

Trauungs-Cantate

„Dem Gerechten muß das Licht.“

Psalm 97, V. 11. 12.

TRAUUNGSCANTATE.

„Dem Gerechten muss das Licht.“

Vor der Trauung.

CORO.

Tromba I.
 Tromba II.
 Tromba III.
 Timpani.
 Flauto traverso I. coll' Oboe I.
 Oboe I.
 Flauto traverso II. coll' Oboe II.
 Oboe II.
 Violino I.
 Violino II.
 Viola.
 Soprano Solo.
 Alto Solo.
 Tenore Solo.
 Basso Solo.
 Soprano in Ripieno.
 Alto in Ripieno.
 Tenore in Ripieno.
 Basso in Ripieno.
 Continuo.

The musical score is arranged in a system of staves. The top four staves (Tromba I-III and Timpani) are grouped with a brace on the left. The next four staves (Flauto traverso I, Oboe I, Flauto traverso II, Oboe II) are also grouped with a brace. The Violino I and II staves are grouped with a brace. The Viola staff is separate. The vocal parts (Soprano, Alto, Tenore, Basso Solo and Ripieno) are grouped with a brace. The Continuo staff is at the bottom. The score is in common time (C) and G major. The first three measures show the instrumental introduction, with the vocal parts entering in the fourth measure. The Continuo part features a rhythmic pattern of eighth and sixteenth notes.

A musical score for a piece titled "B.W. XIII. (1)". The score is written on 15 staves. The top four staves are grouped by a brace on the left and contain the main melodic and harmonic lines. The next seven staves are also grouped by a brace and contain more complex melodic and harmonic parts, including some with dense sixteenth-note passages. The bottom four staves are grouped by a brace and contain a bass line with some rhythmic patterns. The score is divided into four measures. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings.

The image displays a page of musical notation for a piece in G major, BWV 1008. The score is arranged in two systems. The first system consists of eight staves: the top four are grouped by a brace and contain the piano accompaniment, while the bottom four are empty. The second system consists of five staves: the top three are empty, and the bottom two contain the piano accompaniment. The bottom-most staff is a single bass line. The notation includes various rhythmic patterns, including sixteenth-note runs and chords. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

B.W.V. 1008, G

Dem Ge-rech-ten, dem Ge-rechten, dem Gerechten muss das Licht im-

Dem Ge-rechten, dem Ge-rechten,

Dem Ge-rechten, dem Ge-rech-ten,

Dem Gerechten, dem Gerechten,

Dem Ge-rech-ten, dem Ge-rechten,

Dem Ge-rechten, dem Ge-rechten,

Dem Ge-rechten, dem Ge-rech-ten,

Dem Gerechten, dem Gerechten,

-mer wieder auf-ge-
 -hen,
 dem Ge-rech-ten! und
 dem Ge-rech-ten,
 dem Ge-rech-ten, dem
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,
 dem Ge-rech-ten,

7 7 6 6

6 6 5 4 4 4

Freu - - - de den from - - - men Her - - -
Ge - rech - ten muss das Licht im - - - mer wie - der auf ge -

6 6 6/5 ♯ 6 7 5 6 5

zen, und. Freu - de, Freu - de den from - men Herzen, dem Ge -

hen, und Freu -

dem Ge - rech - ten, dem Ge - rech - ten muss das Licht im - mer wieder auf - ge -

dem Gerech - ten,

dem Ge - rech - - - ten,

dem Ge - rech - ten,

dem Ge - rech - ten,

dem Gerech - ten,

rech - ten muss das Licht im - mer wie - der auf - ge - hen, auf -
 - de, Freu - de, Freu - de den from - men Her - zen; dem Ge -
 - hen, auf - ge -
 dem Ge - rech - ten, dem Gerech - ten muss das Licht im - mer wie - der auf - ge -
 dem Ge - rech - ten,
 dem Ge - rech - ten,
 dem Ge - rech - ten,
 dem Ge - rech - ten,
 dem Ge - rech - ten,

ge - hen, dem Ge - rech -
rech - ten muss das Licht im - mer wie - der auf - ge -
- hen, auf - ge - hen,
- hen, dem Ge - rech -
dem Ge -
dem Ge -

