

# Cantate

über das Lied:

„In allen meinen Thaten“

\*\*\*

Dr. Paul Flemming.

N<sup>o</sup> 97.



**Cantate.**  
**„In allen meinen Thaten“**

Vers 1. CHOR.

Grave.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Oboe I.** and **Oboe II.**: Treble clef, 2/4 time signature. Both parts feature a melodic line with a fermata on the first measure and a trill on the second measure.
- Fagotti.**: Bass clef, 2/4 time signature. Features a rhythmic accompaniment of eighth notes.
- Violino I.** and **Violino II.**: Treble clef, 2/4 time signature. Violino I has a more active melodic line with sixteenth notes, while Violino II provides a supporting rhythmic pattern.
- Viola.**: Alto clef, 2/4 time signature. Provides a steady rhythmic accompaniment.
- Soprano.**, **Alto.**, and **Tenore.**: Alto clef, 2/4 time signature. These vocal parts are currently silent, indicated by horizontal lines.
- Basso.**: Bass clef, 2/4 time signature. Also silent, indicated by a horizontal line.
- Organo.**: Bass clef, 2/4 time signature. Features a rhythmic accompaniment similar to the bassoon and cello.
- Violoncello e Violone.**: Bass clef, 2/4 time signature. Features a rhythmic accompaniment similar to the organ and bassoon.

Additional markings include a *tr* (trill) above the second measure of the Oboe parts and a *7b* (basso continuo) marking below the organ part in the second measure. The organ and cello parts have a *6* (basso continuo) marking below them in the third and fourth measures.

(NB. Der Cantus firmus: „Nun ruhen alle Wälder“ im Sopran.)

This musical score is written for a piece in B-flat major, indicated by two flats in the key signature. The score consists of 12 staves. The first six staves are grouped by a brace on the left and contain the main melodic and harmonic material. The first staff is in treble clef, the second in treble clef, the third in bass clef, the fourth in treble clef, the fifth in treble clef, and the sixth in bass clef. The remaining six staves are also grouped by a brace and contain accompaniment parts. The seventh, eighth, and ninth staves are in bass clef and contain rhythmic patterns. The tenth and eleventh staves are in bass clef and contain rhythmic patterns. The twelfth staff is in bass clef and contains rhythmic patterns. The score is divided into four measures. The first measure contains a whole note chord in the first staff, followed by a half note chord in the second staff, and a half note chord in the third staff. The second measure contains a half note chord in the first staff, followed by a half note chord in the second staff, and a half note chord in the third staff. The third measure contains a half note chord in the first staff, followed by a half note chord in the second staff, and a half note chord in the third staff. The fourth measure contains a half note chord in the first staff, followed by a half note chord in the second staff, and a half note chord in the third staff. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 below the notes in the first six staves. The piece is in a 2/4 time signature.

The image displays a musical score for a piece in B-flat major, consisting of 16 staves. The first 10 staves are arranged in two systems of five staves each. The first system includes two treble clefs, two bass clefs, and a grand staff (treble and bass clefs). The second system includes two treble clefs, two bass clefs, and a grand staff. The remaining six staves are empty. The score is divided into four measures. The first measure contains a treble clef, a bass clef, and a grand staff. The second measure contains a treble clef, a bass clef, and a grand staff. The third measure contains a treble clef, a bass clef, and a grand staff. The fourth measure contains a treble clef, a bass clef, and a grand staff. The tablature at the bottom of the page is as follows:

7	6	7	6	4/2	6	6	4	5	7	6	4
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Vivace.

The musical score is written for piano and bassoon. It consists of 12 staves. The piano part is written in the upper staves (treble and bass clefs), and the bassoon part is in the lower staves (bass clef). The score is divided into two sections: the first ending (1<sup>ma</sup>) and the second ending (2<sup>da</sup>). The first ending is marked with a double bar line and repeat dots. The second ending is marked with a double bar line and repeat dots. The piano part includes several chords and arpeggios, while the bassoon part features a melodic line with eighth and sixteenth notes. The tempo is marked as 'Vivace'.

