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Johann Sebastian Bach's Werke

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Feria 1 Paschatos.

„Der Himmel lacht, die Erde jubiliret.“

SONATA.
Allegro.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Oboe III.

Taille.

Fagotto.

Violino I.

Violino II.

Viola I.

Viola II.

Violoncello I.

Violoncello II.
e Continuo.

Unison

B.W.VII.

The image shows a page of musical notation for a piece labeled 'B.W. VII.'. The score is arranged in two systems of five staves each. The top system consists of three treble clef staves and two bass clef staves. The bottom system consists of two treble clef staves, two bass clef staves, and one bass clef staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several repeat signs and first/second endings. At the bottom of the page, there are several numbers and symbols: '5 9/4 5 7 9 6 7 6 7 (6) 6 4 5 2 (6) 7 3'. The paper is aged and shows some wear.

B.W. VII.

A musical score for a piece in G major, BWV 7, consisting of 14 staves. The first four staves are a single system with a brace on the left, containing a treble clef and a bass clef. The remaining ten staves are arranged in five systems of two staves each, with a brace on the left of each system. The notation includes various rhythmic values, rests, and ornaments. The piece is in 3/4 time and consists of 16 measures. The bottom of the page contains figured bass notation for the first four measures: 6 5 (6) 6 7 5, 6 6 5 5 2, 6 5 (6 4 2) 5 5, and 6 5 5 5 6 6 6.

B.W.V. VII.

The image shows a page of musical notation for a piano piece, BWV VII. The score is organized into two systems. The first system consists of four staves: three treble clefs and one bass clef. The second system consists of eight staves: four treble clefs and four bass clefs, arranged in two grand staves. The notation includes various musical symbols such as notes, rests, slurs, and ornaments. At the bottom of the page, there are several numbers: 2, 6, 7, 9, 6, 7, (2), 6, 6, 4, 2.

B.W.VII.

This page contains a musical score for a piece identified as B.W.V. 7. The score is written for multiple instruments, likely a harpsichord or organ, as indicated by the multiple staves. The notation includes a variety of rhythmic values, including sixteenth and thirty-second notes, and features several instances of mordent ornaments. The piece is in a minor key, with a key signature of one flat (B-flat). The score is organized into systems, with some staves grouped together by a brace on the left. The bottom of the page contains a series of figured bass notations: 6, 6 6 5, 6, b 7, 6, 6 5, 6, 6 5, 6 5 4.

B.W.V. 7.

The image shows a page of musical notation for a piano piece, BWV VII. The score is arranged in two systems of five staves each. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system includes a grand staff and three additional staves. The notation is dense, with many sixteenth and thirty-second notes, and several trills marked with 'tr'. The piece is in a minor key, indicated by the key signature of one flat. The bottom of the page features a series of numbers: 7, 6, 2, 4, 6, 7, 6, 7, 6, (6), 6, 7.

B.W.VII.

The image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble. The score is organized into two systems of staves. The top system consists of five staves, and the bottom system consists of seven staves. The notation includes various rhythmic figures, such as sixteenth and thirty-second notes, and rests. The bottom-most staff is a basso continuo line, indicated by a 'C' clef and figured bass notation. The manuscript is written in dark ink on aged paper.

B. W. VII.

The image shows a page of musical notation for piano, numbered 10. It features a grand staff with multiple systems of staves. The notation includes complex rhythmic patterns, such as sixteenth-note runs and chords, across various staves. The piece is identified as 'B.W.VII.' at the bottom center. The manuscript is on aged paper with some staining and a decorative border on the left edge.

B.W.VII.

The image displays a page of musical notation, numbered 11 in the top right corner. The score is organized into two systems of staves. The first system consists of four staves: two treble clefs and two bass clefs. The second system also consists of four staves: two treble clefs and two bass clefs. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The key signature is indicated by a single sharp (F#) in the first staff of each system. The piece is identified as 'B.W. VII.' at the bottom center of the page.

