

L. S. G. No. ~~150~~ 159.

Oster-Cantate von Bierey: Wie an dem -



Nb. Die einzelnen Stimmen habe ich nicht auf dem fünfzigsten Druckstein ge-  
rührt, und die Oboen nicht ausgeschrieben, sondern die so für Fagott und Basson  
sind, haben entweder die Flöten oder die Klarinetten die Melodie der Oboen.  
Die letzten Stimmen sind auch abgeschrieben mit 2 Exemplaren ausgeschrieben  
den.

Nb. Diese Musik mit dem untergeschriebenen Text wurde bei der Eröffnung des am 11 Oct. 1820. von  
Pastor von Herrn Hofkapellmeister / dem 26 Oct. 1820. in großer Audienz aufgeführt, Der Abend  
der Aufführung war zugleich der letzte in der alten Kirche.

# Oster-Kantate

v o n



*G. B. Pierrey.*

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P a r t i t u r.

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Leipzig,  
bei Breitkopf und Härtel.

Pr. 1 Thlr. 12 Ggr.

Mus. 4269. E 500



1

# K a n t a t e.

## Introduzione.

*Andante quasi Largo.*

Violino I.

Musical staff for Violino I, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation begins with a piano (p) dynamic marking and includes a series of eighth and sixteenth notes, followed by a more active melodic line.

Violino II.

Musical staff for Violino II, featuring a treble clef, a key signature of two flats, and a common time signature. The notation begins with a piano (p) dynamic marking and consists of a series of sustained notes.

Viole.

Musical staff for Viole, featuring an alto clef, a key signature of two flats, and a common time signature. The notation begins with a piano (p) dynamic marking and consists of a series of sustained notes.

Flauto I.

Musical staff for Flauto I, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains whole rests throughout the section.

Flauto II.

Musical staff for Flauto II, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains whole rests throughout the section.

Oboi.

Musical staff for Oboi, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains whole rests throughout the section.

*Andante quasi Largo.*

Clarineti in B.

Musical staff for Clarineti in B, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains whole rests throughout the section.

Fagotti.

Musical staff for Fagotti, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains whole rests throughout the section.

Corni in Es

Musical staff for Corni in Es, featuring a treble clef, a common time signature, and a key signature of one flat (F). The staff contains whole rests throughout the section.

Trombe in C.

Musical staff for Trombe in C, featuring a treble clef, a common time signature, and a key signature of one flat. The staff contains whole rests throughout the section.

Timpani in C.

Musical staff for Timpani in C, featuring a bass clef, a common time signature, and a key signature of one flat. The staff contains whole rests throughout the section.

*Andante quasi Largo.*

Bassi.

Musical staff for Bassi, featuring a bass clef, a key signature of two flats, and a common time signature. The notation begins with a piano (p) dynamic marking and includes a series of eighth and sixteenth notes.

A handwritten musical score on 12 staves. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together. The second staff features a bass line with a series of sixteenth-note chords. The third staff has a simple bass line with quarter notes. The fourth through eighth staves are for a multi-measure rest, indicated by a large '2' in each measure, with a piano 'p' dynamic marking. The ninth and tenth staves also feature multi-measure rests with a '2' and a piano 'p' dynamic. The eleventh staff has a multi-measure rest with a '3' and a piano 'p' dynamic. The twelfth staff concludes with a simple bass line. The manuscript shows signs of age, including foxing and some ink bleed-through.

Handwritten musical score on aged paper, page 4. The score consists of 14 staves. The top staff features a complex melodic line with many slurs and dynamic markings like 'f' and 'p'. The middle staves contain rhythmic accompaniment with various note values and rests. The bottom staff has a simpler melodic line. The paper shows signs of age, including water stains and foxing.

A handwritten musical score on aged paper, consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score features several dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), and *fp* (fortissimo). There are also markings for *Imo.* (Improvvisamente) on the 6th and 7th staves. The notation includes sixteenth notes, eighth notes, and quarter notes, often grouped with slurs. The paper shows signs of age, including foxing and staining.

Biercy Kantate I.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '6' in the top left corner. It contains 12 staves of music, arranged in two systems of six staves each. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, historical style. The staves are connected by a large bracket on the left side. The paper shows signs of age, including foxing and staining.



C O R O.

