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Johann Sebastian Bach's Werke

No. 61-70

Bach, Johann Sebastian

Leipzig, [1868]

Partitur

[urn:nbn:de:bsz:31-314976](https://nbn-resolving.org/urn:nbn:de:bsz:31-314976)

Dominica 12 post Trinitatis.
„Lobe den Herrn, meine Seele.“

The musical score is arranged in 15 staves. The top three staves are for Tromba I, II, and III. Tromba I and II have melodic lines with trills and slurs. Tromba III has a simpler line. The next two staves are for Timpani and Oboe I, II, and III. The Oboes have melodic lines. The next three staves are for Fagotto, Violino I, and Violino II. The Viola, Soprano, Alto, and Tenore staves are empty. The Basso and Continuo staves have simple bass lines. The score is in 3/4 time and D major.

B. W. XVI.

The musical score is arranged in two systems. The first system consists of 11 staves. The top three staves are grouped by a brace on the left and contain treble clefs. The next three staves are grouped by a brace and contain bass clefs. The remaining five staves are grouped by a brace and contain bass clefs. The second system consists of 11 staves, all of which 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 rhythmic values, rests, and trills, which are specifically marked with '(tr)' above the notes in the upper staves of the first system.

B. W. XVI.

The musical score is arranged in two main systems. The upper system consists of five staves: four treble clefs (likely for the right hand of a piano) and one bass clef (likely for the left hand). The lower system consists of five staves, all with bass clefs, representing a string section. The piano part is highly detailed with many sixteenth and thirty-second notes, while the string part is more rhythmic and accompanimental. The score is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The notation includes various ornaments and dynamic markings.

B. W. XVI.

4
3

The musical score is arranged in two systems. The first system consists of five staves: a single treble clef staff at the top, followed by a grand staff (treble and bass clefs) for piano accompaniment, and a single bass clef staff at the bottom. The second system also consists of five staves: a single treble clef staff at the top, followed by a grand staff for piano accompaniment, and a single bass clef staff at the bottom. The piano accompaniment in both systems features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The bottom-most bass clef staff in the second system contains figured bass notation, with figures 5, 6, 6, 7, 6, and 5 placed below the notes.

B.W. XVI.

The musical score consists of 15 staves. The top four staves are for the piano accompaniment, with the first two in treble clef and the last two in bass clef. The next four staves are for the vocal line, with the first two in treble clef and the last two in bass clef. The bottom three staves are for the piano accompaniment, with the first two in bass clef and the last one in bass clef. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. A vocal line is present in the fifth staff from the top, with the word "Lo" written below it. The score is in a key signature of one sharp (F#) and a 3/4 time signature. The piece is identified as B.W. XVI.

B.W. XVI.

Lo - be den Herrn, be den Herrn, be den Herrn,

B. W. XVI.

beden Herrn,
lo
lo
Lo - - - - - beden Herrn,

B. W. XVI.

The musical score consists of 15 staves. The top four staves are for vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom seven staves are for keyboard accompaniment: Right Hand (treble clef) and Left Hand (bass clef) for the upper register, and Right Hand (bass clef) and Left Hand (bass clef) for the lower register. The music is in G major (one sharp) and 3/4 time. The vocal parts enter in the third measure with the lyrics: "lo - be, lo - be, lo - be den Her - ren, be, lo - be, lo - be, lo - be den Her - ren, mei - ne be, lo - be, lo - be, lo - be den Her - ren, lo - be, lo - be, lo - be den Her - ren". The keyboard accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some sixteenth-note runs in the right hand.

