

# Cantate

Am ersten Weihnachtstage

über das Lied:

„Gelobet seist du, Jesu Christ“

von

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№ 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 vocal ensemble. It features 12 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. The following two staves are for Violins I and II, in treble clef with a common time signature. The sixth staff is for Viola, in alto clef with a common time signature. The vocal parts (Soprano, Alto, Tenore, Basso) are in alto clef with a common time signature. The Continuo part is in bass clef with a common time signature. The score includes various musical notations such as rests, notes, and slurs.

This musical score is for the fourth movement of the Op. 29 No. 4, a minuet by Ludwig van Beethoven. It is written for piano and violin. The score consists of 15 staves. The piano part is written in the upper staves, and the violin part is in the lower staves. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures. The piano part features a complex texture with many sixteenth and thirty-second notes, while the violin part is more melodic and rhythmic. The bottom of the page contains the number '4' and the signature 'B.W. XXII.'.



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

7      6  
 4  
 3      6      5

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

The image shows a page of a musical score, page 8. It features a complex arrangement of staves. At the top, there are two treble clef staves and one bass clef staff, likely for piano accompaniment. Below these are several more staves, including a vocal line and additional piano parts. The vocal line includes the lyrics: "dass du", "dass du Mensch ge -", "dass du Mensch ge -", and "dass du Mensch ge -". The piano accompaniment includes intricate patterns of sixteenth and thirty-second notes, as well as longer melodic lines. At the bottom of the page, there are some numerical markings: "7", "6/3", and "6/4".



This musical score consists of 13 staves. The top two staves are treble clefs, the third is a bass clef, and the remaining nine are grand staves (treble and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. The first two staves feature dense sixteenth-note passages. The third staff has a more rhythmic bass line. The grand staves contain various melodic and harmonic lines. At the bottom, there are five staves of figured bass with numbers and symbols (accents, flats) indicating fingerings and ornaments.

von ei - - ner

von ei.ner Jung - frau,

von ei.ner Jung - frau, das ist

Jung - frau, das ist wahr,  
 das ist wahr, von ei-ner Jung - frau, das ist wahr, das ist wahr,  
 wahr, von ei-ner Jung - frau, das ist wahr, das ist wahr, das ist wahr,  
 von ei-ner Jung - frau, das ist wahr, das ist wahr, das ist wahr, das ist wahr,

6 7 6 (6) 6 4 6 6



The musical score is arranged in 12 staves. The top two staves are vocal lines. The next six staves are piano accompaniment. The bottom four staves are additional piano accompaniment. The lyrics are as follows:

Staff 10: *dess freu et*

Staff 11: *dess freu*

Staff 12: *dess freu*

The musical score consists of several staves. The top two staves are vocal lines. The lyrics for the vocal parts are:

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

The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic pattern. At the bottom of the page, there are figured bass notations: 6 5, 7 #, 6, 6 5, 6, 5.

The musical score consists of a grand staff with piano accompaniment and three vocal staves. The piano part features a complex texture with multiple voices, including a prominent sixteenth-note pattern in the right hand and a more active bass line. The vocal lines are in a soprano, alto, and bass register, with lyrics in German. The lyrics are: "gel Schaar, der Engel Schaar.", "der En-gel Schaar.", and "gel Schaar." The score is divided into measures, with some measures containing rests for the vocalists.

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 the vocal parts, including a soprano, alto, tenor, and bass. The lyrics are 'Kyrie eleison' repeated across the vocal lines. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

Ky - ri - e e - leis!

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

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

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

6  
2

6

3

6  
3

6  
5

6  
4

This musical score is a multi-voice setting of the Kyrie eleison. It features a complex arrangement of instruments and voices. The top section consists of a grand staff with two treble clefs and a bass clef. Below this are several staves for individual voices, each with a unique clef and key signature. The lyrics 'leis, Ky - ri - e - e - leis!' are written under the vocal staves. The bottom section includes a bass line and a figured bass line with numerical figures: (6/4), 6, and 6/2.

