

Kantate zur Einweihung der Orgel in Störmthal 1723

Höchsterwünschtes Freudenfest

BWV 194

Oboe I, II, III

Bassono

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Höchsterwünschtes Freudenfest

BWV 194

Prima parte

1.

Oboe I

Oboe II

Oboe III

Bassono

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo
Organo*

* Bezifferung der Sätze 3 (ab T. 11) bis 8 nach der fragmentarisch überlieferten Organo-Stimme zur Leipziger Aufführung Trinitatis 1724.

4 (20)

The first system of music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the top staff, a harmonic accompaniment in the middle two staves, and a bass line in the bottom staff. A long slur is present over the first two measures of the bass line.

The second system of music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats. The music features a melodic line in the top staff, a harmonic accompaniment in the middle two staves, and a bass line in the bottom staff. A long slur is present over the first two measures of the bass line.

The third system of music consists of four staves, all of which are empty. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats.

The fourth system of music consists of a single staff in bass clef. The key signature has two flats. The music features a melodic line in the bottom staff. A long slur is present over the first two measures.

7 (23)

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The second and third staves are also in treble clef, and the bottom staff is in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the second measure of the top staff.

The second system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues with similar rhythmic patterns as the first system, including eighth and sixteenth notes and rests.

The third system of the musical score consists of four staves, all of which are empty, indicating a section of the score where the instruments are silent.

The fourth system of the musical score consists of a single bass clef staff. It contains musical notation with eighth and sixteenth notes and rests, continuing the piece.

10 (26)

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a sixteenth-note triplet of A4, B4, and C5, and then a quarter note D5. The second staff is in treble clef and contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff is in treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff is in bass clef and contains a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The system concludes with a long horizontal line across the second and third staves, indicating a continuation of the previous staff's content.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two flats. It begins with a quarter rest, followed by a sixteenth-note triplet of G4, A4, and B4, and then a quarter note C5. The second staff is in treble clef and contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff is in treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff is in bass clef and contains a series of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The system concludes with a long horizontal line across the second and third staves, indicating a continuation of the previous staff's content.

The third system of the musical score consists of four empty staves, all in treble clef with a key signature of two flats. This system is completely blank, suggesting a section where the music is not written or is to be filled in by the performer.

The fourth system of the musical score consists of a single staff in bass clef with a key signature of two flats. It begins with a half note G3, followed by a sixteenth-note triplet of A3, B3, and C4, and then a quarter note D4. The system concludes with a long horizontal line across the staff, indicating a continuation of the previous staff's content.

13 (29)

Musical score system 1, measures 1-3. It consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with a trill (tr) in the second measure and a fermata over the first two notes of the third measure. The second and third staves are also in treble clef and contain accompaniment. The bottom staff is in bass clef and contains a bass line with a trill (tr) in the second measure.

Musical score system 2, measures 4-6. It consists of three staves. The top two staves are in treble clef and contain a melodic line with a trill (tr) in the second measure. The bottom staff is in bass clef and contains a bass line with a trill (tr) in the second measure.

Musical score system 3, measures 7-9. It consists of four empty staves, all in treble clef with a key signature of two flats. This system appears to be a placeholder or a section where the music is not present.

Musical score system 4, measures 10-12. It consists of one staff in bass clef. It contains a bass line with a trill (tr) in the second measure.

16

1.

tr

2.

Höchst - er -

33

wünsch - tes Freu - - - - -

Höchst - er - wünsch - tes Freu - - - - -

Höchst - er - wünsch - tes

38

Höchst - er - wünsch - tes Freu - den - fest, höchst - er - wünsch - tes

Freu - den - fest, höchst - er - wünsch - tes

43

den - fest,

Freu - - den - fest, höchst - er - wünsch - tes Freu - - - - -

Freu - - den - fest, höchst - er - wünsch - tes Freu - - - - -

Freu - - den - fest,

48

höchst - er - wünsch - tes Freu - - - - den -

- den - - - - fest, höchst - er - wünsch - tes Freu - - - -

- - - - den - fest, höchst - er - wünsch - tes

höchst - er - wünsch - tes Freu - - - -

53

fest, höchst - er - wünsch - - - - tes Freu - - den - fest, höchst - er -

- - - den - fest, höchst - er - wünsch - tes Freu - - den - fest, höchst - er -

Freu - - - - - - - - - - - - - - - den - fest, höchst - er -

58

wünsch - - - tes Freu - den - fest, das der Herr zu sei - - nem

wünsch - - tes Freu - den - - fest, das der Herr zu

wünsch - tes Freu - - - den - - fest, das der Herr zu

- - - - - den - fest,

63

Ruh - - me im er - bau - - ten Hei - - lig - tu - - me
 sei - - nem Ruh - - me im er - bau - - ten Hei - - lig -
 sei - - nem Ruh - - me im er - bau - - ten Hei - - lig -

68

The musical score is arranged in three systems. The first system (measures 68-71) is a piano introduction with four staves (three treble clefs and one bass clef). The second system (measures 72-75) continues the piano introduction with three staves (two treble clefs and one bass clef), including dynamic markings 'f' and 'p'. The third system (measures 76-79) contains three vocal parts with German lyrics. The lyrics are: 'uns ver - gnügt be - ge - hen läßt;' for the first voice, 'tu - me uns ver - gnügt be - ge - hen läßt;' for the second voice, and 'tu - me uns ver - gnügt be - ge - hen läßt;' for the third voice. The score concludes with a final bass line (measures 80-81) and the text 'höchst - er -'.

