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The Music of Carl Philipp Emanuel Bach
Examples for Chapter 11

Click on the caption for each example for an audio version.

[Example 11.1a. Aria “Vor dir, dem Vater, der verzeiht,” no. 15 in the 1774 St. Mark Passion, H. 787, mm. 90–96](#)

90

vn. 1

vn. 2

va.

T

b.c.

ten.

ten.

Va - ter der Barm - her - zig - keit, Gott, sei mir gnä - dig,

6 6 5 \flat 7 5 # 4+ 6 3 5 7 7

Example 11.1b. Aria "Im Staub gebückt," no. 21 in the 1789 St. Matthew Passion, W. 235, mm. 55–68

The image displays a musical score for an aria, divided into two systems. The first system covers measures 55 to 61, and the second system covers measures 62 to 68. The score includes parts for two violins (vn. 1 and 2), a viola (va.), a tenor (T.), and a basso continuo (b.c.).

System 1 (Measures 55-61):

- Violins (vn. 1, 2):** Play a melodic line starting on G4, moving stepwise up to D5. Dynamics: *p*. Trills (*tr*) are present at the end of measures 55 and 61.
- Viola (va.):** Provides harmonic support with a similar melodic contour. Dynamics: *p*.
- Tenor (T.):** Singing the lyrics: "ich wei-ne vor dir, o Va-ter, laß mich gnä - dig vor die fin -". Dynamics: *p*. Trills (*tr*) are present at the end of measures 55 and 61.
- Basso Continuo (b.c.):** Provides a bass line with figured bass notation: 6, 7, 6, 4, 5.

System 2 (Measures 62-68):

- Violins (vn. 1, 2):** Play a melodic line starting on G4, moving stepwise up to D5. Dynamics: *pp*. Trills (*tr*) are present at the end of measures 62 and 68.
- Viola (va.):** Provides harmonic support with a similar melodic contour. Dynamics: *pp*.
- Tenor (T.):** Singing the lyrics: "den, o Va - ter barm - her - zi - ger." Dynamics: *pp*. Trills (*tr*) are present at the end of measures 62 and 68.
- Basso Continuo (b.c.):** Provides a bass line with figured bass notation: 6, 7, 6, 4, 5. Dynamics: *pp*. The instruction "tasto" is written above the staff.

Example 11.2. (a) Homilius, aria “Verdammt ihn nur,” no. 13 in the 1770 St. Mark Passion, H. 783, mm. 41–49; (b) Aria “Erfrecht euch nur,” no. 30 in the 1789 St. Matthew Passion, W. 235, mm. 17–24 (both without strings)

(a) 41

T 8
 ihr un-ge-rech-ten Rich-ter, ver-dammt

b.c. 7 \flat 6 4+ 6 6 6 \flat 4+ 6 6 \flat

46 (b) 17

8
 ihn nur! er-frecht euch nur die

6 4+ 6 7 \flat 6 4 7 \flat 8 3 \flat 7 6 5 6 4 \flat

19

Un-schuld zu ver- kla - - - - - gen,

6 7 \flat 6 5 \flat 4 7 \flat 6 4 6 5 4 \flat unis

[Example 11.3. Chorus “Der Herr lebet,” no. 1 from Inaugural Piece for Pastor Friderici \(?\), W. 251, mm. 22–36 \(without doubling instruments\)](#)

allegro 22

S
A
T
B

Der Gott mei-nes Heils mü-ße er-ha - - - - -

Der Gott mei-nes Heils mü-ße er-

ben *tr* wer - den, er - ha - ben, er -

ha - - - - - ben wer - den, er - ha - ben, er -

Der Gott mei-nes Heil mü-ße er-ha - - - - -

Der Gott mei-nes

ha - ben wer - den, der Gott mei-nes Heils mü-ße er-ha - - - - -

ha - - - - - ben wer - - - - - den, mü-ße er - ha - ben wer - den,

ben wer - - - - - den, mü-ße er - ha - ben wer - den,

Heils mü-ße er - ha - - - - - ben wer - den,

[Example 11.4. Aria “Licht der Welt,” no. 5 in Christmas Music for 1772, H. 811, mm. 53–56 and 67–76 \(voice only\)](#)

