

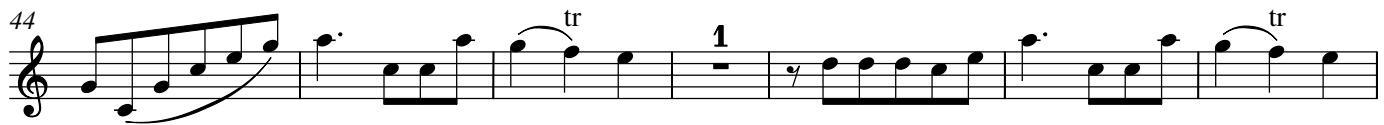
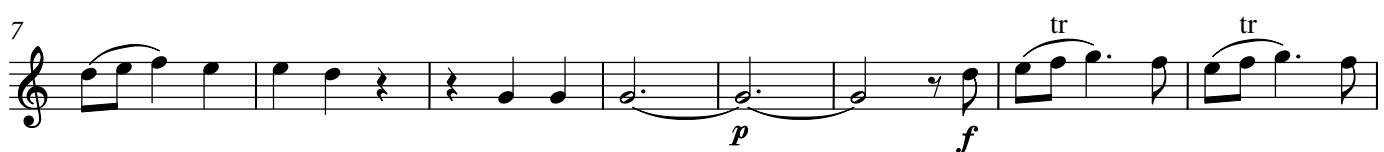
Tromba I in E♭

Carl Philipp Emanuel Bach
Herr, lehr uns tun

1. Chor

Andantino

H 817



Tromba I in E♭

3

80

94

105

116

123

132

2. – 6. *tacet*

7. Chor [No. 1]

8. Choral

(10)

19

Tromba II in E♭

Carl Philipp Emanuel Bach
Herr, lehr uns tun

I. Chor

Andantino

H 817



7

tr

p

f

14

Fine

6

tr

7

tr

tr

tr

32

4

tr

tr

tr

tr

tr

43

1

tr

tr

tr

tr

tr

tr

50

1

tr

tr

tr

tr

tr

tr

58

tr

tr

tr

tr

tr

66

7

tr

tr

tr

tr

tr

Tromba II in E♭

3

80

95

106

117

124

133 D.S.

2. — 6. *tacet*

7. Chor [No. I]

8. Choral

(10)

19

1

Tromba III in E♭

Carl Philipp Emanuel Bach
Herr, lehr uns tun

I. Chor

Andantino

H 817



7

15

Fine

15

2

4

38

45

1

5

56

1

3

1

67

1

25

Tromba III in E♭

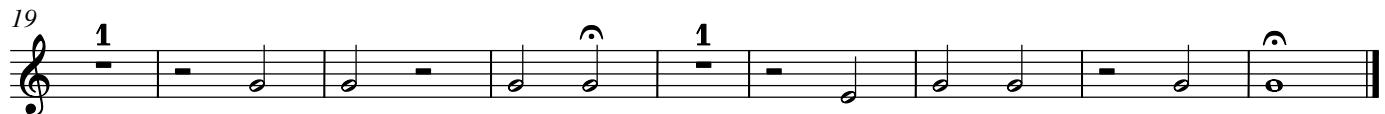
3



2. — 6. *tacet*

7. Chor [No. 1]

8. Choral



Timpani in E♭, B♭

Carl Philipp Emanuel Bach Herr, lehr uns tun

I. Chor

Andantino

H 817



7



15

Fine

15

5

39



46

1

57

1

3

1

67

1

25

Musical score for bassoon part, page 10, measures 98-101. The score consists of four staves of music. Measure 98 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 99 begins with a measure repeat sign. Measure 100 starts with a bass clef, a key signature of one sharp, and a common time signature. Measure 101 starts with a bass clef, a key signature of one sharp, and a common time signature.

Musical score for page 109, section 16, 3. The score consists of two staves. The first staff starts with a dotted half note followed by six eighth notes. The second staff begins with a thick vertical bar. The key signature is one sharp. Measure numbers 16 and 3 are indicated above the staves.

Musical score for bassoon part, page 133, system 2. The score consists of two staves of music. The first staff begins with a quarter note followed by three eighth notes. The second staff begins with a quarter note followed by a sixteenth-note cluster. The music continues with eighth notes, quarter notes, and sixteenth-note clusters. The page number '133' is at the top left, and 'D.S.' with a circled '2' is at the top right.

2. - 6. *tacet*

7. Chor [No. 1]

8. Choral

Musical score for bassoon part, system 10. The score consists of two staves. The top staff shows a bass clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef and a common time signature. The music includes measures 1 through 10, with measure 10 ending on a fermata over the bassoon's note.

Musical score for bassoon part, page 19, measures 1-10. The score consists of ten measures on a single staff. Measure 1: Rest (Bass clef), measure 2: Rest (Bass clef), measure 3: G4 (Bass clef), measure 4: Rest (Bass clef), measure 5: G4 (Bass clef), measure 6: G4 (Bass clef), measure 7: Rest (Bass clef), measure 8: G4 (Bass clef), measure 9: G4 (Bass clef), measure 10: G4 (Bass clef). Measures 1, 3, 5, 7, and 9 are marked with a circled '1' above the staff.