5 (♯) 6 6 6 6 2 3

- ten muss das Licht immer wie - - - der auf - ge -
 - hen, dem Ge - rechten muss das Licht immer wieder auf - - - hen,
 rechten, dem Ge - rechten muss das Licht, das Licht immer wie - - - der auf - ge - hen,
 dem Gerechten, dem Ge - rech - ten muss das Licht im - - - mer wie - der auf - ge -
 - ten,
 rechten,
 rechten,
 dem Gerechten, dem Ge - rech - ten muss das Licht im - - - mer wie - der auf - ge -

6 6 5 6 7 6 7 6 7 8 2 5 6 5 6 4 2

dem Ge-rech-ten, dem Ge-rechten muss das Licht immer wieder auf-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

dem Ge-rechten, dem Ge-rechten muss das Licht im-mer wie-der auf-

hen, dem Ge-rech-ten, dem Ge-rech-ten muss das Licht immer
 ge- hen, dem Ge-rech-ten, dem Gerech-ten muss das Licht im-
 hen, muss das Licht immer
 hen, dem Ge-rech-ten, dem Ge-rech-ten muss das Licht immer
 dem Ge-rech-ten,
 dem Ge-rech-ten, dem Gerech-ten muss das Licht im-
 ge- hen, muss das Licht immer
 hen, dem Ge-rech-ten, dem Ge-rech-ten muss das Licht immer

wie - - - der auf_ge - hen, dem Ge - rech - ten, dem Ge - rech - ten
 - - mer wie - der auf - ge - - - hen, muss das Licht - - immer wie - -
 wie - der auf - ge - - - hen, dem Ge - rech - - - ten muss das Licht - - immer wieder auf -
 wie - der auf - ge - - - hen, dem Gerech - ten, dem Gerech - ten muss das
 dem Ge - rech - ten, dem Ge - rech - ten
 - - mer wie - der auf - ge - - - hen, muss das Licht - - immer wie - -
 wie - der auf - ge - - - hen, dem Ge - rech - - - ten muss das Licht - - immer wieder auf -
 wie - der auf - ge - - - - - hen, dem Gerech - ten, dem Gerech - ten muss - das

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

B.W. XII. (1)

muss das Licht immer wieder aufgehen, und Freude, und Freude, und Freude, und Freude
 der aufgehen, und Freude, und Freude, und Freude, und Freude
 ge - hen, und Freude, und Freude, und Freude, und Freude
 Licht immer wieder aufgehen, und Freude, und Freude, und Freude, und Freude
 muss das Licht immer wieder aufgehen, und Freude, und Freude, und Freude, und Freude
 der aufgehen, und Freude, und Freude, und Freude, und Freude
 ge - hen, und Freude, und Freude, und Freude, und Freude
 Licht immer wieder aufgehen, und Freude, und Freude, und Freude, und Freude

de, und Freu - de, und Freu - de den frommen Her -

de, und Freu - de den frommen Her -

de, und Freu - de, und Freu - de den frommen Her -

de, und Freu - de, und Freu -

de, und Freu - de, und Freu - de den frommen Her -

de, und Freu - de den frommen Her -

de, und Freu - de, und Freu - de den frommen Her -

de, und Freu - de, und Freu -

zen, den frommen Her - zen, und Freu - de den frommen Her -
zen, und Freu - de - den frommen Her -
zen, den frommen Her - zen, den from - men Her - zen, den frommen Her -
de, und Freu - de - den frommen Her -
zen, und Freu - de den frommen Her -
zen, den frommen Her - zen, den frommen Her -
de, und Freu - de - den frommen Her -

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

B.W. XIII. (6)

zen.
 zen.
 zen. Ihr Ge-rech-ten, freu- et euch des Herrn, und dan- ket ihm und prei- set
 zen.
 zen.
 zen.
 zen.
 zen.

Ihr Ge-rech-ten, freu- et euch des Herrn, und dan- ket ihm und prei- set

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

B.W. XIII. (1)

The image shows a musical score for a chorale, likely from a Lutheran hymnal. It features a grand staff with five systems of staves. The top two systems are for vocal parts (Soprano and Alto), and the bottom two systems are for vocal parts (Tenor and Bass). The middle system is for the figured bass (Cembalo/Bass). The music is in G major (one sharp) and 4/4 time. The lyrics are in German and describe the praise of God's holiness and the righteousness of the saints.