B.W. VII.

B.W.VII.

The image displays a page of musical notation for a piece identified as B.W.V. VII. The score is arranged in two systems, each containing five staves. The top system consists of a grand staff (treble and bass clefs) and three additional staves. The bottom system also consists of a grand staff and three additional staves. The notation is highly technical, featuring intricate rhythmic patterns, including sixteenth and thirty-second notes, and complex fingering indications. The piece is in a key with one sharp (F#) and a 3/4 time signature. The bottom of the page includes the alphanumeric identifier 'B.W.VII.' and several sets of numbers (7 7, 6 6, 6 6, 6 6, 6 6, 7 7, 6 6, 6 6, 7 7) which likely correspond to specific fingering or performance instructions.

B.W.VII.

The musical score consists of 14 staves. The first four staves are grouped together with a brace on the left. The fifth and sixth staves are also grouped with a brace. The remaining six staves are individual. The notation includes various rhythmic values, including sixteenth and thirty-second notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. A trill is marked with 'tr' above a note in the sixth staff. The piece concludes with a double bar line and the signature 'Unlsoni'.

6 3 6 6 6 (6) 6 3 (6) 6 6 6 3

B.W.VII.

A handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar. The score is arranged in two systems of staves. The first system consists of four staves: three treble clefs and one bass clef. The second system consists of six staves: three treble clefs and three bass clefs. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs. The paper shows signs of age and wear.

B. W. VII.

CORO.
Allegro.

Tromba I.
 Tromba II.
 Tromba III.
 Timpani.
 Oboe I.
 Oboe II.
 Oboe III.
 Taille.
 Fagotto.
 Violino I.
 Violino II.
 Viola I.
 Viola II.
 Soprano I.
 Soprano II.
 Alto.
 Tenore.
 Basso.
 Violoncello I.
 Violoncello II.
 e Continuo.

Der Himmel lacht, die Erde jubiliert
 Der Himmel lacht, der Himmel lacht, die Erde
 Der Himmel lacht,
 Der Himmel lacht,
 Der Himmel lacht,
 Der Himmel lacht,

B. W. VII.

The musical score consists of 15 staves. The top four staves are for a four-part vocal choir (Soprano, Alto, Tenor, Bass). The next four staves are for a four-part instrumental ensemble (Violin I, Violin II, Viola, Cello/Double Bass). The bottom seven staves are for a four-part vocal choir (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: "ret, der Himmel lacht, der Himmel lacht, die Er - - de ju - bi - de ju - bi - li - ret, der Himmel lacht, die Er - - de ju - bi - li - der Himmel lacht, die Er - - de ju - bi - li - der Himmel lacht, der Himmel lacht, der Himmel lacht, der Himmel lacht,". The score includes various musical notations such as clefs, time signatures, and ornaments. At the bottom of the page, there are figured bass notations: 7, 6, 6/2, B. W. VII., 6, 7, 6/2, 6, 7.

li-ret, der Himmel lacht, der Himmel lacht,
 - ret, der Himmel lacht, der Himmel lacht,
 - ret, der Himmel lacht, der Himmel lacht, der Himmel
 der Himmel lacht, der Himmel lacht, die Er - de ju - bi - li - ret, der Himmel
 der Himmel lacht, die Er - de ju - bi - li - ret, der Himmel

B. W. VII.

der Himmel lacht,
 der Himmel lacht,
 die Er - - de ju - bi - li - ret, der Himmel lacht, die Er -
 lacht, - die Er - - de ju - bi - li - ret, der Himmel lacht, der Him - mel
 lacht, der Him - mel lacht,
 der Himmel lacht,
 lacht, - die Er - de ju - bi - li - ret, der Himmel lacht, die Er - de ju - bi - li - ret, der Himmel lacht, der Himmel

B.W. VII.

