

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

#6 # #6 # #6 6 4

Piano accompaniment for the first system, measures 1-6. The music is in G major and 6/8 time. It features a treble and bass staff with various rhythmic patterns and rests.

Vocal staves with lyrics for the first system, measures 1-6. The lyrics are: "siehe an die Werke Got - tes, siehe an die Wer - ke Got - tes, siehe an die Werke Got - tes, siehe an die Werke Got - tes, siehe an die Werke Got - tes, siehe an die Wer - ke Got - tes,"

Piano accompaniment for the second system, measures 1-6. The music is in G major and 6/8 time. It features a treble and bass staff with various rhythmic patterns and rests. The lyrics "Solo" and "Tutti" are written below the staves.

Solo

Tutti

6 4 #

Piano accompaniment for the first system, consisting of four staves (two treble and two bass clefs). The music features a melodic line in the upper staves and a supporting bass line in the lower staves, with various rests and rhythmic patterns.

Vocal staves with German lyrics for the first system. The lyrics are:

sieg - he an die Wer - ke Got -

sieg - he an die Wer - ke, die Wer - ke Got -

sieg - he an, sie - he an die Werke Got - tes, sie - he an die Wer - ke Got -

sieg - he an, sie - he an die Werke Got - tes, sie - he an die Wer - ke Got -

sieg - he an die Wer - ke Got -

Piano accompaniment for the second system, including 'Solo' and 'Tutti' markings and fingerings. The system consists of two staves (treble and bass clefs). The 'Solo' section is marked in the first two measures, and the 'Tutti' section begins in the third measure. Fingerings are indicated by numbers 3, 4, 5, 6, and 6 below the notes.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The first measure contains a whole note rest on each staff. The second measure contains a quarter rest followed by a quarter note G4 in the first two staves, and a quarter note G2 in the last two staves. The third and fourth measures contain whole note rests on all staves.

The second system contains five staves. The top four staves are vocal lines in treble clef, and the bottom staff is a bass line in bass clef. The lyrics are: "tes, denn wer, denn wer kann das schlecht machen, tes, denn wer, daß er krüm - tes, denn wer, daß er tes, denn wer, denn wer kann tes, denn wer,". The music includes various note values and rests, with some melodic lines in the vocal parts.

The third system consists of two staves in bass clef. The top staff has a whole note rest in the first measure, followed by a quarter note G2 in the second measure, and a quarter note G2 in the third measure. The bottom staff has a whole note rest in the first measure, followed by a quarter note G2 in the second measure, and a quarter note G2 in the third measure. The word "Solo" is written above the first measure of the bottom staff. The number "6" appears below the bottom staff in the third and fourth measures.

daß er krüm - met, daß er krüm -
 - met, daß er krüm -
 krüm - met, denn wer kann
 das schlecht ma - chen, daß er krüm - met,
 denn wer kann das schlecht ma - chen daß er

- met, daß er krüm - met, sie - he an, siehe an die Werke Got -

- met, daß er krüm - met, sie - he an die Wer - ke Got -

das schlecht ma - chen, sie - he an die Werke Got -

daß er krüm - met, sie - he an, siehe an die Werke Got -

krüm - met, sie - he an die Werke Got -

Tutti 4 #

tes, denn wer, denn wer kann das schlecht machen,

tes, denn wer, daß er krüm -

tes, denn wer,

tes, denn wer, denn wer kann

tes, denn wer, denn wer, daß er

Solo

b # #

daß er krüm - met, daß er
 - met, denn wer kann
 denn wer kann das schlecht ma - chen,
 das schlecht ma - chen, daß er krüm - met, daß er
 krüm - met, daß er krüm - met,

6 # 6 6

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature. The first two staves have a melodic line with some sixteenth-note passages. The bottom two staves provide a harmonic accompaniment with longer note values.

The second system contains vocal lines and piano accompaniment. It includes the following lyrics:

krüm - met, daß er krüm - met.

das schlecht ma - chen, daß er krüm - met.

daß er krüm - met, daß er krüm - met.

krüm - met, daß er krüm - met.

daß er krüm - met.

The piano part includes a 'Tutti' marking and a change in time signature from 6/8 to 4/4.

Allegro

The first system of the musical score, measures 42-46, features a four-staff arrangement. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music is in 2/4 time. Measures 42-43 show a melodic line in the upper staves and a bass line in the lower staves. Measures 44-45 continue the melodic development with some rests. Measure 46 concludes the system with a final chord in the upper staves and a bass line.

