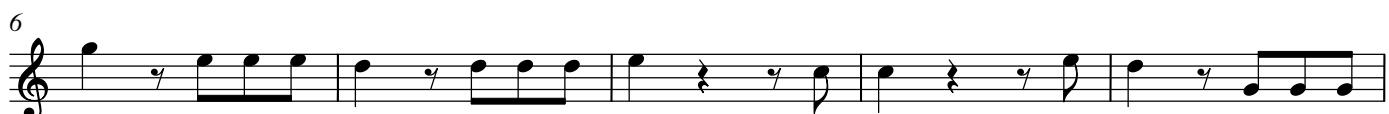


Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

Feurig

BR-CPEB F 35



## Corno I

41

47

53

59

67

73

81

87

93

2. — 4.      tacet

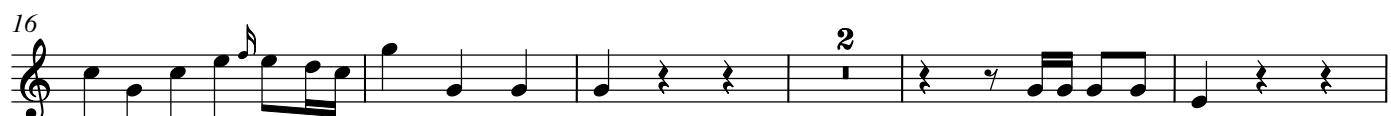
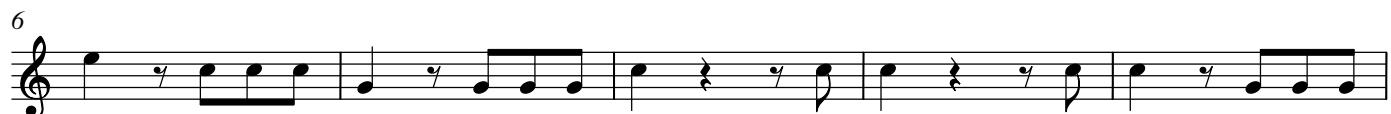
5. Chor [= 1. Chor, Vers 2]

Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

Feurig

BR-CPEB F 35



41

47

53

59

67

73

81

87

93

99

2. — 4. tacet

5. Chor [= 1. Chor, Vers 2]



Oboe I/Flauto I

Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

BR-CPEB F 35

Feurig

Oboe

4

8

12

16 solo

20

25

32 tr

38

44 tr

## Oboe I/Flauto I

3

The sheet music consists of ten staves of musical notation for Oboe I/Flauto I. The music is in common time and uses a treble clef. Measure 49 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 55 features a trill over sixteenth-note pairs. Measure 59 is labeled "solo". Measure 64 includes two trills. Measure 69 shows eighth-note pairs and sixteenth-note patterns. Measure 76 is also labeled "solo". Measures 81, 87, 93, 98, and 102 all conclude with sixteenth-note patterns.

## 2. Arie

*Nicht zu langsam*

Flauto

3. tacet

## 4. Duett

*Herzhaft*

Oboe

7

11

10 Vn I

24

27

14 Vn I

44

47 25  
A  
Hil - fe sein, gern wirst Du mei - ne Hil - fe sein.

75

79

5. Chor [= 1. Chor, Vers 2]





Oboe II/Flauto II

Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

Feurig

BR-CPEB F 35

Oboe

The musical score consists of 12 staves of music for Oboe II/Flauto II. The music is in common time, mostly in G minor (indicated by a 'G' with a sharp sign). The score begins with a section for the entire choir ('I. Chor') in a 'Feurig' (fiercely energetic) style. Measure 16 features a 'solo' part for the oboe. Measures 26 and 38 include dynamic markings 'tr' (trill). Measures 44 and 49 conclude the piece.

5

10

16

21

26

33

38

44

49

55

This musical score consists of ten staves of music for Oboe II/Flauto II. The key signature is one flat, and the time signature varies between common time and 2/4. Measure 55 starts with a trill over two measures. Measures 56-58 show a melodic line with eighth-note patterns and sixteenth-note grace notes. Measures 59-62 feature a sixteenth-note pattern followed by a melodic line. Measures 63-66 show a melodic line with eighth-note patterns and sixteenth-note grace notes. Measures 67-70 continue the melodic line with eighth-note patterns. Measures 71-74 show a melodic line with eighth-note patterns and sixteenth-note grace notes. Measures 75-78 feature a sixteenth-note pattern followed by a melodic line. Measures 79-82 show a melodic line with eighth-note patterns and sixteenth-note grace notes. Measures 83-86 feature a sixteenth-note pattern followed by a melodic line. Measures 87-90 show a melodic line with eighth-note patterns and sixteenth-note grace notes. Measures 91-94 feature a sixteenth-note pattern followed by a melodic line. Measures 95-98 show a melodic line with eighth-note patterns and sixteenth-note grace notes. Measures 99-102 feature a sixteenth-note pattern followed by a melodic line.