53 67

8

lei-te mich, lei - - - - te mich, der zum seel - gen Him - mel

8

führt, der zum seel - - - - - gen Him - mel führt

Example 11.5. Aria “Noch steht sie, zu des Mittlers Ehre,” no. 12 from Inaugural Piece for Pastor Hornbostel, H. 821e, mm. 72–81

72

tr. 1
tr. 2

ob. 1
ob. 2

vn. 1
vn. 2

va.

B

b.c.

mf *ff* *p*

Trotz al - len Stür - men steht sei - ne Leh-re, fest

mf 2 *ff* 6 *p* 2 6 5

77

mf

mf

mf

tr

noch steht sie, noch steht sie fest, wie Got - tes Thron

7 6 7 6 9 8 *mf*
unis

Example 11.6. Handel, "O! thou bright orb," from *Joshua*, mm. 6–16

6

vn.

va.

T.
8

b.c.

Oh! thou bright orb, great ru - ler of the day! Stop thy swift

11

8

course, and o-ver Gi-beon stay! And oh! thou mil-der lamp of light, the moon, Stand

Example 11.7. (a) Aria “Noch steht sie, zu des Mittlers Ehre,” no. 12 from Inaugural Piece for Pastor Hornbostel, H. 821e, mm. 90–3; (b) “Ihr Thore Gottes,” no. 21 from the Resurrection Cantata, W. 240, mm. 17–18 (both without winds)

(a) Musical score for the Aria “Noch steht sie, zu des Mittlers Ehre,” measures 90–3. The score is in 2/4 time with a key signature of two flats. It features five staves: two violins (vn. 1, 2), viola (va.), bass (B.), and basso continuo (b.c.). Dynamics include *mf* and *f*. The lyrics are: Thron, noch steht sie fest zu sei - ner Eh - - - re.

(b) Musical score for “Ihr Thore Gottes,” measures 17–18. The score is in 6/8 time with a key signature of two flats. It features five staves: two violins (vn. 1, 2), viola (va.), bass (B.), and basso continuo (b.c.). Dynamics include *p*. The lyrics are: Er steigt auf sei - nes Va - - ters, auf sei - nes Va - ters Thron,

Example 11.8. Chorus "O Wunder!," no. 16 from *Israelites*, W. 238, mm. 4–8, without winds and timpani

vn.
va.
S
A
T
B
b.c.

O Wun - der! O Wun - der! Gott hat uns er - hört!

6 5

Example 11.9. Recitative "Gott, meiner Väter Gott," no. 14 from *Israelites*, W. 238, mm. 4–10

vn.
va.
S
A
T
B
b.c.

Moses
Gott, mei-ner Vä-ter Gott, was läs-sest du mich sehn?

cresc.
cresc.
cresc.

Wir ver-gehn, wir ver-gehn.
tutti
ff

was läs-sest du mich sehn? Was muss ich hö-ren?

p f ff
p f ff
p f ff

4b b 4b 6 f 7b ff 4+ 7b 5b

Example 11.10. End of recitative “Nun sammelt sich” and beginning of chorale “Heiliger Schöpfer Gott,” nos. 23–24 from the Passion Cantata, W. 233

Choral. mit Instrumenten

S
A
T
B
b.c.

und er-greift Un-auf-ge-hal-ten sei-ne See-le. Hei - li - ger Schöp - fer Gott,

$\frac{4^+}{2}$ # 6 7

Example 11.11. Recitative “Du Göttlicher!,” no. 1 from the Passion Cantata, W. 233, mm. 1–8

Molto adagio e pianissimo

vn. 1
vn. 2
va.
b.c.

tasto sempre

[Example 11.12. Recitative “Den Menschenfreund willst du verraten,” no. 6 from the 1769 St. Matthew Passion, H. 782, mm. 1–5](#)

Presto

vn.

va.

