

Gottfried Heinrich Stölzel  
(1690 - 1749)

ICH DANCKE DIR, HERR  
DAß DU ZORNIG BIST GEWESEN

*Cantata for the Dominica Reminiscere  
(second Sunday in Lent)*

Edition based on two manuscripts in the  
Staatsbibliothek zu Berlin

Edited by Walter Heeroma  
Amsterdam 2023



## Full score

Preface.....	i
Notes on the text.....	iii
1. Ich dancke dir, Herr, daß du zornig bist gewesen.....	1
(v1, v2, va, 4-st. choir, b.c.)	
2. Der Herr stellt sich zum Öftern zornig an.....	7
(Soli S,A,T,B, b.c.)	
3. So will ich auch Jesum nicht lassen.....	10
(v1, v2, Soli S,B, b.c.)	
4. Freu dich sehr, o meine Seele.....	14
(v1, v2, va, 4-st. choir, b.c.)	
5. Süßes Wort aus Jesu Munde.....	15
(v1,v2, Soli A,T, b.c.)	
6. Wie wenn nach trüber Nacht das Morgenlicht.....	20
(Soli A,T, b.c.)	
7. Ich dancke dir, Herr, daß du zornig bist gewesen.....	1

1st edition, September 2023

© Walter Heeroma, 2023

Users are free to download and print the score for personal use or to share them within their choirs or orchestras, and to use the score for performances and recordings. Any commercial use, e.g. printing and selling scores, is prohibited without explicit permission by the copyright holder. If the score is used for a performance or recording, the editor would enjoy to receive a notice at [hehe-editions@xs4all.nl](mailto:hehe-editions@xs4all.nl). Any comments on the edition may be sent to the same e-mail address, and will be highly appreciated.

## Preface to *Ich dancke dir, Herr*

Gottfried Heinrich Stölzel was one of the many excellent German baroque composers who happened to live in the shadow of J.S. Bach, and therefore sadly were often forgotten. He was born in the small Saxon town of Grünstädtel in 1690, where his father, from whom he received his first musical lessons, was organist. He received a further musical education from Melchior Hoffmann, and in Italy, where he went in 1713 and stayed for more than a year, from Heinichen, Vivaldi, Gasparini, Domenico Scarlatti and Bononcini. Back in Germany, after a successful interlude in Prague, Stölzel was appointed in 1719 as *Kapellmeister* at the ducal court of Gotha in Thüringen, in which capacity he continued working until his death in 1749. Comprehensive biographies of Stölzel can be found on the internet<sup>1</sup>.

Stölzel was a truly prolific composer. The number of his sacred cantatas alone amounts to 1,358 (of which a 600-odd have survived). Apart from these he wrote a great diversity of other type of compositions: 5 operas (all lost), 18 orchestral suites (all lost), a great many other instrumental works, and a passion, that was performed by J.S. Bach in Leipzig on Good Friday 1734.

I have not been able to find whether Stölzel and Bach have ever met; but they certainly were familiar with each other's compositions. Apart from the passion performance mentioned above, and the fact that Bach has adapted or used several compositions by Stölzel, this can well be illustrated by the fact that they both were members of the *Correspondirende Societät der Musicalischen Wissenschaften*<sup>2</sup>. This society was founded by one of Bach's pupils, Lorenz Christoph Mizler. From its members - limited to a maximum of twenty - it was expected that they displayed a high degree of intellectual interest in musical science, to be proven by an annual scientific contribution (which might be substituted by a 'learned' (contrapuntal) composition).

