

# Cantate

Am Feste der Beschneidung Christi

„Jesu, nun sei gepreiset.“

№ 41.

# Festo Circumcisionis Christi.

3

„Jesus, nun sei gepreiset.“

The musical score is arranged in a system of 14 staves. The instruments and vocal parts are listed on the left side of each staff. The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent, indicated by whole rests. The instrumental parts (Tromba I, II, III, Timpani, Oboe I, II, III, Violino I, II, Viola, Organo e Continuo) are active, providing a rich harmonic and rhythmic texture. The score is published by B.W.X.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Oboe III.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo e Continuo.

The musical score on page 4 consists of several systems of staves. The first system includes a grand staff with two treble clefs and two bass clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with rests. The second system continues this pattern. The third system shows a change in the lower staves, with some measures containing only rests. The fourth system features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The fifth system shows a continuation of the complex rhythmic patterns. The sixth system includes a grand staff with two treble clefs and two bass clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with rests. The seventh system continues this pattern. The eighth system shows a change in the lower staves, with some measures containing only rests. The ninth system features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The tenth system shows a continuation of the complex rhythmic patterns. The eleventh system includes a grand staff with two treble clefs and two bass clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with rests. The twelfth system continues this pattern. The thirteenth system shows a change in the lower staves, with some measures containing only rests. The fourteenth system features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The fifteenth system shows a continuation of the complex rhythmic patterns. The sixteenth system includes a grand staff with two treble clefs and two bass clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with rests. The seventeenth system continues this pattern. The eighteenth system shows a change in the lower staves, with some measures containing only rests. The nineteenth system features more complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The twentieth system shows a continuation of the complex rhythmic patterns.

This page of musical notation, labeled '5' in the top right corner, contains a grand staff with multiple systems of staves. The notation is organized into measures, with various musical symbols including notes, rests, and bar lines. The bottom section of the page shows empty staves with a treble clef and a bass clef.

Je - - - su, nun sei ge - - - prei - - -

Je - - - su, nun sei ge - prei - - -

Je - - - su, nun sei ge - prei - - -

Je - - - su, nun sei ge - prei - set, Je - - - su, nun sei ge - prei - - -

set

set

set

set

zu die - - - sem neu - - - en

zu diesem neu - - -

zu diesem neu - - - en Jahr; zu diesem neuen

zu diesem neu - - -

Jahr'

- - - - - en Jahr'

Jahr, zu die-sem neu - - en Jahr'

- - - - - en Jahr'



This page of a musical score features a piano part and an orchestral arrangement. The piano part is written on the first three staves, each marked with the instruction *piano*. The orchestral part consists of a string section (violins, violas, cellos, and double basses) and a woodwind section (flutes, oboes, and bassoons). The score is divided into four measures. The piano part plays a continuous melody, while the orchestral parts provide harmonic support and texture. The woodwind section enters in the second measure, playing a melodic line. The string section provides a steady accompaniment. The score is written in a key with one sharp (F#) and a 4/4 time signature.

This musical score is for page 11 of a piece. It features a piano accompaniment and a vocal line. The piano part consists of three staves in the upper system (treble, treble, and bass clefs) and four staves in the lower system (treble, treble, bass, and bass clefs). The vocal line is on a single staff in the lower system, with lyrics in German. The tempo and dynamics are indicated by markings such as *(forte)*. The key signature has one sharp (F#), and the time signature is 3/4. The score is written in a standard musical notation style with various note values, rests, and articulation marks.

*(forte)*

*(forte)*

*(forte)*

für

für dein' Güt,

für dein' Güt,

dein' Gü't, uns be - - - wei - - - - - sët

uns be - wei - - set, für dein' Gü't, uns be - wei - - set, uns be - wei - - set

für dein' Gü't, uns be - wei - - - - - set, uns be - wei - - set

uns be - wei - - - - - set, uns be - wei - set

in al - - - ler

in al - - - - -

in al - - - - -

in al - - - - -

Noth und Gefahr,  
 - - - - - ler Noth, - in al-ler Noth und Ge-fahr,  
 - - - - - ler Noth, - in al-ler Noth und Ge-fahr,  
 - - - - - ler Noth und Ge-fahr,

The musical score on page 15 consists of several systems of staves. The top system includes a grand staff with two treble clefs and two bass clefs. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several measures with rests. The middle systems continue this pattern of complex rhythmic figures. The bottom system shows a bass line with a few notes and rests, and a grand staff with two treble clefs and two bass clefs, mostly containing rests.

