

Cantate

Am ersten Weihnachtstage

über das Lied:

„Gelobet seist du, Jesu Christ“

von

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N^o 91.

Feria 1 Nativitatis Christi.

„Gelobet seist du, Jesu Christ.“

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Corno I.** and **Corno II.**: Both parts are marked with a common time signature (C) and feature long, sustained notes with phrasing slurs.
- Timpani.**: Marked with a common time signature (C), playing a simple rhythmic pattern of quarter notes.
- Oboe I., Oboe II., and Oboe III.**: All three parts are in treble clef with a key signature of one sharp (F#). They play a melodic line with eighth-note patterns.
- Violino I. and Violino II.**: Both parts are in treble clef with a key signature of one sharp (F#). They play a melodic line with eighth-note patterns.
- Viola.**: In alto clef with a key signature of one sharp (F#), playing a melodic line with eighth-note patterns.
- Soprano, Alto, Tenore, and Basso.**: All vocal parts are in common time (C) and feature a cantus firmus. The Soprano part is specifically noted as the cantus firmus.
- Continuo.**: In bass clef with a key signature of one sharp (F#), playing a rhythmic pattern of quarter notes.

(NB. Der Cantus firmus: „Gelobet seist du, Jesu Christ“ im Sopran.)

This musical score is for a piece in G major, BWV XXII, originally from the Notebook for Anna Bach. It is a 16-measure piece in 3/4 time. The score is arranged in a grand staff with two treble clefs and one bass clef. The first two staves are the right hand, the third is the left hand, and the bottom-most staff is a double bass line. The piece features a complex texture with rapid sixteenth-note passages in the right hand and a more melodic line in the left hand. The double bass line provides a rhythmic and harmonic foundation. The score is divided into four measures, with various musical notations including slurs, ties, and dynamic markings.

This musical score is for a multi-instrument ensemble, likely a chamber group. It consists of 13 staves. The top two staves are for the piano, with the right hand on the upper staff and the left hand on the lower staff. The next two staves are for the violin, and the following two are for the cello. The bottom four staves are for other instruments, possibly woodwinds or strings, with various clefs and key signatures. The score is written in a key with one sharp (F#) and a 7/8 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *f*. Fingerings are indicated by numbers 1-5. A large slur covers a section of the violin and cello parts in the third measure. The bottom-most staff has a bass clef and a key signature of one sharp, with a 7/8 time signature. It contains a few notes and rests, with fingerings 7, 6, 4, 3, 6, 6, 4 indicated below it.

Ge - lo - bet - seist du,

Ge-lo-bet, ge-lo - bet, ge -

Ge-lo-bet, ge-lo-bet, ge-lo - bet, ge -

Ge-lo - bet seist du, Je - su Christ, ge - lo

Je - su Christ!

lo - bet seist du, Je - su Christ!

lo - bet seist du, Je - su Christ!

lo - bet seist du, Je - su Christ!

The musical score consists of 12 staves. The top two staves are for the piano accompaniment, featuring a complex texture with many sixteenth notes. The next two staves are for the voice, with lyrics written below them. The lyrics are: "dass du", "dass du Mensch ge", "dass du Mensch ge", and "dass du Mensch ge". The bottom two staves are for the piano accompaniment, with some chords and bass lines. The score is in G major and 3/4 time.

7 6 6 4

Mensch ge - bo - ren bist,
 bo - ren, Mensch ge - bo - ren, Mensch ge - boren bist,
 bo - ren, Mensch ge - boren bist,
 bo - ren bist, ge - bo - ren bist,

6 6 6 6 9 8 6 9 8 (6)

This musical score consists of 12 staves. The top two staves are grand staff notation (treble and bass clefs). The next six staves are single treble clef staves. The bottom three staves are single bass clef staves. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into four measures. The first measure contains dense sixteenth-note patterns in the upper staves and quarter notes in the lower staves. The second measure continues these patterns with some rests. The third measure features more complex rhythmic figures, including eighth and sixteenth notes. The fourth measure concludes with a final cadence. Fingerings are indicated by numbers 1-5. A large brace spans the first two staves across the first two measures. A smaller brace is present in the first measure of the top staff.

von ei - - - ner
 von ei - ner Jung - frau,
 von ei - ner Jung - frau, das ist

The musical score consists of a piano accompaniment and a vocal line. The piano part includes a grand staff with treble and bass clefs. The vocal line is in a single staff with a soprano clef. The lyrics are in German and are repeated across several lines.

Lyrics:

Jung - frau, das ist wahr,
 das ist wahr, von ei - ner Jung - frau, das ist wahr, das ist wahr,
 wahr, von ei - ner Jung - frau, das ist wahr, das ist wahr, das ist wahr,
 von ei - ner Jung - frau, das ist wahr, das ist wahr, das ist wahr, das ist wahr,

At the bottom of the page, there are some numbers: 6, 7, 6, (6), 6, 4, 6, 6.

This musical score consists of 13 staves. The top two staves are in treble clef, the next two are in bass clef, and the remaining seven are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. At the bottom, there is a figured bass line with figures: 7, 6 4 3, 7, 6 4 3, 7.

