

Johann Sebastian Bach (1685 – 1750)

Meine Seele erhebt den Herren

Festo Visitationis Mariae

BWV 10

a
4 Voci
Tromba
2 Hautbois
2 Violini
Viola
e
Continuo

Inhalt

1. Coro: <i>Meine Seel erhebt den Herren</i>	3
2. Aria: <i>Herr, der du stark und mächtig bist</i> (Soprano)	14
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1. Coro.

Vivace

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Tromba col c.f.

Alto

Tenore

Basso

B. c.

6 $\frac{5}{2}$ 6 9 8 6 $\frac{5}{4}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 6 $\frac{6}{4}$ 4 3 6 $\frac{6}{4}$

5

5 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{3}$ 5 7 7 6 $\frac{7}{4}$ # 6 $\frac{6}{5}$

9

12

13

14

$\frac{6}{2}$ $\frac{7}{2}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{2}$ $\frac{6}{5}$ $\frac{6}{5} + 5$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{5}$ $\frac{8}{5}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{2}$

13

c.f.

Mei - ne Seel er - hebt den Her - - -
Mei - ne Seel er - hebt den Herrn, mei - ne Seel er - hebt den Herrn, er hebt den
Mei - ne Seel er - hebt den Herrn, er - hebt den Herrn, mei - ne Seel er hebt den
Mei - ne Seel er - hebt den Herrn, den Herrn, mei - ne Seel er hebt,

6 4 # 6 5 6 9 8 7 6 6 6 2

17

ren,
Herrn, mei - ne Seel er-hebt den Herrn,
Herrn, mei - ne Seel er - hebt den Herrn,
mei - ne Seeler - hebt den Herrn,

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

21

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

25

c.f.

und

und mein Geist freu - et sich,
und mein Geist freu -
und mein Geist freu - et sich,

6 6 5 6 9 2 6 6 5 7 9 6 6 6 6 4 5

29

mein Geist freu - et sich Got - tes mei - nes Hei - lan -

et, freu - et sich, freu - et sich Got - tes mei - nes Hei -

freu - et sich, freu - et sich Got - tes mei - nes Hei -

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

33

des...
des, und mein Geist freu - et sich, freu - et sich Got - tes mei - nes Hei - landes.
lan-des, mein Geist freu - et sich, freu - et sich Got - tes mei - nes Hei - landes.
et sich Got - tes mei - nes Hei - lan - des.

6 6 6 6 6 5 6 6 9 8 6 5 6 6 6 4 6 6
3 2 4 2 4 2 +2 4 2 +2 4 2 +2 4 2 +2 4 2 +2

37

<img alt="Musical score for measures 37-40. The score consists of five staves. The top two staves are soprano, the middle two are alto, and the bottom is bass. The music is in common time, mostly in B-flat major. Measures 37-39 feature eighth-note patterns. Measure 40 features a sustained note followed by eighth-note patterns. Measure 41 is a rest. Measure 42 is a rest. Measure 43 is a rest. Measure 44 is a rest. Measure 45 is a rest. Measure 46 is a rest. Measure 47 is a rest. Measure 48 is a rest. Measure 49 is a rest. Measure 50 is a rest. Measure 51 is a rest. Measure 52 is a rest. Measure 53 is a rest. Measure 54 is a rest. Measure 55 is a rest. Measure 56 is a rest. Measure 57 is a rest. Measure 58 is a rest. Measure 59 is a rest. Measure 60 is a rest. Measure 61 is a rest. Measure 62 is a rest. Measure 63 is a rest. Measure 64 is a rest. Measure 65 is a rest. Measure 66 is a rest. Measure 67 is a rest. Measure 68 is a rest. Measure 69 is a rest. Measure 70 is a rest. 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A musical score for piano, page 41, featuring six staves. The top two staves are treble clef, the third staff is bass clef, and the bottom three staves are bass clef. The score consists of six measures. Measures 1-3 show the treble and bass staves playing eighth-note patterns. Measure 4 begins with a fermata over the treble staff, followed by eighth-note patterns. Measure 5 shows the bass staves playing eighth-note patterns. Measure 6 concludes with eighth-note patterns in the bass staves. The score is in common time and includes a key signature of one flat.