Against this background it should not be surprising that Stölzel's cantata *Ich dancke dir, Herr, das du zornig bist gewesen* is quite a mature composition, written in a typical late German baroque contrapuntal style, whilst at the same time revealing strong Italian influences. Structurally, the cantata really is a small gem. Instead of the well-known cantata order, starting with an opening choir, ending with a chorale, and having a variable number of recitatives and arias in the middle, *Ich dancke dir* has a nice mirror symmetric structure, placing the chorale at the very epicentre of the cantata:

- |                                       |  |
|---------------------------------------|--|
| 1. Choir <i>Ich dancke dir</i>        | 7. Choir <i>Ich dancke dir</i> (rep.)    |
| 2. Recitative <i>Der Herr stellt</i>  | 6. Recitative <i>Wie wenn nach</i>       |
| 3. Duet <i>So will ich auch Jesum</i> | 5. Duet <i>Süßes Wort aus Jesu Munde</i> |
|                                       | 4. Chorale                               |

Theme of the cantata is the story of Jesus and the Canaanite woman (St. Matthew 15:21-28), which is paraphrased in the first recitative, ending in a quote from Jesus, "*dir geschehe wie du wilt*". The second duet, "*Süßes Wort aus Jesu Munde*", refers to this quote, even repeating it literally. The cantata expresses the wish to stand by Jesus (first duet, "*So will ich auch Jesum nicht lassen*") and the Canaanite woman's gratitude (second recitative "*Wie wenn nach trüber Nacht*", which contains some beautiful nature imagery reminding us of Haydn's *Die Jahreszeiten*). The recitative's last phrase, "*...und muss den gnädigen Gott zu Ehren sich dankbar also, also lassen hören*" leads in a meaningful way to the repetition of the opening choir, "*Ich dancke dir, Herr, daß du zornig bist gewesen*". The

<sup>1</sup> Wikipedia, "Gottfried Heinrich Stölzel", [https://en.wikipedia.org/wiki/Gottfried\\_Heinrich\\_St%C3%B6lzel](https://en.wikipedia.org/wiki/Gottfried_Heinrich_St%C3%B6lzel); Bach-cantatas, "Gottfried Heinrich Stölzel", <https://www.bach-cantatas.com/Lib/Stolzel-Gottfried-Heinrich.htm>.

<sup>2</sup> Ignace Bossuyt. De onvermoede schatkamer van de Duitse barokmuziek van Schütz tot Bach (1650-1700) (Gorredijk, 2021), 331. See also Bach-cantatas, "Lorenz Christoph Mizler von Kolof", <https://www.bach-cantatas.com/Lib/Mizler-Lorenz-Christoph.htm>.

text of this choir is taken from Isaiah 12:1, and is thus linked organically to the cantata's main subject from St. Matthew.

The text of the chorale has been selected by the editor, as in the manuscript that is the only source for this part of the cantata it is entirely without text. In the source it consists of four parts, of which the upper three have been written in the C clefs (used throughout the cantata for the vocal parts). The fourth part is in the F clef, and is provided with figures for the continuo.

The notation in these clefs, together with the fact that in the Lutheran tradition a chorale was quite an essential part of a cantata (musically as well as textually), make it extremely unlikely that Stölzel intended the chorale to be performed only instrumentally. The chorale melody, however, can be identified as psalm 42 from the Geneva Psalter, composed by Louis Bourgeois (*Comme un cerf altéré brame*)<sup>3</sup>, which in the German speaking world became known as *Freu dich sehr, o meine Seele*<sup>4</sup>. Other lyrics have been applied to this melody as well (e.g. *Selig sind, die aus Erbarmen*<sup>5</sup>). There is no way to ascertain which text was intended by Stölzel. I have chosen *Freu dich sehr* because it seemed to be the most appropriate; but obviously, every performer is at liberty to choose a better alternative.

The score contains no indications related to instrumentation - with the exception of the text "*Basson Violon*", written above bar 7 of the continuo part of the second duet. It is clear that the cantata was meant to be accompanied by a string ensemble and basso continuo. It has to be noted, though, that the second duet contains a few instances where the continuo part extends to the B flat of the contra octave, which suggests that the bass part was intended for a violone or even some exotic low string instrument. The *Basson Violon* has most probably to be understood as a bass viola da gamba, which is to play the couple of higher solo passages written in the continuo part. As to the vocal parts, it should be noted that in the same duet the solo tenor has a couple of high B flat notes (which may be an additional reason to perform this cantata at a<sup>4</sup>=415).

