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The Music of Carl Philipp Emanuel Bach  
Examples for Chapter 12

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

[Example 12.1. "Der 97. Psalm," W. 196/25, mm. 13–24](#)

Musical score for Example 12.1, "Der 97. Psalm," W. 196/25, mm. 13–24. The score is in G major and 3/8 time. It features a vocal line and a piano accompaniment. The lyrics are: "Wol - ken sind un - ter des E - wi - gen Fü - ßen. In un - durch - dring - barn Fin - ster - nis - sen Steht sein ge - fürch - te - tes Ge - zelt!"

[Example 12.2a. Aria "Schon wehen," no. 3 from Klopstock's \*Morgensang\*, W. 239, mm. 35–40](#)

Musical score for Example 12.2a, Aria "Schon wehen," no. 3 from Klopstock's *Morgensang*, W. 239, mm. 35–40. The score is in G major and 3/4 time. It features a string quartet (vn. 1, vn. 2, va. 1, va. 2) and a bassoon (b.c.). The tempo is marked "Etwas lebhafter". The dynamics are *p*, *mf*, and *f*. The bassoon part includes fingerings: 6, 6, 4, 3, 4, 6, 4, b.

[Example 12.2b. Sonata in E Minor, W. 59/1, movement 2, conclusion](#)

Musical score for Example 12.2b, Sonata in E Minor, W. 59/1, movement 2, conclusion. The score is in E minor and 2/4 time. It features a piano accompaniment. The dynamics are *p*, *f*, *ff*, *mf*, and *p*.

Example 12.3. Duet “Herr Gott, barmherzig und gnädig,” no. 4a in Klopstock's *Morgensang*. W. 239, mm. 20–28

20

vn. *mf*

va. *pp*

S *mf* *ff* *pp*

A *ff* Wir mehr als Son - nen müs - sen auch un - ter - gehn

b.c. *mf* *pp*

*mf*  $6^b_4$  *pp*  $7^b_5$  *tasto*

24

*ff* *mf*

*ff* *mf*

Und wer - - - den auch auf - gehn!

*ff*  $7_{5+}$  *mf*

Example 12.4. *Heilig*, W. 217, “prelude,” mm. 1–12 (without violin 2 and viola in mm. 8–10)

**Adagio**  
**Chor der Engel**

tr.

vn.  
va.

S  
A

T  
B

b.c.

*p* ohne Orgel und Fagott

*p* *f* *p*

Hei - - -

**Chor der Völker**

7

S  
A

T  
B

b.c.

*f* *f* *f* + ob.

lig. Hei - - - lig.

mit der Orgel und Fagott

4 5 6 4 5 4 # 7 9 4

Example 12.5. *Heilig*, W. 217, fugue, mm. 91–106 (without instrumental doublings)

91 **Chor der Engel** Hei - - - - lig ist Gott

S A  
T B

*p*

ohne Orgel und Fagott

tr. 1-3  
timp.

S A  
T B

Al - le Lan - de sind sei - ner Eh - ren voll.

99 der Herr! Hei - - - - - lig ist

*f*

ob. 1-2

S A  
T B

Al - le Lan - de sind sei - ne Eh - ren voll.

Detailed description: The image shows a musical score for the fugue 'Heilig' by Johann Sebastian Bach, measures 91-106. The score is divided into three systems. The first system (measures 91-98) features the 'Chor der Engel' (Chorus of Angels) with vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are mostly rests, with the Soprano and Alto parts entering in measure 99. The piano accompaniment consists of a treble and bass clef staff with a piano (*p*) dynamic. The second system (measures 99-106) features the 'Chor der Völker' (Chorus of Nations) with vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are more active, with the Soprano and Alto parts entering in measure 99. The piano accompaniment includes a timpani (timp.) part and a string quartet (tr. 1-3) part. The piano part has a forte (*f*) dynamic. The third system (measures 99-106) features the 'Chor der Völker' with vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are more active, with the Soprano and Alto parts entering in measure 99. The piano accompaniment includes a timpani (timp.) part and a string quartet (tr. 1-2) part. The piano part has a forte (*f*) dynamic. The lyrics are: 'Al - le Lan - de sind sei - ner Eh - ren voll.' and 'Al - le Lan - de sind sei - ne Eh - ren voll.'