B

b.c.

unis.

4

Den Men - schen-freund willst du ver - ra - ten,

[Example 11.13. Arioso “O Petrus, folge nicht,” no. 14 from the 1769 St. Matthew Passion, H. 782, mm. 1–4](#)

Presto

vn.

va.

S

b.c.

p

p

O Pe - trus, Pe - trus, fol - ge nicht, o Pe - trus, Pe - trus, fol - ge nicht!

p 6 6 6/5 6 6 6/5

Example 11.14. *Turba* chorus “Er ist des Todes schuldig,” no. 15d from the 1769 St. Matthew Passion, H. 782 (complete, without instrumental doublings)

Poco allegro

Soprano (S): [Musical notation]

Alto (A): [Musical notation]

Tenor (T): [Musical notation]

Bass (B): [Musical notation]

Bassoon (b.c.): [Musical notation]

Lyrics:
 Er ist des To - des schul - dig, er ist des To - - - - des
 Er ist des To - des schul - dig, des To - des schul - dig.
 schul - dig, er ist des To - des, des To - des schul - dig.
 ist des To - - - - des schul dig, des To - des schul - dig.
 schul - dig, er ist des To - - - - des schul - dig.

Fingerings:
 8, 3, / 6♯, 6, 6, 9, 6♯
 4, 6, 9, 8, 7, 4♯, 6, 6♯, 6, 5, ♯

Example 11.15. *Turba* chorus “Gegrüßet seist du,” no. 29b from the 1769 St. Matthew Passion, H. 782 (complete, without instrumental doublings)

Andantino

S
Ge - grü - - - ßet seist du, ge - grü - ßet, ge - grü - ßet seist

A

T
8 Ge - grü - - - ßet seist du, ge - grü - ßet, ge - grü - ßet seist

B

b.c.

6 5
4 3

3
du, der Ju - den Kö - nig! du Kö - nig der Ju - den, der Ju - den!

8
du, der Ju - den Kö - nig! der Ju - den, du Kö - nig der Ju - den!

6 6 7 7
6 6 7 7

Example 11.16. (a) Homilius, aria “Ihr Tränen fließt,” no. 29 from the 1770 St. Mark Passion, H. 783, mm. 11–13; (b) J. S. Bach, aria “Erwäge, wie sein Blut,” no. 20 from the St. John Passion, BWV 245, mm. 5–6

(a) 11

vn. 1 *p*

vn. 2 *p*

va. *p*

S
Ihr Trä - - - - nen fließt! Dem fürch - ter - li - chen

b.c. *p*

6 2 5 9 8
4

Arm des To - - - - des ü - ber - ge - ben,

7 9 8 7 6 5 6

(b) 5

Er-wä - ge, er-wä - ge, er-wä - - ge, er - wä - - - - ge.

Example 11.17. J. S. Bach, chorus “Ruht wohl, ihr heiligen Gebeine, no. 39 from the St. John Passion, BWV 245, mm. 61–72 (soprano part only), (a) parody from the 1772 St. John Passion, H. 785, and (b) original

(a)

Nicht stets um - schließt, um - schlie - ßet mich die Gruft; Einst wenn mich Gott, mein Er -

(b)

Das Grab, so euch be - stim - - - met ist, Und fer - ner kei - ne Noth

67

lö - ser, ruft, Dann eil auch ich, dann eil auch ich ver - klärt dem Him - mel Got - tes zu,

um - schliesst, Macht mir den Him - mel auf, den Him - mel auf, und schliesst die Höl - le zu.

Example 11.18. Homilius, aria “Ich geh von Leiden ganz umgeben,” no. 7 from the 1770 St. Mark Passion, H. 783, (a) mm. 1–8, (b) mm. 99–105

(a) **Lento**

vn. 1
con sordini

vn. 2
con sordini

va.

b.c.

