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Johann Sebastian Bach's Werke

No. 31 - 40

Bach, Johann Sebastian

Leipzig, 1857

34. O ewiges Feuer, o Ursprung der Liebe

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Canzler

Am Pfingstfeste

„Reines Feuer, u Ursprung der Liebe.“

N^o 34.

Festo Pentecostes.

„(O) ewiges Feuer, o Ursprung der Liebe.“

CORO. §

Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

B. W. VII.

A musical score for piano, consisting of 12 staves. The top two staves are treble clef, and the bottom two are bass clef. The middle eight staves are grand staff notation. The music is in 3/4 time and D major. The score features intricate piano textures with many sixteenth and thirty-second notes. A trill is marked in the first staff of the second measure. The piece concludes with a final cadence in the last measure.

B.W.VII.

The musical score consists of 13 staves. The top three staves are grouped by a brace on the left and contain treble clefs. The fourth staff has a bass clef and a trill ornament above the first measure. The fifth and sixth staves are grouped by a brace and contain treble clefs. The seventh and eighth staves are grouped by a brace and contain bass clefs. The bottom three staves (ninth, tenth, and eleventh) are grouped by a brace and contain bass clefs. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and complex rhythmic patterns.

B. W. VII.

The image shows a page of handwritten musical notation, numbered 120. The score is arranged in two systems. The first system consists of four staves: three treble clefs and one bass clef. The first three staves contain sparse notation with rests, while the fourth staff has a melodic line with a trill. The second system consists of eight staves: two treble clefs and six bass clefs. The first two staves of the second system contain melodic lines with slurs. The third staff features a complex, rapid sixteenth-note pattern. The remaining five staves of the second system contain rhythmic accompaniment with various note values and rests. The notation is in a historical style, likely from the 18th or 19th century.

B. W. VII.

The image displays a page of musical notation, numbered 121 in the top right corner. The score is organized into several systems of staves. The first system consists of four staves: the top two are treble clefs, and the bottom two are bass clefs. The second system is a grand staff with two treble clefs. The third system consists of two treble clefs. The fourth system consists of two bass clefs. The fifth system consists of two bass clefs. The sixth system consists of two bass clefs. The seventh system consists of two bass clefs. The eighth system consists of two bass clefs. The ninth system consists of two bass clefs. The tenth system consists of two bass clefs. The eleventh system consists of two bass clefs. The twelfth system consists of two bass clefs. The thirteenth system consists of two bass clefs. The fourteenth system consists of two bass clefs. The fifteenth system consists of two bass clefs. The sixteenth system consists of two bass clefs. The seventeenth system consists of two bass clefs. The eighteenth system consists of two bass clefs. The nineteenth system consists of two bass clefs. The twentieth system consists of two bass clefs. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final cadence.

B. W. VII.

The musical score consists of 14 staves. The top four staves are for the piano accompaniment, with the right hand on the first two and the left hand on the last two. The bottom four staves are for vocal parts, with the soprano on the first, alto on the second, tenor on the third, and bass on the fourth. The piano part features a complex texture with many sixteenth-note passages. The vocal parts enter in the third measure with the lyrics "0 e - wi - ges Feu -". The soprano and alto parts have a melodic line, while the tenor and bass parts have a more rhythmic, dotted-note line. The piece concludes in the fourth measure.

B. W. VII.

er,
er,
Feu - er,
wi-ges Feu - er,

B.W.VII.

e - - - - - wi - ges, e - - wi - ges Feu - er, o Ur - sprung der
 o e - wi - ges Feu - - - - - er,
 o e - wi - ges Feu - - - - - er,
 o e - wi - ges Feu - - - - - er, o Ur - - - - -

B. W. XVII.

Lie - - - - - be, der Lie - be,
 o Ur-sprung der Lie - - - - - be, der Lie - - - be,
 o Ur-sprung der Lie - - - - - be,
 - - - - - sprung der Lie - be,

B. W. VII.

The musical score consists of 14 staves. The top two staves are for the piano, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The next two staves are for the voice, with lyrics written below the notes. The lyrics are: "o ewiges Feu" (first line), "o ewiges Feu" (second line), "o ewiges Feu" (third line), and "o ewiges Feu" (fourth line). The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and dynamic markings.

