

Heinrich  
**BACH**

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Ich danke dir, Gott  
I thank you God

für Soli (SSATB), Chor (SSATB)  
2 Violinen, 2 Violen und Basso continuo  
herausgegeben von Hans Bergmann

for soli (SSATB), choir (SSATB)  
2 violins, 2 violas and basso continuo  
edited by Hans Bergmann

Stuttgarter Bach-Ausgaben  
Urtext

Partitur / Full score



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Carus 30.402



# Vorwort



Heinrich Bach, der Begründer der Arnstädter Linie der Musikerfamilie, wurde 1615 in Wechmar bei Gotha geboren. Nach Unterrichtsjahren bei seinem Vater Johannes Bach (gest. 1626) und seinem älteren Bruder Johann (1604-1673) in Suhl, Schweinfurt und Erfurt bekleidete er von 1641 bis zu seinem Tod im Jahre 1692 das Organistenamt der Arnstädter Liebfrauen- und Oberkirche. Aus seinem ehemals umfangreichen Schaffen hat sich offenbar nur ein einziges Werk erhalten — es ist das vorliegende.<sup>1</sup> Von seinen sechs Kindern sind Johann Christoph (1642-1703) und Johann Michael (1648-1694) ebenfalls als Komponisten hervorgetreten.

Das Geistliche Konzert *Ich danke dir, Gott* wird durch einen handschriftlichen Stimmensatz überliefert, der in der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin aufbewahrt wird (Signatur: Mus. ms. Bach St 342, olim P 941; ursprünglich gehörte er zu den Beständen der Michaeliskirche Erfurt.<sup>2</sup> Die Stimmen sind: *Cantus 1, Cantus 2, Altus, Tenor, Baß, Violin 1, Violin 2, Alto Viol, Teno [sic!] Viola, Bassus Continuus*. Schreiber dieser Stimmen ist nach Max Schneider<sup>3</sup> Johann Christian Appelman. Von einem unbekanntem Schreiber stammen zwei weitere Stimmen: *Altus Capell* und *Baßus Capellae*. Die Capellstimmen für Sopran I, II und Tenor sind verschollen, konnten jedoch leicht rekonstruiert werden. Auf der Continuostimme, die zugleich als Umschlag dient, findet sich folgende Aufschrift: *Dom. XVII Trin. | Ich danke dir Gott, daß ich wunderbarlich | gemacht bin etc. | 2 Cant. | 1 Alt | 1 Tenor | 1 Baß | 2 Violin | 2 Viol | 5 Ripien | con | Baßo Continuo | di | Heinrich Bach. | A. [=Appelman] | d:29 Jan:ao 1681.*

Merkwürdig berührt die Bestimmung des Werkes zum 17. Sonntag nach Trinitatis, denn zwischen Psalm 139, 14 und den Perikopen dieses Sonntages (Epistel: Eph. 4, 1-6, Mahnung zur Einigkeit im Geiste. Evangelium. Luk. 14, 1-11, Heilung eines Wassersüchtigen, Mahnung zur Bescheidenheit) bestehen nicht unbedingt Übereinstimmungen.

Herausgeberzusätze sind durch kleineren Stich bzw. Kursivschrift, bei Bögen durch Punktierung gekennzeichnet. Folgende Lesarten wurden nicht übernommen:

| Takt | System         | Bemerkung   |
|------|----------------|---|
| 3    | Violino II     | 6. Note c''   |
| 6    | Viola II       | Rhythmus:  |
| 10   | Basso continuo | Bezifferung der 3. Note auf der 2.  |
| 10   | Basso continuo | letzte Note G   |
| 22   | Violino I      |            |
| 22   | Viola II       | 1. Note c'  |
| 22   | Basso continuo | zwei Viertelnoten c' c auf Zählzeit eins  |
| 27   | Viola I        | 2. und 3. Note jeweils c'   |
| 27   | Viola II       | 2. und 3. Note a g  |
| 27   | Basso continuo | 2. Note mit Bezifferung 6   |
| 32   | Basso continuo | letzte Note g   |