For the cantata *Ich dancke dir, Herr*, two different sources are known (both freely downloadable<sup>6</sup>):

1. A manuscript of the score containing only the opening choir, dating from around 1738-50, stated by RISM<sup>7</sup> to be of the hand of Blechschmidt, one of Stölzel's copyists<sup>8</sup>,
2. A manuscript containing the full score, of unknown hand, dated to about 1760<sup>9</sup>.

Both manuscripts are well preserved, and well readable. On the assumption that, generally spoken, older sources are more reliable, this edition has based the opening choir on (1) (unless indicated otherwise, see *Notes on the text*), and the other parts on (2).

Finally, I wish to express my huge indebtedness to JanJoost van Elburg, David Schlaffke, Arie Wilschut and Tessa Heeroma, who were of invaluable assistance in transcribing the old German italic handwriting in the manuscript, and to JanJoost van Elburg for identifying the chorale melody.

September 2023  
Walter Heeroma

<sup>3</sup> Psautier de Genève, "Psaume 42. Comme un cerf altéré brame",  
<https://psautierdegeneve.blogspot.com/2012/09/psaume-42.html>

<sup>4</sup> Hymnary.org, "Freu dich sehr. o meine Seele", [https://hymnary.org/text/freu\\_dich\\_sehr\\_o\\_meine\\_seele](https://hymnary.org/text/freu_dich_sehr_o_meine_seele)

<sup>5</sup> Bach-cantatas, "Kommt, laßt euch den Herren lehren", <https://www.bach-cantatas.com/Texts/Chorale031-Eng3.htm>

<sup>6</sup> Petrucci, [https://imslp.org/wiki/Ich\\_danke\\_dir\\_Herr\\_dass\\_du\\_zornig\\_bist\\_gewesen\\_\(St%C3%B6lzel\\_%2C\\_Gottfried\\_Heinrich\)](https://imslp.org/wiki/Ich_danke_dir_Herr_dass_du_zornig_bist_gewesen_(St%C3%B6lzel_%2C_Gottfried_Heinrich))

<sup>7</sup> RISM, "Stölzel, Gottfried Heinrich <1690-1749> Ich danke dir Herr daß du zornig bist gewesen",  
<https://opac.rism.info/metaopac/search?View=rism&id=452506508&Language=en>

<sup>8</sup> Staatsbibliothek zu Berlin, signature Am.B 568 (13)

<sup>9</sup> Staatsbibliothek zu Berlin, signature Mus.ms. 40370 (16)

### Notes on the text

As discussed in the preface, this edition of Stölzel's *Ich dancke dir, Herr* is based on two sources: an older manuscript containing only the opening choir (1), and a later manuscript containing the entire composition (2). It is striking that many slurs and dynamic signs and some trills occurring in (1) are not to be found in (2). It seemed not very useful to document each of these differences. However, all other differences between the sources have been documented below, indicating which source has been followed by marking its number in italics.

For this edition I have strictly adhered to these sources, with a couple of restrictions documented below:

#### Accidentals

Accidentals in this edition follow the modern one bar - one accidental convention. Though in early baroque music the general rule was 'one note, one accidental', this rule was certainly not observed very consistently, and there has been a long transition period shifting towards the modern convention<sup>10</sup>. A principle often seen in baroque music is that an accidental applies to the note after it *and any of the same notes following immediately afterwards*. This also seems to be the convention followed by our sources, though both occasionally seem to display a certain carelessness.

#### Clefs

All clefs have been changed into those customary in present-day notation.

#### Fermatas

In the source, final notes of a movement or section always are marked by a fermata, though usually not consistently in all parts. Where this inconsistency exists, fermatas have been added for those parts where the fermata is missing.

#### Lyrics

The lyrics follow the old-German spelling from the sources. Lyrics *in italics* have been added by the editor.