The musical score on page 16 is organized into two systems. The first system consists of 10 staves. The top four staves are grouped by a brace on the left, indicating a grand staff with two parts each (treble and bass clef). The bottom staff of this system is a single bass clef staff. The second system consists of 5 staves, all with a bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

dass wir ha - - - ben er - - -  
 dass wir haben er le - - - bet, dass wir  
 dass wir haben er le - - - bet, dass  
 dass wir haben er le - - - bet, dass wir



le - - - - - bet

ha - ben er - le - - - - - bet

wir ha - ben er - le - - - - - bet

ha - ben er - le - - - - - bet

die neu', fröh - - -

die neu',

die neu', fröh - - -

die neu', fröh - - -

li - - - che Zeit,

fröh - - - li - che Zeit,

- - - liehe Zeit, die neu, fröh - - - li - che Zeit,

- - - - - liehe Zeit,

*piano*

*piano*

*piano*

The musical score is arranged in 14 staves. The first four staves are for the piano, with the top two in treble clef and the bottom two in bass clef. The next four staves are for the orchestra, with the top two in treble clef and the bottom two in bass clef. The bottom six staves are for the orchestra, with the top two in treble clef and the bottom two in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like '(forte)'.

die voll-ler Gnade schwe-

die voll-ler Gnade, die voll-ler Gnade schwe-

die voll-ler Gnade

die voll-ler Gnade

bet und

bet und ewig

schwe - bet und ewig

schwe - bet und ewig

ew' - - - ger Se - - - lig - - - keit;

- ger Se - - lig - - keit;

- ger, ew' - - - ger Se - - lig - - keit;

- ger Se - - lig - - keit;



This page of musical notation, page 26, features a complex arrangement of 15 staves. The first 10 staves are filled with intricate musical notation, including treble and bass clefs, various note values, and rests. The notation is dense, with many beamed notes and rests. The bottom five staves (11-15) are mostly empty, with only a few notes and rests visible at the bottom of the page.

The image displays a page of musical notation, page 27. It features a grand staff with multiple systems of staves. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bottom section of the page shows empty staves with a treble clef and a bass clef.

## Adagio.

This musical score is for a piano and voice piece in 3/4 time, marked Adagio. The piano part is written for a grand piano with eight staves. The first three staves (treble and bass clef) contain a complex, flowing melody with many sixteenth and thirty-second notes. The next three staves (treble and bass clef) continue this melody with some rests and longer note values. The final two staves (treble and bass clef) feature a more rhythmic, dotted pattern. The voice part consists of four staves, each with a vocal line and the lyrics "dass wir in" written below. The tempo is Adagio, and the dynamics include piano markings in the piano part.

*(piano)*

*(piano)*

*(piano)*

dass wir in

dass wir in

dass wir in

A musical score for piano and voice. The piano part consists of 11 staves. The first three staves are empty. The next three staves (4-6) are marked *piano* and contain rapid, flowing sixteenth-note passages. The next four staves (7-10) continue this texture. The final staff (11) is a bass line. The voice part consists of four staves. The first three staves are for three different voices, each with the lyrics "gu - ter Stil - - le". The fourth staff is for a fourth voice, with the lyrics "dass wir in gu - ter Stil - -". The piano part resumes in the final staff of the voice section.

*piano*

gu - - ter Stil - - le

gu - - ter Stil - - le

gu - - ter Stil - - le

dass wir in gu - ter Stil - -

*piano*

## Presto.

The musical score is written for piano and organ. The piano part consists of eight staves, with the first four staves marked *(piano)* and the last four marked *(forte)*. The organ part consists of four staves, with the first two marked *(piano)* and the last two marked *(forte)*. The tempo is marked *Presto.* The lyrics are in German and are written below the organ staves.

*(piano)*

*(piano)*

*(piano)*

*(piano)*

*(forte)*

*(forte)*

*(forte)*

*(forte)*

das alt' Jahr hab'n er - fül - - - let.

das alt' Jahr hab'n er - fül - - - let.

das alt' Jahr hab'n er - fül - - - let. Wir wollen uns dir er - ge - - ben jetzt.

le das alt' Jahr hab'n er - fül - - - let. Wir wollen uns dir er -

Org. *forte*

*(forte)*

*(forte)*

**f**

Wir wollen uns dir er-ge - ben jetzt und und im-mer dar, jetz und und im - mer - dar, —

und und immer - dar, jetzt und und im - mer - dar, jetzt und und immer - dar, wir wol-len uns

ge - ben jetz und und im-mer - dar, und immer - dar, wir wollen uns dir er-ge - ben jetz und und im-mer dar, und