|       |                |  |
|-------|----------------|--|
| 37    | Basso continuo | 1. Note G  |
| 37    | Basso          | 3. Note e  |
| 39    | Tenore         | 6. Note f  |
| 42    | Alto           | die Ripienstimme setzt erst auf Zählzeit vier ein  |
| 42    | Basso          | Die Ripienstimme setzt erst auf Zählzeit drei ein  |
| 43    | Viola I        | 4. Note f'   |
| 43    | Viola II       | 2. Note d'   |
| 48    | Basso continuo | 4. Note G  |
| 51    | Violino I      | 2. und 3. Note jeweils c''   |
| 51    | Violino II     | 2. Note c''  |
| 56    | Violino II     | letzte Note f'   |
| 59    | Violino II     | 3. Note c'   |
| 59/60 | Viola II       | <br>(vgl. Bc.)  |
| 61-70 | Violino I      | in diesen Takten sind sämtliche Noten eine Terz tiefer; der Fehler rührt daher, daß Violino I und II in Takt 56 in den Sopranschlüssel wechseln, Violino II in Takt 61 wieder in den Violinschlüssel wechselt, Violino I dagegen erst in Takt 73 |
| 70    | Soprano II     | 2. Note g'   |
| 72    | Tenore         | 3. Note c'   |
| 75    | Violino I      | 4. Note c''  |
| 75    | Basso continuo | Bezifferung der letzten Note: 5 6  |
| 77    | Basso continuo | Bezifferung der ersten beiden Noten: $\frac{4}{6} \#$  |
| 81    | Violino I      | 7. Note e''  |
| 90    | Violino I      | letzte Note e''  |
| 90    | Basso          | 2. Note H  |
| 91    | Violino II     | 4. und 5. Note jeweils g'  |
| 91    | Viola I        | halbe Note d' auf Zählzeit eins  |
| 97    | Alto           | 4. und 5. Note e' d'   |
| 99    | Basso continuo |   |
| 101   | Alto           | 5. Note g'   |
| 110   | Violino I      | a'   |
| 116   | Soprano II     | ohne #   |
| 124   | Soprano I      | die beiden letzten Noten sind nicht punktiert  |
| 134   | Tenore         | 3. Note h  |
| 135   | Soprano I      | 5. und 10. Note jeweils g''  |
| 140   | Soprano II     | zwei Achtelnoten a'  |

Für die Übermittlung eines Mikrofilms sowie für die Erlaubnis zur Publikation sei der Musikabteilung der Staatsbibliothek Preußischer Kulturbesitz in Berlin freundlichst gedankt.

Freiburg (Breisgau),  
im Oktober 1985

Hans Bergmann

<sup>1</sup>Vergl. dagegen das Vorwort zu *Ach, daß ich Wassers gnug hätte*, HE 30.401. Aus stilistischen Gründen ist der Autorenangabe im Nachlaßverzeichnis C. P. E. Bachs eher zu trauen.

<sup>2</sup>Elisabeth Noack, *Die Bibliothek der Michaeliskirche zu Erfurt*; in: *Archiv für Musikwissenschaft* 7 (1925), S. 65-116

<sup>3</sup>*Reichsdenkmale* Bd. 2, Nr. 1, S. 3-21, Quellenangaben und Anmerkungen S. 139-142

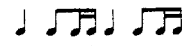

# Preface



Heinrich Bach, founder of the musician family's Arnstadt line, was born 1615 in Wechmar, near Gotha. His father, Johannes Bach (who died 1626), and elder brother, Johann (1604-1673), saw to his music education during the years spent in Suhl, Schweinfurt and Erfurt, and Heinrich subsequently moved to Arnstadt in 1641 to occupy the post as organist at the Liebfrauenkirche and the Oberkirche. He held this office until his death in 1692. Apparently only one single composition has survived out of his substantial oeuvre — the work presented here.<sup>1</sup> Of his six children Johann Christoph (1642-1703) and Johann Michael (1648-1694) have also made a name as composers.

The concerto *Ich danke dir, Gott*, has been handed down as a manuscript set of parts, now held in the Music Department of the Staatsbibliothek Preussischer Kulturbesitz in Berlin (shelfmark Mus. ms. Bach St 342, olim P 941); originally it belonged to the archives of Erfurt's Michaeliskirche.<sup>2</sup> The parts are *Cantus 1, Cantus 2, Altus, Tenor, Baß, Violin 1, Violin 2, Alto Viol, Teno [sic] Viola, Bassus Continuus*. Max Schneider<sup>3</sup> identifies the copyist as Johann Christian Appelman. An unknown copyist added two further parts for *Altus Capell* and *Baßus Capellae*. The ripieno parts for soprano I, II and tenor are lost, but were easy to reconstruct. The continuo part, serving also as a cover, bears the heading *Dom. XVII Trin. | Ich dancke dir Gott, daß ich wunderbarlich | gemacht bin etc. | 2 Cant | 1 Alt | 1 Tenor | 1 Baß | 2 Violin | 2 Viol | 5 Ripien | con | Baßo Continuo | di | Heinrich Bach. | A. [= Appelman] | d:29 Jan:ao 1681.*

The designation of this work to the 17th Sunday after Trinity is rather strange, since there is little connection between Psalm 139, 14 and the readings for this Sunday (Epistle: Ephesians 4, 1-6, an exhortation for unity of the spirit. Gospel: Luke 14, 1-11, the healing of a man suffering from dropsy, an exhortation to humility).

