

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

(Coro.)

(Allegro moderato ♩ = 72.)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads and dyads, with some eighth-note patterns. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note bass line. The key signature has one flat (B-flat), and the time signature is common time (C).

The second system continues the chorale with two staves. The upper staff features a sequence of chords, including some with accidentals (B-flat and F). The lower staff maintains the eighth-note accompaniment, with some notes marked with a '7' (fingerings) and a 'b' (accidentals).

The third system of musical notation consists of two staves. The upper staff shows a continuation of the chordal texture. The lower staff's accompaniment includes several notes with a '7' marking, indicating fingerings.

The fourth system of musical notation consists of two staves. The upper staff continues the chordal progression. The lower staff's accompaniment features a mix of eighth notes and some chords, with '7' markings for fingerings.

The fifth and final system of musical notation consists of two staves. The upper staff concludes the chorale with a final chord. The lower staff's accompaniment ends with a final eighth-note pattern. The system includes '7' markings for fingerings and a 'b' for an accidental.

J.S. Bach - Church Cantatas BWV 41

Soprano. **A**

Alto. Je - - -

Tenore. Je - - -

Basso. Je - - -

(C O R O.)

A

su, nun sei ge - - -

su, - - -

su, - - - nun

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

A

prei - - - set

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

sei - - - ge - prei - - - set

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

A

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

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' die - sem neu - en Jahr' en Jahr'

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

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

Second system of the piano introduction, including a *p* dynamic marking.

Third system of the piano introduction, showing dense chordal patterns.

Fourth system of the piano introduction, with an *L.H.* marking in the bass line.

Vocal entry with lyrics: für dein' Güt', für dein' Güt', uns be - wei - set, für dein' Güt', uns be - wei -

Piano accompaniment for the vocal entry, including *R.H.*, *L.H.*, and *cresc.* markings.

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 grand staff (treble and bass clefs) for keyboard accompaniment, featuring a dynamic marking of *f* (forte).

The second system of the score consists of two staves for keyboard accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and chordal textures.

The third system of the score consists of two staves for keyboard accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and chordal textures.

The fourth system of the score consists of two staves for keyboard accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and chordal textures.

The fifth system of the score consists of two staves for keyboard accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with complex rhythmic patterns and chordal textures.

E

dass wir ha-ben er-le-bet,

dass wir ha-ben er-le-

dass wir ha-ben er-le-

dass wir ha-ben er-le-

E

p

er-le-bet

bet, dass wir ha-ben er-le-bet

bet, dass wir ha-ben er-le-bet

dass wir ha-ben er-le-bet

mf

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 includes the lyrics: "die vol - - ler Gna - -". The piano accompaniment includes the label "G" and "cresc.".

Second system of the vocal and piano accompaniment. The vocal line includes the lyrics: "de schwe - - bet", "ler Gna.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 notes. A dynamic marking of *p* is present at the beginning. The system concludes with a fermata over the final chord.

The second system features the vocal entries and the beginning of the piano accompaniment. The vocal staves (Soprano, Alto, Bass) enter with the lyrics "und ew' - - ger Se - lig -". The piano accompaniment continues with a treble clef and a key signature of one flat. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p cresc.* is placed at the start of the piano part. The system ends with a fermata.

The third system continues the vocal and piano parts. The vocal staves (Soprano, Alto, Bass) enter with the lyrics "keit; - ger Se - lig - keit;". The piano accompaniment continues with a treble clef and a key signature of one flat. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is placed at the start of the piano part. The system ends with a fermata.

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 simpler, more melodic line. The key signature has one flat (B-flat), and the time signature is 3/4.

The second system continues the piano accompaniment with similar rhythmic complexity in the treble and a more active bass line. The key signature remains one flat.

The third system of the piano accompaniment shows further development of the musical themes, with the bass line becoming more prominent. The key signature is still one flat.