73

höchst - er - wünsch - tes Freu -

wünsch - tes Freu -

höchst - er - wünsch - tes

78

höchst - er - wünsch - tes Freu - - den - fest, höchst - er - wünsch - tes

- - - - - den - fest, höchst - er - wünsch - tes

Freu - - - - - den - fest, höchst - er - wünsch - tes

83

Freu - - den - fest,

Freu - - den - fest,

Freu - - den - fest, höchst - er - wünsch - tes Freu - - - -

- - - - - den - fest, höchst - er - wünsch - tes

88

höchst - er - wünsch - tes Freu - den -
höchst - er - wünsch - tes Freu - - - - den - fest,
- - - - den - fest, höchst - er - wünsch - - tes Freu - - -
Freu -

93

fest, höchst - er - wünsch - - - tes Freu - - den - fest, höchst - er -

höchst - er - wünsch - tes Freu - - - - den - fest, höchst - er -

- - - - den - fest, höchst - er -

98

wünsch - - - tes Freu - den - fest;

wünsch - tes Freu - - den - - fest;

wünsch - - tes Freu - den - - fest;

- - - - - den - fest, das der Herr _____ zu

Organo solo

103

Musical notation for the first system, measures 103-107. It features a vocal line with a trill (tr) and a piano accompaniment.

Musical notation for the second system, measures 103-107. It consists of three empty staves.

Musical notation for the third system, measures 103-107. It includes a vocal line with lyrics and a piano accompaniment.

sci - nem Ruh - me im er - bau - ten Hei - lig -

Musical notation for the fourth system, measures 103-107. It consists of a single piano accompaniment staff.

108

Musical score for the first system, measures 108-112. It features a vocal line and a piano accompaniment. The piano part includes a treble and bass clef staff. The vocal line is in a soprano or alto register. The key signature has two flats (B-flat and E-flat).

Musical score for the second system, measures 113-117. This system contains only the piano accompaniment, with both treble and bass clef staves showing rests.

Musical score for the third system, measures 118-122. It includes vocal lines and piano accompaniment. The vocal lines have the lyrics "höchst - er -". The piano part includes a treble and bass clef staff.

tu - me uns ver - gnügt — be - ge - hen läßt;

Musical score for the fourth system, measures 123-127. It features a piano accompaniment in the bass clef staff.

con Violoni

113

Musical score for the first system, measures 1-5. It consists of four staves: three treble clefs and one bass clef. The first three staves have a piano (p) dynamic marking. The music is in a minor key with a 3/4 time signature.

Musical score for the second system, measures 6-10. It consists of three treble clefs and one bass clef. Dynamics include piano (p) and forte (f).

Musical score for the third system, measures 11-15. It includes vocal lines with lyrics and a bass line. Dynamics include piano (p) and forte (f). Trills (tr) are marked above the final notes of the vocal lines.

wünsch - - - - - tes Freu - - - - -
wünsch - - - - - tes Freu - - - - -
wünsch - - - - - tes Freu - - - - -
höchst - er - wünsch - tes Freu - den - fest, höchst - er -

118

- - - - - den - fest, höchst - er - wünsch - tes Freu - -
 - - - - - den - fest, höchst - er - wünsch - tes Freu - -
 - - - - - den - fest, höchst - er - wünsch - tes Freu - -
 wünsch - tes Freu - den - fest, höchst - er - wünsch - tes

123

den - fest, das der Herr zu sei - nem Ruh - me

den - fest, das der Herr zu sei - nem

den - fest, das der Herr zu sei - nem

Freu - den - fest, das der Herr zu sei - nem

128

The musical score is arranged in four systems, each containing four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are written below the vocal staves.

im er - bau - ten Hei - lig - tu - me uns — ver -
Ruh - me im er - bau - ten Hei - lig - tu - me
Ruh - me im er - bau - ten Hei - lig - tu - me
Ruh - me im er - bau - ten Hei - lig - tu - me

133

gnügt ————— be - ge - hen ————— läßt. Höchst - er - wünsch - tes

uns ————— ver - gnügt be - ge - hen läßt.

uns ————— ver - gnügt be - ge - hen ————— läßt.

uns ————— ver - gnügt be - ge - hen läßt.

138

The first system of the musical score consists of five measures. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase in measure 138, which is repeated in measure 139. Measures 140 and 141 contain sustained notes, and measure 142 concludes with a final melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines.

The second system of the musical score consists of five measures. It continues the vocal and piano parts from the first system. The vocal line has a similar melodic structure, with a phrase in measure 143, sustained notes in 144 and 145, and a final phrase in 147. The piano accompaniment continues to provide harmonic support.

The third system of the musical score consists of five measures. The vocal line includes the lyrics: "Freu - - - - -", "Höchst - er - wünsch - tes", "Freu - - - - -", and "Höchst - er -". The piano accompaniment continues with chords and moving lines.

The fourth system of the musical score consists of five measures. The vocal line includes the lyrics: "Höchst - er - wünsch - tes", "Freu - - - - -". The piano accompaniment continues with chords and moving lines.

143

Musical score system 1, measures 1-5. Treble clef, bass clef, key signature of two flats. The system contains piano accompaniment for the first five measures.

Musical score system 2, measures 6-10. Treble clef, bass clef, key signature of two flats. The system contains piano accompaniment for the next five measures.

Musical score system 3, measures 11-15. Treble clef, bass clef, key signature of two flats. This system includes vocal lines and piano accompaniment. The lyrics are:

 - - - - - den -

 - - - - - den - fest, höchst - er - wünsch - tes Freu - den -

 wünsch - tes Freu - den - fest, höchst - er - wünsch - tes Freu - den -

 - - - - - den - fest, höchst - er - wünsch - tes Freu - den -

148

The musical score consists of three systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "fest, höchst - er - wünsch - tes Freu - den -".

