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Johann Sebastian Bach's Werke

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Bach, Johann Sebastian

Leipzig, 1857

Partitur

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Dominica 13 post Trinitatis.
„Allein zu dir, Herr Jesu Christ.“

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo e Continuo.

B. W. VII.

System 1 of the musical score. It consists of six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingering numbers (1-5) are visible below the bass staff.

System 2 of the musical score, continuing the piece. It also consists of six staves with the same clef arrangement as System 1. The notation continues with intricate rhythmic figures. Fingering numbers are present at the end of the system.

B. W. VII.

Al - - lein zu dir, Herr Je - - - su

Al - lein zu dir, Herr Je - - - su

Al - lein zu dir, Herr Je - - - su

Al - lein zu dir, Herr Je - - - su

6 6 4 3 9 7 6 6 3 2 6 5 9 8 7 7 6 3

Christ,

Christ,

Christ,

Christ,

8 7 6 5 4 6 4 2 7 7 7

B.W.VII.

mei' Hoff - nung steht auf

mei' Hoff - nung steht auf Er -

B.W.VII.

Er - - - - - den;
Er - - - - - den;
Er - - - - - den;
Er - - - - - den;

The first system of the musical score consists of ten staves. The top four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The bottom four staves are for vocal parts, with the soprano on the top, alto in the second, tenor in the third, and bass on the bottom. The vocal parts are in a B-flat major key and a 4/4 time signature. The lyrics are "Er - - - - - den;". The piano accompaniment features a complex rhythmic pattern in the right hand, often with sixteenth-note runs, and a more rhythmic bass line in the left hand. There are some trills marked with "tr" above certain notes in the vocal parts.

The second system of the musical score consists of ten staves. The top four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The bottom four staves are empty, indicating that the vocal parts have finished their part in this system. The piano accompaniment continues with the same complex rhythmic patterns as in the first system, featuring sixteenth-note runs and rhythmic bass lines.

B. W. VII.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the next three are alto clefs, and the bottom one is a bass clef. The music is written in a complex, multi-measure style with various rhythmic patterns and accidentals.

The second system of the musical score also consists of seven staves, following the same clef arrangement as the first system. It continues the musical composition with similar complexity and notation.

B. W. VII.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the middle three are grand staff (treble, alto, and bass clefs), and the bottom one is a bass clef. The music is in 3/4 time and features a complex piano accompaniment with various rhythmic patterns and chordal textures.

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are in German and are distributed across several staves. The piano accompaniment continues with similar textures to the first system.

ich weiss, dass du mein Trö -
 ich weiss, dass du mein Trö -
 ich weiss, dass du mein Trö -
 ich weiss, dass du

H.W.VII.

The musical score is arranged in two systems. The first system includes a piano accompaniment with a right-hand part (treble clef) and a left-hand part (bass clef). The vocal part consists of three staves: two soprano/contralto staves and one bass staff. The lyrics are: "ster bist, ster bist, ster bist, mein Trö-ster bist,". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system continues the piano accompaniment and includes a bass line with figured bass notation (7, 7, 6 4 3, 4, 2, 7, 4 2, 7) and a final bass clef staff with figured bass notation (7, 7, 7, 6, 6 4 3).

B. W. VII.

Musical score for the first system. It consists of a grand staff (treble and bass clefs) for piano accompaniment and four vocal staves (soprano, alto, tenor, and bass). The lyrics are: "kein Trost mag". The piano part features a complex texture with many sixteenth-note passages. The vocal parts are in a homophonic setting.

Musical score for the second system. It continues with the grand staff for piano and four vocal staves. The lyrics are: "mir sonst wer den.". The piano accompaniment continues with intricate sixteenth-note patterns. The vocal parts maintain their homophonic texture.

B. W. VII.

The first system of the musical score consists of seven staves. The top staff is the vocal line, followed by two staves for the piano right hand, and four staves for the piano left hand. The music is in a minor key and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score continues the composition. It includes the same vocal and piano parts as the first system. The piano accompaniment continues with its characteristic rhythmic texture. The vocal line has some rests in the first two measures of this system.

Von An - - - be - -

Von An - be - ginn ist

B. W. VII.

ginn ist nichts er - kor'n,
 Von An - be - ginn ist nichts erkor'n,
 Von An - be - ginn ist nichts, ist nichts er - kor'n,
 nichts erkor'n, nichts, nichts er - kor'n,

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

auf Er - - - den war — kein
 auf Er - - - den war kein
 auf Er - - - den war kein
 auf Er - - - den war — kein

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

B.W.VII.

