

Canzler

Am ersten Weihnachtstage

über das Lied:

„Gelobet seist du, Jesu Christ“

Dr. Martin Luther.

№ 91.

Feria 1 Nativitatis Christi.

„Gelobet seist du, Jesu Christ.“

Corno I.

Corno II.

Timpani.

Oboe I.

Oboe II.

Oboe III.

Violino I.

Violino II.

Viola.

(NB. Der Cantus firmus: „Gelobet seist du, Jesu Christ“ im Sopran.)

Soprano.

Alto.

Tenore.

Basso.

Continuo.

The musical score is written for a full orchestra and choir. It consists of 13 staves. The top two staves are for Horns I and II, both in treble clef with a common time signature. The third staff is for Timpani, in bass clef with a common time signature. The next three staves are for Oboes I, II, and III, all in treble clef with a common time signature and a key signature of one sharp (F#). The next three staves are for Violins I and II, and Viola, all in treble clef with a common time signature and a key signature of one sharp. The vocal parts (Soprano, Alto, Tenore, Basso) are in bass clef with a common time signature and a key signature of one sharp. The Continuo part is in bass clef with a common time signature and a key signature of one sharp. The score shows three measures of music. The vocal parts have rests in all three measures. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

The image displays a musical score for a piece identified as B.W. XXII. The score is written on a grand staff with ten staves. The top two staves are treble clefs, the third is a bass clef, and the remaining seven are treble clefs. The key signature is one sharp (F#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is divided into four measures. At the bottom of the page, there are several small numbers: 6/4, 6, 6/4, 7, and 7/4, which likely represent time signatures or measure counts for different sections of the piece.

B.W. XXII.

This musical score consists of 12 staves. The top two staves are grouped by a large brace on the left. The first staff is in treble clef, and the second is in bass clef. The next four staves are also grouped by a brace and are in treble clef with a key signature of one sharp (F#). The remaining six staves are in bass clef with a key signature of one sharp (F#). The score contains various musical notations including eighth notes, sixteenth notes, and rests. There are also some numerical markings at the bottom of the page, such as '7', '6/4/3', '6/3', and '6'.

Ge - lo - bet seist du,

Ge.lo-bet, ge-lo - bet, ge -

Ge.lo-bet, ge-lo-bet, ge-lo - bet, ge -

Ge-lo - bet seist du, Je-su Christ, ge-lo

Je - - - su Christ!

lo - - - bet seist du, Je - - - su Christ!

lo - - - bet seist du, Je - - - su Christ!

- - - - - bet seist du, Je - - - su Christ!

6 6 5

Musical score for a piece in G major, BWV XXII. The score consists of 12 staves. The first 10 staves are for the piano accompaniment, and the last two are for the vocal line. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line enters in the third measure with the lyrics "dass du Mensch ge -". The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings.

The image shows a page of a musical score, likely for a cantata. It consists of several staves. At the top, there are two staves for the piano accompaniment (treble and bass clefs). Below these are several staves for the vocal parts, including a soprano line and a bass line. The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are in German and describe the birth of a human being.

Mensch ge - - bo - - ren bist,

bo - - - ren, Mensch ge.bo - ren, Mensch ge - boren bist,

bo - - - ren, Mensch ge - boren bist,

bo - - - ren bist, ge.bo - ren bist,

6 6 6 6 9 8 6₅ 9 8 (6)

This musical score consists of 12 staves. The top two staves are treble clefs, the next two are bass clefs, and the remaining six are grand staff systems (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into four measures. The first measure features a complex rhythmic pattern in the upper staves, with a bass line of quarter notes. The second measure continues this pattern with more intricate textures. The third and fourth measures show a shift in the upper parts, with more melodic lines and sustained chords. The bottom-most staff has a bass line with a prominent eighth-note pattern in the second measure. At the bottom of the page, there are numerical figures: 6/4, 6, 6, 4, 7, and 3/3.

The image shows a page of a musical score, BWV XXII. It consists of several staves. The top two staves are for the right hand of a piano, with the first staff starting with a treble clef and a key signature of one flat (B-flat). The next two staves are for the left hand, with the first staff starting with a bass clef and a key signature of one flat. Below these are four more staves, likely for a vocal line, with a key signature of one sharp (F#). The lyrics are in German and appear in the lower right section of the page. The score includes various musical notations such as notes, rests, and clefs.

von ei - - ner

von ei_ner Jung - frau,

von ei_ner Jung - frau, das ist

Musical score for a piece by Bach, BWV XXII. The score is in G major and consists of 12 measures. The vocal line is in a soprano or alto register, and the keyboard accompaniment is in the right and left hands. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes a piano introduction and a vocal line with German lyrics.