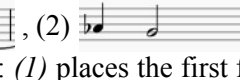
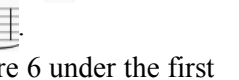
#### Slurs

Slurs represented by dashed lines have been added by the editor.

#### Texts

Texts between [ ] have been added by the editor.

### Part 1 – *Ich dancke dir, Herr*

- Bar 5/6, b.c.: (1) writes the notes in the tenor clef a fifth too high, as if they were to be read in the bass clef. In (2) it has been written correctly.
- Bar 6/7, S has different rhythms and text placement: (1) , (2) 
- (1) has been followed because it is similar to bar 18, which is equal in both versions.
- Bar 13, v1 second semiquaver and v2, fourth semiquaver: e flat -> e.
- Bar 16, b.c. figures first quaver: the flat for the third is only in (1).
- Bar 21, b.c. figures: first crotchet: (1)  $\frac{4}{2}$ , (2)  $\frac{4+}{2}$  erroneously. Third beat: (1)  $\frac{4}{2}$ , (2)  $\frac{4+}{2}$ .
- Bar 22, v2 has different rhythms: (1) , (2) 
- Bar 23, v2 third beat first quaver: (1) c, (2) c sharp. B.c: (1) places the first figure 6 under the first quaver, (2) under the second (which seems less appropriate).
- Bar 24, A second and fourth quaver: e flat -> e.
- Bar 25, v1 second semiquaver: (1) b flat, (2) b. A first crotchet: e flat -> e.
- Bar 28, b.c. first quaver: figure 6 only in (2).

<sup>10</sup> Robert Donington, *The Interpretation of Early Music* (London, 1974), 131-132 and 613-616.

*Part 3 – So will ich auch Jesum*

- Bar 11, b.c. last note: c -> d (cf. bars 57-64).

*Part 4 – Freu dich sehr*

The lyrics for the entire chorale have been added by the editor (see preface).

*Part 5 – Süßes Wort aus Jesu Munde*

- Bar 26, T last note: c -> b flat (though c would fit quite well, it would result in the only instance of this motive starting with a descending fourth).
- Bar 45, v1 last note: a -> b flat.
- Bar 64, v1 first note: e flat -> e.

*Part 6 – Wie wenn nach trüber Nacht*

- Bar 14, T last note: f -> g.



# 1. Ich dancke dir, Herr

Violin 1 *tr*

Violin 2

Viola

Soprano

Alto  
Ich dan - cke dir, Herr, daß du zor-nig bist ge - we-sen ü - ber

Tenor  
Ich dan - cke dir, Herr, daß du zor-nig bist ge -

Bass  
Ich dan - cke dir,

Basso continuo

$\frac{4}{2}$  6  $\frac{4}{2}$  6  $\frac{4}{2}$  6

4

v.1 *tr*

v.2

va.

S.  
Ich dan - cke dir, Herr, daß du zor-nig bist ge - we-sen ü - ber

A.  
mich, daß du zor-nig bist ge - we-sen ü - ber mich, daß du zor-nig bist ge -

T.  
we-sen ü - ber mich, ich dan - cke dir, Herr, daß du zor-nig bist ge -

B.  
Herr, daß du zor-nig bist ge - we-sen. ich dan - cke dir,

B.c.

6  $\frac{6}{5}$   $\sharp$   $\frac{4}{2}$  6  $\frac{4}{2}$  6

Stölzel - Ich danke dir, Herr

7

v.1

v.2

va.

S.

A.

T.

B.

B.c.

mich, ich dan - cke dir, Herr, daß du zor-nig bist ge - we-sen, daß du zor-nig bist ge -

we - sen\_ ü - ber mich, ich dan - cke dir, Herr, ich dan - cke dir,

we-sen ü - ber mich, daß du zor-nig bist ge -

Herr, daß du zor-nig bist ge - we-sen,

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

10

v.1

v.2

va.

S.

A.

T.

B.