The image shows a musical score for a piano and voice piece. It consists of 13 staves. The top two staves are for the piano's right hand, the next two for the left hand, and the remaining nine are for the voice. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "dess freu - - - et", "dess freu -", "dess freu -", and "dess freu -". The score includes various musical notations such as notes, rests, and ornaments.

This musical score is for a voice and piano piece. It consists of 14 staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in treble clef. The bottom six staves are piano accompaniment in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in German and appear in the lower vocal line and the bottom piano staves.

The lyrics are:

sich der Engel Schaar. et sich der Engel Schaar, et sich der Engel Schaar,

At the bottom of the page, there are some numbers: 6, 7, 6, 6, 6, 5.

The musical score consists of 13 staves. The top two staves are for the right hand of the piano, and the next two are for the left hand. Below these are four vocal staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "gel Schaar, der Engel Schaar.", "der Engel Schaar.", "gel Schaar.", and "gel Schaar." The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal parts have a more melodic line with some rests. The score is divided into measures by vertical bar lines.

1 5 6 # (6) 6 6

Ky - ri - e - leis!
 Ky - ri - e - leis, Ky - ri - e -
 Ky - ri - e - leis, Ky - ri - e -
 Ky - ri - e - leis, Ky - ri - e -

$\frac{6}{8}$ 6 3 $\frac{6}{4}$ $\frac{6}{5}$ $\frac{6}{4}$

leis, Ky - ri - e e - leis!

leis, Ky - ri - e e - leis!

leis, Ky - ri - e e - leis!

(6/4) 6 6/4

This musical score is for BWV XXII, a piece for lute or guitar. It consists of 12 staves. The first two staves are in treble clef, and the remaining ten are in bass clef. The key signature is one sharp (F#). The score is divided into four measures. The first measure contains a complex rhythmic pattern with many sixteenth notes. The second measure features a similar pattern but with some rests. The third and fourth measures show a more melodic line with fewer notes. At the bottom of the page, there are two sets of figured bass notation: the first set is 7 # 6 4 3 5 and the second set is 7 6 4 3.

This musical score is for BWV XXII, a piece for lute or guitar. It consists of 12 measures. The notation includes a grand staff with two treble clefs and one bass clef. The first two staves are treble clefs, the third is a bass clef, and the last two are treble clefs. The piece is in G major (one sharp) and 3/4 time. The first two staves feature a complex, fast-moving melodic line with many sixteenth notes. The third staff provides a bass line with some rests. The last two staves are treble clefs with a more melodic line. At the bottom of the page, there is a bass line with figured bass notation: 6 2, 7, 6 4 3, 7 5.

RECITATIV und CHORAL. (Melodie: „Gelobet seist du, Jesu Christ.“)

Soprano. Continuo.

Der Glanz der höchsten Herrlichkeit, das Ebenbild von Gottes

Wesen, hat in bestimmter Zeit sich einen Wohnplatz auser-

Choral. Recitativ.

lesen. Des ewigen Vaters einig's Kind, das ewige Licht von Licht ge-

Choral. Recitativ.

boren, jetzt man in der Krippe findet. O Menschen, schauet

Choral.

an, was hier der Liebe Kraft gethan. In unser armes Fleisch und Blut-

Recitativ. Choral.

(und war denn dieses nicht verflucht, verdammt, ver-

loren?)— verkleidet sich das

Recitativ.

ewige Gut, so wie es ja zum Segen auserkoren.

ARIE.

Oboe I.

Oboe II.

Oboe III.

Tenore.

Continuo.

piano

forte

piano

forte

piano

forte

Gott, dem der Erdenkreis zu klein, den weder Welt noch Himmel fassen,

(forte)

piano

piano

piano

Gott, dem der Erdenkreis zu klein, Gott, dem der Erdenkreis zu klein, den weder Welt noch Himmel fassen,

(piano)

forte

forte

forte

will in der engen Krippe sein.

(forte)

piano
piano
piano
Erscheinet uns dies ew'ge Licht, dies ew'

(piano)

forte
forte
forte
- ge Licht, so wird hinführo Gott uns nicht als dieses Lichtes Kinder has - sen.

(forte)

piano
piano
piano
Erscheinet uns dies ew'ge Licht, so wird hinführo Gott uns nicht als dieses Lichtes Kin.

(piano)

forte
forte
forte
- der has - sen.

(forte)

piano
piano
piano
Gott, dem der Erden-kreis zu klein, Gott, dem der Erden-kreis zu klein, den we-der

forte
forte
forte
piano
piano
Welt noch Him-mel fas-sen, Gott, dem der Erden-kreis zu klein,

den weder Welt noch Himmel fas-sen, will in der en-gen Krippe

forte
forte
forte
sein.

RECITATIV.