6 7 $\frac{1}{2}$ 3 6 $\frac{1}{2}$ 2 7 6 5 4 $\frac{1}{2}$

(b) 99

6 6 2 6 5

Und, Va - ter, dei - ne

100

Welt soll durch mich se - - - - - lig sein.

7 6 6 7 6 5

5 4 4 5 4 5

Example 11.19a. Telemann (adapted), from no. 2 in the 1772 St. John Passion, H. 785, mm. 30–43

30

vn. 1
vn. 2
va.

S
A
T
B

Evangelist

Da frag-te er sie a-ber mal: **Jesus** Sie a-ber spra-chen:

Je-sum von Na-za-reth,
Je-sum von
Wen su-chet ihr?

b.c.

6 4/2 7

33

Je-sum von Na-za-reth.
Na-za-reth, Je-sum, Je-sum von Na-za-reth.
Je-sum von Na-za-reth, Je-sum, Je-sum von Na-za-reth. Je-sus ant wor-te-te:
Je-sum von Na-za-reth, Je-sum von Na-za-reth. Ich hab's euch ge-

36 6 6

8
Auf dass das Wort er-fül-let
sagt, dass ich's sei. Su-chet ihr denn mich, so las-set die-se ge-hen.

40 7^b 6^b 6

8
wür-de, wel-ches er sag-te: Ich ha-be de-rer kei-nen ver-lo-ren, die du mir ge-ge-ben hast.

6 b 6 6 7 6 6 5^b

Example 11.19b. Homilius, "Da fragte er sie abermal," no. 6 from the 1776 St. John Passion, H. 789 (complete, without doubling strings)

S
 A
 T
 B
 b.c.

8
 Da frag-te er sie a-ber-mal: Sie a-ber spra-chen: Je-sum von Na-za-reth, Je-sum von Na-za-reth, Je-sum von Na-za-reth,

4+ 6 # 7 6 # 6

6
 Je-sum, Je-sum, Je-sum von Na-za-reth. Je-sum, Je-sum, Je-sum von Na-za-reth. Je-sum, Je-sum, Je-sum von Na-za-reth. Je-sum ant-wor-te-te: Jesus
 Je-sum, Je-sum, Je-sum von Na-za-reth. Ich hab's euch ge-saft, das

12 6 5 6 6
 Auf dass das Wort er-fl-let wr-de, wel-ches er
 ich's sei. Su-chet ihr denn mich, so las-set die-se ge-hen.

16 **a tempo**
 8 sag-te: Ich ha-be der kei-nen ver-lo-ren, die du mir ge-ge-ben hast.

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

Example 11.20a. Aria “Donnre nur ein Wort,” no. 23 from the 1769 St. Matthew Passion, H. 782, mm. 34–39

34

tr.

ob.

vn.

va.

B

b.c.

p

tr

tr

p

p

Donn - re nur ein Wort der Macht, Herr,

6

Detailed description: This block contains the first three measures of the musical score, measures 34, 35, and 36. It features six staves: Trumpet (tr.), Oboe (ob.), Violin (vn.), Viola (va.), Bass (B), and Cello/Double Bass (b.c.). The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *p* (piano). The vocal line (Bass) has the lyrics: "Donn - re nur ein Wort der Macht, Herr,". The instrumental parts include a melodic line for the trumpet, a supporting line for the oboe with trills, and rhythmic accompaniment for the strings.

37

tr

tr

tr

so muss die Frech - - - heit za - gen, so

Detailed description: This block contains the final three measures of the musical score, measures 37, 38, and 39. It continues the six-staff arrangement from the previous block. The vocal line (Bass) has the lyrics: "so muss die Frech - - - heit za - gen, so". The instrumental parts continue with similar textures, including trills in the oboe and violin parts.