60 solo

65 tr tr

70

76 solo tr tr

81 tr. tr.

87 tr

93

98 solo

102

## 2. Arie

*Nicht zu langsam*

Flauto

3. tacet

## 4. Duett

*Herhaft*

Oboe

7

11 tr Vn I

10 f

24 tr

27 14 Vn I tr

44

47 25 A Hil - fe sein, gern wirst Du mei - ne Hil - fe tr

75 tr

79 tr

### 5. Chor [= 1. Chor, Vers 2]





Violino I

Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

Feurig

BR-CPEB F 35

The sheet music for Violin I, Chorus, Feurig, BR-CPEB F 35, features 14 staves of musical notation. The music is in common time, with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings like 'tr' (trill). Measure numbers 1 through 46 are indicated on the left side of each staff. The music is divided into sections by measure numbers.

## Violino I

3

Sheet music for Violino I, page 3, featuring 12 staves of musical notation. The music is in common time and consists of two systems. The first system starts at measure 50 and ends at measure 87. The second system starts at measure 88 and ends at measure 101. The key signature is one flat throughout. Measure 50: 8th-note patterns with grace notes. Measure 55: Trill (tr) over eighth-note pairs. Measure 59: Eighth-note patterns with a fermata over the last note. Measure 64: Trill (tr) over eighth-note pairs. Measure 69: Trill (tr) over eighth-note pairs. Measure 73: Trill (tr) over eighth-note pairs. Measure 78: Eighth-note patterns with dynamic *p*. Measures 82-87: Eighth-note patterns with trills. Measure 88: Measure number 1 above the staff. Measures 89-96: Eighth-note patterns. Measure 97: Measure number 1 above the staff. Measures 98-101: Eighth-note patterns.

## 2. Arie

Nicht zu langsam  
con sord.

4

Nicht zu langsam  
con sord.

5

9

13

17

21

26

31

35

39

43

47

## 3. Accompagnement

Basso

Mein Gott, wie viel hast du an mir ge - tan, du nimmst dich mei - ner herz - lich  
an, und dass ich nicht ver - lor - en wür - de, trug dein ge - lieb - ter Sohn für mich der Sün - den Bür - de.

Bin ich der Gna - de wert mit dir ver - söhnt zu sein? Nun weiß ich es ge - wiss, an wen ich glau - be, ich  
weiß, dass ich nun nicht im To - de blei - be, nun bin ich e - wig dein. Mit Lie - be

wirst du mir er - schei - nen, wenn mei - ne Trä - nen zu dir wei - nen, lass mich hier noch so e - lend sein, wenn  
ich zu dir nur einst ver - sam - melt wer - de, so frag ich nichts nach Himmel und nach Er - de.

## 4. Duett

*Herhaft*

4. Duett  
*Herhaft*

4

7

10

13

16

19

22

25

28

32

36

Musical score for Violino I, page 7, featuring 15 staves of music. The score begins at measure 40 and continues through measure 79. The key signature changes frequently, including measures in G major, A minor, and various modes indicated by sharps and flats. Dynamics such as trills (tr), forte (f), piano (p), and accents are marked throughout the piece. Measure 40 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 43 features a trill over a bass line, with dynamics f, p, and f. Measure 46 includes a dynamic p. Measure 49 shows a bass line with a 3 overline. Measure 52 has a dynamic tr. Measure 56 includes a dynamic tr. Measure 59 features a bass line with a 3 overline. Measure 63 includes a dynamic tr. Measure 67 starts with a forte dynamic f. Measure 72 includes a dynamic f. Measure 76 includes a dynamic tr. Measure 79 starts with a dynamic p.

5. Chor [= 1. Chor, Vers 2]





Violino II

Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

Feurig

BR-CPEB F 35

5

10

14

18

24

28

32

37

41

45

tr

tr

tr

tr

## Violino II

3

Sheet music for Violino II, page 3, featuring 13 staves of musical notation. The music is in common time, mostly in G minor (indicated by a 'b' in the key signature), with some sections in A major (indicated by a 'h' in the key signature). The notation includes various note heads, stems, and bar lines. Measure numbers are provided at the beginning of each staff: 49, 53, 58, 62, 68, 72, 77, 82, 87, 91, 96, and 101. Measure 77 includes a dynamic marking 'p'. Measure 62 has a '1' above the first measure. Measures 68, 72, 77, 82, 87, 91, and 96 each have a 'tr' (trill) above them. Measure 101 has a '1' above the first measure.

## 2. Arie

Nicht zu langsam  
con sord.

Musical score for Violin II, 2nd movement, featuring 14 staves of music with various dynamics and performance instructions. The score includes measures 4 through 47. Key signature is B-flat major (two flats). Time signature is common time (indicated by 'C'). Measure 4 starts with a dynamic of *p*. Measure 9 includes a dynamic of *p*. Measures 13 and 22 include dynamics of *p*. Measure 17 includes dynamics of *f* and *tr*. Measures 22 and 26 include dynamics of *p* and *tr*. Measure 30 includes a dynamic of *p*. Measure 35 includes a dynamic of *ff*. Measure 39 includes dynamics of *poco f*, *ff*, and *ff*. Measure 43 includes a dynamic of *p*. Measure 47 ends with a dynamic of *p*.

