

Kantate zum 2. Sonntag nach Trinitatis

Die Himmel erzählen die Ehre Gottes

BWV 76

Tromba
Oboe I, II, auch Oboe d'amore
Violino I, II
Viola
Viola da gamba
Soprano
Alto
Tenore
Basso
Continuo

Die Himmel erzählen die Ehre Gottes

BWV 76
Prima parte

1.

The musical score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Tromba, Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano, Alto, Tenore, and Basso. The Continuo part is located at the bottom of the system. The Tromba part begins with a rest followed by a sixteenth rest, then a series of eighth notes. The Oboe I part has a rest followed by a sixteenth rest and then eighth notes. The Oboe II part has a rest followed by a sixteenth rest and then eighth notes. The Violino I part has a rest followed by a sixteenth rest and then eighth notes. The Violino II part has a rest followed by a sixteenth rest and then eighth notes. The Viola part has a rest followed by a sixteenth rest and then eighth notes. The Soprano, Alto, and Tenore parts are entirely blank. The Basso part is blank. The Continuo part has a bass clef and a 3/4 time signature, with figured bass notation: 6, 7, 6, 6, 7, 6.

4

8

Musical score for measures 8-11. The score consists of six staves. The top staff is a treble clef with a melodic line starting on a dotted quarter note, followed by eighth notes and a half note. The second and third staves are treble clefs with accompaniment. The fourth and fifth staves are treble clefs with accompaniment. The sixth staff is a bass clef with accompaniment. The music is in 4/4 time and features a mix of eighth and sixteenth notes with various articulations like slurs and accents.

Four empty musical staves, two in treble clef and two in bass clef, spanning four measures. These staves are currently blank, suggesting they are intended for a second system of music.

Musical score for measures 12-15. The score consists of a single bass clef staff. The music begins with a dotted quarter note, followed by eighth notes and a half note. Above the staff, there are fingerings: '6' above the first measure, '7' above the second measure, and '6 4 2' above the third measure. The final measure has a fermata and a '7' above it, followed by a dotted quarter note and a half note with a '6' above it.

12 tr

soli

Die Him-mel er-zäh-len die Eh-re Got-tes,

6 6 4 2 7 7 #

17

The musical score consists of several systems. The first system (measures 17-20) includes a piano introduction with a treble clef staff and three bass clef staves. The piano part features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 21-24) continues the piano accompaniment. The third system (measures 25-28) introduces the vocal line, with lyrics 'tutti Die Die Die die' appearing in the vocal staff. The piano accompaniment continues with the same rhythmic pattern. The fourth system (measures 29-32) shows the vocal line with lyrics 'tutti Die Die Die die' and the piano accompaniment. The fifth system (measures 33-36) shows the vocal line with lyrics 'tutti Die Die Die die' and the piano accompaniment. The sixth system (measures 37-40) shows the vocal line with lyrics 'tutti Die Die Die die' and the piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some measures containing fingerings like 7, 6, and 7.

21

Piano accompaniment for measures 21-24. The score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, with some longer note values and rests. There are several slurs and phrasing marks throughout the piece.

Vocal staves with lyrics for measures 21-24. The lyrics are: "Him - mel er - zäh - len die Eh - re Got - - tes, und die Him - mel er - zäh - len die Eh - - re Got-tes, Him - mel er - zäh - len die Eh - - re Got-tes, Him - mel er - zäh - len die Eh - - re Got-tes,". The lyrics are distributed across four staves, with the first three staves in treble clef and the fourth in bass clef. The lyrics are aligned with the musical notes on the staves.

Bass line for measures 21-24. The staff is in bass clef. It includes figured bass notation: "6", "7", and "6 4 2". The music consists of eighth and sixteenth notes, often beamed together, with some longer note values and rests. There are several slurs and phrasing marks throughout the piece.

25

Fe - - - - - ste ver -

und die Fe - ste ver - kün - - - - -

und die Fe - ste ver - kün - di - get sei - - - - - ner

und die Fe - ste ver - kün - di - get sei - - - - - ner

7 4 # 6 5 9 6 7

29

kün - - di - get sei - -
- - di - get sei - - - - - ner Hän-de Werk, und die
Hän - - de Werk, sei - - - - - ner Hän-de
Hän - - - - - de Werk, sei-ner Hän - -

9
5
5 5 6 6 7

33

ner Hän - de Werk;
 Fe - ste ver - kün - di-get sei-ner Hän-de Werk;
 8 Werk, sei - ner Hän - de Werk;
 - - - - - de Werk;

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

37

This musical score system consists of six staves. The top staff is a treble clef staff with a melodic line starting with a grace note. The second and third staves are also treble clef staves, with the second staff containing a melodic line with slurs. The fourth and fifth staves are empty. The sixth staff is a bass clef staff with a melodic line and fingerings 6, 7, 6, 4, 6, 4, 5. The system is divided into four measures by vertical bar lines.

