



Carl Philipp Emanuel Bach  
Herr, lehr uns tun

I. Chor

Andantino

H 817

7

15

33

44

51

59

67

Fine

tr

p

f

4

6

7

1

tr

7

80 8

*p* *f*

94 4

*p* *f*

105 5

116 1

123 1 2

132 D.S. 2

2. – 6. *tacet*

7. Chor [No. 1]

8. Choral

(10)

19 1





## Tromba II in Eb

Carl Philipp Emanuel Bach  
Herr, lehr uns tun

I. Chor

## Andantino

H 817

[illegible]

7

*p* *f* tr

Musical notation for measures 14-18. Measure 14 starts with a treble clef and a key signature of one flat. It contains a quarter note G4, an eighth note A4, and a dotted quarter note B4, all beamed together. Measure 15 contains a quarter note G4, an eighth note A4, and a dotted quarter note B4, all beamed together. Measure 16 contains a quarter note G4, an eighth note A4, and a dotted quarter note B4, all beamed together. Measure 17 contains a quarter note G4, an eighth note A4, and a dotted quarter note B4, all beamed together. Measure 18 contains a quarter note G4, an eighth note A4, and a dotted quarter note B4, all beamed together. The notation is labeled with measure numbers 14, 15, 16, 17, and 18.

[illegible]

43

50

tr 1

58

58

66

Musical notation for measure 66, featuring a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes G4, A4, B4, C5, D5, E5, F#5, G5, followed by eighth notes G5, F#5, E5, D5, C5, B4, A4, and G4. The measure concludes with a whole rest.

80 *p* *f* *p* 8

95 *f* 4

106 5

117 1

124 1 2

133 D.S. 2

2. – 6. *tacet*

7. Chor [No. 1]

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

38

45

1

5

56

1

3

1

67

1

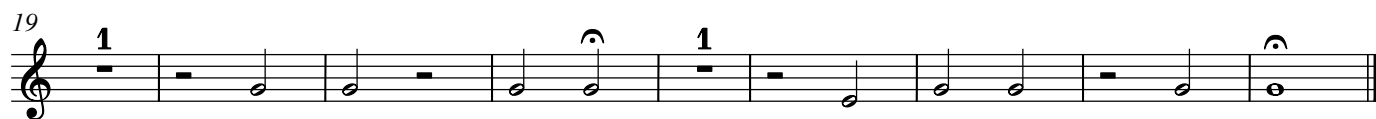
25



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

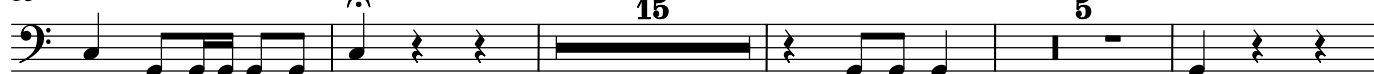


15

Fine

15

5



39



46

1

5



57

**1**

# 3

**1**



67

1

25



98



109



133



D.S.

2. – 6. *tacet*

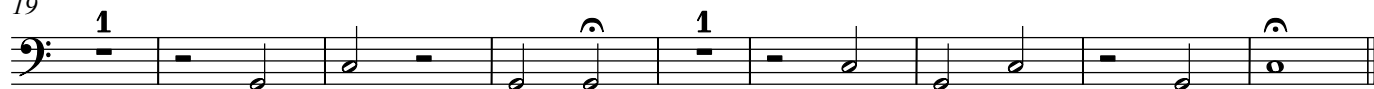
7. Chor [No. 1]

8. Choral

(10)



19









Carl Philipp Emanuel Bach  
Herr, lehr uns tun

H 817

I. - 5. *tacet*

## 6. Aria

Andante

[illegible]

54

61

67

73

79

85

91

97

103

15

*p*

*tacet*

Detailed description: This is a musical score for Flauto I, spanning measures 54 to 103. The music is written in a single staff with a key signature of one flat (B-flat). The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often beamed together in groups. Trills (tr) are indicated above several notes. A triplet of eighth notes is marked with a '3' in measure 67. A dynamic marking of *p* (piano) appears in measure 85. The piece concludes with a double bar line and the number 15. Below the staff, there is a section labeled '7. - 8. tacet'.