The musical score consists of several systems of staves. The upper systems feature piano accompaniment with various rhythmic patterns and dynamic markings such as *piano* and *t* (trill). The lower systems include vocal lines with lyrics: "In al - - - len" and "In al - - -". The bottom-most system shows a bass line with figured bass notation: 4/2, 6, 7, 7, 7, 6, 4, #, 6/5.

The musical score consists of several systems. The top systems show piano accompaniment for the right and left hands. The lower systems feature vocal lines with German lyrics. The lyrics are: "mei - - - nen Tha - - - - - ten - - - - -", "- - - len mei\_nen Tha - - - - - ten, in al - - - len", "- - - - - len mei\_nen Tha - - - - - ten, in al - len mei\_nen", and "In al - - - - - len mei\_nen". The score includes various musical notations such as notes, rests, and dynamic markings.



forte  
 forte  
 forte  
 forte  
 forte  
 forte  
 mei - nen Tha - ten  
 Tha - - - ten  
 Tha - - - ten  
 forte

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

The musical score consists of several staves. The piano accompaniment is written in the upper staves, with the right hand in treble clef and the left hand in bass clef. The vocal line is in the lower staves, with lyrics in German. The tempo and dynamics are marked 'piano'. The lyrics are: 'lass' ich den Höchsten', 'lass' ich den Höchsten ra - - - - - then,'. The score includes various musical notations such as notes, rests, and ornaments.

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamic markings of *forte*. The vocal parts enter in the second system with the lyrics: "ra - - - - - then, - - - - -". The third system continues the vocal lines with lyrics: "ra - - - - - then, den Höch - - - - - sten ra - - - - - then,". The fourth system features more vocal entries with lyrics: "- then, lass' ich den Höch - - - - - sten ra - - - - - then,". The fifth system shows the vocal line: "lass' ich den Höchsten ra - - - - - then,". The piano accompaniment continues throughout, with a final *forte* marking at the bottom right.

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

15 der Al - les kann und

16 der Al - - - - les, Al - les

17 der Al - - - - les, Al - les kann, Al - - les, Al - les

18 der Al -

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

*piano*

hat, \_\_\_\_\_  
 kann, der Al - - les kann und hat,  
 kann, der Al - - les kann und hat,  
 - - - les, Al-les kann und hat,

forte  
 forte  
 forte  
 forte  
 forte  
 forte  
 forte

$\frac{4}{2}$   $\frac{5}{4}$  6  $\frac{6}{4}$   $\frac{5}{4}$  6 7 7  $\frac{3}{2}$  7 6  $\frac{6}{5}$   $\frac{4}{2}$  6

The image shows a page of musical notation for a piano piece. It consists of several systems of staves. The top system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The word "trio" is written above the second measure of the treble staff. The middle section of the page contains several empty staves, some with a treble clef and some with a bass clef, indicating a section where the piano is silent. The bottom system includes a bass clef staff with a bass line and a lower bass clef staff with a bass line. Fingering numbers (6, 4, 5, 6, 5, 6, 5, 6, 5) are written below the notes in the lower bass clef staff. The key signature has two flats, and the time signature is 4/4.

The musical score is written in B-flat major (two flats) and common time. It consists of a vocal line and a piano accompaniment. The piano part is divided into two systems, each with five staves. 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 vocal line is written in a single staff with a treble clef. The score is divided into four measures, with a repeat sign at the beginning of the first measure. The piano accompaniment is highly technical, featuring many sixteenth and thirty-second notes. The vocal line is written in a single staff with a treble clef. The score is divided into four measures, with a repeat sign at the beginning of the first measure.

*tutti e piano*

*tutti e piano* *(piano)*

*piano*

*piano*

*piano*

*piano*

*piano*

er muss zu al - - len Din - - - -

er muss zu al - - - - - len

er muss zu al - - - - - len

er muss zu

*piano*

6 5 6 4 5

6 5

6 6 5



Musical score for a piece with piano accompaniment and vocal lines. The score includes multiple staves for piano and vocal parts, with lyrics in German. The piano part features complex rhythmic patterns and is marked "forte". The vocal part includes lyrics such as "gen, Dingen, zu al - - len Din - - gen,".