41

die Him - mel er -
die Him - mel er -
die Him - mel er -
die Him - mel er -

7 5 7 # 6 5 # 7 # 6 7

45

zäh - len die Eh - re Got - tes, und die
 zäh - len die Eh - re Got - tes, und die Fe -
 zäh - len die Eh - re Got - tes, und die
 zäh - len die Eh - re Got - tes, und die

7

49

Fe - ste ver - kün - di - get

ste ver - kün -

Fe - ste ver - kün - di - get sei - ner Hän -

Fe - ste ver - kün - di - get sei - ner Hän -

6 6 5 9

53

The musical score consists of several parts:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** These parts are written in treble clefs and contain the lyrics. The lyrics are: "sei - - - ner Hän - de Werk, und die di - get sei - - - de Werk, sei - - - ner Hän - de". There are various musical ornaments and phrasing slurs above the notes.
- Piano Accompaniment:** Written in bass clef at the bottom of the system. It includes a piano introduction and accompaniment for the vocal parts. It features a 5/4 time signature at the beginning and a 4/2 time signature later in the piece. The piano part includes fingering numbers (5, 5, 5) and an accent mark (^).

56

Fe - - - ste ver - kün - - di - get sei - ner Hän - de Werk.
- - - ner Hän - - - de Werk.
8 Werk, sei - ner Hän - - - de Werk.
- - - de Werk.

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

60

This musical score is for guitar and consists of several systems of staves. The first system includes a single treble clef staff with a melodic line featuring a long slur and a final sixteenth-note flourish. The second system contains four treble clef staves and one bass clef staff, all with musical notation. The third system contains five treble clef staves and one bass clef staff, all with musical notation. The fourth system consists of five empty treble clef staves and one empty bass clef staff. The fifth system features a single bass clef staff with a melodic line and includes guitar-specific notation: a '6' above the first measure, a '6 4 2' above the second measure, and '5', '7', and '6' above the final three measures.

64

Es ist kei-ne Spra-che noch

7
5

7

7 6
5

7
5

68

Re - de, da man nicht ih - re Stim - me hö - - re, da man nicht ih - re Stim - me

6 6 7 7 6 6 5 4 3

Detailed description: This page of a musical score contains measures 68 through 71. It features a vocal line and a piano accompaniment. The vocal line begins in measure 68 with a rest, then enters in measure 69 with the lyrics 'Re - de, da man nicht ih - re Stim - me hö - - re, da man nicht ih - re Stim - me'. The piano accompaniment consists of a single bass line with chords and moving lines. The score is written on a grand staff with treble and bass clefs. The lyrics are written below the vocal staff, and fingering numbers are provided for the piano part.

72

h ö - - - - - re, da man

solo

Es ist kei - ne Spra - che noch Re - de, da man nicht ih - re Stim - me h ö - - - - -

5 6 5b

75

Empty musical staves for piano accompaniment, including treble and bass clefs.

Musical score with vocal lines and piano accompaniment. The score includes lyrics in German and musical notation with various clefs and notes.

solo
Es ist kei - ne Spra - che noch

nicht ih - re Stim - me hö - - - re, es ist kei - ne

- - re, da man nicht ih - re Stim - me hö - - - -

6/4 5/4 6/4

78

Five systems of empty musical staves, each consisting of a treble clef staff and a bass clef staff, with a brace on the left side. The staves are currently blank.

Musical score for a vocal line and piano accompaniment. The vocal line is in a treble clef and includes the following lyrics: "Re - de, da man nicht ih-re Stim - me hö - - re, da man". The piano accompaniment is in a bass clef and includes the lyrics: "Spra - - - re, da man nicht ih-re Stim - me". The piano part includes fingerings: 6, 6, 6, 5, 6, 5, 7/5.

81

Four systems of empty musical staves, each consisting of a vocal line (treble clef) and a piano accompaniment line (bass clef).

Musical score with lyrics and fingerings. The lyrics are: "nicht ih-re Stim - me hö - solo Es ist kei - ne Spra - che noch Re - de, da man nicht ih-re - che noch Re - de, da man nicht hö - re, es ist kei - ne Spra -". Fingerings are indicated by numbers 1-5 above notes.

