

J.S. Bach
Cantata No. 117
Sei Lob und Ehr dem höchsten Gut

Vers 1. (Coro.)
(Allegro comodo ♩ = 132.)

The image displays the musical score for the first chorale of J.S. Bach's Cantata No. 117. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Allegro comodo' with a quarter note equal to 132 beats per minute. The score is divided into five systems, each with a vocal line and a keyboard accompaniment. The first system begins with a dynamic marking of *mf*. The keyboard part features a rhythmic pattern of eighth and sixteenth notes, often with a '7' marking indicating a fingering. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts often carrying the main melodic line. The score concludes with a final cadence in the fifth system.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a flowing sixteenth-note pattern in the bass and a more complex, rhythmic pattern in the treble.

C O R O.

Soprano. Sei Lob und Ehr' dem höch - sten

Alto. Sei Lob und Ehr' dem höch - sten

Tenore. Sei Lob und Ehr' dem höch - sten

Basso. Sei Lob und Ehr' dem höch - sten

Vocal choir part for the first system, including four vocal staves (Soprano, Alto, Tenore, Basso) and a piano accompaniment. The lyrics are: "Sei Lob und Ehr' dem höchsten". The piano accompaniment continues with the same rhythmic patterns as the introduction.

Gut,

Gut,

Gut,

Gut,

Vocal choir part for the second system, including four vocal staves and a piano accompaniment. The lyrics are: "Gut,". The piano accompaniment features a more active melodic line in the treble and a steady bass line.

dem Va - - ter al - - ler Gü -

dem Va - - ter al - - ler Gü -

dem Va - - ter al - - ler Gü -

dem Va - - ter al - - ler Gü -

te, dem

te,

te,

te, dem

Gott, der al - - le Wun - - der thut,

dem Gott, der al - - le Wun - der thut,

dem Gott, der al - - le Wun - der thut,

Gott, der al - - le Wun - - der thut,

dem
dem
dem
dem

Gott, der mein Ge - mü - the
Gott, der mein Ge - mü - the
Gott, der mein Ge - mü - the
Gott, der mein Ge - mü - the

B

mit sei - - nem rei - - chen Trost er - -
mit sei - nem rei - chen Trost er - -
mit sei - nem rei - chen Trost er - füllt, mit rei - chem Trost er -
mit sei - nem rei - - chen Trost er - -

B

This system contains the first two systems of music. The first system has four vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The lyrics are: "mit sei - - nem rei - - chen Trost er - -", "mit sei - nem rei - chen Trost er - -", "mit sei - nem rei - chen Trost er - füllt, mit rei - chem Trost er -", and "mit sei - nem rei - - chen Trost er - -".

füllt,
füllt,
füllt,
füllt,

This system contains the third system of music. It has four vocal staves and a piano accompaniment. The lyrics are: "füllt,", "füllt,", "füllt,", and "füllt,".

dem Gott, der
dem Gott, der al - -
dem Gott, der al - - len
dem Gott, der

This system contains the fourth system of music. It has four vocal staves and a piano accompaniment. The lyrics are: "dem Gott, der", "dem Gott, der al - -", "dem Gott, der al - - len", and "dem Gott, der".

al - len Jam - mer stillt.
al - len Jam - mer stillt.
Jam - mer stillt.
al - len Jam - mer stillt.

Gebt un - serm Gott die Eh -
Gebt un - serm Gott die Eh -
Gebt un - serm Gott die Eh -
Gebt un - serm Gott die Eh -

re,
re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!
re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!
re, gebt un - serm Gott die Eh-re, gebt un - serm Gott die Eh - re!

Dal Segno.

Vers 2. Recitativo.

Basso.

Es dan-ken dir die Himmels - heer, o Herrscher al - ler
Thronen, und die auf Er-den, Luft und Meer in deinem Schatten
wohnen, die prei - - sen dei-ne Schöpfermacht, die Alles al-so wohl bedacht.

(Arioso $\text{♩} = 132$.)

Gebt un - serm Gott die Eh - re,

mf

This system shows the beginning of the arioso. The vocal line starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* is present.

geht un - serm Gott die Eh - - - - re, gebt

This system continues the vocal line with quarter notes D3, E3, F3, and G3, followed by a half note A3. The piano accompaniment continues with eighth-note patterns and chords. A fermata is placed over the final note of the vocal line.

un - serm Gott die Eh - - - re, gebt un - serm Gott die Eh -

This system continues the vocal line with quarter notes G3, A3, B3, and C4, followed by a half note D4. The piano accompaniment features a more active eighth-note bass line and chords.

- - - re!

This system concludes the arioso with a vocal line of quarter notes D4, E4, and F4, followed by a half note G4. The piano accompaniment ends with a final chord in the right hand and a half note G2 in the left hand.

Vers 3. Aria.

(Moderato ♩ = 120.)