Ihr Ge - rech - ten, freu - - - - - et euch des Herrn, und dan - ket
 - - et euch des Herrn, und dan - ket ihm, und prei - set sei - ne Hei - lig - keit, und dan - ket
 sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu - - - - - et euch des Herrn, und dan - ket
 Ihr Ge - rech - ten,

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

ihm, und frei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, frei - - - - et euch des
 ihm, und frei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, frei - - - - et euch des
 ihm, und frei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, frei - - - - et euch des
 frei - - - - et euch des Herrn, und dan - ket ihm, und frei - set sei - ne Hei - lig -

7 6 6 6 6 4 6 6 6 6 6 6 6 6 6 6 6

41 41 41 41 41 41 41 41 41 41 41 41 41 41 41 41 41

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B. W. XIII. (G)

Herrn, freu - - et euch, freu - - et euch des Herrn.
 Herrn, freu - - et euch, freu - - et euch, und dan - ket ihm, und prei - set sei - ne Hei - lig -
 Herrn, freu - - et euch, freu - - et euch, und dan - ket ihm, und prei - set sei - ne Hei - lig -
 keil, freu - - et euch, freu - - et euch des

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

Ihr Ge-rech-ten, freu- - - - et euch des Herrn, und dan- ket ihm, und prei- set
 keit, ihr Ge- rech- ten, freu- - - - et euch des Herrn. Ihr Ge- rech- ten, freu- - - -
 keit, ihr Ge- rech- ten, freu- - - - et euch des Herrn.
 Herrn, ihr Ge- rech- ten, freu- - - - et euch des Herrn.
 Ihr Ge- rech- ten, freu- - - - et euch des Herrn, und dan- ket ihm, und prei- set
 Ihr Ge- rech- ten, freu- - - -

sei - ne Hei - lig - keit, freu -
 et euch des Herrn, freu - et euch des Herrn, und dan - ket
 Ihr Ge - rech - ten,

sei - ne Hei - lig - keit, freu -
 et euch des Herrn, freu - et euch des Herrn, und dan - ket
 Ihr Ge - rech - ten,

et euch, freu - - - et
 ihm, und prei - set sei - ne Hei - lig - keit, und prei - - - set sei - - - ne Hei - lig -
 freu - - - et euch des Herrn, und dan - ket ihm, und prei - set sei - ne Hei - lig -
 Ihr Ge - rech - ten, freu - - - et euch des
 - et euch, freu - - - et
 ihm, und prei - set sei - ne Hei - lig - keit, und prei - - - set sei - - - ne Hei - lig -
 freu - - - et euch des Herrn, und dan - ket ihm, und prei - set sei - ne Hei - lig -
 Ihr Ge - rech - ten, freu - - - et euch des

tr

euch, freu - - - et euch, freu - - - et euch des Herrn, freu -
 keit, freu - - - et euch, freu - - - et euch, freu - - - et euch des Herrn,
 keit, freu - - - et euch, freu - - - et euch, freu - - - et euch des Herrn,
 Herrn, freu - - - et euch, freu - - - et euch, freu - - - et euch des Herrn,
 euch, freu - - - et euch, freu - - - et euch des Herrn, freu - - -
 keit, freu - - - et euch, freu - - - et euch, freu - - - et euch des Herrn,
 keit, freu - - - et euch, freu - - - et euch, freu - - - et euch des Herrn,
 Herrn, freu - - - et euch, freu - - - et euch, freu - - - et euch des Herrn,

6 7 4 8 4 6 6 7 6 4

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are in German and are placed below the vocal line. The score is divided into four measures. The first measure contains the word 'freu'. The second measure contains 'freu'. The third measure contains 'et' and 'et'. The fourth measure contains 'et euch, dan_ket' and 'et euch, dan_ket'. There are also lyrics 'euch, und dan_ket' and 'euch, ihr Ge_rech_ten,' interspersed between the measures. The piano accompaniment features a complex rhythmic pattern in the right hand, often consisting of eighth-note runs, and a more rhythmic bass line in the left hand. Trills (tr.) and accents (acc.) are marked above certain notes in both the vocal and piano parts.

ihm, und frei - set sei - ne Hei - lig - keit, dan - - - ket ihm, und frei - set sei - ne Hei - lig -
 ihm, und frei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket ihm, und frei - set
 ihm, und frei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket
 freu - - - et euch des Herrn, freu - - - et
 ihm, und frei - set sei - ne Hei - lig - keit, dan - - - ket ihm, und frei - set sei - ne Hei - lig -
 ihm, und frei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket ihm, und frei - set
 ihm, und frei - set sei - ne Hei - lig - keit, freu - - - et euch, dan - - - ket
 freu - - - et euch des Herrn, freu - - - et

