

Canfare

Am Funnstage Gstu mihi

„Jesus nahm zu sich die Zwölffe.“

Dominica Esto mihi.

„Jesus nahm zu sich die Zwölfe.“

Oboe.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

The musical score consists of two systems of staves. The first system includes parts for Oboe, Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Continuo. The second system includes parts for Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Continuo. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The Continuo part is written in a lower register than the other instruments. The Soprano, Alto, Tenore, and Basso parts are mostly empty, indicating that the vocalists are not singing in this section. The Oboe and Continuo parts have the most complex and active melodic lines.

Je - sus nahm zu sich die Zwöl - - - - - le, und sprach:
Se - - - - -

bet, wir gehn hin - auf, hin - auf, hin - auf - - - - - gen Je - ru - salem, wir gehn hin -

auf ————— gen Jeru - sa - lem, und es wird Al - les voll - en - det, Al - les voll - en - det wer -

den, das geschrieben ist von des Menschen Sohn, von des Men - - schen Sohn, das geschrieben ist von des

Men - - - - - sehen Sohn.

This system contains the first system of a musical score. It features a vocal line in the lower staff and piano accompaniment in the upper staves. The vocal line includes the lyrics "Men - - - - - sehen Sohn." with a long dash indicating a sustained note. The piano accompaniment consists of multiple staves with various rhythmic patterns and melodic lines.

Se - het, se - - - - - het, se - het, se - - - - - het,

This system contains the second system of a musical score. It features a vocal line in the lower staff and piano accompaniment in the upper staves. The vocal line includes the lyrics "Se - het, se - - - - - het, se - het, se - - - - - het," with long dashes indicating sustained notes. The piano accompaniment continues with various rhythmic patterns and melodic lines, including trills marked with "tr".

wir gehn hin - auf, wir gehn hinauf, wir gehn hin - auf, wir gehn hin - auf, wir gehn hin -

auf, wir gehn hinauf gen Je - ru - sa - lem, gen Je - ru - sa - lem, und es wird Al - les vollendet, Al - les voll

en - - - - - det wer - den, das ge - schrieben ist von des Men - - - - - sehen Sohn, das ge - schrieben

ist von des Menschen Sohn, von des Men - - - - - sehen Sohn.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand playing a complex, flowing melody and the left hand providing a steady accompaniment. The next three staves are for the vocal line, which is currently silent. The bottom-most staff is the bass line, which begins with a trill (tr) and provides a rhythmic foundation for the piece.

Allegro.

The second system of the musical score continues with the piano accompaniment and the vocal line. The tempo is marked as 'Allegro'. The vocal line enters with the lyrics 'Sie a - ber ver - nah - - men der'. The piano accompaniment continues with intricate patterns in both hands, and the bass line provides a consistent rhythmic accompaniment.

Keines, und wussten nicht, und wussten nicht, was das, was das ge - sa -

Sie a - ber ver - nah - - men der Keines, und wussten nicht, und wussten nicht, was das,

Sie a - ber ver - nah - - men der Keines, und wussten

Sie a - ber ver -

- - - get war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der

was das ge - sa - - - get war, was das ge - sa - get

nicht, und wussten nicht, was das ge - sa - get war, was das ge - sa - get

nah - - men der Keines, und wussten nicht, und wussten nicht, was das ge - sa - get

Keines, sie a - ber ver - nah - - men der Keines, und wussten nicht, und wuss - ten nicht, was das
 war, was das ge - sa - get war, was das ge - sa - get war, sie a - ber ver -
 war, was das ge - sa - get war, sie a - ber ver - nahmen der Kei - - nes, sie a - ber ver -
 war, was das ge - sa - get war, sie a - ber ver - nah - - men der Keines, und wussten

ge - sa - get war. Sie a - ber ver - nah - - men der
 nahmen der Kei - - nes, sie a - ber ver - nah - - men der Keines, und wussten nicht, und wuss - ten
 nah - - men der Keines, und wussten nicht, und wuss - ten nicht, was das ge - sa - get
 nicht, und wuss - ten nicht, was das, was das ge - sa - - - - - get