Flauto I

Carl Philipp Emanuel Bach
Herr, lehr uns tun

H 817

I. — 5. *tacet*

6. Aria

Andante

1

7

12

18

24

30

36

42

48

p

f

p

Flauto I

3

54

61

67

73

79

85

91

97

103

15

The sheet music consists of eight staves of musical notation for Flauto I. The key signature is one flat, and the time signature is common time. Measure 54 starts with a eighth note followed by six sixteenth-note pairs. Measure 61 features a trill over two measures. Measure 67 includes a three-measure grouping. Measure 73 has a trill in the middle. Measure 79 shows a melodic line with various note heads. Measure 85 ends with a dynamic *p*. Measure 91 has a trill at the end. Measure 97 continues the melodic line. Measure 103 concludes with a trill and a final measure ending with a thick black bar line.

7. - 8. *tacet*

Flauto II

Carl Philipp Emanuel Bach
Herr, lehr uns tun

H 817

I. — 5. *tacet*

6. Aria

Andante

7

13

19

26

33

40

46

p

tr

f

tr

tr

p

53

59

66

72 tr

78

84 tr

90 p

97

103 tr 15

The sheet music consists of ten staves of musical notation for Flauto II. The key signature is one flat, and the time signature is common time. Measure 53 starts with a sixteenth-note pattern. Measure 59 follows with a similar pattern. Measure 66 includes a three-measure grouping. Measure 72 features two trills. Measure 78 shows a series of eighth-note patterns. Measure 84 includes another trill. Measure 90 is marked *p*. Measure 97 continues the eighth-note patterns. Measure 103 concludes with a trill and ends at measure 15.

7. - 8. *tacet*

Oboe I

Carl Philipp Emanuel Bach
Herr, lehr uns tun

1. Chor

Andantino

H 817

1. Chor
Andantino
H 817

6

12

12 f

25

33 5

43

50 tr

57 tr

63 tr

Oboe I

3

The image shows ten staves of musical notation for piano, arranged vertically. The music is in common time and consists of measures numbered 69, 81, 88, 97, 106, 111, 117, 122, 128, and 134. The notation includes various note heads, stems, and beams. Performance instructions such as 'tr' (trill), 'poco f' (poco fortissimo), 'f' (fortissimo), and 'D.S.' (Da Capo) are included. Measure 69 starts with a trill over two notes. Measure 81 features a trill over three notes. Measure 88 includes a dynamic 'f' and a measure number '2'. Measure 97 has a measure number '4'. Measure 106 includes a dynamic 'tr'. Measure 111 starts with a dynamic 'tr'. Measure 117 includes a dynamic 'tr'. Measure 122 includes a dynamic 'tr'. Measure 128 includes a dynamic 'tr'. Measure 134 ends with a dynamic 'D.S.'.

2. Recitativ *tacet*

3. Aria

Andante un poco

4

8

12

16

24

44

49

55

tr

5

f

2

66

tr

15

f

85

3

ff

1

4. Choral

(10)

19

5. - 6. *tacet*

7. Chor [No. 1]

8. Choral

(10)

19

Oboe II

Carl Philipp Emanuel Bach

Herr, lehr uns tun

I. Chor

H 817

Andantino



8%

tr

A musical score for piano, page 11, ending 1. The score consists of two staves. The top staff starts with a forte dynamic (f) and includes performance instructions such as 'tr' (trill) and 'Fine'. The bottom staff continues the melodic line. The score is in common time and uses a treble clef.

Fine

Musical score for piano, page 17, system 8. The score consists of two staves. The top staff uses a treble clef, a key signature of four flats, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. The music begins with a rest followed by a dotted half note. The right hand then plays a series of eighth-note chords: B-flat major (B-flat, D, F), E-flat major (E-flat, G, B-flat), A-flat major (A-flat, C, E-flat), and D major (D, F-sharp, A). The left hand provides harmonic support with sustained notes and eighth-note patterns.

8

5

tr

tr

41

tr

tr

tr

tr

tr

Oboe II

67

72

poco *f*

72

tr

tr

tr

tr

84

f

2

4

94

poco *f*

tr

tr

tr

100

4

tr

109

116

tr

tr

121

tr

128

tr

tr

134

D.S.

1

2. Recitativ *tacet*

3. Aria

Andante un poco

4

8

12

16

24

44

49

Oboe II

5

55

6

tr

2

tr

67

15

85

ff

1

4. Choral

(10)

19

5. - 6. *tacet*

7. Chor [No. 1]

8. Choral

(10)

19

Violino I

Carl Philipp Emanuel Bach
Herr, lehr uns tun

H 817

Andantino

The sheet music consists of ten staves of violin music. Staff 1 starts with a treble clef, a key signature of two flats, and a 3/4 time signature. It includes dynamic markings 'tr' (trill) and '§' (double bar line). Staff 2 begins at measure 7 with a 'tr' marking. Staff 3 begins at measure 13 with a 'tr' marking. Staff 4 begins at measure 19 with a 'tr' marking. Staff 5 begins at measure 27. Staff 6 begins at measure 34 with a 'tr' marking and a forte dynamic 'f'. Staff 7 begins at measure 40 with a 'tr' marking. Staff 8 begins at measure 47. Staff 9 begins at measure 53. Staff 10 begins at measure 59.