Example 11.20b. Homilius, aria “Mein Heiland, bald wirst du dein Blut vergießen,” no. 20 from the 1773 St. Matthew Passion, H. 786, mm. 7–12

7

vn.
va.

T

b.c.

p

Mein Hei - land, bald wirst du dein Blut ver - gie - ßen, bald wir es, Gott und Herr, wie

6 7 8 6

4 2 3

9

8

Strö - - - - - me flie - ßen, für mich und mei - ne

7 6 7 6 5

11

8

Se - - - lig - keit, für mich und mei - ne Se - - - lig - keit.

6 5 6 6 6 5 3

poco f

poco f

Example 11.21. Stölzel, duet “Wehe dir, verruchtem Volke,” no. 11 from the 1771 St. Like Passion, mm. 1–7

Andante

vn.
va.

T

B

b.c.

unis.

p

We - he dir, ver-ruch - tem

We - he dir, ver-ruch - tem

7 5 6 4 9 8 7
5 4 3 5

3

Vol - ke, wenn er auf dem Thron der Wol - ke einst

Vol - ke, Wenn er auf dem Thron er

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

5

als stren - ger Rich - ter, sitzt!

Wol - ke, einst als stren - ger Rich - ter, sitzt!

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

f

unis.

f

Example 11.22a. Homilius, aria “Verkennt ihn nicht,” no. 9 from the 1772 St. John Passion, H. 785, mm. 41–48

41

ob.

bn.

vn. 1

vn. 2

va.

B

b.c.

p

p

p

p

Ein schreck - li - ches, ein tö - - - tend Wet - ter

p 5 2

45

vn. 1

vn. 2

va.

B

b.c.

Gibt er dem Sün - der, dem Sün - der einst zum Lohn,

6 5 6 6 6 6 4 5 3

Example 11.22b. Telemann, aria “Meer und Erde magst du fragen,” no. 30 from the printed short score of his 1745 St. John Passion, TWV 5:30, mm. 1–5, 21–30 (without inner string parts)

Mütig 21

[vn. I]
S
b.c.

Meer und

Er - de magst du fra - gen, Und die Fes - te wird dir sa - gen,

6 6 5 2 *p* 5

23
6 6 4 3 6 6 9 6

Example 11.23. Homilius, aria “Die Hölle rüset sich,” no. 10 from the 1775 St. Luke Passion, H. 788, mm. 25–31

vn. 1
vn. 2
va.
S
b.c.

Die Höl - le rü - stet sich zum Krie - ge, Sie

p 7 8 6 unis.
4 2 3

28
f *f* *f* *f*
tr *tr*
jauch - zet fürch - ter lich, die Höl - le jauch - zet fürch - ter lich.
f

Example 11.24. Homilius, chorus “Wir gingen wie verirrte Schafe,” no. 25b from the 1775 St. Luke Passion, H. 788, mm. 60–75 (voices only)

60 *tutti*
mf

S
A
T
B

Wir gin - gen, wie ver - irr - te Scha - fe; Wir hat - ten

65

Fluch und Tod ver - dient, Fluch und Tod Fluch und

71 *f*

Tod. Da trug er uns - re Schuld und Stra - fe,

Example 11.25. Aria "O sel'ge Augen," no. 3 from the Inaugural Piece for Pastor Palm, H. 821a, mm. 17-24

17

vn. 1 *p*

vn. 2 *p*

va. *p*

T

b.c. *p*

O sel' - ge Au - - gen, die ihn sa - hen,

5 6 4 3 5 \flat 7 9 8 6 6 6

4 3

9 8 6 6 6

4 3

21

o sel' - ge Au - - gen die ihn sa - hen!