45

c.f.

Denn Er hat sei - ne e - len - de
Denn Er hat sei - ne e - len - de Magd,
Denn Er hat sei - ne e -

$\frac{7}{5}$ $\frac{8}{7} \frac{5}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ 5

6 4 6

49

Magd an - ge - sehen, sei - ne e - len - de Magd an - ge - se - hen.
an - ge - se - hen.
sei - ne e - len - de Magd an - ge - se - hen, Er hat seine e - len - de Magd an - ge - se - hen.
len - de Magd an - ge - se - hen, sei - ne e - len - de Magd an - ge - se - hen.

$\frac{6}{5}$ $\frac{6}{5}$ 9 8 $\frac{7}{5}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{2}$ 6 6 $\frac{6}{4}$ $\frac{6}{4}$ $\frac{4}{3}$ $\frac{5}{6}$ $\frac{6}{2}$

53

$\frac{6}{4}$ $\frac{6}{4}$ 4 3 $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{5}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{2}{2}$

57

Harmonic analysis for measures 57-60:

- Measure 57: $\frac{5}{3}$, 6, $\frac{6}{4}$, $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{2}$, $\frac{5}{2}$
- Measure 58: $\frac{6}{4}$, $\frac{6}{2}$, $\frac{5}{2}$, $\frac{6}{4}$, $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{2}$
- Measure 59: $\frac{6}{4}$, $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{2}$, $\frac{5}{2}$, $\frac{6}{4}$, $\frac{6}{2}$
- Measure 60: $\frac{6}{4}$, $\frac{6}{2}$, $\frac{5}{2}$, $\frac{6}{4}$, $\frac{6}{2}$, $\frac{5}{2}$, $\frac{6}{4}$, $\frac{6}{2}$

61

Lyrics in measure 64:

Siehe, von nun an werden mich se - - - lig
c.f.
Sie - he, von nun an wer - den mich se -
Siehe, von nun an werden mich se - lig prei
Siehe, von nun an werden mich se - lig

Harmonic analysis for measures 61-64:

- Measure 61: $\frac{9}{7}$, 6, 6, 6, $\frac{6}{4}$, 5
- Measure 62: 6
- Measure 63: 6
- Measure 64: $\frac{6}{4}$, $\frac{5}{2}$, 6, $\frac{6}{2}$

65

prei - sen al - le, al - le, al - le Kin - des

lig prei - sen al - le Kin - des

sen al - le, al - le, al - le, al - le Kin - des

prei - sen, werden mich se - lig prei - sen

6 4 b 6 5 5 5 6 6

68

Kind, sie - he, von nun an wer - den mich se - lig prei - sen, von nun an, von Tr

Kind, wer - den mich se - lig

Kind, sie - he, von nun an wer - den mich se - lig prei - sen al - le Kin des

al - le Kin - des Kind, al - le Kin - des

6 6 6 4 2 6 6 5 4 6 6 9 8 6 6 5 4 6 6

71

nun an wer - den mich se - lig prei - sen al-le, al - le,
prei - sen, von nun an, von nun an wer - den mich se - lig prei -
Kind, wer-den mich se - lig prei - sen, von nun an, von nun an wer - den mich
Kind, von nun an wer-den mich se - lig prei - sen, mich se - lig

6 6 5 # 6 6 8 6 6 +5 # 6 6 +2 6 6 4 6 6 +2

74

al - le, al - le, al - le Kindes Kind, wer - den mich se -
sen al-le, al - le, al - le Kindes Kind, wer - den mich se - lig,
se - lig prei - sen al - le Kindes Kind, wer - den mich se - lig,
prei - sen, mich se - lig preisen al -

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

A musical score page for orchestra and choir, numbered 77. The score consists of eight staves. The top four staves represent the orchestra, featuring two violins, viola, cello, double bass, and timpani. The bottom four staves represent the choir, with three parts: soprano, alto, and bass. The music is in common time, with a key signature of one flat. The vocal parts sing in German, with lyrics appearing below the staff: "se - - lig prei - sen", "se - - lig prei - sen", and "le, al - le,". The score includes various dynamic markings like forte (f), piano (p), and accents. Measure numbers 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580.