Violino I

3

65

71

78

poco *f*

85

p

94

poco *f*

101

f

107

113

120

127

134

D.S.

2. Recitativ tacet

3. Aria

Andante un poco

Musical score for Violin I, featuring 14 staves of music. The score includes dynamic markings such as *p*, *f*, *tr*, and *pp*, and performance instructions like "3" and "tr". The key signature changes from three sharps to one sharp over the course of the piece.

Measure 1: *p*

Measure 4: *f* (under 3), *p*, *tr*, *pp*

Measure 7: *f*, *p*, *tr*, *f*, *p*, *f*

Measure 11: *p*, *tr*, *#*, *p*

Measure 15: *f*, *3*, *f*, *p*

Measure 19: *pp*, *tr*, *tr*, *f*, *p*

Measure 23: *f*, *tr*, *p*, *tr*, *p*

Measure 28: *f*, *tr*

Measure 32: *p*

Measure 36: *tr*, *tr*

Measure 41: *f*, *p*

Violino I

5

Musical score for Violino I, page 5, featuring 11 staves of music. The key signature is A major (two sharps). Measure 45 starts with a dynamic *f*. Measures 46-47 show eighth-note patterns with dynamics *p* and *f*. Measure 48 begins with a dynamic *f*. Measures 49-50 show eighth-note patterns with dynamics *pp* and *p*. Measure 51 starts with a dynamic *tr*, followed by *tr* and *f*. Measures 52-53 show eighth-note patterns with dynamics *p* and *f*. Measure 54 starts with a dynamic *tr*, followed by *f*. Measures 55-56 show eighth-note patterns with dynamics *p* and *p*. Measure 57 starts with a dynamic *tr*, followed by *pp*, *f*, and *p*. Measures 58-59 show eighth-note patterns with dynamics *pp*, *f*, and *p*. Measure 60 starts with a dynamic *tr*, followed by *tr* and *f*. Measures 61-62 show eighth-note patterns with dynamics *tr* and *f*. Measure 63 starts with a dynamic *tr*, followed by *tr* and *f*. Measures 64-65 show eighth-note patterns with dynamics *p* and *tr*. Measure 66 starts with a dynamic *tr*, followed by *tr* and *mf*. Measures 67-68 show eighth-note patterns with dynamics *p* and *tr*. Measure 69 starts with a dynamic *tr*, followed by *tr* and *p*. Measures 70-71 show eighth-note patterns with dynamics *pp* and *p*. Measure 72 starts with a dynamic *tr*, followed by *tr* and *mf*. Measures 73-74 show eighth-note patterns with dynamics *p* and *tr*. Measure 75 starts with a dynamic *tr*, followed by *tr* and *f*. Measures 76-77 show eighth-note patterns with dynamics *p* and *tr*. Measure 78 starts with a dynamic *tr*, followed by *tr* and *mf*. Measures 79-80 show eighth-note patterns with dynamics *p* and *f*. Measure 81 starts with a dynamic *tr*, followed by *tr* and *ff*.

4. Choral

(10)

19

5. Accompagnement

Adagio

Er - bar - mung und ge - heim - nis-voll lässt du, o Gott, für uns - re Sün - den uns

con sordini

p

4

in des Soh - nes Blut ein Mit - tel der Ver - söh - nung fin - den. Wie a - ber dankt man dir da -

f **p**

7

für? Nur durch Ge - hor - sam und durch Glau - ben. Lass dem - nach bei - de mir durch

f **p**

10

Bos - heit und durch Zwei - fel nicht aus dem Her - zen raus, dem Her - zen rau - ben!

f

6. Aria

Andante
con sordini

7

13

20

27

34

41

48

54

61

68

75

81

tr

p

tr

tr

f

p

tr

tr

3

tr

tr

3

90 senza sordini

96

101

106

111

117

7. Chor [No. 1]

8. Choral

(10)

19

Violino II

Carl Philipp Emanuel Bach
Herr, lehr uns tun

H 817

Andantino

7

13

19

27

34

40

47

53

59

65

71

77

poco *f*

f

92

poco *f*

f

100

107

114

120

127

134

D.S.

2. Recitativ tacet

3. Aria

Andante un poco

4

8

12

16

20

24

29

33

38

43

47

51

55

59

63

67

72

77

81

85

4. Choral

(10)

19

5. Accompagnement

Adagio

con sordini

4

f

p

7

f

p

f

p

10

f

6. Aria

Andante

con sordini

The musical score consists of 15 staves of Violin II parts. The key signature is one flat throughout. Measure 6 starts with eighth-note pairs. Measure 8 features sixteenth-note patterns. Measure 14 includes dynamic markings *p* and *tr*. Measures 21 and 29 show eighth-note pairs with grace notes. Measure 36 ends with a forte dynamic *f*. Measure 43 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 51 contains eighth-note pairs with grace notes. Measure 58 shows eighth-note pairs with grace notes. Measure 67 includes a dynamic marking *tr*. Measure 74 features eighth-note pairs with grace notes. Measure 80 concludes with a dynamic marking *tr*.