7 6 5 4 3 2 1
 3 2 1 6 5 4 3 2 1
 6 5 4 3 2 1 6 5 4 3 2 1

keit, ihr Ge - rech - ten, freu - - - et euch des Herrn, und dan - ket ihm, und prei - set
 sei - ne Hei - lig - keit, sei - ne Hei - lig - keit, sei - ne Hei - lig - keit, danket ihm, und prei - set
 ihm, und prei - set sei - ne Hei - lig - keit, sei - ne Hei - lig - keit, danket ihm, und prei - set
 euch, und dan - ket ihm, und prei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu - -
 keit, ihr Ge - rech - ten, freu - - - et euch des Herrn, und dan - ket ihm, und prei - set
 sei - ne Hei - lig - keit, sei - ne Hei - lig - keit, sei - ne Hei - lig - keit, danket ihm, und prei - set
 ihm, und prei - set sei - ne Hei - lig - keit, sei - ne Hei - lig - keit, danket ihm, und prei - set
 euch, und dan - ket ihm, und prei - set sei - ne Hei - lig - keit, ihr Ge - rech - ten, freu - -

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

sei - ne Hei - lig - keit, freu - - - et euch des.

sei - ne Heilig - - keit, freu - - - et euch des

sei - ne Hei - lig - - keit, freu - - - et euch des Herrn, freuet euch des

- - - et euch des Herrn, freu - - - et euch, freu - - et

sei - ne Hei - lig - keit, freu - - - et euch des

sei - ne Heilig - - keit, freu - - - et euch des

sei - ne Hei - lig - - keit, freu - - - et euch des Herrn, freuet euch des

- - - et euch des Herrn, freu - - - et euch, freu - - et

The image shows a page of a musical score, page 31. It features a grand staff at the top with five staves for piano accompaniment. Below this are several vocal staves, each with a corresponding line of German lyrics. The lyrics are: "Herrn, ihr Gerech - ten, freu - et euch des Herrn, freuet euch des Herrn, und dan - ket ihm, und Herrn, ihr Ge - rech - ten, freu - et euch des Herrn, freuet euch des Herrn, und dan - ket ihm, und Herrn, ihr Ge - rech - ten, freuet euch des Herrn, freuet euch des Herrn, und dan - ket ihm, und euch, ihr Ge - rech - ten, freu - et euch des Herrn, und dan - ket ihm, und Herrn, ihr Gerech - ten, freu - et euch des Herrn, freuet euch des Herrn, und dan - ket ihm, und Herrn, ihr Ge - rech - ten, freu - et euch des Herrn, freuet euch des Herrn, und dan - ket ihm, und euch, ihr Ge - rech - ten, freu - et euch des Herrn, und dan - ket ihm, und". The score includes various musical notations such as notes, rests, and dynamic markings.

7 5 7 8 6 6 7 5 2'

The image shows a page of a musical score, likely for a hymn. It features a grand staff at the top with four staves (treble and bass clefs). Below this are several systems of vocal parts, each consisting of a vocal line and a basso continuo line. The lyrics are written below the vocal lines. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are: "dan - ket ihm, und prei - set sei - ne Hei - lig - keit!". The score includes various musical notations such as notes, rests, and ornaments.

dan - ket ihm, und prei - set sei - ne Hei - lig - keit!
 dan - ket ihm, und prei - set sei - ne Hei - lig - keit!
 dan - ket ihm, und prei - set, prei - set sei - ne Hei - lig - keit!
 dan - ket ihm, und prei - set, prei - set sei - ne Hei - lig - keit!
 dan - ket ihm, und prei - set sei - ne Hei - lig - keit!
 dan - ket ihm, und prei - set sei - ne Hei - lig - keit!
 dan - ket ihm, und prei - set, prei - set sei - ne Hei - lig - keit!
 dan - ket ihm, und prei - set, prei - set sei - ne Hei - lig - keit!

7 7 9 4 5 4 3 7 6

RECITATIVO.

Basso.

Continuo.