*L'istesso tempo.*

Violino I.

Violino II.

Viole.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es

*L'istesso tempo.*

Trombe in C.

Timpani in C.

Soprano.

Alto.

Tenore.

Basso.

*L'istesso tempo.*

Bassi.

*Clarinet.*

*Fagotti.*

*Viol. I.*

*Viol. II.* *pizz. P*

*Viole.* *pizz. P*

*Oboi.* *pizz. P*

*Clarin.*

*Fag.*

*Corui.*

*Tromb. p*

*Timp.*

*Sopran. Solo.*

Wie an dem stillen A - bend, wenn nun die Sonne sinkt der Pilger sich er-

*Alto. Solo.*

Wie an dem stillen A - bend, wenn nun die Sonne sinkt der Pilger sich er-

*Tenore. Solo.*

Wie an dem stillen A - bend, wenn nun die Sonne sinkt der Pilger sich er-

*Basso. Solo.*

Wie an dem stillen A - bend, wenn nun die Sonne sinkt der Pilger sich er-  
*Trüblich fühlend* *erwartet der Weise Augenblicke; mit der Hoffnung*

*Bassi.*

Wie an dem stillen A - bend, wenn nun die Sonne sinkt der Pilger sich er-  
*langsam, feilge* *Abatten, das dunkle Geistes Lied, ihn als ein*

*pizz. P*

arco.

arco.

arco.

p

p

p

p

*Tutti.*

la - bend die letzten Stra-len trinkt. Wie an dem stil-len A - bend, wenn nun die Son-ne

*Tutti.*

la - bend die letzten Stra-len trinkt. Wie an dem stil-len A - bend, wenn nun die Son-ne

*Tutti.*

la - bend die letzten Stra-len trinkt. Wie an dem stil-len A - bend, wenn nun die Son-ne

*Handwritten: hab sein, der ging von sich in die Welt. Tutti. Singe auf seinen was er im die Welt singe.*


la - bend die letzten Stra-len trinkt. Wie an dem stil-len A - bend, wenn nun die Son-ne

*Handwritten: hat sein, der ging von sich in die Welt. Singe auf seinen was er im die Welt singe.*

arco.

