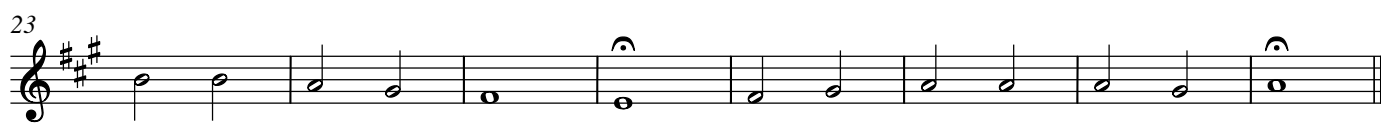
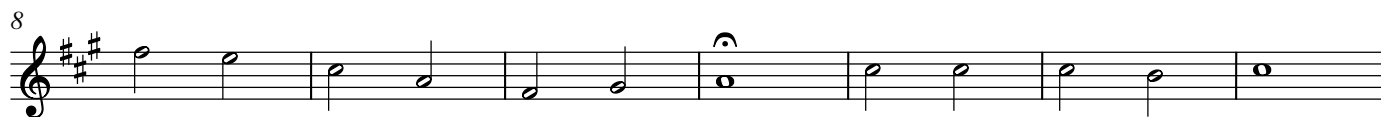


## BR-CPEB F 39

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2. – 3.    tacet

#### 4. Choral



Carl Philipp Emanuel Bach  
Wer meine Gebote hat

## I. Arie

BR-CPEB F 39

ff f ff

5 f

8

12 tr tr tr tr

16 tr 6 tr

26 tr 1 tr

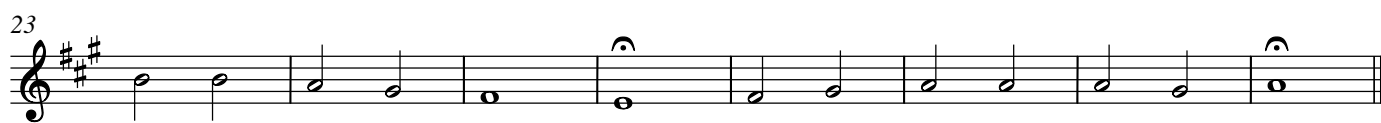
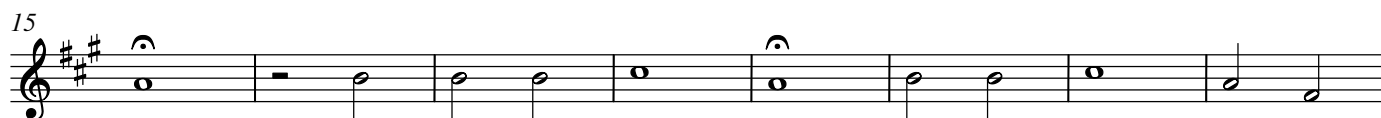
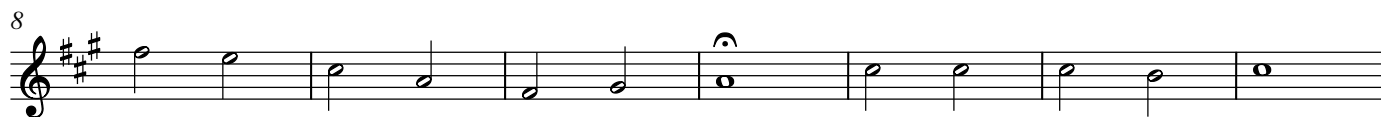
31 4 8 1