80

al - le, al - le Kin-des Kind, al - - - - le, al - le Kin-des Kind.
 al - - - - le Kin-des Kind, al - - - - le, al - le Kin-des Kind.
 al - - - - le Kin-des Kind, al - - - - le, al - le Kin-des Kind.
 al - - - - le, al - - - - le, al - - - - le, al - le Kin-des Kind.

6 6 5 6 +5 6 6 6 5 5 6 5 6 6 5

2. Aria. Soprano

The musical score consists of five staves. The top staff is for Oboe, followed by Violino I and Violino II sharing a staff, then Viola, Soprano, and Bassoon (B. c.) sharing another staff. The score begins with a section for Oboe and Violins, followed by a section for all instruments. Measure 4 starts with a section for Violins and Viola, followed by a section for all instruments. Measure 8 starts with a section for Bassoon and Viola, followed by a section for all instruments.

1. Aria. Soprano

Oboi

Violino I

Violino II

Viola

Soprano

B. c.

a due *tr*

6 4 3 6 7 6 4 3 6

Ob I *p* a due *f*

p *f* *p* *f*

7 6 4 3 6 6 9 8 6 5

8

b

9 8 6 7 5 5 6 6 7 9 7 3

12

Herr, Herr, Herr, der du stark und mächtig bist, der du stark und mächtig

6 6 6 4 3 6 7 6 4 3 6

16

bist, der du stark und mächtig bist, Gott, des - sen Na - me hei - lig ist, Gott, des - sen

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

20

Na - me hei - lig ist, wie wunder - bar sind dei-ne Wer - ke, Herr, Herr,

5 +6 7 7 6 5 5 6 9 8 6 5 9 8 6 7 5 7 5 7 6 5

[24]

der du stark und mächtig bist, Gott, des-sen Name heilig ist, wie wun - derbar sind deine Wer - ke,

$\frac{6}{5}$ $\frac{7}{4}$ $\frac{9}{5}$ 6 6 $\frac{6}{4} \frac{5}{4}$

[28]

f 6 4 6 7 6 $\frac{5}{4} \frac{3}{2}$ 6 7 6 $\frac{5}{4} \frac{3}{2}$ 6 5 6

[32]

Herr, der du stark _____ und mächtig bist,

$\frac{7}{4}$ $\frac{9}{5}$ 6 6 5 p $\frac{6}{4} \frac{6}{2} \frac{6}{3}$ 7 $\frac{6}{5}$ 6

[36]

Gott, dessen Na - - me hei- lig ist, Gott, Gott,

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

[40]

des - sen Name hei- lig ist, Gott, des - sen Na - - me hei - lig ist, wie wun-der -

6 6 7 5 6 5 7 9 6 5 9 4 3 6 5

[44]

bar - - sind dei - ne Wer - - ke, Herr, Herr, der du stark und mächtig bist, Gott,

5 3 6 7 7 6

47

dessen Na-me hei- lig ist, wie wun - derbar sind dei-ne Wer - ke!

7 9 6 5 6 5 6 4 5 7 5 2

f 6 4 3 6

51

Ob I

p

p

p

7 6 4 3 6 7 6 4 3 6

55

a due

f

f

f

$\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{5}$ 7 5 7 6 5 7 6 5

59

Du sie-hest mich E - len - den an, mich,

7 9/5 6 6 5 6/5 6/5 7/5 8 7

63

du siehest mich E - lenden an, du siehest mich E - len - den an, du hast an mir so viel,

9/2 6 6/5 5 7 9/2 6/4 2 6 6 6/5

67

- so viel getan, an mir du hast an mir so viel ge - tan, an mir so viel ge - tan, daß ich nicht al -

6 b7 b7 5 7 b 6 6/4 6/5 b7 9/2 5 6/4

71

- les zähl und mer - ke,

5 b6 6 6 7 f 5 6 $b7$

75

daß ich nicht al - les zähl und mer - ke, daß ich nicht al - les zähl und

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

79

mer - ke, nicht al - les zähl und mer - ke.