B. W. XVI.

The musical score consists of several staves. At the top, there are four empty vocal staves (Soprano, Alto, Tenor, Bass) with a 'tr.' (trill) marking above the first measure. Below these are two systems of keyboard accompaniment. The first system has two staves (Right and Left Hand) with a treble clef and a key signature of one sharp (F#). The second system also has two staves (Right and Left Hand) with a bass clef and the same key signature. The lyrics are written below the keyboard parts, with each line corresponding to a different voice part.

mei - ne See - - - le, lo - - - be, lo - - - be den Herrn, mei -
 See - - - le, meine See - - - le, lo - - - be den Her - - - ren, mei - ne
 - - - ren, mei - ne See - - - le, lo - - - be den Her - - - ren, mei - ne
 - - - ren, meine See - - - le, lo - - - be, lo - - - be den

B. W. XVI.

The musical score consists of 15 staves. The first four staves are for the piano accompaniment, with the right hand on staves 1-2 and the left hand on staves 3-4. The next six staves (5-10) are for the vocal line, with the right hand on staves 5-6 and the left hand on staves 7-10. The vocal line includes the lyrics: "ne See - le, lo - be den", "See - le, lo - be den", and "Her - ren, - mei - ne See - le,". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a trill in the right hand of the first system.

B. W. XVI.

The musical score is arranged in two systems. The first system consists of ten staves: five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and five piano accompaniment staves (Right Hand I, Right Hand II, Left Hand I, Left Hand II, and a separate Bass line). The second system contains the vocal parts with German lyrics and the piano accompaniment. The lyrics are: "Herrn, lo - - be den Herrn, mei - ne See - - le, lo - - be den Herrn, lo - - beden Herrn, mei - ne See - - lo - - be den Herrn, lo - - beden". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some melodic lines in the right hand and a more active bass line.

B. W. XVI.

be den Herrn, mei - ne See - le, mei - ne
 - le, lo - be den Herrn, mei - ne See - le, mei - ne
 Herrn, mei - ne See - le, lo - be den Herrn, mei - ne
 - be den Herrn, lo - be den Herrn, mei - ne See - le, mei - ne

B. W. XVI.

The image shows a page of musical notation for BWV XVI. It consists of several systems of staves. The top system includes a grand staff with four staves (two treble and two bass clefs). The second system contains two treble clef staves with complex melodic and harmonic lines. The third system features a bass clef staff with a prominent sixteenth-note pattern. The fourth system includes a treble clef staff with a simple melodic line. The fifth system contains three bass clef staves, each with the lyrics "See, le," written below the notes. The sixth system includes a bass clef staff with the lyrics "lo" and a final melodic flourish. The notation is in a key with two sharps (D major) and a 3/4 time signature.

B.W. XVI.

The musical score consists of 15 staves. The top four staves are for the piano, with the first three in treble clef and the fourth in bass clef. The piano part features intricate textures with sixteenth-note runs and trills. The vocal part is on the bottom two staves, with the upper staff in treble clef and the lower in bass clef. The lyrics are written below the vocal staves.

lo - - - - - be den
- - - - - be den Herrn, lo - - - - - beden Herrn, mei - ne

B. W. XVI.

The musical score consists of two systems. The first system includes vocal staves and piano accompaniment. The second system continues the vocal and piano parts with lyrics. The lyrics are in German and describe the Lord's Prayer.

Vocal Lyrics:
 - be den Herrn, lo - be den Herrn, lo - - - - - be den
 Herrn, lo - - be, lo - beden Herrn, mei - ne See - - - - - le, lo - be, lo - - - be,
 See - - - - - le, lo - be den Herrn, mei - ne See - - - - -

B. W. XVI.

be den Herrn, lo - be den Herrn, mei - ne Seele,
 Herrn, mei - ne See - le, lo - be den Herrn, mei - ne See - le,
 lo - be, lo - be den Herrn, mei - ne Seele, und ver - giss nicht, ver -
 le,

R. W. XVI.

und ver - giss nicht, ver - giss nicht, was er dir Gu - tes ge - than
 giss nicht, was er dir Gu - tes ge - than hat, was er dir Gu -
 und ver - giss nicht, ver - giss nicht, was er dir