51

58 9

2. – 3.    tacet

#### 4. Choral



Carl Philipp Emanuel Bach  
Wer meine Gebote hat

## I. Arie

BR-CPEB F 39

Violino I

BR-CPEB F 39

1. Arie

5

9

13

17

22

26

*ff* *f* *ff*

*f*

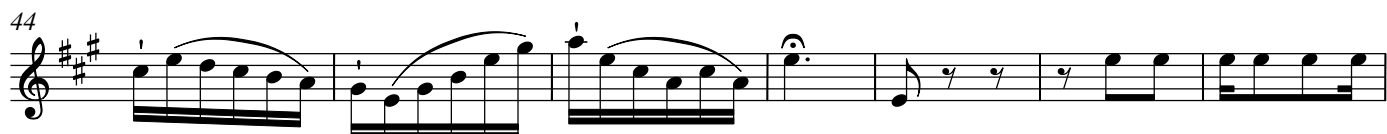
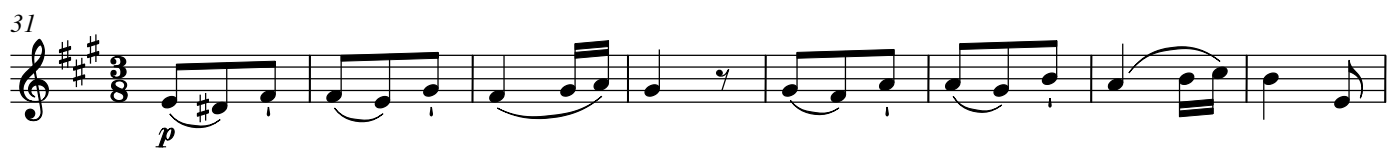
*tr*

*tr* *tr* *tr* *tr* *tr*

*tr* *ten.* *ff* *p*

*ten.* *ff* *p* *f* *poco f* *tr*

*tr* *p* *f* *tr*



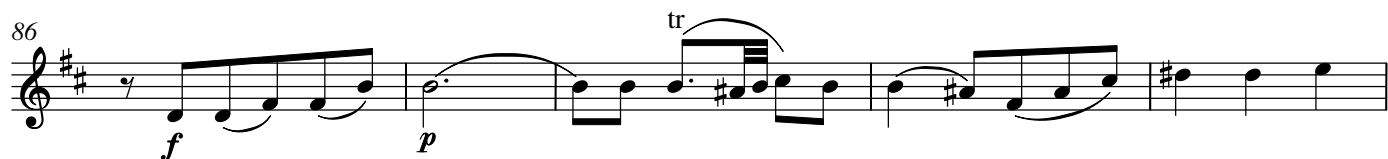
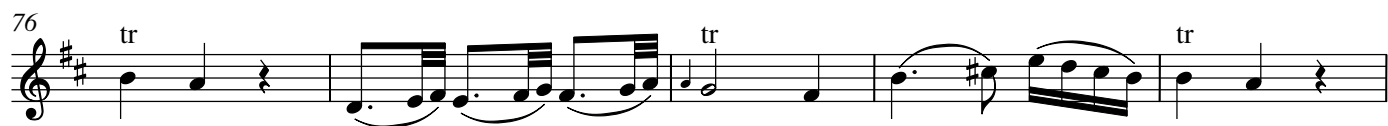
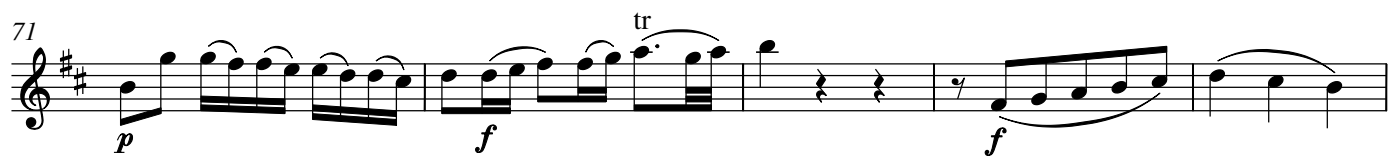
2. tacet

3. Arie

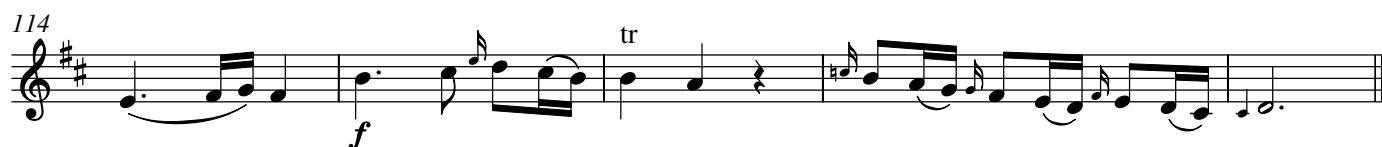
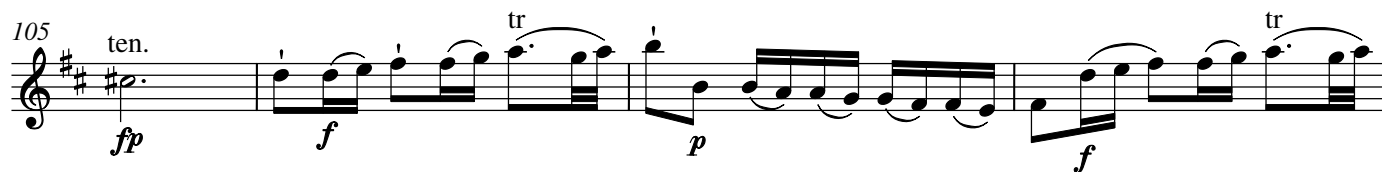
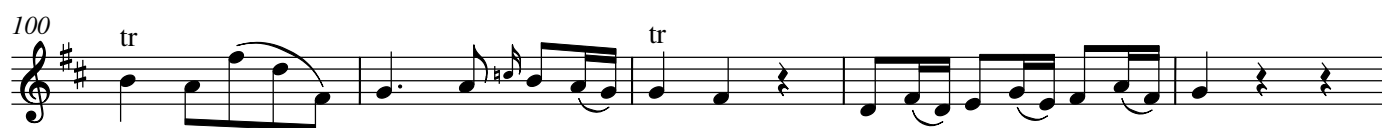