The second system of the musical score, measures 47-51, consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. All staves contain whole rests, indicating a section of silence or a specific performance instruction for these instruments.

The third system of the musical score, measures 52-56, features a two-staff arrangement in bass clef. The upper staff contains a melodic line, and the lower staff contains a bass line. The music continues from the previous system.

Solo

47

Am guten Tag sei guter

Am guten Tag sei guter

Am guten Tag sei guter Din - ge, am

Am guten Tag sei guter Din - ge, am

Am guten Tag sei guter Din - ge, am

6

4 3

Piano accompaniment for the first system, consisting of four staves (two treble and two bass clefs). The music is in common time (C) and features a steady accompaniment pattern.

Vocal staves with lyrics for the first system. The lyrics are: "Din - ge, am guten Tag sei guter Dinge, sei gu - ter Din - ge, guten Tag sei guter Din - ge, sei guter Din - ge, sei guter Dinge, sei gu - ter Din - ge, guten Tag sei guter Din - ge, sei guter Din - ge, sei guter Dinge, sei gu - ter Din - ge, guten Tag sei guter Din - ge, sei guter Din - ge, sei guter Dinge, sei gu - ter Din - ge,"

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The music is in common time (C) and features a steady accompaniment pattern. The word "Tutti" is written above the second staff.

4 3

nimm auch für gut, und den

nimm auch für gut, und den

und den bösen, und den bösen Tag

und den bösen, und den bösen Tag

nimm auch für gut,

Solo

6 5 5 #6 5 # # #

bösen, den bö - sen Tag, nimm auch für gut,

bösen, den bösen Tag, nimm auch für gut,

nimm auch für gut, nimm auch für gut,

nimm auch für gut, nimm auch für gut,

und den bösen, den bö - sen Tag, nimm auch für gut,

Tutti

6 # 4 3 5 # 5 # 6 6 #

70

Allegro

am guten Tag sei guter Din - ge,

am guten Tag sei guter Din - ge,

am guten Tag sei guter Din - ge, am

am guten Tag sei guter Din - ge, am

am guten Tag sei guter

Solo

am guten Tag sei guter Din - ge, sei guter Dinge, sei gu-ter Din - ge,

am guten Tag sei guter Din - ge, sei guter Dinge, sei gu-ter Din - ge,

guten Tag sei guter Din - ge, sei guter Din - ge, sei guter Dinge, sei gu-ter Din - ge,

guten Tag sei guter Din - ge, sei guter Din - ge, sei guter Dinge, sei gu-ter Din - ge,

Din - ge, sei guter Din - ge, am guten Tag sei guter Dinge, sei gu-ter Din - ge,

Tutti

4 3

The first system consists of four staves. The top two staves are in treble clef with a common time signature (C). The bottom two staves are in bass clef with a common time signature (C). The first four measures of all staves contain whole rests. In the fifth measure, the top two staves have melodic fragments starting with a treble clef, a common time signature, and a sharp sign on the first note. The bottom two staves have whole rests.

The second system features vocal lines and piano accompaniment. The top two staves are vocal staves in treble clef with a common time signature (C). The bottom two staves are piano accompaniment staves in bass clef with a common time signature (C).
 The first vocal staff has the lyrics: "und den bösen, den bösen, den bö - sen Tag".
 The second vocal staff has the lyrics: "und den bösen, den bösen, den bö-sen Tag".
 The first piano staff has the lyrics: "nimm auch für gut,".
 The second piano staff has the lyrics: "nimm auch für gut,".
 The third piano staff has the lyrics: "nimm auch für".

The third system shows the piano accompaniment for the third system. It consists of two staves in bass clef with a common time signature (C). The notes and fingering numbers are: 5, 6, #, 6, 5/4, #, 5, 6, 5, 4, #, #, 5.

nimm auch für gut,

nimm auch für gut,

und den bösen, den bösen, bö - sen Tag,

und den bösen, den bösen, bösen Tag,

gut, nimm auch für gut, und den

gut, nimm auch für gut, und den

6 #6 5 4 # b 6 # #

und den bö -

und den bö -

nimm auch für gut,

nimm auch für gut, und den

bösen, den bösen, bö - sen Tag, und den

6 7 #6 # # 3 4 6

sen, und den bö-sen, den bö - sen Tag nimm auch für gut.

sen, den bö - sen Tag nimm auch für gut.

und den bö-sen, den bö - sen Tag, nimm auch für gut.

bö - sen, den bö-sen Tag, nimm auch für gut.

bö - sen, den bö - sen Tag nimm auch für gut.