B.c.

we-sen ü - ber mich, ü - ber mich, und dein Zorn sich ge -

Herr, daß du zor-nig bist ge - we - sen ü - ber mich, und dein Zorn sich ge -

we-sen ü - ber mich, bist ge-we-sen ü - ber mich, und dein Zorn sich ge -

daß du zor-nig bist ge - we-sen, bist ge - we-sen ü - ber mich,

6 6 6/5 b 6/5b 6 6 #

Stölzel - Ich danke dir, Herr

13

v.1 *f* *p* *f*

v.2 *f* *p* *f*

va. *f* *p* *f*

S. wen - det\_ hat, und dein Zorn sich ge - wen - det\_ hat, und trös -

A. wen - det\_ hat, und dein Zorn sich ge - wen - det hat, und

T. <sub>8</sub> wen - det hat, und dein Zorn sich ge - wen - det\_ hat, und

B. und dein Zorn sich ge - wen - det hat, und trös -

B.c. *f* *f* 6

16

v.1

v.2

va.

S. - tet mich, daß du zor-nig bist ge - we-sen ü - ber mich,

A. trös - tet mich, ich dan - cke dir, Herr, daß du zor-nig bist ge - we-sen

T. <sub>8</sub> trös - tet mich, ich dan - cke dir, Herr, daß du

B. - tet\_ mich, ich

B.c.

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

Stölzel - Ich danke dir, Herr

19

v.1

v.2

va.

S.

A.

T.

B.

B.c.

ich dan - cke dir, Herr, daß du zor-nig bist ge - we-sen ü -  
 ü - ber mich, daß du zor-nig bist ge - we-sen ü - ber mich, daß du  
 zor-nig bist ge - we-sen ü - ber mich, daß du zor-nig bist ge - we-sen ü -  
 dan - cke dir, Herr, daß du zor-nig bist ge - we-sen ü - ber mich, daß du

$\frac{4}{2}$  6 6  $\frac{6}{5}$  # 6  $\frac{4}{2}$  6  $\frac{4}{2}$  6

22

v.1

v.2

va.

S.

A.

T.

B.

B.c.

- ber mich, ü - ber mich,  
 zor-nig bist ge - we - sen ü - ber mich, und dein Zorn sich ge - wen - det...  
 - ber mich, bist ge - we-sen ü - ber mich, und dein Zorn sich ge - wen - det...  
 zor-nig bist ge - we-sen, bist ge - we-sen ü - ber mich, und dein Zorn sich ge-wend - det

$\frac{6}{5}$  b  $\frac{6}{5}$  b 6 6 #

Stölzel - Ich danke dir, Herr

25

v.1 *f* *p* (*f*)

v.2 *f* *p* (*f*)

va. *f* *p* (*f*)

S. und dein Zorn sich ge-wen-det hat, und trös-tet

A. hat, und dein Zorn sich ge-wen-det hat, und trös-tet

T. hat, und dein Zorn sich ge-wen-det hat, und trös-tet, trös-tet

B. hat,

B.c. (*f*) (*f*) 6 6 # 5

28

v.1 *p*

v.2 *p*

va. *p*

S. mich, ich dan-cke dir, Herr, daß du zor-nig bist ge-we-sen ü-bermich, und dein

A. mich, ich dan-cke dir, Herr, daß du zor-nig bist ge-we-sen ü-bermich, und dein

T. mich, ich dan-cke dir, Herr, daß du zor-nig bist ge-we-sen ü-bermich, und dein

B. daß du zor-nig bist ge-we-sen ü-ber mich, ü-bermich, und dein

B.c. 6 6 6 # 6 4/2 6 4/2 6

Stölzel - Ich danke dir, Herr

31

v.1

v.2

va.

S.

A.

T.

B.

B.c.

Zorn sich ge - wen - det hat, und trös - tet

Zorn sich ge - wen - det hat, und trös - tet

Zorn sich ge - wen - det hat, und trös - tet

Zorn sich ge - wen - det hat, und trös - tet

*f*

*f*

*f*

*tr*

*f*

*f*

*f*

$\frac{6}{5}$

33

v.1

v.2

va.

