

# Canzler

Am ansehenden Sonntage nach Trinitatis

über das Lied:

„Herr Christ, der einig Gottes Sohn“

von

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N<sup>o</sup> 96.



Dominica 18 post Trinitatis.

„Herr Christ, der ein'ge Gottes-Sohn.“

Vivace.

Flauto piccolo.

Violino piccolo col Flauto piccolo.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Corno e Trombone.  
coll'Alto.

Tenore.

Basso.

Continuo.

(NB. Der Cantus firmus: „Herr Christ, der ein'ge Gottes-Sohn“ im Alt.)

6 5 7 5  
4 3 4 3

6

6 6 6  
5 5

6 5 7 5  
4 3 4 3

6 6 6  
5 4 5



Musical score system 1, featuring a grand staff with treble and bass clefs, and a piano accompaniment section with three staves. The system contains four measures of music. The piano part includes a complex chord structure in the first measure, indicated by the numbers 6, 6b, 6, 5, 4, 5b below the staff. The first staff of the piano part has a treble clef, and the second and third staves have bass clefs. The system concludes with a final chord structure: 6, 5, 7, 5, 7, 7, 9, 3, 7, 5.



Musical score system 2, continuing the piece with similar notation and piano accompaniment. The system contains four measures of music. The piano part includes a complex chord structure in the first measure, indicated by the numbers 5, 6, 7, 6, 7, 6 below the staff. The first staff of the piano part has a treble clef, and the second and third staves have bass clefs. The system concludes with a final chord structure: 5, 6, 7, 6, 7, 6.

The first system of the musical score consists of ten staves. The top staff is a treble clef with a complex, rapid sixteenth-note pattern. The second staff is a treble clef with a vocal line, starting with a 't' marking. The third and fourth staves are treble clefs with rhythmic accompaniment. The fifth staff is an alto clef. The sixth, seventh, and eighth staves are bass clefs, mostly containing rests. The ninth staff is a bass clef with a simple rhythmic line. The tenth staff is a bass clef with a simple rhythmic line. Below the staves, there are numbers: 7, 6, 6 5 7 5, 4 3 4 3.

The second system of the musical score consists of ten staves. The top staff is a treble clef with a complex, rapid sixteenth-note pattern. The second staff is a treble clef with a vocal line. The third and fourth staves are treble clefs with rhythmic accompaniment. The fifth staff is an alto clef. The sixth, seventh, and eighth staves are bass clefs, mostly containing rests. The ninth staff is a bass clef with a simple rhythmic line. The tenth staff is a bass clef with a simple rhythmic line. Below the staves, there are numbers: 6 4, 6 4, 6 4 2, 6, 7 5, 6 4, 6 5, 6 4, 7 5, 6, 7.

Herr Christ, der ein - ge  
Herr

Got - tes - Sohn, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn, Herr Christ,  
 Christ, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn, Herr Christ, der  
 Herr Christ, der ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn, Herr

6 5 7 (8) 6 7 6 7 6 5  
 4 3 2 (5) 2

der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn,  
 Got - tes - Sohn,  
 ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn, der ein - ge Got - tes - Sohn,  
 Christ, der ein - ge Got - tes - Sohn, Herr Christ, der ein - ge Got - tes - Sohn,

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

Musical score for the first system. It includes piano accompaniment on the left and vocal lines on the right. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (treble and bass clefs). The lyrics are: "Va - ters in".

Musical score for the second system. It includes piano accompaniment on the left and vocal lines on the right. The piano part consists of four staves (treble and bass clefs). The vocal part consists of four staves (treble and bass clefs). The lyrics are: "ters in E - wig - keit, Va - ters in".

E - wig - keit, in E - wig - keit,  
 wig - keit,  
 wig - keit, Va - ters in E - wig - keit,  
 wig - keit, in E - wig - keit,

6 7 6 (5) 6

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



Musical score system 1, measures 1-4. The system consists of ten staves. The top staff is a treble clef with a key signature of one flat. The next four staves are grouped by a brace on the left. The bottom two staves are a bass clef. The music features a complex texture with many sixteenth notes and slurs. Below the staves, there are fingering numbers: 8 6 6 / 5 4 5, 6 6 6 / 5 4 5, 6, 7, and 5.

Musical score system 2, measures 5-8. The system consists of ten staves, continuing the texture from the first system. Below the staves, there are fingering numbers: 7, 7, 9 7 5 (with a circled 9), 5, 6, 7, and 6.

System 1 of a musical score. It consists of ten staves. The top staff is a treble clef with a complex, fast-moving melodic line. The second staff is a treble clef with a more melodic line. The third and fourth staves are treble clefs with rhythmic accompaniment. The fifth staff is an alto clef. The sixth, seventh, and eighth staves are bass clefs, mostly containing rests. The ninth staff is a bass clef with a melodic line. The tenth staff is a bass clef with a melodic line. Below the staves, there are numbers: 7, 6, 7, 6, 6, 5, 7, 4, 3, 4, 2.

