

# Cantate

Am Sonntage Quasimodogeniti

„Am Abend aber desseligen Sabbath.“

Evangelium St. Johannis Cap. 20. 1. 19.

№ 42.



# Dominica Quasimodogeniti.

„Am Abend aber desselbigen Sabbath.“

## SINFONIA.

Oboe I. 

Oboe II. 

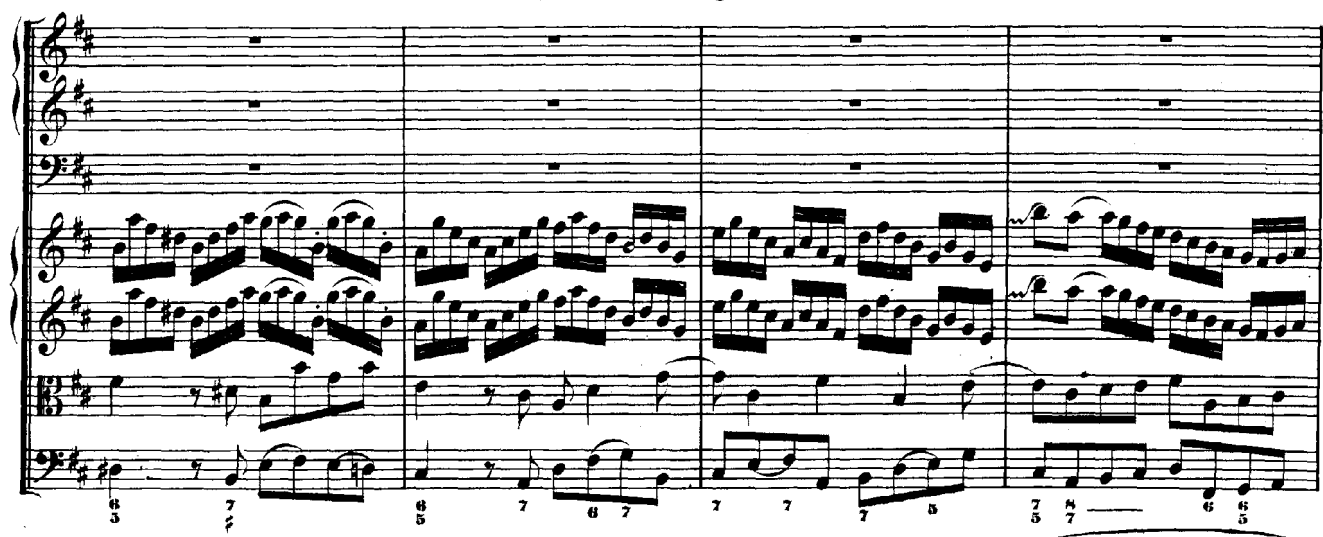
Fagotto. 

Violino I. 

Violino II. 

Viola. 

Organo e Continuo. 



Figured bass notation: 6 6 6 4/3 5 6 6 6 5



Figured bass notation: 7 7 6 7 7 7 7 5 7 5 7 6 6 5

*piano* *forte*

6 3 6  
4 3  
piano piano forte forte  
(forte) 6 6

This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings of *piano* and *forte*. Fingering numbers are provided for the piano part.

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

This system contains measures 4 through 7. The piano accompaniment continues with complex rhythmic patterns and dynamic changes.

7 7 7 7 7 7 7 7

This system contains measures 8 through 11. The piano part features a prominent rhythmic motif.

First system of musical notation, measures 1-4. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes various rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *piano* and *forte*. A trill (*tr*) is present in the first staff of the third measure. Fingerings are indicated by numbers 1-5.

Second system of musical notation, measures 5-8. It continues the grand staff notation. The music features complex rhythmic textures with many sixteenth notes. Dynamic markings include *piano* and *forte*. Fingerings are indicated by numbers 1-5.

Third system of musical notation, measures 9-12. It continues the grand staff notation. The music features complex rhythmic textures with many sixteenth notes. Dynamic markings include *piano* and *forte*. A trill (*tr*) is present in the second staff of the tenth measure. Fingerings are indicated by numbers 1-5.