S.

A.

T.

B.

B.c.

mich, und trös - tet mich.

mich, und trös - - - stet mich.

mich, und trös - tet mich.

mich, und trös - - - tet mich.

*tr*

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

## 2. Der Herr stellt sich zum Öfftern zornig an

Soprano

Der Herr stellt sich zum Öfftern zornig an, wie er der Ka-na - i - ten auch ge-than.

Alto

Tenor

Bass

Basso continuo

Sie ruft, sie

4

S.

A.

T.

B.

B.c.

schreÿt, er schweigt je mehr sie kla - get, so gar die Jün - ger bit - ten ihn um

6 6 # 6

7

S.

A.

T.

B.

B.c.

Gna - de und Barm-her - zig-keit, je - doch um-sonst ist ihr Be - mühn. Denn Je - sus

# 6 6 b 4/2

Stölzel - Ich danke dir, Herr

10

S.

A.

T. sa - get, er sey ihr nicht zum Trost ge - sand. Sie fährt in sol - chen Jammer - stand gebückt zu sei - nen

B.

B.c. 6 6

13

S.

A.

T. Fü - ßen mit bit - ten fort, und hört aus Je - su Mun - de dies har - te Wort: sein Gna - denbrot ge -

B.

B.c. 6 6

16

S.

A.

T. hö - re nicht für Hun - de. Sie wünschet, sie be - geh - ret bloß nur Bro - sa - men

B. Sie wünschet, sie be - geh - ret bloß nur Bro - sa - men

B.c. 7 6



Stölzel - Ich danke dir, Herr

19

S. 

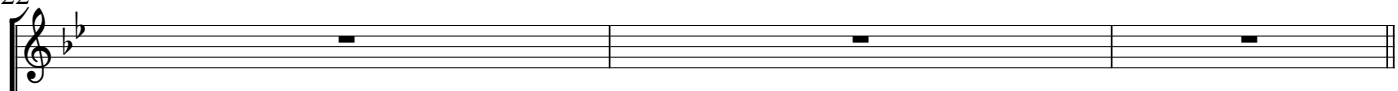
A. 

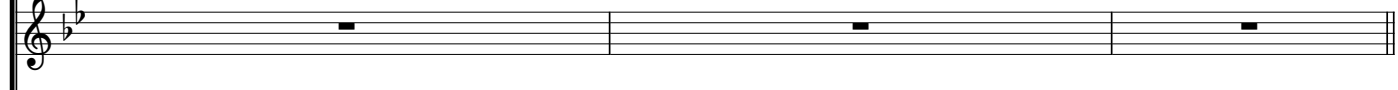
T. 

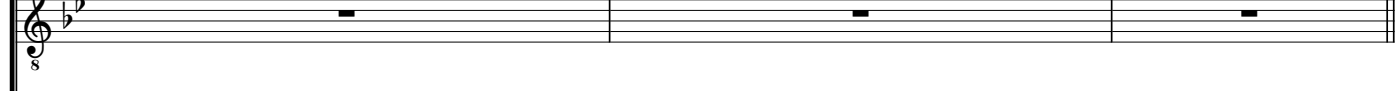
B.   
vom Tisch der Gna-de zu ge - nie-sen. Und sieht, ihr Wünschen wird er-füllt, denn Je-sus


B.c.   
6 6 6 4/2


22

S. 

A. 

T. 

B.   
spricht: O Weib, dein Glaub' ist groß, ja dir ge-sche-he wie du wilt...

B.c.   
6 6 6 6

3. So will ich auch Jesum nicht lassen

Violin 1

Violin 2

Soprano

Bass

Basso continuo

6 4 5 3 6 6 6 # 4 6

9

v.1

v.2

S.

B.

B.c.

6 # 6 6 5 6 4 5 #

So

17

v.1

v.2

S.

B.

