

Gott aber sei Dank, der uns der Sieg gegeben hat

Easter day
I Corinthians 15: 57
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H. 327

1. Dictum

Clarino I

Clarino II

Clarino III

Timpani

Canto

Alto

Tenor

Bass

Oboe d'Amore

Violin I

Violin II

Viola

Continuo

6 6 6 6 # 6 6 # 6 6 #

5

Alla breve

Alla breve

11

Gott a - ber sei Dank, der uns der Sieg ge - ge - - - ben

Dank, der uns der Sieg ge - ge - - - ben hat, der uns der Sieg ge - ge - - ben

Gott a - ber

Gott a - ber sei Dank, der uns der

hat, durch un-ser'n Her-ren Je-sum

hat, durch un-ser'n Her-ren Je-sum

Gott a - ber sei Dank, der uns der Sieg ge - ge - - ben hat, durch un-ser'n Her-ren Je-sum

Sieg ge - ge - - ben hat, der uns der Sieg ge - ge - ben hat, durch un-ser'n Her-ren Je-sum

26

First system of musical notation, featuring three vocal staves (Soprano, Alto, Tenor) and piano accompaniment. The piano part includes a bass line and a right-hand line with chords.

Second system of musical notation, primarily piano accompaniment with a bass line and a right-hand line.

Third system of musical notation, including vocal staves and piano accompaniment. The lyrics "Chris - tum," are written under the vocal staves.

Fourth system of musical notation, including vocal staves and piano accompaniment. The lyrics "Chris - tum, Gott a - ber sey Dank, der uns der Sieg ge - ge -" are written under the vocal staves.

Fifth system of musical notation, including vocal staves and piano accompaniment. The lyrics "Chris - tum, Gott a - ber sei" are written under the vocal staves.

Sixth system of musical notation, including vocal staves and piano accompaniment. The lyrics "Chris - tum," are written under the vocal staves.

Seventh system of musical notation, primarily piano accompaniment with a bass line and a right-hand line.

Eighth system of musical notation, primarily piano accompaniment with a bass line and a right-hand line.

Ninth system of musical notation, primarily piano accompaniment with a bass line and a right-hand line.

Tenth system of musical notation, primarily piano accompaniment with a bass line and a right-hand line.

Eleventh system of musical notation, primarily piano accompaniment with a bass line and a right-hand line.

7 6 6 6 5 4 #

Gott a - ber sei Dank, Gott a - ber sei Dank, der uns der Sieg ge -
- ben hat, der uns der Sieg ge - ge - ben hat, der uns der Sieg ge - ge - ben
Dank, der uns der Sieg ge - ge - - ben hat, der uns der Sieg ge - ge - ben
Gott a - ber sei Dank, der uns der Sieg ge - ge - - ben hat, ge-

42

Piano accompaniment for the first system, consisting of three staves: two treble clefs and one bass clef. The music features a melodic line in the upper treble and a rhythmic accompaniment in the lower staves.

Piano accompaniment for the second system, consisting of one bass clef staff. It continues the rhythmic accompaniment from the first system.

First vocal line with lyrics:
 -ge - ben hat, der uns der Sieg ge - ge - ben hat, durch un-ser'n Her-ren Je - sum Chris - tum,

Second vocal line with lyrics:
 hat, ge-ge-ben hat, durch un-ser'n Her-ren Je - sum Chris - tum,

Third vocal line with lyrics:
 hat, ge-ge-ben hat, durch un-ser'n Her-ren Je - sum Chris - tum,

Fourth vocal line with lyrics:
 ge - ben hat, durch un-ser'n Her-ren Je - sum Chris - tum,

Piano accompaniment for the fifth system, consisting of one treble clef staff. It continues the melodic line from the first system.

Piano accompaniment for the sixth system, consisting of one treble clef staff. It continues the melodic line from the first system.

Piano accompaniment for the seventh system, consisting of one treble clef staff. It continues the melodic line from the first system.

Piano accompaniment for the eighth system, consisting of one bass clef staff. It continues the rhythmic accompaniment from the first system.

Piano accompaniment for the ninth system, consisting of one bass clef staff. It continues the rhythmic accompaniment from the first system.

6 6 5b

6

7

6

6

50

Measures 50-53 of the piano introduction. The score consists of three staves: two treble clefs and one bass clef. The music begins with a whole rest in all staves for the first three measures. In measure 4, the right hand starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4-A4, and G4. The left hand starts with a quarter note G2, followed by eighth notes A2-B2, C3-B2-A2, and G2. This rhythmic pattern continues through measures 5 and 6.

