

Johann Christoph
BACH

Die Furcht des Herren
The fear of God

Geistliches Konzert
für Soli (SSATB), Chor (SATB)
2 Violinen, 2 Violen, Fagott (Violoncello) und Basso continuo

Sacred concert
for soli (SSATB), choir (SATB)
2 violins, 2 violas, bassoon (violoncello) and basso continuo

herausgegeben von / edited by
Hans Bergmann

Stuttgarter Bach-Ausgaben
Urtext

Partitur / Full score



Carus 30.502

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Vorwort

Das Geistliche Konzert zum Ratswechsel *Die Furcht des Herren* gehört zu jener Gruppe von Vokalwerken, die einst den Bestand des *Altbachischen Archivs* ausmachten – einer Sammlung mit Kompositionen von Vorfahren Johann Sebastian Bachs, die offenbar von Ambrosius Bach (dem Vater Sebastians) angelegt wurde. Nach Ambrosius und Johann Sebastian befand sie sich im Besitz von Carl Philipp Emanuel Bach¹, Georg Pölchau und Carl Friedrich Zelter, mit dessen Nachlaß sie Eigentum der Berliner Singakademie wurde. Im 2. Weltkrieg ist die gesamte Sammlung vernichtet worden.

Unsere Ausgabe stützt sich daher auf den Neudruck von Max Schneider², dem die Quelle noch vorlag, nämlich eine Partitur, als deren Schreiber Max Schneider Johann Christoph Bach, also den Eisenacher Organisten, nennt. Gleichzeitig erblickt er in ihm auch den Komponisten, ohne dies näher zu begründen. Da andere Quellen zu diesem Werk nicht vorliegen, fehlt jede Vergleichsmöglichkeit. Möglich wäre auch folgender Gedankengang: Der Komponist dieses Werkes ist Johann Michael Bach, der ja Organist und Stadtschreiber in Gehren war; in diesem Fall hätte er die Aufführung zu den Ratsfeierlichkeiten von der Orgel aus geleitet.

Ein weiteres Problem bietet der Schluß des Stückes. Laut Schneider endet die Handschrift „im dritten Viertel der letzten Seite“, also in Takt 144, ein Dacapo fehlt. Da dieser Schluß aber musikalisch völlig unbefriedigend ist, wurden die Takte 71-75 angehängt, um wenigstens der Praxis eine brauchbare Lösung zu bieten³.

Offensichtliche Druckfehler in dem genannten Band wurden stillschweigend korrigiert; Herausgeberzusätze sind durch kleineren Stich bzw. Kursivschrift, bei Bögen durch Punktierung gekennzeichnet.

Freiburg (Breisgau),
im Oktober 1985

Hans Bergmann

Preface

Die Furcht des Herren, the *Geistliches Konzert* written for the inauguration of a new town council, belongs to a group of vocal works which once constituted the *Altbachisches Archiv* – a collection of compositions written by ascendants of Johann Sebastian Bach and which evidently Johann Sebastian's father, Ambrosius Bach, began to compile. After Ambrosius and Johann Sebastian, the collection fell in turn to the possession of Carl Philipp Emanuel Bach,¹ Georg Poelchau, Carl Friedrich Zelter and finally, in the latter's estate, to the Berlin Singakademie. The whole collection was destroyed during the 2nd World War.

Our edition is therefore based on the first print, edited by Max Schneider,² who still had access to the source. This was a full score, and Schneider identifies the copyist as Johann Christoph Bach, the Eisenach organist, whom he also regards as the composer – though without giving grounds for his belief. As no further sources are extant, there is no opportunity for comparison.

Once could possibly reason that the composer of this work is Johann Michael Bach, who was the organist and town clerk in Gehren; if this was the case he would have conducted from his organ during the ceremony.

A further problem appears at the close of the piece. According to Schneider, the manuscript ends “three-quarters down the last page” i.e. at bar 144; a da capo is missing. Since, however, this closing is musically unsatisfactory, bars 71-75 have been added to it, at least providing a usable solution in practice.³

Obvious printing errors in the Schneider edition have been tacitly corrected here; editorial additions are recognisable by the smaller print or broken lines in the case of slurs and ties.