Keines, und wussten nicht, und wuss_{ten} nicht, was das ge - sa - get war, was das
 nicht, was das ge - sa - get war, was das ge - sa - get war, was das
 war, was das ge - sa - get war, was das ge - sa - get war, was das
 war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der Keines, sie a - ber ver -

ge - sa - get war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der
 ge - sa - get war, was das ge - sa - - get war, was das ge - sa - get
 ge - sa - get war, was das ge - sa - get war, was das ge - sa - get
 nah - - men der Keines, und wussten nicht, und wuss_{ten} nicht, was das ge - sa - get

Keines, und wussten nicht, was das, was das ge - sa - get, und wussten nicht, was das
 war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der Keines, sie a - ber ver -
 war, sie a - ber ver - nah - - men der Keines, und wussten nicht, was das
 war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der Keines, und

ge - sa - get war, was das, das ge - sa - - - get war, was das ge -
 nah - - - men der Keines, und wussten nicht, was das ge - sa - get war, was das ge -
 ge - sa - get war, was das, was das ge - sa - - get war, was das ge -
 wuss - ten nicht, was das ge - - sa - get war, was, was das ge - sa - get war, ge -

A musical score for a vocal and piano ensemble. The top system consists of a vocal line and a piano accompaniment. The piano part features a prominent trill in the right hand. Below the vocal line, there are four staves, each with the lyrics "sa - get war." written underneath. The bottom system shows the continuation of the piano accompaniment.

ARIA.

A musical score for three instruments: Oboe Solo, Alto, and Continuo. The Oboe Solo part is written in a treble clef and features a complex, melodic line with many slurs and ornaments. The Alto part is written in a bass clef and is mostly silent, indicated by a large 'x' over the staff. The Continuo part is written in a bass clef and provides a rhythmic accompaniment with a steady eighth-note pattern.

A musical score for two instruments: Oboe Solo and Continuo. The Oboe Solo part continues with its intricate melodic line. The Continuo part continues with its rhythmic accompaniment. The Alto part remains silent.

Mein Je - su, zie - - he mich nach

dir, mein Je - - -

su, mein Je - su, zie - - he mich nach dir, - ich bin be - reit, ich will von

hier, - ich bin be - reit, ich will von hier und nach Je - ru - sa - lem, zu dei - nen Lei - den

gehn, - und nach Je - ru - sa - lem, zu dei - nen Lei - - -

den gehn. Wohl

mir! wohl mir, wohl mir, wohl mir, wenn ich die Wich - tig -

keit, von die - ser Leid und Ster - benszeit, zu meinem Tro - ste kann durchge - hends wohl ver -

stehn, durch - ge - hends wohl ver -

stehn.

Mein Je - su, zie - - - he mich nach dir,

mein Je - - -

- - - su, mein Je - su, zie - - he mich nach dir, ich bin bereit, ich will von hier, ich bin bereit,

ich will von hier und nach Je - ru - sa lem, zu dei - nen Lei -

- den gehn.

RECITATIVO.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Mein Je-su, zie - he mich, so werd' ich lau - - - - - fen, denn Fleisch und

Blut versteht ganz und gar, nebst deinen Jün - gern nicht, was das ge - saget war. Es schüt sich nach der Welt, und

nach dem grössten Haufen, sie wollen beiderseits, wenn du verkläret bist, zwar eine fe - ste Burg auf Tabor's Berge bauen;

hingegen Gol_gatha, so voller Leiden ist, in deiner Niedrigkeit mit keinem Au_ge schauen. Ach! kreuzige bei

mir, in der verderbten Brust, zuvörderst diese Welt, und die ver_bohne Lust; so werd' ich, was du sagst, vollkommen wohl ver-

stehen, und nach Jerusalem mit tausend Freu - - - - - den ge - hen.

ARIA.

Violino I.

Violino II.

Viola.

Tenore.

Continuo.