Example 12.6. Chorus “All the earth doth worship thee,” no. 2 from Handel, “Chandos” *Te Deum*, HWV 281, mm. 88–97

Musical score for Example 12.6, showing vocal and instrumental parts for measures 88–97. The score includes parts for Oboe (ob.), Violin (vn.), Soprano (S), Tenor 1 (T1), Tenor 2 (T2), Tenor 3 (T3), Bass (B), and Bassoon (b.c.). The tempo markings are *adagio*, *a tempo*, and *adagio*. The lyrics are: con-ti-nual-ly, con-ti-nual-ly do cry: Ho - ly! con-ti-nual-ly do cry, Ho - ly! Ho - ly! Ho - ly!

Example 12.7. “Sanctus Dominus Sabaoth,” from Graun, *Te Deum* (without horns, flutes, and oboes)

Musical score for Example 12.7, showing vocal and instrumental parts for measures 5–8. The score includes parts for Violin (vn.), Viola (va.), Soprano (S), Alto (A), Tenor (T), Bass (B), and Bassoon (b.c.). The tempo marking is *Largo*. The lyrics are: San - ctus, san - ctus, san - ctus, Do - mi - nus De - us Sa - - ba - oth, san - ctus, san - ctus.

Example 12.8a. Arietta “Herr, wert daß Schaaren der Engel,” from *Heilig*, W. 217, mm. 29–36

29 *p*

vn.

va.

S

b.c.

Sey mir ge - prie - - - sten un - - - ter ih - nen!

*p* tasto

33 *f* *p*

ich jauch - ze dir, ich jauch - - - ze dir!

*f* *p* 6 4 # 7

Example 12.8b. Arietta “Herr, wert daß Schaaren der Engel,” from *Heilig*, W. 217, mm. 43–46

43

vn.

va.

S

b.c.

Völ - ker jauch - zend lob - sin - - - gen dir mit mir!

*f* *p*

6 1

[Example 12.9. \*Heilig\*, W. 217, fugue, subject: \(a\) tonal answer as sung by tenors, mm. 5–9; \(b\) same, partial statement by bass 1 at m. 91, completed by bass 2 in augmentation](#)

5 (a) Al - le Lan - de sind sei - ner Eh - ren voll, Al - le

92 (b) Lan - de sind sei - ner Eh - ren voll, Hei - - - - - lig ist Gott

[Example 12.10. Subjects from the chorus “Sicut erat,” no. 9 from the Magnificat, W. 215, with parody text from “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243, \(a\) mm. 91–95 \(mm. 97–101 in the revised parody\), \(b\) mm. 99–103 \(mm. 105–9 in the revised parody\)](#)

91 (a) S Herr es ist dir keiner gleich, A - men, a - - - - - men, Hal - - - - -  
A

99 (b) S Herr es ist dir keiner gleich, A - men, Hal - - - - -  
A

[Example 12.11. Chorus “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243, revised version, mm. 43–47 \(three lower voices only\)](#)

43 A Herr es ist dir keiner gleich,  
T Herr es ist dir keiner gleich,  
B Herr es ist dir keiner gleich,  
[gleich,]

[Example 12.12. Chorus “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243, revised version, mm. 157–61 \(voices only\)](#)

157

S Herr es ist dir kei - ner gleich,  
 A Herr es ist dir kei - ner gleich,  
 T Hal - - - - le - lu - ja,  
 B [gleich,] un - - - ter den Göt - - tern ist dir kei - ner

[Example 12.13. Corresponding passages in chorus “Sicut erat,” no. 9 from the Magnificat, W. 215, mm. 52–57 \(top\), and “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243, mm. 56–61 \(bottom\)](#)