Violino I musical score, measures 11 to 56. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics (p, f, poco f), trills (tr), and slurs. The measures are numbered 11, 17, 23, 28, 32, 37, 41, 47, 51, and 56. The score ends with a first ending bracket labeled '1'.

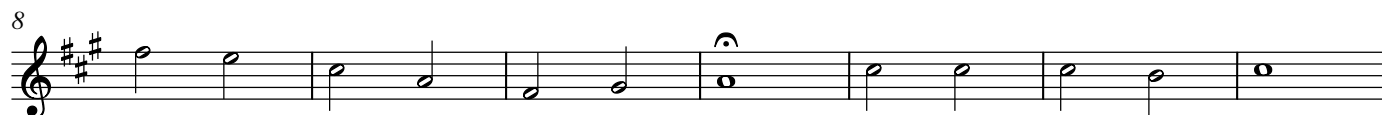
Measures 11-16: Measure 11 starts with a trill (tr) on G4. Measure 17 has dynamics *p*, *f*, and *p*. Measure 23 has dynamics *poco f* and *p*. Measure 28 has dynamics *p* and *f*. Measure 32 has dynamics *f* and *p*. Measure 37 has dynamics *f* and *p*. Measure 41 has dynamics *p* and *f*. Measure 47 has dynamics *p* and *f*. Measure 51 has dynamics *f* and *p*. Measure 56 has dynamics *p* and *f*. Trills (tr) are present in measures 11, 17, 32, 37, 41, 47, 51, and 56. The score ends with a first ending bracket labeled '1'.







## 4. Choral





Carl Philipp Emanuel Bach  
Wer meine Gebote hat

## I. Arie

BR-CPEB F 39

Violino II

1. Arie

BR-CPEB F 39

5

9

13

17

22

26

4

*ff* *f* *ff*

*f*

*tr*

*tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

*tr* *ten.* *ff* *p*

*f* *tr* *tr* *tr* *poco f*

*p* *f* *tr*

35



44



51



57



66



Violino II score, measures 35-73. The key signature is three sharps (F#, C#, G#). The music features various melodic lines with slurs, ties, and trills (tr). A piano (p) dynamic is marked at measure 35.

2. tacet

### 3. Arie



7



13



18



Arie score, measures 1-23. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features various melodic lines with slurs, ties, and trills (tr). Dynamics include piano (p), forte (f), and piano (p).

Violino II musical score, measures 23-70. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo/mood is indicated as *poco f* at the beginning. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various musical notations such as slurs, ties, and trills (tr). The measures are numbered 23, 28, 33, 38, 43, 48, 53, 58, 64, and 70.

Measures 23-27: *poco f*, *p*

Measures 28-32: *f*

Measures 33-37: *p*, *f*, tr

Measures 38-42: *p*, *f*, tr

Measures 43-47: *p*, *f*, tr

Measures 48-52: *p*, *f*

Measures 53-57: *p*, *f*, *p*

Measures 58-63: tr, *poco f*, *p*

Measures 64-69: *poco f*, *p*

Measures 70-74: *pp*, *p*, *f*, tr

74 *f* tr tr tr

81 *p*

86 *f* *p*

93

98 tr tr

103 ten. *fp* *f* *p* tr

108 *f* *mp* *f* *p* tr

114 *f* tr

## 4. Choral

8

16

24

## BR-CPEB F 39

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2. tacet

## 3. Arie

Musical score for Viola, Arie, measures 1-65. The score is written in 3/4 time with a key signature of one sharp (F#). The notation includes various dynamics and articulations.