B. W. VII.

- er, o Ur - - - sprung der Lie - - - be, der
 Feu - - - er, o Ur - - - sprung der Lie - - -
 - er, o Ur-sprung der Lie - be, o Ur-sprung der
 - er, o Ur-sprung der Lie - be, o Ur-sprung der Lie - be,

B. W. VII.

Lie - - - be, ent - - zün - de die Her - zen und wei - he sie
 - - - - - be, ent - - zün - de die Her - zen und wei - he sie
 Lie - - - - - be, ent - - zün - de die Her - zen und wei - he sie
 o Ur - sprung der Lie - be, ent - - zün - de die Her - zen und wei - he sie

ein, ent-zün-de die Her-zen und weihe sie ein,

ein, ent-zün-de die Her-zen und weihe sie ein,

ein, ent-zün-de die Her-zen und weihe sie ein,

ein, ent-zün-de die Her-zen und weihe sie ein,

B. W. VII.

ent-zün - de die Her - zen und wei - - - - - he sie
e - - - - - wi - ges Feu - er, o Ur - sprung der

B. W. VII.

e - - - - - wi - ges Feu - er, o Ur - sprung der
 ent - zün - de die Her - zen und wei - - - - - he sie
 ein, - - - - - ent - zün - de die Her - zen und wei - he sie, wei - - he sie
 Lie - be, ent - zün - de die Her - zen und wei - - - - - he sie

B. W. VII.

Lie - be, o e - - - - - wi - ges Feu - - er, o Ur - sprung der
 ein, o
 ein, o e - - - - - wi - ges Feu - er, o
 ein,

B. W. VII.

Liebe, ent-zün - de die Her - zen und wei - he sie ein,
 e - wiges Feu - er, o Ur - sprung der
 Ur - sprung der Lie - be, o
 ent-zün - de die Her - zen und wei - he sie ein,

B.W.VII.

ein, ent-zün-de die Her-zen und wei-he sie

Lie-be, ent-zün-de die Her-zen und wei-he sie, wei-he sie

e-wi-ges Feu-er, o Ur-sprung der

ent-zün-de die Her-zen und wei-he sie

B. W. VII.

be, ent - zün-de die Her - zen und wei-he sie ein,
 be, ent - zün-de die Her - zen und wei-he sie ein,
 Liebe, ent - zün-de die Her - zen und wei-he sie ein,
 Lie-be, ent - zün-de die Her - zen und wei-he sie ein, ent -

B.W.VII.

ent-zün - de die Her-zen und wei-he sie ein. Lass himmli - - sche Flammen durch -

ent-zün - de die Her-zen und wei-he sie ein. Lass himm - - li-sche Flam - men durch -

ent-zün - de die Her-zen und wei-he sie ein. Lass himm - - li-sche Flam - men durch -

zün-de die Her-zen und wei-he sie ein. Lass himmli - - sche Flammen durch -

B.W.VII.

drin-gen und wal-len, lass

drin - - gen und wal - len,

drin - - gen und wal - len, lass

drin-gen und wal - len,

· himmli - sche Flammen durch - dringen und wal -
 lass himmli - sche Flam - men durch - dringen und wal -
 himmli - - sche Flammen durch - dringen und wal -
 lass himmli - sche Flammen durch - dringen und wal -

B. W. VII.

- - - - - len, wir wünschen, o Höch-ster, dein Tem-pel zu sein, - - - - -
 - - - - - len,
 - - - - - len,
 - - - - - len, wir wünschen, o Höch-ster, dein Tem-pel zu sein, - - - - -

B. W. VII.

wir wünschen, o Höch-ster, dein Tem- pel zu sein,
 ach!
 wir wünschen, o Höch-ster, dein Tem- pel zu sein, ach! lass dir die

B. W. VII.

ach! lass dir die See - len im Glau - - -
 lass dir die See - len im Glau - ben ge - fal - len, die See - len im
 ach! lass dir die See - len im Glau - ben ge - fal - len, im
 See - len im Glau - - - - - ben, ach! lass dir die See - len ge -

B.W.VII.