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

soll's \_\_\_\_\_ an - - - ders wohl - - - ge - - -

soll's an\_ders wohl-ge - lin - - - gen, soll's an\_ders

soll's an\_ders wohl-ge - lin - gen, soll's an\_ders wohl - - -

soll's an\_ders wohl - - - - - ge -

7 7 7 6 6 6 6 9 8 6 4 3 6 6

*piano*

forte

forte

forte

forte

forte

forte

lin - - - - - gen,

wohl - - - - - ge - - - - - lin - - - - - gen,

- - ge - lin - - - - - gen, soll's an - ders wohl - - - - - ge - lin - gen,

lin - gen, soll's an - ders wohl - - ge - lin - gen, wohl - ge - lin - - - - - gen,

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

forte

The musical score consists of several staves. The top five staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom three. The piano accompaniment features complex sixteenth-note patterns. The sixth staff is a vocal line with lyrics: "selbst ge - - - ben Rath". The seventh staff is another vocal line with lyrics: "selbst geben Rath,". The eighth staff is a vocal line with lyrics: "selbst geben Rath und That, selbst geben Rath und". The ninth staff is a vocal line with lyrics: "selbst geben Rath,". The bottom two staves are for the piano accompaniment, with the right hand on the top and the left hand on the bottom. The piano accompaniment continues with intricate sixteenth-note patterns. The score is marked "piano" and "(piano)".

— und That, —  
 — selbst ge — — — ben Rath und That, selbst ge — ben Rath und That, —  
 That, Rath und That, selbst ge — ben Rath und That, selbst ge — ben Rath und That, Rath und  
 selbst ge — ben Rath und That, selbst ge — ben Rath —

The musical score consists of several staves. The top four staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom four staves are for the vocal parts, with the soprano and alto parts in treble clef and the tenor and bass parts in bass clef. The lyrics are written below the vocal staves. The tempo and dynamics are marked as *forte*. There are also some *t* markings above the piano accompaniment staves.

Lyrics:

er muss zu allen Din - gen, soll's an - ders wohlge - lin - gen, selbst  
 — Rath und That, er muss zu allen Din - gen, soll's an - ders wohlge - lin - gen, selbst  
 That, Rath und That, er muss zu allen Din - gen, soll's an - ders wohlge - lin - gen, selbst  
 und That, er muss zu allen Din - gen, soll's an - ders wohlge - lin - gen, selbst

The musical score consists of several staves. The piano accompaniment is written in the upper staves, including a grand staff with treble and bass clefs. The vocal parts are in the lower staves, with lyrics in German. The lyrics are: "ge - - ben Rath, selbst geben Rath und That." The score includes various musical notations such as notes, rests, and dynamic markings like "trio".

*tutti*

*tutti*

9 6 6 6 6 6 9 5 6 5 6 5 6 5 6 5



The image displays a musical score for a piece titled "B.W. XXII". The score is arranged in a system of 12 staves. The top six staves are grouped by a brace on the left and contain the main melodic and harmonic parts, primarily in treble clef. The bottom six staves are also grouped by a brace and include a bass line and a section with guitar-style fingering numbers. The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score is divided into four measures. The first measure contains the beginning of the piece. The second measure features a complex melodic line with many sixteenth notes. The third and fourth measures continue the melodic development. The bottom two staves of the system contain a bass line with a sequence of fingering numbers: 6, 6, 6, 6, 6, 7, 6, 7, 6. The page number "209" is located in the top right corner.

B.W. XXII.

ARIE. Solo.

Basso.

Organo e Continuo.

# 6 4 2 6 6 5 4 2 6 6 5 4 # 2 #

6 4 6 7 # 6 4 6 9 # 9 7 4 6 6 4 5 # # 6 #

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

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

6 4 6 4 7 # 6 5 7 # 5 4 6 6 6 5 5 4 2 6

6 5 6 5 6 5 6 4 2

Nichts piano

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor - gen ist um - sonst, —

meine Sor - gen ist um - sonst, umsonst; nichts

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor - gen ist um - sonst, — mein

Sor - gen, mein Sor - gen ist um - sonst, umsonst,

mein Sor - gen ist umsonst, mein Sor - gen ist umsonst, umsonst, nichts ist es spat und

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

frü - he um al - le mei - ne Mü - he, mein Sor - gen ist um -

(4) 6 4 6 7 5 7 6 6 4 5 3 6 4 2 7 9 3 6 6 4 5 3

sonst, umsonst. Er

*forte* *piano*

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

mag's mit mei - nen Sa - chen nach sei - nem Wil - len ma - chen, ich stell's in sei - ne

6 6 5 2 6 4 2 6 6 6 4 6 5 9 6 4 7 4 2

Gunst, ich stell's in sei - ne Gunst, ich stell's in sei - ne Gunst.