System 1:
Vocal 1: fest, höchst - er - wünsch - tes
Vocal 2: fest, höchst - er - wünsch - tes
Piano: Accompaniment

System 2:
Vocal 1: fest, höchst - er - wünsch - tes
Vocal 2: fest, höchst - er - wünsch - tes
Piano: Accompaniment

System 3:
Vocal 1: fest, höchst - er - wünsch - tes
Vocal 2: fest, höchst - er - wünsch - tes
Piano: Accompaniment

153

Freu - - - den - fest, höchst - er - wünsch - - - tes

fest, höchst - er - wünsch - tes Freu - - - den - fest, höchst - er -

fest, er - wünsch - tes Freu - den - fest, , höchst - er - wünsch -

wünsch - tes Freu - - - - -

158

tr

Freu - den - fest, höchst - er - wünsch - - - tes Freu - den - fest;

wünsch - tes Freu - den - fest, er - wünsch - tes Freu - den - fest;

- - - tes Freu - den - fest, höchst - er - wünsch - tes Freu - den - fest;

- - - den - fest;

163

This musical score consists of three systems of staves. The first system includes a bass line with rhythmic accompaniment and three empty treble staves. The second system features a vocal line with trills (tr) and a slur, a piano line with a trill, and two empty treble staves. The third system consists of four empty staves (two treble and two bass) and a final bass line with rhythmic accompaniment. The key signature has two flats and the time signature is common time.

166

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and three additional treble clef staves. The second system includes a grand staff and three additional treble clef staves. The music is in a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The first system shows a piano part with a complex rhythmic pattern of eighth and sixteenth notes in the treble clef staves, and a bass line with a melodic line in the bass clef. The second system shows a piano part with a simpler rhythmic pattern of quarter and eighth notes in the treble clef staves, and a bass line with a melodic line in the bass clef. The score is divided into three measures, with a repeat sign at the beginning of the first measure.

169

This musical score consists of two systems of staves. The first system includes three treble clef staves and one bass clef staff. The second system includes three treble clef staves and one bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The first system shows a piano accompaniment with a steady eighth-note bass line and a treble line featuring a melodic pattern of eighth and sixteenth notes. The second system continues this accompaniment while introducing a vocal line in the treble clef staves. The vocal line begins with a half note followed by eighth and sixteenth notes, mirroring the piano's melodic motif. The score concludes with a final bass line in the second system.

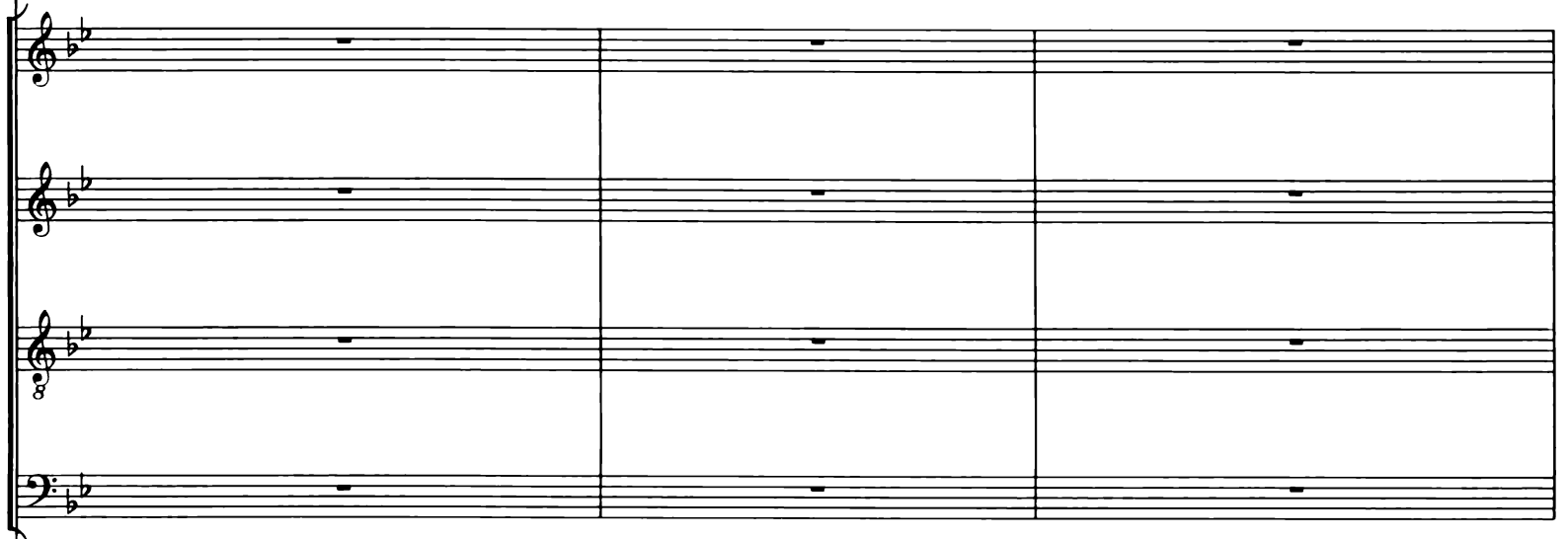
172



Musical score system 1, measures 172-174. It consists of four staves: three treble clefs and one bass clef. The key signature has two flats. The first two staves have identical melodic lines with eighth-note patterns. The third staff has a similar pattern but with some rests. The bass staff provides a steady accompaniment with eighth notes.