System 2 of a musical score. It consists of ten staves. The top staff is a treble clef with a complex, fast-moving melodic line. The second staff is a treble clef with a more melodic line. The third and fourth staves are treble clefs with rhythmic accompaniment. The fifth staff is an alto clef. The sixth, seventh, and eighth staves are bass clefs, mostly containing rests. The ninth staff is a bass clef with a melodic line. The tenth staff is a bass clef with a melodic line. Below the staves, there are numbers: 5, 3, 6, 4, 6, 4, 6, 6, 7, 5, 6, 4, 6, 5, 6, 4, 7, 5, 3.

aus sei - nem Her - zen ent - spros - sen, aus sei - nem Her - zen ent - spros -

aus sei - nem Herzen ent spros - sen, aus

aus sei - nem Her - zen ent - spros - sen, aus sei - nem Her - zen ent - spros -

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

sen, aus sei - nem Her - zen ent - spros - sen, aus sei - nem Her - zen ent - spros -

ent - spros - sen, ent - spros -

sei - nem Herz'n ent - spros - sen, aus sei - nem Herzen ent - spros - sen, ent - spros -

spros - sen, aus sei - nem Herzen ent - spros - sen, aus seinem Herzen ent - spros -

5 5 6 6 6 4 5

sen,  
sen,  
sen,

7 6 (6) 6 7

gleich wie ge-schrie-ben steht, gleich wie  
gleich wie ge-schrie-ben steht, ge-schrie-ben  
gleich wie ge-schrie-ben steht, gleich wie ge-schrie-ben

7 3 7 7 7

ge\_schrie - ben steht, gleich wie ge\_schrie - ben steht, ge - schrieben

schrie - - - - - ben steht.

steht, gleich wie ge\_schrie - - - - - ben steht, gleich wie ge - schrieben

steht, gleich wie ge - schrie - - - - - ben steht, ge - schrieben

6 7 6 (5) 6

steht.

steht.

steht.

6 6 6 6 6 6 6

5 4 5 5 4 5 5

The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many sixteenth notes. The second staff is a grand staff (treble and bass clefs) with chords and some melodic fragments. The third and fourth staves are also grand staves with chords and melodic lines. The fifth staff is a bass clef with a simple melodic line. The sixth, seventh, and eighth staves are empty, with a flat key signature symbol at the beginning of each. The ninth staff is a bass clef with a simple melodic line. The tenth staff is a bass clef with a simple melodic line. Below the staves, there are several chord symbols:  $b$ ,  $b$ ,  $7b$ ,  $7b$ ,  $7b$ ,  $7$ ,  $5$ , and  $7$ .

The second system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many sixteenth notes. The second staff is a grand staff (treble and bass clefs) with chords and some melodic fragments. The third and fourth staves are also grand staves with chords and melodic lines. The fifth staff is a bass clef with a simple melodic line. The sixth, seventh, and eighth staves are empty, with a flat key signature symbol at the beginning of each. The ninth staff is a bass clef with a simple melodic line. The tenth staff is a bass clef with a simple melodic line. Below the staves, there are several chord symbols:  $7$ ,  $6$ ,  $7$ ,  $6$ ,  $7$ ,  $6$ , and  $6$ .

Er ist der  
Er ist  
Er ist der Mor - - - genster -  
Er ist der Mor - - - genster -

6 5 7 5  
4b 3 4b 3      6 6 5 6 (# #)

Mor - - - genster - - ne, er ist der Mor - - - genster - - ne, er ist der  
der Mor - - - gen - - - ster - - -  
ne, er ist der Mor-gen-ster - ne, er ist der Mor-gen-ster - ne,  
ne, der Mor-gen-ster - - - ne, der Mor-gen-ster - - -

7 6 7 5  
3 3 3 3

Mor - - - gen - ster - - - ne,  
 ne.  
 er ist der Mor - gen - ster - ne,  
 ne, der Mor - gen - ster - ne,

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

6 6 6 5 4 5 6 7 7 5



sein'n Glanz streckt er so fer - - - ne, sein'n Glanz streckt er so fer - -

seinn Glanz streckt er so fer - - - ne, sein'n Glanz streckt er so

seinn Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer - - ne, streckt er so

7 7 5 6 5 7 9 (8) (6) 5 7 7 5

ne, sein'n Glanz streckter so fer - ne, sein'n Glanz streckt er so fer - -

so fer - - - ne

fer - - ne, sein'n Glanz streckt er so fer - - - ne, sein'n Glanz streckt er so fer - ne, so fer -

fer - - ne, sein'n Glanz streckt er so fer - - ne, sein'n Glanz streckt er so fer - -

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

The first system of the musical score consists of ten staves. The top five staves are for piano accompaniment, with the right hand playing a complex, flowing melody and the left hand providing harmonic support. The bottom five staves are for vocal parts, with the word "ne" written below the notes. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes.