6 6 6 6 5 6 4 3

6 5 6 5 3

Detailed description: This is a musical score for an aria. It consists of two systems of staves. The first system (measures 17-20) includes staves for Violin 1, Violin 2, Viola, Tenor, and Bassoon. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked *p* (piano). Trills are indicated above the notes in measures 18 and 19. The lyrics are: "O sel' - ge Au - - gen, die ihn sa - hen,". The second system (measures 21-24) includes staves for Violin 1, Violin 2, Viola, Tenor, and Bassoon. The lyrics are: "o sel' - ge Au - - gen die ihn sa - hen!". The music continues with similar melodic lines and accompaniment. Fingering numbers are provided below the notes in both systems.

[Example 11.26. Chorale “Dies sind die heil'gen zehn Gebot',” no. 1 from the Inaugural Piece for Pastor Häselar, H. 821d, mm. 9–19 \(without winds and inner strings; tenor and bass double soprano and alto an octave lower\)](#)

9

vn. I

S, A
T, B

b.c.

Ich will pre - di - gen dei - - -

14

ne Ge - rech - - - tig - - - keit

2 6 5

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

[Example 11.27. Fugue subjects from \(a\) chorus “Siehe, ich begehre deiner Befehle,” no. 1 from the Michaelmas Music for 1775, W. 247, mm. 113– 15, and \(b\) W. F. Bach, chorus “Wohl dem, der den Herrn fürchtet,” no. 1 from F. 76, mm. 31–33](#)

(a)

s

Ich ei - le und säu-me mich nicht zu hal-ten dei - - - - ne Ge - bo - te

(b)

der gro - ße Lust hat zu sei - - - - [nen]

[Example 11.28a. Chorus “Siehe, ich begehre deiner Befehle,” no. 1 from the Michaelmas Music for 1775, W. 247, mm. 113–18 \(without doubling instruments\)](#)

S

A

116

Ich ei - le und säu-me mich nicht zu hal-ten dei - - - - ne Ge-bo-te, dei -

Ich ei - le und

ne Ge - bo - te zu hal - - - - - - - - - - ten,

säu - me mich nicht zu hal - ten dei - - - - - ne Ge - bo - te

Example 11.28b. Chorus “Siehe, ich begehre deiner Befehle,” no. 1 from the Michaelmas Music for 1775, W. 247, mm. 144–56 (without doubling instruments)

144

S
A
T
B

Ich ei-le und säu-me mich nicht zu hal-ten dei - - - -
 Ich ei-le und säu-me mich nicht, ich ei-le zu hal-ten dei-ne Ge-bo-te, dei -
 zu hal - ten dei-ne Ge - bo-te, zu hal -
 zu hal - - - ten dei-ne Ge - bo - - - te, dei-ne Gebote,
 dei - ne Ge-bo - te zu hal - - - - - - - - - - -
 ne Ge-bo - te.
 ne Ge-bo - te, zu hal-ten dei - - - - - ne Ge bo - te.
 ne Ge - bo - te.
 ten, ich ei - le und säu-memich nichtzu hal-ten dei - ne Ge-bo - te.

148

152

Example 11.29. (a) W. F. Bach, chorus “Wer mich liebet,” no. 1 from F. 72, mm. 1–4 (winds omitted); (b) “Gott, ich hebe meine Hände,” no. 11 from the Inaugural Piece for Pastor Häselar, H. 821d, mm. 1–4 (winds omitted)

Example 11.29 consists of two systems, (a) and (b), for strings and basso continuo. System (a) is for W. F. Bach's chorus "Wer mich liebet," and system (b) is for "Gott, ich hebe meine Hände." The score includes parts for Violin 1 (vn. 1), Violin 2 (vn. 2), Viola (va.), and Basso Continuo (b.c.). The key signature is one sharp (F#) and the time signature is 3/4. Trills are indicated with 'tr' above notes. The basso continuo part includes figured bass notation: 6, 6/4, 6, 6, 6, 6, 6/4, 5/3.