Mensch ge - born,
 Mensch ge - born,
 Mensch ge - born,
 Mensch ge - born,

der mir aus Nö - - - then hel - - - fen kann,
 der mir aus Nö - - - then hel - - - fen kann,
 der mir aus Nö - - - then hel - - - fen kann,
 der mir aus Nö - - - then hel - - - fen kann,

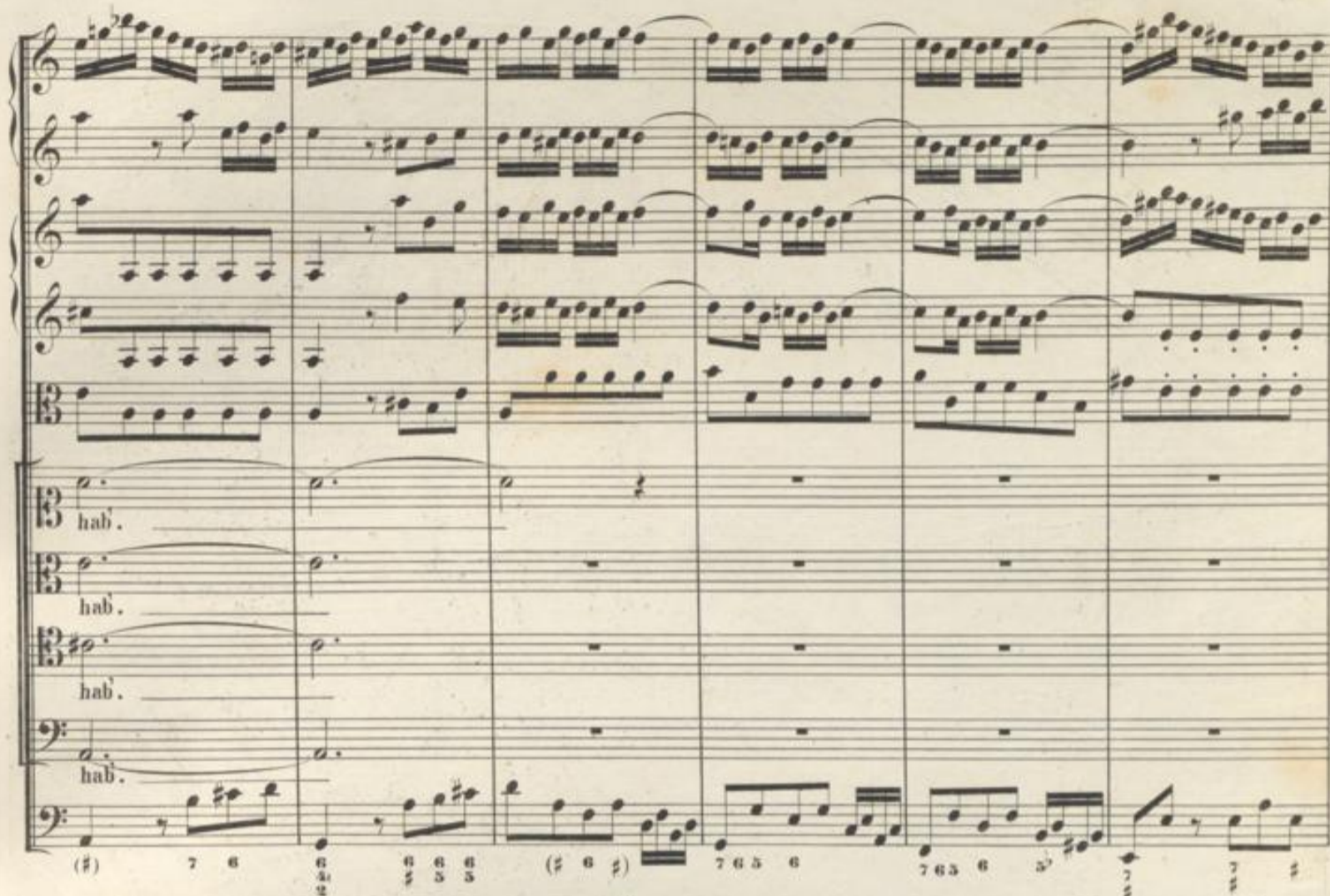
B. W. VII.

Musical score for the first system, featuring piano accompaniment with treble and bass clefs and a bass line with a 7-fingered fingering.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

zu dem ich mein Ver - trau - en
 zu dem ich mein Ver - trau - en
 zu dem ich mein Ver - trau - en, mein Ver - trau - en
 zu dem ich mein Ver - trau - en

B.W.VII.