87 **3** senza sordini

p

95

100

104

108

113

pp

tr

f

tr

118

pp

tr

7. Chor [No. I]

8. Choral

(10)

19

Viola

Carl Philipp Emanuel Bach
Herr, lehr uns tun

H 817

Andantino

7

14

24

32

39

45

52

59

Fine

2

1

2

2

1

2

2

§

p

f

p

f

Viola

3

67

B-flat major, common time.

74

A major, common time.

81

B-flat major, common time. Dynamics: *f*, *p*.

90

B-flat major, common time. Dynamics: *f*, poco *f*.

99

B-flat major, common time. Dynamics: *p*, *f*.

106

B-flat major, common time. Dynamics: *f*.

113

B-flat major, common time.

120

B-flat major, common time.

127

B-flat major, common time.

134

B-flat major, common time. Dynamics: *f*. Measure 134 ends with a forte dynamic (f), a repeat sign, and 'D.S.'

2. Recitativ tacet

3. Aria

Andante un poco

The musical score consists of 13 staves of Viola music. The key signature is $\text{B}^{\#}$ major (two sharps). The time signature starts at $3/4$ and changes to $2/4$ at measure 24. Measure numbers are indicated on the left side of each staff. Dynamic markings include *p*, *pp*, *f*, and *ff*. Measure 2 starts with *p*, followed by *pp* and *f*. Measure 10 starts with *p*, followed by *f*. Measure 14 starts with *p*, followed by *f*. Measure 19 starts with *p*, followed by *pp* and *f*. Measure 24 starts with *p*, followed by *f* and *p*. Measure 30 starts with *p*. Measure 35 starts with *p*. Measure 41 starts with *f*, followed by *p* and *f*. Measure 46 starts with *p*, followed by *f* and *p*.

Viola

5

51

56

61

66

72

78

83

4. Choral

(10)

19

5. Accompagnement

Adagio

8

Er-bar-mung und ge - heim-nis-voll lässt du, o Gott, für uns-re Sün-den uns in des Soh-nes Blut ein Mit-tel
con sordini

p

5

8 der Ver-söh-nung fin-den. Wie a - ber dankt man dir da - für? Nur durch Ge - hor-sam und durch Glau - ben.

9

8 Lass dem-nach bei - de mir durch Bos - heit und durch Zwei - fel nicht aus dem Her - zen raus, dem Her - zen rau - ben!

p **f**

6. Aria

Andante

con sordini

8

17

25

33



41



48



56



64



72



81



91



99



107



115



7. Chor [No. I]

8. Choral

(10)

19

Continuo

Carl Philipp Emanuel Bach
Herr, lehr uns tun

Andantino

H 817

7

6 4 7 5 8 2 6 6 5

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

p f

15 6 4 5 3 Fine 7 8 6 7 5 6 4 2 6 6

p

23 8 6 7 8 6 7 8 6 7 8 6 7

30 6 5 6 4 5 6 5 6 4 5 6 5 6 4 5

f

38 6 6 5 6 6 4 5 6 6 4 5 6 5 7

44 8 6 5 8 6 2 6 8 6 5 8 6 5

52 6 4 5 - 8 6 7 5 6 4 5 8 6 7 5 6 4 5 6 4 5 6 5 6 4 5 6 5

60 6 4 5 7 5 6 4 6 5 6 4 5 6 5 6 4 5 6 5 6 4 5 6 5

Continuo

3

68 $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 4\sharp \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 6\flat \end{smallmatrix}$ $\begin{smallmatrix} 4\sharp \\ 2 \end{smallmatrix}$ 6 6 \flat $\begin{smallmatrix} 8 & 7 \\ 6 & 5 \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ 6 4 5 \flat 6 $\begin{smallmatrix} 6 \\ 5\flat \end{smallmatrix}$ 7 \flat

75 6 4 3 6 6 \flat 7 \flat 6 5 \natural 6

82 5 \flat 6 4 5 \flat 4h 6 6 \flat \natural 6 4 5 \flat 4h

89 6 7 \flat 5 6 5 7 5 \flat 7 \flat 6 5

96 5 3 6 4 5 3 2 6 6 5 6 7 5 6 6 7 5

103 6 4 5 3 7 \flat [5 \sharp] 7 5 6 [5 \sharp] 7 5 6 9 4 5 3 6 7 6 7 \flat 5 \flat

110 6 4 5 3 7 \flat 6 5 6 5 6 5 6 5 \natural 6 4 5 \flat 6 4 5 3 6 4

118 5 \flat 6 4 5 \flat 4h 6 6 \flat 6 6 4 5 \flat 4h 6 7 \flat 5 6

126 6 6 7 \flat 5 \flat 6 5 6 5 - 6 4 5 3 6 4 5 3

133 6 4 5 3 2 6 6 5 8 7 5 8 7 6 6 4 5 3 6 D.S.

2. Recitativ

4

Darf a - ber sich die Schwach-heit un - ter-stehn mit ih - rem Lal - len auch vor den Thron des

Herrn der Herrn zu gehn? Lässt er sich un - ser Bit - ten wohl ge - fal - len?

