

# Canfare

Am Funnstage Gstu mihi

„Jesus nahm zu sich die Zwölffe.“



**Dominica Esto mihi.**  
„Jesus nahm zu sich die Zwölfe.“

Oboe.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

B.W.V.

Je - sus nahm zu sich die Zwöl - - - - - le, und sprach:

Se - - - - -

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment. The vocal line begins with a half rest, followed by the lyrics 'Je - sus nahm zu sich die Zwöl - - - - - le, und sprach:'. The bass line has a half rest followed by 'Se - - - - -'.

bet, wir gehn hin - auf, hin - auf, hin - auf - - - - - gen Je - ru - salem, wir gehn hin -

Detailed description: This system contains the next three measures. The piano accompaniment continues with similar rhythmic patterns. The vocal line continues with the lyrics 'bet, wir gehn hin - auf, hin - auf, hin - auf - - - - - gen Je - ru - salem, wir gehn hin -'. The bass line continues with a steady accompaniment. There are trills (tr) marked above the final notes of the vocal line in the second and third measures of this system.

auf ————— gen Jeru - sa - lem, und es wird Al - les voll - en - det, Al - les voll - en - det wer -

den, das geschrieben ist von des Menschen Sohn, von des Men - - - - - schen Sohn, das geschrieben ist von des

Men - - - - - sehen Sohn.

This system contains the first system of a musical score. It features a vocal line in the lower part and piano accompaniment in the upper part. The vocal line includes the lyrics "Men - - - - - sehen Sohn." with a long dash indicating a sustained note. The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and three lower staves (alto, tenor, and bass clefs). The music is in a key with one flat and a 3/4 time signature.

Se - het, se - - - - - het, se - het, se - - - - - het,

This system contains the second system of a musical score. It features a vocal line in the lower part and piano accompaniment in the upper part. The vocal line includes the lyrics "Se - het, se - - - - - het, se - het, se - - - - - het," with long dashes indicating sustained notes. The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and three lower staves (alto, tenor, and bass clefs). The music is in a key with one flat and a 3/4 time signature.

wir gehn hin - auf, wir gehn hinauf, wir gehn hin - auf, wir gehn hin - auf, wir gehn hin -

auf, wir gehn hinauf gen Je - ru - sa - lem, gen Je - ru - sa - lem, und es wird Al - les vollendet, Al - les voll

en - - - - - det wer - den, das ge - schrieben ist von des Men - - - - - sehen Sohn, das ge - schrieben

This system contains the first six staves of the musical score. The vocal line is on the bottom staff, with lyrics: "en - - - - - det wer - den, das ge - schrieben ist von des Men - - - - - sehen Sohn, das ge - schrieben". The piano accompaniment consists of five staves above the vocal line. The music is in a minor key and features complex rhythmic patterns, including sixteenth and thirty-second notes.

ist von des Menschen Sohn, von des Men - - - - - sehen Sohn.

This system contains the second six staves of the musical score. The vocal line is on the bottom staff, with lyrics: "ist von des Menschen Sohn, von des Men - - - - - sehen Sohn.". The piano accompaniment consists of five staves above the vocal line. The music continues with similar complex rhythmic patterns and melodic lines.



The first system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand playing a complex, flowing melody and the left hand providing a steady accompaniment. The next three staves are for the vocal line, which is currently silent. The bottom-most staff is the bass line, which begins with a trill (tr) and provides a rhythmic foundation for the piece.

**Allegro.**

The second system of the musical score continues with the piano accompaniment and the vocal line. The tempo is marked as **Allegro.** The vocal line enters with the lyrics "Sie a - ber ver - nah - - men der". The piano accompaniment continues with intricate patterns in both hands, and the bass line provides a consistent rhythmic accompaniment.

Keines, und wussten nicht, und wussten nicht, was das, was das ge - sa -

Sie a - ber ver - nah - - men der Keines, und wussten nicht, und wussten nicht, was das,

Sie a - ber ver - nah - - men der Keines, und wussten

Sie a - ber ver -

- - - get war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der

was das ge - sa - - - get war, was das ge - sa - get

nicht, und wussten nicht, was das ge - sa - get war, was das ge - sa - get

nah - - men der Keines, und wussten nicht, und wussten nicht, was das ge - sa - get