Musical score system 2, measures 175-177. It consists of three staves: two treble clefs and one bass clef. The first staff has a melodic line with a long note in the first measure. The second staff has a similar melodic line. The bass staff continues the accompaniment with eighth notes.



Musical score system 3, measures 178-180. It consists of four empty staves: three treble clefs and one bass clef. This system is completely blank, indicating a section where the music is not written or is a placeholder.



Musical score system 4, measures 181-183. It consists of one bass clef staff. It continues the accompaniment from the previous systems with eighth-note patterns.

175

höchst - er - wünsch - tes Freu - den - fest!

höchst - er - wünsch - tes Freu - den - fest!

höchst - er - wünsch - tes Freu - den - fest!

höchst - er - wünsch - tes Freu - den - fest!

2. Recitativo

ossia 

Basso* 
Un - end - lich gro - ßer Gott, ach wen - de dich zu

Continuo
Organo 

3 
uns, zu dem er - wäh - le - ten Ge - schlech - te, und zum Ge - be - te dei - ner



ossia 

5 
Knech - te! Ach, laß vor dich durch ein in - brün - stig Sin - gen der Lip - pen Op - fer



8 
brin - gen! Wir wei - hen uns - re Brust dir of - fen - bar zum Dank - al -



ossia 

10 
tar. Du, den kein Haus, kein Tem - pel faßt, da



* Ossia-System: Varianten des Basso der Leipziger Aufführung Trinitatis 1724

ossia  

12 
 du kein Ziel noch Gren - zen hast, laß dir dies Haus ge - fäl - lig sein, es sei dein

14 

 An - ge - sicht ein wah - rer Gna - den - stuhl, ein Freu - den - licht.




3. Aria
 Andante

Oboe I 

Violino I 

Violino II 

Viola 

Basso 

Continuo
 Organo (bez.) 

3 






5

Was des Höch - sten Glanz - er - füllt, wird in kei - ne Nacht ver -

7

hüllt

9

was des Höch - sten Glanz - er - füllt, wird in kei - ne Nacht ver -

11

hüllt, wird in kei - ne Nacht ver - hüllt;

14

was des Höch - sten Glanz_ er - füllt, wird in kei - ne Nacht_ ver -

16

hüllt, wird in kei - ne Nacht_ ver - hüllt;

18

was des Höch-sten Glanz- er - füllt _____, wird in kei - ne Nacht _____ ver -

20

hüllt, wird in kei - - - ne Nacht _____ ver - hüllt;

22

was _____ des Höch - sten Glanz- er -

24

füllt _____, wird in kei - ne Nacht _____ ver - hüllt _____, wird in kei - ne Nacht ver -

26

hüllt.

28

hüllt.

30

Was des Höch - sten heil-ges We - sen__ sich zur Woh - nung aus - er -

p *tr* *p* *tr* *p*

6 6/4 2 6 6/5 b 6 6/4 6 6/2 6 6 4

32

le - sen__, wird in kei - ne Nacht__ ver - hüllt__

p *p* *p* *p*

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

34

__, was des Höch - sten Glanz er - füllt__

p *tr* *p* *tr* *p*

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

36

—, was des Höch - sten Glanz — er - füllt;

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

38

was des Höch - sten heil - ges We - sen — sich — zur Woh - nung aus - - er -

6 5 6 5 6 5 6 5 6 5 7 5

40

le - - - - -

6 5 6 5 6 5 7 5

42

sen, zur Woh - nung aus - er - le - sen,

44

was des Höch - sten Glanz - er - füllt, wird in kei - ne Nacht ver -

46

hüllt, wird in kei - ne Nacht ver - hüllt, was des Höch - sten Glanz er -

48

f

f

f

f

füllt.

6 5

6 2

6 6

6 5

6 4

6

50

6

6 4 3 2

6

6 4 3 2

6 6

6 6

5

6

4. Recitativo

Soprano

Wie könn - te dir, du höch - stes An - ge - sicht, da dein un -

Continuo Organo (bez.)

6 4

3

end - lich hel - les Licht bis in ver - borg - ne Grün - de sie - het, ein

6 4

7 4 2

8 5

5 *tr*
 Haus ge - fäl - lig sein? Es schleicht sich Ei - tel - keit all - hie an

6⁴ 6 5^b

7
 al - len En - den ein. Wo dei - ne Herr - lich - keit ein - zie - het, da

6 6 5^b 6

9
 muß die Woh - nung rein und die - ses Ga - stes wür - dig sein. Hier

11
 wirkt nichts Men - schen - kraft, drum laß dein Au - ge of - fen ste - hen und

6 4/2 6

13
 gnä - dig auf uns ge - hen; so le - gen wir in heil - ger Freu - de dir die

6 6 # 6⁴ 6

16
 Far - ren und die Op - fer uns - rer Lie - der vor dei - nem Thro - ne

6 5^b 6 5

18
 nie - der und tra - gen dir den Wunsch in An - dacht für.

6 5^b 6^b 4 3

5. Aria

Violino I

Violino II

Viola

Soprano

Continuo
Organo (bez.)

The musical score for '5. Aria' is presented in five staves. The top staff is for Violino I, the second for Violino II, the third for Viola, the fourth for Soprano, and the fifth for Continuo/Organo (bez.). The key signature is G minor (two flats) and the time signature is 3/4. The Soprano part is silent throughout. The Continuo/Organo part includes figured bass notation: measures 1-3 have figures 4^b 2, 6^b 5^b, and 6; measure 4 has 6; measure 5 has 6^b; measure 6 has 4; measure 7 has 3. The first system (measures 1-4) shows the Violino I and II parts with eighth-note and quarter-note patterns, and the Viola part with quarter notes. The second system (measures 5-8) continues the instrumental parts with similar rhythmic patterns. The third system (measures 9-12) features more complex sixteenth-note passages in the Violino I part. The fourth system (measures 13-16) shows the continuation of the instrumental parts, with the Continuo/Organo part including figures 7, 6, 7^b, 6, 7, 6^b in measures 13-16.