Ja, e - ben da - durch ist er groß, dass er der Nie - drig - keit, wenn sie im Geist und

in der Wahr - heit fleht, Ge - hör und Trost und Hülf und Schutz ver-leiht.

3. Aria

Andante un poco

Musical score for bassoon part, measures 1-11. The score consists of three staves of music. Measure 1 starts with a dynamic *p*. Measures 2-5 show a sequence of eighth-note patterns with various time signatures (1, 4, 2, 7/6, 5/4, 3/2, 5/4, 7/6, 6/4) and fingerings. Measures 6-10 continue with eighth-note patterns, including dynamics *pp*, *f*, and *p*. Measure 11 concludes with a dynamic *p*.

Continuo

5

17 $\overbrace{7 \ 6}^{5 \ 4}$ $5b\#$ f p tasto $6 \ 5 \ \overbrace{7 \ 8}^{4 \ \sharp}$ pp tasto f $\overbrace{6 \ 4}^{[\sharp] \ 4+6 \ 6}$

23 6 $5 \ 6$ 6 tasto 6 7 $6 \ 6 \ 6 \ 6$ $5b$ $6 \ 7$
 p f p f p

29 $6 \ 7$ $6 \ 4 \ 5$ 6 4 5 6 5 $4 \ 3 \ 6$
 f $9 \ 8$ $6 \ 7$ $9 \ 8$ $4 \ 5$ $9 \ 8$ $4 \ 3$ 6

35 $4 \ 3$ $9 \ 4$ \sharp $6 \ 4 \ 5$ $9 \ 8$ $4 \ 5 \ \sharp$ $9 \ 8 \ 2$ $4+7 \ 6$ 6
 f

41 $6 \ 4 \ 5$ 4 2 $\overbrace{5 \ 6}^{5 \ 4}$ $5b \ 7$ f p $6 \ 6 \ 6$ $6 \ 5$

47 $4 \ 2$ $\overbrace{7 \ 6}^{5 \ 4}$ $5b \ \sharp$ f p $6 \ 6 \ 6$ $6 \ 5$ $7 \ 8$ $tasto$
 f p

53 $\overbrace{6 \ 4}^{[\sharp] \ 4+6 \ 6}$ $6b$ $5b$ $7 \ 5b$ $6 \ 4$ $5b \ 9$ 8 tasto
 f p

59 $6 \ 5 \ \overbrace{7 \ 8}^{4 \ \sharp}$ tasto $\overbrace{6 \ 4}^{[\sharp] \ 7}$ $5b$ tasto $6 \ 5b \ 7$
 pp f p

64 $9 \ 8$ $7 \ 6$ $4+6 \ 6$ $4+6 \ 6$ 7 7
 $4 \ 3$ $5 \ 5$ f p

71 7 7 $7 \ \sharp$ 6 5 $6 \ 4$ $6 \ 6 \ 4$ 5
 mf p

77 p 7 $6 \ 7 \ 6$ [6] $7 \ 6 \ 5$ $6 \ 5$ $7 \ 6 \ 5$ $6 \ 4 \ 3$

83 $4 \ 2$ $\overbrace{7 \ 6}^{5 \ 4}$ $5b \ \sharp$ f $6 \ 6 \ 6$ $\sharp 5$ $6 \ 4 \ 7$ ff

4. Choral

IV. General

(10) 6 5b 4 6 6 6 #

19 6 2 6 5 6 # 6 5 6 #

5. Accompagnement

Adagio

8 Er-bar-mung und ge-heim-nis-voll lässt du, o Gott, für uns-re Sün-den uns in des Soh-nes Blut ein Mit-tel

6b 7
4 4
2 2

p

5

der Ver-söh-nung fin-den.
Wie a - ber dankt man dir da - für?
Nur durch Ge - hor-sam und durch Glau - ben.

8 3 6b 6 6 4+ b 6

9

Lass dem-nach bei - de mir durch Bos-heit und durch Zwei-fel nicht aus dem Her-zen raus, dem Her-zen rau - ben!

6b 7b 5b 4+ 2 6b 6b 7b

6. Aria

Andante 6

Musical score for piano, page 9, measures 6-10. The score consists of two staves. The top staff is in 3/4 time, B-flat major, and has a dynamic marking "sempre piano". The bottom staff is in common time, A-flat major. The music features various chords and note patterns, with specific fingerings indicated above the notes.

Continuo

7

17 6 6 5 6 6

26 6 5 # 6 7 6 5

35 7 6 5 9 8 7 6 6 5 6 4 5 6

44 5 # 6 4 3 6 4 5 6 5

53 6 4 5 # - 6 5 7 # 6 5 b 6 2 6 5

62 7 5 6 # 7 6 4 # 6 7 b 6 6 4 5 # 4

70 6 6 6 6 6 6 6 6 6 6 6 b 6

79 6 6 b 6 # 6 6 6 6 7 # 6 5 4 5

87 6 4 5 7 b 5 # 6 4 2 6 4 5 6 5

96 7 6 4 5 6 6 6 6 6 b 6 6 # 6 6

104 6 6 7 5 6 4 5 6 b 5 7 b 6 4 3 7 b 6

113 7 6 tasto pp 5 6 7 b 6 7 b tasto pp

7. Chor [No. I]

8. Choral

The musical score consists of two staves. The top staff is for the Continuo, showing a bass clef, a key signature of three flats, and a common time signature. The bottom staff is for the Choral part, also in a bass clef, three flats, and common time. Measure 10 starts with a bass note followed by a series of eighth notes. Measure 19 begins with a bass note, followed by pairs of eighth notes. Various Roman numerals (6, 2, 6, 5) are placed above specific notes in both measures, likely indicating harmonic functions or specific performance instructions.