Measures 4-5: Violin II plays eighth-note patterns with grace notes and slurs. Measure 5 includes a dynamic of *p*.

Measure 9: Violin II plays eighth-note patterns with slurs. Measure 9 includes a dynamic of *p*.

Measure 13: Violin II plays eighth-note patterns with slurs. Measure 13 includes a dynamic of *p*.

Measure 17: Violin II plays eighth-note patterns with slurs. Measure 17 includes dynamics of *f* and *tr*.

Measure 22: Violin II plays eighth-note patterns with slurs. Measure 22 includes a dynamic of *p*.

Measure 26: Violin II plays eighth-note patterns with slurs. Measure 26 includes a dynamic of *p*.

Measure 30: Violin II plays eighth-note patterns with slurs. Measure 30 includes a dynamic of *p*.

Measure 35: Violin II plays eighth-note patterns with slurs. Measure 35 includes a dynamic of *ff*.

Measure 39: Violin II plays eighth-note patterns with slurs. Measure 39 includes dynamics of *poco f*, *ff*, and *ff*.

Measure 43: Violin II plays eighth-note patterns with slurs. Measure 43 includes a dynamic of *p*.

Measure 47: Violin II plays eighth-note patterns with slurs. Measure 47 includes a dynamic of *p*.

## 3. Accompagnement

Basso

Mein Gott, wie viel hast du an mir ge - tan, du nimmst dich mei - ner herz - lich  
an, und dass ich nicht ver - lor - en wür - de, trug dein ge - lieb - ter Sohn für mich der Sün - den Bür - de.

Bin ich der Gna - de wert mit dir ver - söhnt zu sein? Nun weiß ich es ge - wiss, an wen ich glau - be, ich  
weiß, dass ich nun nicht im To - de blei - be, nun bin ich e - wig dein. Mit Lie - be

wirst du mir er - schei - nen, wenn mei - ne Trä - nen zu dir wei - nen, lass mich hier noch so e - lend sein, wenn  
ich zu dir nur einst ver - sam - melt wer - de, so frag ich nichts nach Him - mel und nach Er - de.

## 4. Duett

*Herhaft*

Musical score for Violino II, featuring 16 staves of music. The score includes dynamics like tr (trill), p (piano), f (forte), and 3 (three-measure grouping). Measure numbers 4, 7, 10, 13, 16, 19, 23, 26, 29, 32, and 35 are indicated on the left.

39

42

45

48

51

55

59

62

66

72

76

79

5. Chor [= 1. Chor, Vers 2]





Viola

Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

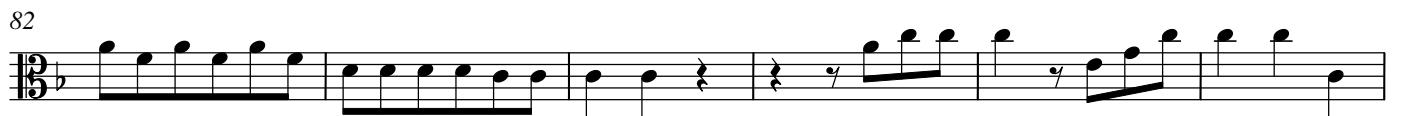
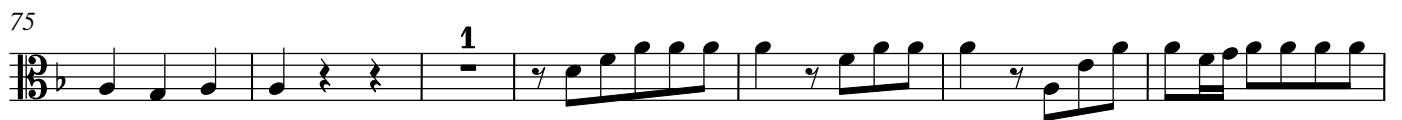
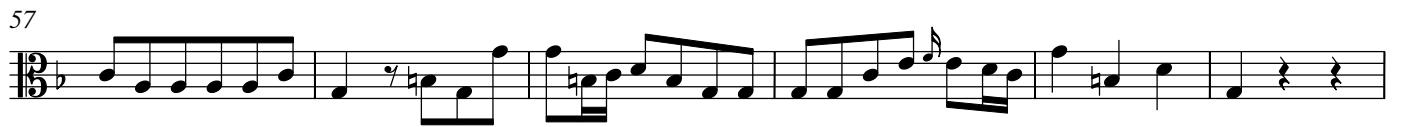
Feurig

BR-CPEB F 35

The musical score consists of eight staves of Viola music. Staff 5 starts with a treble clef, a key signature of one sharp, and a common time signature (indicated by a '3'). Staff 6 begins with a bass clef, a key signature of one flat, and a common time signature. Staff 12 continues with a bass clef and a key signature of one flat. Staff 18 starts with a bass clef and a key signature of one flat, with a measure containing a '1' above the staff. Staff 25 begins with a bass clef and a key signature of one flat. Staff 30 starts with a bass clef and a key signature of one flat. Staff 35 begins with a bass clef and a key signature of one flat. Staff 40 begins with a bass clef and a key signature of one flat. Staff 45 begins with a bass clef and a key signature of one flat.