16

Hilf, Gott, daß es uns ge -

20

lingt, und dein Feu - er in uns dringt

24

hilf, Gott, daß es uns ge - lingt, und dein

28

Feu - er in uns dringt, dein Feu - er in uns dringt;

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

f f f

32

hilf, Gott,

6 4 2 6 5 6 4 7 5 3 6 4 2

f f

36

daß es uns ge - lingt, und dein Feu - er in uns dringt

p p p

f

40

f

f

f

5 6 6 6^b 6/4 5/3 5^b 6

44

pianissimo

pianissimo

pianissimo

hilf, Gott,

6/5 7 6 6^b 7^b

48

daß es uns ge - lingt, und dein Feu - er in uns dringt

6^b/2 6^b 6 6 7/5 4 3 6

52

hilf, Gott,

56

daß es uns ge - lingt, und dein Feu - er in uns dringt, und dein

60

Feu - er in uns dringt, dein Feu - er in uns dringt.

64

Musical score for measures 64-67. The system consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is a treble clef with a key signature of two flats, containing a harmonic accompaniment of quarter and eighth notes. The third staff is a bass clef with a key signature of two flats, containing a bass line with quarter and eighth notes. The fourth staff is a treble clef with a key signature of two flats, which is empty. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with quarter notes and some accidentals. Above the fifth staff, there are chord markings: $6 \frac{4}{2} b$ above the first measure, $6 \frac{5}{b}$ above the second measure, 6 above the third measure, 6 above the fourth measure, $7 \frac{5}{b}$ above the fifth measure, and 6 above the sixth measure.

68

Musical score for measures 68-71. The system consists of five staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is a treble clef with a key signature of two flats, containing a harmonic accompaniment of quarter and eighth notes. The third staff is a bass clef with a key signature of two flats, containing a bass line with quarter and eighth notes. The fourth staff is a treble clef with a key signature of two flats, which is empty. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with quarter notes and some accidentals. Above the fifth staff, there are chord markings: 7 above the first measure, 6 above the second measure, $7 b$ above the third measure, 6 above the fourth measure, 7 above the fifth measure, 6 above the sixth measure, $6 \frac{5}{b}$ above the seventh measure, $5 b$ above the eighth measure, and 6 above the ninth measure.

72

Musical score for measures 72-75. The system consists of five staves. The top staff is a treble clef with a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff is a treble clef with a key signature of two flats, containing a harmonic accompaniment of quarter and eighth notes. The third staff is a bass clef with a key signature of two flats, containing a bass line with quarter and eighth notes. The fourth staff is a treble clef with a key signature of two flats, which is empty. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with quarter notes and some accidentals. Above the fifth staff, there are chord markings: $6 \frac{5}{b}$ above the first measure, $7 \frac{4}{b}$ above the second measure, $6 \frac{5}{b}$ above the third measure, $6 \frac{5}{b}$ above the fourth measure, $7 b$ above the fifth measure, and 6 above the sixth measure.

76

7 6 7 \flat $\frac{6}{4}$ 5 $\frac{6}{4}$ 7 \flat $\frac{6}{4}$ 7 \flat $\frac{6}{4}$ 6 \flat 6 \flat

80

Daß es auch in die - ser Stun - de wie in

p

9 6 $\frac{6}{5}$ 5 6 $\frac{6}{5}$ 4 $\frac{6}{4}$ $\frac{2}{4}$

84

E - sa - i - ae Mun - de sei - ner Wir - kung Kraft er - hält und uns hei - lig

6 7 $\frac{6}{5}$ 4 5 $\frac{6}{5}$ $\frac{6}{5}$ 6 6

88

vor dich stellt;

92

daß es auch in die-ser Stun-de wie in

96

E-sa-i-ae Mun-de sei-ner Wir-kung Kraft er-hält und uns hei-lig

100

vor dich stellt; daß es

104

auch in die-ser Stun-de wie in E-sa-i-ae Mun-de sei-ner

108

Wir-kung Kraft er-hält und uns hei-lig vor dich stellt.

Da capo

6. Choral

Oboe I

Oboe II

Oboe III

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo Organo (bez.)

1. Heil - ger Geist ins Him - mels Thro - ne, glei - cher Gott von
mit dem Va - ter und dem Soh - ne, der Be - trüb - ten
2. Dei - ne Hil - fe zu mir sen - de, o du ed - ler
Und das gu - te Werk voll - en - de, das du an - ge -

1. Heil - ger Geist ins Him - mels Thro - ne, glei - cher Gott von
mit dem Va - ter und dem Soh - ne, der Be - trüb - ten
2. Dei - ne Hil - fe zu mir sen - de, o du ed - ler
Und das gu - te Werk voll - en - de, das du an - ge -

1. Heil - ger Geist ins Him - mels Thro - ne, glei - cher Gott von
mit dem Va - ter und dem Soh - ne, der Be - trüb - ten
2. Dei - ne Hil - fe zu mir sen - de, o du ed - ler
Und das gu - te Werk voll - en - de, das du an - ge -

1. Heil - ger Geist ins Him - mels Thro - ne, glei - cher Gott von
mit dem Va - ter und dem Soh - ne, der Be - trüb - ten
2. Dei - ne Hil - fe zu mir sen - de, o du ed - ler
Und das gu - te Werk voll - en - de, das du an - ge -

6 6 5 4 4 6 5 4 2

4 (8)

E - wig - keit
Trost und Freud!
Her - zens - gast!
fan - gen hast.

