

J.S. Bach
Cantata No. 41
Jesu nun sei gepreiset

(Coro.)

(Allegro moderato ♩ = 72.)

The first system of musical notation for the chorale. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The music begins with a forte dynamic marking (f). The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation. It continues the two-staff format. The treble staff features a sequence of chords and eighth-note patterns. The bass staff continues with a steady accompaniment, including some rests and moving lines.

The third system of musical notation. The treble staff shows a continuation of the eighth-note melody with various chordal accompaniments. The bass staff maintains the harmonic support with a mix of chords and single notes.

The fourth system of musical notation. The treble staff continues with eighth-note patterns and chords. The bass staff features a more active line with eighth notes and some rests.

The fifth and final system of musical notation on this page. It concludes the chorale with a final cadence in the treble staff and a sustained bass line. The notation includes various musical symbols such as accidentals, dynamics, and articulation marks.

J.S. Bach - Church Cantatas BWV 41

Soprano. **A**

Alto. Je - - -

Tenore. Je - - -

Basso. Je - - -

(C O R O.)

The first system of the score shows the vocal parts and piano accompaniment. The vocal parts are Soprano, Alto, Tenore, and Basso. The piano accompaniment is in G major and 4/4 time. The vocal parts enter with the word 'Je' and hold a long note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

su, nun sei ge - - -

su, - - -

su, - - - nun

su, nun sei ge - prei - - - set, Je - - - su, - - -

The second system of the score continues the vocal parts and piano accompaniment. The vocal parts enter with the words 'su, nun sei ge' and hold a long note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: 'su, nun sei ge - - -', 'su, - - -', 'su, - - - nun', and 'su, nun sei ge - prei - - - set, Je - - - su, - - -'.

prei - - - set

nun sei - - - ge - prei - - - set

sei - - - ge - prei - - - set

nun sei - - - ge - prei - - - set

The third system of the score continues the vocal parts and piano accompaniment. The vocal parts enter with the words 'prei - - - set' and hold a long note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The lyrics are: 'prei - - - set', 'nun sei - - - ge - prei - - - set', 'sei - - - ge - prei - - - set', and 'nun sei - - - ge - prei - - - set'.

First system of the piano introduction, featuring a treble and bass clef with complex rhythmic patterns and ornaments.

Second system of the piano introduction, continuing the intricate keyboard texture.

B

Vocal entry system with lyrics: zu die - sem neu - zu die - sem neu - zu die - sem neu - en Jahr', zu zu die - sem neu -

B

First system of piano accompaniment for the vocal entry, marked with a piano (*p*) dynamic.

Second system of vocal entry with lyrics: en Jahr' die - sem neu - en Jahr' zu die - sem neu - en Jahr' en Jahr'

Second system of piano accompaniment, including the marking *CFPSC.*

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First system of piano accompaniment, featuring a treble and bass clef with complex chordal textures and moving lines.

Second system of piano accompaniment, including a *p* dynamic marking and a change in the bass line.

Third system of piano accompaniment, showing dense chordal patterns in the treble and a more active bass line.

Fourth system of piano accompaniment, with a label 'L.H.' in the bass line and a final cadence.

Vocal line in C major, lyrics: für dein' Güt', für dein' Güt', uns be - wei - set, für dein' Güt', uns be - wei -

Fifth system of piano accompaniment, including 'R.H.' and 'L.H.' labels, a *cresc.* marking, and a final cadence.

uns be - wei -
für dein' Güt', uns be - wei - set, uns be - wei -
set, uns be -
set, uns be -

set
- - - set
wei - set
wei set
L.H.

D
in al - ler
in al -
in al -
in al -
D
p cresc.

Notth und G'fahr,
- ler Noth, — in al-ler Noth und Ge-fahr,
- ler Noth, — in al-ler Noth und Ge-fahr,
- ler Noth und Ge-fahr,

The first system of the score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the second staff having a dash under the first few notes. The fourth staff is a bass line. The fifth staff is a keyboard accompaniment, starting with a forte (f) dynamic marking.