p

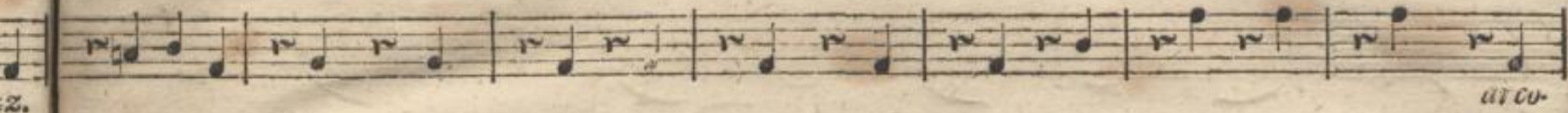




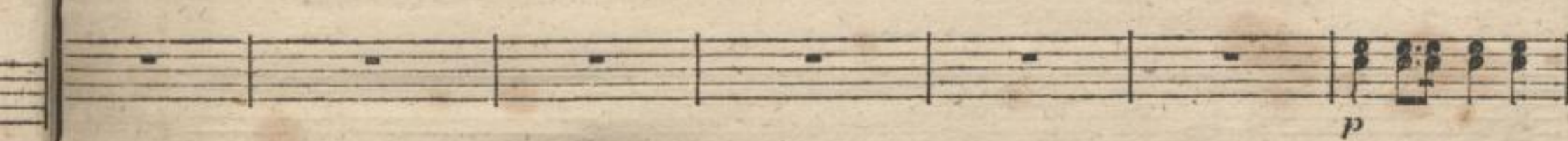
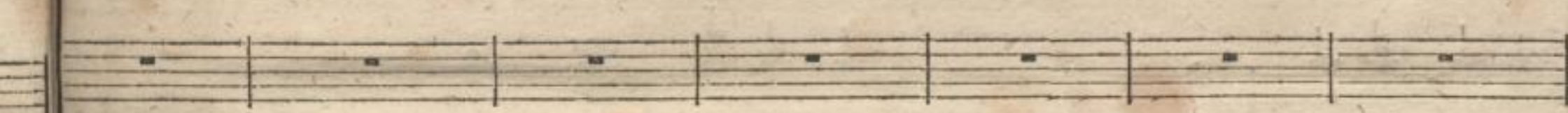
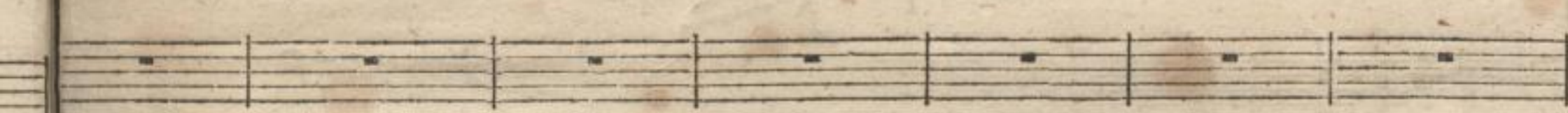
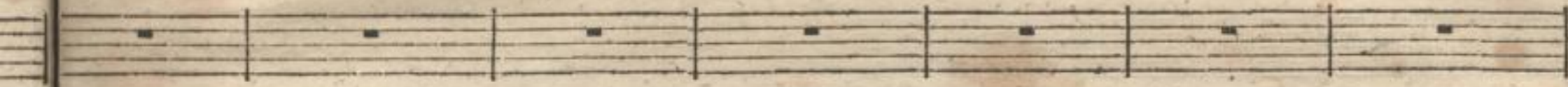
arco.



arco.



arco.



p



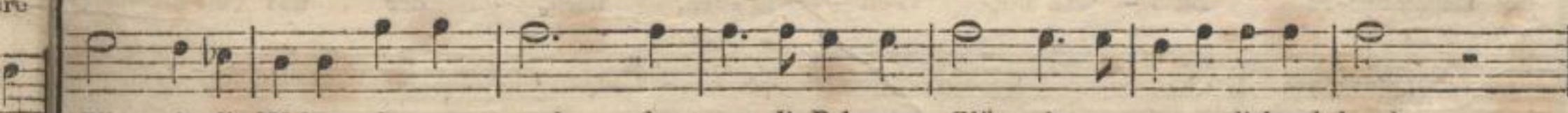
p



p



Bli - cke dir, Welt-er-lö - ser, nach, der uns die Bahn zum Glü - cke so gross so liebend brach.



Bli - cke dir, Welter - lö - ser, nach, der uns die Bahn zum Glü - cke so gross so liebend brach.



Bli - cke dir, Welter - lö - ser, nach, der uns die Bahn zum Glü - cke so gross so liebend brach.

*Erzählung mit dem jüngsten Kind, und ferner die der geübten in einem solchen Lauf.*



Bli - cke dir, Welter - lö - ser, nach, der uns die Bahn zum Glü - cke so gross so liebend brach.

*Es ist ein Lied, das wir uns selbst an einem Abend*



arco.

The first part of the page contains ten staves of musical notation. The top staff is a vocal line with a treble clef and a key signature of one flat. The following staves are for various instruments, including strings and woodwinds, with various clefs and key signatures. The music is written in a historical style with many slurs and ornaments.

*Tutti.*

So ziehen uns-re Bli - cke dir, Welt - er - lö - ser, nach, der uns die Bahn zum

*Tutti.*

So ziehen uns-re Bli - cke dir, Welt - er - lö - ser, nach, der uns die Bahn zum

*Tutti.*

So ziehen uns-re Bli - cke dir, Welt - er - lö - ser, nach, der uns die Bahn zum

*Tutti.*

So ziehen uns-re Bli - cke dir, Welt - er - lö - ser, nach, der uns die Bahn zum

Musical score for instruments, including strings and woodwinds. The score consists of ten staves. The first three staves appear to be for a string ensemble (Violins I, Violins II, and Violas). The next four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The final three staves are for a string ensemble (Violins I, Violins II, and Violas). The music is written in a common time signature and features various rhythmic patterns and dynamics.

Glü - eke so gross, so lie - bend brach.

Glü - eke so gross, so lie - bend brach.

Glü - eke so gross, so lie - bend brach.

*zu* Glü - eke so gross, so lie - bend brach.  
*auf* an einem Wundertag.

