

Canfare

Hrei der Kathismahl zu Tringiz

„Gott, man lobet dich in der Stille.“

N^o 128.

Bei der Rathswahl zu Leipzig. „Gott, man lobet dich in der Stille.“

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Viola.

Alto.

Continuo.

Musical score for the first system of a piece in D major, BWV 224. It features a grand staff with treble and bass clefs, and two inner staves for the right and left hands. The music is in 3/4 time and consists of a series of sixteenth-note patterns in the upper staves and a simple bass line in the lower staves.

Musical score for the second system of the piece, BWV 224. It includes a vocal line with the lyrics "Gott, man lo" and a piano accompaniment. The piano part continues with similar sixteenth-note patterns. The vocal line has a long note followed by a rest.

- bet dich in der Stille, Gott, man lo -

- - - - - bet dich in der Stille zu Zion, in der Stille - - - - -

le, in der Stil le,

Gott, man lo bet dich in der

Stil-le zu Zi-on, in der Stil-le, in der Stil-le, in der Stil-

le, man lo-

musical score for the first system, including vocal line and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The piano accompaniment features a complex texture with six staves. The vocal line is on the fifth staff from the top. The lyrics are: - - bet dich in der Stille zu Zion,

musical score for the second system, including piano accompaniment. This system continues the piano accompaniment from the first system, consisting of six staves. It features intricate rhythmic patterns and melodic lines across the upper staves, while the lower staves provide a steady bass line.

The first system of the musical score consists of seven staves. The top two staves are for the right hand of a piano, with the upper staff in treble clef and the middle staff in alto clef. The bottom three staves are for the left hand, with the lower staff in bass clef and the two middle staves in alto clef. The music is in a key with three sharps (F#, C#, G#) and a 12/8 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, with the upper staff in treble clef and the middle staff in alto clef. The bottom three staves are for the vocal line, with the lower staff in bass clef and the two middle staves in alto clef. The music is in the same key and time signature as the first system. A *piano* dynamic marking is present above the second staff. The vocal line includes the lyrics: "und dir be - zah - - let man Ge - lüb - de, und".

dir be - zah - - - - - let man Ge -

lüb - - - - - de, dir be - zah - - - - -

- let man Ge - lü b - de, Ge - lü b - de, dir be - zah - let man Ge - lü b - de. Ge - lü b - de, und

dir be - zah - - - - - let man Ge - lü b - de, dir be - zah - - - - let

Man Ge - lü - b - de.

forte

forte

This system contains the first four measures of the piece. It features a piano accompaniment with a treble and bass clef, and a vocal line in the bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part has a rhythmic pattern of eighth and sixteenth notes. The vocal line begins with the lyrics "man Ge - lü - b - de." The first two measures are marked with the dynamic *forte*.

Gott, man lo - - - - -

piano

This system contains the next four measures of the piece. The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics "Gott, man lo - - - - -". The dynamic marking *piano* is present in the first measure of this system.

..bet dich in der Stille, Gott, man lo -

..bet dich in der Stille zu Zion,

in der Stille, in der Stille

le, in der Stille

le zu Zi - on,

in der Stil - le in der Stil - - - - - le,

Gott, man lo - - - - - bet dich in der Stille

This system contains the first six staves of the musical score. It includes a vocal line with lyrics and five staves of piano accompaniment. The music is in G major and 3/4 time. The vocal line begins with the lyrics "Gott, man lo" and continues with "bet dich in der Stille". The piano accompaniment features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the upper right hand.

zu Zi - on.

This system contains the second six staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line concludes with the lyrics "zu Zi - on.". The piano accompaniment continues with similar textures, including sixteenth-note patterns and arpeggiated figures.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle three staves are for the right hand, with the top one being a grand staff (treble and bass clefs) and the middle two being single treble clefs. The key signature is three sharps (F#, C#, G#). The first staff has a trill (tr) marking. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. The first staff has a trill (tr) marking. The second staff has a trill (tr) marking. The third staff has a trill (tr) marking. The fourth staff has a trill (tr) marking. The fifth staff has a trill (tr) marking. The sixth staff has a trill (tr) marking. The seventh staff has a trill (tr) marking.