Editorial additions are indicated by smaller print, italics and broken lines for slurs and ties. The following readings have not been included in our edition:

| Bar | Staff          | Remarks   |
|-----|----------------|---|
| 3   | violino II     | 6th note c''  |
| 6   | viola II       | rhythm:  |
| 10  | basso continuo | figuration of the 3rd note on the 2nd   |
| 10  | basso continuo | last note G   |
| 22  | violino I      |          |
| 22  | viola II       | 1st note c'   |
| 22  | basso continuo | two crotchets c' c on first beat  |
| 27  | viola I        | 2nd and 3rd note both c'  |
| 27  | viola II       | 2nd and 3rd note a g  |
| 27  | basso continuo | 2nd note with figuration 6  |
| 32  | basso continuo | last note g   |

|       |                |  |
|-------|----------------|--|
| 37    | basso continuo | 1st note G   |
| 37    | basso          | 3rd note e   |
| 39    | tenore         | 6th note f   |
| 42    | alto           | the ripieno part does not join in until the fourth beat  |
| 42    | basso          | the ripieno part does not join in until the third beat   |
| 43    | viola I        | 4th note f'  |
| 43    | viola II       | 2nd note d'  |
| 48    | basso continuo | 4th note G   |
| 51    | violino I      | 2nd and 3rd note both c''  |
| 51    | violino II     | 2nd note c''   |
| 56    | violino II     | last note f'   |
| 59    | violino II     | 3rd note c'  |
| 59/60 | viola II       | <br>(cf. Bc.)   |
| 61-70 | violino I      | in these bars all the notes are a third lower; the mistake originated by violino I and II changing to the treble clef in bar 56, violino II changes back in bar 61, but violino I not until bar 73 |
| 70    | soprano II     | 2nd note g'  |
| 72    | tenore         | 3rd note c'  |
| 75    | violino I      | 4th note c''   |
| 75    | basso continuo | figuration of the last note 5 6  |
| 77    | basso continuo | figuration of the first two notes $\frac{4}{6} \#$   |
| 81    | violino I      | 7th note e''   |
| 90    | violino I      | last note e''  |
| 90    | basso          | 2nd note B   |
| 91    | violino II     | 4th and 5th note both g'   |
| 91    | viola I        | minim d' on first beat   |
| 97    | alto           | 4th and 5th note e' d'   |
| 99    | basso continuo |   |
| 101   | alto           | 5th note g'  |
| 110   | violino I      | a'   |
| 116   | soprano II     | without #  |
| 124   | soprano I      | the last two notes are not dotted  |
| 134   | tenore         | 3rd note b   |
| 135   | soprano I      | 5th and 10th note both g''   |
| 140   | soprano II     | two quavers a'   |

Grateful thanks are due to the Music Department of the Staatsbibliothek Preussischer Kulturbesitz in Berlin for the use of a microfilm and for permission to publish.

Freiburg (Breisgau),  
October 1985  
Hans Bergmann

English translation  
Linda Booth

<sup>1</sup> Cf. preface to *Ach, daß ich Wassers gnug hätte*, HE 30.401. Going on style, we would have more reason to believe the naming of the composer in C.P.E. Bach's list of the estate.

<sup>2</sup> Elisabeth Noack, *Die Bibliothek der Michaeliskirche zu Erfurt*, in: *Archiv für Musikwissenschaft* 7 (1925), p. 65-116

<sup>3</sup> *Reichsdenkmale* vol. 2, No. 1, pp. 3-21, source information and remarks pp. 139-142

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:  
Partitur (Carus 30.402), Chorpartitur (Carus 30.402/05),  
komplettes Orchestermaterial (Carus 30.402/19).

⬇️ Digitale Ausgaben sind erhältlich: [www.carus-verlag.com/3040200](http://www.carus-verlag.com/3040200)

The following performance material is available:  
full score (Carus 30.402), choral score (Carus 30.402/05),  
complete orchestral material (Carus 30.402/19).

⬇️ Digital editions for this work are listed at [www.carus-verlag.com/3040200](http://www.carus-verlag.com/3040200)

# Ich danke dir, Gott

*I thank you God*

Ps. 139, 14

Heinrich Bach

1615–1692

## Sinfonia

Violino I

Violino II

Viola I

Viola II

Soprano I

Soprano II

Alto

Tenore

Basso

Basso continuo

The musical score is arranged in a standard orchestral format. The top four staves are for the string section: Violino I, Violino II, Viola I, and Viola II. Below these are five vocal staves: Soprano I, Soprano II, Alto, Tenore, and Basso. At the bottom is the Basso continuo staff, which is a grand staff with a treble and bass clef. The music is in common time (C) and features a variety of rhythmic patterns and melodic lines. A large, stylized watermark 'CARUS' is overlaid across the center of the score, and a large, stylized 'C' logo is positioned on the left side, partially overlapping the vocal staves.