84

- re, da man nicht ih-re Stim-me hö - - -
 Stim-me hö - - - re, da man nicht ih-re Stim-me
 ih - - re Stim-me, ih-re Stim-me hö - - -

7 6 6 6 6 6 6 6 5#

87

Four systems of empty musical staves, each consisting of a grand staff (treble and bass clefs) and a single bass clef staff. The staves are prepared for piano accompaniment.

Vocal and piano accompaniment for the song. The lyrics are in German. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: "re, da man nicht ih - re Stim - me hö - - - - - hö - - - - - re, re, da man nicht ih - re Stim - me hö - - - - - che, es ist kei - ne Spra - che noch Re - de, da man nicht ih - re". The piano accompaniment includes fingering numbers 6 and 7, and a sharp sign (#) on the final note.

re, da man nicht ih - re Stim - me hö - - - - -
 hö - - - - - re,
 re, da man nicht ih - re Stim - me hö - - - - -
 che, es ist kei - ne Spra - che noch Re - de, da man nicht ih - re

90

Four systems of empty musical staves, each consisting of a grand staff (treble and bass clefs) with a brace on the left. The staves are currently blank, indicating a section of the score where the piano accompaniment is not written.

A musical score section containing vocal lines and piano accompaniment. It consists of six staves. The first staff is a vocal line with the lyrics:
- re;
da man nicht ih-re Stim - me hö -
- re, da man nicht ih-re Stim - me hö -
Stim - me hö - re, da man nicht ih-re
The second and third staves are vocal lines with lyrics:
da man nicht ih-re Stim - me hö -
- re, da man nicht ih-re Stim - me hö -
The fourth staff is a piano accompaniment line with lyrics:
Stim - me hö - re, da man nicht ih-re
The fifth and sixth staves are piano accompaniment lines. The fifth staff has a '6' above the first measure, and the sixth staff has a '6' above the first measure and a '5' above the second measure.

93

tutti

es ist kei - ne Spra - che noch Re - de, da man nicht ih - re
- re, da man nicht ih - re Stim - me hö - re;

Stim - me hö -

9 5 6

96

Stim - me hö - - - re, da man nicht ih - re Stim - me

- - re, da man nicht ih - re Stim - me hö - - -

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

99

hö - - - - - re, da man

tutti
es ist kei - ne Spra - che noch Re - de, da man nicht ih - re Stim - me hö - - - -

- re;
- re, es ist kei - ne Spra -

6
4
2

6
5

6
4

6

5

5

102

The musical score consists of several staves. The top staff is a grand staff with a treble clef. Below it are two pairs of staves, each with a treble and bass clef, representing piano accompaniment. The fifth staff is a vocal line with German lyrics. The sixth staff is a basso continuo line with figured bass notation. The lyrics are: "nicht ih-re Stim-me hö - - - re, es ist kei-ne - - - re, da man nicht ih-re Stim-me hö - - - tutti es ist kei-ne Spra-che noch - che;". The figured bass notation includes numbers 7, 6, 6, 6, 6, 6, 4, 5, 5, 3, 2.

105

Spra - - - - -
- - - - - re, da man nicht ih-re Stim - me
8 Re - de, da man nicht ih-re Stim - me hö - - - - re, da man

6 5 5 9 6

Detailed description: This is a page of a musical score, page 32, starting at measure 105. The score is written for voice and piano. It consists of ten staves. The first staff is a grand staff (treble and bass clefs) with a whole rest. The second and third staves are piano accompaniment for the right and left hands, respectively, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth and fifth staves are vocal lines. The fourth staff begins with the word 'Spra' and has a long dash indicating a long note. The fifth staff continues the vocal line with the lyrics 're, da man nicht ih-re Stim - me'. The sixth and seventh staves are piano accompaniment. The sixth staff begins with a fermata over a note, and the seventh staff continues the piano accompaniment. The eighth and ninth staves are vocal lines. The eighth staff begins with a fermata over a note and the lyrics 'Re - de, da man nicht ih-re Stim - me hö -'. The ninth staff continues the vocal line with the lyrics '- re, da man'. The tenth staff is a grand staff with a whole rest. At the bottom of the page, there are some numbers: 6, 5, 5, 9, 6, which appear to be fingering or performance instructions.