Musical score for vocal parts, including four staves. The first three staves are for different vocal parts (Soprano, Alto, Tenor). The fourth staff is for the Bass. The lyrics are written below the notes. The music is written in a common time signature and features various rhythmic patterns and dynamics.

*Andante,*

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni.

Soprano solo.

Soprano rip.

Alto.

Tenore solo.

Tenore rip.

Basso.

Bassi.

*Andante.*

*p*

*Andante.* *Solo.*

Dich hat ein Gott ge-sen-det, zu lin-dern uns-re

*Dich hat ein Gott ge-sen-det, zu lin-dern uns-re*  
*Dies fatter Gott gegeben 2 für unsern*

*So hat er Gott geliebt, zu unsern*

*Andante.*

*p*



The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two staves of piano accompaniment. The bottom two staves are empty. The music is written in a historical style with various note values and rests.

Noth. Vom rech - ten Weg ge - wendet, der wü - sten Welt ver - pfändet, 50  
*die waisst uns ganz ergeben*  
*Im Blut fernab gesendet, dankt dem Herr so gelendet*

Noth. Vom rechten Weg ge - wen - det, der wü - sten Welt ver - pfän - det, 50  
*die waisst uns ganz ergeben, wir ganz die fin - gegeben*  
*Im Blut fernab gesendet, dankt dem Herr, wie so gelendet & sein*

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

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

harrt' so harrt' auf uns der Tod.

Dich hat ein Gott ge

*Tutti.*

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

Dich hat ein Gott ge-sen-det, zu

*Tutti.*

Dich hat ein Gott ge-sen-det, zu

*Tutti.*

harrt' so harrt' auf uns der Tod.

Dich hat ein Gott ge

*harrt' so harrt' auf uns der Tod.*

*harrt' so harrt' auf uns der Tod.*

Dich hat ein Gott ge-sen-det, zu

*Tutti.*

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

Dich hat ein Gott ge-sen-det, zu

*Dich hat ein Gott ge-sen-det, zu*

*Dich hat ein Gott ge-sen-det, zu*

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The first three staves are for strings (Violins I, Violins II, and Violas). The next four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The final three staves are for a basso continuo or figured bass. The music features various dynamics such as *ff* (fortissimo) and *p* (piano).

ge sen-det, zu lin- dern uns - re Noth. Vom rech- ten Weg ge - wen - det, *ff*

u lin - dern uns - re Noth. Vom rech - ten Weg ge - - wen - det, *ff* *p* der

u lin - dern uns - re Noth. Vom rech - ten Weg ge - - wen - det, *ff* *p* der

ge sen-det, zu lin - dern uns - re Noth. Der

zu lin - dern uns - re Noth. Vom rech - ten Weg ge - - wen - det, *ff* *p* der

zu lin - dern uns - re Noth. Vom rech - ten Weg ge - - wen - det, *ff* *p* der

*Handwritten annotations:*  
 - Above the first vocal line: "auf den rechten Weg" (written over "rech-ten Weg")  
 - Above the second vocal line: "der" (written over "der")  
 - Above the third vocal line: "der" (written over "der")  
 - Above the fourth vocal line: "Der" (written over "Der")  
 - Above the fifth vocal line: "der" (written over "der")  
 - Above the sixth vocal line: "der" (written over "der")  
 - Above the seventh vocal line: "der" (written over "der")  
 - Above the eighth vocal line: "der" (written over "der")  
 - Above the ninth vocal line: "der" (written over "der")  
 - Above the tenth vocal line: "der" (written over "der")

Bierey Kantate I.

der wü-sten Welt ver - *ff* pfän - det, *p* so harrt, so harrt auf uns der  
 wü - sten Welt ver - *ff* pfän - det, *p* so harrt, so harrt auf uns der  
 wü - sten Welt ver - *ff* pfän - det, *p* so harrt, so harrt auf uns der  
 wü - sten Welt ver - pfändet, *p* so harrt, so harrt auf uns der  
 wü - sten Welt ver - *ff* pfän - det, *p* so harrt, so harrt auf uns der  
 wü - sten Welt ver - *ff* pfän - det, *p* so harrt, so harrt auf uns der

Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.

Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.

Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.

Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.

Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.

Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.

Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.