- - - ben ge - fal - len, wir wü - n - schen, o H - ö - ch - ster, dein Tem - pel, dein
 Glau - ben ge - fal - len, wir wü - n - schen, o H - ö - ch - ster, dein Tem - pel, dein
 Glau - ben ge - fal - len, wir wü - n - schen, o H - ö - ch - ster, dein Tem - pel, dein
 fal - - - - - len, wir wü - n - schen, o H - ö - ch - ster, dein Tem - pel, dein

B.W. VII.

Tem - - pel zu sein,
 Tem - - pel zu sein, ach! lass dir die See - - len im
 Tem - - pel zu sein, ach! lass dir die See - - len im
 Tem - - pel zu sein, ach! lass dir die See - len im

B. W. VII.

ach! lass dir die See - len im Glau - ben ge - fal - - - len.
 Glau - - - - - ben ge - - fal - - - - len.
 Glau - - - - - ben ge - fal - - - - len.
 Glau - - - - - ben ge - - fal - - - - len, im Glau - - ben ge - fal - - - - len.

Dal Segno.

B. W. VII.

RECITATIVO.

Tenore.

Herr! unsre Herzen hal - ten dir dein Wort der Wahrheit für. Du willst bei

Continuo.

Men - schen ger - ne sein, drum sei das Her - ze dein; Herr, zie - he gnä - dig ein!

Ein solch' er - wähl - tes Hei - lig - thum hat selbst den grössten Ruhm.

ARIA.

Flauto traverso I.

Flauto traverso II.

Violino I.
con sordino.

Violino II.
(con sordino.)

Viola
(con sordino.)

Alto.

Continuo.

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are also in treble clef. The time signature is 3/4. The music is written in a key with three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and dynamic markings.

The second system of the musical score includes vocal lines and piano accompaniment. It features six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are also in treble clef. The time signature is 3/4. The music is written in a key with three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and dynamic markings. The lyrics are written below the vocal lines.

pianissimo
(pianissimo)
(pianissimo)
(pianissimo)
(pianissimo)

Wohl euch, ihr aus - - er - wähl - - ten See - len,
(pianissimo)

B.W.VII.

die Gott zur Woh - - nung aus - - er - sehn, wohl euch, ihr aus - - er -

wähl - - ten See - len, wohl euch, wohl euch, wohl euch, ihr aus - - er -

B.W.VII.

wähl - - ten See - len, wohl euch, ihr aus - er - wähl - ten, ihr aus - er - wähl - ten See - len, die

Gott zur Wohnung, Gott zur Woh - - nung aus - er - sehn, zur Woh - - nung, zur Wohnung aus - er -

B. W. VII.

forte
(forte)
(forte)
(forte)
(forte)
sehn!
(forte)

Wer kann ein

B. W. VII.

grö - sser Heil er - wählen? wer kann des Segens Men - ge zäh - len? und die - ses ist vom

(piano)

forte

(forte)

(forte)

(forte)

Herrn geschehn.

(forte)

B.W.VII.

Musical score for the first system, featuring piano accompaniment and vocal line. The piano part consists of six staves (three for the right hand and three for the left hand). The vocal line is on a single staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked *Andante*. The dynamics are marked *(forte)* and *(piano)*.

Wer kann ein grö - - sser Heil er - -

Musical score for the second system, featuring piano accompaniment and vocal line. The piano part consists of six staves (three for the right hand and three for the left hand). The vocal line is on a single staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked *Andante*. The dynamics are marked *(piano)*.

wählen? wer kann des Segens Men - - ge zäh - len? und die - - ses, dieses ist vom Herrn gesehnt.

forte

(forte)

(forte)

(forte)

(forte)

(forte)

pianissimo

(pianissimo)

(pianissimo)

(pianissimo)

(pianissimo)

Wohl euch, ihr aus - - - er - wähl - - - ten See - - - leu,

(pianissimo)

B. W. VII.

die Gott zur Woh - - nung aus - - er - schu!

Wohl euch, ihr aus - - er -

B. W. VII.

wähl - - ten See - len, wohl euch, wohl euch, wohl euch, ihr aus - er - -

wähl - ten See - len, wohl euch, ihr aus - er - wähl - ten, ihr aus - er - wähl - ten See - len, die

B.W.VII.

Gott zur Wohnung, Gott zur Woh - - - nung aus - er - sehn, zur Woh - - nung, zur Woh - nung aus - er -

sehn!

