

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

(Coro.)

(Allegro moderato $\text{♩} = 72$.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex texture of chords and moving lines, starting with a forte dynamic marking 'f'. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the musical texture. The upper staff shows various chordal figures and melodic fragments. The lower staff maintains its eighth-note accompaniment, with some notes marked with a '7' indicating a fingering.

The third system of the score. The upper staff continues with dense chordal textures. The lower staff's accompaniment includes several measures with a '7' fingering, and the system concludes with a double bar line.

The fourth system of the score. The upper staff features a series of chords with moving voices. The lower staff continues the eighth-note accompaniment, with multiple instances of the number '7' indicating fingering.

The fifth and final system of the score on this page. The upper staff shows a continuation of the complex chordal texture. The lower staff concludes with a final eighth-note accompaniment line, ending with a double bar line.

Soprano.

A

Alto.

Tenore.

Basso.

(C O R O.)

Je - - -
Je - - -
Je - - -
Je - - -

Piano accompaniment for the first system, featuring a treble and bass clef with rhythmic patterns and a section marked 'A'.

su, nun sei ge - - - su,
 su, nun sei ge - - - su,
 su, nun sei ge - - - su,
 su, nun sei ge - - - su,

Piano accompaniment for the second system, including a piano 'p' dynamic marking and a section marked '7'.

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

Piano accompaniment for the third system, including a mezzo-forte 'mf' dynamic marking and a section marked '7'.

The first system of the piano accompaniment features a complex texture. The right hand plays a series of sixteenth-note chords, while the left hand provides a steady bass line with occasional eighth-note patterns. The key signature is one flat (B-flat major), and the time signature is 3/4.

The second system continues the intricate piano accompaniment. The right hand maintains the sixteenth-note chordal texture, and the left hand's bass line remains active. The system concludes with a double bar line.

B

The third system introduces the vocal line. The vocal part begins with the lyrics "zu die - sem neu - zu die - sem neu - en Jahr', zu zu die - sem neu". The piano accompaniment continues with a similar texture, marked with a piano (*p*) dynamic. The system ends with a double bar line.

The fourth system continues the vocal and piano accompaniment. The vocal line repeats the lyrics "en Jahr' en Jahr' die - sem neu - en Jahr', zu die - sem neu - en Jahr' en Jahr'". The piano accompaniment features a *cresc.* (crescendo) marking. The system concludes with a double bar line.

The first system of the piano accompaniment features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a steady bass line with some rhythmic variation.

The second system continues the piano accompaniment. A dynamic marking of *p* (piano) is present. The right hand features more complex chordal textures, and the left hand includes some triplet-like rhythmic patterns.

The third system shows the piano accompaniment with a focus on sustained chords in the right hand and a more active bass line in the left hand.

The fourth system of the piano accompaniment concludes with a final chord in the right hand and a descending bass line in the left hand. The label "L.H." is placed at the end of the system.

The vocal line begins with a common time signature (C). The lyrics are: "für dein' Güt, für dein' Güt, uns be - wei - set, für dein' Güt, uns be - wei -". The melody is simple and follows the text closely.

The second system of the piano accompaniment features a common time signature (C). The right hand (R.H.) plays a series of chords, and the left hand (L.H.) plays a steady bass line. A dynamic marking of *cresc.* (crescendo) is present. The label "L.H." is placed at the beginning of the system.

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

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

Notch 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 vocal part consists of four staves. The first staff contains the lyrics. The second and third staves show the vocal line with a melodic line and a bass line. The fourth staff shows the vocal line with a melodic line and a bass line. The lyrics are: "Notch 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 piano accompaniment consists of two staves. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a simpler rhythmic pattern of eighth notes. The music is in a minor key and has a 3/4 time signature.

The piano accompaniment continues with two staves. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a simpler rhythmic pattern of eighth notes. The music is in a minor key and has a 3/4 time signature.

The piano accompaniment continues with two staves. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a simpler rhythmic pattern of eighth notes. The music is in a minor key and has a 3/4 time signature.

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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 - bet,

p

E

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

dass wir ha - ben er - le - bet

mf

7

7

F

die neu', fröh - - li -

die neu', fröh - - liche

die neu', - fröh - -

F

p

che Zeit,

- li - che Zeit,

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

- liche Zeit,

cresc.

The first system consists of two systems of piano accompaniment. Each system has a treble and bass clef staff. The music features a complex texture with many sixteenth-note chords in the right hand and a more rhythmic bass line. The key signature has one sharp (F#).

The second system includes a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics: "die vol - ler Gna - de, die vol -". The piano accompaniment continues with similar textures. A "cresc." (crescendo) marking is present in the piano part. The system is labeled with "G" at the beginning and "R.H." and "L.H." for the right and left hands.

The third system continues the vocal and piano accompaniment. The vocal line contains the lyrics: "de schwe - bet", "ler Gna.de schwe - bet", and "ler Gna.de schwe - bet". The piano accompaniment features a change in texture and dynamics. The system is labeled with "L.H." for the left hand.

H

Musical score for the first system, featuring a vocal line with a fermata and a piano accompaniment with a complex rhythmic pattern. A 'H' is placed above the vocal line.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The lyrics are "und ew' ger Se lig" and "und ew' ger, ew'". A "p cresc." marking is present in the piano part.

Musical score for the third system, including vocal lines with lyrics and piano accompaniment. The lyrics are "keit;", "- ger Se lig - keit;", and "ger Se lig - keit;". The piano part continues with a complex rhythmic pattern.

The first system of piano accompaniment features a treble clef with a complex, rhythmic pattern of chords and sixteenth-note runs. The bass clef provides a steady accompaniment with quarter notes and rests. 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 treble clef part includes many sixteenth-note chords and runs. The bass clef part has a more melodic line with quarter notes and rests.

