

# Canzler

Am achtzehnten Sonntag nach Trinitatis:

über das Lied:

„Herr Christ, der einig Gottes Sohn“

von

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N<sup>o</sup> 96.



Dominica 18 post Trinitatis.

„Herr Christ, der ein'ge Gottes-Sohn.“

Vivace.

Flauto piccolo.

Violino piccolo col Flauto piccolo.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Corno e Trombone.  
coll' Alto.

Tenore.

Basso.

Continuo.

6 5 7 5  
4 3 4 2

6

6

6 6  
5

6 5 9 5  
4 3 4 3

B.W. XXII.

6 6 6  
5 2 5



Musical score system 1, featuring a grand staff with piano accompaniment and a vocal line. The piano part includes a right-hand part with a complex melodic line and a left-hand part with a bass line. The vocal line is in the upper staff. The system concludes with a series of figured bass notations: 6 6b 6, 6, 7, 5, 7, 7, 9 3, 7 5.



Musical score system 2, continuing the piano accompaniment and vocal line from the first system. The piano part maintains its complex melodic and bass line structure. The system concludes with a series of figured bass notations: 5, 6, 7, 6, 7, 6.

7 6 6 5 7 5  
4 3 2 3

Herr Christ, der ein - ge  
Herr

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

Got - tes - Sohn, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn, Herr Christ,  
 Christ, der ein - ge  
 Herr Christ, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn, Herr Christ, der  
 Herr Christ, der ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn, Herr

6/4 3/4 7/4 (5) 6 7/4 6 7 # 5

der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn,  
 Got - tes - Sohn,  
 ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn,  
 Christ, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn,

5 # 5 6 6 6 6 5

Musical score for the first system. It includes piano accompaniment in the upper staves and vocal lines in the lower staves. The lyrics "Va - ters in" are visible at the end of the system. The piano part features a complex rhythmic pattern with many sixteenth notes.

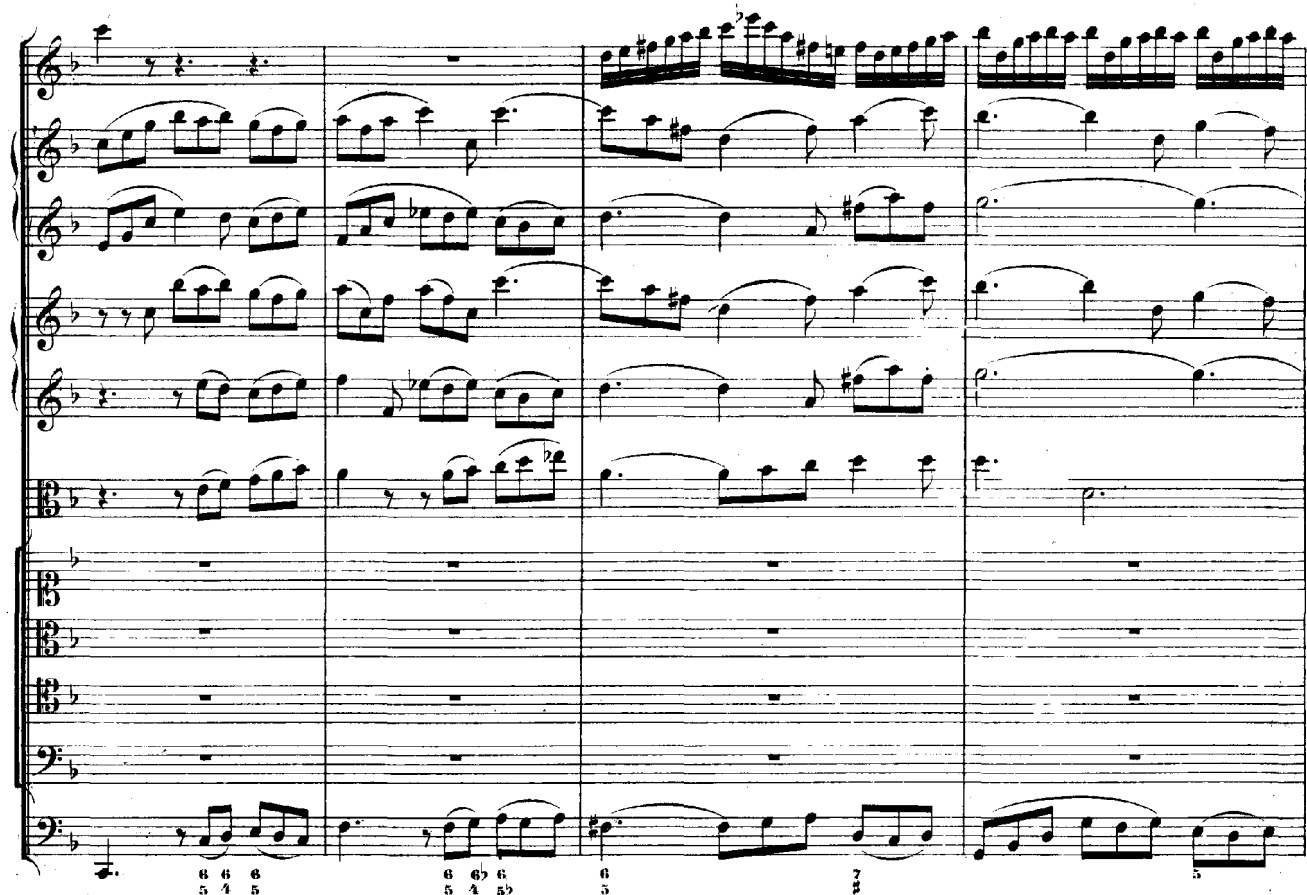
Musical score for the second system. It continues the piano accompaniment and vocal lines. The lyrics "ters in E - wig - keit, Va - ters in" are visible. The piano part continues with its intricate rhythmic texture.