*Handwritten annotations:*  
 Tod, so harrt' auf uns der Tod, so harrt' auf uns der Tod.  
 und fassen *ist das g. g. b.* *ist das g. g. b.* *ist das g. g. b.*  
*ist das g. g. b.* *ist das g. g. b.* *ist das g. g. b.*

Andante.

Violino I.

Violino II.

Viola.

Flauti.

Clarineti in B.

Fagotti.

Andante.

Corni in Es

Soprano.

Sieh! es erschliesst hold sich dein Mund,

Alto.

Sieh! es erschliesst hold sich dein Mund,  
*die! es erschliesst* *hold sich dein Mund*  
*die! es erschliesst* *hold sich dein Mund*

Tenore.

Basso.

Andante.

Bassi.

Cello.

Tutti B.

Viol. I.

Viol. II.

Flauti.

Clarinete.

Fagot.

Corni.

Sopran.

macht uns die Pfade des Le - bens kund. Von des Lebens schön - den Freuden muss der fromme

Alto.

macht uns die Pfade des Le - bens kund. Von des Lebens schön - den Freuden muss der fromme

Flauti.

*Handwritten: Jugend u. Pflicht und Leid. Bei der Jugend strecken Leben einh. der Guten*

Clarinete.

*fp*

Fagotti.

*fp*

Corni.

*fp*

Sopr.

Dul - der schei - den. Arm und eng ist die - se Welt, wenn sie nicht ein Gott er - hellt.

Alto.

Dul - der schei - den. Arm und eng ist die - se Welt, wenn sie nicht ein Gott er - hellt.

Bierey Kantate I.

*Handwritten: Auf d. Seiten gingen wir ein. Aus dem Leben u. folgen die...*

6

22 Viol. I.

Viol. I. Musical notation for the first violin part, starting with a piano (p) dynamic marking.

Viol. II.

Viol. II. Musical notation for the second violin part, starting with a piano (p) dynamic marking.

Viola.

Viola. Musical notation for the viola part, starting with a piano (p) dynamic marking.

Flauti.

Flauti. Musical notation for the flute part.

Clarin.

Clarin. Musical notation for the clarinet part.

Fagotti.

Fagotti. Musical notation for the bassoon part.

Corni.

Corni. Musical notation for the horn part.

Soprano. Tutti.

Soprano. Tutti. Musical notation for the soprano voice part, including the lyrics: Heil - ge Wor - te! tie - fer Sinn! Da - rum gingst du selbst da - hin!

Alto. Tutti.

Alto. Tutti. Musical notation for the alto voice part, including the lyrics: Heil - ge Wor - te! tie - fer Sinn! Da - rum gingst du selbst da - hin!

Tenore. Tutti.

Tenore. Tutti. Musical notation for the tenor voice part, including the lyrics: Heil - ge Wor - te! tie - fer Sinn! Da - rum gingst du selbst da - hin!

Basso. Tutti.

Basso. Tutti. Musical notation for the bass voice part, including the lyrics: Heil - ge Wor - te! tie - fer Sinn! Da - rum gingst du selbst da - hin!

Bassi.

Bassi. Musical notation for the bassoon part, including handwritten notes: Heil - ge Wort, der Ihu genähet. Und zum Ziel, das zum Jenseitigen, Da - rum gingst du selbst da - hin! frey und ei - bre al - les wuff.

pizz.

pizz. Musical notation for the pizzicato part.



The first system of the musical score consists of seven staves. The top three staves feature a complex rhythmic pattern with frequent sixteenth and thirty-second notes, often beamed together. The bottom four staves provide a harmonic accompaniment with longer note values and rests. Dynamic markings of *f* (forte) and *p* (piano) are used throughout the system.

Al - ler Sün - der tie - fe Noth lö - set dein Ver - söh - ner - tod.

The second system continues the vocal line and accompaniment from the first system. It maintains the same complex rhythmic structure and dynamic markings.

Al - ler Sün - der tie - fe Noth lö - set dein Ver - söh - ner - tod.

*f*  
*arco.*  
Violin. I.  
Violin. II.  
Viol.  
Bassi.

The instrumental section at the bottom of the page includes staves for Violin I, Violin II, Violoncello (Viol.), and Basses (Bassi). The Violin I and II parts have a melodic line with some slurs. The Violoncello and Basses parts provide a steady harmonic accompaniment. The section begins with a *f* (forte) dynamic and *arco.* (arco) instruction.