Freiburg (Breisgau),
October 1985
Hans Bergmann

English translation
Linda Booth

¹ *Verzeichnis des musikalischen Nachlasses des verstorbenen Capellmeisters C. P. E. Bach*, Hamburg 1790. Neudruck im Bach-Jahrbuch 35 (1938), 36 (1939) und 37 (1940-1948). Die Tatsache, daß weder die Quelle noch das Nachlaßverzeichnis den Komponisten nennt, läßt vermuten, daß bereits Carl Philipp Emanuel nicht mehr wußte, wer der Autor dieses Stückes ist

² *Reichsdenkmale* Bd. 2, Nr. 8, S. 72-90, Quellenangaben und Anmerkungen S. 139-142

³ Für diese Idee möchte ich Herrn Prof. Dr. Hans Hornung (Tübingen) danken. Max Schneider schlägt ein Dacapo der Takte 52-70 vor, was uns aus textlichen Gründen nicht günstig erscheint

¹ *Verzeichnis des musikalischen Nachlasses des verstorbenen Capellmeisters C. P. E. Bach*, Hamburg 1790. Reprinted in Bach-Jahrbuch 35 (1938), 36 (1939) and 37 (1940-48). The fact that neither the source nor the inventory of the estate names the composer would lead us to suppose that Carl Philipp Emanuel himself no longer knew who the author of this piece was

² *Reichsdenkmale* vol. 2, No. 8, p. 72-90, source information and remarks p. 139-142

³ I would like to thank Professor Dr. Hans Hornung (Tübingen) for this idea. Max Schneider suggests a da capo of bars 52-70, but this did not seem very plausible as far as the text is concerned

Die Furcht des Herren

Geistliches Konzert zum Ratswechsel

Sinfonia
Adagio

Johann Christoph Bach
1642–1703

Violino I

Violino II

Viola I

Viola II

Fagotto
(Violoncello)

Soprano I
Die Weisheit

Soprano II
Der jüngere regierende
Kämmerer

Alto
Der jüngere regierende
Bürgermeister

Tenore
Der ältere regierende
Kämmerer

Basso
Der ältere regierende
Bürgermeister

Soprano

Alto
Capella
oder der

Tenore

Basso

Basso continuo (Organo)
Der Herr
Stadtschreiber

CARUS

5 6 # # 6 #

5

Musical score for measures 5-9. The score is written for guitar and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The guitar part features a complex melodic line with many accidentals. The bass line consists of a steady eighth-note accompaniment. A large, stylized watermark 'Canis' is overlaid on the right side of the page.

6 5 6 # # 6 6 4+ 2 #

10

Musical score for measures 10-14. The score continues with the same instrumentation as the previous system. The key signature changes to one flat (Bb) in measure 10. The guitar part continues with its intricate melodic patterns. The bass line maintains its accompaniment. A large, stylized watermark 'Canis' is overlaid on the left side of the page.

b # b b 6 4 6 4+ 6 6 2

15

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a long note in measure 15 and a sixteenth-note run in measure 18. Bass clef contains a bass line with a similar sixteenth-note run in measure 18.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a long note in measure 16 and a sixteenth-note run in measure 19. Bass clef contains a bass line with a similar sixteenth-note run in measure 19.

System 3: Bass clef. A single bass line with a sixteenth-note run in measure 19.

System 3: Grand staff (Treble and Bass clefs). Treble clef contains chords. Bass clef contains a bass line with a sixteenth-note run in measure 18. Fingering numbers are present below the bass line.

Fingering: 6 4 2, 6, 6, 4, #, #, #

Carus

20

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a sixteenth-note run in measure 20. Bass clef contains a bass line with a sixteenth-note run in measure 20.

System 5: Bass clef. A single bass line with a sixteenth-note run in measure 24.

System 6: Grand staff (Treble and Bass clefs). Treble clef contains chords. Bass clef contains a bass line with a sixteenth-note run in measure 23. Fingering numbers are present below the bass line.