die Er - - de ju - bi - li - - - ret und was sie trägt in ih - - rem Schooss,
 - de ju - bi - li - - - ret, die Er - - de ju - bi - li - ret und was sie trägt in ih - - rem
 lacht, der Himmel lacht, die Er - - de ju - bi - li - - - ret und was sie trägt in ih - - rem
 die Er - de ju - bi - li - - - ret und was sie trägt in ih - - rem
 lacht, der Himmel lacht, die Erde ju - bi - li - - - ret und was sie trägt in ih - - rem

B. W. VII. 5

und was sie trägt in ih.rem Schooss; der Schöpfer lebt, der Höch -
Schooss, und was sie trägt in ih. rem Schooss; der Schöpfer lebt, der Schöpfer lebt,
Schooss, und was sie trägt in ih. rem Schooss; der Schöpfer lebt,
Schooss, und was sie trägt in ih. rem Schooss; der Schöpfer lebt,
Schooss, und was sie trägt in ih. rem Schooss; der Schöpfer lebt,

B. W. VII.

der Schöpfer lebt, der Höch - ste tri - um -
 der Schöpfer lebt, der Höch - ste tri - um - phi -
 - ste tri - um - phi - ret, der Schöpfer lebt, der Schö - pfer lebt,
 - - - - - ret, der Schöpfer lebt, der Höchste tri - um - phi - ret, der Schöpfer lebt, der Höchste tri - um - phi -

B. W. VII.

der Schöpfer lebt, der Höch - ste tri - um - phi - ret und ist von
 phiret, der Schöpfer lebt, der Höch - ste tri - um - phi - ret, der Höch - ste tri - um - phiret und
 - ret, der Schöpfer lebt, der Schöpfer lebt, der Schöpfer lebt, der Höch - ste tri - um - phi - ret und
 - der Schöpfer lebt, der Höchste tri - um - phi - ret und
 ret, der Schöpfer lebt, der Schöpfer lebt, der Schöpfer lebt, der Höchste tri - um - phi - ret und

B. W. VII.

The musical score consists of a vocal line and piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent left hand with sixteenth-note patterns. The tempo is marked 'Adagio'. The lyrics are in German and are repeated across several vocal staves.

Lyrics: To-des-ban - - den los, und ist von To - - des-banden los. Der sich das Grab zur

ist von To-des-ban - - den los, und ist von To-des-ban-den los. Der sich das Grab zur

ist von To-des-ban - - den los, und ist von To-des-ban-den los. Der sich das Grab zur

ist von To-des-ban - - den los, und ist von To-desban-den los. Der sich das Grab zur

ist von To-des-ban - - den los, und ist von To-des-banden los. Der sich das Grab zur

6 5 6 6 5 B. W. VII. 5 5 5 6 4 6 6 6

Ruh' er - le - sen, der Hei - lig - ste kann nicht ver - we - sen, der Hei - lig -

Ruh' er - le - sen, der Hei - lig - ste kann nicht ver - we - sen, der Heilig -

Ruh' er - le - sen, der Hei - lig - ste kann nicht ver - we - sen, der Heilig -

Ruh' er - le - sen, der Hei - lig - ste kann nicht ver - we - sen, der Heilig -

Ruh' er - le - sen, der Hei - lig - ste kann nicht ver - we - sen, der Heilig -

6 5 7 5 5 4 2 B. W. VII. 5 6 5 4 2 6 6 5

The musical score is written for voice and piano. It consists of 18 staves. The top four staves are for the piano accompaniment, and the bottom four staves are for the voice. The lyrics are in German and are repeated in four different vocal parts. The tempo is marked 'Allegro.' The score includes various musical notations such as notes, rests, and ornaments.

ste kann nicht ver - we - sen, der sich das Grab zur Ruh' er - le - sen, der Hei - - ligste kann nicht ver -
ste kann nicht ver - we - - sen, der sich das Grab zur Ruh' er - le - sen, der
ste kann nicht ver - we - sen, der sich das Grab zur Ruh' er - le - sen,
ste kann nicht verwe - sen, der sich das Grab zur Ruh' er - le - sen,
ste kann nicht ver - we - sen, der sich das Grab zur Ruh' er - le - sen,