The second system of the score consists of two staves, both for keyboard accompaniment. The upper staff features a complex texture with many sixteenth-note patterns and chords. The lower staff provides a more rhythmic accompaniment with eighth and sixteenth notes.

The third system of the score consists of two staves for keyboard accompaniment. The upper staff continues with the intricate sixteenth-note patterns and chords. The lower staff continues with the rhythmic accompaniment, featuring some rests and dynamic markings.

The fourth system of the score consists of two staves for keyboard accompaniment. The upper staff continues with the sixteenth-note patterns and chords. The lower staff continues with the rhythmic accompaniment, featuring some rests and dynamic markings.

The fifth system of the score consists of two staves for keyboard accompaniment. The upper staff continues with the sixteenth-note patterns and chords. The lower staff continues with the rhythmic accompaniment, featuring some rests and dynamic markings.

F

die neu', fröh - - - li - - - die neu', fröh - - - liche

F

p

che Zeit, - - - li - - - che Zeit, Zeit, die neu', - - - fröh - - - li - - - che Zeit, - - - liche Zeit,

cresc.

First system of the piano introduction, featuring a treble and bass clef with complex rhythmic patterns.

Second system of the piano introduction, including the label "L.H." in the bass clef.

First system of the vocal and piano accompaniment. The vocal line is in G major and includes the lyrics: "die vol - - ler Gna - -". The piano accompaniment includes the label "cresc." and "L.H.".

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "de schwe - - bet" and "ler Gna.de schwe - - bet". The piano accompaniment includes the label "L.H.".

H

The first system of the score shows the piano introduction. It consists of five staves: three vocal staves (Soprano, Alto, Bass) and two piano staves (Right and Left Hand). The vocal staves contain whole rests. The piano part begins with a treble clef and a key signature of one flat (B-flat major). The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *p* is present at the beginning. A fermata is placed over the final chord of the introduction.

The second system contains the vocal and piano parts for the first phrase. It features five staves. The vocal staves have the following lyrics: "und ew' - - ger Se - lig -". The piano part continues with a treble clef and a key signature of one flat. It includes a dynamic marking of *p cresc.* and features more complex rhythmic patterns with slurs and ties. The system concludes with a fermata over the final chord.

The third system contains the vocal and piano parts for the second phrase. It features five staves. The vocal staves have the following lyrics: "keit; - ger Se - lig - keit;". The piano part continues with a treble clef and a key signature of one flat. It includes a dynamic marking of *f* and features more complex rhythmic patterns with slurs and ties. The system concludes with a fermata over the final chord.

The first system of the piano accompaniment features a treble clef with a complex, rhythmic pattern of eighth and sixteenth notes, and a bass clef with a more straightforward eighth-note accompaniment. The key signature has one flat (B-flat).

The second system continues the piano accompaniment with similar rhythmic patterns in both staves, maintaining the B-flat key signature.

The third system of the piano accompaniment shows further development of the musical texture, with the treble staff featuring more intricate melodic lines.

The fourth system concludes the piano accompaniment section, ending with a double bar line and a 3/4 time signature.

I Adagio. (♩ = 60.)

The vocal staves for the first system are arranged in four parts: Soprano, Alto, Tenor, and Bass. Each part has a vocal line with lyrics underneath. The lyrics are: "dass wir in gu - ter Stil - - le". The time signature is 3/4.

I Adagio.