Measures 1-5: The piece begins with a series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measure 6: A series of eighth notes.

Measures 7-10: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 11-15: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 16-20: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 21-24: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 25-29: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 30-34: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 35-39: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 40-44: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 45-49: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 50-54: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 55-59: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measures 60-64: A series of eighth notes, followed by a half note rest, and then a series of eighth notes.

Measure 65: A series of eighth notes.

Dynamics and articulations: *p* (piano), *f* (forte), *poco f* (poco forte), *pp* (pianissimo), and *f* (forte).



73

80

89

95

100

106

113

*f* *p* *f* *f* *p*

## 4. Choral

8

15

23



Carl Philipp Emanuel Bach  
Wer meine Gebote hat

## I. Arie

BR-CPEB F 39

The musical score is written for Continuo and consists of seven staves of music. The key signature is two sharps (F# and C#). The score includes various annotations such as fingerings, trills, and dynamics.

**Staff 1:** Measures 1-4. Fingerings: 6/4, 6/4, 1. Dynamics: *ff*, *f*.

**Staff 2:** Measures 5-8. Fingerings: 5, 7, 9/4, 8/3, 7, 6, 5, 9/4, 8/3, 5, 6, 6. Dynamics: *ff*, *f*.

**Staff 3:** Measures 9-11. Fingerings: 6 tr, 6, 6 tr, 6 tr. Dynamics: *f*.

**Staff 4:** Measures 12-15. Fingerings: 6, 6 tr, 6, 6, 7, 6, 6/4. Dynamics: *f*.

**Staff 5:** Measures 16-19. Fingerings: 4, 3, tr, 6/4. Dynamics: *p*.

**Staff 6:** Measures 20-23. Fingerings: 7/4, 2, 8/3, 4/3 ten., 6, 6 ten., 6, 6. Dynamics: *ff p*, *ff p*, *poco f*.

**Staff 7:** Measures 24-27. Fingerings: 4+, 6, 6, 6/4, 7#, 6/4, 7#. Dynamics: *p*.

31  $\overset{6}{\underset{4}{\text{6}}}$   $\overset{7}{\underset{6}{\text{7}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{9}{\underset{4}{\text{9}}}$   $\overset{8}{\underset{3}{\text{8}}}$   $\overset{4}{\underset{2}{\text{4}}}$   $\overset{5}{\underset{3}{\text{5}}}$   $\overset{2}{\underset{2}{\text{2}}}$

39  $\overset{6}{\underset{4}{\text{6}}}$   $\overset{5}{\underset{4}{\text{5}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{5}{\underset{4}{\text{5}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{5}{\underset{4}{\text{5}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{2}{\underset{2}{\text{2}}}$   $\overset{6}{\underset{4}{\text{6}}}$

47  $\overset{4}{\underset{2}{\text{4}}}$   $\overset{5}{\underset{4}{\text{5}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{5}{\underset{4}{\text{5}}}$   $\overset{2}{\underset{2}{\text{2}}}$

54  $\overset{5}{\underset{4}{\text{5}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{5}{\underset{4}{\text{5}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{7}{\underset{4}{\text{7}}}$   $\overset{6}{\underset{4}{\text{6}}}$

62  $\overset{7}{\underset{4}{\text{7}}}$  unis.

69  $\overset{6}{\underset{4}{\text{6}}}$   $\overset{7}{\underset{5}{\text{7}}}$  tr

## 2. Recitativ

Tenore

8 Wä - er einst die Lieb auf Er - den all - ge - mein, Gott, welch ein Him - mel wür - de

6  $\overset{6}{\underset{4}{\text{6}}}$

4 dann die Er - de sein! Kein An - recht, kei - ne Fre - vel - tat, und nichts, was dei - ne Schöp - fung zu ver -

5  $\overset{7}{\underset{5}{\text{7}}}$   $\overset{6}{\underset{4}{\text{6}}}$   $\overset{2}{\underset{2}{\text{2}}}$

### 3. Arie

[illegible]

25 *p*

30

36 *f* *p* *f*

41 *p* *f*

46 *f* unis. *f*

57 *p*

62 *poco f* *p* *poco f*

67 *p* *pp* *p* *f*

73 *f*

79 *p*

87 *p*

92

97

102 *f* *p*

108 *f* *p* *f*

113 *p* *f*

#### 4. Choral

8

16

24





Carl Philipp Emanuel Bach  
Wer meine Gebote hat

I. Arie

BR-CPEB F 39

Basso

8

13

19

25

mei - ne Ge - bo - te, mei - ne Ge - bo - te hat und hält sie, und hält sie, der

ist, der ist der, der mich lie - bet, der mich lie - bet.