The second system of the musical score consists of seven staves, similar in layout to the first system. The key signature remains three sharps. The music continues with intricate rhythmic patterns, including many sixteenth and thirty-second notes. The notation is dense and detailed, with many slurs and accents. The first staff has a trill (tr) marking. The second staff has a trill (tr) marking. The third staff has a trill (tr) marking. The fourth staff has a trill (tr) marking. The fifth staff has a trill (tr) marking. The sixth staff has a trill (tr) marking. The seventh staff has a trill (tr) marking.

CHOR.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe d'amore I. col Violino I.

Violino I.

Oboe d'amore II. col Violino II.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

The first system of the musical score consists of seven staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a fermata over a whole note G4. The piano accompaniment is spread across six staves: two grand staff staves (treble and bass clefs) and four individual staves (two treble and two bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords in the upper registers.

The second system of the musical score continues with seven staves. The vocal line (top staff) has lyrics: "Jauch - - zet, Jauch - - zet, Jauch - - zet, Jauch - - zet, ihr er". The piano accompaniment continues with similar rhythmic patterns. The lyrics are aligned with the vocal line, with hyphens indicating syllables that span across notes.

jauch - - zet, jauch - - zet, jauch - - zet, ihr er - freu - - - - -
 jauch - - zet, jauch - - zet, ihr er - freu - - - - - ten Stimmen, jauch - - -
 jauch - - zet, ihr er - freu - - - - - ten Stimmen, jauch - zet, jauchzet, jauch - - -
 freu - - - - - ten Stimmen, jauch - zet, jauch - - - - - zet, jauchzet, jauch - - -

- ten, ihr er - freu - ten Stimmen, er - freu - - - - - ten Stimmen,
 - zet, ihr er - freu - ten Stimmen, er - freu - - - - - ten Stimmen, stei - - -
 - zet, ihr er - freu - ten Stimmen, er - freu - - - - - ten Stimmen,
 - - - - - zet, ihr er - freu - - - - - ten, er freuten Stimmen,

stei - - - get bis zum Him - - - mel, stei -
 - - - get bis zum Him - - - mel, stei - - get bis zum Himmel, stei -
 stei - - - get bis zum Himmel 'nauf, stei - - -
 stei - - - get bis zum

- - get bis zum Him - - mel 'nauf!
 - - - get bis zum Himmel 'nauf!
 - - get, stei - get bis zum Himmel 'nauf!
 Him - mel, stei - get bis zum Himmel 'nauf!

Jauch - - - zet, ihr er -
 Jauch - - - zet, ihr er - freu - - - - -
 Jauch - - - zet, ihr er - freu - - - - - ten

freu - - - - - ten Stimmen, stei - get bis zum Himmel, stei - get bis zum Himmel'nauf, zum Himmel
 - - - - - ten Stimmen, stei - - get bis zum Himmel, stei - - get bis zum Himmel'nauf, zum Himmel
 Stimmen, jauch - - - zet, jauchzet, stei - - get bis zum Himmel, stei - - get, stei get bis zum Himmel
 Jauch - - zet, ihr er - freu - ten Stimmen, ihr er - freu - ten Stimmen, ihr er - freu - - - - - ten

'nauf, jauch-zet, ihr er-freuten Stimmen, ihr erfreu-ten Stimmen,
 'nauf, jauch-zet, ihr erfreu-ten Stimmen, stei-
 'nauf, jauch-zet, ihr er-freu-ten Stimmen, stei-
 Stim-men, jauch-zet, jauchzet, ihrer freuten Stimmen,

stei-get bis zum Himmel 'nauf, zum Him-mel
 - get bis zum Himmel 'nauf, stei-
 - get bis zum Himmel 'nauf, stei-
 stei-get, stei-

'nauf, stei - get bis zum Him_mel, zum Him_mel
 - get, stei_get bis zum Him_mel
 - get bis zum Him_mel, stei_get bis zum Him_mel
 - get bis zum Him - - - mel, zum Him_mel

'nauf!
 'nauf!
 'nauf!
 'nauf!