Keines, sie a - ber ver - nah - - men der Keines, und wussten nicht, und wuss - ten nicht, was das  
 war, was das ge - sa - get war, was das ge - sa - get war, sie a - ber ver -  
 war, was das ge - sa - get war, sie a - ber ver - nahmen der Kei - - nes, sie a - ber ver -  
 war, was das ge - sa - get war, sie a - ber ver - nah - - men der Keines, und wussten

ge - sa - get war. Sie a - ber ver - nah - - men der  
 nahmen der Kei - - nes, sie a - ber ver - nah - - men der Keines, und wussten nicht, und wuss - ten  
 nah - - men der Keines, und wussten nicht, und wuss - ten nicht, was das ge - sa - get  
 nicht, und wuss - ten nicht, was das, was das ge - sa - - - - - get

Keines, und wussten nicht, und wuss<sub>ten</sub> nicht, was das ge - sa - get war, was das  
 nicht, was das ge - sa - get war, was das ge - sa - get war, was das  
 war, was das ge - sa - get war, was das ge - sa - get war, was das  
 war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der Keines, sie a - ber ver -

ge - sa - get war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der  
 ge - sa - get war, was das ge - sa - - get war, was das ge - sa - get  
 ge - sa - get war, was das ge - sa - get war, was das ge - sa - get  
 nah - - men der Keines, und wussten nicht, und wuss<sub>ten</sub> nicht, was das ge - sa - get

Keines, und wussten nicht, was das, was das ge - sa - get, und wussten nicht, was das  
 war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der Keines, sie a - ber ver -  
 war, sie a - ber ver - nah - - men der Keines, und wussten nicht, was das  
 war, sie a - ber ver - nah - - men der Keines, sie a - ber ver - nah - - men der Keines, und

ge - sa - get war, was das, das ge - sa - - - get war, was das ge -  
 nah - - - men der Keines, und wussten nicht, was das ge - sa - get war, was das ge -  
 ge - sa - get war, was das, was das ge - sa - - get war, was das ge -  
 wuss - ten nicht, was das ge - - sa - get war, was, was das ge - sa - get war, ge -



sa - get war.  
sa - get war.  
sa - get war.  
sa - get war.

This musical score features a vocal line with lyrics and a piano accompaniment. The piano part includes a trill (tr) in the upper register. The lyrics are repeated across four vocal staves.

**ARIA.**



Oboe Solo.  
Alto.  
Continuo.

This section contains the instrumental parts for the ARIA. It includes staves for Oboe Solo, Alto, and Continuo. The Oboe Solo part features a melodic line with trills and slurs. The Continuo part provides a rhythmic accompaniment.



This block shows the continuation of the instrumental score, including the Oboe Solo and Continuo parts. The Oboe Solo part continues with a melodic line, and the Continuo part provides a rhythmic accompaniment.

Mein Je - su, zie - he mich nach

dir, mein Je - - -

- - - su.mein Je - su, zie - he mich nach dir, ich bin be reit, ich will von

hier, ich bin be reit, ich will von hier und nach Je - ru - sa lem, zu dei - nen Lei - den

gehn, und nach Je - ru - sa - lem, zu dei - nen Lei - - -

den gehn. Wohl

mir! wohl mir, wohl mir, wohl mir, wenn ich die Wich - tig -

keit, von die - ser Leid und Ster - benszeit, zu meinem Tro - ste kann durchge - hends wohl ver -

stehn, durch - ge - hends wohl ver -

stehn.



Mein Je - su, zie - - - he mich nach dir,

mein Je - - -

- - - su, mein Je - su, zie - - he mich nach dir, ich bin bereit, ich will von hier, ich bin bereit,

ich will von hier und nach Je - ru - sa lem, zu dei - nen Lei -

- den gehn.

R. W. V.

*Dal Segno.* ✱

## RECITATIVO.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Mein Je-su, zie - he mich, so werd' ich lau - - - - - fen, denn Fleisch und

Blut versteht ganz und gar, nebst deinen Jün - gern nicht, was das ge - saget war. Es schüt sich nach der Welt, und

nach dem grössten Haufen, sie wollen beiderseits, wenn du verkläret bist, zwar eine fe - ste Burg auf Tabor's Berge bauen;

hingegen Gol\_gatha, so voller Leiden ist, in deiner Niedrigkeit mit keinem Au\_ge schauen. Ach! kreuzige bei

mir, in der verderbten Brust, zuvörderst diese Welt, und die ver\_bohne Lust; so werd' ich, was du sagst, vollkommen wohl ver-

stehen, und nach Jerusalem mit tausend Freu - - - - - den ge - hen.

ARIA.

Violino I.

Violino II.

Viola.

Tenore.

Continuo.