Al - len Glau - ben,
Blas in mir das
Fünk - lein auf,

den ich find,
hast du in mir
bis daß nach voll -

E - wig - keit
Trost und Freud!
Her - zens - gast!
fan - gen hast.

Al - len Glau - ben,
Blas in mir das
Fünk - lein auf,

den ich find,
hast du in mir
bis daß nach voll -

E - wig - keit
Trost und Freud!
Her - zens - gast!
fan - gen hast.

Al - len Glau - ben,
Blas in mir das
Fünk - lein auf,

den ich find,
hast du in mir
bis daß nach voll -

E - wig - keit
Trost und Freud!
Her - zens - gast!
fan - gen hast.

Al - len Glau - ben,
Blas in mir das
Fünk - lein auf,

den ich find,
hast du in mir
bis daß nach voll -

4 3 6 5 6 6 6 4 2

12

an - ge - zündt, brach - tem Lauf ü - ber den Aus - er - Gnä - den wähl - ten wal - glei -

an - ge - zündt, brach - tem Lauf ü - ber den Aus - er - Gnä - den wähl - ten wal - glei -

an - ge - zündt, brach - tem Lauf ü - ber den Aus - er - Gnä - den wähl - ten wal - glei -

an - ge - zündt, brach - tem Lauf ü - ber den Aus - er - Gnä - den wähl - ten wal - glei -

6 5 5 6 5 6 4 #

15

te, fer - ner dei - ne Gab er - hal - - - te.
 che und des Glau - bens Ziel er - rei - - - che.

te, fer - ner dei - ne Gab er - hal - - - te.
 che und des Glau - bens Ziel er - rei - - - che.

te, fer - ner dei - ne Gab er - - hal - te.
 che und des Glau - bens Ziel er - - rei - che.

te, fer und - ner des dei - ne Gab er - hal - - - te.
 che und des Glau - bens Ziel er - rei - - - che.

5/2 5 6 4 2 7 4 2 5 4 3

Fine della prima parte

Parte seconda
Post concionem

7. Recitativo

Tenore 

Ihr Hei - li - gen, er - freu - - - - - et euch, eilt,

Continuo
Organo (bez.) 

3
ei - let, eu - ren Gott zu lo - ben: Das Her - ze sei er - ho - ben zu

5
Got - tes Eh - ren - reich, von dan - nen er auf dich, du

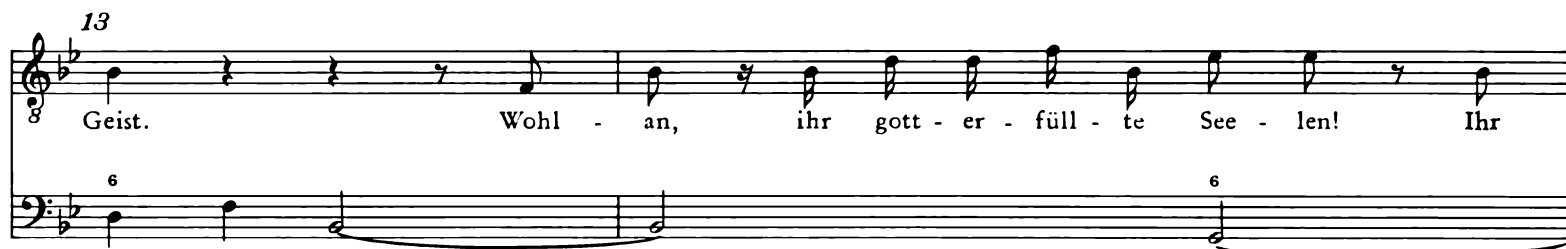
7
heil - ge Woh - nung, sie - het und ein ge - rei - nigt Herz zu

9
sich von die - ser eit - len Er - de zie - het. Ein

11
Stand, so bil - lig se - lig heißt, man schaut hier Va - ter, Sohn und



13



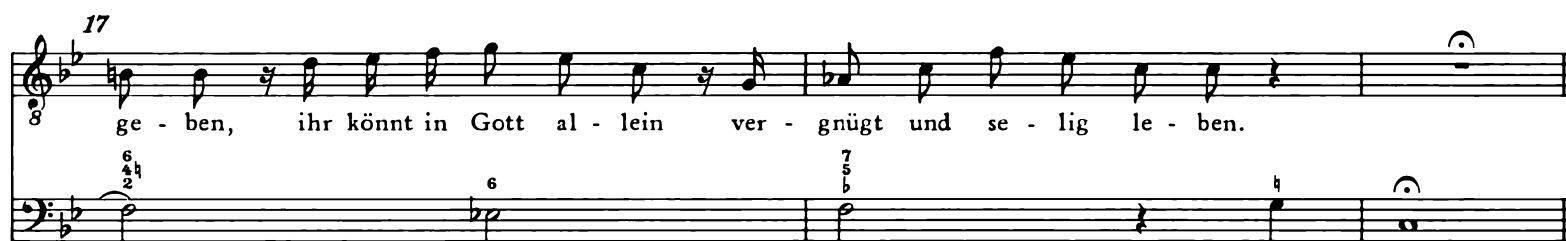
Geist. Wohl - an, ihr gott - er - füll - te See - len! Ihr

15



wer - det nun das be - ste Teil er - wähl - en; die Welt kann euch kein Lab - sal

17



ge - ben, ihr könnt in Gott al - lein ver - gnügt und se - lig le - ben.