First system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Below the bottom two staves, there are several groups of numbers: 7, 7b, 7b, 6 6 5, 6 6 5, 6 6 5, 6 6 5, 6 6 5, 6 6 5.

Second system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music continues with complex rhythmic patterns. Dynamic markings include *piano* and *forte*. The *forte* markings appear in the top two staves of the second half of the system.

Third system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music continues with complex rhythmic patterns. Below the bottom two staves, there are several groups of numbers: 6 5, 7, 6 5, 7, 6 7 6, 7, 7, 7, 7.

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

*piano* *forte* *forte* *forte (forte)*

*tr* *tr* *tr*

*cantabile* *cantabile* *piano* *piano* *piano*

6 7 7 6 6 5 7

*tr* *tr*

*cantabile* *tr* *tr*

5 6 5 7 6 5 7

B.W. X.

First system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first two staves contain dense, rapid sixteenth-note passages. The middle two staves have a more melodic line with some slurs. The bottom two staves provide a steady accompaniment. The word "forte" is written in the middle two staves. At the end of the system, there are fingering numbers: 6, 6, 7 6 6 6 6, and 3 4 2.

Second system of musical notation, continuing the piece. It features six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music continues with similar rhythmic patterns. The word "forte" is written in the bottom two staves. At the end of the system, there are fingering numbers: 4 4 7 5 6, 6, 7 5 6 7, 7 5, 6 6 4, 5, 6 6 6.

Third system of musical notation, continuing the piece. It features six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music continues with similar rhythmic patterns. At the end of the system, there are fingering numbers: 6 4 6, 6 6, 7 7 7 7, 7 7 7 7.



First system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music includes various rhythmic patterns and accidentals.

Second system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The word "piano" is written in the first staff of this system. The music continues with complex rhythmic figures.

Third system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The word "Adagio." is written above the first staff. The word "tr" (trill) is written above several notes. The word "(forte)" is written in the middle staves. The system concludes with the instruction "Da Capo." and the signature "H. W. X."

RECITATIVO.

Tenore. Am A\_bend a\_ber des sel\_bigen Sabbaths, da die Jünger versammelt, und die Thüren verschlossen wa\_ren, aus Furcht vor den Ju\_den kam Je\_sus und trat mit\_ten ein.

Continuo.

Organo e Fagotto.

Detailed description: This section contains the recitative. The Tenor part is written in a 12/8 time signature with a key signature of one sharp (F#). The lyrics are: "Am Abend aber des selbigen Sabbaths, da die Jünger versammelt, und die Thüren verschlossen waren, aus Furcht vor den Juden kam Jesus und trat mitten ein." The Continuo and Organ/Fagotto parts provide harmonic support with a steady bass line.

ARIA.  
Adagio.

Oboe I. *(forte)*

Oboe II. *(forte)*

Fagotto. *(forte)*

Violino I. *piano sempre*

Violino II. *piano sempre*

Viola. *piano sempre*

Alto.

Organo e Continuo. *(piano sempre)*

Detailed description: This section contains the aria, marked Adagio. The Oboe I, Oboe II, and Bassoon parts are marked *(forte)* and play a melodic line. The Violin I, Violin II, and Viola parts are marked *piano sempre* and play a harmonic accompaniment. The Alto and Organ/Continuo parts are also marked *(piano sempre)*. The score includes figured bass notation at the bottom of the Organ/Continuo part.

The first system of the musical score consists of seven staves. The top two staves are for the piano, and the bottom three are for the bass. The music is written in a key with one sharp (F#) and a 3/4 time signature. The piano part features intricate melodic lines with frequent trills (tr) and triplets (3). The bass part provides a steady accompaniment with eighth and sixteenth notes. Below the staves, there are several groups of numbers: 4, 5; 6, 4, 5; 6, 5; 9, 8; 4, 5; 5, 7, 5, 4.

The second system of the musical score continues the piece with the same seven-staff layout. The piano part continues with complex melodic patterns, including many trills and triplets. The bass part maintains its accompaniment. Below the staves, there are several groups of numbers: 7, 4, 5; 6, 5; 6, 7, 5; 7, (5), 4; 7, 5.