7. - 8. *tacet*





Carl Philipp Emanuel Bach  
Herr, lehr uns tun

H 817

I. – 5. *tacet*

## 6. Aria

*Andante*

7

13

19 *p*

26 *tr*

33 *tr* *tr*

40 *f* *tr*

46 *p*

53

59

66

72

78

84

90

97

103

15

7. – 8. *tacet*







## Oboe I

Carl Philipp Emanuel Bach  
Herr, lehr uns tun

I. Chor

## Andantino

H 817

[illegible]

69 *tr* *tr* *tr* 7 *poco f*

81 *tr* *tr* *f* 2

88 4 *poco f* *tr*

97 *tr* 4

106 *tr*

111

117 *tr* *tr*

122 *tr*

128 *tr* *tr*

134 1 *D.S.*

2. Recitativ *tacet*

## 3. Aria

Andante un poco

*p*

4 *f* *p* *tr* 1

8 *f* *p* *f* *p* *f* *p*

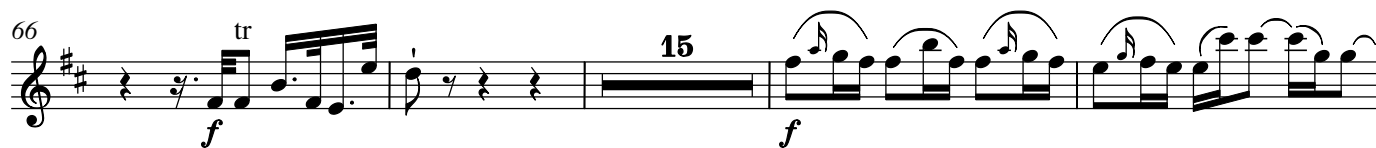
12 *f* *p* *tr*

16 2 3 *f* *p* *f* *tr*

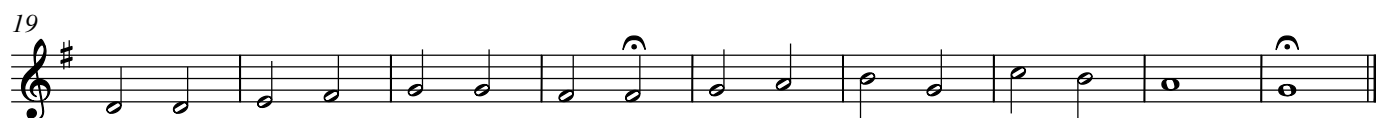
24 *tr* 16 *f* *p*

44 3 *f* 2

49 *f* 3 *f* *tr* *tr*



## 4. Choral

5. – 6. *tacet*

## 7. Chor [No. 1]

## 8. Choral







## Oboe II

Carl Philipp Emanuel Bach  
Herr, lehr uns tun

I. Chor

H 817

## Andantino

Andantino

This musical score is for the piece "Andantino" by Franz Schubert, originally from his "Impromptus Op. 90". The score is written for a single melodic instrument, likely piano or violin, in G-flat major (three flats) and 3/4 time. It consists of eight staves of music. The tempo marking "Andantino" is at the top left. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, often grouped with slurs. Trills are indicated by "tr" above certain notes. Dynamics include "f" (forte), "p" (piano), and "Fine". There are also repeat signs and first/second endings marked with numbers 8 and 5. The piece concludes with a final cadence.

6

11

17

31

41

47

54

61

Fine



67 *tr* *tr* *tr* *tr*

72 *poco f* *tr* *tr*

84 *f* *2* *4*

94 *poco f* *tr* *tr*

100 *4* *tr*

109

116 *tr* *tr*

121 *tr*

128 *tr* *tr*

134 *tr* *tr* *1* *D.S.*

### 3. Aria

Andante un poco

Musical score for "The Rose Tree" in G major, 3/4 time. The score consists of nine staves of music. The key signature has one sharp (F#) and the time signature is 3/4. The music features various dynamics (p, f), articulations (tr, accents), and fingerings (1, 2, 3). The melody is written on a single staff.

55 **6** *f* *tr* **2** *f* *tr*

67 **15** *f*

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

## Andantino

H 817

**Andantino**

3/4

7

13

19

27

34

40

47

53

59

*tr*

*p*

*f*

*Fine*

*1*

Violino I musical score, measures 65-134. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The music features various melodic lines with trills (tr), slurs, and dynamic markings.

Measures 65-70: Melodic line with trills (tr) and slurs.

Measures 71-77: Melodic line with trills (tr), slurs, and a dynamic marking of *p* (piano).

Measures 78-84: Melodic line with trills (tr), slurs, and dynamic markings of *poco f* (poco forte) and *f* (forte).

Measures 85-93: Melodic line with trills (tr), slurs, and dynamic markings of *p* (piano) and *f* (forte). Measure 85 includes a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Measures 94-100: Melodic line with trills (tr), slurs, and dynamic markings of *poco f* (poco forte) and *p* (piano).