108

hö - re, es ist kei - ne Spra -

nicht ih - re Stim - me hö -

tutti es ist kei - ne Spra - che noch Re - de, da man nicht ih - re

6 7 6 5 6 4

111

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment for measures 111-113. The vocal line has lyrics: "che noch Re -". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics: "- re, da man nicht ih-re Stim-me hö -". The piano accompaniment continues with similar patterns. The third system shows the vocal line with lyrics: "Stim-me hö - re, da man nicht ih-re Stim-me". The piano accompaniment includes figured bass notation: 6 5, 7 7, 7 #, 5 7 #, 6, 6 4, 5 #.

che noch Re -

- re, da man nicht ih-re Stim-me hö -

Stim-me hö - re, da man nicht ih-re Stim-me

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

114

de, es ist kei - ne Spra - che noch Re - - - -

- che, da man nicht ih - re Stim - me hö - - - -

re, da man nicht ih - re Stim - - me hö - -

hö - - - -

6
4
2

5

6

6
4
2

117

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics in German. The piano accompaniment is written in multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The score is divided into measures by vertical bar lines. The lyrics are: "de, da man", "re, es ist kei - ne", "re, da", "re, da man nicht ih-re Stim - me". The piano accompaniment includes various rhythmic patterns and chordal structures, with some notes marked with a flat (b) and a sharp (#). The number 117 is written above the first measure of the vocal line.

de, da man
re, es ist kei - ne
re, da
re, da man nicht ih-re Stim - me

120

nicht ih-re Stim - me tr hö - re, da man nicht ih-re Stim - me hö - - -

Spra - - - - che, da man nicht ih-re

8 man nicht ih - re Stim - - - - - - me hö - - -

hö - - - - - - -

123

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and includes the following lyrics:

re, hö - re,
 Stim - me hö -
 re, da man nicht ih-re Stim - me hö -
 re, da man nicht ih-re Stim - me hö -

The piano accompaniment is written in a bass clef and includes figured bass notation: 8, 7, 9, 7, 8, 6, 4, 2.

126

da man nicht ih-re Stim - me hö - - re, da man nicht ih-re

- re, da man nicht ih-re Stim - me, da man nicht ih-re

re, da man nicht ih-re Stim - me hö - -

- re, da man nicht ih-re Stim - me hö - -

6
2

7 6 #

9 8 6
2

129

Stim - me hö - - -

Stim - me hö - - - re, da man

8 - - re, da man nicht ih-re Stim - - - me hö - re, es ist kei - ne

- - re, da man nicht ih-re Stim - me hö - - - - -

6 8 7 6 4/2 6 6 4/2

Detailed description: This is a page of a musical score, page 40, numbered 129. It features a vocal line and a piano accompaniment. The vocal line consists of four staves with German lyrics. The piano accompaniment consists of six staves. The music is in a 4/2 time signature. The key signature has one flat (B-flat). The score is divided into three measures. The first measure contains the lyrics 'Stim - me hö - - -'. The second measure contains 'Stim - me hö - - - re, da man'. The third measure contains '- - re, da man nicht ih-re Stim - - - me hö - re, es ist kei - ne'. The piano accompaniment includes a bass line with figured bass notation (6, 8, 7, 6, 4/2, 6, 6, 4/2) and a right-hand part with chords and arpeggios. There are various musical notations such as treble and bass clefs, notes, rests, and accidentals.

132

The first system of the score consists of five staves. The top staff is a treble clef with a melodic line starting with a half note and followed by eighth notes. The second and third staves are also treble clef, with the second staff featuring a flat (b) and a melodic line with eighth notes. The fourth staff is a treble clef with a similar eighth-note pattern. The fifth staff is a bass clef with a steady eighth-note accompaniment.

The second system includes vocal lines and a bass line. The first staff is a treble clef with lyrics: "re, da man nicht ih-re Stim - - - - me, da". The second staff is a treble clef with lyrics: "nicht ih - re Stim - me hö - - - -". The third staff is a treble clef with lyrics: "Spra - che, kei - ne Spra - che noch Re - - - -". The fourth staff is a bass clef with lyrics: "- - - - re, da man nicht ih - re Stim - me". The fifth staff is a bass clef with a bass line, including a measure with a fermata and a measure with a 6-measure rest.

135

man nicht ih - re Stim - - - me hö - re.
 re, da man nicht ih - re Stim - - me hö - re.
 de, da man nicht ih - re Stim - - me hö - re.
 hö - re, da man nicht ih - re Stim - me hö - re.