52

S sem - per et in sae - cu - la, si - cut e - rat in prin -  
 A a - - men, si - cut e - rat in prin - ci - pi - o,  
 T men, a - - - - men,  
 B la, sae - cu - lo - - - - - - - - - - - - - - - - rum, A -

56

S tern, kei - - - - ner, Herr es ist dir kei - ner  
 A Herr wie du, Herr es ist dir kei - ner, kei - ner gleich,  
 T du Herr es ist dir es ist dir kei - ner gleich, es  
 B [gleich,]es ist dir kei - ner gleich, Herr es ist dir

Example 12.14. Fugue subjects in: (a) “And with his stripes” from Handel, *Messiah*; (b) “Herr, es ist dir keiner gleich,” no. 8 from the Easter Music for 1784, W. 243; (c) “Auf daß wir, der Sünde abgestorben,” no. 18b from the Passion Cantata, W. 233

(a) **Alla breve moderato**

And with his stripes we are hea - - - led,

The musical notation for (a) is on a treble clef staff in G minor (one flat) and alla breve time. It consists of eight measures: a whole rest, a half note G4, a half note F4, a half note E4, a quarter note D4, a quarter note C4, a half note B3, and a whole note A3.

(b) **Allabreve moderato**

Herr! es ist dir kei - ner gleich un - ter den Göt -

The musical notation for (b) is on a bass clef staff in D major (two sharps) and alla breve time. It consists of eight measures: a half note D3, a half note E3, a half note F3, a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a whole note D4.

(c)

Auf daß wir, der Sün - de ab - ge - stor - ben, der Ge - rech - tig - keit le - ben,

The musical notation for (c) is on a bass clef staff in D major (two sharps) and alla breve time. It consists of eight measures: a half note D3, a half note E3, a half note F3, a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a whole note D4.

Example 12.15. Chorus “Auf daß wir, der Sünde abgestorben,” no. 18b from the Passion Cantata, mm. 168–83

168

S  
auf daß wir, der Sün - de ab - ge - stor - ben, der Ge -

A  
durch wel-ches Wun-den wir sind heil wor -

T  
auf daß wir, der Sün - de ab-ge - stor-ben, der Ge -

B  
auf da wir der Ge - rech - tig - keit le -

173

rech - tig - keit le - - - ben, durch wel-ches Wun-den wir sind

den, auf daß wir, der Sün - den ab - ge - stor-ben,

rech - tig - keit le - - - ben,

ben, auf daß wir, der Sün - de ab - ge -

178

heil le - ben, auf daß wir le - - - ben, durch wel-ches

auf daß wir le - ben, auf daß wir, der Sün - de

stor - ben, der Ge - rech - tig - keit le - - - ben, auf

Example 12.16. *Leite mich nach deinem Willen*, W. 227, opening of each stanza (without viola, continuo, and doubling winds)

[str. 1] [str. 2]

vn.  
S  
A  
T  
B

Lei - te mich nach dei - nen Wil - len, Ist gleich dei - ne Bahn oft

[str. 3]

dun - - - - kel: Un - ver - zagt will ich dir fol - gen,

Example 12.17. (a) *Mein Heiland, meiner Zuversicht*, W. 221, mm. 1–4 (winds omitted); (b) J. S. Bach, chorale “Nun, ich weiss, du wirst mir stillen,” no. 6 from *Herr, gehe nicht in's Gericht*, BWV 105, mm. 1–3

**Molto adagio**

(a)

vn.  
va.

*p*

S  
A

*mf*

T  
B

Mein Hei - land mei - ne Zu - ver - sicht,

b.c.

*p*

4+ 3, b 7 5b, 9 #, 8 #, 6 6, 5 6 6, 5

**(b) Choral**

S  
A

*mf*

Nun, ich weiss, du wirst mir stil - - - len,

b.c.