Measures 101-106: Melodic line with trills (tr), slurs, and a dynamic marking of *f* (forte).

Measures 107-112: Melodic line with trills (tr), slurs, and a dynamic marking of *f* (forte).

Measures 113-119: Melodic line with trills (tr), slurs, and a dynamic marking of *f* (forte).

Measures 120-126: Melodic line with trills (tr), slurs, and a dynamic marking of *f* (forte).

Measures 127-133: Melodic line with trills (tr), slurs, and a dynamic marking of *f* (forte). Measure 127 includes a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Measures 134-139: Melodic line with trills (tr), slurs, and a dynamic marking of *f* (forte). Measure 134 includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The score ends with a double bar line and the instruction *D.S.* (Da Capo).

2. Recitativ *tacet*

## 3. Aria

*Andante un poco*

The musical score for Violino I begins with a Recitativ section marked *tacet*. The Aria section, marked *Andante un poco*, is written in G major (one sharp) and 3/4 time. It consists of ten staves of music, each starting with a measure number. The dynamics range from *pp* (pianissimo) to *f* (forte). Trills (tr) are indicated above several notes. The score includes various musical notations such as slurs, ties, and triplets.

Staff 1: Measure 1, *p*

Staff 2: Measure 4, *f*, *p*, *pp*

Staff 3: Measure 7, *f*, *p*, *f*, *p*, *f*

Staff 4: Measure 11, *p*, *f*, *p*

Staff 5: Measure 15, *f*, *p*

Staff 6: Measure 19, *pp*, *f*, *p*

Staff 7: Measure 23, *f*, *p*, *f*, *p*

Staff 8: Measure 28, *f*, *p*

Staff 9: Measure 32, *f*, *p*

Staff 10: Measure 36, *f*, *p*



Violino I musical score, measures 45-92. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of dynamic markings and articulations.

Measures 45-47: Measure 45 starts with a triplet of eighth notes marked *f*. Measure 46 continues with eighth notes marked *p*. Measure 47 continues with eighth notes marked *p*.

Measures 48-50: Measure 48 starts with eighth notes marked *f*. Measure 49 continues with eighth notes marked *p*. Measure 50 continues with eighth notes marked *p*.

Measures 51-54: Measure 51 starts with a trill (tr) marked *pp*. Measure 52 continues with eighth notes marked *f*. Measure 53 continues with eighth notes marked *p*. Measure 54 continues with eighth notes marked *f*.

Measures 55-58: Measure 55 starts with eighth notes marked *p*. Measure 56 continues with eighth notes marked *p*. Measure 57 continues with eighth notes marked *f*. Measure 58 continues with eighth notes marked *p*.

Measures 59-62: Measure 59 starts with a trill (tr) marked *pp*. Measure 60 continues with eighth notes marked *f*. Measure 61 continues with eighth notes marked *p*. Measure 62 continues with eighth notes marked *p*.

Measures 63-66: Measure 63 starts with eighth notes marked *f*. Measure 64 continues with eighth notes marked *f*. Measure 65 continues with eighth notes marked *f*. Measure 66 continues with eighth notes marked *f*.

Measures 67-71: Measure 67 starts with a trill (tr) marked *p*. Measure 68 continues with eighth notes marked *p*. Measure 69 continues with eighth notes marked *p*. Measure 70 continues with eighth notes marked *p*. Measure 71 continues with eighth notes marked *p*.

Measures 72-75: Measure 72 starts with a trill (tr) marked *mf*. Measure 73 continues with eighth notes marked *mf*. Measure 74 continues with eighth notes marked *p*. Measure 75 continues with eighth notes marked *p*.

Measures 76-79: Measure 76 starts with eighth notes marked *pp*. Measure 77 continues with eighth notes marked *p*. Measure 78 continues with eighth notes marked *p*. Measure 79 continues with eighth notes marked *p*.

Measures 80-84: Measure 80 starts with eighth notes marked *mf*. Measure 81 continues with eighth notes marked *p*. Measure 82 continues with eighth notes marked *f*. Measure 83 continues with eighth notes marked *f*. Measure 84 continues with eighth notes marked *f*.