6
4
2

6
4
2

6 6 6

2. Recitativo

Violino I *p*

Violino II *p*

Viola *p*

Tenore *8*
So läßt sich Gott nicht un-be - zeu - get! Na - tur und Gna - de redt al - le Men-schen

Continuo *p*
8 7/4 8 6/4 6/4

andante e arioso

4

8
an: Dies al - les, al - les hat ja Gott ge -

6 *6/4* *2* *6*

6

8
tan, daß sich die Him - mel re - - - - -

5 *6* *5* *5* *6* *5* *5* *6* *5*

8

gen und Geist und Kör - per sich be - we - - -

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

10

- - - - - gen, und Geist und

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

12 *recitativo*

Kör - per sich be - we - gen. Gott selbst hat sich zu euch ge - nei - get und

7 5 6 4 5 # 6

15

ruft durch Bo-ten oh-ne Zahl: Auf, auf! auf, kommt zu mei-nem Lie-bes-mahl!

3. Aria

Violino Solo

Soprano

Continuo

Hört, ihr Völ-ker, Got-tes

9

Stim - me, hört, ihr Völ - ker, Got - tes Stim - me, eilt zu sei - nem Gna - den - thron, zu

11

sei - nem Gna - den - thron; hört, ihr Völ - ker, Got - tes Stim - me, hört, ihr

13

Völ - ker, Got - tes Stim - me, eilt zu sei - nem Gna - den - thron

15

—, zu sei - nem Gna - den - thron —, zu sei - nem Gna - den -

17

thron, eilt zu sei - nem Gna - den - thron!

20

23

Al - ler Din - ge Grund und

26

En - de ist sein ein - ge - bor - ner Sohn, al - ler Din - ge Grund und

28

En - de ist sein ein - ge - bor - ner Sohn, ist sein ein - ge - bor - ner

30

Sohn,

32

daß sich al - les zu ihm

34

wen - de, daß sich al - les zu ihm wen -

36

- - de, daß sich al - les zu ihm wen - de, daß sich al - les zu ihm wen - de.

Da capo dal segno %

4. Recitativo

Basso

Wer a - ber hört, da sich der größ - te Hau - fen zu

Continuo

3

an - dern Göt - tern kehrt? Der ält - ste Göt - ze eig - ner Lust be -

5 herrscht der Men-schen Brust. Die Wei-sen brü-ten Tor-heit aus, und Be-li-al sitzt wohl in Got-tes

4 6 7 5 7 6 5

8 Haus, weil auch die Chri-sten selbst von Chri-sto lau-fen.

6 7b 5b 6 6 5 4 5

5. Aria

Tromba
Oboe I
Violino I
Oboe II
Violino II
Viola
Basso
Continuo

f

4

Fahr

p

7

hin, fahr hin, ab - göt - ti - sche Zunft,

f

10

6 7 6 7 6b 7b 6

13

p

p

p

p

fahr hin, ab - göt - ti-sche Zunft, fahr hin, fahr hin, fahr hin, fahr

p

16

hin, fahr hin, ab - göt - ti-sche Zunft, fahr hin, ab - göt-ti-sche Zunft! Sollt sich die Welt gleich ver-

19

keh - - - - ren, will ich doch Christum ver - eh - - - -

9 6 6 5 6 4/2 2 # 6 # # 6 5 9 6 4/2

22

- ren, er ist das Licht der Ver-nunft, er ist das Licht der Ver-nunft.

f

f

f

f

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

25

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

28

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

Sollt sich die Welt gleich ver - keh - - - - ren, will ich doch Chri - stum ver - eh -

p

31

- ren, er ist das Licht der Ver-

34 *adagio*

nunft, das Licht —, das Licht der Ver-nunft, er ist das Licht der Ver-nunft, er — ist das Licht der Ver-

37 *allegro*

f

f

f

f

nunft.

f

40

tr.

tr.

Fahr.

p

43

hin, fahr hin, ab - göt-ti-sche Zunft, fahr hin, fahr hin, fahr hin, fahr

46

hin, fahr hin, fahr hin, fahr hin ab - göt - ti-sche Zunft, fahr hin, ab - göt - ti-sche

49

f

f

f

f

Zunft!

f

52

6. Recitativo

Alto  Du hast uns, Herr, von al - len Stra - ßen zu dir ge - ruft, als

Continuo 

³  wir im Fin - ster - nis der Hei - den sa - ßen, und, wie das Licht die Luft be - le - bet und er -

in 

⁶  quickt, uns auch er - leuch - tet und be - le - bet, ja mit dir selbst ge - spei - set und ge - trän - ket und