Fingering: #, #, b, #, 6 4, 6 4+ 2, 6, 6

25

Musical score for measures 25-28. The score consists of six staves: two vocal staves (Soprano and Alto), two piano accompaniment staves (Right and Left Hand), and two grand piano staves (Right and Left Hand). The music is in a major key and 4/4 time. The vocal lines feature melodic phrases with slurs. The piano accompaniment includes arpeggiated chords and rhythmic patterns. The grand piano part features chords and a bass line with fingerings: 6, 4, 2, 6, 6, 6, 7, 5b.

29

Musical score for measures 29-32. The score consists of six staves: two vocal staves (Soprano and Alto), two piano accompaniment staves (Right and Left Hand), and two grand piano staves (Right and Left Hand). The music continues from the previous page. The vocal lines have dynamic markings 'p' (piano). The piano accompaniment includes arpeggiated chords and rhythmic patterns. The grand piano part features chords and a bass line with fingerings: 4, 3, 4.

Musical score for measures 33-37. The score includes a vocal line, a piano accompaniment with arpeggiated chords, and a bass line. A large watermark 'Carus' is overlaid on the score.

Musical score for measures 38-42. It includes a vocal line for Soprano I, a piano accompaniment, and a bass line. The lyrics are: "Die Furcht, die Furcht des Her-ren ist der Weis-heit The fear of God Al-might-y bears all wis-dom's". A large watermark 'Carus' is overlaid on the score.

Musical score for measures 43-46. The vocal line is in G major, 4/4 time. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with quarter notes and eighth notes.

An - - - fang, das ist ei - ne fei - ne Klug - - - heit, we - - - (ar-nach
 sourc - - - es; this is a most wit - ful knowl - - - edge. Who

Musical score for measures 47-50. The vocal line continues with the lyrics. The piano accompaniment features a more active right-hand part with chords and moving lines.

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

Musical score for measures 51-54. The vocal line continues with the lyrics. The piano accompaniment features a more active right-hand part with chords and moving lines.

tut, des Lob bleibt, bleibt, — bleibt, bleibt, bleibt, bleibt e - - - wig.
 this, his praise re - mains, — praise re - mains for - ev - - - er.

Musical score for measures 55-58. The vocal line continues with the lyrics. The piano accompaniment features a more active right-hand part with chords and moving lines.

6 6 6 # # 5 6 6 4 6 5 # 6 9 6 6 5
 # # # 4 # 4 # 4 4 4 3

f

f

f

f

f

Soprano II

Alto

Tenore

Basso

O Gott mei-ner Vä-ter und Herr al-ler,
 Lord God of my fa-thers and of ev-'ry, ev-'ry

O Gott mei-ner Vä-ter und Herr al-ler, al-ler
 Lord God of my fa-thers and of ev-'ry, ev-'ry

O Gott mei-ner Vä-ter und Herr al-ler, al-ler
 Lord God of my fa-thers and of ev-'ry, ev-'ry
 Bless-ing, ev-'ry

O Gott mei-ner Vä-ter und Herr al-ler, al-ler
 Lord God of my fa-thers and of ev-'ry, ev-'ry

Soprano

Alto

Tenore

Basso

O Gott mei-ner Vä-ter und Herr al-ler, al-ler
 Lord God of my fa-thers and of ev-'ry, ev-'ry

O Gott mei-ner Vä-ter und Herr al-ler, al-ler
 Lord God of my fa-thers and of ev-'ry, ev-'ry

O Gott mei-ner Vä-ter und Herr al-ler, al-ler
 Lord God of my fa-thers and of ev-'ry, ev-'ry

O Gott mei-ner Vä-ter und Herr al-ler, al-ler
 Lord God of my fa-thers and of ev-'ry, ev-'ry

f

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

Gü - - te, der du al - le Din - ge durch dein
 bless - - ing, ev - 'ry - thing a - round us by your

Gü - - te, der du al - le Din - ge durch dein
 bless - - ing, ev - 'ry - thing a - round us by your

Gü - - te, der du al - le Din - ge durch dein Wo durch dein
 bless - - ing, ev - 'ry - thing a - round us by your we by your

Gü - - te, der du al - le Din - ge durch dein
 bless - - ing, ev - 'ry - thing a - round us by your

- te
 - i

Gü - - te, der du al - le Din - ge durch dein
 bless - - ing, ev - 'ry - thing a - round us by your

Gü - - te, der du al - le Din - ge durch dein
 bless - - ing, ev - 'ry - thing a - round us by your

Musical score for the final system, including piano accompaniment.