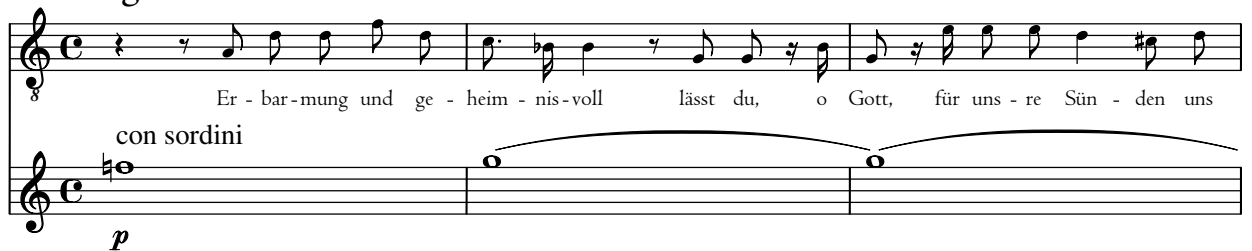
Measures 85-92: Measure 85 starts with eighth notes marked *ff*. Measure 86 continues with eighth notes marked *ff*. Measure 87 continues with eighth notes marked *ff*. Measure 88 continues with eighth notes marked *ff*. Measure 89 continues with eighth notes marked *ff*. Measure 90 continues with eighth notes marked *ff*. Measure 91 continues with eighth notes marked *ff*. Measure 92 continues with eighth notes marked *ff*.

## 4. Choral



## 5. Accompagnement

## Adagio



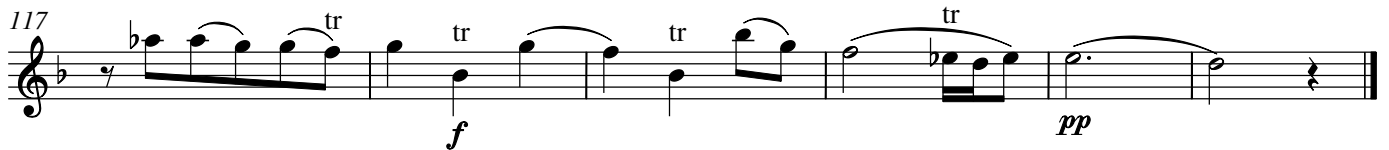
## 6. Aria

## Andante

con sordini

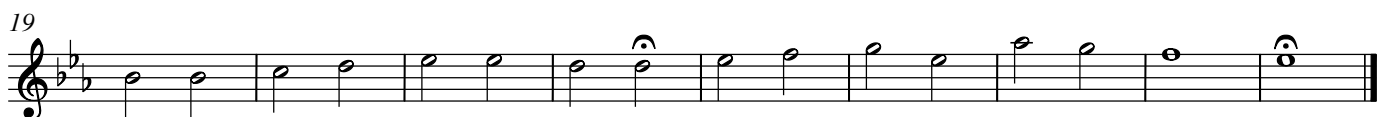


Violino I musical score, measures 7 to 81. The score is written in treble clef with a key signature of one flat (B-flat). The music features various melodic lines, trills (tr), and dynamic markings (p, f). The measures are numbered 7, 13, 20, 27, 34, 41, 48, 54, 61, 68, 75, and 81. The notation includes eighth notes, quarter notes, and half notes, often grouped with slurs. Trills are indicated by 'tr' above the notes. Dynamic markings include 'p' (piano) and 'f' (forte). A triplet of eighth notes is marked with a '3' above the notes in measure 81.



### 7. Chor [No. 1]

### 8. Choral





## Violino II

Carl Philipp Emanuel Bach  
Herr, lehr uns tun

H 817

## Andantino

**Andantino**

3/4

7

13

19

27

34

40

47

53

59

*tr*

*p*

*f*

*Fine*

*1*

[illegible]





Violino II musical score, measures 43-92. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of dynamic markings and articulations.

Measures 43-46: *p* (piano) to *f* (forte) crescendo, then *p* (piano).

Measures 47-50: *f* (forte) to *p* (piano) decrescendo.

Measures 51-54: *pp* (pianissimo) to *f* (forte) crescendo, then *p* (piano).

Measures 55-58: *p* (piano) to *f* (forte) crescendo.

Measures 59-62: *pp* (pianissimo) to *f* (forte) crescendo, then *p* (piano).

Measures 63-66: *f* (forte) to *p* (piano) decrescendo.

Measures 67-70: *p* (piano) to *f* (forte) crescendo.

Measures 71-74: *mf* (mezzo-forte) to *p* (piano) decrescendo.

Measures 75-78: *pp* (pianissimo) to *p* (piano) crescendo.

Measures 79-82: *mf* (mezzo-forte) to *f* (forte) crescendo.

Measures 83-86: *f* (forte) to *ff* (fortissimo) crescendo.

Measures 87-90: *ff* (fortissimo) to *p* (piano) decrescendo.