Moderato.

Violino I.

Musical staff for Violino I, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The staff contains a melodic line with dynamic markings *f* and *p*.

Violino II.

Musical staff for Violino II, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Viola.

Musical staff for Viola, featuring an alto clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Flauti.

Musical staff for Flauti, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Oboi.

Musical staff for Oboi, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Clarineti in B.

Musical staff for Clarineti in B, featuring a treble clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Fagotti.

Musical staff for Fagotti, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Corni.

Musical staff for Corni, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Moderato.

2 Soprano sol.

Musical staff for 2 Soprano sol., featuring a soprano clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Dem Kreise derer, die dich lie-ben, ent-ei-lest du mit hohem Muth,  
*aus der. Auf die kein Jenseits Licht ist*  
*auswärtig die mit Gott vertraut.*

2 Alto solo.

Musical staff for 2 Alto solo., featuring an alto clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

*doch kal-*  
*der wird*

Soprano

Musical staff for Soprano, featuring a soprano clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Alto.

Musical staff for Alto, featuring an alto clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Tenore.

Musical staff for Tenore, featuring a tenor clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Basso.

Musical staff for Basso, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

Moderato.

Bassi.

Musical staff for Bassi, featuring a bass clef, a key signature of two flats, and a common time signature. The staff contains a melodic line with dynamic markings *f* and *p*.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Below it is a piano accompaniment line with a bass clef, showing chords and a simple bass line.

This section contains seven empty musical staves, indicating that the music for these parts is not present on this page.

The second system of music includes a vocal line with German lyrics. The lyrics are: "Ein Engel löst des To-des Band, du stralst in". There are several handwritten annotations in ink, including "Nur bei dir" and "Nur bei dir". Below the main lyrics, there is a line of smaller text: "Grabesnacht verschliesset nicht ewig solche Liebes-glut." and another line: "Nur bei dir".

This section contains five empty musical staves, similar to the first section.

je - nem Won - ne - land, zu deines Va - ters rech - ter Hand, zu dei - nes Va - ters rechter  
 Band, du stralst in je - nem Won - ne - land, zu dei - nes Va - ters rechter

Hand. Dem Kreise de - rer, die dich lie - ben, ent - ei - lest du mit ho - hen Muth, doch kal - te

Hand. Dem Kreise de - rer, die dich lie - ben; ent - ei - lest du mit ho - hen Muth, doch kal - te

Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter

Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter

Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter

Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter

*Hand. Dem Kreise de - rer, die dich lie - ben, ent - ei - lest du mit ho - hen Muth, doch kal - te*

*Hand. Dem Kreise de - rer, die dich lie - ben; ent - ei - lest du mit ho - hen Muth, doch kal - te*

*Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter*

*Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter*

*Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter*

*Du stralst in je - nem Won - ne - land, zu deines Vaters rech - ter*





Handwritten musical score for a choir and orchestra, page 30. The score includes vocal parts with lyrics and instrumental parts. The lyrics are: "du stralst, du stralst in jenem Wonne-land." The score features dynamic markings like "f" and "Tutti", and a "Solo" section for a voice part.



The musical score consists of approximately 15 staves. The first two staves feature a melodic line with a piano (*p*) dynamic marking. The third staff continues the melody with a piano (*p*) dynamic marking. The fourth and fifth staves are mostly rests. The sixth staff has a piano (*p*) dynamic marking. The seventh staff begins with a melodic phrase. The eighth and ninth staves are mostly rests. The tenth staff has a piano (*p*) dynamic marking. The eleventh and twelfth staves contain the vocal line with lyrics. The thirteenth and fourteenth staves are mostly rests. The fifteenth staff has a piano (*p*) dynamic marking.

Ein Engel löst des To-des Band, *du stralst in je-nem Wonne-*  
*das Licht ist ein andrer Band* *glückselig für viel Jahre*

Ein Engel löst des To-des Band, *du stralst in je-nem Wonne-*  
*Nach dem Tod und in der Welt. Es ist* *erleuchtet in Gott*

land, du stralst, du stralst in je-nem Wonne-land.

land, du stralst in jenem Wonne-land.