This musical score consists of 11 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle five staves are grouped by a brace on the left. 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 contains a complex rhythmic pattern with many sixteenth notes. The second measure continues this pattern. The third and fourth measures show a change in the rhythmic texture, with more eighth and quarter notes. At the bottom of the page, there are two sets of fingerings: the first set is 7 # 6 5 and the second set is 7 6 5 4 3.

This musical score is a page from a manuscript, numbered 20. It features a complex arrangement of staves. The top two staves are for the piano, with the right hand playing a dense, continuous sixteenth-note texture. The left hand has a more rhythmic, dotted-note pattern. Below these are several staves for strings, including a double bass line at the bottom. The score is divided into four measures by vertical bar lines. The key signature has one sharp (F#), and the time signature is 6/8. The notation includes various note values, rests, and dynamic markings such as '2' and 'f'. The bottom of the page contains some numerical markings: '6 4', '7', '6 4 3', and '7 3'.

**RECITATIV und CHORAL.** (Melodie: „Gebet 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 findt. O Menschen, schauet

**Choral.**

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)*

*piano*

*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 ewge Licht, dies ew-

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

*piano*  
*piano*  
*piano*  
Erscheinet uns dies ewge Licht, so wird hinführo Gott uns nicht als dieses Lichtes Kin-

*forte*  
*forte*  
*forte*  
- der has - sen.

*piano*  
*piano*  
*piano*  
Gott, dem der Erden-kreis zu klein, Gott, dem der Erden-kreis zu klein, den we-der  
(*piano*)

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

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 be-reit, bei dir den Schöpfer zu empfan-gen. Der

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

*Adagio.*

*piano*

*piano*

*pianissimo*

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

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

6 4 7 5 # 5 1 3 5 6 6 7 # 2b 7 # 4 # 6 7 #

*forte* tzen. tzen. *forte*

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

*piano* Die Ar-muth, die Ar-muth, die Ar-muth, die Ar-muth, so Gott auf sich

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

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

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

Treble clef: *forte*  
 Vocal 1: nimmt, die Ar - - muth, so Gott auf sich  
 Vocal 2: nimmt, die Ar - - muth, so Gott auf sich  
 Bass: *forte* 6 6 # 6 6 # *piano* 6 7 9 5 6 6 6 6

Treble clef: *forte* *piano* *piano*  
 Vocal 1: nimmt, hat uns ein e - wig Heil, ein e - wig  
 Vocal 2: nimmt, hat uns ein e - wig Heil, ein e - wig  
 Bass: # (6 6) # 7 6 5 # 6 6 # 7 6 5 7 7 6

Treble clef: *forte*  
 Vocal 1: Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen.  
 Vocal 2: - wig Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen.  
 Bass: *forte*  
 4 3 6 7 # 6 6 # 6 # 6 6 # 6 6

Treble clef: *forte*  
 Vocal 1: Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen.  
 Vocal 2: - wig Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen.  
 Bass: *forte*  
 6 6 6 6 6 6 6 6 6 6 6 6

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

*piano* *piano*

6 7 (7) 6 # 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*

(2) (#) 6 # 6 # 6 5

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

2 7 # (#) 6 # 6 # 6 7 6 8 6 5 6

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 7 # 6 6

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

*forte*

Sein mensch lich We sen ma chet  
 Sein mensch lich We sen ma chet

*piano*

euch den En gels Herr lich  
 euch den En gels Herr lich

*forte* *piano*

kei ten gleich; sein mensch lich We sen  
 kei ten 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-Herrlich-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.

*Da Capo.*

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

Corno I.

Corno II.

Timpani.

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

**Alto.**  
Violino II, col' 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 3 2 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 - 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!

6 6 6 7 6 7 6 6 6 6 6 7 6

\* Vergleiche Jahrgang 16, Seite 371.