Lyrics (German):
 13 Jung - - frau, das ____ ist wahr,
 14 das ist wahr, _____ von ei_ner Jung - frau, das ist wahr, das ist wahr,
 15 wahr, _____ von ei_ner Jung - frau, das ist wahr, das ist wahr, das ist wahr,
 16 von ei_ner Jung - frau, das ist wahr, das ist wahr, das ist wahr, das ist wahr,

7 6 4 3 7 # 7 4 3 #

The image shows a page of musical notation for a piece identified as B.W. XXII. The score is arranged in two systems. The upper system consists of ten staves: two vocal staves at the top, followed by a grand staff (treble and bass clefs) for piano accompaniment, and two more staves at the bottom. The lower system consists of four staves, including two vocal staves with lyrics and two piano accompaniment staves. The lyrics are: "dess freu et", "dess freu", "dess freu", and "dess freu". The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The vocal lines are simpler, with some rests. At the bottom of the page, there are some markings: a sharp sign, a double sharp sign, and the number 6.

sich der En - gel Schaar. et sich der En - gel Schaar, et sich der En -

6 7 6 6 6 6 5 2
5 #

gel Schaar, der Engel Schaar.
der En-gel Schaar.
gel Schaar.

The musical score consists of several staves. The top two staves are for the piano accompaniment, with the right hand playing a complex rhythmic pattern of sixteenth notes and the left hand providing a steady bass line. Below these are several vocal staves. The first vocal staff has lyrics: "Ky - ri - e e - leis!". The second and third vocal staves have lyrics: "Ky - ri e e - leis, Ky - ri - e e -". The fourth vocal staff has lyrics: "Ky - ri - e e - leis, Ky - ri - e e - leis, Ky - ri - e e -". The bottom staff is the bass line for the vocal parts. The score is divided into four measures by vertical bar lines.

6
4
2

6 3 3 5

6
2

leis, Ky - ri - e e - - leis!

leis, Ky - ri - e e - - leis!

leis, Ky - ri - e e - - leis!

(6/4) 6 6/2

B.W. XXII.

This musical score consists of 12 staves. The top two staves are for the piano accompaniment, featuring dense sixteenth-note patterns. The next four staves are for vocal parts, with a treble clef and a key signature of one sharp (F#). The bottom four staves are for a lower vocal part or bass line, with a bass clef and the same key signature. The score is divided into four measures. The first measure contains a complex piano accompaniment and vocal lines. The second measure continues the piano accompaniment and vocal lines. The third measure features a piano accompaniment with a melodic line and vocal lines. The fourth measure concludes the piece with a final piano accompaniment and vocal line. At the bottom of the page, there are some numerical markings: 6/4, 7, 6/4, 3, and 7/5.

RECITATIV und CHORAL. (Melodie: „Gelobet seist du, Jesu Christ.“)

Soprano.
 Continuo.

Der Glanz der höch - sten Herr - lich - keit, das E - ben - bild von Got - tes

We - sen, hat in be - stimm - ter Zeit sich ei - nen Wohn - platz aus - er -

Choral.
 Recitativ.

le - sen. Des ew' - gen Va - ters ei - nig's Kind, das ew' - ge Licht von Licht ge -

Choral.
 Recitativ.

bo - ren, jetzt man in der Krip - pe find't. O Menschen, schauet

Choral.
 Recitativ.

an, was hier der Lie - be Kraft ge - than. In un - ser ar - mes Fleisch und Blut -

Recitativ.
 Choral.

(und war denn die - ses nicht ver - flucht, ver - dammt, ver - lo - ren?) - ver - klei - det sich das

Recitativ.

ew' - ge Gut, so wie es ja zum Se - gen aus - er - ko - ren.

ARIE.

Oboe I.
 Oboe II.
 Oboe III.
 Tenore.
 Continuo.

piano
piano
piano
 Gott, dem der Erdenkreis zu klein, den we-der Welt noch Him-mel fas-sen,
forte
forte
forte
(forte)

piano
piano
piano
 Gott, dem der Erdenkreis zu klein, Gott, dem der Erdenkreis zu klein, den weder Welt noch Himmel fas-sen,
(piano)

forte
forte
forte
 will in der en-gen Krippe sein.
(forte)

piano
piano
piano

Erscheinet uns dies ew'ge Licht, dies ew'

(piano)

forte
forte
forte

ge Licht, so wird hinführo Gott uns nicht als dieses Lichtes Kinder has - sen.