Carl Philipp Emanuel Bach
Herr, lehr uns tun

I. Chor

Andantino

H 817

Soprano

Alto

Tenore

Basso

Continuo

§

7

6 5

2 6

6 5

6 4 3

§

9

Fine

6 4

5 3

6 4

5 3

2 6 6

2 6 6

6 5

6 4 5 3

p

f

Fine

6 4

5 3

6 4

5 3

2 6 6

2 6 6

6 5

6 4 5 3

p

f

Fine

17

solo

Herr, lehr uns tun nach dei-nem Wohl - ge - fal - len, dein gu - ter Geist schaff die-ses Wohl - ge -

Herr, lehr uns tun nach dei-nem Wohl - ge - fal - len, dein gu - ter Geist schaff die-ses Wohl - ge -

p

7 8 7 6 4 2 6

24

tr

fal - len und füh - re uns auf eb - ner Bahn, und füh - re uns auf

fal - len und füh - re uns auf eb - ner Bahn, und füh - re uns auf

p

8 6 5 8 6 5 8 6 5 8 6 5 6 5

37

eb - ner Bahn! Dein gu - ter Geist führ uns, führ uns auf eb - - ner

eb - ner Bahn! Dein gu - ter Geist führ uns, führ uns auf eb - - ner

8

$\begin{matrix} 6 & 6 \\ 4 & \sharp \end{matrix}$ $\begin{matrix} 5 \\ \sharp \end{matrix}$ $\begin{matrix} 6 \\ \sharp \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \sharp \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \sharp \end{matrix}$

38

Bahn.

tutti

Herr, lehr uns tun nach

Bahn.

tutti

Herr, lehr uns tun nach

8

Herr, lehr uns tun nach

f

$\begin{matrix} 6 \\ \sharp \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \sharp \end{matrix}$ $\begin{matrix} 7 \\ \flat \end{matrix}$

45

dei-nem Wohl - ge - fal - len, dein gu - ter Geist schaff die - ses Wohl - ge - fal - len
 dei-nem Wohl - ge - fal - len, dein gu - ter Geist schaff die - ses Wohl - ge - fal - len
 dei-nem Wohl - ge - fal - len, dein gu - ter Geist schaff die - ses Wohl - ge - fal - len
 dei-nem Wohl - ge - fal - len, dein gu - ter Geist schaff die - ses Wohl - ge - fal - len

51

und füh - re uns auf eb - ner Bahn, und füh - re uns auf eb - ner
 und füh - re uns auf eb - ner Bahn, und füh - re uns auf eb - ner
 und füh - re uns auf eb - ner Bahn, und füh - re uns auf eb - ner

58

Bahn! Dein gu - ter Geist füh - re uns, füh - re uns auf eb - ner Bahn.

Bahn! Dein gu - ter Geist füh - re uns, füh - re uns auf eb - ner Bahn.

Bahn! Dein gu - ter Geist füh - re uns, füh - re uns auf eb - ner Bahn.

Bahn! Dein gu - ter Geist füh - re uns, füh - re uns auf eb - ner Bahn.

6 4 5 7 5 6 4 5 6

65

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

73

solo

Lass uns in Licht_ und Wahr-heit le - ben, dann wird man uns - re Werk er -

solo

Lass uns in Licht_ und Wahr-heit le - ben, dann wird man uns - re Werk er -

$\frac{6}{5\flat}$ $\frac{7\flat}{6}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{6\sharp}$ $\frac{7\flat}{6}$ $\frac{6}{5}$

80

tr

tr

he - - - - - - - - - - ben, denn, Gott, sie sind in

tr

tr

he - - - - - - - - - - ben, denn, Gott, sie sind in

poco **f**

$\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4\sharp}{6}$ $\frac{6\sharp}{5}$

87

dir ge - tan, dann wird man uns-re Werk er - he

dir ge - tan, dann wird man uns-re Werk er - he

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

f *p*

94

ben, denn, Gott, sie sind in dir ge-

ben, denn, Gott, sie sind in dir ge-

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

poco f *p*

101

tan, in dir ge - tan, sie sind in dir ge - tan.

tan, in dir ge - tan, sie sind in dir ge - tan.

