

23. Komm heiliger Geist, Herre Gott.

(à 6)

Feierlich. (♩ = 72) (Transponiert von C nach B)

Canto I (Violin e Voce)
Canto II (Violin)
Canto III (Flauto)
Alto (Trombon)
Tenore (Trombon)
Basso (Trombon)
Basso continuo
(Orgel)

Violin *ff*
ff
ff
ff
ff
ff
ff
ff

Orig. *ag f!*

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

(rit.) 1.
Bewegter. (♩ = 116) (rit. bei Wiederholung)

f die Wiederholung *p*
f(p)
f(p)
f(p)
f(p)
f(p)

3 4 3
3
3

rit. 1.
Bewegter. (♩ = 116) (rit. bei Wiederholung)

dim. *f* bei der Wiederholung *p*
f
f
f
f

2. *vorher (halb so schnell)* *poco f* Voce (Knabenchor)

Komm, hei - li -

2. *vorher (halb so schnell)* *cresc.* *fp*

(♩ = 138) Violin

ger Geist Her - re Gott, *f* *p*

(♩ = 138) *mf* *p*

f *p* *f* *p* *f* *p*

mf *p* *mf*

rit.

p, *cresc.*, *f*

6 6 4 3(♯)

(♩ = 116)

f, *p*

6 6

(♩ = 104)

Voce (Knabenchor)

p, *cresc.*, *f*, *poco f*

er - füll mit dei - ner

6 6

(♩ = 101)

(♩ = 138)
Violin

poco rit.

Gna - den Gut

3 4 4 3

(♩ = 138)

poco rit.

(♩ = 116)

mf *mf* *p* *p* *cresc.* *cresc.*

(♩ = 116)

mf *cresc.*

(♩ = 104)
Voce (Knabenchor)

dei - - - ner Gläu - bi - gen - - - Herz,

4 3

(♩ = 104)

mf

(♩ = 138) Violin

Mut und Sinn,

f *p*

6 3(♯) 4 4 3(♯) 6 3 6 4 3

poco rit.

f *f* *cresc.* *f*

6 5 6 5 3(♯) 4 3(♯)

poco rit.

mf

(♩ = 116)

mf *mf* *mf* *mf* *mf* *mf*

5 6(h) 5 6(h) 4

(♩ = 116)

mf

(♩ = 104)
Voce (Knabenchor)

dein brün - - sti - - ge Lieb ent - zünd

(♩ = 104)

(♩ = 138) Violin

(♩ = 116)

in ihm'n.

(♩ = 138)

(♩ = 116)

(♩ = 104)
Voce (Knabenchor)

Herr,

(♩ = 104)
(Die Oberstimmen pp)

(♩ = 138) Violin

durch dei - nes Lich - tes Glast *f*

This system contains the vocal line and piano accompaniment for the first three measures. The vocal line is in a soprano clef with a key signature of one flat and a tempo of 138. The lyrics are "durch dei - nes Lich - tes Glast". The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a similar rhythmic texture. Dynamics include *f* (forte).

This system contains the vocal line and piano accompaniment for the next three measures. The vocal line continues with a melodic line, marked with a *b* (breath mark). The piano accompaniment features a complex rhythmic pattern with sixteenth notes and rests. Dynamics include *f* and *fp* (fortissimo piano). There are also some performance markings like *6 4 5 3* and *#* in the bass line.

(♩ = 116)

This system contains the vocal line and piano accompaniment for the final three measures. The tempo is marked as 116. The vocal line has a more sustained melodic line. The piano accompaniment is more rhythmic and features a variety of dynamics including *f*, *fp*, and *p*. There are also performance markings like *3 (#)*, *4*, and *3 (#)* in the bass line.

(♩ = 104)
Voce (Knabenchor)

Musical score for the first system, featuring vocal line and piano accompaniment. The vocal line includes lyrics: "zu dem Glau - -". The piano accompaniment includes dynamic markings such as *f*, *fp*, *p*, *cresc.*, and *mf*. The tempo is marked as $\text{♩} = 104$.

Musical score for the second system, featuring vocal line and piano accompaniment. The vocal line includes lyrics: "ben ver - - samm - - let hast". The piano accompaniment includes dynamic markings such as *f*, *mf*, and *p*. The tempo is marked as $\text{♩} = 138$.

Musical score for the third system, featuring piano accompaniment. The tempo is marked as $\text{♩} = 116$.

Piano accompaniment for the first system, consisting of five staves. The top staff is the right hand, and the bottom staff is the left hand. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the right hand.

(♩ = 104)
Voce (Knabenchor)

Vocal and piano accompaniment for the second system. The top staff is the vocal line for a boys' choir (Knabenchor), with lyrics: "das Volk aus aller Welt". The piano accompaniment consists of five staves. The tempo is marked as (♩ = 104). Dynamics include *mf* and *p*. A fermata is placed over the vocal line at the end of the phrase.

Violin and piano accompaniment for the third system. The top staff is the violin line, with lyrics: "Zun - gen,". The piano accompaniment consists of five staves. The tempo is marked as (♩ = 138) for the first part and (♩ = 106) for the second part. Dynamics include *f* and *p*. A fermata is placed over the violin line at the end of the phrase.

cresc. cresc.
cresc. cresc.
cresc.
cresc. cresc.
cresc.
f
mf
mf
mf
f
mf
mf
mf

Das

f
mf
mf
mf

(♩ = 104)
Man.

sei dir, Herr, zu Lob ge - -

Ped.

(♩ = 138) Violin (♩ = 116)

sun - - - - - gen. *f* *f* *f*

(♩ = 138) (♩ = 116)

First system of musical notation, including vocal lines and piano accompaniment. The tempo is marked $(\text{♩} = 69)$.

$(\text{♩} = 69)$
 (Knabenchor und Instrumente)
 Voce e Violin

Second system of musical notation, including vocal lines with lyrics and piano accompaniment. The tempo is marked $(\text{♩} = 69)$.

$(\text{♩} = 69)$

Third system of musical notation, including vocal lines with lyrics and piano accompaniment. The tempo is marked $(\text{♩} = 69)$.

Breiter werden.

Breiter werden.