*Imo.*

Du stralst in je-nem Won-ne-

Du stralst in je-nem Won-ne-

Da stralst in je-nem Won-ne-

Du stralst in je-nem Won-ne-

*Da stralst in je-nem Won-ne-*

*Da stralst in je-nem Won-ne-*

*Da stralst in je-nem Won-ne-*

Musical score for the first part of the piece, featuring multiple staves with notes and rests. The first three staves have a 'p' dynamic marking.

Ein Engel löst des To-des Band, *gottgeheilig für die Natur* du stralst in je-nem Won-ne-land, du stralst, du

Ein Engel löst des To-des Band, du stralst in je-nem Won-ne-land, du

land, du stralst, du stralst, du stralst, in je-nem Won-ne-land.

land, du stralst, du stralst, du stralst, in je-nem Won-ne-land.

land, du stralst, du stralst, du stralst, in je-nem Won-ne-land.

land, du stralst, du stralst, *das Naturland, das* du stralst in je-nem *Wortlaut in* Won-ne-land. *Ja - - - - -*





Handwritten musical score on aged paper, page 56. The score consists of 15 staves. The top three staves contain a complex melodic line with many slurs and ornaments. The next three staves are mostly empty, with some notes in the first staff. The bottom staff is labeled "Cello." and contains a melodic line with slurs and ornaments. The paper is yellowed and shows signs of age.

Coro.

Largo.

Soprano solo.

Heil! Heil! Heil! Heil! Preis und Eh-re, Dank und Ruhm, sind, o Herr! dein

Alto solo.

Tenore solo.

Basso solo.

Heil! Heil! Heil! Heil! Preis und Eh-re Dank und Ruhm, sind o Herr dein

Trombone d'Alto.

Trombone di Tenore.

Trombone di Basso.

Timpani in F.

Tutti

Heil dir! Heil dir!

Ei-genthum. Preis sei dir von allen Zungen, allen Welten dir ge-sungen! Heil dir! Heil dir! Heil! Heil!

Ei-genthum. Preis sei dir von allen Zungen, allen Welten dir ge-sungen! Heil dir! Heil dir! Heil! Heil!

Ei-genthum. Preis sei dir von allen Zungen, allen Welten dir ge-sungen! Heil dir! Heil dir! Heil! Heil!

Coro.

*Allegro ma non troppo.*

Violino I.

Violino II.

Viola.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni.

1. 2. Trombe in Es.

3. 4. Trombe in Es.

Timpani in Es B.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

*Allegro ma non troppo.*

*Allegro ma non troppo.*

Preis

Preis

Preis

Preis

Tromboni.

*Allegro ma non troppo.*

Preis



dir! Preis dir! das Heil hast du er-

dir! Preis dir! das Heil hast du er-

worben, für uns bist du ge-storben. Preis dir! Preis  
 worben, für uns bist du ge-storben. Preis dir! Preis

*Handwritten corrections in red ink:*  
 bast, worben, für uns bist du ge-storben. Preis dir! Preis

This page contains a musical score for "Bierey Kantate I." The score is arranged in systems of staves. The upper staves include woodwinds: Fl. I. (Flute I) and Ob. I. (Oboe I). Below these are several staves for strings. The lower staves are for vocal parts, with lyrics written below the notes. The lyrics include "dir! Preis! Preis! Preis! Preis!" and "Ent-zü-cken-". The score includes dynamic markings such as *p* (piano) and *Tromb. tac.* (Trombones, tacet). The page number "41" is in the top right corner.

de Unsterb-lich-keit *f* gabst du uns, Fürst der *p* E-wig-keit, *f* gabst du uns,  
 de Unsterb-lich-keit, *f* uns, Fürst der *p* E-wig-keit, *f* uns,  
 de Unsterb-lich-keit, *f* gabst du uns, Fürst der *p* E-wig-keit, *f* gabst du  
 de *Gott, der uns gabst die Unsterb-lichkeit, gabst du, f* *gabst du uns, Fürst der p* *gabst du, f* *gabst du uns, f*

Fürst der *p*E - wig - keit, *f*Preis dir! Preis!  
 Fürst der *p*E - wig - keit, *f*Preis dir! Preis!  
 Fürst der *p*E - wig - keit, *f*Preis dir! Preis!  
 Fürst der *p*E - wig - keit, *f*Preis dir! Preis!