*p*

5, 7 4 2, 6, 6 4+ 2, 6, 5, 6 5, #



Example 12.18. Old Litany, [W. 204/1, \(a\) mm. 426–29, \(b\) mm. 474–77, both with figured bass from the 1783 Copenhagen hymnbook \(the latter to be performed without the three lower voices\)](#)

(a) **Choir 2** *f* 426 *p*

S  
A  
W. 204  
(1786)  
T  
B, b.c.  
b.c.  
(1783)

Er - hör uns, Herr, Herr, un - ser Gott!

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

5 $\sharp$  6 6 5  
4 3

(b) *f* 474

Er - hör uns, Herr! Herr! un - ser Gott!

5 $\flat$  6 6 7 6 6 6 $\sharp$  7 $\flat$  6  
4 4 5 $\flat$  7 6 4 5 $\sharp$  5 $\sharp$  # 7 $\flat$  6

5 $\flat$  6 6 7 6 6 $\sharp$  5 $\sharp$  #  
4 4 5 $\flat$  7 6 5 $\sharp$  #

Example 12.19. Old Litany, [W. 204/1, mm. 1–8](#)

**Sehr langsam**

Choir 1 *p* Choir 2 *f* Choir 1 *p* Choir 2

S  
A  
T  
B  
b.c.

E - wi - ger! Er - bar - me dich! Herr! Herr! Er - bar - me dich!

6 6 6 5 # 8 7 6 7 $\sharp$  6 # 8 7

6 4 5

6 7 6 5 $\sharp$  6 # 8 7

Example 12.20. New Litany, W. 204/2, mm. 306–30 (verse 28, complete)

**Choir 1**

306 *p* *f*

S A  
 Laß es uns mit ge-wis-ser Zu-ver-sicht wis-sen, es mit freu-di-gem Glau-benemp-

T B  
 NB.

b.c.  
*p* 6 5 4 3 6 7 6 *f* 6 6 4 5 # 6 7 7<sup>h</sup>

314 *p* *f*

fin - den, daß wir auf dei - nem schma - len We - ge durch die en - ge Pfor - te zum

T B  
 NB.

b.c.  
 5 6 7 6 6 7<sup>h</sup> *p* 7<sup>b</sup> 7<sup>h</sup> 6<sup>h</sup> 6 - 5 5 4 2+ 6 4+ 5

323 **Choir 2** *p* *f*

e - wi - gen Le - ben wan - deln! Er - hör uns, Herr! Herr! un - ser Gott!

T B  
 NB.

b.c.  
*f* 6 # 9 8 7 6 5 - 8 7 *f* 6 2 *p* 5<sup>h</sup> 4 *f* 6 7 # 7 6

Example 12.21. New Litany, W. 204/2, mm. 408–15

408 *pp* *ff*

S A  
 biz zum Tod am Kreu - ze, O, daß wir aus gan - zer See - le,

T B  
 NB.

b.c.  
*pp* 6 6 7<sup>b</sup> 5 8 7<sup>h</sup> 5<sup>h</sup> 4<sup>b</sup> 6 5<sup>h</sup> 7<sup>h</sup> 8 7<sup>h</sup> 4+ 6

Example 12.22. Chorus “O Jesu Christe! Gottes Sohn!,” no. 2 from the St. Matthew Passion for 1789, W. 235, mm. 13–22

Musical score for Example 12.22, Chorus “O Jesu Christe! Gottes Sohn!,” no. 2 from the St. Matthew Passion for 1789, W. 235, mm. 13–22. The score is in G major, common time, and features three parts: Soprano (S), Alto (A), and Bass (B). The lyrics are: O Je - su Chri - ste! Got - tes Sohn! er - barm dich ü - ber uns. The score includes dynamic markings *p*, *mf*, and *f* + ob., str. The bass line includes figured bass notation: *f* 6 9 8 6 6 4 5 3 6 b 6b 5 3.