$\frac{6}{5}$ $\frac{7}{3}$ $\frac{6}{4}$ $\frac{7}{3}$ $\frac{5}{2}$ $\frac{5}{2}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{2}$ $\frac{6}{6}$ $\frac{6}{4}$ $\frac{5}{2}$ $\frac{5}{2}$ Da Capo

3. Recitativo. Tenore

Tenore Des Höchsten Güt' und Treu wird al - le Mor - gen neu und währet immer für und für bei
 B. c. $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ 2 $\begin{matrix} \sharp 7 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 8 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ 1 \end{matrix}$

[4] de-nen, die all-hier auf sei - ne Hil - fe schaun und ihm in wah-rer Furcht vertraun.
 $\begin{matrix} 7 \\ 1 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} \sharp 7 \\ 2 \end{matrix}$ $\begin{matrix} 8 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ 1 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ 8 7

[7] Hingegen übt er auch Gewalt mit seinem Arm an denen, welche weder kalt noch warm im Glauben und in Lie-be
 $\begin{matrix} 6 \\ 4 \end{matrix}$ 6 $\begin{matrix} \flat 5 \\ 6 \end{matrix}$ $\begin{matrix} \flat 5 \\ 6 \end{matrix}$ $\begin{matrix} \flat 6 \\ 4 \end{matrix}$ $\begin{matrix} \flat 7 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$

[10] sein; die nakket, bloß und blind, die voller Stolz und Hoffart sind, will sei - ne Hand wie Spreu zer
 $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ 6 $\begin{matrix} 5 \\ 7 \end{matrix}$ 7

[14] streun, wie Spreu zer - streun.
 $\begin{matrix} 7 \\ 5 \end{math>$

4. Aria. Basso

Basso $\begin{matrix} 6 \\ 4 \end{matrix}$ - - -

B. c. $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 7 \\ 2 \end{matrix}$

[4] Ge-wal
 $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ 7 7 6 $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ p 6

8

- tige, Ge - wal - ti - ge stößt Gott vom

6 6 6 6 4 7 6 6 6 6 6 6

11

Stuhl, stößt Gott vom Stuhl hinun - ter in den Schwefelpfuhl, hinunter in den Schwefelpfuhl, hinunter

6 4 2 7 6 7 +5 6 7

14

hin - un - ter in den Schwefel - pfuhl, Ge - wal - ti - ge stößt Gott vom

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

17

Stuhl hin-un - ter in den Schwefel - pfuhl, hinun - ter in den Schwefelpfuhl;

7 6 6 6 5 7 6 5 b 6 6 5 3 f 6

20

Die Niedern pflegt

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

24

Gott zu - er - hö - hen, die Nie - dern pflegt Gott zu - er -

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

28

hö - hen, daß sie wie Stern am Himmel ste - hen, die

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

32

Rei - chen lässt Gott bloß und leer, bloß und leer,

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

35

A musical score page featuring two staves. The top staff is for bass (C-clef) and the bottom staff is for piano (F-clef). The music consists of two measures. The bass part starts with a forte dynamic (F#) and continues with eighth-note patterns. The piano part features eighth-note chords. Below the staff, lyrics are written in German: "bloß und leer, die Hung - - - ri-gen füllt er mit Ga - ben, daß". Below the lyrics, a harmonic analysis is provided with Roman numerals and numbers: 6, b5, 5, 6, 6, 5, b6, 5, #, 7, 6, 6, 6, b5, b5, b, 7, 6, 5, 4, #, 6, 6.

39

sie auf sei - nem Gnadenmeer, auf sei - nem Gna - den - meer stets Reich - tum und die
 6 6 7 6 6 6 6 5 6 6 6 6 5

42

Füll - le ha - ben, daß sie auf sei - nem Gna - den - meer, auf seinem Gna - den -

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

46

meer, auf seinem Gna - den - meer stets Reichum und die Fül -

harmonic analysis below the piano part:

8	7	6 5	6	$\frac{6}{4}$	5	$\frac{6}{4}$	5
3	3	4 3		2		2	

49

Musical score for piano and voice. The piano part consists of two staves of sixteenth-note patterns. The vocal part begins with a melodic line in measure 7, followed by a rest in measure 8, and then continues with a melodic line in measure 9. The lyrics "le ha - ben." are written below the vocal line in measure 8. Measure 10 starts with a forte dynamic (f).

