

Cantate

Am ersten Pfingstfesttage

„Erschallet, ihr Lieder.“

№ 179.

Feria 1 Pentecostes.
„Erschallet, ihr Lieder.“

CHOR.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Tromba I.**: Treble clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Tromba II.**: Treble clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Tromba III.**: Treble clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Timpani.**: Bass clef, 3/8 time signature. Rhythmic accompaniment with eighth notes.
- Violino I.**: Treble clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Violino II.**: Treble clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Viola I.**: Alto clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Viola II.**: Alto clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Fagotto.**: Bass clef, 3/8 time signature. Melodic line with eighth and sixteenth notes.
- Soprano.**: Bass clef, 3/8 time signature. Rested part.
- Alto.**: Bass clef, 3/8 time signature. Rested part.
- Tenore.**: Bass clef, 3/8 time signature. Rested part.
- Basso.**: Bass clef, 3/8 time signature. Rested part.
- Continuo.**: Bass clef, 3/8 time signature. Rhythmic accompaniment with eighth notes.

The musical score consists of 14 staves. The first 10 staves are piano accompaniment, with the first two staves grouped by a brace on the left. The bottom two staves of the piano part feature a '6' below the staff line. The last four staves (11-14) are vocal lines, each with the lyrics 'Er-schallet,' written below the notes. The bottom-most staff of the page has a circled '4' at the end.

ihr Lie-der, er - klin-get, ihr Sai-ten, er - schal - - - let, er - -
 ihr Lie-der, er - klin-get, ihr Sai-ten, er - schal - - -
 ihr Lie-der, er - klin-get, ihr Sai-ten, er - schal - - - let, er - -
 ihr Lie-der, er - klin-get, ihr Sai-ten, er - schal - - -

6 6 6 2 (6) 6 6 (6) # (-)

The image shows a musical score for guitar, consisting of two systems of staves. The top system contains five staves: two vocal staves (Soprano and Alto) and three guitar staves (Treble, Middle, and Bass). The bottom system contains four staves: two vocal staves (Tenor and Bass) and two guitar staves (Treble and Bass). The lyrics are written under the vocal staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The guitar part features a complex rhythmic pattern with many sixteenth and thirty-second notes.

klin - - - get, er - schallet, ihr Lie - der, er - klin - get, ihr Saiten!

- - let, er - klin - - - get, er - schal - let, er - klinget, ihr Saiten!

klin - - - get, er - schal - let, ihr Lie - der, er - klinget, ihr Saiten!

- - let, er - klin - - - get, er - schallet, er - klinget, ihr Saiten!

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

Er - schallet, ihr Lie - der, er - klinget, ihr Sai - ten, er - schallet, ihr Lie - der, er -

Er - schallet, ihr Lie - der, er - klinget, ihr Sai - ten, er - schallet, ihr Lie - der, er -

Er - schallet, ihr Lie - der, er - klinget, ihr Sai - ten, er - schallet, ihr Lie - der, er -

Er - schallet, ihr Lieder, er - klinget, ihr Sai - ten, er - schallet, ihr Lieder, er -

6 # 6 6 6 # 6 6 # 6

klinget, ihr Saiten, erschallet, ihr Lieder, erklinget, ihr

klinget, ihr Saiten, erschallet, ihr Lieder, erklinget, ihr

klinget, ihr Saiten, erschallet, ihr Lieder, erklinget, ihr

klinget, ihr Saiten, erschallet, ihr Lieder, erklinget, ihr

6 6 6 6 6 6 6 6 6 6 6

Sai-ten, er - schal - - let, er - klin - - get, er - schal-let, ihr Lie-der, er - -

Sai-ten, er - schal - - let, er - klin - - get, er - schallet, ihr Lie-der, er - -

Sai-ten, er - schal - - let, er - klin - - get, er - schal - let, er - -

Sai-ten, er - schal - - let, er - klin - - get, er - schallet, er - -

6 (6/4) (-) (6) (7/4) (7) (7) 6

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and two additional staves. The bottom system features four vocal staves (soprano, alto, tenor, and bass clefs) and a bass line. The lyrics are: "klinget, ihr Saiten! O se - - - - - ligste Zei.ten, o se . lig . ste Zei . ten, o". The vocal parts have a trill (tr) over the final note of the first phrase. The bass line includes figured bass notation: 6, 7b, 7b, 7b, —, 6b, 6.