*Tromb. entr.*

*all in part, hat*  
*in der feig hat*

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Das Heil hast du erworben, für uns bist du ge-

Das Heil hast du erworben, für uns bist du ge-

Das Heil hast du erworben, für uns bist du ge-

ff

Musical score for instruments, including strings and woodwinds. The score consists of 12 staves. The first four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses). The next four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons). The final four staves are for a keyboard instrument (likely a harpsichord or organ). The music is written in a common time signature and features various rhythmic patterns and dynamics.

storben. Preis dir! Preis! Preis! Preis!  
 storben. Preis dir! Preis! Preis! Preis!  
 storben. Preis dir! Preis! Preis! Preis!  
*stark* storben. Preis dir! Preis! Preis! Ent-zückende Un-sterb-lich-

Vocal line with lyrics. The lyrics are: "storben. Preis dir! Preis! Preis! Preis!" repeated three times, followed by "stark storben. Preis dir! Preis! Preis! Ent-zückende Un-sterb-lich-". The music is written on a single staff with a treble clef and a common time signature. Dynamics include *f* and *ff*.

dir! Preis! Preis! uns,

dir! Preis! Preis! Ent-zückernde Un-sterblich-keit gabst

dir! Preis! Preis! gabst du, gabst

keit, ent-zückernde Un-sterblich-keit gabst du, gabst du uns,



Musical score for the first part of the page, featuring multiple staves with notes and rests. The top two staves have a 'p' dynamic marking. The lower staves contain mostly rests.

*Full*  
Fürst der E - wig - keit. *p* Ent - zü - cken - de Un - sterb - lich - keit

du uns. Preis dir! Preis! *p* Ent - zü - cken - de Un - sterblich - keit

du uns. Preis dir! Preis! *p* Ent - zü - cken - de Un - sterblich - keit

*Full*  
Fürst der E - wig - keit. *p* Ent - zü - cken - de Un - sterblich - keit

*fp*

*Tromb. tac.*

gabst du uns, Fürst der Ewig-keit, gabst du, gabst du uns,  
 gabst du der Ewigkeit, gabst du, gabst du uns,  
 gabst du der Ewigkeit, gabst du, gabst du uns,  
 gabst du der Ewig-keit, gabst du, gabst du uns, Fürst

*Handwritten annotations:*  
 - Above the first line of lyrics: *Gott der Herrscher*  
 - Above the second line of lyrics: *der Ewigkeit*  
 - Above the third line of lyrics: *der Ewigkeit*  
 - Above the fourth line of lyrics: *der Ewigkeit*  
 - Between the second and third lines of lyrics: *Tromb. entr.*  
 - Below the first line of lyrics: *fast*  
 - Below the second line of lyrics: *fast*  
 - Below the third line of lyrics: *fast*  
 - Below the fourth line of lyrics: *fast*

Fürst der E-wig - keit! Preis dir! Preis dir! dir Fürst der E-wig - keit,

Fürst der E-wig - keit! Preis dir! Preis dir! dir Fürst der E-wig - keit,

Fürst der E-wig - keit! Preis dir! Preis dir! dir Fürst der E-wig - keit,

der E-wig - keit! Preis dir! Preis dir! dir Fürst der E-wig - keit,

dir Fürst der E - wig - keit,                      dir Fürst der E - wig - keit.  
 dir Fürst der E - wig - keit,                      dir Fürst der E - wig - keit.  
 dir Fürst der E - wig - keit,                      dir Fürst der E - wig - keit.  
 dir! dir Fürst der E - wig - keit,              Preis dir! dir Fürst der E - wig - keit,

*ff*                      *ff*                      *ff*                      *ff*

*fi fi ff*                      *fi fi*

This page of musical notation consists of 15 staves. The top 11 staves are instrumental parts, featuring various rhythmic values and melodic lines. The bottom 4 staves are vocal parts, each with the lyrics "Preis dir! Preis! Preis!" written below the notes. The notation is in a historical style, likely from the 17th or 18th century, and shows signs of age with some ink bleed-through from the reverse side of the page.

A handwritten musical score on 15 staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first 12 staves contain complex melodic and harmonic lines, while the last three staves (13-15) are mostly rests, indicating a section where the instruments are silent. The paper is aged and shows some staining.

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