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

Wort, durch dein Wort ge - macht
word, by your word is made, *and a*

Wort, durch dein Wort ge - macht
word, by your word is made, *und den
and all*

Wort, durch dein Wort ge - macht und den Men - schen durch dei - re
word, by your word is made, and all to - ple through ho - li - ness
Wort, durch dein Wort ge - macht und den Men - schen durch dei - re
word, by your word is made, and all to - ple through ho - li - ness

Wort, durch dein Wort ge - macht
word, by your word is made, *und den
and all*

Wort, durch dein Wort ge - macht
word, by your word is made, *und den
and all*

Wort, durch dein Wort ge - macht
word, by your word is made, *und den
and all*

Wort, durch dein Wort ge - macht
word, by your word is made, *und den
and all*

Wort, durch dein Wort ge - macht
word, by your word is made, *und den
and all*

Musical notation for the fourth system, including piano accompaniment.

9 8 9 6 4 # #

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

Musical notation for the second system with German and English lyrics.

Men-schen durch dei - ne Weis - heit be - rei - - - tet hast,
 peo - ple through ho - ly wis - dom cre - at - - - ed once,

Men-schen durch dei - ne Weis - heit be - rei - - - tet, be - rei - tet tet,
 peo - ple through ho - ly wis - dom cre - at - - - ed, cre - at - ed ed e,

- - - tet, be - rei - - - tet hast, daß er die Welt re -
 ed, cre - at - - - ed ed e, so that the world be

Men-schen durch dei - ne Weis - heit be - rei - - - tet hast,
 peo - ple through ho - ly wis - dom cre - at - - - ed once,

Musical notation for the third system with German and English lyrics.

Men-schen durch dei - ne Weis - heit be - rei - - - tet hast,
 peo - ple through ho - ly wis - dom cre - at - - - ed once,

Men-schen durch dei - ne Weis - heit be - rei - - - tet, be - rei - tet hast,
 peo - ple through ho - ly wis - dom cre - at - - - ed, cre - at - ed once,

Men-schen durch dei - ne Weis - heit be - rei - - - tet hast,
 peo - ple through ho - ly wis - dom cre - at - - - ed once,

Men-schen durch dei - ne Weis - heit be - rei - - - tet hast,
 peo - ple through ho - ly wis - dom cre - at - - - ed once,

Musical notation for the fourth system, primarily piano accompaniment.

5 6 4 # #

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

daß er die Welt re - gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 so that the world be ruled by them with ho - li - ness and in right - eous -
 ness and right - eous -

daß er die Welt re - gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 so that the world be ruled by them with ho - li - ness and right - eous -

gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 ruled by them with ho - li - ness and in right - eous -

daß er die Welt re - gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 so that the world be ruled by them with ho - li - ness and in right - eous -

daß er die Welt re - gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 so that the world be ruled by them with ho - li - ness and in right - eous -

daß er die Welt re - gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 so that the world be ruled by them with ho - li - ness and in right - eous -

daß er die Welt re - gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 so that the world be ruled by them with ho - li - ness and in right - eous -

daß er die Welt re - gie - ren soll mit Hei - lig - keit und Ge - rech - tig - keit
 so that the world be ruled by them with ho - li - ness and in right - eous -

Musical score for the fourth system, including piano accompaniment.