⁹  dei - nen Geist ge - schen - ket, der stets in un - serm Gei - ste schwe - bet. Drum sei dir dies Ge - bet de - mü -

arioso 

¹²  - tigt zu - ge - schickt, de - mü - tigt zu - ge - schickt; drum sei dir dies Ge - bet de - mü -



¹⁵  - tigt zu - ge - schickt, de - mü - tigt zu - ge - schickt:



7. Choral

Tromba

Oboe I
Violino I

Oboe II
Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

3(11)

Es woll - uns Gott ge - nä - dig sein
sein Ant - litz uns mit hel - lem Schein

Es woll - uns Gott ge - nä - dig, ge - nä - - dig sein
sein Ant - litz uns mit hel - lem, mit hel - - lem Schein

Es woll - uns Gott ge - nä - dig sein, ge - nä - dig sein
sein Ant - litz uns mit hel - lem Schein, mit hel - lem Schein

Es woll - uns Gott ge - nä - dig sein
sein Ant - litz uns mit hel - lem Schein

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

6(14)

und sei - nen Se - gen ge - - - ben;
er - leucht zum ew - gen Le - - - ben,

und sei - nen Se - - gen ge - - - ben;
er - leucht zum ew - - gen Le - - - ben,

und sei - nen Se - - gen ge - - - ben;
er - leucht zum ew - - gen Le - - - ben,

und sei - nen Se - gen ge - - - ben;
er - leucht zum ew - gen Le - - - ben,

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

17

daß wir er - ken - nen sei - ne Werk

daß wir er - ken - - nen sei - ne Werk

daß wir er - ken - nen sei - ne Werk

daß wir er - ken - nen sei - ne Werk

7 9 8 4 2 6 5 6 7 4 # 6 6

20

und was ihm lieb auf Er - - den,
und was ihm lieb auf Er - - den,
und was ihm lieb auf Er - - den,
und was ihm lieb auf Er - - den,

9 6 6 6 6 6 7 6 6

23

und Je - sus Chri - stus Heil und Stärk be -
und Je - sus Chri - stus Heil und Stärk be -
und Je - sus Chri - stus Heil und Stärk be -
und Je - sus Chri - stus Heil und Stärk be -

7 6 6 6 7 5 7 6 6

27

kannt den Hei - den wer - - - den und

kannt den Hei - den wer - - - den und

8 kannt den Hei - den wer - - - den und

kannt den Hei - den wer - - - den und

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

30

sie zu Gott be - keh - - ren.

sie zu Gott be - keh - - ren, und sie zu Gott, sie zu Gott be - keh - ren.

8 sie zu Gott be - keh - - ren, und sie zu Gott, und sie zu Gott be - keh - ren.

sie zu Gott be - keh - - ren.

7 5 7 6 7 6 5 6 7 5 6 6 5 6 4 2 6 5 4 # & #

Nach der Predigt

8. Sinfonia

Adagio

Oboe d'amore

Viola da gamba

Continuo

The first system of the musical score is for measures 1 through 3. It features three staves: Oboe d'amore (top), Viola da gamba (middle), and Continuo (bottom). The Oboe d'amore part begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with several trills (tr) and slurs. The Viola da gamba part is in alto clef and also contains a melodic line with trills. The Continuo part is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

4

Vivace

The second system of the musical score covers measures 4 through 8. It features three staves: Oboe d'amore (top), Viola da gamba (middle), and Continuo (bottom). The tempo changes to 'Vivace' and the time signature changes to 3/4. The Oboe d'amore part continues with a melodic line, including a trill (tr) in measure 5. The Viola da gamba part has a more active role with sixteenth-note patterns. The Continuo part maintains a steady rhythmic accompaniment.

9

The third system of the musical score covers measures 9 through 12. It features three staves: Oboe d'amore (top), Viola da gamba (middle), and Continuo (bottom). The Oboe d'amore part has a melodic line with slurs and ties. The Viola da gamba part continues with sixteenth-note patterns. The Continuo part provides a consistent rhythmic accompaniment.

13

The fourth system of the musical score covers measures 13 through 16. It features three staves: Oboe d'amore (top), Viola da gamba (middle), and Continuo (bottom). The Oboe d'amore part has a melodic line with slurs and ties. The Viola da gamba part continues with sixteenth-note patterns. The Continuo part provides a consistent rhythmic accompaniment.

17

The fifth system of the musical score covers measures 17 through 20. It features three staves: Oboe d'amore (top), Viola da gamba (middle), and Continuo (bottom). The Oboe d'amore part has a melodic line with slurs and ties. The Viola da gamba part continues with sixteenth-note patterns. The Continuo part provides a consistent rhythmic accompaniment.