The first system of the musical score includes five staves. The Violino I and Violino II staves are in treble clef with a 3/8 time signature. The Viola and Continuo staves are in bass clef with a 3/8 time signature. The Tenore staff is in bass clef with a 3/8 time signature and contains rests. The music features a melodic line in the violins and a supporting bass line in the continuo.



The second system continues the musical score. It includes piano accompaniment for the right and left hands, and the vocal line for the Tenore. The piano part features a complex texture with many sixteenth notes and slurs. The vocal line consists of a single melodic line.



Mein Al-les in Al-lem, mein e - wiges Gut,

The third system continues the musical score. It includes piano accompaniment for the right and left hands, and the vocal line for the Tenore. The piano part features a complex texture with many sixteenth notes and slurs. The vocal line consists of a single melodic line with the lyrics "Mein Al-les in Al-lem, mein e - wiges Gut," written below it.

mein Al-les in Al-lem, mein e-wiges Gut, ver-bess-re das Her-ze, ver-

an-dre den Muth; schlag' Al-les dar-nie-der, was die-ser Ent-

sa-gung des Flei-sches zu-wi-der, mein e-wi-ges Gut, mein e-wi-ges Gut!

The first system of the musical score consists of five staves. The top staff is the right-hand piano part, followed by the left-hand piano part, and then three staves for the vocal line. The music is in a minor key and features a complex, flowing piano accompaniment.

The second system of the musical score includes vocal lyrics. The piano accompaniment continues with the same complex texture. The lyrics are: "Doch wenn ich nun geistlich er - töd - tet da bin, so zie - he mich nach dir in".

The third system of the musical score includes vocal lyrics. The piano accompaniment continues. The lyrics are: "Frie - de da - hin, in Frie - de, so zie - he mich".

nach dir in Frie - de da - hin, in Frie - - - de, in Frie - - - de, so

zie - he mich nach dir in Frie - de da - hin, dahin, in Frie - de da - hin.

*piano*  
Mein Al - les in Allem, mein

First system of musical notation. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music is in a minor key. The first staff has a *forte* dynamic marking, and the second staff has a *piano* dynamic marking. The lyrics "ewiges Gut, mein Alles in" are written below the third staff.

Second system of musical notation, continuing from the first. It features the same five-staff layout. The lyrics "Al - lem, -mein ewi - ges Gut, mein e -" are written below the third staff.

Third system of musical notation, concluding the page. It features the same five-staff layout. The lyrics "- wiges Gut!" are written below the third staff. The system ends with a double bar line and a repeat sign.



CHORAL.

Oboe.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Continuo.

Er - tödt' uns durch dein' Gü - - - te,  
den al - ten Men - sehen krän - - - ke,

Er - tödt' uns durch dein' Gü - - - te,  
den al - ten Men - sehen krän - - - ke,

Er - tödt' uns durch dein' Gü - - - te,  
den al - ten Men - sehen krän - - - ke,

Er - tödt' uns durch dein' Gü - - - te,  
den al - ten Men - sehen krän - - - ke,

er - weck uns durch dein'  
dass der neu' le - ben

er - weck uns durch dein'  
dass der neu' le - ben

er - weck uns durch dein'  
dass der neu' le - ben

er - weck uns durch dein'  
dass der neu' le - ben

Gnad;  
mag

Gnad;  
mag

Gnad;  
mag

Gnad;  
mag

wohl hie auf die - ser Er - - - den,

wohl hie auf die - ser Er - - - den,

wohl hie auf die - ser Er - - - den,

wohl hie auf die - ser Er - - - den,

den Sinn und all' Be -

den Sinn und all' Be -

den Sinn und all' Be -

den Sinn und all' Be -

gehr - - den und G'dan - ken han zu

gehr - - den und G'dan - ken han zu

gehr - - den und G'dan - ken han zu

gehr - - den und G'dan - ken han zu

This system contains the first system of a musical score. It features a piano accompaniment consisting of a grand staff (treble and bass clefs) and a vocal line (soprano clef). The piano part includes a complex, flowing arpeggiated texture in the right hand and a more rhythmic bass line. The vocal line is in a soprano clef and contains the lyrics: "gehr - - den und G'dan - ken han zu". The lyrics are repeated across four staves, indicating a multi-measure rest or a specific vocal arrangement.

dir.

dir.

dir.

dir.

This system contains the second system of the musical score. It features a piano accompaniment and a vocal line. The piano part continues with the arpeggiated texture. The vocal line is in a soprano clef and contains the lyrics: "dir.". The lyrics are repeated across four staves, indicating a multi-measure rest or a specific vocal arrangement.