Violino I. *piano*

Violino II. *piano*

Viola. *piano*

Basso. *(piano)*

Continuo. *(piano)*

O Christenheit! Wohl an, so mache dich bereit, bei dir den Schöpfer zu empfangen. Der

gro-ße Got-tes-Sohn kommt als ein Gast zu dir ge-gan-gen. Ach, lass dein Herz durch

Adagio.

piano

piano

pianissimo

die-se Lie-be rüh-ren; er kommt zu dir, um dich vor sei-nen Thron durch die-ses Jam-

mer-thal zu füh-ren.

ARIE.

Violino I. II.

Soprano.

Alto.

Continuo.

Die Ar - - muth, so Gott auf sich

Die Ar - - muth, so Gott auf sich

piano

nimmt, die Ar - - muth, so Gott auf sich

nimmt, die Ar - - muth, so Gott auf sich

forte *piano*

piano *piano*

nimmt, hat uns ein e - wig Heil, ein e - -

nimmt, hat uns ein e - wig Heil, ein e - -

piano *piano*

wig Heil be - stimmt, den Ue - berfluss von Himmels Schä

wig Heil be - stimmt, den Ue - berfluss von Himmels Schä

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

forte *forte*

tzen.

tzen.

6 6 6 # 6 6 # 6 6 6 6 6 6 6 6

piano

Die Ar - muth, die Ar -

Die Ar - muth, die Ar - muth,

piano

6 7 6 6 6 4 # 6 7 # 6 7 # 6 7

muth, die Ar muth, so Gott auf sich

die Ar - muth, die Ar muth, so Gott auf sich

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

forte

nimmt, die Ar - - muth, so Gott auf sich

nimmt, die Ar - - muth, so Gott auf sich

forte 6 6 # 6 6 # *piano* 6 7 9 5 6 6 6 6

forte *piano* *piano*

nimmt, hat uns ein e - wig Heil, ein e - - wig

nimmt, hat uns ein e - wig Heil, ein e - - wig

(6 6) # 7 6 5 # 6 # 7 6 5 # 7 5 # 7 6

forte *forte*

Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen.

- wig Heil be - stimmt, den Ue - berfluss von Him - mels Schä - tzen.

4 3 6 7 # 6 # 6 # 6 # 6 6 # 6 6

forte

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

Sein menschlich We - sen, sein menschlich

Sein mensch - lich We - sen ma - chet euch den

piano

6 7 (7) 6 # 6 6 6 5

We - sen, sein mensch - lich We - sen ma - chet euch, sein menschlich We -

En - gels - Herr - lich - kei - ten gleich, den En -

piano

(7) (#) 6 # 6 # 6 5

- sen ma - chet euch den En - gels -

- gels - Herrlich - kei - ten gleich, euch zu der En - gel Chor,

7 7 # (#) 6 # 6 # 6 7 8 8 6 7 6

Herrlich - kei - ten gleich, euch zu der En - gel Chor, zu der En - gel Chor zu se -

- euch zu der En - gel Chor, zu der En - gel Chor zu se -

piano

6 # 6 # 6 7 # 6

tzen, euch zu der Engel Chor zu se - tzen.
 tzen, zu der En - gel Chor zu se - tzen.

forte

Sein mensch - lich We - sen ma - chet
 Sein mensch - lich We - sen ma - chet

piano

euch den En - gels - Herr - lich
 euch den En - gels - Herrlich

forte *piano*

kei - ten gleich; sein mensch - lich We - sen
 kei - ten gleich; sein menschlich We -

forte *piano*

piano

ma - chet euch, sein menschlich We - sen ma - chet
 - sen, sein menschlich We - sen, sein mensch - lich We - sen ma - chet

piano

euch den En - gels-Herrlich-kei - ten gleich, euch zu der En -
 euch, sein menschlich We - sen ma - chet euch den En -

piano

- gel Chor, euch zu der En - gel Chor, zu der En - gel
 - gels-Herrlich-kei - ten gleich, euch zu der En - gel Chor, zu der

Chor zu se - tzen, zu der En - gel Chor zu se - tzen.
 En - gel Chor zu se - tzen, euch zu der Engel Chor zu se - tzen.

Da Capo.

CHORAL. (Melodie: „Gelobet seist du, Jesu Christ.“)*

Corno I.

Corno II.

Timpani.

Soprano.
Oboe I, II, III, Violino I
col Soprano.

Alto.
Violino II. coll' Alto.

Tenore.
Viola col Tenore.

Basso.

Continuo.

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess'

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess'

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess'

Das hat er Al - les uns ge - than, sein' gross' Lieb' zu zei - gen an; dess'

6 8 7 5 3 2 4 6 5 6

freu' sich al - le Chri - stenheit, und dank' ihm dess in E - wig - keit. Ky - ri - e - leis!

freu' sich al - le Chri - stenheit, und dank' ihm dess in E - wig - keit. Ky - ri - e - leis!

freu' sich al - le Chri - stenheit, und dank' ihm dess in E - wig - keit. Ky - ri - e - leis!

freu' sich al - le Chri - stenheit, und dank' ihm, dess in E - wig - keit. Ky - ri - e - leis!

6 6 6 7 6 6 6 6 6 6 7

* Vergleiche Jahrgang 16, Seite 371.