6 4 # # Tutti #

101 Symphonia

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a 4/4 time signature. The first staff contains a melodic line with eighth and quarter notes, including accidentals (sharps). The second staff provides a harmonic accompaniment with similar rhythmic values. The third and fourth staves provide a bass line with longer note values, including a half note and a whole note.

The second system of the musical score consists of six empty staves. The top four staves are in treble clef, and the bottom two are in bass clef. These staves are currently blank, indicating that the music for these parts has not yet been written or is to be added in a subsequent edition.

The third system of the musical score consists of two staves in bass clef. The music continues with a bass line, featuring a mix of quarter and eighth notes, and includes several accidentals (sharps). The notation is consistent with the first system.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. Measure 106 features a melodic line in the upper staves with a sharp sign on the second measure. Measure 107 continues the melodic development. Measure 108 shows a more active bass line. Measure 109 concludes the system with a final cadence in all staves.

The second system of the musical score consists of six empty staves, arranged in two groups of three. The top three staves are in treble clef, and the bottom three are in bass clef. No musical notation is present in this system.

The third system of the musical score consists of four staves. The top two staves are in bass clef, and the bottom two are in bass clef. The music is in 4/4 time. Measure 110 features a melodic line in the upper staves with a sharp sign on the second measure. Measure 111 continues the melodic development. Measure 112 shows a more active bass line. Measure 113 concludes the system with a final cadence in all staves.

Four staves of music, two in treble clef and two in bass clef. Each staff contains a whole rest in every measure of the three-measure system.

Five staves of music. The top four staves are vocal lines in treble clef, and the bottom staff is a bass line in bass clef. The lyrics are: "Denn, denn diesen schafftet Gott, ne-ben je - nem, denn".

Denn, denn diesen schafftet Gott,
 Denn, denn diesen schafftet Gott
 Denn, denn die-sen schafftet Gott ne-ben
 8 Denn, denn diesen schafftet Gott ne-ben je - nem,
 Denn, denn

Two staves of music. The top staff is a bass line in bass clef, starting with the word "Solo" and containing a sequence of notes. The bottom staff contains a whole rest in every measure of the three-measure system.

Solo
 6

Piano accompaniment for the first system, consisting of four staves (two treble and two bass). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Vocal and piano accompaniment for the second system. The lyrics are: "ne-ben je - nem, neben je - nem, je - nem, denn die-sen schafftet denn diesen schafftet Gott die-sen schafftet Gott, denn die-sen schafftet Gott ne-ben je -". The piano part includes figured bass notation: 6, 6 5 4 #.

ne-ben je - nem, neben je - nem,
 ne-ben je - nem, neben je - nem,
 je - nem, denn die-sen schafftet
 denn diesen schafftet Gott
 die-sen schafftet Gott, denn die-sen schafftet Gott ne-ben je -

6 6 5 4 #

denn diesen schafft Gott, denn diesen schafft
 denn die-sen schafft Gott ne-ben
 Gott ne-ben je - nem,
 ne-ben je - nem, denn die-sen schafft Gott
 - nem, ne - ben je - nem, denn diesen schafft Gott neben je -

6 6 5 4 # b

Piano introduction for the first system, measures 1-3. The music is in treble clef with a key signature of one flat (B-flat). It features a melodic line in the right hand and a bass line in the left hand. The first measure is a whole rest. The second measure contains a melodic phrase starting with a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, and a quarter note F4. The third measure is a whole rest.

Vocal and piano accompaniment for the second system, measures 4-8. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Gott, neben je - nem, denn die-sen je - nem, neben je - nem, ne-ben je - nem, neben je - nem, denn die-sen schafft Gott neben je - nem, denn diesen schafft Gott, denn - nem, denn diesen schaf-fet Gott, denn die-sen schafft".

Piano accompaniment for the third system, measures 9-11. The music is in bass clef. The first measure is a whole rest. The second measure contains a bass line with notes G2, F2, E2, D2. The third measure contains a bass line with notes G2, F2, E2, D2. The fourth measure contains a bass line with notes G2, F2, E2, D2.