## Viola

3



## 2. Arie

**Nicht zu langsam**

con sord.

The sheet music consists of ten staves of musical notation for viola. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure numbers are placed at the beginning of each staff: 4, 5, 9, 13, 16, 21, 24, 29, 34, 39, and 43. Measure 4 starts with a forte dynamic. Measure 9 has a piano dynamic ('p'). Measure 16 has a forte dynamic ('f'). Measure 39 includes dynamics 'poco f' and 'ff'. Measure 43 includes dynamics 'poco f' and 'ff'. Measure 39 also includes the instruction 'senza sord.'. Measure 47 ends with a fermata over the last note.

## 3. Accompagnement

Basso

Mein Gott, wie viel hast du an mir ge - tan, du nimmst dich mei - ner herz - lich  
an, und dass ich nicht ver - lor - en wür - de, trug dein ge - lieb - ter Sohn für mich der Sün - den Bür - de.

Bin ich der Gna - de wert mit dir ver - söhnt zu sein? Nun weiß ich es ge - wiss, an wen ich glau - be, ich  
weiß, dass ich nun nicht im To - de blei - be, nun bin ich e - wig dein. Mit Lie - be

wirst du mir er - schei - nen, wenn mei - ne Trä - nen zu dir wei - nen, lass mich hier noch so e - lend sein, wenn  
ich zu dir nur einst ver - sam - melt wer - de, so frag ich nichts nach Himmel und nach Er - de.

4. Duett  
Herhaft

The sheet music for Viola, labeled '4. Duett Herhaft', consists of ten staves of musical notation. The music is in common time, treble clef, and includes dynamic markings like *p* (piano), *f* (forte), and  $\#$  (sharp). The staves are numbered 1 through 35, showing a continuous piece of music.

- Staff 1:** Starts with a treble clef, common time, and a key signature of one sharp. The music begins with eighth-note patterns.
- Staff 2:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 3:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns, including dynamics *p*, *f*, and a sharp sign.
- Staff 4:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 5:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 6:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 7:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns, including a dynamic *f*.
- Staff 8:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns, including a dynamic *p*.
- Staff 9:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 10:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 11:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 12:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 13:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 14:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 15:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 16:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 17:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 18:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 19:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 20:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 21:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 22:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 23:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns, including a dynamic *f*.
- Staff 24:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 25:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 26:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 27:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns, including a dynamic *p*.
- Staff 28:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 29:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 30:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 31:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 32:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 33:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 34:** Starts with a treble clef, common time, and a key signature of one sharp. The music continues with eighth-note patterns.
- Staff 35:** Starts with a treble clef, common time, and a key signature of one sharp. The music concludes with eighth-note patterns.

40

44

48

52

57

62

66

73

78

5. Chor [= 1. Chor, Vers 2]





Continuo

Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

Feurig

BR-CPEB F 35

The musical score consists of ten staves of basso continuo music. The first staff begins with a dynamic of **F**, followed by a section of sixteenth-note patterns. Subsequent staves show various harmonic progressions indicated by Roman numerals (e.g., 6, 5b, 4, 3) and other markings like **p** (piano) and **f** (fortissimo). The score includes vocal entries marked **unis.** (unison) at measures 16 and 32. Measure numbers are provided at the start of each staff: 6, 11, 16, 21, 27, 32, 37, 42, and 47. The music is set in common time (indicated by a '3' over a '4') and features a bass clef.

## Continuo

3

53      6      4      5  

 53-101: Bassoon part with continuo harmonic suggestions above the notes. Measure 53: Bassoon notes with harmonic suggestions 6, 4, 5. Measure 59: Bassoon notes with harmonic suggestion 7, dynamic *p*. Measure 64: Bassoon notes with harmonic suggestions 8, 3, 6, 4, 5. Measure 70: Bassoon notes with harmonic suggestion 6. Measure 75: Bassoon notes with harmonic suggestion 6. Measure 81: Bassoon notes with harmonic suggestions 6, 5, 6, 4, 3. Measure 86: Bassoon notes with harmonic suggestions 6, 5, 7, 6, 4, 3. Measure 91: Bassoon notes with harmonic suggestions 6, 5, 6, 4, 3. Measure 96: Bassoon notes with harmonic suggestions 5, 3, 6, 5, 3, 6, 4, 2. Measure 101: Bassoon notes with harmonic suggestions 8, 3, 6, 4, 7, 2, 8, 3, 6, 4, 3, 6, 4, 5, 3.