The piano accompaniment for the second system begins with a piano (*p*) dynamic marking. It features a treble clef with a melodic line and a bass clef with a supporting accompaniment. The lyrics "dass wir in" are visible at the top of the system.

gu - - ter Stil -

das alt' Jahr hab'n er - fül -
das alt' Jahr hab'n er - fül -
das alt' Jahr hab'n er - fül -
- - - le das alt' Jahr hab'n er - fül -

K Presto. (♩ = 88.)

let.
let. Wir wol.len uns
let. Wir wol.len uns dir er - ge - ben jetzt - und und im - mer - dar, jetzt und
let. Wir wol.len uns dir er - ge - ben jetzt - und und im - mer -

Wir wol.len uns dir er - ge - ben jetzt - und und im - mer -

dir er - ge - ben jetzt und und im - mer dar, jetzt und und im - mer - dar,
 im - mer - dar, jetzt und und im - mer dar, jetzt und und im - mer - dar, wir wol - len uns
 dar, und im - mer - dar, wir wol - len uns dir er - ge - ben jetzt und und im - mer - dar, und

Wir woll'n uns
 wir wol - len uns dir er - ge - ben jetzt und und im - mer - dar,
 dir er - ge - ben jetzt und und im - mer - dar, und im - mer - dar, jetzt und und
 im - mer - dar, und im - mer - dar, wir wol - len uns dir er - ge - ben jetzt und und

dir er - ge - ben
 wir wol - len uns dir er - ge - ben jetzt und und im - mer dar, jetzt und und im - mer -
 im - mer - dar, wir wol - len uns dir er - ge - ben jetzt und und im - mer -
 im - mer - dar, wir wol - len uns dir er - ge - ben jetzt und und im -

jetzt - und und
 dar, jetzt und und im-mer-dar, jetzt - und und im-mer - dar, jetzt-und und im-mer-dar, jetzt -
 dar, jetzt und und im-mer-dar, jetzt - und und im-mer - dar, jetzt-und und im-mer-dar, und
 - mer-dar, jetzt - und und im-mer - dar, jetzt.und und im-mer-dar, jetzt - und und im-mer-

im - mer - - dar,
 und und im-mer-dar, im - mer - dar, wir wol - len uns dir er - ge - - ben jetzt-und und
 im - - mer-dar, wir wol len uns dir er - ge - - ben, wir wol len uns dir er - ge -
 dar, und im-mer-dar, wir wollen uns dir er - ge - - ben jetzt und und im-mer-dar, jetzt -

L

im - - - mer-dar, jetzt - und und im-mer - dar, -
 ben jetzt-und und im - - - mer - dar, - be - hü - te Leib, Seel' und
 und und im-mer - dar, jetzt - und und im - mer - dar, be -

be - hü - te Leib, Seel' und Le - ben hin - fort durchs
 Le - ben hin - fort durchs ganze Jahr, hin - fort durchs gan - - ze Jahr, hin - fort durchs
 hü - te Leib, Seel' und Le - ben hin - fort durchs ganze Jahr, durchs ganze Jahr, be - hü - te Leib,

gan - ze Jahr, hin - fort durchs gan - - ze Jahr, be - hü - te Leib, Seel' und Le -
 gan - ze Jahr, hin - fort durchs gan - ze Jahr, be - hü - te Leib, Seel' und Le - - - ben hin -
 Seel' und Le - ben hin - fort durchs gan - ze Jahr, durchs gan - ze Jahr, durchs gan - ze Jahr,

be - hüt' Leib, Seel' und Le - - -
 ben hin - fort durchs gan - - - ze Jahr, be - hü - te Leib, Seel' und Le - -
 fort durchs ganze Jahr, durchs ganze Jahr, hin - fort durchs gan - - ze Jahr, be -
 be - hü - te Leib, Seel' und Le - ben hin - fort durchs gan - - ze Jahr, be - hü - te Leib,

ben
 ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, hinfort durchs gan - ze Jahr, hin -
 hü - te Leib, Seel' und Le - ben hin - fort durchs gan - ze Jahr, hinfort durchs gan - ze Jahr, hin -
 Seel' und Le - ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze

hin - fort durchs gan - ze Jahr,
 fort durchs gan - ze Jahr, hinfort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, durchs gan -
 ze Jahr, hinfort durchs gan - ze Jahr, durchs gan - ze Jahr, be - hü - te Leib,
 Jahr, hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr, durchs gan - ze Jahr, be - hü - te Leib,

Jahr, be - hü - te Leib, Seel' und Le - ben hin - fort durchs gan - ze
 Seel' und Le - ben, be - hü - te Leib, Seel' und Le - ben durchs gan - ze
 Seel' und Le - ben hin - fort durchs gan - ze Jahr, hin - fort durchs gan - ze

Tempo I.