$\begin{matrix} 6 & 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 4 & 5 \\ 3 \end{matrix}$ $7b$ $\begin{matrix} 9 & 7 \\ 5 & 5 \end{matrix}$ $\begin{matrix} 9 & 7 \\ 5 & 5 \end{matrix}$

f

108

Lass uns in Licht und Wahrheit le - ben, dann wird man uns - re

Lass uns in Licht und Wahrheit le - ben, dann wird man uns - re

tutti

Lass uns in Licht und Wahrheit le - ben, dann wird man uns - re

tutti

$\begin{matrix} 9 & 5 \\ 4 & 3 \end{matrix}$ 6 6 $7b$ $5b$ 6 4 3 $7b$ 6 5

6 4 3

115

Werk er - he - ben,
Werk er - he - ben, dann wird man uns - re Werk er - he - ben,
Werk er - he - ben,
Werk er - he - ben, dann wird man uns - re Werk er - he - ben,

6 5 ♫ 6 ♫ 6 ♫

121

denn, Gott, sie sind in dir ge - tan, dann wird man uns-re Werk er - he -
denn, Gott, sie sind in dir ge - tan, dann wird man uns-re Werk er - he -
denn, Gott, sie sind in dir ge - tan, dann wird man uns-re Werk er - he -

4♯ 6 6♯ 6 6 4 5 4♯ 6 7♯ 5 6 6 7♭ 6 5♭

128

- ben, dann wird man uns - re Werk _____ er -

- - - - - ben, dann wird man uns - re Werk er -

6 5 - 6 4 5 3 6 4

134 D.S.

- ben, denn, Gott, sie sind in dir ge - tan, in dir ge - tan, sie sind in dir ge - tan.

- ben, denn, Gott, sie sind in dir ge - tan, in dir ge - tan, sie sind in dir ge - tan.

he - ben, denn, Gott, sie sind in dir ge - tan, in dir ge - tan, sie sind in dir ge - tan.

he - ben, denn, Gott, sie sind in dir ge - tan, in dir ge - tan, sie sind in dir ge - tan.

5 3 2 6 6 5 8 6 7 5 8 6 7 5 6 4 3 6

2. Recitativ

Soprano

Darf a - ber sich die Schwach - heit un - ter - stehn, mit ih - rem Lal - len auch vor den Thron des
5b **4+** **7**

Herrn der Herrn zu gehn? Lässt er sich un - ser Bit - ten wohl - ge - fal - len?
b **2** **6** **6**

Ja, e - ben da-durch ist er groß, dass er der Nied - rig - keit, wenn sie im Geist und
5b **#** **7b** **5**

in der Wahr - heit fleht, Ge - hör und Trost und Hülf und Schutz ver - leihrt.
6 **6** **#** **#**

3. Arie

Andante un poco

Basso

p

f

tasto **6** **5** **7** **8** tasto **6** **4** **#** **4+** **6** **6**

p **pp** **f**

Musical score for piano, page 9, measures 4-6. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Measure 4 starts with a rest followed by a fermata over three measures. Measure 5 begins with a forte dynamic (*f*) and includes fingerings: 4, 2; 3, 8; 4+, 6; 6. Measure 6 continues with fingerings: 6; 6. Measure 7 starts with a dynamic *tasto* and ends with a piano dynamic (*p*). Measure 8 concludes the section.

Musical score for piano, page 12, measures 6-7. The score consists of two staves. The top staff is treble clef, key signature of two sharps, and time signature of common time. The bottom staff is bass clef, key signature of one sharp, and time signature of common time. Measure 6 starts with a forte dynamic (f) and includes harmonic analysis markings: 6, 5b, 7. Measure 7 continues with harmonic analysis markings: 5, 6, 6/4, 7. The vocal line begins in measure 7 with the lyrics "Hör und ver -". The piano accompaniment features eighth-note patterns in both staves.

16

schmä - he nicht der ban - gen Lip - pen schwa - che Lie - der, der

4 2

5 6 5b 7

f

Musical score for piano and voice. The vocal line continues with lyrics: "schwa - chen Lip - pen ban - ge Lie - der, der ban - gen Lip - pen schwa - che". The piano accompaniment consists of eighth-note chords. Measure 19 ends with a forte dynamic **p**. Measure 20 begins with a piano dynamic **pp**.

Musical score for piano and voice, page 10, system 22. The vocal line continues with the lyrics "Lie - der! Höch - ster, Höch - ster, Höch-ster, ja, dein". The piano accompaniment features a bass line with sustained notes and chords. Measure 1 starts with a forte dynamic (f) at the beginning of the vocal line. Measures 2 and 3 show a transition with dynamics p, f, p, f, p. The vocal line ends with a melodic flourish over a piano accompaniment consisting of eighth-note chords.

26

trö - - - stand An - ge-sicht schlägt al - le Furcht, schlägt al - le

Furcht dar - nie - der. Höch - ster, Höch - ster, ja, ja, dein An - ge -

sicht, dein An - ge - sicht, dein trö - - - stand An - ge - sicht, dein trö - -

- stand An - ge - sicht schlägt al - le Furcht, schlägt al - - - le Furcht dar-nie -

der.