Example 11.30. Aria “Unwandelbar, welch ein Gedanke!,” no. 3 from the Inaugural Piece for Pastor Schäffer, W. 253, mm. 1–7

Example 11.30 is an aria titled "Mässig" (Moderate). It features a voice part (Soprano, S.) and string accompaniment for Violin 1 (vn. 1), Violin 2 (vn. 2), Viola (va.), and Basso Continuo (b.c.). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Mässig". Dynamics include *f* (forte) and *p* (piano). The lyrics are: "Un-wan-del-bar, welch ein Ge-dan-ke, Welch, ei-ne Dank-kraft fas-set ihn,". The basso continuo part includes figured bass notation: *f*, 5/3, 4/2, 3/1, 6, 7, 6/4, 3, 4, #, 7/5, 6/4, 5/3.

[Example 11.31. *Spiega, Ammonia fortunata*, W. 216, mm. 69–73 \(without brass, winds, and viola\)](#)

69

vn.

S
A

Am - mo - nia for - tu na - ta,

T
B

b.c.

6 # unis.

[Example 11.32. Aria "Wie soll dir Erd und Asche danken," no. 3 from Hymn of Thanks, H. 824e, mm. 18–25 \(strings omitted\)](#)

18

B

Mit Zit - tern nennt sie dei - nen Na - men: "Je - ho - va!" sinkt zum Stau - be

b.c.

6 4 4 5 6 4 5 6 4+ 6 6 6

tasto

21

hin und stamm - let mit be - trüb - tem Sinn zu dei - nes Se - raphs Hym - ne:

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

24

"A - - - - - men, a - - - - - men!"

4+ 6 4 7 #

tasto

Example 11.33a. Aria “Der Vogel singt's,” no. 5 from Hymn of Thanks, H. 824e, mm. 11–18
(without strings)

11 *tr* *tr* *tr*

f. *pp*

S. Der Vo - gel singt's den Lüf - - ten: Wie wei - se, wie gü - tig ist

b.c. *pp*

7 8 6
4 3 4

14 *tr* *tr*

er! Die Her - de sagt's den Trif - ten: Wie mild ist un - ser Herr!

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

Example 11.33b. Aria “Der Vogel singt's,” no. 5 from Hymn of Thanks, H. 824e, mm. 53–62
without flute (doubling voice)

53 *f* *mf* *p*

vn. *f* *mf* *p*

va.,
vc. *f* *mf* *p*

S. Ihm hallt in Wü - ste - rei - en Des Lö - wen Dank vom Fels zu - rück,

bn.
ve. *f*

57 *pp* *ff* *p* *tr*

pp *ff* *p*

Fagotto solo Und jun - ge Ra - ben schrei - en

p *pp* *ff* *p*

Example 11.34. Aria “Ich weiche nicht,” no. 12 from Hymn of Thanks, H. 824e, (a) mm. 1–3; (b) mm. 47–49

(a) Mutig, aber nicht geschwind (b) 47

hn.

vn.

va.

B

b.c.

p

p

p

p

p

p

Ich wei-che nicht von dei - ner Rech-ten, Soll mei - ne Gru-be mich ver - schlin-gen,

tasto

$\frac{6}{4}$

$\frac{5}{3}$

p

Detailed description: This is a musical score for an aria. It features five staves: Horn (hn.), Violin (vn.), Viola (va.), Bass (B), and Basso Continuo (b.c.). The music is in 2/4 time and B-flat major. The tempo/mood is 'Mutig, aber nicht geschwind'. The score is divided into two sections: (a) measures 1-3 and (b) measures 47-49. The lyrics are: 'Ich wei-che nicht von dei - ner Rech-ten, Soll mei - ne Gru-be mich ver - schlin-gen,'. The basso continuo part includes figured bass notation: $\frac{6}{4}$ and $\frac{5}{3}$. Performance markings include *p* (piano) and *tasto* (tasto). The horn part has rests in measures 1-3 and 47-49, with a melodic line in measure 48. The violin and viola parts have melodic lines in measures 1-3 and 47-49. The bass part has a steady eighth-note accompaniment in measures 1-3 and 47-49, and a melodic line in measure 48.