*forte*

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

Er mag's mit mei - nen Sa - chen nach

*piano*

6 6 5 6 4 2 6 7 6 6 (4) 2 6 6 6 4 2 7 6 6 4 6 5 7 6 6 5 6 4 2 6 4 2

\* Aeltere Lesart:

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

sei - nem Wil - len ma - chen, ich stell's in sei - ne

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

Gunst, ich stell's in sei - ne Gunst, in sei - ne Gunst; er mag's mit mei - nen

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

Sa - - chen nach sei - nem Wil - len ma - - chen, ich stell's in sei - ne Gunst. *forte*

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

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

7 7 7 6 6 5 6 6 5 6

Vers 3.

RECITATIV.

Tenore. Organo e Continuo.

Es kann mir nichts ge - schehen, als was er hat er - se - hen, und was mir se - lig

4 2 5b 6 5

ist: ich neh'm'es, wie er's giebet; was ihm von mir be - lie - bet, das hab' ich auch erkies't.

b 5b 6 5 4 2 7b 6 6 1#

Vers 4.

ARIE.  
Largo. %

Violino Solo.

Tenore.

Organo  
e Continuo.

The musical score is arranged in five systems, each with three staves: Violino Solo (top), Tenore (middle), and Organo e Continuo (bottom). The key signature is G minor (one flat) and the time signature is 3/4. The tempo is marked 'Largo' with a % symbol. The score includes various dynamics such as *piano*, *forte*, and *Solo*. The Tenore part has a 'Solo.' marking. The Violino Solo part features trills (*tr*) and slurs. The Organo e Continuo part includes figured bass notation (e.g., 6 4 2, 7 5, 6 4 3, (4 3), 6 7, 6 4, 6 5, 4 3, 4 4 5 6, 4 2 6 7 7 4 3 6, 4 2 6 7, 4 3, 4 2 6, 4 2 6 4, 6 5, 7, 4 2 6 4 2, 6 5, 7, 6 5, 6 4, 6 7b, 5 5, 6 5 7 7, 9 4, 6 4 7 5). The word 'Ich' appears at the end of the Tenore line in the final system.

*piano*  
trau - e sei - ner Gna - den, die mich vor

al - lem Schaden, vor al - lem

Ü - bel schützt, ich trau - e sei - ner Gna - den, die mich vor al - lem

Scha - den, vor allem Ü - bel schützt.

*(forte)*

*piano*

*piano*

tr  
piano forte piano forte  
(forte)

tr  
piano forte piano forte  
Leb' ich nach sei - nen Ge -

se - tzen, so. wird mich nichts ver -

le - tzen. nichts, nichts! wird mich ver - le - tzen, nichts,

nichts! nichts wird mir feh - len, nichts, nichts! wird mich ver - le - tzen, nichts

feh - len, was mir nützt. *forte* *Leb' piano*

6 5 # 6 7 4 6 7 7 4 3 6 2/3 5b 6 5 9 4 6 7 4

*piano* — ich nach sei - nen Ge - se - tzen, so wird mich nichts ver -

6 5 7 9 4 6 8 5 6 b 6 1/2 5b 6 5

le - tzen, nichts feh - len, nichts, was mir nützt, nichts feh - len, nichts,

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

was mir nützt; leb' — ich nach sei - nen Ge - se -

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

- tzen, so wird mich nichts, nichts, nichts ver - le - tzen, so wird mich nichts, nichts ver - le - tzen,

4b 3 6 9 6 7 6 6 4 7



nichts feh - - - len, nichts feh - - - len, so - - -

wird mich nichts ver - le - tzen, so wird mir nichts feh - len, nichts feh - len, nichts feh - len, was mir nützt.

*Dal Segno.*

RECITATIV.

Vers 5.