53

The musical score consists of two staves. The top staff is a bass clef staff with a tempo marking of $\frac{1}{8}$ note = 120. It contains ten measures of rests. The bottom staff is also a bass clef staff with a tempo marking of $\frac{1}{8}$ note = 120. It contains ten measures of sixteenth-note patterns. Measure 1 starts with a 6/4 time signature, followed by 5/4, 6/5, 7, 6/4, 5/4, 6/5, 7, 7, 7, 6, and ends with 6/4. Measure 2 starts with 5/4, followed by 6/5, 7, 6/4, 5/4, 6/5, 7, 7, 7, 6, and ends with 6/4.

5. Duetto. Alto, Tenore

Tromba
ed Oboi

Alto

Tenore

B. c.

7

c.f.

der Barmher - zig - keit, der Barmher - zig - keit, er den - ket der Barm - her - - zig -
keit, er den - ket der Barmher - zig - keit, er den - ket der Barmher - zig - keit, er den - ket

13

keit, er den - ket der Barmher - zig - keit, er den - ket der Barmher - zig - keit, er den - ket der Barmher - zig -
keit, er den - ket der Barmher - zig - keit, er den - ket der Barmher - zig - keit, er den - ket

19

c.f.

keit, er denket der Barmher-zig - keit, der Barmher-zig - keit und hilft sei - nem
der Barmher-zig - keit, er denket der Barmher-zig - keit und hilft sei - nem Diener, hilft sei - nem Die - ner Is - ra - el

[25]

Diener, hilft sei - nem Die - ner Is - ra - el auf, und hilft sei - nem Diener, hilft sei - nem Die - ner Is -
auf, hilft sei - nem Di - ner Is - ra - el auf,
und hilft sei - nem Diener, hilft sei - nem
6 9 8 7 5 7 5 4 # 6 6 6 +4 6 7 9 8 5 5 7 5 4 # 5

[30]

-ra-el, Is-ra-el auf.
Die - ner Is-ra-el auf.
9 8 7 6 5 4 # 5 2 +4 6 6 6 2 6 6 6 2 6 5 3 6 5 5 4 #

6. Recitativo. Tenore

Violino I
Violino II
Viola
Tenore
B. c.

Was Gott den Vätern al - ter Zei - ten ge - redet und verhei - ßen hat, er - füllt er auch im
6 6 6 5

4

Werk und in der Tat. Was Gott dem A-braham, als er zu ihm in sei-ne Hütten kam, versprochen und ge-

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

8

Andante

schworen, ist, da die Zeit er - ful - let war, geschehen: Sein Sa - me mußte sich so

$\frac{7}{5}$ 6 $\frac{5}{4}$ 6 $\frac{7}{5}$ (p)

11

sehr wie Sand am Meer und Stern am Firmament ausbrei-ten, der Heiland ward ge - bo - ren, das

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

14

ew - ge Wort ließ sich im Fleische se - hen, das menschli - che Ge - schlecht vom Tod und allem

17

Bö - sen, und von des Sa - tans Skla - ve - rei, aus lauter Lie - be zu er - lö - sen; dann bleibts da -

20

bei, daß Got - tes Wort voll Gnad und Wahr - heit sei. —

7. Choral.

Soprano
Tromba, Oboi, e
Violino I con Soprano

Alto
Violino II con Alto

Tenore
Viola con Tenore

Basso

B. c.

Lob und Preis sei Gott dem Va - ter und dem Sohn und dem Hei-li-gen
Lob und Preis sei Gott dem Va - ter und dem Sohn und dem Hei-li-gen
Lob und Preis sei Gott dem Va - ter und dem Sohn und dem Hei-li-gen
Lob und Preis sei Gott dem Va - ter und dem Sohn und dem Hei-li-gen
Lob und Preis sei Gott dem Va - ter und dem Sohn und dem Hei-li-gen