B. W. XVI.

und ver- giss nicht, ver- giss nicht, was er dir Gu- tes ge- than
 hat, was er dir Gu- tes ge- than hat, was er dir Gu- tes ge- than, dir Gutes ge-
 tes, was er dir Gu- tes ge- than hat, was er dir Gu- tes ge- than hat, dir Gutes ge-
 Gu- tes, was er dir Gu- tes ge- than hat, was er dir Gu- tes ge- than, dir Gutes ge-

R. W. XVI.

hat, lo -
 than hat, und ver -
 than hat,
 than hat,

B. W. XVI.

Musical score for a chorale, BWV XVI. The score is written for four voices (Soprano, Alto, Tenor, Bass) and keyboard accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are:

- be den Herrn, lo - be den Herrn, mei - ne
 giss nicht, ver - giss nicht, was er dir Gu - tes ge - than hat, ver - giss nicht, was er dir
 und ver - giss nicht, ver -
 lo -

B. W. XVI.

See - le, mei - ne See - le, und ver - giss nicht, ver -
 Gu - tes ge - than, lo - - - - -
 giss nicht, was er dir Gu - tes ge - than hat, was er dir Gu - tes ge - than - - - - -
 - be den Herrn, lo - - - - - be den Herrn,

B. W. XVI.

giss nicht, was er dir Gu - tes ge - than, dir Gu - tes ge - than hat, und ver -
 be den Herren, mei - ne See - le, und ver - giss nicht, was er dir Gu - tes ge - than hat,
 hat, lo - be den Herrn,
 und ver - giss nicht, ver - giss nicht, was er dir Gu - tes ge - than hat,

B. W. XVI.

giss nicht, ver - giss nicht, was er dir Gu - tes ge - than hat, dir Gu - tes gethan
lo - be den lo - be den

The musical score consists of 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The bottom ten staves are for keyboard accompaniment, with the right hand on the upper five staves and the left hand on the lower five staves. The score is in G major and 3/4 time. The lyrics are written below the vocal staves.

B. W. XVI.

hat, lo - be, lo - be den Herrn, mei - ne
 Herrn, und ver - giss nicht, ver - giss nicht, was er dir Gu - tes ge -
 Herrn, mei - ne See - le, mei - ne See - le, ver - giss nicht, ver -
 lo -

B. W. XVI.

See - le, lo - - - - - beden Her - ren, mei - ne See - le, und ver - giss nicht, was er dir Gu - - tes ge -
 than hat, dir Gu - tes ge - than, lo - - - - - beden Herrn, und vergiss nicht, was er dir Gu - - tes ge -
 giss nicht, was er dir Gu - tes ge - than, ver - giss nicht, was er dir Gu - - tes ge -
 - - - - - beden Herrn, und ver - giss nicht, was er dir Gu - - tes ge -

B. W. XVI.

than hat, lo - - be den Herrn, lo - - be, lo - be den Herrn, mei - - ne See - - - le, mei - ne
 than hat, lo - - be den Herrn, lo - - be den Herrn, mei - - ne See - - le, mei - ne
 than hat, lo - - be den Herrn, lo - - be den Herrn, mei - - ne See - - - le, mei - ne
 than hat, und ver - - giss nicht, ver - - giss nicht, was er dir Gu - - tes ge - -

B. W. XVI.

The musical score consists of two systems. The first system is a piano introduction with five staves. The top two staves are treble clef, and the bottom three are bass clef. It features a complex piano accompaniment with many trills, indicated by '(tr)' above notes. The second system contains four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a vocal line and lyrics in German. The lyrics are: 'See - - - le, lo - be, lo - be den Herrn, lo - be, lo - be den' for the first three parts, and 'than - - - hat, lo - - be, lo - be den Herrn, lo - - be, lo - be den' for the Bass part. The piano accompaniment continues with similar trills and rhythmic patterns.