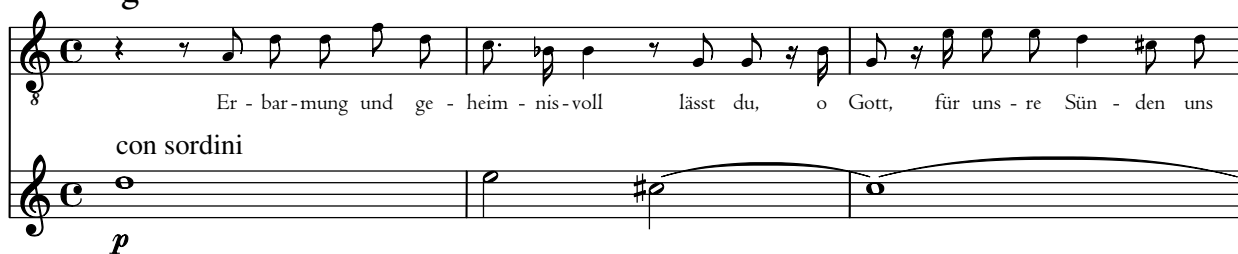
Measures 91-92: *p* (piano) to *f* (forte) crescendo.

## 4. Choral



## 5. Accompagnement

## Adagio



## 6. Aria

Andante

con sordini

8

14

21

29

36

43

51

58

67

74

80

tr

p

f

tr

tr

tr

tr

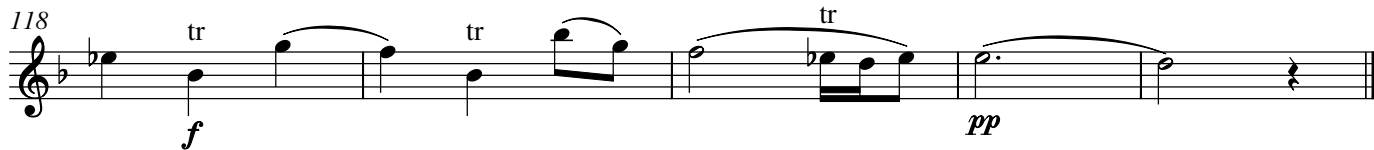
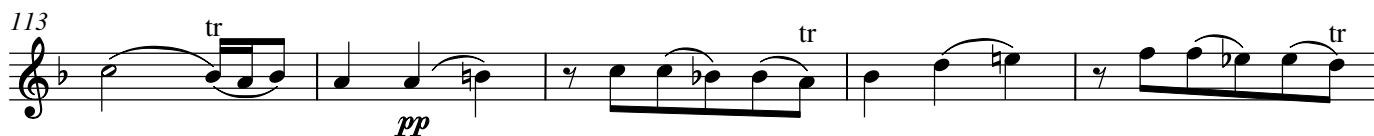
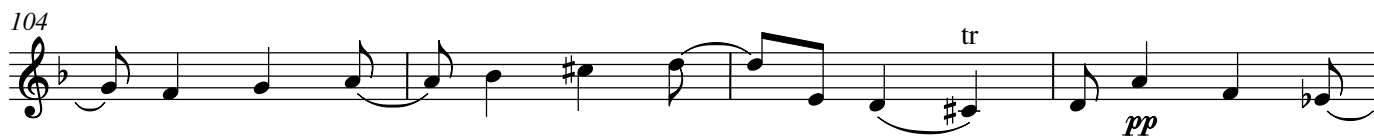
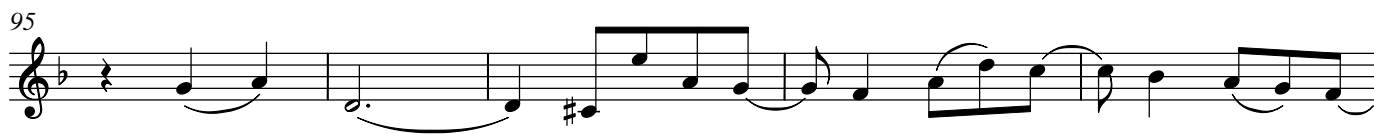
tr

tr

tr

tr

tr



### 7. Chor [No. 1]

### 8. Choral





## Viola

Carl Philipp Emanuel Bach  
Herr, lehr uns tun

## Andantino

H 817

Andantino

7

14

Fine

24

32

39

45

52

59

67



74



81



90



99



106



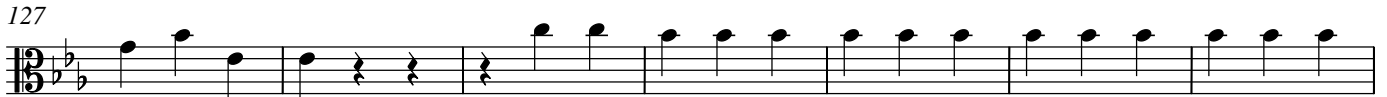
113



120



127



134



D.S.