Dem Freuden-Licht gerechter Frommen muss stets ein
 neu-er Zuwachs kommen, der Wohl und Glück bei ih-nen mehrt. Auch
 die-sem neu-en Paar, an dem man so Ge-rech-tig-keit.
 als Tu-gend ehrt, ist heut' ein Freu-den-Licht be-
 reil, das stel-let neu-es Wohlsein dar. O! ein erwünscht Ver-
 bin-den! So kön-nen Zwei ihr Glück, Eins an dem An-dern fin-den.

ARIA.

Oboe (d'amore) I.

Oboe (d'amore) II.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

piano

(piano)

piano

Rüh - met Got - tes Güt' und Treu, - Gottes Güt' und

piano

First system of musical notation. It consists of five staves: two vocal staves (Soprano and Alto) and three piano staves (Right Hand, Bass, and Left Hand). The lyrics are: "Treu! rüh - - met ihu mit re - - ger Freu - -". The music features various rhythmic patterns and trills (tr) in the vocal parts.

Second system of musical notation. It consists of five staves. The lyrics are: "de, prei - set Gott, ver - lob - ten Bei - - - de, prei - - - set Gott, ver - lob - -". Dynamic markings include *pianissimo*, *forte*, and *(piano)*. Trills (tr) are present in the vocal parts.

Third system of musical notation. It consists of five staves. The lyrics are: "ten Bei - de, rüh - - - met ihu mit re - - - ger". Dynamic markings include *piano*, *forte*, and *(piano)*.

Freude, prei - - set Gott, ver - lob - - ten Bei - de,

forte *forte* *forte* *piano* *piano* *piano* *forte* *piano*

rüh - - met ihn mit re - - ger Freu - - de, prei - set

Gott, ver - lob - ten Bei - - - de.

forte *forte* *forte* *forte* *forte* *forte* *tr* *tr* *tr* *tr* *forte*

First system of musical notation, featuring five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music includes various rhythmic patterns and trills, indicated by 'tr' markings above notes.

Second system of musical notation, featuring five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music includes various rhythmic patterns and trills. The word "Denn" is written below the bass staff, and "eu'r" is written below the bass staff in the final measure. A "piano" dynamic marking is present in the upper right of the system.

Third system of musical notation, featuring five staves. The top three staves are treble clefs, and the bottom two are bass clefs. The music includes various rhythmic patterns and trills. The words "heu - ti - ges Ver - bin - den lässt euch lau - ter" are written below the bass staff. "piano" and "(piano)" dynamic markings are present in the upper left of the system.

Se - - - gen fin - den, Licht und Freu -

tr

tr

pianissimo

pianissimo

pianissimo

- de wer - den neu, Licht und Freu - - de wer - den neu.

forte

forte

forte

forte

forte

forte

tr

tr

musical notation system 1 with lyrics: Denn eu'r heu - - - ti - ges Ver -

piano

musical notation system 2 with lyrics: bin - den lässt euch lau - - ter Se - - - gen fin - den, Licht und

tr

musical notation system 3 with lyrics: Freu - - - de wer - den

pianissimo

neu, Licht und Freu-de wer-den neu, Licht und Freu-

de wer - - den neu.

forte

Rüh - - - met Got - tes Gü't und Treu,

piano

(piano)

piano

piano

— Gottes Gü' und Treu! rüh - met ihu mit re - ger

Freu - de, prei - set, Gott, ver - lob - ten Bei - de, prei -

set Gott, ver - lob - ten Bei - de, rüh - met

Musical score system 1, measures 1-5. The system includes vocal lines and piano accompaniment. Dynamics include *forte* and *piano*. The lyrics are: "ihn mit re - ger Freude, prei - set Gott, ver - lob -".

Musical score system 2, measures 6-10. The system includes vocal lines and piano accompaniment. The lyrics are: "- ten Bei - de, rüh - met ihn mit re - ger".

Musical score system 3, measures 11-15. The system includes vocal lines and piano accompaniment. Dynamics include *forte*. The lyrics are: "Freu - de, prei - set Gott, ver - lob - ten Bei - de."

First system of musical notation, featuring six staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature has one sharp (F#). The system includes trills (tr) in the upper staves.

Second system of musical notation, featuring six staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature has one sharp (F#). The system includes trills (tr) in the upper staves.

Third system of musical notation, featuring six staves. The top three staves are treble clefs, and the bottom three are bass clefs. The key signature has one sharp (F#). The system includes dynamic markings: *piano*, *(piano)*, *forte*, and *(forte)*. It also includes trills (tr) in the upper staves.

REGITATIVO. (a tempo.)