B. W. VII.

The musical score consists of 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom four staves are piano accompaniment (Right Hand and Left Hand). The lyrics are written below the vocal staves.

we - - - - - sen, der Hei - lig - ste kann nicht, kann nicht - - - - - ver - we - sen,
 Hei - - - - - ligste kann nicht ver - we - - - - - sen, kann
 der Hei - - - - - lig - ste kann nicht ver - we - - - - -
 der Hei - - - - - ligste kann nicht ver -

B. W. VII.

der Hei - - lig - ste kann nicht ver - we - -

nicht - - verwe-sen, kann nicht verwe - - - - - sen, der Hei - lig - ste kann nicht ver -

- - - - - sen, der Hei - lig - ste kann nicht, kann nicht - - - - - ver - we - - sen, der Hei - lig - ste kann

we - - - - - sen, kann nicht verwe - - sen, der Hei - - - - - ligste kann

der Hei - - - - - lig - ste kann nicht ver - we - - - - - sen, kann

B.W. VII.

we - sen, kann nicht verwe - sen.
 nicht ver - we - sen, kann nicht verwe - sen.
 nicht ver - we - sen, kann nicht ver - we - sen.
 nicht ver - we - sen, kann nicht ver - we - sen.

B. W. VII.

The musical score is arranged on 18 staves. The top staff is a grand staff (treble and bass clefs) for the piano. The next six staves are for string instruments, with the first two being treble clefs and the last four being bass clefs. The bottom two staves are also a grand staff for the piano. The score consists of four measures. The first measure contains a complex piano texture with many sixteenth notes. The second measure is mostly rests, with some piano notes. The third and fourth measures continue the piano texture. At the bottom of the page, there are figured bass notations: 6 1/2 6, 6, 3/2 6, 6 2, 7, 6, 6, 1/2 6.

B. W. VII.

Handwritten musical score for piano, consisting of 18 staves. The score is divided into two systems. The first system contains 10 staves, and the second system contains 8 staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 'tr' and 'p'. The bottom staff of the second system includes figured bass notation with numbers like 6, 2, 2, 6, 6, 6, 6, 6, 6, 6, 7, 5.

B. W. VII.

RECITATIVO.

Basso.

Violoncello II. e Continuo.

Er-wünschter Tag! sei Seele wie-der froh, sei wie-der froh,

— sei wie-der froh, — sei wie-der froh! — Er-wünschter Tag! sei See-le

wieder froh! Das A und O, der Erst' und auch der Letzte, den uns're schwere Schuld in

To-des-ker-ker setz-te, ist nun ge-ris-sen aus der Noth. Der Herr war todt, und

sich! er lebet wieder; lebt un-ser Haupt, so le-ben auch die Glie-

- - - - - der, lebt un-ser Haupt, so leben auch die Glie- - - - - der, so

tr *tr*

Allegro. *Allegro.* *Adagio.* *Allegro.* *Adagio.* *Andante.*

B.W.VII.

tr **Adagio.**

le-ben auch die Glieder. Der Herr hat in der Hand des To-des und der Höl-len

Schlüssel! Der sein Ge-wand blut-roth be-spritzt in seinen bit-tern Lei-den, will heu-te sich mit

Andante.

Schmuck und Eh-ren klei-den, mit Schmuck und Eh-ren klei-den.

ARIA.
Molto Adagio.

Basso.

Violoncello II. e Continuo.

Fürst des Le-bens, starker Streiter, Fürst des Le-

-bens, star-ker Strei-ter, Fürst des Le-bens, hoch.ge-lobter, hochge.lob-ter Gol-tes-

B.W. VII.

sohn, hebet dich des Kreuzes Leiter auf den höch - - - - - sten Eh - - - - - ren.

thron? wird, was dich zu_vor - gebun - - den, nun dein Schmuck und E - - del -

stein? wird, was dich zuvor ge_bun - - - - - den, nun dein Schmuck und E - del -

stein? müs - sen dei_ne Pur - pur - wunden deiner Klar - heit Strahlen

sein, deiner Klarheit Strah - len sein?