The third system shows the piano accompaniment with a treble clef part that is highly rhythmic and a bass clef part that includes some sixteenth-note runs. The overall texture is dense and rhythmic.

The fourth system of piano accompaniment features a treble clef with a complex, rhythmic pattern of chords and sixteenth-note runs. The bass clef provides a steady accompaniment with quarter notes and rests. The key signature has one flat (B-flat), and the time signature is 3/4.

I Adagio. (♩ = 60.)

The vocal entry for the first system of the Adagio section. It consists of three vocal staves and a bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is Adagio, with a quarter note equal to 60 beats per minute. The lyrics are: "dass wir in gu - ter Stil - - le".

The piano accompaniment for the second system of the Adagio section. It features a treble clef with a complex, rhythmic pattern of chords and sixteenth-note runs. The bass clef provides a steady accompaniment with quarter notes and rests. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is Adagio, with a quarter note equal to 60 beats per minute. The lyrics are: "dass wir in".

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 jetz - und und im - mer - dar, jetz und und

let. Presto. Wir wol.len uns dir er - ge - ben jetz - 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 -

- mer-dar, jetz - und und im - mer - dar, jetz-und und im - mer - dar, jetz - und und im - mer -
 dar, jetzund und im - mer - dar, jetz - und und im - mer - dar, jetz-und und im - mer - dar, jetz -
 dar, jetzund und im - mer - dar, jetz - und und im - mer - dar, jetz-und und im - mer - dar, und
 - mer-dar, jetz - und und im - mer - dar, jetz-und und im - mer - dar, jetz - und und im - mer -

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

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

Tempo I.

This system contains the beginning of the piece. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment. The vocal lines are mostly rests, with the word "Jahr," appearing in the Soprano, Alto, and Tenor parts. The keyboard part consists of a complex, rhythmic pattern in the right hand and a more active bass line. The tempo is marked "Tempo I."

This system continues the vocal and keyboard parts. The vocal lines remain mostly rests. The keyboard accompaniment continues with its intricate rhythmic texture. The tempo remains "Tempo I."

This system introduces vocal entries with the lyrics "be - hüt' Leib, Seel,". It features four vocal staves and a keyboard accompaniment. The tempo is marked "M" (Moderato). The keyboard part provides a steady accompaniment for the vocal lines.

Seel' und Le -
Leib, Seel' und Le -
Leib, Seel' und Le -
Seel' und Le - ben, Leib, Seel' und

This system contains the first four staves of the score. The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics 'Seel' und Le -'. The piano accompaniment begins with a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The key signature has one flat (B-flat).

ben
ben
ben
Le - ben -

mf

This system contains the next four staves. The vocal parts continue with the lyrics 'ben'. The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. A dynamic marking of *mf* (mezzo-forte) is present. The system concludes with a repeat sign.

This system contains the final four staves of the score. The vocal parts are silent, and the piano accompaniment continues with the same rhythmic and melodic patterns as in the previous system, ending with a final cadence.

N

hin - - - fort durchs gan -

hin fort durchs gan -

hin fort durchs gan -

N

p

7

ze Jahr!

ze Jahr!

ze Jahr!

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

ze Jahr!

cresc.

f

7

The first section of the piano accompaniment consists of three systems of two staves each. The music is characterized by a dense texture of sixteenth notes, often beamed in groups of sixteenth and thirty-second notes. There are several triplet markings (the number 7) throughout the piece. The key signature is one sharp (F#), and the time signature is 3/8. The piece concludes with a final cadence in the bass staff.

Aria.
(Moderato ♩ = 80.)

The piano accompaniment for the Aria section consists of two systems of two staves each. The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked 'mf' (mezzo-forte). The texture is more spacious than the previous section, with a clear melodic line in the right hand and a supporting bass line in the left hand. There are some fermatas and dynamic markings like 'tr' (trill) and 'p' (piano).

Soprano.

The final section features a soprano vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are: "Lass uns, o höchster Gott, das Jahr voll." The piano accompaniment is marked 'p' (piano) and features a steady eighth-note bass line. The vocal line is melodic and expressive, with some fermatas.

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

mf

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

p

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

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

tr

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! —

6

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

p

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

-de lu-ja sin-gen

es

p

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 Anfang

und das Ende sein. Das Leben trägest du in deiner Hand, und unsere

Tag-e sind bei dir geschrieben; dein Auge sieht auf Stadt und Land; du

zählst unser Wohl und kennst unser Leiden, ach! gib von Beidem, was

deine Weisheit will, wozu dich dein Erbarmen angetrieben.

Aria.

Adagio. (♩ = 100.)

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

The piano accompaniment for the Aria section consists of six systems of two staves each (treble and bass clef). The music is in 3/8 time and features a complex, flowing texture with many sixteenth and thirty-second notes. The right hand often plays sixteenth-note patterns, while the left hand provides harmonic support with chords and moving lines. The overall mood is serene and contemplative, consistent with the 'Adagio' tempo marking.

Tenore.

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

The Tenore section features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "Wo - fer - ne du den ed - len Frie -". The piano accompaniment is in 3/8 time and provides a steady accompaniment for the voice. The music is in a key with one flat (F major or D minor). The piano part includes some trills and dynamic markings like 'p' (piano).

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

tr
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

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

First system of the musical score, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Second system of the musical score, continuing the intricate keyboard texture.

Third system of the musical score, showing a change in the bass line and a trill in the treble.

Fourth system of the musical score, including a vocal line with lyrics and a piano dynamic marking.

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

Fifth system of the musical score, including a vocal line with lyrics and dynamic markings like mezzo-forte and piano.

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. (Recit.)
Tenore.

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.