6 5 $\frac{6}{4}$ 3 6 6 5 9 5 6 6 6 6

[8]

Gei - ste. Wie es war im Anfang, itzt und im - mer - dar und von
Gei - ste. Wie es war im Anfang, itzt und im-mer - dar
Gei - ste. Wie es war im Anfang, itzt und im - mer - dar und von
Gei - ste. Wie es war im An - fang, itzt und im - mer - dar und von E - wig -
6 4 5 6 5 6 4 6 6 6 5 8 7 6

[16]

E - wig - keit zu E - wig - keit, a - - - men.
und von E - wig - keit zu E - wig - keit, a - - - men.
E - wig - keit zu E - wig - keit, a - - - men.
keit zu E - wig - keit, a - - - men.

$\frac{6}{4}$ 3 6 5 $\frac{6}{4}$ 6 7 $\frac{8}{4}$ $\frac{6}{4}$ 6 6 9 6 $\frac{6}{4}$ 5 $\frac{4}{2}$ 5

Editionsbericht

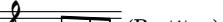
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4.
2

Meine Seel erhebt

Vivace nur in Stimme VI 1. Die Partitur schreibt in allen Stimmen Taktart C

6 ^{7f}	Bc:	Bindebogen nur in Partitur
13 ¹	VI 1:	g' (Stimme), b' (Partitur)
13	S:	Bogen nur in Stimme
21 ⁴⁻⁶	VI 2:	Partitur 
21 ⁴⁻⁶	VI 2:	Partitur 
23 ⁷ -24 ¹	VI 1:	Partitur a' g' f'
28	S:	Bogen nur in Stimme
44 ³	VI 2:	a' in Partitur
51 ⁶	VI 1:	as' (Stimme), a' (Partitur)
54 ⁷	Va:	ges (beide)
65 ⁶	S:	e' (Partitur)
75 ²	S:	c" (Stimme)
80 ²	S:	fis" (Stimme)

Herr der du stark

	Ob 1:	Taktart C
2 ⁷⁻⁸	VI 2:	Sechzehntel f" c" (Partitur); vgl. 14 ⁹
3 ⁹⁻¹⁰	VI 2:	Sechzehntel d" a' (Partitur); vgl. 15 ⁹
4 ⁹⁻¹⁰	VI 2:	Sechzehntel a' f (Partitur); vgl. 16 ⁹
5 ¹²	VI 2:	es" (Partitur)
6 ² , 7 ²	VI 2, Vla:	Dynamik nur in Ob. 1
13	Bc:	Legatobögen in Stimme, von 1-3 und 4-6
14 ⁶	Bc:	A in Partitur
15 ⁷	Bc:	F in Partitur
16 ¹	Bc:	(beide) es nach g korrigiert (offensichtlich durch Bezifferung)
27	VI 1:	(Stimme) Erste drei Sechzehntel gebunden; an Anfang angepaßt
30 ¹	VI 2:	
36 ⁹	Bc:	Bezifferung 5
49 ²	S:	Fermate in Stimme
57 ⁴	VI 2:	g' (Partitur)
61 ⁴	Bc:	d in Stimme; D in Partitur, Korrekturversuch
62 ¹	VI 2:	piano fehlt (beide)
71 ⁶	VI 1:	a' (Stimme)
71 ⁸	Bc:	a (beide)

Des Höchsten Güt'

14 ²	T:	es (Stimme)
-----------------	----	-------------

Gewaltige stößt Gott

20 ¹⁵	B:	H (Stimme)
36 ⁷	B:	e (beide) - Bezifferung legt es nahe

Er denket der Barmherzigkeit

19 ¹	T:	Achtel c d (Partitur), möglicherweise Korrekturversuch
-----------------	----	--

Was Gott den Vätern

10	Bc:	Anweisung accompagnato adagio (Stimme)
----	-----	--

Lob und Preis

3 ⁴	Bc:	f (Partitur)
12 ^{3ff}	A:	Stimme: 
14	B:	Fermate nur in Stimme