5

6

Aufführungsdauer / Duration: ca. 6. min.

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Herausgeber und  
Generalbassaussetzung: Hans Bergmann

English version by  
Vernon and Jutta Wicker

6

7 6 6 5 6

10

6 6 6 # 6 6 b # #

Musical score for measures 16-20. It consists of four staves: two treble clefs and two bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some slurs and accents present.

Piano accompaniment for measures 16-20. It consists of two staves: a treble clef and a bass clef. The music is primarily chordal, with some moving lines in the bass.

Musical score for measures 21-25. It consists of four staves: two treble clefs and two bass clefs. The music continues with complex rhythmic patterns, including triplets and sixteenth notes. There are some slurs and accents present.

Piano accompaniment for measures 21-25. It consists of two staves: a treble clef and a bass clef. The music is primarily chordal, with some moving lines in the bass.

3 4 3 4 3

Musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature.

Tutti

Ich, ich dan - ke dir, dan - ke dir, Gott, ich, ich dan - ke, dan - ke dir, Gott,  
 I, I thank you, God, thank you, my God, I, I thank you, thank you, God,

Tutti

Ich, ich dan - ke dir, dan - ke dir, Gott, ich, ich dan - ke, dan - ke dir, Gott,  
 I, I thank you, God, thank you, my God, I, I thank you, thank you, my God,

Tutti

Ich, ich dan - ke dir, dan - ke dir, Gott, ich, ich dan - ke, dan - ke dir, Gott, ich  
 I, I thank you, God, thank you, my God, I, I thank you, thank you, my God, I

Solo

Tutti

Ich, ich dan - ke dir, dan - ke dir, Gott, ich, ich dan - ke, dan - ke dir, Gott, ich  
 I, I thank you, God, thank you, my God, I, I thank you, thank you, my God, I

Solo

Ich, ich dan - ke dir, dan - ke dir, Gott, ich, ich dan - ke, dan - ke dir, Gott,  
 I, I thank you, God, thank you, my God, I, I thank you, thank you, my God,

Piano accompaniment musical score for the bottom of the page, consisting of two staves (treble and bass clef).

Musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes rests and melodic lines.

Solo  
ich dan - ke dir, Gott,  
*I thank you, my God,*

Solo  
ich dan - ke dir, Gott,  
*I thank you, my God,*

dan - ke dir, Gott,  
*thank you, my God,*

ke dir, Gott,  
*ou, my God,*

daß ich wun - der, wun - der-, wun-der-bar-lich ge-  
*that so won - der, won - der, won-der-ful - ly you*

daß ich wun - der, wun - der-, wun-der-bar-lich ge-  
*that so won - der, won - der, won-der-ful - ly you*

Musical score for the second system, featuring vocal staves with lyrics and piano accompaniment. The lyrics are in German and English. The piano part is in bass clef.



Musical score for the third system, featuring piano accompaniment. It consists of two staves (treble and bass clef) with chords and a bass line. There are some markings below the staves, including a sharp sign and the number 6.

Four empty musical staves at the top of the page, consisting of two treble clefs and two bass clefs.

Musical score with lyrics in German and English. A large, stylized watermark 'CARUS' is overlaid across the middle of the page. The lyrics are:
   
 daß ich wun - der-, wun - der -
   
 that so - der, wo - der -
   
 daß ich - der-, wun - der -
   
 that won - der, won - der -
   
 macht
   
 made me,
   
 macht
   
 made
   
 daß ich wun - der-, wun -
   
 that so won - der, won -
   
 daß ich wun - der-, wun - der - bar - lich ge - macht bin,
   
 that so won - der, won - der - ful - ly you made me,

Piano accompaniment musical staves at the bottom of the page, showing chords and a bass line.

Musical score for the first system, including vocal staves and piano accompaniment.

bar-lich ge-macht bin,  
ful - ly you made me,  
daß ich wun - der-, wun - der-,  
that so won - der, won - der,

bar-lich ge-macht bin,  
ful - ly you made me,  
daß ich wun - der-, wun - der-,  
that so won - der, won - der,

daß ich wun - der-, daß ich wun -  
that so won - der, that so won -

er-, daß ich er - bar-lich ge-macht bin, wun - der-bar-lich,  
er, that so der - ful - ly you made me, won - der - ful - ly,

daß ich wun - der-, wun - der-, wun -  
that so won - der, won - der, won -

*Tutti*

Piano accompaniment for the second system.

6 4 3 6 7 6 6

Solo

wun-der-bar-lich ge-macht bin,      ich dan-ke dir, Gott,  
 won-der-ful-ly you made me,      I thank you, my God,

Solo

wun-der-bar-lich ge-macht bin,      ich dan-ke dir, Gott,      ich dan-ke dir, Gott,  
 won-der-ful-ly you made me,      I thank you, my God,      I thank you, my God.