Musical score for the first system. It consists of a grand piano (Gp) and a vocal line. The Gp part includes a treble and bass staff with various dynamics: *tr.*, *piano*, and *tr.*. The vocal line is in a single staff with lyrics: "Wo Zwei und Drei versamlet sind in Je-su theu-rem Na-". The system concludes with figured bass notation: 4 4 2, 6, 7 4 2, and 6 3.

Musical score for the second system. It continues the Gp and vocal parts from the first system. The Gp part includes dynamics: *forte*, *tr.*, *piano*, and *tr.*. The vocal line continues with lyrics: "men, wo Zwei und Drei versamlet sind in Je-su theu-rem Na-". The system concludes with figured bass notation: 6 4, 5 3, 7 5 6 6 4 3, 7 4 2, and 6 5 5.

men, wo Zwei und Drei versammelt sind in Je-su theu - rem Na - men, da stellt sich Je - sus mitten

*piano* *tr*

7 6 7 # 6

ein und spricht da-zu das A - - - - - men.

*forte* *tr*

6 7 # 6 6 6 4 5 2 7 5 2 9 8 6 5 4 (5 8)

tr  
piano tr  
*piano*  
*(piano)*

Wo Zwei und Drei versammelt sind in Je-su theu - - rem Na-men, wo Zwei und

4 2 2 3 7 7

3 3 3 3 3 3

Drei versammelt sind, wo Zwei und Drei versammelt sind in Je. su theu - - - - rem Na - - - - men, in Je. su

4 2 6 5 5 5

*piano*  
*tr*

theu-rem Na - - men, da stellt sich Je - - sus mit-ten ein und spricht dazu das A - -

5 6 6 7 4 6 5 4 3

*forte*

men, da stellt sich Je - - sus mit-ten ein und spricht dazu das A - - - men.

5 7 7 4 6 7 4 8 7 4 2

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff features a complex melodic line with many sixteenth notes and trills. The second staff has a similar but slightly less dense melodic line. The third staff is a bass line with eighth notes. The fourth and fifth staves provide harmonic support with chords and single notes. The sixth and seventh staves are mostly rests. Below the staves, there are numerical figures: 9 8 6 4 (3) 7 4 2 2 4 4 6 4 5 6 5 7.

The second system of the musical score also consists of seven staves, following the same clef arrangement as the first system. The music continues with similar melodic and harmonic patterns. The first staff has trills and triplets. The second staff also features trills. The third staff continues with eighth-note bass lines. The fourth and fifth staves provide harmonic support. The sixth and seventh staves are mostly rests. Below the staves, there are numerical figures: 9 8 4 4 5 7 4 4 7 6 4 2.



6 (7) 7 (6b/4) 7 4/2 6 4/2

*Un poco andante.*

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

Denn was aus Lieb' und Noth ge-schieht, was aus Lieb' und Noth — geschieht, das bricht des Höch-sten Ord - nung

nicht, denn was aus Lieb' und Noth geschieht, das bricht des Höch - sten Ordnung nicht, bricht des Höch - - - - - sten

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

Ord - - - - - nung nicht. *forte* Denn was aus Lieb' und Noth geschieht, was aus Lieb' und

*forte* *piano* *piano*

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

Noth — geschieht, das bricht des Höch - sten Ord - nung nicht, denn was aus Lieb' und Noth geschieht, das

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

bricht des Höch - sten Ord - nung nicht, bricht des Höchsten Ord - nung nicht.

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

*Da Capo.*

CHORAL.  
DUETTO.

Soprano.

Tenore.

Fagotto e  
Violoncello.

Organo e  
Continuo.