Violino I. *piano*

Violino II. *piano*

Viola. *piano*

Alto. *piano*

Organo e Continuo. *piano*

Er wol - le mei - ner Sün - den in Gnaden mich ent - bin - den, durchstrei - chen mei - ne

Schuld! Er wird auf mein Verbrechen nicht stracks das Urtheil sprechen, und haben noch Geduld.

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

ARIE.

Violino I.

Violino II.

Viola.

Solo.

Alto.

Organo e Continuo.

Organo piano sempre

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

6 4 2 2 7 6 5 7 9 7 6 7 4 7 5 6 6 4

*piano*

*piano*

*piano*

Leg' ich — mich späte nie-der, er-wa - - - che frühe wie-der.

*piano*

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

lieg' — oder zie-he fort, lieg' ich — oder zie-he fort, lieg' —

5 7 6 6 3 7 4 6 7 7 4 2 5b 9 3 7 5 6 5

— ich — oder ziehe fort; leg' ich mich spä-te nie-der. er-wa - - che frü-he

7 6 5 5# — # 6 9 7 5 6 6 7 #

wieder, lieg' oder ziehe fort, lieg' oder ziehe fort, fort, fort, lieg' oder ziehe

7 6 5 5# 6 6 7 # 7 5 6 6 7 6 6 6 6 6 6 7 #

*forte*  
*forte*  
*forte*  
*fort, — forte*

6 7 8 7 4 5 6 6 7 6 6 7 6 5 7 1 6 7 6 6 4 2 2

in Schwach-heit und in *piano*

7 6 6 7 7 6 7 1 2 3 6 6 # 6 7 6 6 6

*piano*  
*piano*  
*piano*  
Banden, und was mir stösst zu Händen, so trö -

6 6 b 8 7      6 4 2      5 3 6 6      6 6 7 8 7      x 7b 5 6 6 5

*forte*  
*forte*  
*forte*  
- stet mich sein Wort, so trö - stet mich sein Wort.  
*forte*

9 8      7 6      7b 6 (tasto solo)      5 3 6b      6 7 6 4 3      6 4 2

*piano*  
*piano*  
*piano*  
In Schwach -

7 8 7      4 2      5b 8 7 5      7b 6 6      6 6 4      *piano* 7b 6 6 7

- heit und in Banden, und was mir stösst zu Han - den, so trö -

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

stet mich sein Wort, so tröstet mich sein Wort; in Schwachheit

*7 6* *9 6* *(tasto solo)* *7 4* *2* *7 5* *7* *5* *5b 6b* *7b* *5* *5b*

und in Ban - den, und was mir stösst zu - Händen, so tröstet mich sein

*7* *6* *5* *7b* *6* *7* *6* *(6)* *5* *4* *6* *6* *6* *6* *7* *4*

*forte*  
*(forte)*  
*(forte)*  
Wort.  
*forte*

*6 6 7 7* *4 5 4 5 6* *7 6 6 4 2* *7 6 6 5 7* *4 6 7 5*

*6 4 2* *7 4* *6* *6 7b* *7 5* *9 7 6* *7 4 7b 6* *6 6 4*

Vers 7.

DUETT.



Soprano.

Basso.

Organo e Continuo.

Hat er es denn be - schlos - sen, so will ich unver - dros - sen

*piano*

an mein Verhäng - niss gehn, an mein Ver - häng - niss! hat er es denn be -

Hat er es denn be - schlos - sen,

schlos - sen, so will ich unver - dros - sen an mein Verhängniss gehn, an mein Ver -

so will ich unver - dros - sen an mein Ver - häng - niss

häng - gehn, an mein Ver - häng - niss, an mein Ver - häng - niss gehn, an mein Ver - häng - niss!