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

The second system of the musical score continues the piano accompaniment and vocal parts. The lyrics "vor an - dern Stern - nen klar," are written across the vocal staves. The piano accompaniment features a prominent eighth-note pattern in the right hand. The vocal lines are more melodic and include some rests.

(5) 7 7 7 7 7

vor an - - - dern Ster - - - nen klar, vor an - dern Ster - nen  
 klar, vor an - - - dern Ster - - - nen klar, vor an - dern Ster - nen  
 klar, vor an - - - dern Ster - nen

6 5 7 6 (5) 6 5

klar.  
 klar.  
 klar.

G 4 6 1 6 6 6 6 6 5 4 5 4 3

B.W. XVI.

## RECITATIV.

Alto.  O Wun - der - kraft der Lie - be, wenn Gott an sein Ge - schö - pfe

Continuo.  6 6 5b

 den - ket, wenn sich die Herr - lich - keit, im letz - ten Theil der Zeit, zur Er - de sen - ket! O, un - be -

 6 6 6 7 6 6 5 3

 greif - li - che, ge - hei - me Macht! Es trägt ein aus - er - wähl - ter Leib den

 7 6 6 3

 gro - ssen Got - tes - sohn. den Da - vid schon im Geist als sei - nen Herrn ver - ehr - te, da dies ge -

 6 6 6 5

 be - ne - dei - te Weib. in un - ver - letz - ter Keusch - heit blie - be. O! rei - che Se - gens -

 6 6 6 5

 kraft, die sich auf uns er - gos - sen, da er den Him - mel auf - , die Höl - le zu - ge - schlossen.

 6 6 6 5

ARIE.

Flauto traverso Solo.

Tenore.

Continuo.

The first system of musical notation consists of three staves. The top staff is for the Flauto traverso Solo, the middle for the Tenore, and the bottom for the Continuo. The music is in common time (C) and features a treble clef for the flute and a bass clef for the tenor and continuo. The flute part begins with a treble clef and a key signature of one flat (B-flat). The tenor part is mostly silent, indicated by a horizontal line. The continuo part provides a rhythmic and harmonic foundation with various figures and fingerings.

The second system continues the musical notation for the Flauto traverso Solo, Tenore, and Continuo parts. The flute part continues with intricate melodic lines. The tenor part remains silent. The continuo part continues with its rhythmic accompaniment.

The third system continues the musical notation for the Flauto traverso Solo, Tenore, and Continuo parts. The flute part continues with intricate melodic lines. The tenor part remains silent. The continuo part continues with its rhythmic accompaniment.

The fourth system includes the vocal entry for the Tenore part. The lyrics are: "Ach, zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich". The music is marked *piano*. The flute part continues with intricate melodic lines. The continuo part continues with its rhythmic accompaniment.

The fifth system includes the vocal entry for the Tenore part. The lyrics are: "kräf - - tiz in ihr!". The music is marked *forte*. The flute part continues with intricate melodic lines. The continuo part continues with its rhythmic accompaniment.

*piano*

Ach, zie - he die See - le, ach, zie - he die See - le mit

*(piano)*

Fingerings: 6 6 4 3, 6 6 4 2, 6 4 2, 6 4 2, 4 2 6, 6 4 2

Sei - len der Lie - be, o Je - su, ach, zei - ge dich kräf - tig in ihr, o Je - su, ach, zei - ge dich

Fingerings: 6 6 6 6, 6, 7 # 7, 6 4 3, # 5, 5

kräf - tig, kräf - tig in ihr!

*forte*

Fingerings: 6 5, 6 5, 6 5, 7, 6 5, 7 #, 6 4, 5 #, 6 #

Fingerings: 6 6, 6 6, 6 #, 6 5, # 4 3, 6 #, 4 2, 6, 6 5, 6 6, # 6

*piano*

Ach, zie - he die See - le mit

*piano*

Fingerings: 6, 6 5, 6, 6 4 2, 6 5, 6 #, 6 6 #, 6, 6 7

Sei - len der Lie - be, ach, zie - he die See - le mit Sei - len der Lie - be, ach,

Figured bass: 2 6 6 6 6 6 6 6 6 6 6 6

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich

Figured bass: 6 6 6 6 6 6 6 6 6 6 6 6

kräf - tig in ihr, ach, zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich

Figured bass: 6 6 6 6 6 6 6 6 6 6 6 6

kräf - tig in ihr, ach, zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zeige dich

Figured bass: 6 6 6 6 6 6 6 6 6 6 6 6

kräf - tig, kräf - tig in ihr!