Musical score system 1, featuring a grand staff with two treble clefs and two bass clefs. The upper two staves contain complex melodic lines with many sixteenth notes. The lower two staves contain bass lines with fewer notes. The first two bass staves are marked 'hab.' and contain whole notes. The first bass staff also has a '2' below it. Fingerings are indicated by numbers 1-5 in various positions.



Musical score system 2, continuing the composition from system 1. It features similar melodic and bass line structures. The 'hab.' parts in the lower staves are mostly empty, with some notes appearing in the final measures. Fingerings and articulation marks are present throughout.

B.W.VII.

RECITATIVO.

Basso.

Mein Gott und Rich-ter, willst du mich aus dem Ge-se-tze fra-gen, so

Organo e Continuo.

kann ich nicht, weil mein Ge-wis-sen wi-der-spricht, auf tau-send ei-nes sa-gen. An

See-len-kräf-ten arm und an der Lie-be bloss, sind mei-ne Sün-den schwer und ü-ber-

gross; doch weil sie mich von Her-zen reu-en, wirst du, mein Gott und Hort, durch ein Ver-ge-bungs-

Arioso.

wort mich wieder-um er-freu-en.

ARIA.

Violino I.
con sordino.

Violino II.

Viola.

Alto.

Organo e Continuo.
Org. staccato, Cont. pizzicato

R. W. VII.

First system of musical notation, including treble and bass staves with various notes and rests.

Second system of musical notation, including treble and bass staves. The word "piano" is written in the right-hand treble staff. The lyrics "Wie furcht - - sam" are written in the bass staff.

Third system of musical notation, including treble and bass staves. The word "forte" is written in the right-hand treble staff. The lyrics "wank - - ten mei - - ne Schritte," are written in the bass staff.

B. W. VII.

piano

wie furcht - - sam wank - - ten mei - - ne Schritte, doch Je - sus hört auf

piano

piano

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

mei - ne Bit - - te, doch Je - sus hört auf meine Bit - te - und zeigt mich sei - nem Va - ter, und zeigt mich

6 5 6 (b) 6 5 7 6 5 4 6 6 4 6 5 7 2 8 7 7 6

sei - nem Va - ter an. Wie furcht - - sam wank - - - ten mei - - - ne

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

B. W. VII.

Schritte, wie furchtsam! wie furchtsam! wie furcht - - sam

wank - - ten mei - - - ne Schritte, doch Je - sus hört auf mei - ne Bit - -

- te, doch Je - sus hört auf mei - ne Bit - te - und zeigt mich sei - nem Va - ter, und zeigt mich sei - nem Va - ter

B. W. VII.

forte

forte

forte

forte

forte

forte

piano

piano

piano

Mich drück - - ten

B. W. VII.

forte
(forte)
forte
forte

Sün - - den - la - - - sten nie - der,

piano
(piano)
piano
piano

mich drück - - ten Sün - - den - la - - - sten nie - der, Sün - - den - la - -

piano

- - - - - sten nie - der, doch hilft - - - mir Je - - - su Trostwort

B. W. VII.

wie - - der: dass er für mich ge-nug, für mich ge-nug, ge-nug ge - than.

forte

1 6 5 4 7 6 6 5 6 4 5 6 4 3

Mich drück - - ten Sün - - den - la - - - sten

piano

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

nie - der, - mich drück - - ten Sün - - den - la - - - sten nie - der, Sün - - den - la - -

piano

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

B. W. VII.

- - - - - sten nie - der, doch hilf mir Je - - - - - su Trostwort

wie - der: dass er für mich ge - nug, für mich ge - nug, genug ge - than, dass er für mich

- - - - - ge - nug - - - - - ge - than, für mich ge - nug gethan.

B. W. VII.

Da Capo.

RECITATIVO.

Tenore. Mein Gött, ver_wirf mich nicht, - wiewohl ich dein Ge_bot noch täg lich ü_ber_tre_te, - von

Organo e Continuo.

dei_nem An_gesicht. Das Klein_ste ist mir schon zu hal_ten viel zu schwer, doch,

wenn ich um nichts mehr, als Je_su Bei_stand be_te, so wird mich kein Ge_wis_sensstreit der

Zu_ver_sicht be_rau_ben; gieb mir nur aus Barm_her_zig_keit den wah_ren Chri_sten_glau_ben!

So stellt er sich mit gu_ten Fröch_ten ein, und wird durch Lie_be thä_tig sein.

DUETTO.

Oboe I.

Oboe II.

Tenore.

Basso.