2. Recitativ *tacet*

## 3. Aria

Andante un poco

5

10

14

19

24

30

35

41

46

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



51

*pp* *f* *p*

56

*pp*

61

*f* *p*

66

*f* *p*

72

*mf* *p*

78

*p* *mf* *p*

83

*f* *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 in des Soh-nes Blut ein Mit-tel

con sordini

*p*

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

*f p f p f*

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

*p*

25

33



41



48



56



64



72



81



91



99



107



115



## 7. Chor [No. 1]

## 8. Choral



19





Carl Philipp Emanuel Bach  
Herr, lehr uns tun

Andantino

H 817

8

15

23

30

38

44

52

60

*p*

*f*

*f*

Fine

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

75  $\begin{matrix} 6 & 6 & 5 \\ 4 & 4 & 3 \end{matrix}$   $\begin{matrix} 6 & 6\sharp \\ & \end{matrix}$   $\begin{matrix} 7\flat \\ & \end{matrix}$   $\begin{matrix} 6 & 6 \\ & 5 \end{matrix}$   $\begin{matrix} 4 \\ & \end{matrix}$   $\begin{matrix} 6 & 4 \\ & \end{matrix}$  *poco f*

82  $\begin{matrix} 5 \\ 4\sharp \end{matrix}$   $\begin{matrix} 6 & 5 \\ 4 & 4 \end{matrix}$   $\begin{matrix} 5 \\ 4\sharp \end{matrix}$   $\begin{matrix} 4\sharp & 6 & 6\sharp \\ & & \end{matrix}$   $\begin{matrix} 4 \\ & \end{matrix}$   $\begin{matrix} 6 & 6 & 5 \\ 4 & 4 & 4 \end{matrix}$   $\begin{matrix} 4\sharp & 4\sharp \\ & \end{matrix}$  *f p f*

89  $\begin{matrix} 6 & 7\flat & 6 \\ 5 & & 5 \end{matrix}$   $\begin{matrix} 6 & 7 \\ 5 & 5\flat \end{matrix}$   $\begin{matrix} 6 & 7\flat \\ 5\flat & 7\flat \end{matrix}$   $\begin{matrix} 6 & 5 \\ & \end{matrix}$   $\begin{matrix} 6 & 4 \\ & \end{matrix}$  *p poco f*

96  $\begin{matrix} 5 & 6 & 5 \\ 3 & 4 & 3 \end{matrix}$   $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$   $\begin{matrix} 6 & 7 & 5 \\ 4 & 4 & 4 \end{matrix}$   $\begin{matrix} 6 & 7 & 5 \\ 4 & 4 & 4 \end{matrix}$  *p*

103  $\begin{matrix} 6 & 6 & 5 \\ 4 & 4 & 3 \end{matrix}$   $\begin{matrix} 7\flat \\ & \end{matrix}$   $\begin{matrix} 9 & 7 & 6 \\ 7 & 5 & 5 \end{matrix}$   $\begin{matrix} 9 & 7 & 6 \\ 7 & 5 & 5 \end{matrix}$   $\begin{matrix} 9 & 5 \\ 4 & 3 \end{matrix}$   $\begin{matrix} 6 & 6 & 7\flat & 6\flat \\ & & & \end{matrix}$  *f*

110  $\begin{matrix} 6 & 6 & 5 \\ 4 & 4 & 3 \end{matrix}$   $\begin{matrix} 7\flat & 6 & 6 \\ 5 & 5 & 5 \end{matrix}$   $\begin{matrix} 6 & 6 \\ & 5 \end{matrix}$   $\begin{matrix} 4 \\ & \end{matrix}$   $\begin{matrix} 6 & 4 \\ & \end{matrix}$

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

126  $\begin{matrix} 6 & 6 & 7\flat & 6\flat \\ & & & 5\flat \end{matrix}$   $\begin{matrix} 6 & 5 \\ 5 & 4 \end{matrix}$   $\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$

133  $\begin{matrix} 6 & 5 & 2 & 6 & 6 \\ 4 & 3 & & 5 & 5 \end{matrix}$   $\begin{matrix} 8 & 7 & 6 \\ 6 & 7 & 5 \end{matrix}$   $\begin{matrix} 8 & 7 & 6 \\ 6 & 7 & 5 \end{matrix}$   $\begin{matrix} 6 & 6 & 5 \\ 4 & 4 & 3 \end{matrix}$   $\begin{matrix} 6 \\ & \end{matrix}$  *D.S.*