## 2. Arie

**Nicht zu langsam**

6 6 6 5 6 7 6 6 6 6 6

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

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

11 7 6 6 6 6 6 4 5 6 6 6 6 4 5 6

14 6 4 5 3 7 5 9 4 8 3 6 6 6 5 3

16 6 5 7 6 6 5 7 6 6 5 7 6

19 6 4 3 6 6 6 3 6 7 6 6 6 6 4 5 3

23 6 4 5 6 6 5 6 6 6 5 7

Continuo

5

This image shows the tenth page of sheet music for bassoon, containing seven staves of musical notation. The key signature is one flat, and the time signature varies between common time and 6/4. Measure 26 starts with a bass note followed by a series of eighth-note patterns. Measure 27 continues the eighth-note patterns. Measure 28 begins with a bass note. Measure 29 features a bass note followed by eighth-note patterns. Measure 30 continues the eighth-note patterns. Measure 31 begins with a bass note. Measure 32 features a bass note followed by eighth-note patterns. Measure 33 continues the eighth-note patterns. Measure 34 begins with a bass note. Measure 35 features a bass note followed by eighth-note patterns. Measure 36 continues the eighth-note patterns. Measure 37 begins with a bass note. Measure 38 features a bass note followed by eighth-note patterns. Measure 39 begins with a bass note followed by eighth-note patterns. A dynamic marking "poco f" is placed below the staff. Measure 40 continues the eighth-note patterns. Measure 41 begins with a bass note. Measure 42 features a bass note followed by eighth-note patterns. A dynamic marking "ff" is placed below the staff. Measure 43 continues the eighth-note patterns. Measure 44 begins with a bass note. Measure 45 features a bass note followed by eighth-note patterns. Measure 46 begins with a bass note. Measure 47 features a bass note followed by eighth-note patterns.

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## 3. Accompagnement

Basso

Continuo

Mein Gott, wie viel hast du an mir getan, du nimmst dich meiner herzlich  
an, und dass ich nicht verlor - en würde, trug dein ge - lieb - ter Sohn für mich der Sün - den Bür - de.

Bin ich der Gna - de wert mit dir ver - söhnt zu sein? Nun weiß ich es ge - wiss, an wen ich glau - be, ich  
weiß, dass ich nun nicht im To - de blei - be, nun bin ich e - wig dein. Mit Lie - be

wirst du mir er - schei - nen, wenn mei - ne Trä - nen zu dir wei - nen, lass mich hier noch so e - lend sein, wenn  
ich zu dir nur einst ver - sam - melt wer - de, so frag ich nichts nach Himmel und nach Er - de.

## 4. Duett

**Herhaft**

Continuo score for the fourth movement of a duet. The score is written for bassoon (Continuo). The music is divided into ten staves, each starting with a measure number. The key signature changes frequently, indicated by Roman numerals above the notes. The dynamics include *p* (piano) and *f* (forte). The score is titled "Herhaft".

Measures 1-10:

- Measure 1: Bassoon plays eighth-note pairs.
- Measure 2: Bassoon plays eighth-note pairs.
- Measure 3: Bassoon plays eighth-note pairs.
- Measure 4: Bassoon plays eighth-note pairs.
- Measure 5: Bassoon plays eighth-note pairs.
- Measure 6: Bassoon plays eighth-note pairs.
- Measure 7: Bassoon plays eighth-note pairs.
- Measure 8: Bassoon plays eighth-note pairs.
- Measure 9: Bassoon plays eighth-note pairs.
- Measure 10: Bassoon plays eighth-note pairs.

Measures 11-20:

- Measure 11: Bassoon plays eighth-note pairs.
- Measure 12: Bassoon plays eighth-note pairs.
- Measure 13: Bassoon plays eighth-note pairs.
- Measure 14: Bassoon plays eighth-note pairs.
- Measure 15: Bassoon plays eighth-note pairs.
- Measure 16: Bassoon plays eighth-note pairs.
- Measure 17: Bassoon plays eighth-note pairs.
- Measure 18: Bassoon plays eighth-note pairs.
- Measure 19: Bassoon plays eighth-note pairs.
- Measure 20: Bassoon plays eighth-note pairs.

Measures 21-30:

- Measure 21: Bassoon plays eighth-note pairs.
- Measure 22: Bassoon plays eighth-note pairs.
- Measure 23: Bassoon plays eighth-note pairs.
- Measure 24: Bassoon plays eighth-note pairs.
- Measure 25: Bassoon plays eighth-note pairs.
- Measure 26: Bassoon plays eighth-note pairs.
- Measure 27: Bassoon plays eighth-note pairs.
- Measure 28: Bassoon plays eighth-note pairs.
- Measure 29: Bassoon plays eighth-note pairs.
- Measure 30: Bassoon plays eighth-note pairs.

Measures 31-40:

- Measure 31: Bassoon plays eighth-note pairs.
- Measure 32: Bassoon plays eighth-note pairs.
- Measure 33: Bassoon plays eighth-note pairs.
- Measure 34: Bassoon plays eighth-note pairs.
- Measure 35: Bassoon plays eighth-note pairs.
- Measure 36: Bassoon plays eighth-note pairs.
- Measure 37: Bassoon plays eighth-note pairs.
- Measure 38: Bassoon plays eighth-note pairs.
- Measure 39: Bassoon plays eighth-note pairs.
- Measure 40: Bassoon plays eighth-note pairs.