Fürst des Le_bens, starker Streiter, Fürst des Le - - - - -

- bens, star_ ker Strei - ter, Fürst des Lebens, hochge_lobter, hochge_lob - - - - - ter Got - tes -

B.W.VII.

sohn!

RECITATIVO.

Tenore.

Violoncello II. e Continuo.

So stehe denn, du Gott ergeb'ne Seele, mit Christo geistlich auf, tritt an den

neu_en Lebenslauf, auf! von des Todes Werken. Lass, dass dein Heiland in der Welt, an deinem Leben

merken! Der Weinstock, der jetzt blüht, trägt keine todte Reben: der Lebensbaum lässt seine Zweige

leben. Ein Christe flieht ganz e - - - lend von dem Gra-be; er lässt den

Stein, er lässt das Tuch der Sün-den da-hinten, und will mit Christo, mit Christo lebend sein.

B.W.VII.

ARIA.

Violino I.

Violino II.

Viola I.

Viola II.

Tenore.

Violoncello I.

Violoncello II.
e Continuo.

B.W.VII.

piano sempre

A - dam muss in uns ver - we - sen, soll der neu - e Mensch ge - ne - sen, der nach Gott ge - schaf - fen

piano sempre

piano sempre

piano sempre

piano sempre

6 6 6 6 6 6 6 6 6 6

tr

forte

piano

forte

piano

forte

piano

forte

piano

ist,

A - dam muss in uns ver - we - sen, soll der neu - e Mensch ge -

forte

piano

forte

piano

6 6 6 6 6 6 6 6 6 6

B. W. VII.

ne - sen, der nach Gott geschaffen ist, der nach Gott ge - schaf - fen ist.

forte

forte

forte

forte

forte

forte

forte

6 6 6 6 7 7 5 6 5

tr

forte

forte

forte

forte

forte

6 6 6 6 7 7 5 6 5

B.W.VII.

tr

piano

piano

piano

piano

tr

Du - musst geist - lich auf - er - ste - hen und aus Sün - dengrä - bern

piano

piano

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

forte

forte

forte

forte

forte

forte

forte

forte

ge - hen, wenn du Chri - sti Gliedmass bist, wenn du Chri - sti Glied - mass bist.

forte

forte

B.W.VII.

piano

piano

piano

piano

piano

Du musst geist-lich auf - er - ste - hen und aus Sün - den - grä - bern

piano

piano

1 2 3 4 5 6 7 8 9 10

ge - hen, wenn du Chri - sti Gliedmass bist, wenn du Chri - sti Glied - - mass, wenn du Chri - sti Gliedmass

11 12 13 14 15 16 17 18 19 20

B.W.VII.

(forte)

(forte)

(forte)

(forte)

bist.

(forte)

(forte)

1 2 3 4 5

(forte)

(forte)

(forte)

(forte)

bist.

(forte)

(forte)

1 2 3 4 5

B. W. VII.

RECITATIVO.

Soprano.
Violoncello II. e Continuo.

Weil denn das Haupt sein Glied na-türlich nach sich zieht, so kann mich nichts von Je-su scheiden. Muss ich mit Christo leiden, so werd' ich auch, nach dieser Zeit, mit Christo wieder auf-er-stehen zur Ehr' und Herr-lichkeit, und Gott in meinem Fleische se-hen.

ARIA.

Oboe I.
Violino I. II.
Viola I. II.
Soprano.
Violoncello II. e Continuo.

piano *forte* *piano*

forte *piano* *forte* *piano* *forte* *piano*

Violoncello pizzicato.

