

# Cantate

Am Sonntage Quasimodogeniti

„Am Abend aber desseligen Sabbath.“

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

№ 42.



# Dominica Quasimodogeniti.

„Am Abend aber desselbigen Sabbath.“

## SINFONIA.

Oboe I. 

Oboe II. 

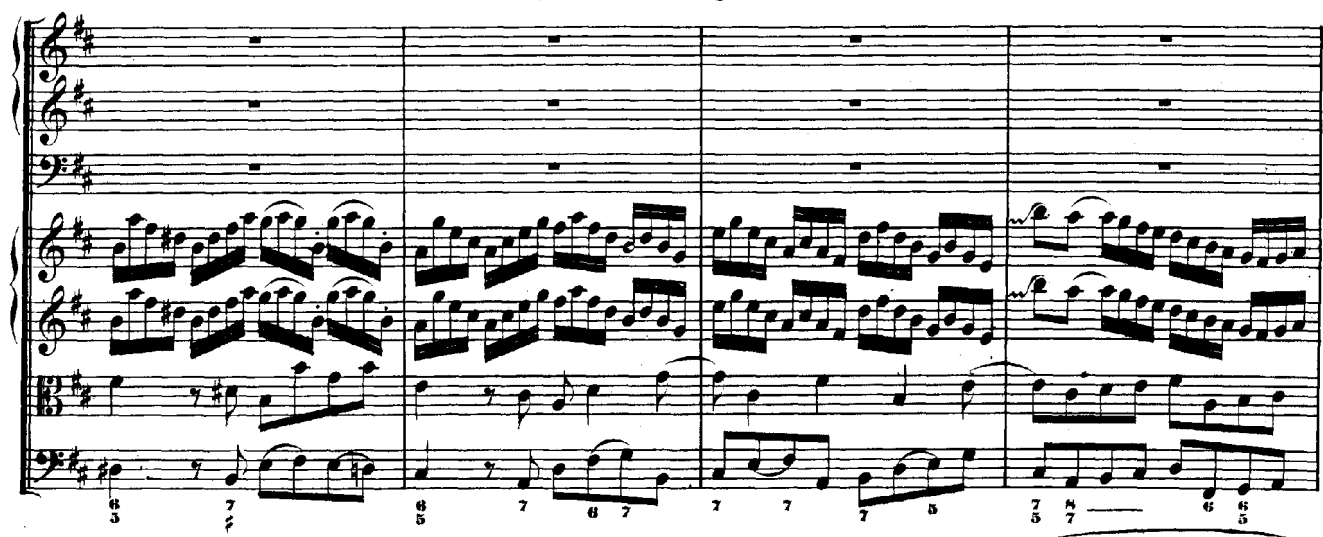
Fagotto. 

Violino I. 

Violino II. 

Viola. 

Organo e Continuo. 



Figured bass: 6 6 6 4 5 6 6 6 5



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

*piano* *forte*



Musical score system 1, measures 1-4. The system consists of six staves. The top two staves are for the vocal line. The bottom four staves are for the piano accompaniment. The piano part features a complex texture with multiple voices. Dynamic markings include *piano* and *forte*. Fingering numbers (6, 5, 6) are present below the piano staves.



Musical score system 2, measures 5-8. The system consists of six staves. The piano part continues with complex textures. Dynamic markings include *forte*. Fingering numbers (6, 5, 6, 6, 7, 7, 5, 6, 7, 7, 5, 6, 5, 6, 5, 7, 5, 6) are present below the piano staves.



Musical score system 3, measures 9-12. The system consists of six staves. The piano part continues with complex textures. Fingering numbers (7, 7, 5, 6, 7, 7, 5, 6, 5, 6, 5, 7, 5, 6) are present below the piano staves.

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

Second system of musical notation, measures 5-8. It continues the grand staff notation. The music features complex rhythmic textures with many sixteenth notes. Dynamic markings include *piano* and *forte*. Fingering numbers are visible at the bottom of the staves.

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

First system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music features a complex texture with many sixteenth notes and slurs. Below the bottom two staves, there are several groups of numbers: 7, 7b, 7b, 6 6 6 5, 6 6 6 5, 6 6 6 5, 6 6 6 5.

Second system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music features a complex texture with many sixteenth notes and slurs. Dynamic markings include *piano* and *forte*. Below the bottom two staves, there are several groups of numbers: 7, 7b, 7b, 6 6 6 5, 6 6 6 5, 6 6 6 5, 6 6 6 5.

Third system of musical notation, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music features a complex texture with many sixteenth notes and slurs. Below the bottom two staves, there are several groups of numbers: 7, 7b, 7b, 6 6 6 5, 6 6 6 5, 6 6 6 5, 6 6 6 5.

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

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

*tr* *tr* *tr*

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

6 7 7 6 6 5 7

*tr* *tr*

*cantabile* *tr* *tr*

5 6 5 7 6 5 7

B.W. X.

First system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The first two measures show a complex rhythmic pattern with many sixteenth notes. The third measure has a whole note chord. The fourth measure has a whole note chord. The fifth measure has a whole note chord. The sixth measure has a whole note chord. The word "forte" is written above the fifth and sixth measures. Below the sixth measure, there are fingerings: 6, 6, 7 6 6 6 6.

Second system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music continues with complex rhythmic patterns. The word "forte" is written above the fifth measure. Below the sixth measure, there are fingerings: 4 4 7 5 6 6 7 5 5 6 7 7 5 6 6 4 5 6 6 6.

Third system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music continues with complex rhythmic patterns. Below the sixth measure, there are fingerings: 6 4 6 6 6 6 7 7 7 7 7 7 7 7.



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

Second system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music includes various rhythmic patterns and accidentals. The word "piano" is written in the middle staves.