Flauto traverso I.

Flauto traverso II.

Oboe d'amore I.

Oboe d'amore II.

Soprano.

Continuo.

Wohl - an, so knüpfet denn ein Band, das so viel

Wohl - sein pro - phe - zei - - het. Des Pries - ters Hand wird jetzt den

Se - gen auf eu - ren E - - - hestand, auf eu - re Schrit - te le - - gen.

Und, wenn des Segens Kraft hin - fort an euch ge - dei - bet, so rühmt des Höchsten Va - ter -

6 5 6 5 6 4 6 6

hand. Er knü - pft selbst eür Lie - bes - bünd, und liess das,

4 5 4 2

was er an - ge - fan - gen, auch ein erwünsch - tes End' er - lan - gen.

6 6 7 6 5 4 5

CORO.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is in 3/4 time and D major. The key signature is one sharp (F#) and the time signature is 3/4. The instruments and their parts are:

- Tromba I.**: Treble clef, playing a rhythmic pattern of quarter notes.
- Tromba II.**: Treble clef, playing a rhythmic pattern of quarter notes.
- Tromba III.**: Treble clef, playing a rhythmic pattern of quarter notes.
- Timpani.**: Bass clef, playing a rhythmic pattern of quarter notes.
- Oboe I.**: Treble clef, playing a melodic line with eighth notes. Above the staff, it says "Flauto traverso I. coll' Oboe I."
- Oboe II (d'amore.)**: Treble clef, playing a melodic line with eighth notes. Above the staff, it says "Flauto traverso II. coll' Oboe II."
- Violino I.**: Treble clef, playing a melodic line with eighth notes.
- Violino II.**: Treble clef, playing a melodic line with eighth notes.
- Viola.**: Alto clef, playing a melodic line with eighth notes.
- Soprano.**: Alto clef, with a whole rest.
- Alto.**: Alto clef, with a whole rest.
- Tenore.**: Alto clef, with a whole rest.
- Basso.**: Bass clef, with a whole rest.
- Continuo.**: Bass clef, playing a rhythmic pattern of quarter notes.

A musical score for a piece titled "B.W. XIII. (O)". The score is written on 15 staves. The first four staves are grouped by a brace on the left and contain the main melodic and harmonic material. The next four staves are also grouped by a brace and contain a more complex, possibly contrapuntal or figured bass part. The final seven staves are empty, suggesting they are for a different instrument or are part of a larger arrangement. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and rests. There are also some trills and ornaments indicated by the 'tr' symbol.

This musical score is for a piece in G major, BWV 1008, Op. 10, No. 6. It is a single-movement work in 3/4 time, consisting of 13 measures. The score is written for a grand piano and features a complex texture with multiple staves. The upper staves (treble clef) contain intricate melodic lines with frequent sixteenth-note patterns and slurs. The lower staves (bass clef) provide a rhythmic and harmonic foundation, often using dotted rhythms and sustained notes. The piece is characterized by its lively and rhythmic nature, typical of the Notebook for Anna Bach.

This page of a musical score features a grand piano accompaniment and woodwind parts. The piano part is written on a grand staff with treble and bass clefs. The woodwind section includes parts for Flute II and Oboe I, which are written in treble clef with a key signature of one sharp (F#). The score is divided into four measures. The piano accompaniment consists of intricate arpeggiated patterns in the right hand and a more rhythmic bass line in the left hand. The woodwind parts feature melodic lines with various articulations and dynamics. The overall texture is dense and characteristic of a late 19th-century piano concerto.

Flauto II. coll' Oboe I.

Solo.
Wir kom - - - men, dei - - ne Hei - lig - keit, un - end - - lich gro - - sser Gott, zu prei - -

Solo.
Wir kom - - - men, dei - - ne Hei - lig - keit, un - end - - lich gro - - sser Gott, zu prei - -

Solo.
Wir kom - - - men, dei - - ne Hei - lig - keit, un - end - - lich gro - - sser Gott, zu prei - -

Solo.
Wir kom - - - men, dei - - ne Hei - lig - keit, un - end - - lich gro - - sser Gott, zu prei - -

Tasto solo

Flauto II, coll' Oboe II.

sen. Tutti. Wir kom - -
sen. Wir,
sen. Wir,
sen. Wir,

Detailed description: This page of a musical score features a woodwind section and vocal parts. The woodwind section includes Flauto II and Oboe II, with a treble clef and a key signature of one sharp (F#). The vocal parts are in bass clef with a key signature of one sharp. The score is divided into measures by vertical bar lines. The vocal parts enter in the final measure with the lyrics 'Tutti. Wir kom - -', 'sen. Wir,', 'sen. Wir,', and 'sen. Wir,'. The woodwind parts have various melodic lines, including some with slurs and accents.