The musical score consists of 12 staves. The top four staves are piano accompaniment for the right and left hands. The bottom four staves are vocal parts, each with lyrics. The lyrics are: "se - - - - - . ligste Zeiten, o se . lig - ste Zeiten!". The bottom-most staff includes figured bass notation: 7, 5, 3, 7, 6, 6, 5, (6), 4.

The musical score is arranged in 12 staves. The first 8 staves are grouped by a brace on the left, indicating they are for the piano. The first four staves (1-4) are for the right hand, and the next four (5-8) are for the left hand. The notation is dense, with frequent sixteenth and thirty-second notes. The key signature has one flat (B-flat), and the time signature is 3/4. The first 3 staves (9-11) are empty. The final staff (12) contains musical notation for the left hand, including a double bar line and a fermata. There are small '6' markings below the final staff.

Gott will sich die See-len zu Tem-peln be-rei-ten, zu

Gott will sich die See-len zu Tem-peln be-rei-ten, zu

Gott will sich die

Gott will sich die See-len zu Tem-peln be-

The image shows a musical score for a chorale. It consists of several staves. At the top, there are four empty staves for vocal parts (Soprano, Alto, Tenor, Bass). Below these are four staves for piano accompaniment (Right Hand and Left Hand). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter in the second measure with the lyrics: "Gott will sich die See-len zu Tem-peln be-rei-". The lyrics continue across the staves: "Seelen zu Tem-peln be-rei-ten, die See-rei-ten, Gott will sich die See-len zu Tem-peln be-ten, Gott will sich die See-len zu". At the bottom of the page, there are figured bass numbers: 6 7 7 9 8 7 6 7 7 5 6 7 6.

- - - - - ten, zu Tem - peln be - rei - ten, Gott will sich die See - len zu Tem - peln be -
 - - - - - len zu Tem - peln be - rei - - - - -
 rei - - - - - ten, be -
 Tem - peln be - rei - - - - - ten, die See - len zu Tempeln be -

7 6 7 6 5 6 6 5 6 6 (7) 5 9 3 9 3
 # 4 2

The musical score consists of 11 staves. The top four staves are for the piano accompaniment, and the bottom seven staves are for the voice. The piano part features a complex texture with multiple voices in both hands, including a prominent eighth-note pattern in the right hand and a more active bass line. The voice part is a four-part setting with lyrics: 'rei - ten, Gott' (top voice), '- ten,' (second voice), 'rei - ten,' (third voice), and 'rei - ten,' (bottom voice). The lyrics are spread across the final two measures of the page. At the bottom of the page, there are figured bass numbers: 9 8, 5 6 6, 4 3 6, 4 3 6, 7 6, 7 6, #.

will sich die See-len zu Tem-peln be-rei-

Gott will sich die See-len zu Tem-peln be-rei-

Gott will sich die See-len zu Tem-peln be-rei-

Gott will sich die See-len zu Tem-peln be-

The image shows a musical score for a piece identified as B.W. XXXV. It consists of a piano accompaniment and a vocal line. The piano part is written for the right and left hands, with the right hand using a treble clef and the left hand using a bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The piano part features a complex texture with many sixteenth and thirty-second notes, often beamed together. The vocal line is written in a single staff with a treble clef. The lyrics are 'rei' and 'ten.' repeated across the measures. There are trills (tr.) marked in the piano part. At the bottom of the page, there are fingering suggestions for the piano part, such as '2 6', '6 (6 7)', and '6 (6 7)'. The piece concludes with the instruction 'Da Capo.'.

B.W. XXXV.

Da Capo.

ARIE.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Basso.

Fagotto col Continuo.

Continuo.

Fag.

Heilig-ste Drei-ei-nig-keit, gro-sser Gott, gro-sser Gott, gro-sser Gott der Eh-

ren, komm doch in der Gna-den -
Fag.