B. W. XVI.

The musical score is for a chorale in G major, BWV XVI. It consists of a four-part vocal setting and a keyboard accompaniment. The vocal parts are arranged in a grand staff format, with the Soprano, Alto, Tenor, and Bass parts. The keyboard part is also in a grand staff format, with the right and left hands. The lyrics are:

Herrn, meine Seele, meine Seele, meine Seele,

B.W. XVI.

und ver-giss nicht, und ver-giss nicht, was er dir Gu - - tes gethan hat!

lo - be den Herrn, lo - - - beden Herrn, und vergiss nicht was er dir Gutes gethan hat!


und ver-giss nicht, und ver-giss nicht, was er dir Gu - tes ge - than hat!

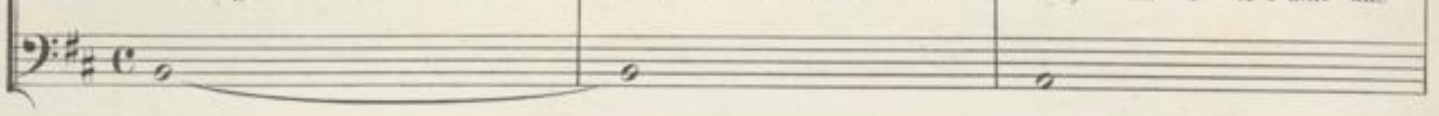
lo - be den Herrn, lo - - - beden Herrn, und vergiss nicht, was er dir Gutes gethan hat!


B. W. XVI.

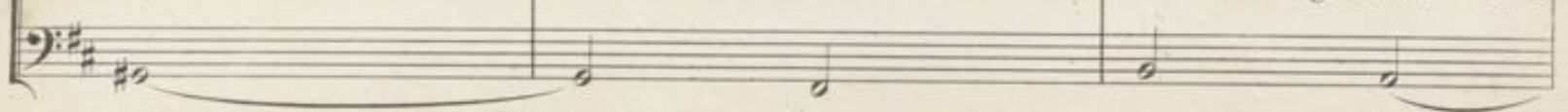
Da Capo dal Segno.

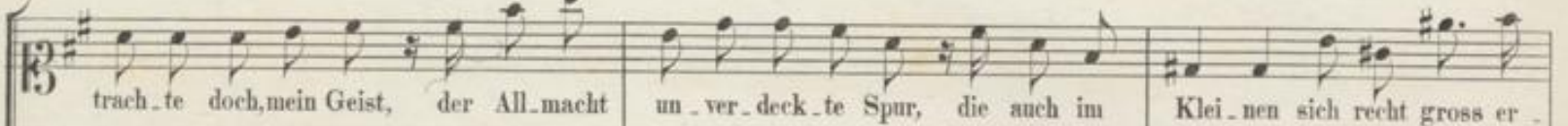
RECITATIVO.


Soprano.  Wie gross ist Got_tes Gü - te doch! Er bracht' uns an das Licht, und er er - hält uns

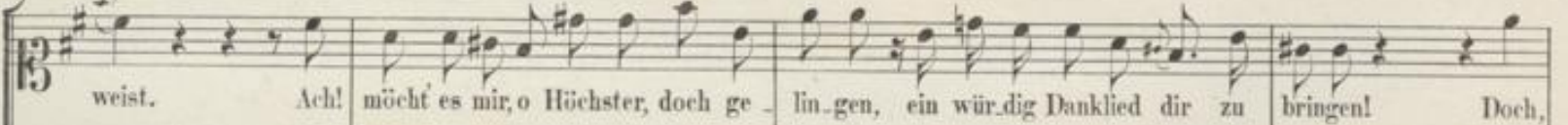
Fagotto e Continuo. 

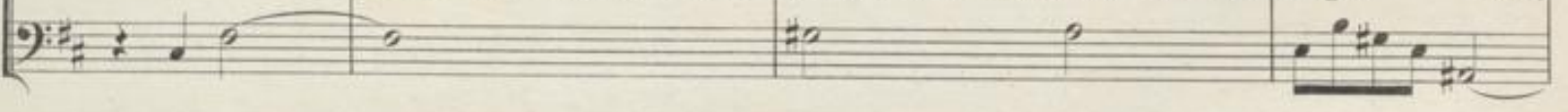
 noch! Wo fin - det man nur ei - ne Cre - a - tur, der es an Un - ter - halt ge - bricht? Be -