The image shows a musical score for a hymn, likely from a church service. It consists of 14 staves. The top four staves are for a piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support. The bottom ten staves are for vocal parts, including a soprano line, a tenor line, and a bass line. The lyrics are in German and describe the attributes of God: 'men, deine Heiligkeit, unendlich grosser Gott, zu wir kommen, deine Heiligkeit, unendlich grosser Gott, zu wir, wir kommen, deine Heiligkeit, unendlich grosser Gott, zu wir, wir, wir kommen'.

men, deine Heiligkeit, unendlich grosser Gott, zu
 wir kommen, deine Heiligkeit, unendlich grosser Gott, zu
 wir, wir kommen, deine Heiligkeit, unendlich grosser Gott, zu
 wir, wir, wir kommen

This musical score is for a piano piece with vocal accompaniment. It consists of 14 staves. The top four staves are for the piano: the first two are the right hand (treble clef) and the last two are the left hand (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. The vocal part, starting from the fifth staff, is written in a soprano clef (C1) and includes the word "prei" on a long note in each of the first four measures. The vocal line is melodic and often spans across bar lines with slurs.

...sen, deLne Heilig -
men, dei - ne Hei - - lig - - keit, un - end - , lich

Musical score for BWV XIII (4). The score consists of 14 staves. The top four staves are piano accompaniment. The bottom six staves are vocal lines with German lyrics. The lyrics are:

- - - - - sen, un - end - lich gro - sser Gott, - zu prei - - - sen.
 - - - - - sen, un - end - lich gro - sser Gott, - zu prei - - - sen.
 keil, un - endlich grosser Gott, un - end - lich gro - sser Gott, - zu prei - - - sen.
 grosser Gott, zu prei - - - - - sen.

Solo.
unendlich grosser Gott, zu prei - - - - -

Solo.
Wir kommen deine Hei - - - - - lig - - - - - keit, unendlich gro - - - - -

sen, unendlich gro - sser Gott, zu prei -

- sser Gott, zu prei -

Solo.
Wir kommen, deine Hei - - - - - lig - - - - - keit, - - - - - unendlich gro - - sser Gott, zu prei -

Solo.
unendlich grosser Gott, zu prei -

sen, wir kommen, dei_ne Hei - - - - - lig_keit, un_ - end_ - - lich grosser Gott, zu prei - - -

sen, wir kommen, dei_ne Heilig_keit, un_endlich grosser Gott, zu prei - -

sen, wir kommen, dei_ne Hei - - - lig - - keit, un_endlich grosser Gott, zu prei - -

- sen, dei_ - ne Hei - - - - - lig - - keit, un_endlich grosser Gott, zu prei - - -

A musical score for a piece titled "B.W. XIII. (1)". The score is arranged in a grand staff format, consisting of 14 staves. The top four staves are empty. The fifth staff is a treble clef staff with a key signature of two sharps (F# and C#) and a 7/8 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The sixth staff is a treble clef staff with the same key signature and time signature, containing a melodic line with slurs. The seventh staff is a treble clef staff with the same key signature and time signature, containing a melodic line with slurs. The eighth staff is a bass clef staff with the same key signature and time signature, containing a melodic line with slurs. The ninth, tenth, and eleventh staves are empty. The twelfth staff is a bass clef staff with the same key signature and time signature, containing a melodic line with slurs. The thirteenth staff is a bass clef staff with the same key signature and time signature, containing a melodic line with slurs. The fourteenth staff is a bass clef staff with the same key signature and time signature, containing a melodic line with slurs. The word "sen." is written below the twelfth, thirteenth, and eleventh staves.

