

J.S. Bach
Cantata No. 189
Meine Seele rühmt und preist

Aria.

(Poco adagio ♩ = 60.)

The first system of the musical score, measures 1-3. It features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Poco adagio' with a quarter note equal to 60 beats per minute. The first measure includes a dynamic marking of *mf* and a trill ornament (*tr*) over a sixteenth note. The music consists of flowing sixteenth-note patterns in both hands.

The second system of the musical score, measures 4-6. It continues the sixteenth-note texture. A trill ornament (*tr*) is present over a sixteenth note in the treble clef in measure 5. The bass clef part features a steady accompaniment of eighth notes.

The third system of the musical score, measures 7-9. The treble clef part shows a melodic line with grace notes and trills. The bass clef part continues with a consistent eighth-note accompaniment.

The fourth system of the musical score, measures 10-12. A trill ornament (*tr*) is marked in the treble clef in measure 10. The texture remains consistent with the previous systems.

The fifth system of the musical score, measures 13-15. A trill ornament (*tr*) is marked in the bass clef in measure 13. The piece concludes with a final cadence in measure 15.

J.S. Bach - Church Cantatas BWV 189

Tenore.

15

Mei - - ne - Seele, mei - ne Seele rühmt und preist,

17^{II}

rühmt und preist,

20

(tr) mei - - ne - See - le,

22^{II}

mei - ne Seele, mei - ne See - le rühmt und preist,

J.S. Bach - Church Cantatas BWV 189

25

rühmt und preist Got - tes

p

27ⁿ

Huld. Got - tes Huld und rei - che Güte, Got - tes

(tr)

pp

30

Huld und rei - che Gü - te, Got - tes Huld und rei - che Gü - te.

p *mf*

33

(tr)

36

(tr)

39

Musical score for measures 39-41. The treble staff features a melodic line with grace notes and slurs. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

42

Musical score for measures 42-44. Measure 43 includes a trill (tr) in the treble staff. The bass staff continues with a steady accompaniment.

44II

Und mein Geist. Herz und

Musical score for measures 44II-46. Measure 44II includes a trill (tr) in the treble staff. The bass staff has a dynamic marking of *p* (piano). The treble staff has a melodic line with a fermata over the final note.

47

Sinn und ganz Ge_müthe ist in mei_nem Gott erfreut.

Musical score for measures 47-49. The treble staff has a melodic line with a fermata over the final note. The bass staff provides a rhythmic accompaniment.

49II

Musical score for measures 49II-51. The treble staff has a melodic line with a fermata over the final note. The bass staff provides a rhythmic accompaniment.

52

der mein

Heil und Hel - fer heisst, der mein Heil und Hel - fer heisst, mein Heil

54

und Hel - fer, der mein Heil und Helfer heisst.

57

Denn sch'ich mich und auch mein Le-ben an, so muss mein Mund in die-se Wor-te

Recitativo.
Tenore.

Da Capo.

brechen: Gott, Gott! was hast du doch an mir ge-

4

Andante. (♩ = 80.)

brechen: Gott, Gott! was hast du doch an mir ge-

(Recit.)

7

than, an mir, an mir, was hast du doch an mir ge-than! Es ist mit tausend

10

Zungen nicht einmal aus-zu-sprechen, wie gut du bist, wie freundlich sei-ne Treu', wie

13

reich dein' Lie-be sei. So sei dir denn Lob, Ehr' und Preis ge-sungen!

Aria.

Andante. (♩ = 66.)

f

tr

3

(tr)

J.S. Bach - Church Cantatas BWV 189

5 Tenore.

Gott hat sich hoch ge - set - - -

Measures 5-6: Tenor vocal line and piano accompaniment. The piano part features a complex texture with trills and a mezzo-forte (*mf*) dynamic.

- - - - - zet, hoch ge - set - zet und sieht auf

Measures 7-8: Continuation of the vocal and piano parts. The piano accompaniment includes trills and a mezzo-forte (*mf*) dynamic.

das, und sieht auf das, was nie - drig ist;

Measures 9-10: Continuation of the vocal and piano parts. The piano accompaniment includes trills and a forte (*f*) dynamic.

Measures 11-12: Continuation of the piano accompaniment, featuring trills and a forte (*f*) dynamic.

13 Gott hat sich hoch ge - set - zet und sieht auf das, was

Measures 13-14: Continuation of the vocal and piano parts. The piano accompaniment includes a mezzo-forte (*mf*) dynamic.

J.S. Bach - Church Cantatas BWV 189

15
nie - drig, Gott hat sich hoch ge - set - zet und sieht auf das, und sieht auf

17
das, was nie - drig ist. Ge - setzt, —

19||
— dass mich die Welt gering und e - lend hält, doch bin ich hoch ge -

22
schät - zet, doch bin ich hoch ge - schät - zet, weil Gott mich nicht, weil Gott mich

Adagio. (♩ = 56.)

24

nicht, mich nicht vergisst; doch bin ich hoch ge-schätzt, weil Gott mich nicht ver-

p

26^{II}

gisst, mich nicht, weil Gott mich nicht vergisst.

f

Dal Segno. §

Recitativo.
Tenore.

(für)
O was vor grosse Dinge treff' ich an allen Or-ten an, die Gott an mir ge-

4

(wo-für)
than, wo-für ich ihm mein Herz zum Op-fer bringe. Er thut es, dessen Macht den

7

Him-mel kann umschrän-ken, an dessen Na-mens Pracht die Se-ra-phim in

9

Demuth nur gedenken. Er hat mir Leib und Leben, er hat mir auch das Recht zur Se.lig.

12

keit, und was mich hier und dort er - freut, aus lau-ter Huld ge - ge-ben.

Aria.
(Allegretto $\text{♩} = 88$.)

mf

6

11

16

pp *mf*

Tenore.

21
Dei - ne - Gü - te, - dein Er - bar - - men, - dein Er - bar - men

p *tr*

26
wäh - ret, Gott, zu - al - ler - Zeit, wäh -

31

36
- ret, Gott, - zu al - ler Zeit, - zu al - ler

41
Zeit.

mf

46

pp *mf*

51

Du er - zeigst Barm - her - zig - keit, Barm - her - zig -

p *pp*

56

keit de - nen dir er - geb' - nen Ar - men, de - nen

p *pp*

61

dir er - geb' - nen Ar - - men, Barm - - her - - zig -

p

65

keit de - nen dir er - geb' - nen Ar - - men.

pp

Da Capo.