Ver.za - ge nicht, ver za - ge nicht, ver -  
za - ge nicht, ver za - ge nicht,

*piano*

za - ge nicht, ver za - ge nicht,  
ver.za - ge nicht, ver za - ge nicht,

o Häuf.lein klein, o Häuf.lein klein, obgleich die Fein.de wil lens sein dich  
o Häuf.lein klein, o Häuf.lein klein, obgleich die Fein.de wil lens sein dich gänz - lich zu ver -

gänzlich zu ver - stö -  
stö - ren, dich gänzlich zu ver - stö -

7 5 7 5 7 5 7 5 7 5

ren, dich gänzlich, gänzlich, gänzlich zu ver - stö - ren,  
ren, dich gänzlich, gänzlich, gänzlich zu ver - stö - ren,  
*forte* *forte*

7 8 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

und  
und su - ehen dei -  
*piano piano*

7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5

su - ehen dei - nen Un - ter - gang, und su - ehen dei - nen Un - ter - gang,  
nen Un - ter - gang, und su - ehen dei - nen Un - ter - gang, dei - nen Un - ter -

9 8 7 7 9 8 7 7 9 8 7 7 9 8 7 7 9 8 7 7 9 8 7 7 9 8 7 7 9 8 7 7 9 8 7 7

13 *dei - nen Unter - gang, da - von dir wird recht angst und bang, angst und bang: es wird nicht lan - ge, nicht lan - ge,*  
 13 *gang, da - von dir wird recht angst und bang: es wird nicht lan - ge wäh -*  
 Bass line with figured bass: 7 7 7 4 3 7b 4b 3 6 7b 5 4 5 4 2 7 4

13 *- ge wäh - ren, es wird nicht lan - ge wäh - ren, es wird nicht lan - ge*  
 13 *ren, es wird nicht lan - ge wäh - ren, es wird nicht lan - ge wäh - ren,*  
 Bass line with figured bass: 7 5 4 7 4 3 7 4 3 7 4 3 7 4 3 7

13 *währen, nicht lan - ge, nicht lan - ge währen, es wird nicht lan - ge währen,*  
 13 *es wird nicht lan - ge, es wird nicht lan - ge, nicht lange währen, es wird nicht lan - ge, nicht lan - ge währen,*  
 Bass line with figured bass: 4 3 7 4 3 7b 4b 3 7b 6 5 4 6 5 4 7 4 5

13 *ren!*  
 13 *ren!*  
 Bass line with *forte* marking and figured bass: 7 7b 5 4 7 4 3 7b 5 4 4 3

RECITATIVO.

Basso.

Fagotto, Organo e Continuo.

Man kann hier von ein schön Ex.empel sehen an dem, was zu Je ru.salem gesehen; denn,

da die Jünger sich versammelt hatten in finstern Schatten, aus Furcht vor denen Juden, so trat mein Heiland mitten ein. zum Zeugnis,

Animoso.

dass er seiner Kir\_che Schutz will sein. Drum lasst die Fein.de wü.then, lasst die Fein.de wü.then!

ARIA.

Violino I.

Basso.

Fagotto, Organo e Continuo.

divisi

9 7 4 3 6 5 7 6 4 2 6 4 2 6 4 6 4 6 7 6 1/2 3 7 6 1/2 3

*tr* *forte* *forte*  
*piano* Je - sus ist ein Schild - der Sei - nen, *forte*

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

*piano* *piano*  
*piano* Je - sus ist ein Schild - der Sei - nen, ein Schild - der Sei - nen, wenn sie

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

*(forte)* *(piano)* *(forte)* *(piano)*  
 die Ver - fol - gung trifft, *(forte)* Je - sus ist ein Schild - der Sei - nen, *(piano)*

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



*piano*

wenn sie die Ver - fol - gung trifft, Je - sus

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

*forte*

ist ein Schild der Sei - nen, wenn sie die Ver - fol - gung trifft.

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

7 # 6 5 7 7 6 5 7 6 7 5 9 8 6

9 7 # 2 7 7 # 4 2 # 4 2 6 6 4 6 7 # 4 2 2 4 2

tr

*piano*  
*piano*

Ih - nen muss die Son - ne schei - nen mit der gold - nen

*piano*

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

*piano*  
*piano*

Ü - berschrift: Je - sus ist ein Schild - der Sei - nen, wenn sie die Ver -

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

*forte*  
*forte*  
*forte*

fol - gung trifft, wenn sie die Ver - fol - gung trifft.