Example 12.23. Motet “Bitten,” W. 208/3, mm. 105–17

Musical score for Example 12.23, Motet “Bitten,” W. 208/3, mm. 105–17. The score is in G major, 3/4 time, and features three parts: Soprano (S), Alto (A), and Bass (B). The lyrics are: Lass du mich nur Barm - her - zig - keit vor dir im To - - - - - de fin - - - - - den. The score includes dynamic markings *p* and *ppp*. The bass line includes figured bass notation: 6 6 6 6 6 6 # 9 8 3 4.

Example 12.24. J. S. Bach, chorus “Confiteor unum baptisma,” no. 20 from the B-Minor Mass, BWV 232, mm. 138–46

ex - pe - - - - - cto re - sur - re - - - -

ex - pe - - - - - cto re - sur -

142 cti - o - - - - nem mor - - - - tu - o - - - - rum,

re - cti - o - - - - nem mor - tu - o - - - - rum,

Example 12.25. Fugue subjects in: (a) Graun, “In te Domine speravi,” from *Te Deum*; (b) chorus “Gott fährt auf mit Jauchzen,” no. 22 from the Resurrection Cantata, W. 240

(a) **Allegro** (b) **Vivace**

A In te Do-mi-ne spe-ra - - - - - [vi.]

T Non con-fun-dar in ae-ter - num, in ae-ter - - - - [num.] Al-les was

Al - les was O - dem hat lo - - - - be den Herrn,

O - dem hat lo - - - - be den Herrn, Hal - - - - le - lu - ja

Example 12.26. Duet “Vater, deiner schwachen Kinder,” no. 9 from the Resurrection Cantata, W. 240, mm. 9–20

9

vn. *p* *f* *p* *f*

va. *p* *f* *p*

T. *p* *f* *p*

b.c. *p* *f* *p*

8 Va - ter dei - ner schwa - chen Kin - der, der Ge - fall - ne,

15 *p* *p* *f* *p* *tr*

8 der Be - trüb - te hört von dir, von dir den ern - sten Trost.

*f* *p*

6 6 3 6 5

5 4 3 4 5

Example 12.27. Orchestral introduction, no. 1 from the Resurrection Cantata, W. 240, mm. 1–6

Adagio di molto

vn.

va. *p*

b.c. *p*

ohne Fagott und Flügel

[Example 12.28. Chorus “Gott, du wirst seine Seele nicht in der Hölle lassen,” no. 2 from the Resurrection Cantata, W. 240, mm. 36–39 \(voices only\)](#)

36 die Ver - we - - - - - sung sie - he?  
*pp*  
*tr*  
 die Ver - we - sung - sie - he?

[Example 12.29. \(a\) Recitative “Noch kommt nicht die Sonne,” no. 1 from Klopstock's Morgengesang, W. 239, mm. 1–5; \(b\) “Judäa zittert,” no. 3 from the Resurrection Cantata, W. 240, mm. 1–3](#)

(a) **Langsam und schwach. Streng nach dem Takte**  
*senza cembalo e fagotto*

(b) **Adagio**  
*tr*  
*p mf f ff p f*  
*mf f ff p*  
*p mf f ff p*  
 Ju - dä - a zit-tert!  
*p mf f ff p*  
 7  
 4  
 2

Example 12.30. Aria “Mein Geist, voll Furcht und Freude,” no. 4 from the Resurrection Cantata, W. 240, mm. 5–6 and 40–45 (without horns)

The image displays a musical score for an aria. It is divided into two systems. The first system (measures 5-6) features four staves: violin (vn.), viola (va.), bass (B.), and basso continuo (b.c.). The violin and viola parts are marked with *p* and *f*. The bass part has lyrics: "Mein Geist, voll Furcht und Freu - - - de, be - bet!". The basso continuo part includes fingerings: 5, 6, 7, 6, 7. The second system (measures 40-45) features five staves: violin, viola, bass, basso continuo, and a vocal line. The violin and viola parts are marked with *f*, *p*, and *f*. The bass part has lyrics: "Hat nicht der Held in die-ser Höh - le der Er - de sei - ne Schuld be - zahlt?". The basso continuo part includes fingerings: 7<sup>b</sup>, 6, 7, 6 3, 6, 6, 6, 4, - 7<sup>b</sup>, 6<sup>b</sup>, 5, 4/2, 3. The vocal line has lyrics: "Hat nicht der Held in die-ser Höh - le der Er - de sei - ne Schuld be - zahlt?".