(forte)

(forte)

(forte)

Wir woll'n uns dir er - ge - - - - -

— wir wollen uns dir er - ge - - ben jetzt und und im - - - - mer dar, wir wollen uns dir er - ge - -

dir er - ge - - - - ben jetzt und und immer - dar, und im - mer - dar, jetzt und und im - - mer - dar, wir

immer dar, und immer dar, wir wollen uns dir er - ge - - ben jetzt und und im - - mer - dar, wir wollen uns

ben jetz - und und immerdar, jetz - und und immer - dar, jetz und und im - merdar, jetz - und und im - mer - dar, jetz und und

wollen uns dir er ge - ben jetz - und und immer - dar, jetz und und im - merdar, jetz - und und im - mer - dar, jetz und und

dir er ge - ben jetz - und und im - mer - dar, jetz - und und im - mer - dar, jetz und und im - merdar, jetz -



und und im - mer - - dar, —

im - mer - dar, jetz - und und immer - dar, im - - mer - dar, wir wol - len uns dir er - ge - - ben jetz - und und

im - mer - dar, und im - - mer - dar, wir wol - len uns dir er - ge - - ben, wir wol - len uns dir er - ge - -

und und im - mer - dar, und immer - dar, wir wol - len uns dir er - ge - - ben jetz und und immer - dar, jetz -

im - - - mer - dar, jetzt - und und im - mer - dar, - - -  
 ben jetzt - und und im - - - mer - dar, - - - be - hü - te Leib, Seel' und Le - - - ben hin -  
 und und im - mer - dar, jetzt - und und im - mer - dar, be - hü - te Leib, Seel' und

be\_hü\_te Leib, Seel' und Le - ben hin\_fort durch's gan\_ze Jahr, hin\_fort durch's gan - ze Jahr, -

fort durch's ganze Jahr, hinfort durch's - gan - ze Jahr, hinfort durch's gan\_ze Jahr, hin\_fort durch's ganze Jahr, be\_hü\_te Leib,

Le - ben hin\_fort durch's ganze Jahr, durch's ganze Jahr, be\_hü\_te Leib, Seel' und Le - ben hin\_fort durch's ganze Jahr, durch's

be - hüt' Leib, Seel' und Le - - -  
 — be - hüt' Leib, Seel' und Le - ben hin - fort durch's gan - - - ze Jahr, be - hüt' Leib, Seel' und Le -  
 Seel' und Le - - - ben hinfort durch's ganze Jahr, durch's ganze Jahr, hinfort durch's gan - - ze Jahr, be -  
 gan - ze Jahr, durch's gan - ze Jahr, be - hüt' Leib, Seel' und Le - ben hinfort durch's gan - - ze Jahr, be - hüt' Leib,

ben  
 ben hin - fort durch's gan - ze Jahr, hin - fort durch's gan - ze Jahr, hinfort durch's gan - ze Jahr, hin - fort durch's ganze  
 hü - te Leib, Seel' und Le - ben hin - fort durch's gan - ze Jahr, hinfort durch's gan - ze Jahr, hin - fort durch's ganze  
 Seel' und Le - ben hin - fort durch's gan - ze Jahr, hin - fort durch's gan - ze Jahr, hinfort durch's

hin - fort durch's gan - ze Jahr, - - - - -

Jahr, hinfort durch's gan - ze Jahr, hin - fort durch's gan - ze Jahr, durch's ganze Jahr, be - hü - te Leib, Seel' und Le - - - - -

Jahr, hinfort durch's gan - ze Jahr, durch's gan - - - - - ze Jahr, be - hüte Leib, Seel' und Le - - - - - ben, be - hü - te Leib, - - - - -

gan - ze Jahr, hin - fort durch's gan - ze Jahr, durch's gan - ze Jahr, be - hüte Leib, Seel' und Le - - - - - ben hinfort durch's

*(forte)*

ben hin - fort durch's gan - - - ze Jahr,

Seel' und Le - - ben durch's gan - ze Jahr,

gan - ze Jahr, hin - fort durch's gan - ze Jahr,

(forte)

(forte)

be - - -

be-hüt' Leib,

be-hüt' Leib,

be-hüt' Leib,



hüt' Leib, Seel' und Le - - - ben

Seel', - - - Leib, Seel' und Le - - - ben

Seel', - - - Leib, Seel' und Le - - - ben

Seel', - - - behüt' Leib, Seel' und Le - - - ben, Leib, Seel' und Le - - - ben

This musical score page, numbered 43, contains 15 staves. The notation is as follows:

- Staff 1:** Treble clef, complex rhythmic pattern of sixteenth and thirty-second notes.
- Staff 2:** Treble clef, complex rhythmic pattern of sixteenth and thirty-second notes.
- Staff 3:** Treble clef, mostly rests with some eighth-note patterns in the final measure.
- Staff 4:** Bass clef, mostly rests with some eighth-note patterns in the final measure.
- Staff 5:** Treble clef, eighth-note and quarter-note patterns.
- Staff 6:** Treble clef, eighth-note and quarter-note patterns.
- Staff 7:** Treble clef, eighth-note and quarter-note patterns.
- Staff 8:** Treble clef, eighth-note and quarter-note patterns.
- Staff 9:** Treble clef, eighth-note and quarter-note patterns.
- Staff 10:** Treble clef, eighth-note and quarter-note patterns.
- Staff 11:** Treble clef, eighth-note and quarter-note patterns.
- Staff 12:** Treble clef, eighth-note and quarter-note patterns.
- Staff 13:** Treble clef, eighth-note and quarter-note patterns.
- Staff 14:** Treble clef, eighth-note and quarter-note patterns.
- Staff 15:** Bass clef, eighth-note and quarter-note patterns.

hin - - - fort durch's gan - - - ze Jahr!

hinfort durch's gan - - - ze

hinfort durch's gan - - - ze Jahr, hinfort durch's ganze Jahr, hinfort durch's gan - - - ze

hinfort durch's gan - - - ze

This musical score is for a piano and voice piece. It consists of 14 staves. The first 10 staves are for the piano, with the first two staves grouped by a brace on the left. The piano part features complex, fast-moving passages with many sixteenth and thirty-second notes. The last four staves (11-14) are for the voice, with the first three staves grouped by a brace. The voice part includes the lyrics "Jahr!" on the first, second, and third staves. The fourth staff of the voice part has a piano accompaniment. The score is written in a key with one flat (B-flat) and a 3/4 time signature. The piano part ends with a final cadence on the 10th staff, and the voice part ends with a final cadence on the 14th staff.

Jahr!

Jahr!

Jahr!

[illegible]

This page of musical notation, page 47, features a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and accidentals, organized into a structured layout typical of a musical score. The page contains 15 staves in total. The first 10 staves are grouped into two systems of five staves each, with a brace on the left. The remaining 5 staves are single staves. The notation is dense, with many notes and rests, suggesting a complex piece of music. The page number '47' is in the top right corner.

## ARIA.

Oboe I.

Oboe II.

Oboe III.

Soprano.

Organo e Continuo.

*piano*

*piano*

*piano*

*forte*

*forte*

*forte*

*piano*

Lass uns, o höchster Gott, das Jahr vollbrin - gen, da mit das En-de so, — wie dessen An-fang sei, —

*piano*

*forte*

*lass*

*piano*

*tr*

uns, o höchster Gott, das Jahr vollbrin - gen, da mit das En-de so, — wie des-sen An-fang sei, —

*piano*

*tr*

lass uns, o höch-ster Gott, das Jahr vollbrin - gen, da mit das En-de so, — wie





des\_sen An\_fang sei, — lass uns, o h chster Gott, das Jahr voll brin - gen, da -



mit das En\_de so, — wie dessen Anfang sei, — da mit das En\_de so, wie dessen



An - - - fang sei! *forte* *forte* *forte* *forte* *tr* *tr* *(tr)*

First system of musical notation, featuring piano and bass staves with complex melodic lines and a treble staff with a single line.

Second system of musical notation, featuring piano and bass staves with complex melodic lines and a treble staff with a single line. The word *piano* is written above the piano staff.

Es ste - he dei - ne Hand uns bei, dass künf - tig, bei des Jah - res Schluss, wir bei des Se - gens Ü - berfluss, wie

*piano*

Third system of musical notation, featuring piano and bass staves with complex melodic lines and a treble staff with a single line. The word *forte* is written above the piano staff.

jetzt ein Hal - - - - - le - lu - ja sin - gen,

*forte*

*piano*

*piano*

*piano*

es stehe deine Hand uns bei, dass künftig, bei des

*piano*

Jahres Schluss, wir bei des Se - gens Ü - berfluss, wie jetzt ein Hal - - - le - lu - ja singen, ein Hal -

*(forte)*

*(forte)*

*(forte)*

*(forte)*

- le - lu - ja sin - gen.