Organo e Continuo.

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

Gott, der du die Lie - - be heisst,
 Gott, der du die Lie - - be heisst,
piano *forte*

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

piano
piano
 Gott, der du die Lie - - be
 Gott, der du die Lie - - be

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

B. W. VII.

heisst, ach, ach, ent - zün - - de meinen Geist, ent - zün - -

heisst, ach, ach, ent - zün - - de mei - nen Geist, ent - zün - -

9 8 6 5 5 6 6 6 5 5 6 6 4 6 4 6 3 4

- de meinen Geist, ent - zün - - - de mei - nen Geist,

- - - de meinen Geist, ent - zün - - de meinen Geist,

forte

forte

forte

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

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

B. W. VII.

piano

lass zu dir vor al - len Din - - gen mei - - ne Lie - - be

lass *piano* zu dir vor al - len Din - - gen mei - ne Lie - - be

6 6 2 6 6 6 6 6 6 6 (2) 6

kräf - tig drin - gen, kräf - - tig drin - - gen, kräf - - tig drin - -

kräf - tig drin - - - gen, kräf - - tig drin - - - gen, kräf - - tig drin - -

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

- gen, lass zu dir vor al - len Din - - gen meine Lie - - be kräf - tig drin - - gen, mei -

- - - gen, lass zu dir vor al - len Din - - gen meine Lie - - be kräf - tig drin - - -

7 3 7 6 3 6 6 9 8 6 5

B. W. VII.

ne Lie - - be kräf - tig dringen.
 - gen, meine Liebe kräf - - tig dringen.

forte

forte

forte

tr

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

Gieb, dass ich aus
 Gieb, dass ich aus

piano

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

rei - - nem Trie - - be, als mich selbst, - den Näch - - sten lie - - be, gieb, dass
 rei - - nem Trie - - be, als mich selbst, - den Näch - - sten lie - - be,

piano

piano

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

B. W. VII.

First system of musical notation. It features a grand staff with three staves: two treble clefs (right hand) and one bass clef (left hand). The key signature is one sharp (F#). The lyrics are: "ieh aus rei - nem Trie - be, als - mich selbst, den Näch - sten lie - be, gieb, gieb, dass ich - aus rei - - - nem Trie - be, als mich selbst, den Näch - sten lie -". There are some markings like "tr" above the notes.

Second system of musical notation, continuing the previous system. The lyrics are: "— dass ich aus rei - - nem Triebe, als mich selbst, den Nächsten lie - be, als mich selbst, den Näch - sten lie - - - be, gieb, dass ich - aus reinem Triebe, als mich selbst, den Näch - sten lie - be, als mich selbst, den Nächsten lie -".

Third system of musical notation. It features a grand staff with three staves. The lyrics are: "be; be;". The word "forte" is written in italics above the first and second staves. The music is more complex, with many sixteenth and thirty-second notes.

B.W. VII.

stören Feinde meine Ruh', meine Ruh',

piano

meine Ruh', meine Ruh',

piano

meine Ruh', sende du mir Hülfe, sende

Ruh', meine Ruh', sende du mir Hülfe zu, sende

B.W. VII.



de du mir Hül - fe - zu!

de du mir Hülfe zu!

(forte)

(forte)

(forte)

7 6 9 8 7 9 6 5 4 3 2 3 4 5 6 7



5 7 4 6 7 6 7 5 6 7 7 6 5 4 3 2 1



7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2 1

B. W. VII.

CHORAL.

Soprano.
Oboe I. Violino I.
col Soprano.

Alto.
Oboe II. Violino II.
coll' Alto.

Tenore.
Viola col Tenore.

Basso.

Organo e
Continuo.

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

Ehr' sei Gott in dem höch - sten Thron, dem Va - ter al - - - ler Gü - te,
und Je - sum Christ, sein'm lieb - sten Sohn, der uns all - zeit be - hü - te,

6 5 6 6 5 6 7 6 6 5 8 7 9 8 6 4 6 7 6 6 5

und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -
und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -
und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -
und Gott, dem hei - li - gen Gei - ste, der uns sein' Hülff' all - zeit lei - ste, da - mit wir ihm ge -

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

fäl - lig sein, hier in die - - ser Zeit und fol - gends in der E - - wig - keit.
fäl - lig sein, hier in die - - ser Zeit und fol - gends in der E - - wig - keit.
fäl - lig sein, hier in die - - ser Zeit und fol - gends in der E - - wig - keit.
fäl - lig sein, hier in die - ser Zeit und fol - - - gends in der E - wig - keit.

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

B. W. VII.