## Continuo

9

41

45

49

53

57

61

65

69

74

78

5. Chor [= 1. Chor, Vers 2]



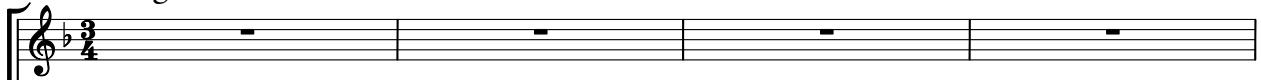
Carl Philipp Emanuel Bach  
Lobsinget dem Heiland

I. Chor

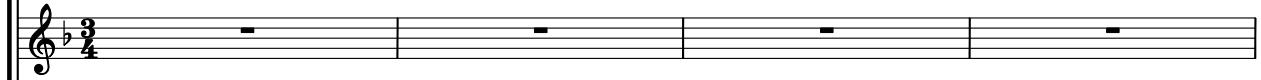
BR-CPEB F 35

Feurig

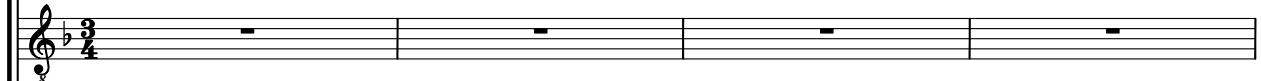
Soprano



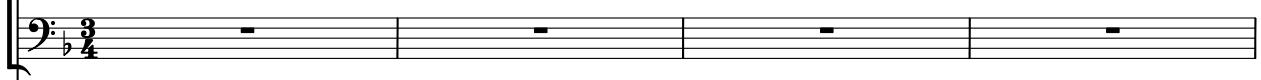
Alto



Tenore



Basso



Continuo



5

The continuation of the musical score starts at measure 5. The Continuo part is shown with a basso continuo line. Measures 6 and 7 show more complex patterns with sixteenth-note figures and accidentals like 5b and 75.

10

15

20

I. Lob-  
2. Wir

I. Lob-  
2. Wir

I. Lob -  
2. Wir

I. Lob-  
2. Wir

25

sin - get dem Hei - land im feu - rig-sten Lie - de, im feu - rig-sten  
sin - gen dir, Hei - land, im feu - rig-sten Lie - de, im feu - rig-sten

sin - get dem Hei - land im feu - rig-sten Lie - de, im feu - rig-sten  
sin - gen dir, Hei - land, im feu - rig-sten Lie - de, im feu - rig-sten

sin - get dem Hei - land im feu - rig-sten Lie - de, im feu - rig-sten  
sin - gen dir, Hei - land, im feu - rig-sten Lie - de, im feu - rig-sten

sin - get dem Hei - land im feu - rig-sten Lie - de, im feu - rig-sten  
sin - gen dir, Hei - land, im feu - rig-sten Lie - de, im feu - rig-sten

6 5 6 6

\*Stanza 1 to be performed in no. 1; stanza 2 to be performed in no. 5.

30

Lie - de, ihm fol - gen Tri - um - phe, dem Fein - de folgt Spott.  
 Lie - de, dir fol - gen Tri - um - phe, dem Fein - de folgt Spott.

Lie - de, ihm fol - gen Tri - um - phe, dem Fein - de folgt Spott.  
 Lie - de, dir fol - gen Tri - um - phe, dem Fein - de folgt Spott.

Lie - de, ihm fol - gen Tri - um - phe, dem Fein - de folgt Spott.  
 Lie - de, dir fol - gen Tri - um - phe, dem Fein - de folgt Spott.

Lie - de, ihm fol - gen Tri - um - phe, dem Fein - de folgt Spott.  
 Lie - de, dir fol - gen Tri - um - phe, dem Fein - de folgt Spott.

unis.

35

Lob - sin - get dem Hei - land, lob -  
 Wir - sin - gen dir, Hei - land, lob -

Lob - sin - get dem Hei - land, lob -  
 Wir - sin - gen dir, Hei - land, lob -

Lob - sin - get dem Hei - land, lob -  
 Wir - sin - gen dir, Hei - land, lob -

Lob - sin - get dem Hei - land, lob -  
 Wir - sin - gen dir, Hei - land, lob -

39

sin - get dem Hei - land im feu - rig - sten Lie - de, im  
 sin - gen dir, Hei - land, im feu - rig - sten Lie - de, im  
 sin - get dem Hei - land im feu - rig - sten Lie - de, im  
 sin - gen dir, Hei - land, im feu - rig - sten Lie - de, im  
 sin - get dem Hei - land im feu - rig - sten Lie - de, im  
 sin - gen dir, Hei - land, im feu - rig - sten Lie - de, im

6      6       $\natural$       4       $\sharp$       2      8

43

feu - rig - sten Lie - de, ihm fol - gen Tri - um - phe,  
 feu - rig - sten Lie - de, dir fol - gen Tri - um - phe,

feu - rig - sten Lie - de, ihm fol - gen Tri - um - phe,  
 feu - rig - sten Lie - de, dir fol - gen Tri - um - phe,

feu - rig - sten Lie - de, ihm fol - gen Tri - um - phe,  
 feu - rig - sten Lie - de, dir fol - gen Tri - um - phe,

6      6       $\sharp$       8      6       $\sharp$       unis.