6 7 6 # b 7 6

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation with lyrics in German and English. The lyrics are: keit, ness, und mit rech-tem Her-zen rich - - - - ten: and that truth-ful hearts be judg - - - - ing:

Third system of musical notation with lyrics in German and English. The lyrics are: keit, ness, und mit rech-tem Her-zen rich - - - - ten: and that truth-ful hearts be judg - - - - ing:

Fourth system of musical notation with lyrics in German and English. The lyrics are: keit, ness, und mit rech-tem Her-zen rich - - - - ten: and that truth-ful hearts be judg - - - - ing:

6 6 4 3

Soprano I

Soprano II

Alto

Tenore

Basso

Soprano

Alto

Basso

Gib, gib mir, gib mir, gib mir die Weis - heit,
 Grant, grant me, grant me, grant me the wis - dom,

Gib, gib mir, gib mir, gib mir die Weis - heit,
 Grant, grant me, grant me, grant me the wis - dom,

Gib, gib mir, gib mir Weis - heit,
 Grant, grant me, grant me wis - dom,

Gib mir, gib mir die Weis - heit,
 Grant me, grant me the wis - dom,

Gib mir
Grant me

Gib mir
Grant me

Gib mir
Grant me

Gib mir
Grant me

6 6 6 # 6 6 6 6

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

die stets um dei-nen Thron, um dei-nen Thron ist
 which al-ways does sur-round, which does sur-round

Weis-heit, die stets um dei-nen Thron, um dei-nen Thron ist,
 wis-dom, which al-ways does sur-round, which does sur-round you,

die Weis-heit, die stets um dei-nen Thron, um dei-nen Thron ist,
 the wis-dom, which al-ways does sur-round, which does sur-round you,

die stets um dei-nen Thron, um dei-nen Thron ist,
 which al-ways does sur-round, which does sur-round you,

Large stylized letters 'A' and 'X' are overlaid on the lyrics.

Weis-heit,
 wis-dom,
 Weis-heit,

die Weis-heit,
 the wis-dom,

die Weis-heit,
 the wis-dom,

Large stylized letter 'Q' is overlaid on the lyrics.

Musical notation for the fourth system, including piano accompaniment.

Musical score for measures 79-81. It features a vocal line and piano accompaniment. The piano part includes a large watermark 'CARUS' across the middle.

Soprano I

Durch mich re - gie - ren die Kö - ni - ge,
 Through me all kings do their gov - ern - ing,

durch mich re - gie - n,
 through me all kings

6 6 5 6 # # 6 6 5

Musical score for measures 82-84. It features a vocal line and piano accompaniment. The piano part includes a large watermark 'CARUS' across the middle.

durch mich re - gie - ren
 through me all kings do

die Kö - ni - ge,
 their gov - ern - ing,

die Kö - ni - ge,
 their gov - ern - ing,

und die
 and their

5 5 5 5 6 6 5 6 6 4 #

Rats-herrn set - zen, setz-, setz-, set - zen das Recht, setz-, setz-, set zen das
 coun - cil sets up, sets, sets, sets up the right, sets, sets, sets

6 8 5 7 4 # 4 3 6 6 5 8 8 6 6 5
 5b 4 #

Recht, und die Rats-herrn set - zen, setz-, setz-, set - zen das Recht, setz-, setz-,
 right, and their coun - cil sets up, sets, sets, sets up the right, sets, sets

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

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation with lyrics: *set - zen das Recht, sets up the right; gib mir, grant me, gib mir, grant me, gib mir, grant me, gib mir die Weis - grant me the wis -*

Third system of musical notation with lyrics: *gib mir, grant me, gib mir, grant me, gib mir, grant me, gib mir die Weis - grant me the wis -*

Fourth system of musical notation, primarily piano accompaniment with figured bass notation: *6 # 6 4 5 # # 6 # # 6 # 4 5 #*

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation with lyrics: *durch mich herr - - - - - schen die Für - sten, through me all of the lords rule,*

Third system of musical notation with lyrics: *heit, dom,*

Fourth system of musical notation with lyrics: *heit, dom,*

Fifth system of musical notation with lyrics: *heit, dom,*

Sixth system of musical notation with lyrics: *heit, dom,*

Seventh system of musical notation with lyrics: *heit, dom,*

Eighth system of musical notation with lyrics: *heit, dom,*

Ninth system of musical notation with lyrics: *heit, dom,*

Tenth system of musical notation with lyrics: *heit, dom,*

Eleventh system of musical notation, including piano accompaniment.

Twelfth system of musical notation, including piano accompaniment.

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

Für - sten, die Für - sten und al - le Re - gen - ten, al - le Re - gen - ten, al - le Re - gen - ten auf Er - de
 lords rule, the lords rule, and all of the rul - ers, all of the rul - ers, all of the rul - ers on earth

Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including piano accompaniment.