22

Musical notation for measures 22-25. The system consists of three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 22 starts with a treble clef and a sharp sign. The music features a complex rhythmic pattern with many sixteenth notes and some slurs. The bass line is simpler, with quarter and eighth notes.

26

Musical notation for measures 26-29. The system consists of three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 26 starts with a treble clef and a sharp sign. The music continues with similar rhythmic complexity, including slurs and ties. The bass line remains consistent with the previous system.

30

Musical notation for measures 30-33. The system consists of three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 30 starts with a treble clef and a sharp sign. This system introduces a large slur over the treble staff, indicating a long phrase. The bass line continues with its established pattern.

34

Musical notation for measures 34-37. The system consists of three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 34 starts with a treble clef and a sharp sign. The treble staff has a rest in the first measure, followed by a complex melodic line. The bass line continues with quarter and eighth notes.

38

Musical notation for measures 38-41. The system consists of three staves: Treble, Alto, and Bass. The key signature has one sharp (F#). Measure 38 starts with a treble clef and a sharp sign. The music concludes with a final cadence in the treble staff, while the bass line continues with a few more notes.

43

Musical score for measures 43-46. The system consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). Measure 43 starts with a treble clef and a sharp sign. The music features a complex melodic line in the treble with slurs and ties, and a rhythmic accompaniment in the bass and alto staves.

47

Musical score for measures 47-50. The system consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). Measure 47 starts with a treble clef and a sharp sign. The music continues with intricate melodic and rhythmic patterns across all three staves.

51

Musical score for measures 51-54. The system consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). Measure 51 starts with a treble clef and a sharp sign. The music features a prominent melodic line in the treble and a steady accompaniment in the bass and alto staves.

55

Musical score for measures 55-58. The system consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). Measure 55 starts with a treble clef and a sharp sign. The music continues with complex melodic and rhythmic patterns across all three staves.

59

Musical score for measures 59-62. The system consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). Measure 59 starts with a treble clef and a sharp sign. The music features a melodic line in the treble with trills (tr) and a rhythmic accompaniment in the bass and alto staves. The system concludes with a double bar line.

9. Recitativo accompagnato

Violino I *p*

Violino II *p*

Viola *p*

Basso

Continuo
Viola da gamba*) *p*

Gott seg - ne noch die treu - e Schar, da - mit sie sei - ne Eh - re durch Glau - ben,

4

Lie - be, Hei - lig - keit er - wei - se und ver - meh - re. Sie ist der Him - mel auf der

4
2

7

Er - den und muß durch ste - ten Streit mit Haß und mit Ge - fahr in die - ser Welt ge - rei - nigt wer - den.

*) Zur Besetzung des Continuo im 9. bis 11. Satz vgl. das Vorwort.

10. Aria

Tenore 

Continuo
Viola da gamba 

6  Has - - - se nur, has - se mich

12  recht, has - se nur, has - se mich recht,

17  has - - - - - se nur, has - se mich recht, has - se nur,

22  has - se mich recht, feind - lichts Ge - schlecht, feind - lichts Ge - schlecht; has - - -

27  - - - se nur, has - se mich recht, has - se nur, has - se mich recht, feind - lichts Ge -

32
8 schlecht, has - se nur, has - se mich recht, has - se nur, has - se mich recht, feind-lichs Ge - schlecht!

36
8 Chri - stum gläu - big

42
8 zu um - fas -

46

50
8 - sen, will ich al - le Freu - - de las - sen,

55
8 Chri - stum gläu - - - big zu um - fas - sen,

60

Chri - stum gläu - - - big zu um - fas - - -

64

68

- sen, will ich al - le Freu - - -

72

de - las - - sen.

77

Has - - -

82

- se nur, has - se mich recht, has - - se nur, has - se mich recht, feind -

86

lichs Ge - schlecht, has - se nur, has - se mich recht, has - se nur, has - se mich recht, feind - lichs Ge -

90

schlecht!

11. Recitativo

Alto

Ich füh - le schon im Geist, wie Chri - stus mir der Lie - be

Continuo
Viola da gamba

3

arioso

Sü - ßig - keit er - weist und mich mit Man - na, und mich mit Man - na, mit Man - na

6

speist, da - mit sich un - ter uns all - hier die brü - der - li - che Treu - e stets

9

stär - ke und er - neu - e.