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Violino I., Violino II., Viola., Tenore., and Continuo. The music is written in a 3/8 time signature with a key signature of one flat (B-flat). The Violino I and II parts feature intricate, flowing melodic lines with many sixteenth and thirty-second notes. The Viola and Continuo parts provide harmonic support with more rhythmic patterns. The Tenore part is mostly silent in this system, indicated by a whole rest.

The second system continues the musical score with five staves. The Violino I and II parts continue their melodic development. The Viola and Continuo parts maintain their harmonic roles. The Tenore part remains silent.

The third system of the musical score includes lyrics for the Tenore part. The lyrics are: "Mein Al-les in Allem, mein e-wiges Gut,". The Tenore part begins to sing in this system. The other instruments continue their accompaniment.

mein Al-les in Al-lem, mein e-wiges Gut, ver-bess-re das Her-ze, ver-

an-dre den Muth; schlag' Al-les dar-nie-der, was die-ser Ent-

sa-gung des Flei-sches zu-wi-der, mein e-wi-ges Gut, mein e-wi-ges Gut!

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is written in a minor key and features a complex piano accompaniment with various rhythmic patterns and melodic lines.

The second system includes vocal lines and piano accompaniment. The vocal line is written in a treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Doch wenn ich nun geistlich er - töd - tet da bin, so zie - he mich nach dir in".

The third system includes vocal lines and piano accompaniment. The vocal line is written in a treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Frie - de da - hin, in Frie - de, so zie - he mich".

nach dir in Frie - de da - hin, in Frie - - - de, in Frie - - - de, so

zie - he mich nach dir in Frie - de da - hin, dahin, in Frie - de da - hin.

piano
Mein Al - les in Allem, mein

First system of musical notation. It consists of five staves: two grand staves (treble and bass clef) and three individual staves (two bass clefs and one treble clef). The music is in a minor key. The first staff has a *forte* dynamic marking, and the second staff has a *piano* dynamic marking. The lyrics are: "ewiges Gut, mein Alles in".

Second system of musical notation, continuing from the first. It features the same five-staff structure. The lyrics are: "Al - lem, -mein ewiges Gut, mein e -".

Third system of musical notation, concluding the page. It features the same five-staff structure. The lyrics are: "- wiges Gut!". The system ends with a double bar line and a repeat sign.

CHORAL.

Oboe.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Er - tödt' uns durch dein' Gü - te,
den al - ten Men - sehen krän - ke,

Er - tödt' uns durch dein' Gü - te,
den al - ten Men - sehen krän - ke,

Er - tödt' uns durch dein' Gü - te,
den al - ten Men - sehen krän - ke,

Er - tödt' uns durch dein' Gü - te,
den al - ten Men - sehen krän - ke,

er - weck uns durch dein'
dass der neu' le - ben

er - weck uns durch dein'
dass der neu' le - ben

er - weck uns durch dein'
dass der neu' le - ben

er - weck uns durch dein'
dass der neu' le - ben

Gnad;
mag

Gnad;
mag

Gnad;
mag

Gnad;
mag

wohl hie auf die - ser Er - - - den,

wohl hie auf die - ser Er - - - den,

wohl hie auf die - ser Er - - - den,

wohl hie auf die - ser Er - - - den,

den Sinn und all' Be -

den Sinn und all' Be -

den Sinn und all' Be -

den Sinn und all' Be -

gehr - - den und G'dan - ken han zu

gehr - - den und G'dan - ken han zu

gehr - - den und G'dan - ken han zu

gehr - - den und G'dan - ken han zu

The first system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, featuring a complex, flowing texture with many sixteenth and thirty-second notes. The next three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), each with the lyrics "gehr - - den und G'dan - ken han zu". The bottom staff is the bass line for the piano accompaniment.

dir.

dir.

dir.

dir.

The second system of the musical score also consists of seven staves. The piano accompaniment continues with the same intricate texture. The vocal parts now have the lyrics "dir." on each staff. The bottom staff is the bass line for the piano accompaniment.