*(forte)*

## RECITATIVO.

**Alto.**

Herr! dei-ne Hand, dein Se-gen muss al-lein das A und O, der Anfang und das En-de sein.

**Organo e Continuo.**

Das Le-ben trä-gest du in dei-ner Hand, und un-s're Ta-ge sind bei dir go-schrie-ben; dein Au-ge-

steht auf Stadt und Land; du zäh-lest un-ser Wohl und ken-nest un-ser Lei-den, ach!

gieb von Bei-dem, was dei-ne Weis-heit will, wo-zu dich dein Er-bar-men an-ge-trie-ben.

ARIA.  
Adagio.Violoncello piccolo  
Solo.

Tenore.

Organo e Continuo.

Wo - fer - ne du den ed - len Frie - -

- den für un - sern Leib und Stand be - schie - den, wo -

fer - ne du den ed - len Frie - - den, den ed - len Frie - - den für un - sern Leib und Stand be -

schie - den, so lass der See - le doch dein se - - - lig machend Wort,



wo - fer - ne du den ed - len Frie - den, den ed - len Frie -



den für un - sern Leib und Stand be - schie - den, so lass der See - le doch dein se -



lig machend Wort.




Wenn uns dies Heil be geg - net, so sind wir hier ge -

seg - - net und Aus - er - wähl - te dort, wenn

uns dies Heil be - geg - - net, so sind wir hier ge - seg - - net und Aus - er - wähl - te dort, wenn

uns dies Heil be - geg - - net, so sind wir hier ge - seg - - net und Aus - er - wähl - te dort!

*Dal Segno.*

## RECITATIVO.

Soprano.

Alto.

Tenore.

Basso.

Organo e Continuo.

Doch weil der Feind bei Tag und Nacht zu unserm Scha-den wacht, und un-sre Ru-he will ver-

stören, so wollest du, o Her-re Gott, er-hö-ren, wenn wir in heil-iger Gemei-ne be-ten: den

*Allegro.*

Den Sa-tan un-ter un-s're Fü-sse tre-ten. Den Sa-tan un-ter un-s're Fü-sse tre-ten. Den Sa-tan un-ter un-s're Fü-sse tre-ten. Sa-tan un-ter un-s're Fü-sse tre-ten. So bleiben wir zu dei-nem

Ruhm dein auserwähltes Heilig-thum, und können auch nach Kreuz und Leiden zur Herrlich-keit von hinnen scheiden.



## CHORAL.

Tromba I.  
 Tromba II.  
 Tromba III.  
 Timpani.  
 Oboe I.  
 Oboe II.  
 Oboe III.  
 Violino I.  
 Violino II.  
 Viola.  
 Soprano.  
 Alto.  
 Tenore.  
 Basso.  
 Organo e Continuo.

Dein ist al - lein die Eh - - re, dein ist al - lein der Ruhm;  
 bis wir fröh - lich ab - schei - - den in's e - wig' Him - mel - reich,

Ge - duld im Kreuz uns leh - re, re - gier' all' un - ser Thun,  
zu wah - rem Fried' und Freu - de, den Heil'gen Got - tes gleich.

Ge - duld im Kreuz uns leh - re, re - gier' all' un - ser Thun,  
zu wah - rem Fried' und Freu - de, den Heil'gen Got - tes gleich.

Ge - duld im Kreuz uns leh - re, re - gier' all' un - ser Thun,  
zu wah - rem Fried' und Freu - de, den Heil'gen Got - tes gleich.

Ge - duld im Kreuz uns leh - re, re - gier' all' un - ser Thun,  
zu wah - rem Fried' und Freu - de, den Heil'gen Got - tes gleich.

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: solch's sin - get heut ohn' Scher - zen die  
 In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: solch's sin - get heut ohn' Scher - zen die  
 In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: solch's sin - get heut ohn' Scher - zen die  
 In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: solch's sin - get heut ohn' Scher - zen die

christ-gläubi-ge Schaar, — und wünscht mit Mund und Her-zen ein se-lig's neu-es

christ-gläubi-ge Schaar, — und wünscht mit Mund und Her-zen ein se-lig's neu-es

christ-gläubi-ge Schaar, — und wünscht mit Mund und Her-zen ein se-lig's neu-es

christ-gläubi-ge Schaar, — und wünscht mit Mund und Her-zen ein se-lig's neu-es

Jahr, — und wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.  
 Jahr, — und wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.  
 Jahr, — und wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.  
 Jahr, — und wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr.