

The score is written in a common time signature. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are written below the vocal staves. The piano part includes dynamic markings (p, pp, f) and fingering numbers (6, 4, 5, #). The tempo is marked as adagio.

bei dem Herrn ist die Gnade, bei dem Herrn
 bei dem Herrn ist die Gnade, bei dem Herrn
 bei dem Herrn ist die Gnade, bei dem Herrn
 bei dem Herrn ist die Gnade, bei dem Herrn

6 4 3 2b 6 b 4b 3 7 6 # 7 # 6 4

ist die Gna - de, denn bei dem Herrn ist die

ist die Gna - de, denn bei dem Herrn ist die

ist die Gna - de, denn bei dem Herrn ist die

ist die Gna - de, denn bei dem Herrn ist die

ist die Gna - de, denn bei dem Herrn ist die

5 6 6 4 3 7 6 6

tr *allegro*

Gna - - - de und viel Er - lö - -

Gna - - de, ist die Gna - - de und viel Er -

Gna - - de, ist die Gna - - de und viel Er - lö -

Gna - - de, ist die Gna - - de und viel Er - lö -

7 6 7 # 7 # 5 6 5 6

tr
 - - - - - sung bei ihm, und viel Er - lö -
 lö - - - - - sung bei ihm, und viel Er -
 - - - - - sung bei ihm, und viel Er - lö -
 - - - - - sung bei ihm, und viel Er - lö -
 - - - - - sung bei ihm, und viel Er - lö -
 5 6 5 6 5 6 5 6

- - - - - sung bei ihm. Und er wird Is - ra - el er -
 lö - sung bei ihm.
 - - - - - sung bei ihm.
 - - - - - sung bei ihm. Aus

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

A musical score for a hymn, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It consists of six staves: two vocal staves (Soprano and Alto/Tenor), two piano staves (Right and Left Hand), and a bass line. The lyrics are in German.

Vocal Lines:

- Soprano:** lö - - - - - sen, und er wird
- Alto/Tenor:** - - - - - Aus al - len
- Both:** Und er wird Is - ra - el er - lö - - -

Piano Accompaniment:

- Right Hand:** Features a melodic line with eighth and sixteenth notes, often beamed together. It includes a 7-measure rest in the first system and a 7-measure rest in the second system.
- Left Hand:** Provides harmonic support with chords and single notes. It includes a 7-measure rest in the first system and a 7-measure rest in the second system.

Lyrics:

- al - len sei - nen Sün - - - - - den,

Performance Indicators:

- Accents are placed on the words "sen," and "Aus".
- Dynamic markings include *mf* (mezzo-forte) and *f* (forte).
- Tempo markings include *And.* (Andante) and *Alleg.* (Allegretto).
- Figured bass notation is present in the bottom staff: 6, 6, 5, 6, 4/2, 6, 6, #.

Is - ra - el er - lö - sen, er wird Is - ra - el er - lö - sen, und er wird Is - ra - el er - lö -
 sei - nen Sün - den,
 - - - sen, er - lö - sen aus
 und er wird Is - ra - el,
 und er wird Is - ra - el,

Musical notation includes: Treble clef (Soprano and Alto), Bass clef (Tenor and Bass), G major key signature (one sharp), 6/8 time signature, and various rhythmic values including eighth and sixteenth notes, rests, and accidentals. The basso continuo line features figured bass notation with figures such as #, #, 5, 6, #, 6/4/2, 6, 7, #.

und er wird Is - ra - el er - lö - sen,
al - len sei - nen Sün - den,
und er wird Is - ra - el er - lö - sen,

5
3
6
7

6
#

und er wird Is - ra - el

er - lö -

sen aus al - len sei - nen Sün -

6 5 7 # 6 6 5 6

Detailed description: This is a musical score for voice and piano. It consists of five staves. The top two staves are for the voice, with lyrics in German. The bottom three staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: 'und er wird Is - ra - el' on the first line, 'er - lö -' on the second line, and 'sen aus al - len sei - nen Sün -' on the third line. The piano accompaniment features a melodic line in the bass clef with various chords and fingerings indicated by numbers 5, 6, and 7, and sharp signs (#).

er - lö - sen,

aus al - len sei - nen Sün - den, er -

- sen, und er wird Is - ra - el, und er wird Is - ra - el er - lö - sen aus

- den, und er wird Is - ra - el er - lö - sen,

4
2

6

6

5

#

5

6

7

5

7

#

6

und er wird Is - ra - el er - lö - sen, er wird Is - ra - el er -
 lö - sen, er wird Is - ra - el er -
 al - len sei - nen Sün - den, er - lö -

und er wird Is - ra - el er - lö - sen,

b 5# 3 # b 7 # b b

lö - sen, er wird Is - ra - el er - lö - sen, er - lö - sen aus al - len
 lö - sen aus al - len sei - nen Sün - den,
 - sen aus al - len sei - nen Sün - den, und
 und er wird Is - ra - el er -

6 5 7 6 7 #

sei - nen Sün - nen, er -
 und er wird Is - ra - el, und
 er wird Is - ra - el, und er wird Is - ra - el er - lö - sen, er - lö - sen,
 lö - sen, er wird Is - ra - el er - lö - sen aus

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

lö - - - - -
 er wird Is - ra - el, und er wird
 und er wird Is - ra - el er - lö - sen
 al - len sei - nen Sün - - - - - den, und er wird Is - ra - el er -

- sen, und er wird Is - ra -
 al - len sei - nen
 al - len sei - nen

6 6 5 6 $\frac{4}{2}$ 6 3 # 5 3 # 5

el, und er wird Is - ra - el er - lö - sen, er - lö - sen, er wird Is - ra - el er - lö - sen, wird
- - - - - sen aus al - len sei - nen Sün -
Sün - - - - - den, er - lö - - - - -
lö - sen, er wird Is - ra - el er - lö - sen, und er wird

7 # # # 5 6

Detailed description: This is a musical score for a hymn, consisting of five staves. The top staff is the vocal line, with lyrics in German. The second and third staves are piano accompaniment. The fourth staff is the bass line. The fifth staff shows the bass line with figured bass notation (7, #, #, #, 5, 6). The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: 'el, und er wird Is - ra - el er - lö - sen, er - lö - sen, er wird Is - ra - el er - lö - sen, wird - sen aus al - len sei - nen Sün - den, er - lö - sen, und er wird'. The figured bass notation at the bottom is: 7 # # # 5 6.

se - nen Sün - sen aus al - len sei - nen Sün -

sei - nen Sün -

4/2 6 4/2 6 4/2 6 4/2 6 7 7# 6 #

The image shows a musical score for a hymn. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The bottom staff is a figured bass line. The lyrics are: "se - nen Sün - sen aus al - len sei - nen Sün -". The figured bass line contains the following figures: 4/2, 6, 4/2, 6, 4/2, 6, 4/2, 6, 7, 7#, 6, #. The music is in a key with one sharp (F#) and a 4/2 time signature. The first staff has a trill (tr) over the final note.

den, aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den.

den, aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den.

sen aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den.

den, aus al - len sei - nen Sün - den, aus al - len sei - nen Sün - den.

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

p *f*

p *f* *adagio* *tr*