47

ihm fol - gen Tri-um - phe, Tri - um - phe,  
 dir fol - gen Tri-um - phe, Tri - um - phe,  
 ihm fol - gen Tri-um - phe, Tri - um - phe,  
 dir fol - gen Tri-um - phe, Tri - um - phe,  
 ihm fol - gen Tri-um - phe, Tri - um - phe,  
 dir fol - gen Tri-um - phe, Tri - um - phe,  
 ihm fol - gen Tri-um - phe, Tri - um - phe,  
 dir fol - gen Tri-um - phe, Tri - um - phe,

6                    5                    6                    5

50

um - phe, dem Fein - de folgt Spott, dem Fein - de folgt Spott.  
 um - phe, dem Fein - de folgt Spott, dem Fein - de folgt Spott.  
 um - phe, dem Fein - de folgt Spott, dem Fein - de folgt Spott.  
 um - phe, dem Fein - de folgt Spott, dem Fein - de folgt Spott.

6         6         6         4         5                    6         6         6         4         5                    6

55

60

unis.

*p*

*f*

65

Nun lä - chelt dem Erd - kreis der se - lig - ste  
 Nun lä - chelt uns Sün - dern der se - lig - ste  
 Nun lä - chelt dem Erd - kreis der se - lig - ste  
 Nun lä - chelt uns Sün - dern der se - lig - ste  
 Nun lä - chelt dem Erd - kreis der se - lig - ste  
 Nun lä - chelt uns Sün - dern der se - lig - ste  
 Nun lä - chelt dem Erd - kreis der se - lig - ste  
 Nun lä - chelt uns Sün - dern der se - lig - ste

*(Measure 65 ends here)*

70

Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
 Frie - de, der se - lig - ste Frie - de, der Frie - de des Him - mels, der

*(Measure 70 ends here)*

75

Frie - de mit Gott.  
Frie - de mit Gott.

Nun lä - chelt dem Erd - kreis der  
Nun lä - chelt uns Sün - dern der

Frie - de mit Gott.  
Frie - de mit Gott.

Nun lä - chelt dem Erd - kreis der  
Nun lä - chelt uns Sün - dern der

Frie - de mit Gott.  
Frie - de mit Gott.

Nun lä - chelt dem Erd - kreis der  
Nun lä - chelt uns Sün - dern der

Frie - de mit Gott.  
Frie - de mit Gott.

Nun lä - chelt dem Erd - kreis der  
Nun lä - chelt uns Sün - dern der

6      #

6      5

6      #

6      #

81

se - lig-ste Frie - de, der se - lig-ste Frie - de, nun lä - chelt dem  
 se - lig-ste Frie - de, der se - lig-ste Frie - de, nun lä - chelt uns

se - lig-ste Frie - de, der se - lig-ste Frie - de, nun lä - chelt dem  
 se - lig-ste Frie - de, der se - lig-ste Frie - de, nun lä - chelt uns

se - lig-ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt dem  
 se - lig-ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt uns

se - lig-ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt dem  
 se - lig-ste Frie - de, der se - lig - ste Frie - de, nun lä - chelt uns

6                    5  
                      4     3

6                    6                    6

86

Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
Erd - kreis der se - lig - ste Frie - de, der Frie - de des Him - mels, der  
Sün - dern der se - lig - ste Frie - de, der Frie - de des Him - mels, der

5                    7                    6                    6                    7                    6

91

Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit  
Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit  
Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit  
Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit  
Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit  
Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit  
Frie - de mit Gott, der Frie - de des Him - mels, der Frie - de mit

6                    5                    6                    6                    6                    4                    5

96

Gott.  
Gott.

Gott.  
Gott.

Gott.  
Gott.

Gott.  
Gott.

unis.                    5                    6                    unis.                    3                    6                    6                    4                    7

*p*

101

8                    6                    7                    8                    6                    6                    5                    6                    6                    6                    5

*f*

## 2. Arie

*Nicht zu langsam*

Tenore

4

7

Gib mei - ner See - le die - sen Frie-den, wenn

11

mein Ge-wis-sen sich ver - klagt. Lass mich im Strei-te nicht er - mü - den, im

14

Strei - te lass mich nicht er - mü - den, wenn sich der Feind an mei-ne See - le wagt, —

17

wenn sich der Feind an mei - ne See - le wagt, an mei-ne See - le wagt.