The first system of the musical score consists of ten staves. The top two staves are grouped by a brace on the left. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of one sharp and contains a more rhythmic accompaniment. The next two staves are in bass clef with a key signature of one sharp. The bottom two staves are in bass clef with a key signature of one sharp and contain a melodic line. The remaining four staves are empty.



The second system of the musical score also consists of ten staves. The top two staves are grouped by a brace on the left. The first staff is in treble clef with a key signature of one sharp and a time signature of 3/4. It contains a melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of one sharp and contains a more rhythmic accompaniment. The next two staves are in bass clef with a key signature of one sharp. The bottom two staves are in bass clef with a key signature of one sharp and contain a melodic line. The remaining four staves are empty.

B. W. XXIV.

Lo_bet Gott im Heilig_thum und er_he_bet sei_nen
 Lo_bet Gott im Heilig_thum und er_he_bet sei_nen
 Lo_bet Gott im Heilig_thum und er_he_bet sei_nen
 Lo_bet Gott im Heilig_thum und er_he_bet sei - nen

Ruhm; sei_ne Gü_te, sein er_bar_mendes Ge_mü_the, sein er_bar_mendes Ge_
 Ruhm; sei_ne Gü_te, sein er_bar_mendes Ge_mü_the, sein er_bar_mendes Ge_
 Ruhm; sei_ne Gü_te, sein er_bar_mendes Ge_mü_the, sein er_bar_mendes Ge_
 Ruhm; sei_ne Gü_te, sein er_bar_mendes Ge_mü_the, sein er_bar_mendes Ge_

mü_the hört zu kei_nen Zei_ten auf.
 mü_the hört zu kei_nen Zei_ten auf.
 mü_the hört zu kei_nen Zei_ten auf.
 mü_the hört zu kei_nen Zei_ten auf.

Lobet Gott im Heilig_thum und er_he_ - - bet sei_nen Ruhm, und er_he_ - - bet sei_nen
 Lobet Gott im Heilig_thum und er_he_ - - bet sei_nen Ruhm, und er_he_ - -
 Lobet Gott im Heilig_thum und er_he_ - - bet sei_nen Ruhm, und er_he_ - - bet
 Lobet Gott im Heilig_thum und er_he_ - - bet sei_nen Ruhm, und er_

Ruhm, er - he - - - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - men - des Ge -
 - - bet, und er - he - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - mendes Ge -
 sei - nen Ruhm, er - he - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - mendes Ge -
 he - - - - - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - mendes Ge -

mü - the, sein er - bar - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.
 mü - the, sein er - bar - - - - - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.
 mü - the, sein er - bar - - - - - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.
 mü - the, sein er - bar - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.

Da Capo.

RECITATIV.

Basso.

Auf, du ge - lieb - te Lin - den - stadt! Komm, fal - le vor dem Höch - sten

Continuo.

nie - der; er - ken - ne, wie er dich in dei - nem Schmuck und Pracht so vä - ter - lich er - hält, beschützt, be -

wacht, und sei - ne Lie - bes - hand noch ü - ber dir be - stän - dig hat. Wohl -

an, be - zah - le die Ge - lüb - de, die du dem Höch - sten hast ge - than, und sin - ge

Dank - und De - muths - lie - der; komm, bit - te, dass er Stadt und Land un - end - lich wol - le mehr er -

quicken, und die - se wer - the O - brig - keit, so heu - te Sitz und Wahl ver - neut, mit vie - lem Se - gen wol - le schmücken.