12. Aria

Oboe d'amore

Viola da gamba

Alto

Continuo

4

8

12

Liebt, ihr Chri - sten, in der Tat,

16

liebt, ihr Chri - sten, in der Tat, in der Tat.

20

, in der Tat, liebt, ihr Chri - sten, in der Tat!

24

Je - - sus

28

stir - bet für die Brü - der, und sie

32

ster - - ben für sich wie - der, weil er

36



sich ver-bun-den hat, weil er sich ver-bun - - - den hat.

40



Liebt, ihr Chri - sten, in der

44



Tat, liebt, ihr Chri - sten, in der

48

Tat, in der Tat _____, in der Tat _____, liebt, ihr Chri-sten, in _____ der _____

52

Tat!

56

Tat!

60

Musical score for measures 60-63. The top staff is a vocal line in G major (one sharp) and the bottom staff is a basso continuo line. The music consists of eighth and sixteenth notes with some rests.

13. Recitativo

Tenore

So soll die Chri - sten - heit die Lie - be Got - tes prei - sen und

Continuo

Musical score for the beginning of the recitativo. The Tenore part is in a soprano clef with a 2/8 time signature. The Continuo part is in a bass clef. The lyrics are: "So soll die Chri - sten - heit die Lie - be Got - tes prei - sen und".

3

sie an sich er - wei - sen: bis in die E - wig - keit die

Musical score for measures 3-4 of the recitativo. The Tenore part continues with the lyrics: "sie an sich er - wei - sen: bis in die E - wig - keit die". The Continuo part provides a simple harmonic accompaniment.

5

Him - mel from - mer See - len Gott und sein Lob er - zäh -

Musical score for measures 5-6 of the recitativo. The Tenore part continues with the lyrics: "Him - mel from - mer See - len Gott und sein Lob er - zäh -". The Continuo part continues with a steady accompaniment.

7

- len, sein Lob er - zäh - len.

Musical score for measures 7-8 of the recitativo. The Tenore part concludes with the lyrics: "- len, sein Lob er - zäh - len." The Continuo part ends with a final cadence. A small number "4 # 2 #" is written above the final measure of the Continuo line.

14. Choral

Tromba
 Oboe I
 Violino I
 Oboe II
 Violino II
 Viola
 Soprano
 Alto
 Tenore
 Basso
 Continuo

3 (11)

Es dan - ke, Gott, und lo - be dich
 das Land - bringt Frucht und bes - sert sich
 Es dan - ke, Gott, und lo - be lo - be dich
 das Land - bringt Frucht und bes - sert, und bes - sert dich
 Es dan - ke, Gott, und lo - be dich, und lo - be dich
 das Land - bringt Frucht und bes - sert sich, und bes - sert sich
 Es dan - ke, Gott, und lo - be dich
 das Land - bringt Frucht und bes - sert sich

6 (14)

das dein Volk Wort in ist gu - wohl - ten ge - Ta - - - ten;
 dein Wort ist wohl ge - ra - - - ten.

das dein Volk Wort in ist gu - wohl - ten ge - Ta - - - ten;
 dein Wort ist wohl ge - ra - - - ten.

das dein Volk Wort in ist gu - wohl - ten ge - Ta - - - ten;
 dein Wort ist wohl ge - ra - - - ten.

das dein Volk Wort in ist gu - wohl - ten ge - Ta - - - ten;
 dein Wort ist wohl ge - ra - - - ten.

17

Uns seg - ne Va - ter und der Sohn,
 Uns seg - ne Va - ter und der Sohn,
 Uns seg - ne Va - ter und der Sohn,
 Uns seg - ne Va - ter und der Sohn,

20

uns seg - ne Gott, der heil - ge Geist,
 uns seg - ne Gott, der heil - ge Geist,
 uns seg - ne Gott, der heil - ge Geist,
 uns seg - ne Gott, der heil - ge Geist,

23

dem al - le Welt die Eh - re tu, für
 dem al - le Welt die Eh - re tu, für
 dem al - le Welt die Eh - re tu, für
 dem al - le Welt die Eh - re tu, für

27

ihm sich fürch - te al - ler - meist und
ihm sich fürch - te al - ler - meist und
8 ihm sich fürch - te al - ler - meist und
ihm sich fürch - te al - ler - meist und

30

sprech von Her - zen: A - - men!
sprech von Her - zen: A - - men, und sprech von Her - zen, von Her - zen: A - men!
8 sprech von Her - zen: A - - men, und sprech von Her - zen, und sprech von Her - zen: A - men!
sprech von Her - zen: A - - - - - men!