Third system of musical notation, featuring six staves. The top two staves are treble clef, and the bottom two are bass clef. The middle two staves are also treble clef. The music includes various rhythmic patterns and accidentals. The word "Adagio." is written above the top staff, and "tr" (trills) are marked above several notes. The word "(forte)" is written below the middle staves. The word "Da Capo." is written at the end of the system.

RECITATIVO.

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

Continuo.

Organo e Fagotto.

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

ARIA.  
Adagio.

Oboe I. *(forte)*

Oboe II. *(forte)*

Fagotto. *(forte)*

Violino I. *piano sempre*

Violino II. *piano sempre*

Viola. *piano sempre*

Alto.

Organo e Continuo. *(piano sempre)*

Detailed description: This section contains the instrumental accompaniment for the Aria. It is marked "Adagio" and "piano sempre". The Oboe I, Oboe II, and Fagotto parts are marked "forte" and play a melodic line with grace notes. The Violino I, Violino II, and Viola parts play a steady accompaniment. The Alto part is silent. The Organ and Continuo parts play a steady accompaniment. The time signature is 12/8 and the key signature is one sharp (F#).

The first system of the musical score consists of seven staves. The top two staves are treble clefs, the middle two are grand staff (treble and bass clefs), and the bottom two are bass clefs. The music is in G major and 3/4 time. It features a complex texture with rapid sixteenth-note passages in the upper staves, including trills and triplets. The lower staves provide a harmonic and rhythmic foundation with slower-moving lines.

The second system of the musical score continues the piece with seven staves. It maintains the same instrumentation and key signature. This system is characterized by more frequent use of trills and triplets, particularly in the upper staves. The bass lines continue to provide a steady accompaniment. The notation includes various ornaments and rhythmic patterns.

Wo Zwei und Drei versamlet sind in Je - su theu - rem Na -

*tr.* *piano* *tr.* *piano* *tr.* *piano*

4 4 2 6 7 4 2 8 3

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

*forte* *tr.* *forte* *tr.* *piano* *tr.* *piano* *tr.*

4 4 3 7 5 6 6 4 3 7 4 2 8 5 8

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

*piano* *tr*

7 # 6 5 7 # 6

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

*forte* *forte* *(forte)*

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

*tr*  
*piano* *tr*  
*piano*  
*(piano)*

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

2 4 3  
 2  
 7 7  
 7

*tr*  
*tr*  
*tr*  
*tr*

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

2 6 5  
 5  
 5

*piano*

*tr*

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

5 6 6 7 4 6 5 4 3

*forte*

*forte*

*forte*

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

5 7 7 4 6 7 4 8 7 4 2

Musical score system 1, measures 1-4. The system includes a grand staff with treble and bass clefs, and a piano accompaniment with two treble and two bass staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and trills. Fingerings are indicated by numbers 1-5. A trill (tr) is marked above the final note of the first staff in measure 4.

9 8 6 4 (3) 7 4 2 2 2 6 4 5 6 5 7

Musical score system 2, measures 5-8. The system continues the musical notation from the first system. It includes a grand staff and piano accompaniment. This system features more trills (tr) and triplets (3) in the upper staves. Fingerings and trill markings are clearly visible.

9 8 4 4 5 7 4 4 7 6 4 2 6 5



The first system of the musical score consists of eight staves. The top two staves are for the piano, and the bottom two are for the bass. The music includes complex rhythmic patterns with triplets and trills. The key signature has one sharp (F#), and the time signature is 12/8. The system concludes with a double bar line and a repeat sign.

Un poco andante.

The second system of the musical score consists of eight staves. The top two staves are for the piano, and the bottom two are for the bass. The music includes complex rhythmic patterns with triplets and trills. The key signature has one sharp (F#), and the time signature is 12/8. The system concludes with a double bar line and a repeat sign.

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

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

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

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

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

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

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

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

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

*Da Capo.*

CHORAL.  
DUETTO.

Soprano.

Tenore.

Fagotto e  
Violoncello.

Organo e  
Continuo.

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

*piano*

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

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

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

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

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

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

*forte* *forte*

und  
 und su - chen dei -

*piano piano*

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

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

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



RECITATIVO.

Basso.

Fagotto, Organo e Continuo.

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

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

Animoso.

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

ARIA.

Violino I.

Basso.

Fagotto, Organo e Continuo.

divisi

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

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

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

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

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

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

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



*piano*

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

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

*forte*

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

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

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

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

tr

*piano*  
*piano*

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

*piano*

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

*piano*  
*piano*

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

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

*forte*  
*forte*  
*forte*

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

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

tr tr

*piano*  
*piano*

Ih - nen muss die

*piano*

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

*piano*

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

*piano*

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

trifft, wenn sie die Ver - fol -

- gung, die Ver - fol - gung

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

Second system of the musical score, continuing the three-staff format. The top two staves continue their melodic lines. The bottom staff continues its bass line. Below the bottom staff are the numbers 7, 6, 7, 7, 6, 7, and 6.

Third system of the musical score. The top two staves continue their melodic lines. The bottom staff continues its bass line. Below the bottom staff are the numbers 7, 5, 9, 5, 9, 8, 6, 5, 7, 6, 4, 4, 6, 4, 2.

Fourth system of the musical score. The top two staves continue their melodic lines. The bottom staff continues its bass line. Below the bottom staff are the numbers 6, 4, 6, 6, 4, 6, 7, 6, 4, 3, 7, 6, 4, 3, 7, 6, 5, 7, 6, 4, 3, 3. A trill (*tr*) is indicated above the final note of the top staff in this system.

CHORAL.

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

Alto.  
Violino II. coll'Alto.

Tenore.  
Viola col Tenore.

Basso.

Fagotto,  
Organo e Continuo.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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