E - - - wig - - - keit, in E - wig keit,  
 wig - - - keit,  
 - wig keit, Va - ters in E - wig keit,  
 - wig keit, in E - wig keit,

6 7 6 (5) 6 5

6 6 6 6 5 6 5 4 3 2 3





Musical score system 1, measures 1-4. The system includes a grand staff with treble and bass clefs, and a separate bass staff. The music features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The bass staff contains a sequence of numbers: 6 6 6 / 5 4 5, 6 6 6 / 5 4 5b, 6 / 5, and 7 / 5.



Musical score system 2, measures 5-8. The system continues the musical notation from the first system. The bass staff contains a sequence of numbers: 7 / 7, 7 / 7, 8 / 7 / 5, (3), 5 / 6, 7 / 6, and 6 / 6.

Musical score system 1, measures 1-3. The system consists of nine staves. The top staff features a complex, rapid sixteenth-note pattern. The second and third staves contain melodic lines with slurs and accents. The fourth and fifth staves are similar to the second and third. The sixth staff is a bass line with a simple rhythmic pattern. The seventh, eighth, and ninth staves are empty. Fingerings are indicated by numbers 2, 6, 7, 6, 6, 5, 7, 4, 3, 2 below the bottom staff.

Musical score system 2, measures 4-7. The system consists of nine staves. The top staff continues the rapid sixteenth-note pattern. The second and third staves have melodic lines with slurs. The fourth and fifth staves are mostly rests. The sixth staff has a bass line with a simple rhythmic pattern. The seventh, eighth, and ninth staves are empty. Fingerings are indicated by numbers 5, 6, 6, 6, 7, 6, 6, 6, 7 below the bottom staff.







The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of two flats and a complex rhythmic pattern of sixteenth notes. The second and third staves are grand staves (treble and bass clefs) with block chords and some melodic movement. The fourth and fifth staves are grand staves with similar chordal and melodic content. The sixth staff is a bass clef with a simple melodic line. The seventh, eighth, and ninth staves are grand staves that are mostly empty, indicating rests for those instruments. The tenth staff is a bass clef with a melodic line. Below the staves, there are several figured bass notations:  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ .

The second system of the musical score also consists of ten staves. The top staff continues the complex sixteenth-note pattern. The second and third staves show more active melodic and harmonic development. The fourth and fifth staves continue with similar patterns. The sixth staff has a more active melodic line. The seventh, eighth, and ninth staves are mostly empty. The tenth staff continues the melodic line from the first system. Below the staves, there are several figured bass notations:  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ .

Er ist der  
Er ist  
Er ist der Mor - - - genster - -  
Er ist der Mor - - - genster -

6 5 7 5  
4 3 2 3

6 6 5 6 (8 #)

Mor - - - genster - - ne, er ist der Mor - - - genster - - ne, er ist der  
der Mor - - - gen - - - ster - -  
ne, er ist der Mor-gen-ster-ne, er ist der Mor-gen-ster-ne,  
ne, der Mor-gen-ster-ne, der Mor-gen-ster-

7  
3

6 7 5  
3

Mor - - - gen - ster - - - ne,  
 ne.  
 er ist der Mor - gen - ster - ne,  
 ne, der Mor - gen - ster - ne,

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

6 6 6 6 6 6 6 6  
 5 4 5 5 5 5 5 5

7 7 7 7 7 7 7 7  
 4 4 4 4 4 4 4 4



seinn Glanz streckt er so fer - - ne, seinn Glanz streckt er so fer - -

seinn Glanz streckt er so fer - - ne, seinn Glanz streckt er so

seinn Glanz streckt er so fer - ne, seinn Glanz streckt er so fer - - ne, streckt er so

9 2 3 6 5 7 9 (8) (6) 5 7 9 3

4 3 4 3 2

ne, seinn Glanz streckt er so fer - ne, seinn Glanz streckt er so fer - -

so fer - - ne

fer - - ne, seinn Glanz streckt er so fer - - ne, seinn Glanz streckt er so fer - ne, so fer -

fer - - ne, seinn Glanz streckt er so fer - - ne, seinn Glanz streckt er so fer - -

6 5 7 5 6 6 6 6 5

5 # # 5 4 3

ne  
ne  
ne

6 6 6 6 6 7  
5 4 5 5 5

vor an - dern Ster - nen klar,  
vor an - dern  
vor an - dern Ster - nen  
vor an - dern Ster - nen klar, vor an - dern

(5) 7 7 7 7 7



## RECITATIV.

Alto. 

O Wun - der - kraft der Lie - be, wenn Gott an sein Ge - schö - pfe

Continuo. 

den - ket, wenn sich die Herr - lich - keit, im letz - ten Theil der Zeit, zur Er - de sen - ket! O, un - be -

greif - li - che, ge - hei - me Macht! Es trägt ein aus - er - wähl - ter Leib den

gro - ssen Got - tes - sohn, den Da - vid schon im Geist als sei - nen Herrn ver - ehr - te, da dies ge -

be - ne - dei - te Weib in un - ver - letz - ter Keusch - heit blie - be. O! rei - che Se - gens -

kraft, die sich auf uns er - gos - sen, da er den Him - mel auf -, die Höl - le zu - ge - schlossen.





*piano*  
 Ach, zie - he die See - le, ach, zie - he die See - le mit

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

Sei - len der Lie - be, o Je - su, ach, ze - ge dich kräf - tig in ihr, o Je - su, ach, ze - ge dich

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

*forte*  
 kräf - tig, kräf - tig in ihr! *forte*

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

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

*piano*  
 Ach, zie - he die See - le mit

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









RECITATIV.

Soprano. *Ach, füh-re mich, o Gott, zum rech-ten We-ge, mich, der ich un-er-leuch-tet bin, der*

Continuo. *ich nach mei-nes Flei-sches Sinn so oft zu ir-ren pfl-e-ge. Je doch, gehst du nur mir zur*

*Sei-ten, willst du mich nur mit dei-nen Augen lei-ten, so gehet mei-ne Bahn ge-wiss zum Himmel an.*

ARIE.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

*Bald zur Rech-ten, bald zur Lin-ken lenkt sich mein ver-irr-ter Schritt, forte*

*piano*

*forte*

Musical score system 1, featuring five staves. The top four staves are for piano accompaniment, and the bottom staff is for the vocal line. Dynamics include *forte* and *piano*. The vocal line includes the lyrics: "bald zur Rech-ten, bald zur Lin - ken lenkt sich mein ver - irr - ter".

Musical score system 2, featuring five staves. The top four staves are for piano accompaniment, and the bottom staff is for the vocal line. Dynamics include *forte* and *piano*. The vocal line includes the lyrics: "Schritt, lenkt sich mein ver - irr - ter Schritt, bald zur Rech-ten, bald zur Lin - ken lenkt sich mein ver - irr - ter".

Musical score system 3, featuring five staves. The top four staves are for piano accompaniment, and the bottom staff is for the vocal line. Dynamics include *forte*. The vocal line includes the lyrics: "Schritt, forte".



in Ge-fahr nicht sin - ken, lass mich ja dein weises Füh - ren, lass mich

ja dein wei - ses Füh-ren, dein wei - ses Füh-ren bis zur Himmels pfor - te spi -

ren!

**CHORAL.** (Melodie: „Herr Christ, der ein'ge Gottes-Sohn.“)

**Soprano.**  
Corno, Oboe III.  
Violino I.  
col Soprano. \*)

**Alto.**  
Violino II. coll'Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Continuo.**

\*) Die Flöte schweigt.