- niss! hat er es denn be - schlos - sen, so will ich un - ver - drossen an mein Ver - häng - niss  
 - hat er es denn be - schlos - sen, so will ich un - ver - dros - sen an mein Ver - häng - niss  
*tasto solo*  
 6 (♭) | 4 2 | 4 2 | 6 7 | 6 7 5 | 6 6 5 |

gehn.  
 gehn.  
*forte*  
 7 5 | 6 | 4 7 | 5 6 | 7 6 5 4 | 6 5 4 | 6 5 4 | 6 5 4 | 6 5 4 |

Kein Un - fall un - ter al - len soll mir zu har - te fal - len, ich will ihn  
*piano*  
 6 6 | 6 6 | 6 4 2 | 8 | - 7 4 3 | 6 6 | 6 5 | 4 3 | 5 6 6 |

Kein Un - fall un - ter al - len soll mir zu har - te fal - len, ich will ihn  
 ü - ber - stehn, ich will ihn ü - ber - stehn, kein Un - fall un - ter al - len soll  
 6 5 | 4 2 | 6 6 4 | 6 6 | 6 6 4 3 | 6 6 | 6 4 3 | 4 3 | 5 6 6 |

ü - ber - stehn, kein Un - fall, kein Un - fall, kein Unfall un - ter al - len  
 mir zu har - te fal - len, ich will ihn ü - ber - stehn, kein Un - fall un - ter al -  
 6 6 | 4 2 | 6 | 6 6 4 | 6 6 | 6 6 | 6 6 | 6 6 | 6 6 |

13 soll mir zu har.te fal - len, ich will ihn ü - ber - stehn, ü - ber - stehn,  
 - - len soll mir zu har.te fal - len. ich will ihn ü - ber - stehn,

13 ü - ber - stehn, ich, ich will ihn ü - ber - stehn.  
 ü - ber - stehn, ich will ihn ü - ber - stehn. *forte*

13 *piano* Hat er es denn be - schlos - sen, so will ich unver - dros - sen an mein Verhäng -

13 Hat er es denn be - schlos - sen,  
 - - - - - niss gehn, an mein Ver - häng - niss! hat er es denn be -

13 so will ich unver - dros - sen an mein Verhäng - - - - - niss  
 schlos - sen, so will ich unver - dros - sen an mein Verhängniss gehn, an mein Ver -



gehn, an mein Ver - häng - niss an mein Ver - häng - niss gehn, an mein Ver - häng - niss!

- kein Unfall un - ter al - len soll mir zu har - te fallen, ich will ihn ü - ber - stehn.

*forte*

*Dal Segno.*

Vers 8.

**ARIE.**

Oboe I. *forte*

Oboe II. *forte*

Soprano.

Organo e Continuo. *forte*

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

*piano*  
*piano*  
*piano*  
Ihm hab ich mich er - ge - ben zu

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

ster - ben und zu le - ben, so bald er mir ge - beut, so, so

7 6 5 4 3 6 5 6 5 4

bald er mir ge - beut; ihm hab ich mich er - ge - ben zu

6 5 6 5 6 7 6 4 5 6 5

ster - ben o - der le - ben, zu ster - ben o - der

*pianissimo*

4 3 6<sub>b</sub> 4 3 7<sub>b</sub> 7 6 # 6 # 8 7

le - ben, so bald, so bald er mir ge - beut.

*un poco forte* *forte*

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

*tr*

6 5 7 6 7 4 3 6 4

*tr*

6 4 5 6 4 3 6<sub>b</sub> 4 2 7 6 4 3 6 4 5 3

Es sei heut' o-der morgen, da- für lass'ich ihn sor- gen, er

*piano* *piano*

6 5 4 6 7 6 4 6 7 6 4

weiss die rech- te Zeit, er weiss die rech- te Zeit.

*forte* *forte* *forte*

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

Es sei heut' o-der mor- gen, da-

*piano* *piano*

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

für lass'ich ihn sor- gen, er weiss die rech- te Zeit, er weiss die rech- te

7 9 5 7 6 6 6 6 4 6 6

Zeit; ihm lass' ich sor - - -

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

- - - gen,

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

er - - - weiss die rech - te Zeit, da - für lass' ich ihn

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

sor - gen, es sei heut' o - der mor - gen, er weiss die rech - te Zeit.

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

CHORAL. (Melodie: „Nun ruhen alle Wälder.“ Siebenstimmig.)

Violino I.

Violino II.

Viola.

Soprano.  
Oboe I. II.  
col Soprano.

Alto.

Tenore.

Basso.

Organo  
e Continuo.