Piano accompaniment for the first system, featuring intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

RECITATIVO.

Basso.

Er - wählt sich Gott die heil'gen Hüt - ten, die er mit Heil be -

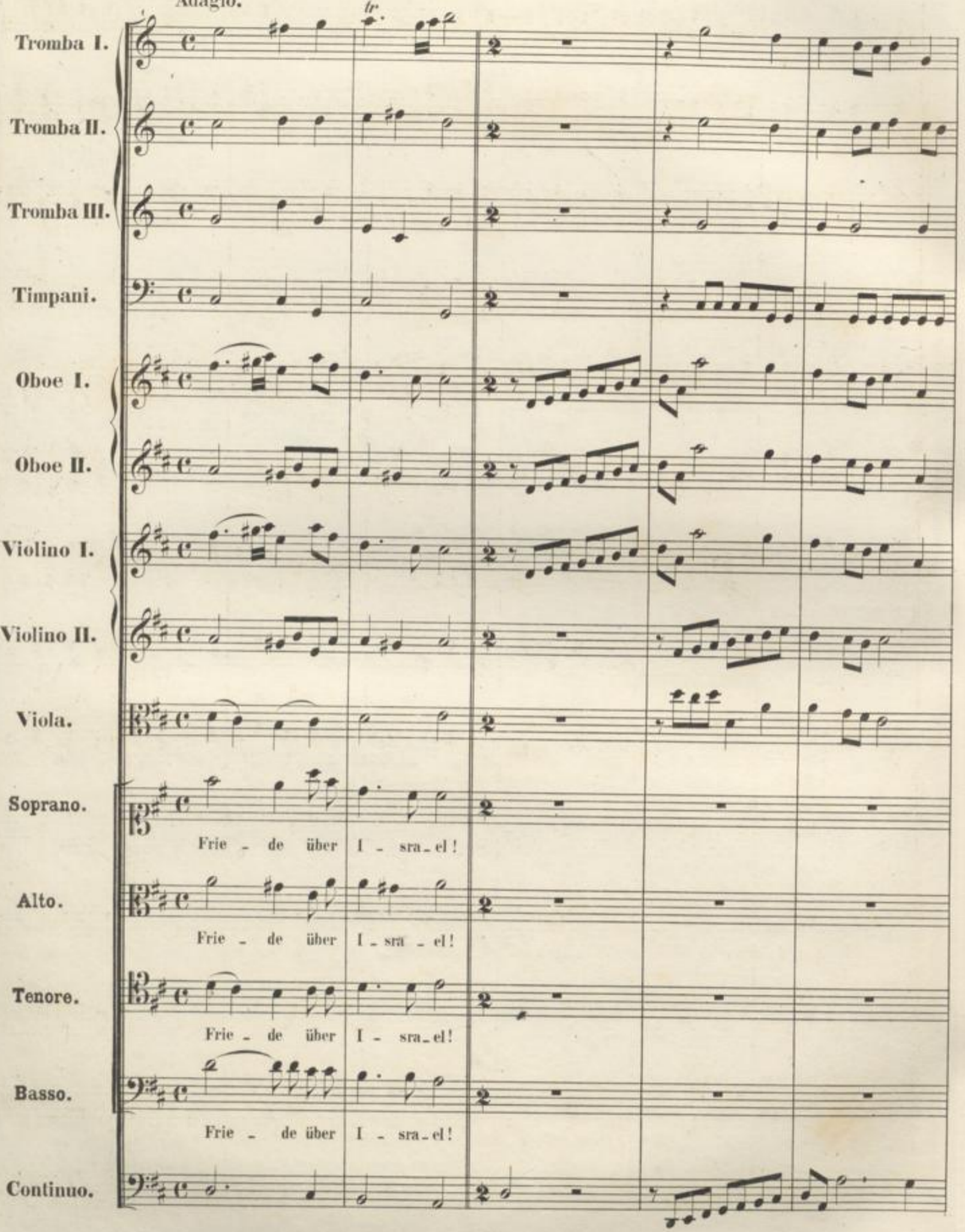
Continuo.

wohnt: so muss er auch den Se - gen auf sie schüt - ten, so wird der Sitz des Hei - lig - thums be -

lohnt. Der Herr ruft ü - ber sein ge - weihes Haus das Wort des Se - gens aus:

B. W. VII.

CORO.
Adagio.