B.c.

will ich auch Je-sum nicht lassen, er segne mich vorhe-ro dann,

So will ich auch Je-sum nicht lassen, er

(p) 6 6 6 # 7 #

Stölzel - Ich danke dir, Herr

25

v.1

v.2

S.

B.

B.c.

er seg - ne mich vorhe - ro dann,

seg-ne mich vorhe - ro dann, er seg - ne mich vorhe - ro dann,

6 6 # 6 6 6 (f)

33

v.1

v.2

S.

B.

B.c.

so will ich auch

so will ich auch Je-sum nicht lassen,

6 4 5 3 6 6 6 4 (p) 6

41

v.1

v.2

S.

B.

B.c.

Je-sum nicht lassen, er segne mich vorhe-ro dann, so will ich auch Je-sum nicht las-sen, er

er seg-ne mich vorhe-ro dann, er seg - - -

6 6 # 6 6

Stölzel - Ich danke dir, Herr

49

v.1 *f* *tr*

v.2 *f*

S. seg-ne mich\_\_vorhe-ro dann.

B. - ne mich\_\_vorhe-ro dann.

B.c. *f*

# # 6 5 6 6 6 #

4 3 6 6 #

58

v.1

v.2 *3 3*

S.

B.

B.c.

6 6 6 # 6 6 5 6 5 #

67

v.1

v.2 *p*

S. Ich will ihn mit gläuben, mit bethen nur fassen, so muß mir's ge - lingen. Ich wer-de\_\_ be -

B. Ich will ihn mit gläuben, mit bethen nur fassen, so muß mir's ge lin-gen. Ich werde be -

B.c. *p*

(p) 4 5b 7 9 3 7 9 8 6 6

2 4 4 4 3 4 3 4

Stölzel - Ich danke dir, Herr

75

v.1

v.2

S.

B.

B.c.

zwingen, ich wer-de\_ be - zwingen selbst den Un-ü - ber-wind-li-chen.

zwing-gen, ich werde be - zwin-gen selbst den Un - ü - ber-wind-li-chen.

6 # 6 # (f) 6 4

82

v.1

v.2

S.

B.

B.c.

So wird mir's ge - lingen. Ich wer-de\_ be - zwingen selbst den\_\_ Un - ü - ber -

So wird mir's ge - lingen. Ich wer - de\_ be - zwingen selbst den\_\_Unü-ber

5 4 # (p) 7 6 9 # 8 7

89

v.1

v.2

S.

B.

B.c.

wind - li - chen, selbst den Un - ü - ber - wind-li - chen.

wind-li - chen, ich wer-de\_ be - zwin-gen selbst den Un-ü - ber - wind-li - chen.

5 6 # 6 6 6 6 4 5 #

Da Capo

### 4. Freu dich sehr, o meine Seele

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso continuo

*Freu dich sehr, o mei-ne See-le, und ver-giß all Not und Qual, Seine Freud und Herrlichkeit weil dich nun Chris-tus, dein Her-re, ruft aus diesem Jammer-tal!*

*Freu dich sehr, o mei-ne See-le, und ver-giß all Not und Qual, Seine Freud und Herrlichkeit weil dich nun Chris-tus, dein Her-re, ruft aus diesem Jammer-tal!*

*Freu dich sehr, o mei-ne See-le, und ver-giß all Not und Qual, Seine Freud und Herrlichkeit weil dich nun Chris-tus, dein Her-re, ruft aus diesem Jammer-tal!*

*Freu dich sehr, o mei-ne See-le, und ver-giß all Not und Qual, Seine Freud und Herrlichkeit weil dich nun Chris-tus, dein Her-re, ruft aus diesem Jammer-tal!*

6 6 4 4 6 6 6

Stölzel - Ich danke dir, Herr

4

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso continuo

sollt du sehn in E-wig-keit, mit den Engeln ju-bi-lie-ren, in E-wig-keit tri-um-phie-ren.

sollt du sehn in E-wig-keit, mit den Engeln ju-bi-lie-ren, in E-wig-keit tri-um-phie-ren.

sollt du sehn in E-wig-keit, mit den Engeln ju-bi-lie-ren, in E-wig-keit tri-um-phie-ren.

sollt du sehn in E-wig-keit, mit den Engeln ju-bi-lie-ren, in E-wig-keit tri-um-phie-ren.