## 2. Recitativ

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

7<sup>b</sup>  
5<sup>b</sup>      4<sup>+</sup>  
2      7<sup>#</sup>

4

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

b      4<sup>+</sup>  
2      6      6

7

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

5<sup>b</sup>      #      7<sup>b</sup>      7<sup>b</sup>  
5

10

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

6̃      6      #      #

## 3. Aria

Andante un poco

4<sup>2</sup>      7<sup>5</sup> 6<sup>4</sup> 5<sup>b</sup> 7<sup>#</sup>      6 6 6 4 #      *tasto*

*p*      *f*      *p*

6      6 5 7 8      *tasto*      6̃ 4      7 4      8 3 4 6 6̃      6      *pp*      *f*      *p*      *f*

11      *tasto*      6 5<sup>b</sup> 7<sup>#</sup> 5 6 4 7<sup>#</sup>      4<sup>2</sup>      *p*      *f*      *p*



17  $\widehat{7} \widehat{6}$  5 4  $5\flat$  7  $\widehat{6} \widehat{5}$  6 6 6 4 # *tasto*  $\widehat{6} \widehat{5}$  4 #  $\widehat{7} \widehat{8}$  2 # *tasto*  $\widehat{6} \widehat{5}$  4 # [6] 4+ 6  $\widehat{6}$

23 6 5 6 6 *tasto* 6 7 6 6 6 6 6 5 $\flat$  6 7

29 6 7 6 4 5 3 6 4 6 5 4 3 5

35 4 3 9 8 6 7 9 8 9 8 6 7 $\flat$  9 8 5 4+ 7 6 6

41 6 6 5 4 2  $\widehat{7} \widehat{6}$  5 4  $5\flat$  7 6 6 6 5

47 4 2  $\widehat{7} \widehat{6}$  5 4  $5\flat$  7 6 6 6 4 # *tasto*  $\widehat{6} \widehat{5}$  4 #  $\widehat{7} \widehat{8}$  2 # *tasto*

53  $\widehat{6} \widehat{5}$  4 # 4+ 6  $\widehat{6}$  6 4 5 $\flat$  7 5 $\flat$  6 4 5 $\flat$  9 8 3 *tasto*

59 6 5 7 8 *tasto*  $\widehat{6} \widehat{5}$  4 # 7 # 5 $\flat$  *tasto* 6 5 $\flat$  7

64 9 8 7 6 4+ 6  $\widehat{6}$  4+ 6  $\widehat{6}$  7 7

71 7 7 7 # 6 5 6 4+ 6 6 6 5 #

77 7 # 6 6 7  $\widehat{6}$  [6] 7 6 6 5 6 5 4 3

83 4 2  $\widehat{7} \widehat{6}$  5 4  $5\flat$  7 6 6 6 # 5 6 4 7 #

*f* *pp* *f* *p* *mf* *ff*

## 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

5

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

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!

## 6. Aria

## Andante

sempre piano

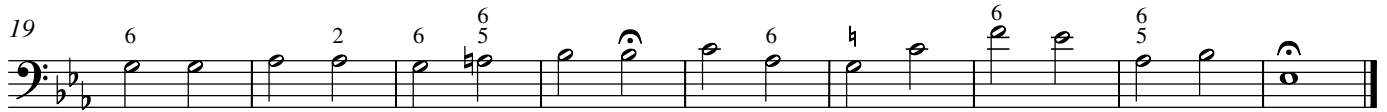
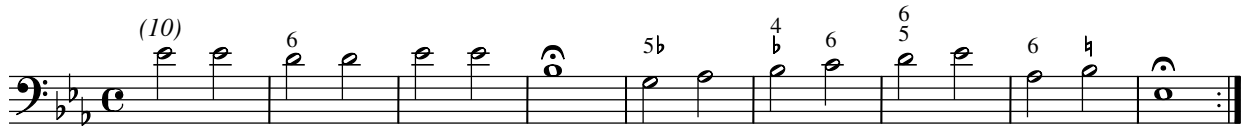
9