Example 12.31. Aria “Wie bang,” no. 7 from the Resurrection Cantata, W. 240, mm. 24–34

24

vn. *p* *f* *p* *pp*

va. *p* *f* *p* *pp*

S  
der Men - schen - freund, muß er - blas - sen, So so hat mein ban - ges Lied ge -

b.c. *p* *f* *p* *pp* *tasto*

27 **allegro**

weint. Heil mir! du steigst vom Grab her - auf. Mein Herz zer - fließt in Freu - den - zäh - ren,

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p* *tasto*



Example 12.32. (a) Aria ““Dir sing ich froh,” no. 3 from Easter Music, W. 244, mm. 94–100; (b) aria “Wie bang,” no. 7 from the Resurrection Cantata, W. 240, mm. 73–79

The image displays two musical excerpts, (a) and (b), for a violin and viola/viola da gamba (va./b.c.) ensemble. Both excerpts are in the key of B-flat major and 2/4 time.

**Excerpt (a):** Measures 94–100. The violin part (vn.) features a rhythmic pattern of eighth notes with slurs. The viola/viola da gamba part (va./b.c.) provides a steady accompaniment of quarter notes. Fingering numbers (6, 5, 6, 6, 5) are indicated below the bass line.

**Excerpt (b):** Measures 73–79. This section is divided into two parts. The first part (measures 73–75) shows the violin playing sixteenth-note patterns and the viola/viola da gamba playing quarter notes. The second part (measures 76–79) features a more complex texture with sixteenth-note patterns in both parts. Dynamics include *p* (piano) and *f* (forte). Trills (*tr*) are marked in the violin part. Fingering numbers (6, 4, 7, 5, 6, 4, 5, 3) are indicated below the bass line.

Example 12.33. (a) [Chorus “Die Himmel erzählen,” no. 1 from Inaugural Piece for Pastor Hornbostel, H. 821e, mm. 35–48](#); (b) [“Triumph!,” no. 5 from the Resurrection Cantata, W. 240, mm. 35–48](#) (soprano only)

(a) 35

H. 821e

(b) Die Him-mel er - zäh - len die Eh - re Got - tes, die Eh - re

W. 240

Tri - umph! Tri - umph! ein Chor von En - geln stei - get mit lau - tem Ju - bel durch die

40

Got - tes, und die Ves - - te, die Ve - ste ver - kün - digt, die Ve - ste ver - kün - digt sei - ner Hän - de Werk,

Luft, mit lau - tem Ju - bel, mit lau - tem Ju - bel, mit lau - - - tem Ju - bel durch die Luft,

[Example 12.34. “Auf die Auferstehung des Erlösers,” W. 200C/8, mm. 1–8](#)

**Lebhaft**

Tri - umph! Tri - umph und Lob und Dank Dem, der des To - des Macht be - zwang

Example 12.35. (a) Recitative “Dort seh' ich aus den Thoren,” no. 14 from the Resurrection Cantata, W. 240, mm. 65–67; (b) aria “Ihr Thore Gottes,” no. 21, mm. 8–15 (without winds)

(a)

65 (a)

Er ge - het in sei - ne Herr - lich - keit zu sei - nem Va - ter ein,

(b)

(b)Ihr Tho - re Got - tes, öff - net euch! öff - net euch, ihr Tho - re Got - tes, öff - net, öff - net euch! Der Kö - nig zie - het in sein Reich,

Example 12.36. Homilius, aria "Preis und Ruhm gekrönt," no. 17 from the 1770 St. Mark Passion, mm. 25–34

25 [a due]

fl. ob. vn. va. B b.c.