Measures 50-53 of the piano accompaniment. The score consists of one bass clef staff. The music begins with a whole rest for the first three measures. In measure 4, the bass line starts with a quarter note G2, followed by eighth notes A2-B2, C3-B2-A2, and G2. This rhythmic pattern continues through measures 5 and 6.

Measures 50-53 of the first vocal line. The score consists of one treble clef staff. The music begins with a whole rest for the first three measures. In measure 4, the vocal line starts with a quarter note G4, followed by quarter notes A4-B4, C5-B4-A4, and G4. The lyrics "der uns der Sieg" are aligned under the first three notes, and "ge - ge - ben hat," are aligned under the last three notes.

der uns der Sieg ge - ge - ben hat,

Measures 50-53 of the second vocal line. The score consists of one treble clef staff. The music begins with a whole rest for the first three measures. In measure 4, the vocal line starts with a quarter note G4, followed by quarter notes A4-B4, C5-B4-A4, and G4. The lyrics "der uns der Sieg" are aligned under the first three notes, and "ge - ge - ben hat," are aligned under the last three notes.

der uns der Sieg ge - ge - ben hat,

Measures 50-53 of the third vocal line. The score consists of one treble clef staff. The music begins with a whole rest for the first three measures. In measure 4, the vocal line starts with a quarter note G4, followed by quarter notes A4-B4, C5-B4-A4, and G4. The lyrics "der uns der Sieg" are aligned under the first three notes, and "ge - ge - ben hat," are aligned under the last three notes.

der uns der Sieg ge - ge - ben hat,

Measures 50-53 of the fourth vocal line. The score consists of one bass clef staff. The music begins with a whole rest for the first three measures. In measure 4, the vocal line starts with a quarter note G2, followed by quarter notes A2-B2, C3-B2-A2, and G2. The lyrics "der uns der Sieg" are aligned under the first three notes, and "ge - ge - ben hat," are aligned under the last three notes.

der uns der Sieg ge - ge - ben hat,

Measures 54-57 of the piano accompaniment. The score consists of one treble clef staff. The music begins with a quarter note G4, followed by quarter notes A4-B4, C5-B4-A4, and G4. The key signature changes to one sharp (F#) in measure 54. The music continues with a similar rhythmic pattern through measures 55, 56, and 57.

Measures 54-57 of the piano accompaniment. The score consists of one treble clef staff. The music begins with a quarter note G4, followed by quarter notes A4-B4, C5-B4-A4, and G4. The key signature changes to one sharp (F#) in measure 54. The music continues with a similar rhythmic pattern through measures 55, 56, and 57.

Measures 54-57 of the piano accompaniment. The score consists of one treble clef staff. The music begins with a quarter note G4, followed by quarter notes A4-B4, C5-B4-A4, and G4. The key signature changes to one sharp (F#) in measure 54. The music continues with a similar rhythmic pattern through measures 55, 56, and 57.

Measures 54-57 of the piano accompaniment. The score consists of one bass clef staff. The music begins with a quarter note G2, followed by quarter notes A2-B2, C3-B2-A2, and G2. The key signature changes to one sharp (F#) in measure 54. The music continues with a similar rhythmic pattern through measures 55, 56, and 57.

Measures 54-57 of the piano accompaniment. The score consists of one bass clef staff. The music begins with a quarter note G2, followed by quarter notes A2-B2, C3-B2-A2, and G2. The key signature changes to one sharp (F#) in measure 54. The music continues with a similar rhythmic pattern through measures 55, 56, and 57.

5 # # 6 6 5 # 9 9 8 6

57

durch un-ser'n Her-ren Je-sum Chris-tus

durch un-ser'n Her-ren Je-sum Chris-tus

durch un-ser'n Her-ren Je-sum Chris-tus

durch un-ser'n Her-ren Je-sum Chris-tus

6

$\frac{6}{4}$

6

6 $\frac{6}{5}$ 4 3

62

tum, un-ser'n Her-ren Je-sum Chris-tum.

tum, un-ser'n Her-ren Je-sum Chris-tum.

tum, un-ser'n Her-ren Je-sum Chris-tum.

tum, un-ser'n Her-ren Je-sum Chris-tum.

6 6 6 4 3

2. Recitativo

Alto

Wer die-ses nicht, vor sei-nes Got-tesAnge-sicht mit Lob und Dank er-ken-net, der ist nicht ein-mal werth, daß er sich

6 5^b 7^b/_{5^b} 6 6

5

ei-nen Chris-ten nen-net, und muß sein ei-gen Heil nich ach-ten, so lang er nicht be-gehrt, die Hül-ffe danck-bar zu be-trach-ten.