Musical score for the first system, featuring two treble clefs and two bass clefs. The first two staves are treble clefs, and the last two are bass clefs. The music consists of several measures with various note values and rests.

Musical score for the second system, featuring two treble clefs and two bass clefs. The first two staves are treble clefs, and the last two are bass clefs. The music includes lyrics in German and numerical figures (6, 6, 6, 4, 3) at the bottom.

schaffet Gott, denn diesen schaffet Gott, neben je - nem, neben je -
 denn diesen schaf-fet Gott neben je - -
 ne-ben je - nem, ne - ben je -
 die-sen schaffet Gott neben je - nem, ne - ben je -
 Gott ne-ben je - nem, neben je - nem, ne - ben je -

6 6 6 4 3

Four staves of piano accompaniment, all containing rests.

Five vocal staves with lyrics. The lyrics are: nem, daß der Mensch nicht wissen nem, daß der Mensch nicht wissen soll was künf - - tig nem, daß der Mensch nicht wissen soll was künf - tig nem, daß der Mensch nicht wissen soll nem, daß der

Two staves of piano accompaniment. The bottom staff contains figured bass notation: 6 7 #6 6 7 #6.

soll was künf-tig, was künf - tig ist.

ist, was künf-tig, was künf - tig ist.

ist, was künf - tig ist.

was künf - tig, was künf - tig ist.

Mensch nicht wissen soll was künf - tig ist.

6 4 # 6

Musical score for the first system, featuring two treble clefs and two bass clefs. The music includes various note values and rests across six measures.

Musical score for the second system, featuring four treble clefs and one bass clef. It includes vocal lines with lyrics and piano accompaniment.

Daß der

Daß der Mensch nicht wissen

Musical score for the third system, featuring two bass clefs. It includes piano accompaniment with figured bass notation below the notes.

6 4 # 6

Empty musical staves for vocal and piano parts, consisting of two treble clefs and two bass clefs.

Daß der Mensch nicht wissen soll was
 Daß der Mensch nicht wissen soll was künf - - tig, was
 Mensch nicht wissen soll was künf - tig ist, was künf - tig, was
 soll was künf - tig, was künf-tig ist, was
 Daß der Mensch nicht wissen soll was künftig, was

Musical staves for piano accompaniment, including a bass line with a 6/8 time signature and a grand staff.

künf-tig ist.

künf-tig ist.

künf-tig ist, daß der Mensch nicht wissen soll was

künf-tig ist, daß der Mensch nicht wissen

künf-tig ist, daß der

Tutti

7 #6 # 6 7 #6

Piano accompaniment for the first system, consisting of four staves (two treble and two bass). The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Vocal line and piano accompaniment for the second system, including lyrics. The lyrics are: "Daß der Mensch nicht wissen soll was künf - tig", "Daß der Mensch nicht wissen soll was künf - tig, was künf - tig", "künf - tig ist, daß der Mensch nicht wissen soll was künf - tig", "soll was künf - tig ist, was künf - tig", "Mensch nicht wissen soll was künf - - tig, was künf - tig".

6 5 # 4 #

ist, daß der Mensch nicht wissen soll was künf - tig ist.

ist, daß der Mensch nicht wissen soll was künf - tig ist.

ist, daß der Mensch nicht wis - sen soll was künf - tig ist.

ist, daß der Mensch nicht wis - sen soll was künf - tig ist.

ist, daß der Mensch nicht wissen soll was künf - - tig ist.

5 5 6 5

Siehe an die Werke Gottes, denn wer kann das schlecht machen, daß er krümmet?
Am guten Tag sei guter Dinge, und bösen Tag nimm auch für gut.
Denn diesen schafft Gott neben jenem,
daß der Mensch nicht wissen soll was künftig ist.

(Kohélet 7:13,14)

Consider the work of God: for who can make that straight, which he hath made crooked?
In the day of prosperity be joyful, but in the day of adversity consider:
God also hath set the one over against the other,
to the end that man should find nothing after him.

(Ecclesiastes 7:13,14)

Смотри на действовање Божие: ибо кто может выпрямить то, что Он сделал кривым?
Во дни благополучия пользуйся благом, а во дни несчастья размышляй:
то и другое соделал Бог для того,
чтобы человек ничего не мог сказать против Него.

(Екклесиаст 7:13,14)