Tutti.
Wir kom - - - men, dei - ne Hei - lig - keit, un - - - end - - - lich

Tutti.
Wir, wir kom - - - men, dei - ne Hei - lig - keit, un - - - end - lich

Tutti.
Wir, wir, wir kom - men, dei - - - ne Hei - lig - keit,

Ripieni. (
(Wir, wir, - sen. Wir, wir,) wir kom - - -

Musical score for page 61, featuring piano accompaniment and vocal lines. The score is in G major (one sharp) and 4/4 time. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes. The vocal parts include a soprano line and two bass lines. The lyrics are:

gro - - - sser Gott, — zu prei - - -
 gro - - - sser Gott, — zu prei - - -
 un - end - lich grosser Gott, zu prei - - -

The image shows a page of musical notation, page 62. It features a grand staff with four staves for piano accompaniment (treble and bass clefs) and four staves for vocal parts (soprano, alto, tenor, and bass clefs). The piano part is highly textured with rapid sixteenth-note passages and sustained chords. The vocal parts have lyrics written below them. The lyrics are: "sen, sen, sen, men, dei - ne". The music is in a key with one sharp (F#) and a 3/4 time signature.

wir, wir, wir kommen, deine Hei - lig - keit, un - end - lich gro - sser Gott, —

wir, wir, wir kommen, deine Hei - lig - keit, un - end - lich gro - sser Gott, —

wir, wir, wir kommen, deine Hei - lig - keit, un - end - lich gro - sser Gott, —

Hei - - - lig - keit, un - end - lich grosser Gott, zu frei - - -

zu prei - - - sen. Der An - fang rührt von dei - - nen Hän - den, durch
 zu prei - - - sen. Der An - fang rührt von dei - - nen Hän - den, durch
 zu prei - - - sen. Der An - fang rührt von dei - - nen Hän - den, durch
 - - - - - sen. Der An - fang rührt von dei - - nen Hän - den, durch

All-macht kannst du es voll-en-den und dei-nen Se-gen kräf-tig, kräf-tig wei-

All-macht kannst du es voll-en-den und dei-nen Se-gen kräf-tig, kräf-tig wei-

All-macht kannst du es voll-en-den und dei-nen Se-gen kräf-tig, dei-nen Se-gen kräf-tig wei-

All-macht kannst du es voll-en-den und dei-nen Se-gen kräf-tig wei-

The musical score is arranged in two systems. The upper system contains six staves for the piano, and the lower system contains five staves for the string section. The piano part is written in a key signature of two sharps (F# and C#) and a 7/8 time signature. The right hand of the piano part features a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The string section consists of five parts, each marked with the instruction 'sen.' (senza), indicating that the strings are to play without their usual accompaniment. The string parts are written in the same key signature and time signature as the piano part.

This musical score is for a piano and voice piece. It consists of 11 staves. The top four staves are for the piano accompaniment, with the first three in the treble clef and the fourth in the bass clef. The fifth staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a common time signature. The remaining six staves are for the piano accompaniment, with the first three in the bass clef and the last one in the bass clef. The score is divided into measures by vertical bar lines. The vocal line features a melodic line with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment includes arpeggiated figures, chords, and sustained notes. The overall style is characteristic of 19th-century piano literature.

piano

piano

Tutti.
Der An - fang rührt von dei - nen Hän - den, durch All - macht kannst

Tutti.
Der An - fang rührt von dei - nen Hän - den, durch Allmacht kannst

Tutti.
Der An - fang rührt von dei - nen Hän - den, durch Allmacht kannst

Tutti.
Der An - fang rührt von dei - nen Hän - den, durch Allmacht kannst

The image shows a musical score for a hymn. It consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts are arranged in four staves, each with its own clef and key signature. The lyrics are written below the vocal staves. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The vocal parts are simple, homophonic settings of the lyrics.

du es voll - en - den und dei - nen Se - gen kräf - - - - - tig wei - sen.

du es voll - en - den und dei - nen Se - gen kräf - - - - - tig wei - sen.

du es voll - en - den und dei - nen Se - gen kräf - - - - - tig wei - sen.

du es voll - en - den und dei - nen Se - - - gen kräf - - - - - tig wei - sen.

Da Capo.

Nach der Trauung.

CHORAL.

Corno I.

Corno II.

Timpani.

Flauto traverso I. II.

Soprano.
Oboe I. Violino I.
col Soprano.

Alto.
Oboe II. Violino II.
col'Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

Nun dan_ket all' und brin - get Ehr' +)

Nun dan - - ket all' und brin_get Ehr'

Nun danket all' und brin - get Ehr'

Nun danket all' und brin - get Ehr'

Stromenti *l*

Oboe *l*

Oboe

Viola

Viola

+) Siehe das Vorwort.