6 5 6 5 6 4 6 6 4 2 6

zeit, komm doch in der Gna-den - zeit bei uns ein-zu - keh - ren, komm

6 6 6 6 6 5 4 # 6 4 2 6 6

— doch, komm doch in die Her - zens - Hüt - ten, sind sie gleich ge - ring und klein, komm

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

doch, komm und lass dich doch er - bit - ten, komm und keh - re bei uns
Fag.

6 6^b 7^b 6^b 5^b 4^b 6 6 7 7 9 8

ein, komm und lass dich doch er -

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

bit - ten, komm und zie - he bei uns ein!

4/2 6 b 6^b 6 # 6 7 # 6 b 6^b 4

Heiligste Dreieinigkeit, grosser Gott, grosser Gott, grosser Gott der Eh...

6 6 6 6 6 6 6 7 6 6 7 6

ren!
Fag.

6 6 6

Fag.

6 7 6 8 6 6 6 6 6

ARIE.

Violino I. II.
Viola I. II.
all'unisono.

Tenore.

Continuo.

First system of musical notation. The Violino I. II. and Viola I. II. staves are in unison. The Tenore staff is empty. The Continuo staff has a bass clef and a 3/4 time signature. The key signature has one sharp (F#). The Continuo staff contains the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Fingering numbers 6, 6, 6, 5, 6, 5 are written below the notes.

Second system of musical notation. The Violino I. II. and Viola I. II. staves are in unison. The Tenore staff is empty. The Continuo staff has a bass clef and a 3/4 time signature. The key signature has one sharp (F#). The Continuo staff contains the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Fingering numbers 7, 6, 7, 6, 7, 6, 5 are written below the notes.

Third system of musical notation. The Violino I. II. and Viola I. II. staves are in unison. The Tenore staff has a vocal line with lyrics. The Continuo staff has a bass clef and a 3/4 time signature. The key signature has one sharp (F#). The Continuo staff contains the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Fingering numbers 6, 7, 6, 6, 6, 5, 5 are written below the notes.

O See - len - Pa - radies, o See - len -

Fourth system of musical notation. The Violino I. II. and Viola I. II. staves are in unison. The Tenore staff has a vocal line with lyrics. The Continuo staff has a bass clef and a 3/4 time signature. The key signature has one sharp (F#). The Continuo staff contains the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Fingering numbers 6, 6, 6, 6, 6 are written below the notes.

Pa - ra - dies, das - Got - tes Geist durch we -

First system of musical notation. It consists of three staves: a treble staff with a melodic line, a middle staff with a rhythmic accompaniment, and a bass staff with a bass line. The lyrics are: "het, o See - len - Pa - radies, o See - len - Pa - ra -". The key signature has one sharp (F#) and the time signature is 3/4. Chord symbols 7, 6/4, 7, 6/4, and 7/3b are written below the bass staff.

Second system of musical notation. It consists of three staves. The lyrics are: "dies, das Got - tes Geist - - durch - we - - - - -". The word "piano" is written above the middle staff. The key signature has one sharp (F#) and the time signature is 3/4. Chord symbols 7, 3/5, 7/5, 6, #, 6, 6/4, 7, and 6/4 are written below the bass staff.

Third system of musical notation. It consists of three staves. The lyrics are: "het;". The word "tr" is written above the middle staff. The key signature has one sharp (F#) and the time signature is 3/4. Chord symbols 6/4, 7/5b, 6, 3/5, 6/5, 6, #, (6), and # are written below the bass staff.

Fourth system of musical notation. It consists of three staves. The lyrics are: "het;". The key signature has one sharp (F#) and the time signature is 3/4. Chord symbols 6, 6/5, 6/5, #, and 7/# are written below the bass staff.

6 4 7 # 6 4 7 6 5 # 4/2 7 # 3 5

der bei der Schöpfung blies, der bei der Schöpfung

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

blies, der Geist, der nie vergethet;

7 # 5 # 4 5 4/2 6 5b 3

auf, auf, bereite dich! der Geist, der nie vergethet;

6 5 # 6 4/2 6 5 # 6 2 7

-het, der Geist, der nie vergethet;

6 4 7 6 5 6 4/2 (7) # 5 #

het; auf, auf, be - rei - te dich, auf, auf, be -

rei - te dich! der Trö - ster na - het sich, auf, auf, be -

rei - te dich! der Trö - ster na - het sich, der Trö - ster na -

- het sich, der - Trö - ster na -

- het sich, der Trö - ster na - het sich.