N

hin - - fort durchs gan -

hin - fort durchs gan -

hin - fort durchs gan - ze Jahr, hin -

hin - fort durchs gan -

N

p

ze Jahr!

ze Jahr!

fort durchs gan - ze Jahr, hin - fort durchs gan - ze Jahr!

ze Jahr!

cresc.

The first system of the musical score consists of two staves. The upper staff is in treble clef and features a complex, rhythmic pattern with many sixteenth and thirty-second notes, including several ornaments (flourishes) above the notes. The lower staff is in bass clef and provides a more rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the musical texture from the first system. The upper staff maintains its intricate melodic line with ornaments, while the lower staff continues with its accompaniment. The notation includes various rests and dynamic markings.

The third system shows the continuation of the complex rhythmic patterns. The upper staff features a series of sixteenth-note runs with ornaments, and the lower staff provides a steady accompaniment. The system concludes with a double bar line.

Aria.
(Moderato ♩ = 80.)

The Aria section begins with a treble clef and a 6/8 time signature. The upper staff starts with a *mf* (mezzo-forte) dynamic and features a melodic line with a trill. The lower staff provides a simple accompaniment. A section symbol (§) is placed at the beginning and end of the first measure.

The middle of the Aria section continues with complex rhythmic patterns in both staves. The upper staff has a more active melodic line with many sixteenth notes, while the lower staff continues with its accompaniment. The system ends with a double bar line.

Soprano.

The Soprano part begins with a treble clef and a 6/8 time signature. The lyrics "Lass uns, o höchster Gott, das Jahr voll." are written below the notes. The upper staff contains the vocal line, and the lower staff contains the piano accompaniment. A *p* (piano) dynamic marking is present in the lower staff.

brin - gen, da - mit das En - de so, — wie dessen An - fang sei! —

mf

Lass uns, o höchster Gott, das Jahr voll - brin - gen, da - mit das En - de

p

so, — wie dessen An - fang sei, — lass uns, o höchster

Gott, das Jahr voll - brin - gen, da - mit das En - de so, — wie des - sen An - fang

Es ste-he dei-ne Hand uns bei, dass

künftig, bei des Jah-res Schluss, wir bei des Se-gens Ü-berfluss, wie jetzt ein Hal-

- - - de lu-ja sin-gen

es

ste-he dei-ne Hand uns bei, dass künft'ig, bei des Jah-res Schluss, wir bei des Se-gens

Ü-berfluss, wie jetzt ein Hal-le-lu-ja

sin-gen, ein Hal-

-le-lu-ja sin-gen.

Dal Segno.

Recitativo.

Alto.

Herr! deine Hand, dein Segen muss allein das A und O, der An-fang

und das En-de sein. Das Leben trägest du in dei-ner Hand, und uns-re

Ta-ge sind bei dir ge-schrieben; dein Au-ge sieht auf Stadt und Land; du

zählst un-ser Wohl und ken-nest un-ser Lei-den, ach! gieb von Bei-dem, was

dei-ne Weisheit will, wo-zu dich dein Er-bar-men an-ge-trieben.

Aria.

Adagio. (♩ = 100.)

Mel. marc. $\frac{3}{8}$

The piano accompaniment for the Aria section consists of six systems of grand staff notation. The first system includes a treble clef with a 7/8 time signature, a key signature of one sharp (F#), and a dynamic marking of *mf*. The music features a complex rhythmic pattern with frequent rests and a melodic line in the right hand that is highly ornamented with grace notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. The subsequent systems continue this intricate texture, with the right hand often playing sixteenth-note passages and the left hand providing harmonic support.