(forte)

piano
piano
piano

Erscheinet uns dies ew'ge Licht, so wird hinführo Gott uns nicht als dieses Lichtes Kin-

(piano)

forte
forte
forte

- der has - sen.

(forte)

piano
piano
piano
 Gott, dem der Erden.kreis zu klein, Gott, dem der Er.den.kreis zu klein, den we - der

(piano)

forte
forte
forte
piano
piano
 Welt noch Him - mel fas - sen, Gott, dem der Erden.kreis zu klein,

den weder Welt noch Himmel fas - sen, will in der en - gen Krippe

forte
forte
forte
 sein.

(forte)

RECITATIV.

Violino I. *piano*

Violino II. *piano*

Viola. *piano*

Basso.

Continuo. *(piano)*

O Christenheit! Wohl an, so mache dich bereit, bei dir den Schöpfer zu empfangen. Der

gro-ße Got-tes-Sohn kommt als ein Gast zu dir ge-gan-gen. Ach, lass dein Herz durch

die-se Lie-be rüh-ren; er kommt zu dir, um dich vor sei-nen Thron durch die-ses Jam-

Adagio.

piano

piano

pianissimo

-mer-thal zu füh-ren.

ARIE.

Violino I. II.

Soprano.

Alto.

Continuo.

Die Ar - - muth, so Gott auf sich

Die Ar - - muth, so Gott auf sich

piano

nimmt, die Ar - - muth, so Gott auf sich

nimmt, die Ar - - muth, so Gott auf sich

forte *piano*

piano *piano*

nimmt, hat uns ein e - wig Heil, ein e - - -

nimmt, hat uns ein e - wig Heil, ein e - - -

piano wig Heil be-stimmt, den Ue-berfluss von Himmels Schä

piano wig Heil be-stimmt, den Ue-berfluss von Himmels Schä

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

forte tzen.

forte tzen.

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

piano Die Ar - muth, die Ar - muth,

piano Die Ar - muth, die Ar - muth,

piano # 6 7 7b 6 6 6 # 6 7 # 6 7 # 6 7 #

- muth, die Ar - muth, so Gott auf sich

die Ar - muth, die Ar - muth, so Gott auf sich

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

Musical score for the first system. It includes a vocal line and piano accompaniment. The vocal line starts with the lyrics "nimmt, die Ar - - muth, so Gott auf sich". The piano accompaniment begins with a *forte* dynamic and includes figured bass notation: # 6 6 # 6 6 # piano 6 7 9 5 6 6 6 6.

Musical score for the second system. The vocal line continues with "nimmt, hat uns ein e - wig Heil, ein e - - wig". The piano accompaniment starts with *forte*, then changes to *piano*. Figured bass notation includes: # (6 6) # 7 6 5 # 6 6 # 7 6 5 7 5 7 6 5.

Musical score for the third system. The vocal line continues with "Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen." and "- - wig Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen." The piano accompaniment features a *forte* dynamic. Figured bass notation includes: 4 3 6 7 # 6 6 # 6 # 6 # 6 6 # 6 6.

Musical score for the fourth system, consisting of piano accompaniment. Figured bass notation includes: # 6 6 6 4 6 6 6 6 6 6 # 6 # 6 4 2 6 6 5 # 4 #.

Sein menschlich We - sen, sein menschlich
 Sein mensch - lich We - sen ma - chet euch den

piano *piano*

6 7 (7) 6 # 6 6 # 5

We - sen, sein mensch - lich We - sen ma - chet euch, sein menschlich We -
 En - gels - Herr - lich - kei - ten gleich, den En -

piano *piano*

(7) (#) 6 # 6 # 6 # 5

- sen ma - chet euch den En - gels -
 - gels - Herrlich - kei - ten gleich, euch zu der En - gel Chor,

3 7 # (#) 6 # 6 # 6 7 8 6 5 5

Herrlich - kei - ten gleich, euch zu der En - gel Chor, zu der En - gel Chor zu se -
 - euch zu der En - gel Chor, zu der En - gel Chor zu se -

piano

6 # 6 # 6 7 # 6 6

tzen, euch zu der Engel Chor zu se tzen.
 tzen, zu der En-gel Chor zu se tzen.