Solo

- der - bar-lich ge-macht      ich dan-ke dir, Gott,  
 - der - ful - ly you made      I thank you, my God.

Solo

wun-der-bar-lich ge-macht      ich dan-ke dir,  
 won-der-ful-ly you made me,      I thank you, my

Solo

- der - bar-lich ge-macht bin,      ich  
 - der - ful - ly you made me,      I

# # ♯ # 5 #

Tutti Solo

ich, ich dan-ke dir, Gott, daß ich wunder-  
 I, I thank you, my God, that so won-der-

Tutti Solo

ich, ich dan-ke dir, Gott, daß ich wunder-  
 I, I thank you, my God, that so won-der-

Tutti

ich, ich dan-ke dir, Gott,  
 I, I thank you, my God,

Tutti

ich, ich dan-ke dir, Gott,  
 I, I thank you, my God,

Tutti

dan-ke dir, Gott,  
 thank you, my God,

ich, ich dan-ke dir, Gott,  
 I, I thank you, my God,

# # # 5 # 6 6 6

Four empty musical staves, two for the vocal line (treble clef) and two for the piano accompaniment (bass clef).

Musical score with lyrics and a large watermark. The lyrics are:
   
bar-lich ge-macht bin, daß ich wun-der - bar-lich ge-macht bin,
   
ful - ly you made me, that so won-der - ful - ly you made me,
   
bar-lich ge-macht bin, daß ich wun-der - bar-lich ge-macht bin,
   
ful - ly you made me, that so won-der - ful - ly you made me,
   
Solo
   
daß ich wun-der - bar-lich ge-macht bin, daß ich wun-der-
   
that so won-der - ful - ly you made - me, that so won-der -
   
Solo
   
daß ich wun-der - bar-lich ge-macht bin, daß ich wun-der-
   
that so won-der - ful - ly you made me, that so won-der -

Piano accompaniment with figured bass. The figures are: 6, 4, #, 6, 6.

Musical score for the first system, including vocal lines and piano accompaniment.

Musical score for the second system, featuring large stylized letters 'C' and 'S' overlaid on the notes.

bar-lich ge-ma-  
ful - ly you made

ch ge-macht bin  
you made me

Solo

daß ich wun-der-bar-lich ge - macht bin,  
that so won-der - ful - ly you made me,

daß ich wun-der-bar-lich ge - macht bin,  
that so won-der - ful - ly you made me,

daß ich wun - der -  
that so won - der -

Musical score for the third system, including piano accompaniment.

The first system of music consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The music is in a common time signature and features a mix of eighth and quarter notes.

The second system of music includes vocal staves with lyrics in German and English. The lyrics are:
   
wun-der - bar - lich ge - macht bin,      daß ich wun-der - bar - lich ge - macht bin,
   
won - der - ful - ly you made me,      that so won - der - ful - ly you made me,
   
daß ich wun-der - bar - lich ge - macht bin.
   
that won - der - ful - ly you made me.
   
daß ich wun-der - bar - lich ge - macht bin,
   
that won - der - ful - ly you made me,
   
bar - lich ge - macht bin,
   
ful - ly you made me,
   
daß ich
   
that so

The third system of music features piano accompaniment staves. At the bottom of the system, there is a chord progression: # 6 4 #.

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines feature a melodic phrase with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

The second system of the musical score includes vocal staves and piano accompaniment. The lyrics are written below the vocal staves. A large, stylized watermark reading 'Carus' is overlaid across the middle of the system. The lyrics are: 'daß ich wun - - - der - bar-lich ge-macht bin. / that so won - - - der - ful - ly you made me.' The piano accompaniment continues with chords and melodic fragments.

wun-der - bar-lich ge - macht \_\_\_\_\_ bin.  
 won-der - ful - ly you made \_\_\_\_\_ me.

The third system shows the piano accompaniment for the vocal lines above. It features a grand staff with treble and bass clefs. The music consists of chords and single notes, providing accompaniment for the vocal parts. The key signature remains one sharp (F#).

6 6 5 4 7 6 6

The first system of music consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The piano part features a rhythmic pattern of eighth notes.

The second system of music includes vocal staves with lyrics and piano accompaniment. A large, stylized watermark 'Carus' is overlaid across the system.

Lyrics:

- der - bar - lich ge-macht bin.
- der - ful - ly you made me.

Lyrics (continued):

- that wun - - - der - bar - lich ge-macht bin.
- won - - - der - ful - ly you made me.