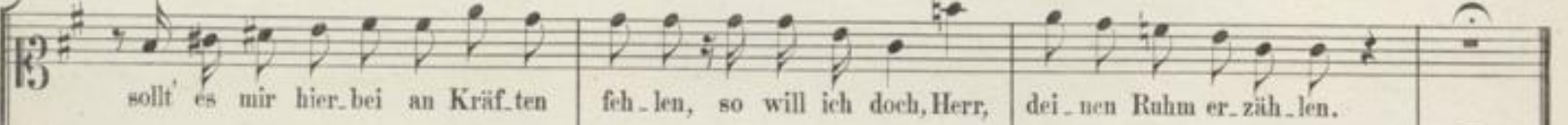


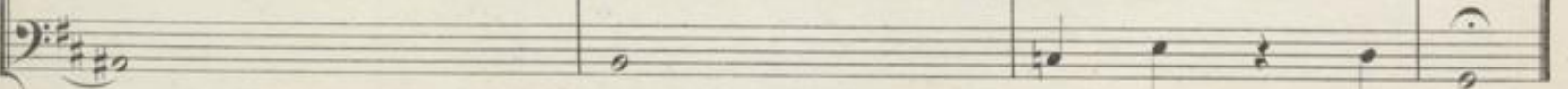
 trach - te doch, mein Geist, der All - macht un - ver - deck - te Spur, die auch im Klei - nen sich recht gross er -



 weist. Ach! möcht es mir, o Hüh - ster, doch ge - lin - gen, ein wür - dig Dank - lied dir zu bringen! Doch,



 sollt' es mir hier - bei an Kräf - ten feh - len, so will ich doch, Herr, dei - nen Ruhm er - zäh - len.



ARIA.

Oboe. 

Violino I. 

Alto. 

Fagotto e Continuo. 

B. W. XVI.

Meine See - le, auf! er -

Fag.

piano

zäh - - - le, mei - ne See - le, auf! er - zäh - le, mei - ne See - le,

piano

auf! erzäh - le, was dir Gott er - wie - - sen hat, er - zäh -

piano

tr.

B. W. XVI.

le, er zäh - le, was dir Gott er wie - sen hat, was dir Gott er wie - sen hat.

forte

Mei - ne See - le, auf! er - zäh -

piano

le, er - zäh - le, mei - ne Seele,

auf! er - zäh - le, was dir Gott er wie - sen hat, auf! er - zäh -

piano

B. W. XVI.

piano *forte*

le, auf! er_zäh_le, was die Gott er_wie_sen hat.

forte

tr

tr *tr* *Fag.*

piano *tr* *piano*

Rühme sei_ne Wun_der that, rühme sei_ne Wun_der

piano

B.W. XVI.

that, lass dem Höch-sten zu ge-fal-len ihm ein fro-hes Dank- lied schal-len, ein fro-hes

Dank- lied schallen, dem Höch-sten zu ge-fal-len ein fro-

- hes Dank- lied schal-len, lass dem Höchsten zu ge-fal-len ihm ein fro-hes Dank- lied

schal-len, dem Höchsten zu ge-fal-len ihm ein fro-hes Dank- lied schallen.

B. W. XVI.

Da Capo.

RECITATIVO.

Violino I. 

Violino II. 

Viola. 

Tenore. 

Fagotto. 

Continuo. 

 *piano*

 *piano*

 *piano*



















B. W. XVI.

gie - bet, die denn zu je - der Zeit das Bö - se straft, das Gu - te lie - bet? ja, die bei

Tag und Nacht für uns - re Wohl - fahrt wacht? Lasst uns da - für den Höch - sten prei - sen; auf!

a tempo.
ruft ihn an, dass er sich auch noch fer - ner hin so gnä - dig woll' er - wei - sen.

Was un-serm Lan-de scha-den kann, wirst du, o Höch-ster, von uns wen-den, und uns er-wünschte Hül-fe

sen-den. Ja, ja, du wirst in Kreuz und Nöthen uns züch-ti-gen, je-doch nicht töd-ten.