5

6 6

5

6

5

6

5

First system of musical notation, featuring vocal staves and piano accompaniment.

auf Er - den.
on earth — reign.

gib, gib mir, gib mir, gib mir
grant, grant me, grant me, grant me

gib mir, gib mir, gib mir die
grant me, grant me, grant me the

gib mir, gib mir, gib mir die
grant me, grant me, grant me the

gib mir die
grant me the

gib mir die
grant me the

gib mir die
grant me the

gib mir die
grant me the

5 6 5 3 6 6

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

Musical notation for the second system, including vocal staves and piano accompaniment.

Musical notation for the third system, including vocal staves and piano accompaniment.

Weis - heit, die stets um dei - nen Thron, um dei - nen Thron
 wis - dom, which al - ways does sur - round, which does sur - round you,

Musical notation for the fourth system, including vocal staves and piano accompaniment.

mir die Weis - heit, die stets um dei - nen Thron, um dei - nen Thron ist,
 me the wis - dom, which al - ways does sur - round, which does sur - round you,

Musical notation for the fifth system, including vocal staves and piano accompaniment.

Weis - heit, die stets um dei - nen Thron, um dei - nen Thron ist,
 wis - dom, which al - ways does sur - round, which does sur - round you,

Musical notation for the sixth system, including vocal staves and piano accompaniment.

Weis - heit, die stets um dei - nen Thron, um dei - nen Thron ist,
 wis - dom, which al - ways does sur - round, which does sur - round you,

Musical notation for the seventh system, including vocal staves and piano accompaniment.

Weis - heit,
 wis - dom,

Musical notation for the eighth system, including vocal staves and piano accompaniment.

Weis - heit,
 wis - dom,

Musical notation for the ninth system, including vocal staves and piano accompaniment.

Weis - heit,
 wis - dom,

Musical notation for the tenth system, including vocal staves and piano accompaniment.

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

Musical notation for the second system, including vocal staves and piano accompaniment.

Ich Weis - heit woh - ne bei dem Wit - ze, ich Weis - heit woh - ne bei dem
 I wis - dom join with wit to - geth - er, I wis - dom join with wit to

Musical notation for the fourth system, including vocal staves and piano accompaniment.

Musical notation for the fifth system, including vocal staves and piano accompaniment.

Musical notation for the sixth system, including vocal staves and piano accompaniment.

5 4 6 5 6 6 6 5 4 5 6 5

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

Musical notation for the second system, including vocal staves and piano accompaniment.

Wit - ze und weiß gu-ten Rat zu ge - - - - - ben.
 geth - er, and I know to give good coun - - - - - sel.

gib mir,
 grant me,

gib mir,
 grant me,

gib mir, grant me, gib mir, grant me, gib grant

Musical notation for the seventh system.

Musical notation for the eighth system.

Musical notation for the ninth system.

Musical notation for the tenth system, including piano accompaniment.

6 5 6 # 6 b # # # 6 #

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation with lyrics:

gib mir, grant me, gib mir die Weis - heit, denn ich bin zu ge - zu

grant me, grant me the wis - dom, for I am much i ne zu

gib mir, gib mir, gib mir die Weis - heit,

grant me, grant me, grant me the wis - dom,

gib mir, gib mir die is - heit,

grant me, grant me the - dom,

mir, gib mir, gib mir die Weis - heit,

me, grant me, grant me the wis - dom,

Fourth system of musical notation with lyrics:

gib mir, gib mir die Weis - heit,

grant me, grant me the wis - dom,

gib mir, gib mir die Weis - heit,

grant me, grant me the wis - dom,

gib mir, gib mir die Weis - heit,

grant me, grant me the wis - dom,

gib mir, gib mir die Weis - heit,

grant me, grant me the wis - dom,

Fifth system of musical notation, including piano accompaniment.

6 # 6 5 6 8 6 #

Piano accompaniment for measures 122-125, featuring treble and bass staves with chords and melodic lines.