The musical score is arranged in a system of staves. The instruments and voices are listed on the left side of the page. The music is written in a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Adagio'. The lyrics for the vocal parts are: 'Frie - de über I - sra - el!'. The score includes a trill (tr.) in the first measure of the Tromba I part.

B.W.VII.

A handwritten musical score for a multi-instrument ensemble, likely a chamber group. The score is written on 15 staves. The top four staves are grouped by a brace on the left and contain the upper voices. The next three staves are also grouped by a brace and contain the middle voices. The bottom four staves are grouped by a brace and contain the lower voices. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

B. W. VII.

Dankt den höchsten Wunderhänden,

Dankt den höchsten Wunderhänden,

Dankt den höchsten Wunderhänden,

Dankt den höchsten Wunderhänden,

B. W. VII.

dankt, dankt, dankt, Gott hat an euch, an euch ge-dacht, dankt, Gott hat an euch ge-dacht!

dankt, dankt, dankt, dankt, dankt, Gott hat an euch ge-dacht, dankt, Gott hat an euch ge-dacht!

dankt, dankt, dankt, dankt, dankt, Gott hat an euch ge-dacht, dankt, Gott hat an euch ge-dacht!

dankt, dankt, dankt, dankt, dankt, Gott hat an euch ge-dacht, dankt, Gott hat an euch ge-dacht!

B.W.VII.

A musical score for piano, consisting of 14 staves. The top four staves are empty. The fifth staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth-note patterns and rests. The sixth staff continues this melodic line. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff continues the melodic line. The eleventh staff continues the melodic line. The twelfth staff continues the melodic line. The thirteenth staff continues the melodic line. The fourteenth staff continues the melodic line. The score is written in a single system.

B. W. VII.

The musical score is presented in two systems. The first system contains two grand staves, each with four staves. The second system contains one grand staff with four staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat major), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

B. W. VII.

The musical score is arranged in 14 staves. The first four staves are grouped by a brace on the left and contain a treble and bass line. The next three staves are also grouped by a brace and contain a treble line with a complex, flowing melodic line. The bottom seven staves are grouped by a brace and contain a bass line with a simpler, more rhythmic accompaniment. The music is written in a historical style with various note values and rests.

B. W. VII.

Ja, sein Se-gen wirkt mit Macht, ja, sein
 Ja, sein Segen wirkt mit Macht, ja, sein
 Ja, — sein Segen wirkt mit Macht, ja, sein Se-
 Ja, sein Segen wirkt mit Macht, ja, sein Se-

Se - gen wirkt mit Macht, Frie - - - - de ü - - ber I - sra - el,

Se - gen wirkt mit Macht, Frie - - - - de ü - - ber I - sra - el,

- gen wirkt mit Macht, Frie - - - - de ü - - - - ber I - sra - el,

- gen wirkt mit Macht, Frie - de, Frie - - de ü - - ber I - sra - el,

B. W. VII.

Frie - - - de ü - ber euch, Frie - - de ü - ber euch zu sen - - den, Friede ü - ber I - sra -

Frie - de ü - - ber euch zu sen - den, Frie - - - de ü - ber I - sra -

Frie - de ü - - ber euch zu sen - den, Frie - - - de ü - ber I - sra -

Frie - de ü - - ber euch zu sen - den, Frie - - de ü - - ber I - sra -

R.W.VII.

el! Dankt den höch - sten Wun - der - hän - den, dankt, dankt,

el! Dankt den höch - sten Wun - der - hän - den, dankt, dankt,

el! Dankt den höchsten Wun - der - hän - den, dankt, dankt,

el! Dankt den höch - sten Wunder - händen, dankt, dankt,

B.W.VII.

dankt, Gott hat an euch, an euch ge-dacht, dankt, Gott hat an euch ge-dacht!
 dankt, dankt, dankt, Gott hat an euch ge-dacht, dankt, Gott hat an euch ge-dacht!
 dankt, dankt, dankt, Gott hat an euch ge-dacht, dankt, Gott hat an euch ge-dacht!
 dankt, dankt, dankt, Gott hat an euch ge-dacht, dankt, Gott hat an euch ge-dacht!

B.W.VI.