So sei nun, See-le, dei - ne, und trau - e dem al - lei - ne, der dich er - schaf - fen

So sei nun, See-le, dei - ne, und trau - e dem al - lei - ne, der dich er - schaf - fen

So sei nun, See-le, dei - ne, und trau - e dem al - lei - ne, der dich er - schaf - fen

So sei nun, See-le, dei - ne, und trau - e dem al - lei - ne, der dich er - schaf - fen

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

hat; es ge-he, wie es ge - he, mein Va-ter in der Hö - he weiss al - - len Sa-chen Rath.

hat; es ge-he, wie es ge - he, mein Va-ter in der Hö - he weiss al - - len Sa-chen Rath.

hat; es ge-he, wie es ge - he, mein Va-ter in der Hö - he weiss al - - ler Sa-chen Rath.

hat; es ge-he, wie es ge - he, mein Va-ter in der Hö - he weiss al - - len Sa-chen Rath.

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

# Anhang.

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I.

Zur Cantate N<sup>o</sup> 91.  
„Gelobet seist du, Jesu Christ.“

II.

Zur Cantate N<sup>o</sup> 97.  
„In allen meinen Thaten.“

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# ANHANG II.

Siehe das Vorwort zur Cantate N<sup>o</sup> 97:  
„In allen meinen Thaten“.

a. Ältere Bezifferung und Lesart der Bass-Arie:  
„Nichts ist es spat und frühe“.  
Seite 210.

## ARIE. Solo.

Basso.

Organo e Continuo.

(#) 6 6 6 7 6 6 6 6 7 9 7 7 6

4 2 5 4 3 5 4 4 2

Nichts  
*piano*

6 7 7 7 6 7 6 6 5 #

4 5 # 4 #

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor - gen ist um - sonst, —

# 6 6 7 7 6 6 7 4 6 6 6 6 4 7 6

4 5 5 # 5 5 # 4 4 # 6 6 5 5 2 4 5

mein Sor - - gen ist — un - sonst, umsonst; nichts

7 7 7 6 7 6 4 #

# # # #

ist es spat und frü - he um al - le mei - ne Mü - he, mein Sor - gen ist um - sonst, — mein

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

4 5 5 # 5 5 # 4 4 # 6 6 5 5 2 4 5

B.W. XXI.



Sor - - - - - gen, mein Sor - gen ist um - sonst, umsonst,

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

mein Sor - - gen ist um - sonst, mein Sor - - gen ist um - sonst, umsonst, nichts

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

ist es spat und frü - - he um al - le mei - ne Mü - he, mein Sor -

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

- gen ist um - sonst, umsonst.

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

Er mag's mit mei - nen Sa - - ehen nach sei - nem Wil - len ma - chen, ich

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

stell's in sei - - ne Gunst, ich stell's in sei - ne Gunst, ich stell's

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

in sei - ne *Gunst.* Er

*forte* *piano*

7 2 4 6 5  
5 7 4

6 6 b 6 6 6 7 6  
5 2 2 5 4 4

mag's mit mei - nen Sa - chen nach sei - nem Wil - len ma - chen, ich stell's

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

in sei - ne *Gunst,* ich stell's in sei - ne *Gunst,* in sei - ne *Gunst;* er

6 5 6 6 6 7 6 6 4 5 7 7 6 7 4  
# 4 6 4 2 # 5 4 4 # 7 5 4 5

mag's mit mei - nen Sa - chen nach sei - nem Wil - len ma - chen, ich stell's in sei - ne

6 6 7 5 6 6 6 5 7 6 7 6 6 5 6 5 #  
5 2 2 5 4 2 # 5 4 2 7 6 6 2 4 4 #

*Gunst.* *forte*

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

6 6 6 6 6 6 4 #  
4 3 # 4 2 4 2 4 #

b. Noten-Text und Bezifferung  
der älteren und neueren Orgelstimme zur Alt-Arie:  
„Leg' ich mich späte nieder.“  
Seite 218.

Ältere Orgelstimme.

Neuere Orgelstimme.

The musical score is written for guitar and consists of six systems, each with two staves. The notation includes bass clefs, a key signature of two flats (B-flat and E-flat), and various guitar-specific symbols such as 'x' for natural harmonics and 'b' for bends. Fingerings are indicated by numbers 1-4. The score is dense with sixteenth and thirty-second notes, often beamed together. The piece concludes with a double bar line and a 'Dal Segno' instruction.

B.W. XXI.

*Dal Segno.*