The first system of the piano introduction features a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music begins with a *mf* dynamic marking. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system continues the piano introduction with similar harmonic and rhythmic patterns in the treble and bass staves.

Tenore.

The vocal entry for the Tenor part begins on a single staff. The lyrics "Was un - ser Gott ge -" are written below the notes. The piano accompaniment continues in the staves below.

The vocal entry continues with the lyrics "schaf - fen hat, das will er auch er - hal - - ten, er -". The piano accompaniment provides a continuous accompaniment.

The vocal entry concludes with the lyrics "hal - - ten, das will er auch er - hal - - ten;". The piano accompaniment ends with a *mf* dynamic marking.

tr

da - rü - ber will er früh -

p

und spat mit sei - ner Gna - de wal - ten, da -

rü - ber will er früh und

spat mit sei - ner Gna - de wal - ten, mit

sei - ner Gna - de wal - ten.

mf

In sei - nem gan - zen Kö -

p

- nig - reich - ist

f

Al - les - recht und Al - les gleich, Al - les, Al - les gleich.

mf

Gebt

mf

J.S. Bach - Church Cantatas BWV 117

un - serm Gott die Eh -

The first system of the musical score consists of a vocal line on a single staff and a keyboard accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "un - serm Gott die Eh -". The keyboard accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The key signature is one sharp (F#) and the time signature is 4/4.

- - - re, gebt un - serm Gott die

The second system continues the vocal line with the lyrics "- - - re, gebt un - serm Gott die". The keyboard accompaniment continues with similar rhythmic patterns, including some chords and arpeggios. The key signature and time signature remain the same.

Eh - re, gebt un - serm Gott die Eh - re!

The third system continues the vocal line with the lyrics "Eh - re, gebt un - serm Gott die Eh - re!". The keyboard accompaniment continues with similar rhythmic patterns, including some chords and arpeggios. The key signature and time signature remain the same. A dynamic marking of *mf* is visible at the end of the system.

The fourth system consists of a keyboard accompaniment on a grand staff. It continues the rhythmic patterns established in the previous systems, featuring chords and arpeggios. The key signature and time signature remain the same.

The fifth system consists of a keyboard accompaniment on a grand staff. It continues the rhythmic patterns established in the previous systems, featuring chords and arpeggios. The key signature and time signature remain the same.

Vers 4. Choral. (Mel: „Sei Lob und Ehr“)

Soprano.

Ich rief dem Herrn in mei - ner Noth: Ach Gott, ver - nimm mein Schrei - en!
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

Alto. Ich rief dem Herrn in mei - ner Noth: Ach Gott, ver - nimm mein Schrei - en!
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

Tenore. Ich rief dem Herrn in mei - ner Noth: Ach Gott, ver - nimm mein Schrei - en!
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

Basso. Ich rief dem Herrn in mei - ner Noth: Ach Gott, vernimm mein Schrei - en!
 Da half mein Hel - fer mir vom Tod und liess mir Trost ge - dei - - hen.)

Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket -

Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket

Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket -

Drum dank', ach Gott, drum dank' ich dir; ach dan - ket, dan - ket

Gott mit mir! Gebt un - serm Gott die Eh - - re!

Gott mit mir! Gebt un - serm Gott die Eh - - re!

Gott mit mir! Gebt un - serm Gott die Eh - - re!

Gott mit mir! Gebt un - serm Gott die Eh - - re!

Vers 5. Recitativo.

Alto.

Der Herr ist noch und immer nicht von seinem Volk geschieden, er bleibt ih-re

Zuversicht, ihr Segen, Heil und Frieden. Mit Mutter - händen leitet er die Seinen

(Arioso ♩ = 100.)

ste-tig hin und her. Gebt un - serm Gott die Eh - -

- re, - gebt un - serm Gott die

Eh - re, - gebt unserm Gott die Eh - re, gebt

un - serm Gott die Eh - re!

Vers 6. Aria.

(Andante ♩ = 72.)

mf

Basso.

Wenn

Trost und Hilf' er - man - geln muss, die al - - -

- - - le Welt er - zei - get. wenn Trost und Hilf' er -

man - - geln muss, die al - - -

le Welt er - ze - get, so kommt, so hilft der Ü - ber -

fluss, so kommt, so hilft der Ü - berfluss,

mf

der Schöp - fer selbst, der

Schöp - fer selbst, und nei - get die Va - ter - au - gen de - nen zu, die

sonsten nirgend, nirgend finden Ruh,

die son-sten nirgend, nirgend fin - den Ruh.

Gibt un - serm Gott die Eh - - re, - - gebt unserm

Gibt un - serm Gott die Eh - - re, - - gebt unserm

Gott die Eh - re, gebt un - serm Gott die Eh -

- re, - gebt unserm Gott die Eh -

- - re, gebt unserm Gott die Eh - re, - gebt un - serm

Gott die Eh - - - - re, - gebt

un - serm Gott — die Eh - re!