Figured bass: 7 6 6 6 6 6 6 6 6 6 6 6

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

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

6 6 6 6 6 5 6 5 6 6 6 5

*piano*  
Er-leuch *piano*

te sie, er-leuch-te sie, dass sie dich gläu-big er-ken-ne, gieb,

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

dass sie mit hei-li-gen Flam-men ent-bren-ne, ach, wir-ke ein gläu-big-es

7 # 7 6 7 7 # 6 (6) 6 6 4 2



Dür - sten nach dir, ach, wir - - ke ein gläu - - bi - ges Dür - sten nach dir! *forte*

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

*piano* Er -

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

*piano* leuch - - te sie, dass - - sie dich gläu - - big er - ken - - ne, gieb, dass - - sie mit hei - - li - gen

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

Flam - men ent - bren - -

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

- - - ne, ach, wir - - ke ein gläu - - bi - ges Dür - - sten nach dir!

7 9 7 6 2 5 6 5 6

*Da Capo dal Segno.*

RECITATIV.

Soprano. *♩* Ach, füh-re mich, o Gott, zum rech-ten We-ge, mich, der ich un-er-leuch-tet bin, der

Continuo. *♩*

*♩* ich nach mei-nes Flei-sches Sinn so oft zu ir-ren pfl-e-ge. Je-doch, gehst du nur mir zur

*♩*

*♩* Sei-ten, willst du mich nur mit dei-nen Augen lei-ten, so gehet mei-ne Bahn ge-wiss zum Himmel an.

*♩*

ARIE.

Oboe I. *♩*

Oboe II. *♩*

Violino I. *♩*

Violino II. *♩*

Viola. *♩*

Basso. *♩*

Continuo. *♩*

*piano*

*piano*

*piano*

*piano*

*piano*

Bald zur Rech-ten, bald zur Lin-ken lenkt sich mein ver-irr-ter Schritt, *forte*

*piano*

Musical score system 1, featuring piano and forte dynamics. The system includes vocal lines and piano accompaniment. The lyrics are: "bald zur Rech-ten, bald zur Lin - ken lenkt sich mein ver - irr - ter".

Musical score system 2, continuing the vocal and piano parts. The lyrics are: "Schritt, lenkt sich mein ver - irr - ter Schritt, bald zur Rech-ten, bald zur Lin - ken lenkt sich mein ver - irr - ter".

Musical score system 3, primarily piano accompaniment with forte dynamics. The lyrics "Schritt, forte" are visible at the beginning of the system.

*piano*

*piano*

*piano*

*piano*

Ge-he doch, mein Hei-land, mit, ge-he doch, mein Hei-land, mein Hei-land, mit, lass mich in Gefahr nicht

*piano*

6 6 - 6 6 - 4 6 - 3 7 (6) - 4 b - 6 6 -

2 4 3

*forte*

*forte*

*forte*

*forte*

sin - ken, lass mich in Ge-fahr nicht sin - ken, ge-he doch, mein Hei-land, mit;

*forte*

9 2 6 4 (6b) 6 6 6 6b 5 6 4 3 6 5 6 3 2 6 6 6b 6 6 6

*piano*

*piano*

*piano*

*piano*

*piano*

lass mich in Gefahr nicht sin - ken, in Ge-fahr nicht sin-ken, lass mich

*piano*

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

B. W. XXII.

in Ge\_fahr nicht sin - ken, lass mich ja dein weises Füh - ren, lass mich

ja dein wei - ses Füh - ren, dein wei - ses Füh - ren bis zur Himmels pfor - te spü -

ren!

CHORAL. (Melodie: „Herr Christ, der ein'ge Gottes-Sohn.“)

Soprano.  
Corno, Oboe I.II.  
Violino I.  
col Soprano. \*)

Alto.  
Violino II. coll'Alto.

Tenore.  
Viola col Tenore.

Basso.

Continuo.

Er tödt' uns durch dein' Gü - - te, er weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - - ke, dass der neu' le - ben mag'

Er tödt' uns durch dein' Gü - - te, er weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - - ke, dass der neu' le - ben mag'

Er tödt' uns durch dein' Gü - - te, er weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - - ke, dass der neu' le - ben mag'

Er tödt' uns durch dein' Gü - - te, er weck' uns durch dein' Gnad';  
den al - ten Men - schen krän - - ke, dass der neu' le - ben mag'

5 6 6 5 # # 6 4 6

3 4 5 2

wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

wohl hier auf die - ser Er - den, den Sinn und all' Be - gehr - den und G'dan - ken hab'n zu dir.

6 6 7 6 6 7b 7b 4 # 6 6 6

4 2 5 5 2

\*) Die Flöte schweigt.