## 7

H 817

## 7. Chor [No. 1]

## 8. Choral



Carl Philipp Emanuel Bach  
Herr, lehr uns tun

I. Chor

Andantino



H 817

Soprano



Alto



Tenore



Basso

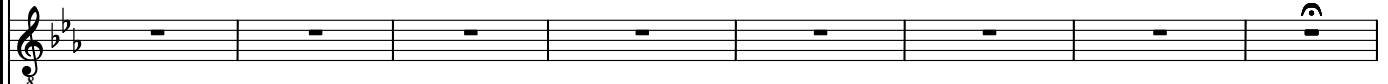


Continuo



9

Fine



Fine

17 solo

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

tr

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

tr

7

8 6 7 5

6 4 6 4 2 6

*p*

24 tr

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

tr

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

8 6 7 5

8 6 7 5

8 6 7 5

8 6 7 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

38

Bahn. Herr, lehr uns tun nach

Bahn. Herr, lehr uns tun nach

Bahn. Herr, lehr uns tun nach

Bahn. Herr, lehr uns tun nach

*f*

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

8 6 7 5 6 2 6 8 6 7 5

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

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

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



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

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

*p*

73

so  
Lass uns in Licht\_ und Wahr-heit le - ben, dann wird man uns - re Werk er -

so  
Lass uns in Licht\_ und Wahr-heit le - ben, dann wird man uns - re Werk er -

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

80

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

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

6 4 5 6 5 4 6 6 4

poco *f* *f* *p*

87

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

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

6 6/4 5 4 6 7<sup>b</sup> 6/5 6/5 7 6/5<sup>b</sup> 7<sup>b</sup> 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 6/5 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.

*f*

108

Lass uns in Licht\_ und Wahr-heit le - ben, dann wird man uns - re

Lass uns in Licht\_ und Wahr-heit le - ben, dann wird man uns - re

*tutti*

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

*tutti*

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

*f*

115

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

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

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

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

6 6/5 ♭ 6/4 ♭ 6/4 ♭

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 -

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

4♯ 6 6♯ 6 6 6/4 5/♯ 4♯ 6 7/♯ 6/5 6 6 7♭ 6/5♭

128

ben, dann wird man uns - re Werk er -

134 D.S.

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

## 2. Recitativ

Soprano

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 Nied - rig-keit, wenn sie im Geist und

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

## 3. Arie

Andante un poco

Basso

*p* *f*

*p* *pp* *f*

tasto

9

*p* *f* *p* *tasto*

12

*f* *p* Hör\_\_\_ und ver -

16

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

19

*p* *pp* *tasto* *tasto* schwa - chen Lip - pen ban - ge Lie - der, der ban - gen Lip - pen schwa - che

22

*f* *p* *f* *p* *f* *p* *tasto* Lie - der! Höch - ster, Höch - ster, Höch-ster, ja,\_\_\_ dein





46

tr

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

*p*

*f*

50

schwa - chen Lip - pen ban - ge Lie - der, der ban - gen Lip - pen schwa - che

tasto

*p*

6 5 7 8  
4 # 2 #

tasto

*pp*

53

Lie - der! Hör und ver - schmä - he nicht die

56

ban - - gen Lie - der, der ban - gen Lip - pen schwa - che

6 4 5<sup>b</sup> 9 4<sup>k</sup> 8 3

tasto

59

Lie - der, der schwa - chen Lip - pen ban - ge Lie - der,

tasto

*pp* *f*

62

der schwa - - - - - chen Lip - pen ban - ge Lie - der!

66  
Höch-ster, ja, dein trö-stend An-ge-sicht schlägt al - - - - -

70  
- - - - - le Furcht, ja,

73  
ja, al - le Furcht, schlägt al - - - - - le

76  
Furcht dar-nie - der, dein trö - - - - - stend An-ge-sicht schlägt

81  
al - - - - le, al - le Furcht dar-nie - der.

84  
- - - - -

*f* *p* *mf* *p* *f* *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 - fül - 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 - fül - 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 - fül - 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 - fül - let.

Continuo

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

## 5. Accompagnement

## Adagio

Tenore

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 der Ver-söh-nung fin-den. Wie a-ber dankt man dir da-

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

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

## 6. Arie

## Andante

Tenore

sempre piano

15

Wie so gar tief sind dei - ne Ge -

22

dan - ken und wie so groß, Herr, dei - ne Wer - ke! Wie so gar tief -

29

sind dei - ne Ge - dan - ken und wie so groß, Herr, dei - ne Wer -

35

- ke, wie groß sind dei -

41

- ne Wer - ke! Drum lasst uns nicht im

48

Glau - ben wan - ken, denn selbst der Herr ist uns - re Stär - ke. Wie so gar

55

tief sind dei-ne Ge - dan - ken und wie so groß, wie so

61

groß, wie so groß sind, Herr, dei - ne Wer - ke! Drum lasst uns

67

nicht im Glau - ben wan-ken, denn selbst der Herr, denn

74

selbst der Herr ist uns - re Stär - - - - -

80

85

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

92

100

107

*pp* *f* *pp* *tasto*

115

*f* *pp* *tasto*

# 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!