46

Hör und ver - schmä - he nicht der ban - gen Lip - pen schwa - che Lie - der, der
 schwa - chen Lip - pen ban - ge Lie - der, der ban - gen Lip - pen schwa - che
 taste 4 5 2 8 taste
 Lie - der! Hör und ver - schmä - he nicht die
 ban - gen Lie - der, der ban - gen Lip - pen schwa - che
 taste 4 5b 9 8 3 taste
 Lie - der, der schwa - chen Lip - pen ban - ge Lie - der,
 taste 6 5 7 8
 der schwa - chen Lip - pen ban - ge Lie - der!
 taste 5b 6 7 5 6 5

50

53

56

59

62

66

Höch - ster, ja, dein trö - stend An - ge - sicht schlägt al - - - - -

f *p*

70

le Furcht, ja,

p

73

ja, al - le Furcht, schlägt al - - - - - le

mf *p*

76

Furcht dar-nie - der, dein trö - - - - - stend An - ge - sicht schlägt

p

81

al - - - - le, al - le Furcht dar-nie - der.

mf *p* *f*

84

ff

4. Choral

(10)

Soprano
Oboe I
Violino I

Un - ser Wis - sen und Ver - stand ist mit Fin - ster - nis um - hül - - let,
wo nicht dei - nes Gei - stes Hand uns mit hel - lem Licht er - ful - - let.

Alto
Oboe II
Violino II

Un - ser Wis - sen und Ver - stand ist mit Fin - ster - nis um - hül - - let,
wo nicht dei - nes Gei - stes Hand uns mit hel - lem Licht er - ful - - let.

Tenore
Viola

Un - ser Wis - sen und Ver - stand ist mit Fin - ster - nis um - hül - - let,
wo nicht dei - nes Gei - stes Hand uns mit hel - lem Licht er - ful - - let.

Basso

Un - ser Wis - sen und Ver - stand ist mit Fin - ster - nis um - hül - - let,
wo nicht dei - nes Gei - stes Hand uns mit hel - lem Licht er - ful - - let.

Continuo

6 5b 4 6 5 6 #

19

Gut - tes mer - ken, Gu - tes dich - ten musst du selbst in uns ver - rich - - ten.

Gut - tes mer - ken, Gu - tes dich - ten musst du selbst in uns ver - rich - - ten.

Gut - tes mer - ken, Gu - tes dich - ten musst du selbst in uns ver - rich - - ten.

Gut - tes mer - ken, Gu - tes dich - ten musst du selbst in uns ver - rich - - ten.

6 2 6 5 6 # 6 5

5. Accompagnement

Adagio

Tenore

Tenore

8
Er-bar-mung- und ge - heim - nis-voll lässt du, o Gott, für uns-re Sün - den uns

6b
4
2
7
2

4
in des Soh-nes Blut ein Mit - tel der Ver-söh-nung fin-den. Wie a - ber dankt man dir da -

8
3
6b
6

7
für? Nur durch Ge - hor-sam und durch Glau - ben. Lass dem-nach bei - de mir durch

6b
4+
6
6b

10
Bos - heit und durch Zwei - fel nicht aus dem Her - zen, aus dem Her - zen rau - ben!

7b
5b
4+
2
6b
6b
7b

f

6. Arie

Andante

Tenore

Pianissimo

Tenore

8

sempre piano

8

15

22

29

35

41

48

55

tief sind dei-ne Ge - dan - ken und wie so groß, — wie — so
6 5 7 5 5 5
tr
2 5 6
6 2 5
6b 4 6

61

groß, — wie — so groß — sind, Herr, — dei - ne Wer - ke! Drum lasst uns
6 2 5 5 5
7 5 5
7 6
4 5
6

67

nicht im Glau - ben wan-ken, denn selbst der Herr, denn
7 6 6
6 4 5 5
6 6 6 6
6 6 6 6

74

selbst der Herr ist uns - re Stär - - - - -
6 6 6 5
6 b 6 6 6

80

6 5 6 5 6 6 7
6 6 6 6 6 6 7

85

- - - ke, denn selbst der Herr, der Herr selbst ist uns - re Stär - ke.

6 5 6 5 6 5 7^b 5 6 4 2 6 4 6 3

92

6 5 4^b 6 7 6 6 4 5 6 5 6 6

100

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

107

6^b 5 7^b 6 6^b 5 7^b 6 7 6 tasto
pp f pp

115

5 6 7^b 6 7^b tasto
f pp

7. Chor [No. 1]

8. Choral

(10)

O du Glanz der Herr-lich - keit, Licht vom Licht, aus Gott ge - bo - ren,
mach uns al - le - samt be - reit, öff - ne Her - zen, Mund und Oh - ren!

O du Glanz der Herr-lich - keit, Licht vom Licht, aus Gott ge - bo - ren,
mach uns al - le - samt be - reit, öff - ne Her - zen, Mund und Oh - ren!

O du Glanz der Herr-lich - keit, Licht vom Licht, aus Gott ge - bo - ren,
mach uns al - le - samt be - reit, öff - ne Her - zen, Mund und Oh - ren!

O du Glanz der Herr-lich - keit, Licht vom Licht, aus Gott ge - bo - ren,
mach uns al - le - samt be - reit, öff - ne Her - zen, Mund und Oh - ren!

19

Un - ser Bit - ten, Flehn und Sin - gen lass, Herr Je - su, wohl ge - lin - - gen!

Un - ser Bit - ten, Flehn und Sin - gen lass, Herr Je - su, wohl ge - lin - - gen!

Un - ser Bit - ten, Flehn und Sin - gen lass, Herr Je - su, wohl ge - lin - - gen!

Un - ser Bit - ten, Flehn und Sin - gen lass, Herr Je - su, wohl ge - lin - - gen!

6 2 6 5 6 6 6 5