Da Capo.

ARIE. Duett.

Violino.

Soprano.

Alto.

Violoncello obligato.

Organo obligato.

(Von Es dur nach F dur transponirt.)

Komm, lass

mich nicht län - ger - war - ten, komm, du sanf - ter - Him - melswind, komm, lass
Ich er -

mich nicht län - ger war - ten, komm, - komm, komm, - du
qui - cke dich, mein Kind, - ich er - qui - cke, ich er -

sanf - - - ter Him - melswind, we - - -

qui - eke dich, ich er - - qui - eke dich, mein Kind, - - dich, mein

- - - - - he durch den

Kind, ich er - qui - - eke dich, mein Kind, ich er - qui - -

Her - zens - gar - ten! Lieb - ste - - Lie - be, die so - -

- - - - - eke dich, mein Kind.

sü - sse, lieb - ste Lie - be, die so sü - sse, die so sü - sse, al - ler

Wol - lust Ü - ber - fluss, ich ver - geh', wenn ich dich -
Nimm von mir den Gna - den - kuss,

mis - se, lieb - ste Lie - be, die so sü - sse, lieb - ste
nimm von mir den Gna - den - kuss, von mir den Gna - den - kuss,

Lie-be, die so sü-sse, al-ler Wol-lust Ü-berfluss, lieb-ste Lie-be, ich ver-geh, wenn ich dich
 nimm von mir den Gnaden-kuss, den Gna-den-kuss, den Gna-den-kuss,

mis-se, ich ver-geh, ich vergeh, wenn ich dich mis-se,
 nimm von mir den Gna-den-kuss, nimm von

sei im Glau-ben mir will-kom-men! Höch-ste
 mir den Gna-den-kuss.

Lie-be, komm her-ein, komm her-ein, komm her-ein, her-ein! Du hast mir das Herz ge-
 Ich bin dein und du bist mein, ich bin dein und du bist mein!

nom-men, sei im Glau-ben mir will-
 Ich bin dein und du bist mein, ich bin dein und du bist

kom-men! Höch-ste Lie-be, komm her-ein, komm her-ein, komm her-
 mein, du bist mein, ich bin dein und du

ein, komm her-ein! Du hast mir das Herz ge-nom-men,
 — bist mein, ich bin dein und du bist mein, ich bin —

sei im Glau-ben mir will-kom-men! Höch-ste Lie-
 dein, ich bin dein und du bist mein, du bist mein und ich bin

-be, komm her-ein! Du hast mir das Herz ge-
 dein, du bist mein und ich bin dein, und ich bin dein,

nom - men, sei im Glau - - ben mir will - kom - men, komm her - ein! H"och - ste
 - du bist mein - - - und ich bin dein, und ich - - - bin dein, - - -

Lie - be, du - - - hast mir das Herz ge - nom - men,
 - du bist - mein - - - und ich bin dein, - - -

sei im Glau - - - ben mir willkommen! H"ochste Lie - - be, komm her - ein!
 - du bist mein und ich bin dein, und ich, - - - und ich bin dein!

The first system of the score consists of four staves. The top two staves are a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The bottom two staves are a piano accompaniment, also with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat) and a common time signature (C).

CHORAL.

Violino I.

Violino II.

Viola I.

Viola II.

Soprano.

Alto.

Tenore.

Basso.

Continuo.
Fagotto col Continuo.

Von Gott kommt mir ein Freu - den - schein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

Von Gott kommt mir ein Freu - den - schein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

Von Gott kommt mir ein Freu - denschein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

Von Gott kommt mir ein Freu - den - schein, wenn du mit dei - nen
 O Herr Je - su, mein trau - tes Gut, dein Wort, dein Geist, dein

6 5 6 9 6 6 6 5 6 6