6 6 6 6 6 6 4 3

5. Süßes Wort aus Jesu Munde

Violin 1

Violin 2

Alto

Tenor

Basso continuo

Basson Violon

6 5b 7 7 6

Stölzel - Ich danke dir, Herr

8

v.1

v.2

A.

T.

B.c.

*p*

*p*

Sü-ßes— Wort aus Je su Mun -

(*p*) 5b 7

15

v.1

v.2

A.

T.

B.c.

Sü - ßes— Wort aus Je - su Mun - de: dir ge - sche - he wie du

de: dir ge - schehe wie du wilt,

7 6 4 5b 7 7 6

22

v.1

v.2

A.

T.

B.c.

wilt, dir ge - schehe wie du wilt,

dir ge - sche - he wie du

4 6



Stölzel - Ich danke dir, Herr

28

v.1

v.2

A.

T.

B.c.

*f*

*f*

sü - ßes Wort aus Je - su Munde,

wilt, sü - ßes Wort aus Je - su

*f* 5b 6 6

35

v.1

v.2

A.

T.

B.c.

*f*

*p*

sü - ßes Wort, dir ge - sche-he wie du

Munde sü - ßes Wort: dir ge - sche-he wie du wilt,

6 6 6 6 5b

41

v.1

v.2

A.

T.

B.c.

*f*

*f*

wilt, dir ge - sche-he, dir ge - sche-he wie du wilt.

dir ge - sche-he wie du wilt.

6 7 6 6 *f* 5b 7 6 6

Stölzel - Ich danke dir, Herr

49

v.1

v.2

A.

T.

B.c.

55

v.1

v.2

A.

T.

B.c.

Du kannst rech-ten Trost er - theilen und des Hert-zens tie - fe

Du kannst rech-ten Trost er - theilen und des Hert-zens tie - fe

61

v.1

v.2

A.

T.

B.c.

Wun - de unter dem Verbin-den hei - len, daß sich al - ler Schmetzen

Wun - de unter dem Ver bin-den hei - len, daß sich al - ler Schmetzen

Stölzel - Ich danke dir, Herr

66

v.1 *f*

v.2 *f*

A. *st*illt, Du kannst

T. *st*illt,

B.c. *f*

71

v.1

v.2

A. rechten Trost er - theilen und des Hertzens tiefe Wun -

T. Du kannst rechten Trost er - theilen und des Hertzens tiefe Wun -

B.c.

6 7 6 4 6 6 7

77 Da Capo

v.1

v.2

A. de un-ter dem Verbin-den hei - len, daß sich al - ler\_\_\_ Schmetzen stillt.

T. de un-ter dem Verbin-den hei - len, daß sich al-ler Schmer - tzen stillt.

B.c.

4 7

## 6. Wie wenn nach trüber Nacht das Morgenlicht

Alto

Tenor

Basso continuo

Wie wenn nach trüber Nacht das Morgenlicht im neu-en Glant-ze lacht, wie wenn nach

har-tenDonnerschlägen ein\_ sanfterGnaden-re-gen das Land er-quickt und fruchtbar macht, so wird, wenn

Got-tes Zorn sich wendet und sei-ner Gna-de gol-des Licht und ange-neh-me Strahlen sen-det, das

mat-te Hertz er-götzt, die See-le aus-ser sich ge-setzt.

Sie kann sich nicht in ih-rer sü-ßen Regung

fas-sen, und muß den gnäd'gen Gott zu eh-ren sich dankbar al - so, al - so las-sen hö-ren:

4 6 6

4/2 6 6

6 6 6 6 6

6 6 6

b 6 7 6

Rep. ab initio