5^b 6/2 6 6/2 6 4 #

3. Aria

Clarino

Alto

Violino solo

6 6 6 5 6 6 5 6 6

9

Auf! laßt dem gros-sen GOTT zu Eh - - ren ein

5 6 6_b 7 6 6 6 5 6 6

17

fro-hes Lob-und Danck-lied hö-ren, er - he - bet sei-nes Nah-menRuhm!

6 # 6 5 6 6_b # # 6 5 6 6 5 6 6

24

Auf! laßt dem gros-sen GOTT zu eh-ren, ein fro-hes Lob und Danck-Lied

5 6 6 6_b 6_b 6 6 6 7 7_b 4 3 6_b [♯] 6 5_b

31 *tr*

hö-ren, er-he-bet sei-nes Nah-mens Ruhm er-he-bet sei-nes Nah-

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

38

- mens Ruhm, er-he-bet sei-nes Nah-mens Ruhm.

5 6 5 6 5_b 6 6 6 6

44

Er-zehlt die Wun-der sei-ner Stär-cke,

6 6 6_b 7 6 7 6 #

51

und rüh-met sei-ne Hel-de-Wer-cke, preißt ihn in sei-nem Hei-lig-

6 6 6 6 7_b 9 7 6 6 5

56 Da capo

thum, ruh-met sei-ne Hel-den-wer - cke, preißt ihn in sei - nem Hei - lig - thum.

Da capo

6 # 6 5 6 4 # 6

4. Recitativo

Heut ist das Freu-dens-Fest, das kei-nen Chris-ten trau-ren läst; heut ist die Hel-den-That voll -

6_b 7_b

4

bracht, die uns zu GOT-tes Kin dern macht. Drum muß man Sie-ges-Psal men sin-gen, und GOtt ein Danck-Ge-lieb-de

6 6_b 6/2 6 6/2

7

brin-gen. Denn die-ser hat das Le-ben, uns heut durch Chris-tumm wei-der-ge-ben.

6 6_b 6/2 #

Clarino I ***f***

Clarino II

Clarino III

Timpana

Basso

Wer soll-te nicht mitFreu-den, wer soll-te nicht mitFreu-den, diß Freu den-Fest be gehn,

Oboe d'amore ***f***

Violino I
piano

Violino II
piano

Viola
piano

forte

forte

9

6

6

6

6

wer soll-te nicht mitFreu-den, diß

6

5

3

18

Freu den-Fest be gehn, und jauch - zend an der Sei ten, und jauch - zet and der Sei-ten des Ü-ber-win-derstehn?

piano

piano

piano

[piano] #

26

Deselbst den Tod bezwang, da ihn die Li-bædrang, der

forte

forte

forte

forte

6 forte 5 3 [piano] 6 7 5b 7 6

36

Tod für uns zu lei - - - - - den, da ihn die

piano

piano

piano

piano

6 6/4 # 7 4 6 6 #

43

Dal segno

Lie - be drang, den Tod für uns zu lei - den. Wer

Dal segno

forte

forte

forte

forte

piano

piano

piano

6 6/2 6 6 6 # [forte] [piano]

Drum las - set uns in Fröh - lig - keit, Herz und Ge - müth er - he - ben, wir
 weil uns ist die - se Gan - den - Zeit, vom Him - mel wie - der ga - ben:

Drum las - set uns in Fröh - lig - keit, Herz und Ge - müth er - he - ben, wir

Drum las - set uns in Fröh - lig - keit, Herz und Ge - müth er - he - ben, wir

Drum las - set uns in Fröh - lig - keit, Herz und Ge - müth er - he - ben, wir

6 6 6 # 4 #

12

ha - ben Chris - ti Reich und Macht, er ist hin - weg, der

ha - ben Chris - ti Reich und Macht, er ist hin - weg, der

ha - ben Chris - ti Reich und Macht, er ist hin - weg, der

ha - ben Chris - ti Reich und Macht, er ist hin - weg, der

6 # # 6 7 # #

19

Tag und Nacht für Gott uns hat ver - kla - - get.

Tag und Nacht für Gott uns hat ver - kla - - get.

Tag und Nacht für Gott uns hat ver - kla - - get.

Tag und Nacht für Gott uns hat ver - kla - - get.

Tag und Nacht für Gott uns hat ver - kla - - get.

6 3, # # 5 6 # 4 #