ARIE.^{*)}Violino
concertante.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

The first system of the musical score consists of six staves. From top to bottom: Violino concertante (treble clef, 6/8 time), Violino I (treble clef, 6/8 time), Violino II (treble clef, 6/8 time), Viola (alto clef, 6/8 time), Soprano (soprano clef, 6/8 time), and Continuo (bass clef, 6/8 time). The key signature is one sharp (F#). The Violino concertante part features a complex melodic line with trills and slurs. The other instruments provide harmonic support with various rhythmic patterns.

The second system of the musical score continues the six-staff arrangement. The Violino concertante part continues with intricate melodic passages, including a prominent trill. The Violino I and II parts have more active melodic lines. The Viola and Continuo parts provide a steady harmonic foundation. The Soprano part remains mostly silent in this system.

*) Vergl. Jahrgang IX Seite 252 ff. *Cantabile*.

Heil und Se - gen, Heil und Se - - gen

soll und muss zu aller Zeit, soll und muss zu aller Zeit sich auf unsre Obrigkeit in erwünschter Fülle le - - gen;

Heil und Se - gen, Heil und Se - - gen, Heil und Se - gen,

piano

Heil und Se - gen soll und muss zu al - ler Zeit sich auf un - sre O - brigkeit in er - wünsch - ter Fül - le,

in er - wünsch - ter Fül - - - le le - - - - - - - - gen, Heil und

Se - - - gen, Heil und Se - - - - gen soll und muss zu al - ler Zeit,

soll und muss zu al - ler Zeit sich auf un - - sre O - brig - keit in er - wünsch - ter

Fül - - - - - le le - gen,

forte

tr

dass sich Recht und Treu - - e müs - - - sen

(piano)

mit ein - an - der freund - lich küs - - - sen, dass sich Recht und Treu - - - - - e,

Recht und Treu - - - - - e müs - sen mit ein - an - - der freund - - - - -

lich

küssen, dass sich Recht und Treue müssen mit einander freundlich

forte
 küssen, freundlich küssen.

tr *(tr)* *piano*
 Heil und Segen, Heil und Segen soll und muss zu aller Zeit,

soll und muss zu aller Zeit sich auf un-sre O-brigkeit in er-wünschter Fülle le-gen, dass sich Recht und

Treu-e müs-sen mit ein-an-der freund-lich küs-sen,

dass sich Recht und Treu-e müs-sen mit ein-an-der freund-lich küs-sen.

RECITATIV.

Violino I.

Violino II.

Viola.

Tenore.

Continuo.

Nun, Herr, so wei - he selbst dein Re - gi - ment mit dei - nem Se - gen

ein, dass al - le Bos - heit von uns flie - he, und die Ge - rech - tig - keit in un - sern Hüt - ten blü - he, dass dei - nes

Va - ters rei - ner Saa - me und dein ge - be - ne - dei - ter Na - me bei uns ver - herrlicht mö - ge sein!

CHORAL.

Soprano. Nun hilf uns, Herr, den Die_nern dein, die mit dein'm Blut er - lö - set sein. Lass' uns im Himmel

Alto Nun hilf uns, Herr, den Die_nern dein, die mit dein'm Blut er - lö - set sein. Lass' uns im Himmel

Tenore. Nun hilf uns, Herr, den Die_nern dein, die mit dein'm Blut er - lö - set sein. Lass' uns im Himmel

Basso. Nun hilf uns, Herr, den Die_nern dein, die mit dein'm Blut er - lö - set sein. Lass' uns im Himmel

Continuo.

ha - ben Theil mit den Heil' - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

ha - ben Theil mit den Heil' - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

ha - ben Theil mit den Heil' - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

ha - ben Theil mit den Heil' - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb sie hoch in E - wigkeit.

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb sie hoch in E - wigkeit.

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb sie hoch in E - wigkeit.

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr'r zu al - ler Zeit und heb sie hoch in E - wigkeit.