Soprano I

Soprano II

Mein ist bei - de Rat und Tat, mein ist bei - de Rat und Tat, Rat -
 Mine is both ad - vice and deed, mine is both ad - vice and deed, ad -

ring, ge - ring,
 need, in - need,

Piano accompaniment for measures 122-125, featuring treble and bass staves with chords and melodic lines.

6 7 6 # 6 6 4 2 6 5b

Piano accompaniment for measures 126-129, featuring treble and bass staves with chords and melodic lines.

und Tat.
 vice and deed.

ich bin zu ge-ring, zu ge-ring, ge-ring im Ver -
 I am much in need, much in need, in - need of a

Piano accompaniment for measures 126-129, featuring treble and bass staves with chords and melodic lines.

6 4 3 6 6 # 6 7 6 #

Musical score for measures 130-133. The vocal line begins with a melodic phrase in measure 130. The piano accompaniment consists of chords and moving lines in both hands.

Ich ha - be Ver-stand, ich ha - be Ver-
 I well have the mind, I well have the

stand, im Ver-stand des Rechts und Ge - set - zes;
 mind, of a mind for law and com - mand - ments;

Piano accompaniment for measures 130-133, showing chordal textures and melodic fragments.

6 6 4+ 2 b 6 5 4 # # 6

Musical score for measures 134-137. The vocal line continues with a melodic phrase in measure 134. The piano accompaniment provides harmonic support.

stand und Macht,
 mind and might,

ich ha - be Ver-stand, ich ha - be Ver-stand und Macht, Ver-stand und Macht, Ver-
 I well have the mind, I well have the mind and might, the mind and might, the

Piano accompaniment for measures 134-137, showing chordal textures and melodic fragments.

5 6 6 6 5

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

stand und Macht!
mind and might!

gib, gib mir, gib mir, gib mir die Weisheit,
grant, grant me, grant me, grant me the wis-
dom,
gib mir, gib mir die Weisheit, gib, gib mir die
grant me, grant me the wis- dom, ant, grant me the
gib mir, gib mir die Weisheit, gib mir
grant me grant me the wis- dom, grant me
gib mir, gib mir die Weisheit,
grant me, grant me the wis- dom,

Third system of musical notation, including vocal staves and piano accompaniment.

Fourth system of musical notation, including vocal staves and piano accompaniment.

Fifth system of musical notation, including vocal staves and piano accompaniment.

Piano accompaniment notation for the bottom system.

6 6 6 6 # 6 6

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

die stets um dei-nen Thron, — um dei-nen Thron ist!
 which al-ways does sur-round, — which does sur-round you!

Weis-heit, die stets um dei-nen Thron, um dei-nen Thron ist!
 wis-dom, which al-ways does sur-round, which does sur-round you!

— die Weis-heit, die stets um dei-nen Thron, um dei-nen Thron ist!
 — the wis-dom, which al-ways does sur-round, which does sur-round you!

die stets um dei-nen Thron, um dei-nen Thron ist!
 which al-ways does sur-round, which does sur-round you!

CANTUS

Weis-heit!
 wis-dom!

die Weis-heit!
 the wis-dom!

die Weis-heit!
 the wis-dom!

CANTUS

Musical score for the fourth system, including piano accompaniment.

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Gib, gib mir, gib mir, gib mir die Weisheit. Weisheit.
 Grant, grant me, grant me, grant me the wisdom, the wis - dom.

Gib, gib mir, gib mir, gib mir die Weisheit, gib mir die Weisheit.
 Grant, grant me, grant me, grant me the wis - dom, gra gra me the wis - dom.

Gib, gib mir, gib mir die Weisheit, gib mir die Weisheit.
 Grant, grant me, grant me, the wis - dom, grant me the wis - dom.

Gib mir, gib mir die Weisheit, die Weisheit.
 Grant me, grant me the wis - dom, the wis - dom.

Gib mir die Weisheit.
 Grant me the wis - dom.

Gib mir die Weisheit.
 Grant me the wis - dom.

Gib mir die Weisheit.
 Grant me the wis - dom.

Gib mir die Weisheit.
 Grant me the wis - dom.

Seventh system of musical notation, primarily piano accompaniment.

6 6 6 # 6 6 6 6 6 5