The third system of music consists of two staves for piano accompaniment, showing chordal textures in the right hand and a bass line in the left hand.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music begins with a treble clef and a key signature of one flat. The vocal lines feature a melodic line with eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving bass lines.

The second system of the musical score includes vocal lines and piano accompaniment with lyrics in German and English. A large, stylized watermark reading 'CARUS' is overlaid across the center of the page. The lyrics are as follows:

Wun - der-, wun-der - bar - lich sind dei - ne Werk,  
 Won - der, won-der - ful - ly you made all things,

Wu - der-, wun - der - bar - lich  
 W - der, won - der - ful - ly

Wun -  
 Won -

Wun - der-, wun-der - bar - lich sind dei - ne Werk,  
 Won - der, won-der - ful - ly you made all things,

The third system of the musical score is primarily piano accompaniment, consisting of two staves in grand staff notation. It features chords and a steady bass line, providing accompaniment for the vocal lines above.

The first system of music consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#).

The second system of music includes vocal staves with lyrics and piano accompaniment. A large, stylized watermark 'CARUS' is overlaid across the center of the page. The lyrics are as follows:

sind dei - ne Werk,  
you made all things,

wun - der - bar - lich sind dei - ne Werk,  
won - der - ful - ly you made all things,

der - , wun - de - lich und dei - ne Werk,  
der , won - de - ly you made all things,

wun - der - , wun - der - bar - lich sind dei - ne Werk,  
won - der - der , won - der - ful - ly you made all things,

The third system of music shows the piano accompaniment for the final part of the page, consisting of two staves in bass clef. It continues the harmonic progression from the previous system.

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in 4/4 time and features a mix of eighth and quarter notes.

The second system of the musical score includes two vocal lines with lyrics and piano accompaniment. The lyrics are:
   
- der-, wun-der - bar-lich sind dei - ne Werk, wun-der-bar - lich sind dei - ne Werk,
   
- der, won-der - ful - ly you made all things, won-der - ful - ly you made all things,
   
- der-, wun-der - bar-lich sind dei - ne Werk, wun-der-bar - lich sind dei - ne Werk,
   
- der, won-der - ful - ly you made all things, won-der - ful - ly you made all things,
 A large, stylized watermark reading "CARUS" is overlaid diagonally across the center of the page.

The third system of the musical score consists of two staves for piano accompaniment. The right hand part features chords and eighth notes, while the left hand part has a simple bass line. Below the staves, there are fingerings: 5, 6, 4, 5, 5, 6, 6, 6, 5.

Musical score for the first system, consisting of two treble clefs and two bass clefs. The first two staves are treble clefs, and the last two are bass clefs. The music includes various rhythmic patterns such as eighth and sixteenth notes.

Musical score for the second system, featuring vocal lines and piano accompaniment. The system includes a large watermark reading "CARUS".

Lyrics:

wun -  
won -

wun - der-, wun - der - bar - lich,  
won - der, won - der - ful - ly,

wun -  
won -

Piano accompaniment for the second system, showing chord structures and bass lines.

6 4 #

5

6

- der-, wun - d - er - bar - lich sind dei - ne Werk,  
- der, won - der - ful - ly you made all things,

wun - der - bar - lich sind dei - ne Werk,  
won - der - ful - ly you made all things,

- der, wun - der - bar - lich sind dei - ne Werk,                      wun - der - bar - lich sind dei - ne  
- der, won - der - ful - ly you made all things,                      won - der - ful - ly you made all

The first system of music consists of four staves. The top two staves are vocal lines in treble clef, each starting with a whole rest. The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes.

The second system of music consists of four staves. The top two staves are vocal lines in treble clef, each starting with a whole rest. The bottom two staves are piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. A large, stylized watermark 'CARUS' is overlaid diagonally across the system.

wun-der - bar - lich sind dei - ne Werk,  
 won - der - ful - ly you made all things,

Werk,  
 things,

wun - der - bar - lich sind dei - ne  
 won - der - ful - ly you made all

The third system of music consists of two staves for piano accompaniment in grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a simple bass line.

6 5                      6 5

Empty musical staves for piano accompaniment, including two treble clefs and two bass clefs.

Vocal staves with lyrics and musical notation. The lyrics are:
   
wun - der - bar - lich, wun - der - bar - lich sind dei - ne
   
won - der - ful - ly, der - ful - ly you made all
   
wun - der - ful - lich, wun - der - bar - lich sind dei - ne
   
won - der - ful - ly, won - der - ful - ly you made all
   
wun - der - bar - lich sind dei - ne Werk, wun - der - bar - lich sind dei - ne
   
won - der - ful - ly, won - der - ful - ly you made all things, won - der - ful - ly you made all
   
wun - der - bar - lich sind dei - ne Werk,
   
won - der - ful - ly, won - der - ful - ly you made all things,

Werk,  
things,

Piano accompaniment staves with musical notation, including a grand staff with treble and bass clefs.