8. Aria

Tenore




Continuo Organo (bez.)

4



Des Höch - sten Ge - gen - wart al -

7



lein,

10

des Höch - sten Ge - gen - wart al - lein kann uns - rer

13

Freu - den, kann uns - rer Freu - den Ur - sprung sein;

16

des Höch - sten Ge - gen - wart al - lein kann uns - rer Freu - den

18

Ur - sprung sein, kann uns - rer Freu - den Ur - sprung

20

sein; des Höch - sten Ge - gen - wart al - lein kann uns - rer

22

Freu - den Ur - sprung sein; des Höch - sten Ge - gen - wart al -

25
 lein _____, des Höch - sten Ge - gen - wart al -

27
 lein kann uns - - rer _____ Freu - - - den Ur - sprung

29
 sein, kann uns - - rer Freu - - - den Ur - - sprung

31
 sein.

34
 Ver - ge - he, Welt,

37
 Welt, ver - ge - he, Welt, mit dei - ner Pracht, in Gott ist, was uns

40
glück - - - lich macht, in Gott ist, was uns glück - - - lich

42
macht; ver - ge - he, Welt _____, mit dei - ner Pracht, in

45
Gott ist, was uns glück - - - lich macht, in Gott ist,

47
was uns glück - - - lich macht; ver - ge - he,

49
Welt, mit dei - - - ner Pracht, in Gott ist, was uns glück - - -

51
- - - lich macht, in Gott _____ ist, was uns glück - - - - lich macht!

Da capo

9. Recitativo. Duetto

Soprano

Basso *

Continuo
Organo

Der

Kann wohl ein Mensch zu Gott in Him - mel stei - gen?

3
Glau - be kann den Schöp - fer zu ihm nei - gen.

ossia

Er ist oft ein zu schwa - ches

5
Gott füh - ret selbst und stärkt des Glau - bens Hand, den

Band.

7
Für - satz zu er - rei - chen.

Wie a - ber, wenn des Flei - sches

9
Des Höch - sten Kraft wird mäch - tig in den

Schwach - heit woll - te wei - chen?

* Ossia - System: Varianten des Basso zur Leipziger Aufführung Trinitatis 1724

11

Schwa - chen. Wer Got - tes Huld be -

Die Welt wird sie ver - la - chen.

13

sitzt, ver - ach - tet sol - chen Spott.

Was

15

Ihr einz - ger Wunsch, ihr Al - les ist in

wird ihr au - ßer die - sen feh - len?

17

Gott. Wohl uns, daß un - ser Glau - be

Gott ist un - sicht - bar und ent - fer - net:

19

ler - net, im Gei - ste sei - nen Gott zu schau - en.

Ihr

21

ossia

Des Höch - sten Huld be - för - dert ihr Ver -

Leib hält sie ge - fan - gen.

23

lan - gen, denn er er - baut den Ort, da man ihn herr - lich

25 *andante*

schauf. Da er den Glau - ben nun be - lohnt und bei uns

Da er den Glau - ben nun be - lohnt und bei uns

27

wohnt, bei uns als sei - - nen Kin - dern, so kann die Welt und Sterb - lich -

ossia

wohnt, bei uns als sei - nen Kin - dern, so kann die

29

keit die Freu - de nicht ver - min - - - - - dern.

Welt und Sterb-lich-keit die Freu - de nicht ver - min - - - - - dern.

10. Aria

Oboe I

Oboe II

Soprano

Basso

Continuo
Organo

5

10

15

20

Musical score for measures 20-23. It features a piano accompaniment with a treble and bass clef. The melody is in the treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, and D5. The bass line consists of quarter notes G3, F3, E3, and D3. There are slurs over the first two measures of the treble and the first measure of the bass.

24

Musical score for measures 24-27. The piano accompaniment continues. The treble clef melody has a half note G4, followed by eighth notes A4, B4, C5, and D5. The bass line has quarter notes G3, F3, E3, and D3. Slurs are present over the first two measures of the treble and the first measure of the bass.

28

Musical score for measures 28-32. Measures 28-31 show the piano accompaniment. Measure 32 contains vocal entries for both parts. The lyrics are "O wie wohl ist". The treble clef has a trill (tr) over the first note. The bass clef has a piano (p) dynamic marking at the end of the measure.

33

Musical score for measures 33-36. Measures 33-36 show the piano accompaniment. The vocal parts enter with the lyrics "uns ge - schehn,". The treble clef has a slur over the first two notes. The bass clef has a slur over the first two notes.

38

p

p

o — wie wohl ist — uns ge - schnehn,

o — wie wohl ist — uns ge - schnehn,

42

p

p

daß — sich — Gott — ein — Haus — er - seh'n; o wie

daß sich Gott — ein Haus — er - seh'n;

46

p

wohl ist — uns ge - schnehn, o wie wohl — ist

o wie wohl ist — uns ge - schnehn, o wie

50

uns ge - sehn, daß sich Gott ein Haus er -

wohl ist uns ge - sehn, daß sich Gott ein Haus er -

54

sehn;

sehn;

59

o wie wohl ist uns ge -

o wie wohl ist uns ge -

64

f *f* *p*

schehn, daß sich Gott ein Haus

schehn, daß sich Gott ein Haus

68

p

er - sehn, daß sich Gott ein Haus er - sehn

er - sehn, daß sich

72

p

daß sich Gott ein Haus er - sehn

Gott ein Haus er - sehn, ein Haus er - sehn

76

—, ein Haus er - sehn, daß sich Gott ein

80

, ein Haus er - sehn; o wie
Haus er - sehn, ein Haus er - sehn; o wie

84

wohl ist uns ge - schehn,
wohl ist uns ge - schehn,

89

o — wie wohl ist — uns ge - schehn,

o — wie wohl ist — uns ge - schehn,

94

daß — sich — Gott — ein — Haus — er -

daß sich Gott — ein Haus — er - sehn, ein Haus er -

98

sehn — , daß — sich — Gott ein Haus — er -

sehn, daß — sich — Gott ein Haus — er - sehn —

102

sehn, ein Haus er - sehn, ein Haus er -
 , daß sich Gott ein Haus er - sehn, ein Haus er -