Tenore.

The Tenore section features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a rest, followed by the lyrics "Wo - fer - ne du den ed - len Frie -". The vocal melody is simple and expressive, with a long note on "Frie -". The piano accompaniment consists of two staves, with the right hand playing a melodic line that mirrors the vocal line and the left hand providing a rhythmic and harmonic accompaniment. The music is marked with a *p* dynamic.

- den für un - sern Leib und Stand be - schie - den,

mf

wo - fer - ne du den ed - len Frie -

p

- den, den ed - len Frie - den für un - sern Leib und Stand be - schie - den, so

p

lass der See - le doch dein se - - lig ma - chend Wort,

mf

wo - fer - ne du den ed - len Frie -

den, den ed - len Frie - - - den für un - sern

Leib und Stand be - schie - den, so lass der See - le doch dein se - - lig machend Wort.

mf

The image displays a page of a musical score for J.S. Bach's Church Cantata BWV 41. It features a vocal line and a piano accompaniment. The lyrics are in German. The score is written in a major key with a 7/4 time signature. The piano part consists of two staves, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. The vocal line is written in a single staff with a treble clef. The lyrics are: "wo - fer - ne du den ed - len Frie -", "den, den ed - len Frie - - - den für un - sern", and "Leib und Stand be - schie - den, so lass der See - le doch dein se - - lig machend Wort." The dynamic marking *mf* is present in the piano part.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Third system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Fourth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Wenn uns dies Heil be - geg - net, so sind wir hier ge - seg - - net und

Fifth system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Aus - er - wähl - te dort, wenn

uns dies Heil be - geg - net, so sind wir hier ge - seg - - - net und

Aus - er - wähl - te dort, wenn uns dies Heil be - geg - net, so

sind wir hier ge - seg - - - net und Aus - er - wähl - te dort!

Recitativo.

Basso.

Dal Segno.

Doch weil der Feind bei Tag und Nacht zu un - serm Scha - den

wacht und uns - re Ru - he will zer - stö - ren, so wol - lest du, o

Her-re Gott, er-hö-ren, wenn wir in hei-li-ger Ge-mei-ne be-ten: den

(Coro.)

Allegro. (♩ = 80.)

Soprano.

Alto.

Tenore.

(Recit.)

Den Sa-tan un-ter uns-re Fü-sse tre-ten.

Sa-tan un-ter uns-re Fü-sse tre-ten. So bleiben wir zu deinem

Allegro.

Ruhm dein aus-er-wähl-tes Hei-lig-thum, und kön-nen auch nach

Kreuz und Lei-den zur Herr-lich-keit von hin-nen schei-den.

leh - re, re - gier' all' un - ser Thun, }
Freu - de, den Heil' - gen Got - tes gleich.}

leh - re, re - gier' all' un - ser Thun, }
Freu - de, den Heil' - gen Got - tes gleich.}

leh - re, re - gier' all' un - ser Thun, }
Freu - de, den Heil' - gen Got - tes gleich.}

leh - re, re - gier' all' un - ser Thun, }
Freu - de, den Heil' - gen Got - tes gleich.}

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

In - dess mach's mit uns Al - len nach dei - nem Wohl - ge - fal - len: Solch's

sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und
 sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und
 sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und
 sin - get heut' ohn' Scher - zen die christ - gläu - bi - ge Schar, und

wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und
 wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und
 wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und
 wünscht mit Mund und Her - zen ein se - lig's neu - es Jahr, und

wünscht mit Mund und Her - zen ein se - lig's neu.es Jahr.
 wünscht mit Mund und Her - zen ein se - lig's neu.es Jahr.
 wünscht mit Mund und Her - zen ein se - lig's neu.es Jahr.
 wünscht mit Mund und Her - zen ein se - lig's neu.es Jahr.