*ff* *f* *ff* *f*

*p* *ff p* *ff p*

*poco f* *p*

31

Wer mich a - ber lie - bet, wer mich a - ber lie - bet, der

39

wird von mei - nem Va - ter, von mei - nem Va - ter ge - lie - bet wer - den, ge - lie - bet

47

wer - den, und ich wer - de ihn lie - ben, und ich wer - de ihn

55

lie - ben, und mich ihm of - fen ba - - - - -

62

- - - - - ren, mich of - fen ba - ren, mich

68

of - fen - ba - - - - - ren.

## 2. Recitativ

Tenore

Wär einst die Lieb auf Er - den all - ge - mein, Gott,

welch ein Him - mel wür - de dann die Er - de sein! Kein

An - recht, kei - ne Fre - vel - tat, und nichts, was dei - ne Schöp - fung zu ver -

wü - sten, der Men - schen Hass er - fun - den hat, ge - schä - he dann von

Chri - sten. Ihr Wan - del wä - re dann dem Ruhm, und dei - ner

Lie - be gan - zen Se - gen, gäb ih - nen dei - ne Huld zum Ei - gen - tum.

## 3. Arie

Alto

5

10

15

20

26

ü - ben, se - he ich al - lein auf dich. In dem Lie - ben

In dem Lie - ben mich zu

*p* *f* *p*

30

mich zu ü - ben, se - he ich al - lein auf dich, se - he ich al -

6 5 9 8 4 3 #

34

lein, ich al - lein auf dich, se - he ich al - lein auf dich,

7 # 6 6 6 4 5 #

*f*

38

se - he ich al - lein auf dich, al - lein auf dich.

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

*p* *f*

43

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

*p* *f*

48

In dem Lie - ben, in

tr unis. *f*

54

dem Lie - ben mich zu ü - ben, mich zu

6 4 5 3 7 8 2 3

*p*

60

ü - ben, se - he ich, se - he ich al - lein auf

*poco f* *p*

64

dich, se - he ich, se - he ich al - lein auf dich.

*poco f* *p*

69

In dem Lie - ben mich zu ü - ben, se - he ich al - lein auf dich,

*pp* *p* *f*

73

al - lein auf dich.

*f*

79

Denn,

*p*

84

mein Gott, du liebest mich, du liebest mich. Noch

*p*

90

jetzt sag ich, dass du mich liebest, weil du mir noch immer-hin

95

täglich neue Proben gibst, deren ich nicht würdig bin,

99

nicht würdig, nicht würdig, deren ich nicht würdig

104

bin, nicht würdig, nicht würdig bin, deren ich nicht würdig

*f* *p*

108

bin, nicht wür - dig bin.

*f* *p* *f*

113

*p* *f*

#### 4. Choral

Soprano

Du sü - ße Lieb, schenk uns dei - ne Gunst, lass uns emp - fin - den der

Alto

Du sü - ße Lieb, schenk uns dei - ne Gunst, lass uns emp - fin - den der

Tenore

Du sü - ße Lieb, schenk uns dei - ne Gunst, lass uns emp - fin - den der

Basso

Du sü - ße Lieb, schenk uns dei - ne Gunst, lass uns emp - fin - den der

Continuo



10

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben und in

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben und in

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben und in

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben und in

Lie - be Brunst, dass wir uns von Her - zen ein - an - der lie - ben und in

21

Frie - de auf ei - nem Sin - ne blei - ben. Ky - ri - e e - lei - son.

Frie - de auf ei - nem Sin - ne blei - ben. Ky - ri - e e - lei - son.

Frie - de auf ei - nem Sin - ne blei - ben. Ky - ri - e e - lei - son.

Frie - de auf ei - nem Sin - ne blei - ben. Ky - ri - e e - lei - son.

Frie - de auf ei - nem Sin - ne blei - ben. Ky - ri - e e - lei - son.