6 5

6 5

Musical score for the first system, including vocal lines and piano accompaniment.

Tutti

Werk, und das er - ken - net mei - ne See - le wohl, er - ken - net mei - ne See - le wohl.  
 things, and this I fath - om in my soul with awe, I fath - om in my soul with awe!

Tutti

Werk, und das er - ken - net mei - ne See - le wohl, er - ken - net mei - ne See - le wohl.  
 things, and this I fath - om in my soul with awe, I fath - om in my soul with awe!

Tutti

Werk, und das er - ken - net mei - ne See - le wohl, er - ken - net mei - ne See - le wohl.  
 things, and this I fath - om in my soul with awe, I fath - om in my soul with awe!

und er - ken - net mei - ne See - le wohl, er - ken - net mei - ne See - le wohl.  
 and this I fath - om in my soul with awe, I fath - om in my soul with awe!

Tutti

und das er - ken - net mei - ne See - le wohl, er - ken - net mei - ne See - le wohl.  
 and this I fath - om in my soul with awe, I fath - om in my soul with awe!

Musical score for the second system, including piano accompaniment.

# # 6 6 # 6 5 6 5 6

First system of musical notation, including vocal staves and piano accompaniment. The piano part features a bass line with a 4-measure rest followed by a 4-measure rest, and a treble line with chords.

Vocal staves with German and English lyrics. The lyrics are: "Ich dan - ke dir Gott, ich dan - ke dir Gott, Gott, daß ich wun - :  
I thank you, my God, I thank you, my God, God, that so won - :". A "Solo" section is indicated above the fourth vocal staff. A large watermark "CANUS" is overlaid on the page.

Piano accompaniment for the second system, showing chords in both the treble and bass staves.

4 # 4 # 6 6



Empty musical staves for vocal and piano accompaniment.

Solo

das er - ken-net mei-ne See - le wohl,  
 this I fath-om in my soul with awe,

Solo

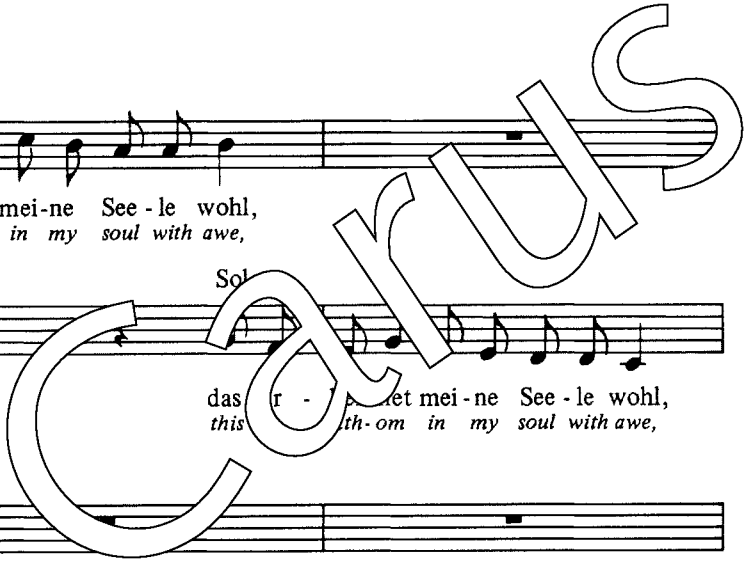
das er - ken-net mei-ne See - le wohl,  
 this I fath-om in my soul with awe,

daß ich wun-der - bar-lich ge-macht bin,  
 that so won-der - ful - ly you made me,

daß ich wun-der - bar-lich ge-macht bin,  
 that so won-der - ful - ly you made me,

daß ich wun-der - bar-lich ge-macht bin,  
 that so won-der - ful - ly you made me,

daß ich wun-der - bar-lich ge-macht bin,  
 that so won-der - ful - ly you made me,



Piano accompaniment musical staves with fingerings: 6, 6, 5.

daß ich wun-der-bar-lich, daß ich wun-der-bar-lich ge-macht bin.  
*that so won-der-ful-ly, that so won-der-ful-ly you made me.*

daß ich wun-der-bar-lich, daß ich wun-der-bar-lich ge-macht bin.  
*that so won-der-ful-ly, that so won-der-ful-ly you made me.*

daß ich wun-der-bar-lich ge-macht bin.  
*that so won-der-ful-ly made me.*

bar-lich ge-macht bin.  
*ful-ly you made me.*

# 6 5 # 4 5 #

Musical score for the first system, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a single system with various note values and rests.