21

24

Gib mei - ner See - le die - sen Frie-den, gib mei - ner See - le

*p*

27

die - sen Frie-den, wenn mein Ge - wis - sen sich ver - klagt.

30

Lass mich im

34

Strei - te nicht er - mü - den, wenn sich der Feind an mei - ne See - le wagt,

37

— wenn sich der Feind, der Feind an mei - ne See - le, an mei - ne See - le wagt,

40

an mei - ne See - - le wagt.  
poco *f*

44

6 6 6 6 4 5 6 5 6

47

7 6 6 7 6 6 7 6 6 4 5

## 3. Accompagnement

Basso

Mein Gott, wie viel hast du an mir ge - tan, du nimmst dich mei-ner herz-lich  
an, und dass ich nicht ver-lor-en wür-de, trug dein ge-lieb-ter Sohn für mich der Sün-den Bür-de.

Bin ich der Gna-de wert mit dir ver-söhnt zu sein? Nun weiß ich es ge-wiss, an wen ich glau-be, ich

11

weiß, dass ich nun nicht im To - de blei - be, nun bin ich e - wig dein. Mit Lie - be

6                    5b                    b                    4#                    #                    b

14

wirst du mir er-schei-nen, wenn mei-ne Trä-nen zu dir wei-nen, lass mich hier noch so e-lend sein, wenn

6b                    4+                    6                    4b                    5b

17

ich zu dir nur einst ver-sam-melt wer-de, so frag ich nichts nach Him-mel und nach Er - de.

4                    2                    6

#### 4. Duett

##### Herhaft

Alto

Tenore

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

5

6                    2                    6                    6                    8                    7                    6                    5                    6                    5                    6                    6                    3                    7                    7                    7

Musical score for piano, page 9, measures 1-10. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 1: Treble staff has a rest. Bass staff has a rest. Measure 2: Treble staff has a rest. Bass staff has a rest. Measure 3: Treble staff has a rest. Bass staff has a rest. Measure 4: Treble staff has a rest. Bass staff has a rest. Measure 5: Treble staff has a rest. Bass staff has a rest. Measure 6: Treble staff has a rest. Bass staff has a rest. Measure 7: Treble staff has a rest. Bass staff has a rest. Measure 8: Treble staff has a rest. Bass staff has a rest. Measure 9: Treble staff has a rest. Bass staff has a rest. Measure 10: Treble staff has a rest. Bass staff has a rest.

13

Herr, ich bin dein, Herr, ich bin dein. Wenn Welt und Feind mich has - sen, wenn

*p*

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

19

wirst du mei - ne Hil - fe, gern wirst du mei - ne Hil - fe sein, du wirst mich nicht ver -

8

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



34

ken. Ich bin dein Gott, ich \_\_\_\_\_ bin\_\_\_\_ dein Gott, ich

36

bin dein Gott, dein Gott, ich bin dein Gott, dein Gott und schüt - ze dich, ich bin dein

39

Gott, ich bin dein Gott, dein Gott und schüt - ze dich.

42

45

Herr, ich bin dein,  
Harr...

*f*

*p*

*tr*

Herr, ich bin dein, ich bin dein. Wenn Welt und Feind mich has - sen, so  
— nur\_\_ auf mich, harr nur auf mich, auf mich.

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

wirst Du doch, du doch mich nicht ver - las - sen;

Ich wer - de nie-mals wan-ken, du

*6*    *2 6*    *b 5b*    *6 5 3*    *6 7 4 3*

Herr, ich bin dein, Herr,\_\_\_\_ ich\_\_\_\_ bin  
sollst mir noch im Him - mel dan-ken. Harr nur auf mich,

*6*    *6 b*    *6 5b*    *4b 6b*    *6*    *7b b*    *6 5 4b*

57

dein, ich bin dein. Wenn Welt und Feind mich has - sen, wenn  
harr nur auf mich harr nur auf mich,  
6 9 7 6 4# 6 2

59

tr  
Welt und Feind mich has - sen, so wirst du doch mich nicht ver - las - sen;  
harr nur auf mich.  
Ich  
6 4 6 4 6 2 6 5 9 8 6 5 3 2

62

du, Herr, du wirst mich doch  
wer-de nie-mals wan-ken, ich wer - de nie-mals wan-ken, du sollst mir nach im Him -  
6 6 7 6 5

65

nicht ver - las - mel dan  
9 7 8 6 5 6 4 7 6 4

67

sen; gern  
ken.

7 7 6 5 7# 8 3 6 5 4 3 1 7# 8 3

70

wirst du mei - ne Hil - fe sein, gern wirst Du      mei - ne Hil - fe, Hil - fe sein, gern wirst Du

Ich bin dein Gott, ich bin dein Gott, ich schüt - ze dich, ich schüt - ze dich, ich bin dein

6 7 2 6 6 7 7 7 7 5

73

mei - ne Hil - fe sein.  
Gott und schüt - ze dich.

6 6 6 5 6 5 8 7 6 5 f 6 7 2

77

6 6 7 7 7 4 3 6 6 6 6 6 7 6 6 4 5 p f