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

tr tr

*piano*  
*piano*

Ih - nen muss die

*piano*

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

*piano*

Son - - ne schei - nen mit der gold - nen Ü - ber - schrift: Je - sus ist ein

*piano*

Schild der Sei - nen, wenn sie die Ver - fol - gung

trifft, wenn sie die Ver - fol -

- gung, die Ver - fol - gung

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It contains a melodic line with sixteenth-note patterns, marked with *(forte)*. The middle staff is also in treble clef with the same key signature and time signature, containing a similar melodic line, also marked with *(forte)*. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with some rests and notes, marked with *trifl.* and *(forte)*. Below the bottom staff, there are some numbers: 6, 6/4, and 6.

Second system of musical notation, continuing from the first. It consists of three staves in the same key signature and time signature. The top two staves continue the melodic lines with sixteenth-note patterns. The bottom staff continues the bass line. Below the bottom staff, there are some numbers: 7, 6/5, 7, 7, 6/5, 7, and 6.

Third system of musical notation, continuing from the second. It consists of three staves in the same key signature and time signature. The top two staves continue the melodic lines. The bottom staff continues the bass line. Below the bottom staff, there are some numbers: 7/5, 9, 5, 9/7, 8/3, 6/5, 7, 6/4, 4/2, 6/4, and 4/2.

Fourth system of musical notation, continuing from the third. It consists of three staves in the same key signature and time signature. The top two staves continue the melodic lines. The bottom staff continues the bass line. Below the bottom staff, there are some numbers: 6/4, 6, 6/4, 6, 7, 6/4/3, 7, 6/4/3, 7, 6/5, 5, 7, 6/4, and 3/3. A trill (*tr*) is indicated above a note in the top staff of this system.

**CHORAL.**

**Soprano.**  
Oboe I. II. Violino I.  
col Soprano.

**Alto.**  
Violino II. col'Alto.

**Tenore.**  
Viola col Tenore.

**Basso.**

**Fagotto,  
Organo e Continuo.**

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - tern

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - tern

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - tern

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - tern

Ver - leih' uns Frie - den gnä - dig - lich, Herr Gott, zu un - tern

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

Zei - ten, es ist ja doch kein And - rer nicht, der für uns könn - te

Zei - ten, es ist ja doch kein And - rer nicht, der für uns könn - te

Zei - ten, es ist ja doch kein And - rer nicht, der für uns könn - te

Zei - ten, es ist ja doch kein And - rer nicht, der für uns könn - te

Zei - ten, es ist ja doch kein And - rer nicht, der für uns könn - te

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

strei - ten, denn du, unsr Gott al - lei - ne. Gieb un - sern Für - sten

strei - ten, denn du, unsr Gott al - lei - ne. Gieb un - sern Für - sten

strei - ten, denn du, unsr Gott al - lei - ne. Gieb un - sern Für - sten

strei - ten, denn du, unsr Gott al - lei - ne. Gieb un - sern Für - sten

strei - ten, denn du, unsr Gott al - lei - ne. Gieb un - sern Für - sten

5 (17) 7 4 2 6 5 6 6 5 4 3 6 4 1 2 7 5 2

und der Ob - rig - keit Fried' und gut Re - gi - ment, dass wir un - ter ih -

und der Ob - rig - keit Fried' und gut Re - gi - ment, dass wir un - ter ih -

und der *Viola.* Ob - rig - keit Fried' und gut Re - gi - ment, dass wir un - ter ih -

und der Ob - rig - keit Fried' und gut Re - gi - ment, dass wir un - ter ih -

und der Ob - rig - keit Fried' und gut Re - gi - ment, dass wir un - ter ih -

(6) 6 6 5 6 5 3 3 6 3 6

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - - gen in al - ler Gott -

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - - gen in al - ler Gott -

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - - gen in al - ler Gott -

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - - gen in al - ler Gott -

nen ein ge - ru - hig und stil - les Le - ben füh - ren mö - - gen in al - ler Gott -

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

se - lig - keit und Ehr - - bar - keit, A - - - - - men!

se - lig - keit und Ehr - - bar - keit, A - - - - - men!

se - lig - keit und Ehr - - bar - keit, A - - - - - men!

se - lig - keit und Ehr - - bar - keit, A - - - - - men!

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