Tutti

Herr, Herr, mein Gott, Herr, Herr, mein Gott, Herr, mein Gott,  
 Lord, Lord, my God, Lord, Lord, my God, Lord, my God,

Tutti

Herr, Herr, mein Gott, Herr, Herr, mein Gott, Herr, mein Gott,  
 Lord, Lord, my God, Lord, Lord, my God, Lord, my God,

Herr, Herr, mein Gott, Herr, Herr, mein Gott, Herr, mein Gott,  
 Lord, Lord, my God, Lord, Lord, my God, Lord, my God,

Tutti

Herr, Herr, mein Gott, Herr, Herr, mein Gott, Herr, mein Gott,  
 Lord, Lord, my God, Lord, Lord, my God, Lord, my God,

Tutti

Herr, Herr, mein Gott, Herr, Herr, mein Gott, Herr, mein Gott,  
 Lord, Lord, my God, Lord, Lord, my God, Lord, my God,

Musical score for the second system, featuring five staves with vocal lines and piano accompaniment. The vocal lines include German and English lyrics. The piano part is at the bottom of the system.

Musical score for the third system, featuring piano accompaniment with two staves (treble and bass clefs). The music includes chords and melodic lines.

# 7 5 5 # #

Empty musical staves for vocal and piano accompaniment.

Solo

wun - der-bar-lich sind dei - ne Werk,  
 won - der - ful - ly you made all things,

Solo

wun - der-bar-lich sind dei - ne Werk,  
 won - der - ful - ly you made all things,

das er - ken - net mei - ne See - le wohl,  
 this I fath - om in my soul with awe,

and das er - ken - net mei - ne See - le wohl,  
 this I fath - om in my soul with awe,

wun - -  
 won - -

Solo

wun - - der-bar - lich sind  
 won - - der - ful - ly you

Piano accompaniment musical notation.

und das er - ken - net mei - ne See - le wohl,  
 and this I fath - om in my soul with awe,

und das er - ken - net mei - ne See - le  
 and this I fath - om in my soul with

un - - bar - lich sind dei - ne Werk,  
 won - - ful - ly you made all things,

er - bar - lich sind dei - ne Werk,  
 er - ful - ly you made all things,

dei - ne Werk, und das er - ken - net mei - ne See - le wohl,  
 made all things, and this I fath - om in my soul with awe,

wun - der -  
won - der -

wun - der -  
won - der -

6 5 6 6



*Tutti*

*Tutti*

*Tutti*

*Tutti*

und das er - ken - net mei - ne See - le wohl,  
and this I fath - om in my soul with awe,

The first system of music consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The piano part features a melodic line with a flat (b) and a treble clef.

The second system of music includes vocal staves with lyrics and piano accompaniment. A large, stylized watermark 'CARUS' is overlaid across the system. The lyrics are:
   
Solo und das er - I
   
and this I
   
Solo und das er - I
   
and this I
   
Solo und das er - ken - - - net mei - ne
   
and this I fath - - - om in my
   
un er ken - - - net mei - ne See - le wohl,
   
an I fath - - - om in my soul with awe,

The third system of music is primarily piano accompaniment, consisting of two staves in treble and bass clefs. It features chords and a simple melodic line.

The first system of music consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two are piano accompaniment staves in bass clef. The music begins with a rest on the vocal staves, followed by a melodic line in the piano accompaniment.

The second system of music features vocal staves with lyrics in German and English. The lyrics are:
   
ken - - - net mei - ne See - le wohl,
   
fath - - - om in my soul with awe,
   
ken - - - net mei - ne See - le wohl,
   
fath - - - om in my soul w awe,
   
See - le
   
soul with aw
   
The piano accompaniment continues with a steady melodic line.

und das er - ken - - - net mei - ne See - le wohl,
   
and this I fath - - - om in my soul with awe,

The third system of music is primarily piano accompaniment, consisting of two staves in bass clef. It features a series of chords and a simple melodic line.

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system contains vocal staves with lyrics and piano accompaniment. A large, stylized watermark 'CARUS' is overlaid across the center of the page. The lyrics are:
   
 das er - ken - net,                      das er - ken - net,
   
 this I fath - om,                        this I fath - om,
   
 das er - ken - net,                      das er - ken - net,
   
 this I fath - om,                        this I fath - om,
   
 das er - ken - net,
   
 this I fath - om,
   
 das er - ken - net, das er - ken - net,                      das er - ken - net,
   
 this I fath - om, this I fath - om,                      this I fath - om,

The piano accompaniment for the second system is shown in a grand staff (treble and bass clefs). It consists of chords and moving lines in both hands, providing harmonic support for the vocal parts.

6                      6 5                      5                      #                      #

Tutti

Tutti

Tutti

Tutti

und das er-ken-net mei-ne See-le wohl, er-ken-net mei-ne See-le wohl!  
 and this I fath-om in my soul with awe, I fath-om in my soul with awe!