forte

Sein menschlich Wesen ma chet
 Sein menschlich We sen ma chet

piano

euch den En gels Herr lich
 euch den En gels-Herrlich

forte *piano*

keiten gleich; sein menschlich Wesen
 keiten gleich; sein menschlich We

forte *piano*

piano

ma - chet euch, sein menschlich We - sen ma chet

sen, sein menschlich We - sen, sein mensch - lich We - sen ma - chet

piano

euch den En - gels-Herrlich - kei - ten gleich, euch zu der En -

euch, sein menschlich We - sen ma - chet euch den En -

piano

gel Chor, euch zu der En - gel Chor, zu der En - gel

gels - Herr - lich - kei - ten gleich, euch zu der En - gel Chor, zu der

Chor zu se - tzen, zu der En - gel Chor zu se - tzen.

En - gel Chor zu se - tzen, euch zu der Engel Chor zu se - tzen.

Du Capo.

CHORAL. (Melodie: „Gelobet seist du, Jesu Christ.“)*

Corno I.

Corno II.

Timpani.

Soprano.
Oboe I,II,III, Violino I
col Soprano.

Alto.
Violino II, coll' Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess

6 8 7 5 5 6 6 6 5 6

freu' sich al - le Chri - sten - heit, und dank' ihm dess in E - wig - keit. Ky - ri - e - leis!

freu' sich al - le Chri - sten - heit, und dank' ihm dess in E - wig - keit. Ky - ri - e - leis!

freu' sich al - le Chri - stenheit, und dank' ihm dess in E - wig - keit. Ky - ri - e - leis!

freu' sich al - le Chri - stenheit, und dank' ihm dess in E - wig - keit. Ky - ri - e - leis!

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

* Vergleiche Jahrgang 16, Seite 371.

Anhang.

I.

Zur Cantate N^o 91.
„Gelobet seist du, Jesu Christ.“

II.

Zur Cantate N^o 97.
„In allen meinen Thaten.“

ANHANG I.

Siehe das Vorwort zur Cantate N^o 91:
„Gelobet seist du, Jesu Christ“.

Ältere Lesart des Mittelsatzes in dem Duette:
„Die Armuth, so Gott auf sich nimmt“.
Seite 26.

Seite 29, Takt 1 ff.

Violino I. II.

Soprano.

Alto.

Continuo.

Sein menschlich We - sen, sein menschlich

Sein mensch - lich We - sen ma - chet euch den

We - sen, sein mensch - lich We - sen ma - chet euch den En - gels - Herr -

Engels - Herr - lich - kei - ten gleich, den En -

- lich - kei - ten gleich, den En - gels -

- gels - Herr - lich - kei - ten gleich, euch zu der En - gel

6 7 7 2 5 6 # 6 6 6 6 5

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

7 3 5 # # 6 9 7 4 8 6 5 6 5

Herr-lich-kei-ten gleich, euch zu der En- - - gel Chor, zu der En- - - gel Chor zu se - -

Chor, euch zu der En- - - gel Chor, zu der En- - - gel Chor zu se - - - -

5 6 6 6 6

Seite 30.

- - - - tzen, euch zu der Engel Chor zu se - tzen.

- - - - tzen, zu der En-gel Chor zu se - tzen.

7 5 7 5 6 6 9 7 # 6 6 5 # 6 5 # 6 6 6 6

Sein mensch - - - lich We-sen ma - - chet euch den En -

Sein mensch - - lich We - sen ma - - chet euch den

forte

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

- - gels - Herr - lich kei - - ten gleich, sein mensch - lich We - sen

En - - - gels Herrlich kei - - ten gleich, sein menschlich We - - -

piano *piano*

9 6 6b 5 6 6 5 6 6 6 6 6 7 5 5b 2b

Seite 31.

ma - chet euch den En - gels - Herr - lich - kei - ten
 - sen, sein menschlich We - sen, sein mensch - lich We - sen ma - chet

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

gleich, den En - gels - Herr - lich - kei - ten gleich, euch zu der En -
 euch den En - gels - Herr - lich - kei - ten gleich, den En -

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

- gel Chor, euch zu der En - gel Chor, zu der En - gel
 - gels - Herr - lich - kei - ten gleich, euch zu der En - gel Chor, zu der

9 8 6 7 6 6 6 6 6 7b

Chor zu se - tzen, zu der En - gel Chor zu se - tzen.
 En - gel Chor zu se - tzen, euch zu der Engel Chor zu se - tzen.

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

B.W. XXII.

Da Capo.