106

sehn; o wie wohl ist uns ge -
 sehn; o wie wohl ist uns ge - sehn, o wie

110

sehn, o wie wohl ist uns ge - sehn, daß sich Gott ein
 wohl ist uns ge - sehn, daß sich Gott ein Haus

114

tr

f

f

Haus er - - sehn!

er - - sehn!

This system contains measures 114 through 118. It features a vocal line with lyrics and piano accompaniment. The piano part includes a trill (tr) in measure 114 and a forte (f) dynamic marking in measure 115. The vocal line has lyrics "Haus er - - sehn!" in measure 114 and "er - - sehn!" in measure 115.

119

This system contains measures 119 through 123. It features a vocal line and piano accompaniment. The piano part has a trill (tr) in measure 119. The vocal line is silent in this system.

124

p

p

f

This system contains measures 124 through 128. It features a vocal line and piano accompaniment. The piano part has piano (p) dynamics in measures 124 and 125, and a forte (f) dynamic in measure 128. The vocal line is silent in this system.

129

tr

tr

This system contains measures 129 through 133. It features a vocal line and piano accompaniment. The piano part has trills (tr) in measures 129 and 133. The vocal line has a trill (tr) in measure 130.

134

138

142

p

p

Schmeckt und se - - het,

Schmeckt und se - - het,

147

schmeckt und se - - het doch zu - gleich, Gott sei

schmeckt und se - - het doch zu - gleich, Gott sei

151

freund - lich ge - - - gen euch, Gott sei freund - lich

freund - lich ge - - - gen euch, Gott sei freund - lich

155

ge - - - gen euch; schmeckt und se - het doch zu - gleich, Gott sei freund -

ge - - - gen euch _____, Gott sei freund -

159

- lich ge - gen euch;

- lich ge - gen euch;

163

schmeckt und se - - het doch zu - gleich, Gott sei
schmeckt und se - - het doch zu - gleich, Gott sei

167

freund - lich ge - gen euch, Gott sei
freund - lich ge - gen

171

freund - lich ge - gen euch, Gott sei freund - lich
euch, Gott sei freund - lich

175

lich ge - gen euch. Schüt - tet
ge - gen euch. Schüt - tet

180

eu - re Her - - - zen aus hier vor Got - tes
eu - re Her - - - zen aus hier vor

184

Thron und Haus, schüt - tet eu - - - re Her - - - zen
Got - - - tes Thron und Haus, hier vor Got - - - tes

188

aus hier vor Got - tes Thron und Haus,
Thron und Haus, schüt - tet

192

schüt - tet eu - re Her - zen aus hier vor
eu - re Her - zen aus hier vor

196

zen aus hier vor Got - tes Thron und Haus!
Got - tes Thron und Haus!

Da capo

11. Recitativo

Basso

Wohl - an dem - nach, du hei - - - - li - ge Ge -

Continuo
Organo

3

mei - ne, be - rei - te dich zur heil - gen Lust! Gott wohnt nicht nur in

5

ei - ner je - den Brust, er baut sich hier ein Haus. Wohl -

7

an, so rü - stet euch mit Geist _____ und Ga - ben aus, daß

9

ihm so - wohl dein Herz als auch dies Haus ge - fal - le!

12. Choral

The musical score is for a choral piece in 3/4 time, key of B-flat major. It features a woodwind section (three oboes), a string section (two violins and one viola), and a vocal quartet (Soprano, Alto, Tenor, Bass). The vocal parts have two settings of a text. The Continuo Organo provides a bass line.

Oboe I
Oboe II
Oboe III
Violino I
Violino II
Viola
Soprano
 1. Sprich Ja zu mei - nen Ta -
 2. Mit Se - gen mich be - schüt -
Alto
 1. Sprich Ja zu mei - nen Ta -
 2. Mit Se - gen mich be - schüt -
Tenore
 1. Sprich Ja zu mei - nen Ta -
 2. Mit Se - gen mich be - schüt -
Basso
 1. Sprich Ja zu mei - nen Ta -
 2. Mit Se - gen mich be - schüt -
Continuo Organo

4

ten, hilf selbst das Be - ste ra - - - -
te, mein Herz sei sei dei - - ne Hüt - - - -

ten, hilf selbst das Be - ste ra - - - -
te, mein Herz sei sei dei - - ne Hüt - - - -

ten, hilf selbst das Be - ste ra - - - -
te, mein Herz sei sei dei - - ne Hüt - - - -

ten, hilf selbst das Be - ste ra - - - -
te, mein Herz sei sei dei - - ne Hüt - - - -

8

ten; den An - fang, Mittl und En - - - -
te, dein Wort sei mei - - ne Spei - - - -

12

de, ach Herr, zum Be - sten wen - de!
se, bis ich, gen Him - mel rei - se!

de, ach Herr, zum Be - sten wen - de!
se, bis ich, gen Him - mel rei - se!

de, ach Herr, zum Be - sten wen - de!
se, bis ich, gen Him - mel rei - se!

de, ach Herr, zum Be - sten wen - de!
se, bis ich, gen Him - mel rei - se!

Fine