Mit Preis und Ruhm ge - krönt Herrscht dort des Men-schen Sohn.

*p* 6 6 2 6 unis.

30

fl. ob. vn. va. B b.c.

Der Thron des Va-ters ist sein Thron, der Thron des Va-ters, der Thron

*f* *p* # 6 # 2 4+ 6 5

Example 12.37. Aria "Ihr Thore Gottes," no. 21 from the Resurrection Cantata, W. 240, mm. 1-4  
(viola doubles continuo, one octave higher)

**Allegro**

tr. 1, hn. 1  
tr. 2, hn. 2

ob.

vn.

va.,  
b.c.

*ff*

*ff*

*ff*

*ff*  
unis.

3

[a due]

Detailed description: The image shows a musical score for an orchestra. It consists of two systems of staves. The first system includes staves for two trumpets (tr. 1, hn. 1 and tr. 2, hn. 2), oboe (ob.), violin (vn.), and viola/continuo (va., b.c.). The tempo is marked 'Allegro'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first system shows measures 1 and 2. The second system starts at measure 3, indicated by a '3' above the first staff. The violin and viola/continuo parts play a rhythmic pattern of eighth notes. The oboe part has a melodic line with some rests. The trumpets play a melodic line with some rests. Dynamics include 'ff' (fortissimo) and 'unis.' (unison). A section starting at measure 3 is marked '[a due]'.

Example 12.38. Aria "Ihr Thore Gottes," no. 21 from the Resurrection Cantata, W. 240, mm. 17-22

17

tr. 1, hn. 1  
tr. 2, hn. 2

ob.

vn.  
va.

B

b.c.

er steigt auf sei - nes Va - ters, auf sei - nes Va - ters Thron,

*p* *f* *f*

[a due]

19

hn.

tr., hn.

macht Bahn, macht Bahn, der Kö - nig zie - het in sein Reich,

*ff* *f* *p* *f*

6<sup>b</sup> *ff* 6<sup>b</sup> *f* 7 *p* unis.

Example 12.39. Chorus "Gott fähret auf," no. 22 from the Resurrection Cantata, W. 240, mm. 45–60 (winds, timpani, and viola omitted)

45 vn. 1  
vn. 2  
S  
A  
T  
B  
b.c.

Gott der Herr fäh - - - ret auf mit

49  
Jauch - - - zen und mit

53 *ff*  
*ff*  
hel - - - - -

57  
ler Po - sau - ne.

6  
5 6 4 5

Example 12.40. Chorus “Gott fährt auf,” no. 22 from the Resurrection Cantata, W. 240, mm. 113–23, 215–24 (winds omitted)

Musical score for Example 12.40, showing vocal parts and basso continuo. The score is in B-flat major, 2/4 time, and consists of two systems. The first system (measures 113-23) features Soprano (S), Alto (A), Tenor (T), Bass (B), and basso continuo (b.c.). The lyrics are: "Der Herr ist König." The second system (measures 215-24) features Tenor (ten.) and basso continuo (b.c.). The lyrics are: "Wer ist, der in den Wol-ken gleich, dem Her-ren gilt,". The score includes dynamic markings such as *ff* and *f*, and performance instructions like *tr* (trill) and *unis.* (unison). The basso continuo part includes figured bass notation:  $5_3$ ,  $7_4^b$ , and  $8_3$ .

Example 12.41. Instrumental introduction for J. S. Bach, B-Minor Mass, H. 848, mm. 1–12

Musical score for Example 12.41, showing instrumental introduction for violin (vn.), viola (va.), and basso continuo (b.c.). The score is in B minor, common time, and consists of two systems. The first system (measures 1-12) is marked *Adagio* and includes the instruction *tasto*. The second system (measures 7-12) continues the instrumental introduction. The score includes dynamic markings such as *f* and *ff*.