B. W. VII.

piano *forte* *piano*

Stunde, brich her - ein mir die Au - - gen zu - zu - drü - eken, mir die Au - gen

7 6 7 9 7 5 7 5 6 (6)

tr *forte*

zu - zu - drücken, mir die Augen, die Au - gen zu - zu - drü - eken!

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

tr *forte* *piano* *tr*

Lass mich Je - - su Freu - - den - schein und sein

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

tr

forte *piano* *forte*

helles Licht er - blicken, und sein hel - les Licht er - bli - - - eken, er - bli - eken, lass mich

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

tr

(piano)

Je - - su Freu - den - schein und sein helles Licht er - bli - eken, sein

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

forte *piano* *(forte)*

hel - les Licht - er - bli - eken,

5 6 5 6 6 6 7 6 5

B. W. VII.

First system of musical notation. It consists of five staves: a vocal line (treble clef) with a trill (tr) and dynamic markings *piano*, *forte*, and *piano*; a piano line (treble clef); a bass line (bass clef); a cello/bass line (bass clef); and a double bass line (bass clef). The lyrics "lass mich En - geln ähulich sein," are written below the bass line. Fingerings are indicated by numbers 1-5 below the notes.

Second system of musical notation. It consists of five staves. The vocal line (treble clef) has dynamic markings *forte* and *piano*. The piano line (treble clef) has a trill (tr). The bass line (bass clef) has the lyrics "lass mich En - - - - - geln ähn - lich sein, lass mich En - - - - - geln ähulich, mich En - geln ähn - lich". The cello/bass line (bass clef) has the lyrics "lass mich En - - - - - geln ähn - lich sein, lass mich En - - - - - geln ähulich, mich En - geln ähn - lich". Fingerings are indicated by numbers 1-5 below the notes.

Third system of musical notation. It consists of five staves. The vocal line (treble clef) has dynamic markings *forte* and *piano* and a trill (tr). The piano line (treble clef) has a trill (tr). The bass line (bass clef) has the lyrics "sein. Letz - te Stun - de, brich her - ein, - - - - - letz - te Stunde, brich her -". The cello/bass line (bass clef) has the lyrics "sein. Letz - te Stun - de, brich her - ein, - - - - - letz - te Stunde, brich her -". Fingerings are indicated by numbers 1-5 below the notes.

B. W. VII.

ein, letz-te Stun-de, brich her-ein, letz-te Stunde, brich her-ein!

piano *forte* *piano* *forte* *piano*

forte *piano* *forte* *piano* *forte*

B. W. VII.

CHORAL.

Tromba I.
 Oboe I. II.
 Oboe III.
 Taille.
 Fagotto.
 Violino I.
 Violino II.
 Viola I.
 Viola II.
 Soprano I. II.
 Alto.
 Tenore.
 Basso.
 Violoncello I. II.
 e Continuo.

So fahr' ich hin zu Je - su Christ, mein' Arm' thu' ich aus - stre - - eken;
 so schlaf' ich ein und ru - he fein, kein Mensch kann mich auf - we - - eken:

0 6 6 4 3 5 6 5 6 6
 5 5

denn Je - - sus Chri - - stus, Got - - tes Sohn, der wird die Him - mels - -

denn Je - - sus Chri - - stus, Got - - tes Sohn, der wird die Him - mels - -

denn Je - - sus Chri - - stus, Got - - tes Sohn, der wird die Him - - mels -

denn Je - - sus Chri - - stus, Got - - tes Sohn, der wird die Him - mels - -

7 6 6 4 3 7 5 5 6 7 (v) 3 6 6 5 4 6

B.W.VII.

thür auf - thun, mich führ'n zum ew' - - - - gen Le - - - - ben.

thür auf - thun, mich führ'n zum ew' - - - - gen Le - - - - ben.

thür auf - thun, mich führ'n zum ew' - gen, zum ew' - gen Le - - - - ben.

thür auf - thun, mich führ'n zum ew' - gen Le - - - - - - - - - - ben.

B. W. VII.