The first system of the musical score consists of a vocal line in the bass clef and a keyboard accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has the lyrics "un - serm Gott — die Eh - re!". The keyboard accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. A trill (tr.) is marked above a note in the vocal line.

Vers 7. Aria.
Largo. (♩ = 72.)

mf

The second system is an instrumental piece in grand staff. It is marked "Vers 7. Aria. Largo. (♩ = 72.)" and "mf". The key signature is one sharp (F#) and the time signature is 3/4. The music features a prominent triplet of eighth notes in the right hand, which is mirrored in the left hand. The overall texture is light and elegant.

Alto.

Ich

p

The third system is an instrumental piece in grand staff, labeled "Alto." and "Ich". The key signature is one sharp (F#) and the time signature is 3/4. The music features a prominent triplet of eighth notes in the right hand, which is mirrored in the left hand. The overall texture is light and elegant. The word "Ich" is written above a note in the right hand, and a piano (*p*) dynamic marking is present in the right hand.

will dich all mein Le-ben-lang, o Gott, von nun an eh - ren, ich

will dich all mein Le - - - ben lang, o Gott, von nun an, all mein Le -

- - ben lang, o Gott, von nun an eh - ren; man soll, o Gott, dein

Lob-gesang an al-len Or - ten hö - ren, man soll, o - Gott, -

dein'n Lob - ge - sang an - al - len Or - ten hö -

- ren, an al - len Or - ten hö - ren.

Mein gan - zes Herz er - muntre sich, mein Geist und Leib er -

freu - e sich. Gebt un - serm Gott die Eh - re, gebt

un - serm Gott die Eh - re, gebt un - serm Gott die

Eh - re!

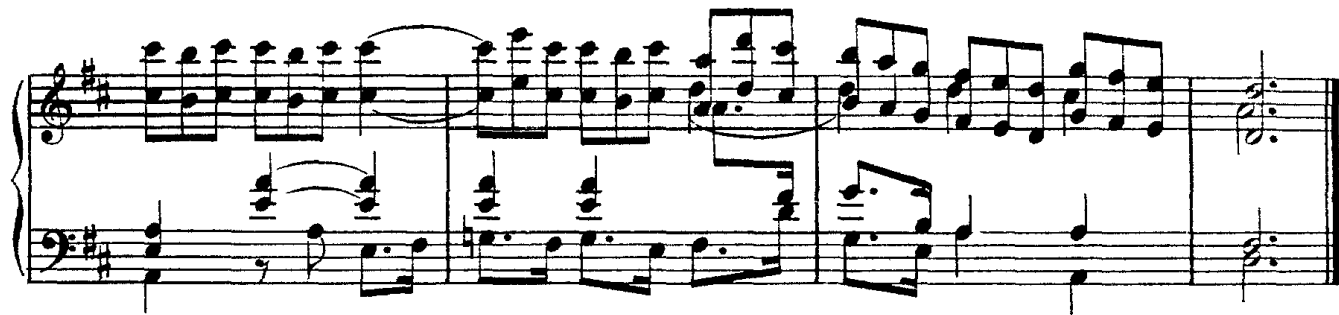
Mein gan - zes Herz er - muntre sich, mein Geist und Leib er -

freu - e sich. Gebt un - serm Gott die Eh - re, gebt

un - - serm - Gott die Eh - re, gebt un - serm - Gott

die Eh - re, un - serm Gott die Eh - re!

mf



Vers 8. Recitativo.

Tenore.



Ihr, die ihr Christi Na-men nennt, gebt un-serm Gott die



Eh-re! Ihr, die ihr Gottes Macht be-kennt, gebt unserm Gott die



Eh-re! Die fal-schen Göt-zen macht zu Spott, der Herr ist



Gott, der Herr ist Gott: gebt unserm Gott die Eh-re!

Vers 9. Choral. (Mel: „Sei Lob und Ehr.“)

Soprano.
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

Alto.
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

Tenore.
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

Basso.
So kommet vor sein An - ge - sicht mit jauchzen - vol - lem Sprin - gen;
be - zahlet die ge - lob - te Pflicht, und lasst uns fröh - lich sin - - gen:)

Gott hat es Al - les wohl be - dacht und Al - les, Al - les -
Gott hat es Al - les wohl be - dacht und Al - les, Al - les
Gott hat es Al - les wohl be - dacht und Al - les, Al - les -
Gott hat es Al - les wohl be - dacht und Al - les, Al - les

wohl ge - macht! Gebt un - serm Gott die Eh - - re!
wohl ge - macht! Gebt un - serm Gott die Eh - - re!
wohl ge - macht! Gebt un - serm Gott, die Eh - - re!
wohl ge - macht! Gebt un - serm Gott die Eh - - re!