ARIA.

Oboe d'amore.

Violino I.

Violino II.

Viola.

Basso.

Fagotto e Continuo.

B. W. XVI.

Mein Er lö - ser und Er hal - ter, nimm mich stets in Hut und

Wacht, mein Er lö - ser und Er

hal - ter, nimm mich stets in Hut, in Hut und Wacht, mein Er lö - ser und Er hal - ter, nimm mich stets in

B.W. XVI.

piano *piano*

Hut, nimm mich stets in Hut und Wacht, mein Er-

forte *forte*

lö-ser und Er-hal-ter, nimm mich stets in Hut, nimm mich stets in Hut und Wacht!

pianissimo *piano* *poco forte* *piano* *poco forte*

Steh mir bei in Kreuz und Lei-

forte *pianissimo*

B. W. XVI.

Musical score system 1, featuring vocal and piano parts. The piano part includes dynamics such as *(poco forte)* and *(piano)*. The vocal line includes the lyrics: "den, alsdann singt mein Mund mit Freu -".

Musical score system 2, featuring piano accompaniment. The piano part includes dynamics such as *piano* and *poco forte*. This system contains no lyrics.

Musical score system 3, featuring piano accompaniment and vocal lines. The piano part includes dynamics such as *poco forte* and *forte*. The vocal lines include the lyrics: "den: Gott hat Al - les wohl, Al - - les wohl, hat Al - les wohl ge - macht."

Steh mir bei in Kreuz und Leiden, steh mir bei

piano

poco forte

piano

piano

in Kreuz und Lei den, alsdann singt mein Mund mit Freu

poco forte

poco forte

den: Gott hat Al les wohl ge

tr

B.W. XVI.

poco forte

tr

poco forte

poco forte

macht, hat Al les, Al les, Al - les wohlge macht, Gott hat Al les, Al les wohl ge

macht, hat Al - les wohlge macht, hat Al - les wohl ge macht.

B.W. XVI.

CHORAL. Mel. „Es woll' uns Gott genädig sein.“ (Siebenstimmig)

Tromba I.
Tromba II.
Tromba III.
Timpani.
Soprano.
 Oboe I. II. III.
 Violino I. col Soprano.
Alto.
 Violino II. coll' Alto.
Tenore.
 Viola col Tenore.
Basso.
 Fagotto e Continuo.

Es dan-ke, Gott, und lo-be dich das Volk in gu-ten Tha-
 Es dan-ke, Gott, und lo-be dich das Volk in gu-ten Tha-
 Es dan-ke, Gott, und lo-be dich das Volk in gu-ten Tha-
 Es dan-ke, Gott, und lo-be dich das Volk in gu-ten Tha-

ten. Das Land bringt Frucht und bes-ert sich, dein Wort ist wohl ge-ra-
 ten. Das Land bringt Frucht und bes-ert sich, dein Wort ist wohl ge-ra-
 ten. Das Land bringt Frucht und bes-ert sich, dein Wort ist wohl ge-ra-
 ten. Das Land bringt Frucht und bes-ert sich, dein Wort ist wohl ge-ra-

then. Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der heil - ge Geist, dem al - le Welt die

then. Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der heil - ge Geist, dem al - le Welt die

then. Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der heil - ge Geist, dem al - le Welt die

then. Uns seg - ne Va - ter und der Sohn, uns seg - ne Gott, der heil - ge Geist, dem al - le Welt die

Eh - re thu', vor ihm sich fürch - te al - ler - meist, und spricht von Her - zen: A - - - men!

Eh - re thu', vor ihm sich fürch - te al - ler - meist, und spricht von Her - zen: A - - - men!

Eh - re thu', vor ihm sich fürch - te al - ler - meist, und spricht von Her - zen: A - - - men!

Eh - re thu', vor ihm sich fürch - te al - ler - meist, und spricht von Her - zen: A - - - men!