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

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 line. The key signature is one flat, and the time signature is 3/4. 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, be - hü - te Leib,
 fort 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

J.S. Bach - Church Cantatas BWV 41

Tempo I.

Year, Year, Year,

Tempo I.

This system contains the beginning of the piece. It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a grand staff for the piano. The vocal parts enter with the word "Jahr," (Year). The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

This system continues the piano accompaniment from the first system. It features a complex texture with many chords and sixteenth-note patterns in both the right and left hands.

M

be - - - hüt' Leib,

be - hüt' Leib, Seel,

be - hüt' Leib, Seel,

M

be - hüt' Leib, Seel, be - hüt' Leib,

This system contains the vocal entries and the beginning of the piano accompaniment for the second system. The vocal parts enter with the words "be - hüt' Leib, Seel,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

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 (trills and mordents) and a '7' marking above the staff. 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 rhythmic pattern with ornaments and '7' markings. The lower staff continues with its accompaniment, showing some chromatic movement in the bass line.

The third system shows a change in the upper staff's texture, with a more melodic line in treble clef. The lower staff continues with its accompaniment. The system concludes with a double bar line.

Aria.
(Moderato $\text{♩} = 80$.)

The Aria section begins with a treble clef staff in G major and a 6/8 time signature. The upper staff starts with a melodic line marked *mf* (mezzo-forte). 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 the melodic and accompanimental lines. The upper staff features a melodic line with some ornaments and a 'b' marking above it. The lower staff continues with its accompaniment. A section symbol (§) is placed at the beginning of the system.

Soprano.

The Soprano part begins with a treble clef staff. The lyrics "Lass uns, o höchster Gott, das Jahr voll." are written below the staff. The lower staff provides the accompaniment for the vocal line. A dynamic marking of *p* (piano) 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

mf

sei, — lass uns, o höchster Gott, das Jahr voll-brin-gen, da-

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

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

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 steady bass line. The subsequent systems continue the intricate texture with various chordal and melodic figures.

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 piano accompaniment includes a trill in the right hand and a steady bass line. A dynamic marking of *p* is present in the piano part.

- 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 key with one flat (B-flat) and a 7/4 time signature. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The vocal line is in 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." There is a dynamic marking of *mf* (mezzo-forte) in the piano part. The page number 28 is at the bottom.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including some grace notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 4/4.

The second system continues the musical texture from the first system. The treble staff maintains its intricate melodic pattern, while the bass staff provides a steady accompaniment. The notation includes various rests and articulation marks.

The third system shows a continuation of the instrumental parts. The treble staff features a trill (tr) in the middle section. The bass staff has a long note with a slur underneath it, indicating a sustained bass line.

The fourth system introduces a vocal line in the upper staff. The lyrics are: "Wenn uns dies Heil be - geg - net, so sind wir hier ge - seg - . - net und". The piano accompaniment in the lower staves is marked with a piano (*p*) dynamic.

The fifth system continues the vocal and piano parts. The lyrics are: "Aus.er.wähl.te dort, wenn". The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic in the beginning and a piano (*p*) dynamic later in the system.

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.

Choral. (Mel.: „Jesu, nun sei gepreiset“.)

Soprano.
Dein ist al - lein die Eh - re, dein ist al - lein der
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

Alto.
Dein ist al - lein die Eh - re, dein ist al - lein der
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

Tenore.
Dein ist al - lein die Eh - re, dein ist al - lein der
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

Basso.
Dein ist al - lein die Eh - re, dein ist al - lein der
bis wir fröh - lich ab - schei - den ins e - wig' Him - mel -

Ruhm;
reich, Ge - duld im Kreuz uns
zu wah - rem Fried' und

Ruhm;
reich, Ge - duld im Kreuz uns
zu wah - rem Fried' und

Ruhm;
reich, Ge - duld im Kreuz uns
zu wah - rem Fried' und

Ruhm;
reich, Ge - duld im Kreuz uns
zu wah - rem Fried' und

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.