

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

Vers 1. (Coro.)

(Allegro comodo ♩ = 132.)

The first system of the musical score for the chorale. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line and chords.

The second system of the musical score. It continues the melodic and harmonic development from the first system. The upper staff shows more complex rhythmic patterns, including sixteenth-note runs. The lower staff maintains the accompaniment with some chordal textures. A repeat sign is visible at the beginning of the system.

The third system of the musical score. The melodic line in the upper staff continues with intricate rhythmic figures. The lower staff accompaniment features some syncopated rhythms and rests. The overall texture remains consistent with the previous systems.

The fourth system of the musical score. The upper staff features a melodic line with many slurs and ties, indicating a continuous flow of notes. The lower staff accompaniment includes some rests and chordal patterns. The system concludes with a final cadence.

The fifth and final system of the musical score. It shows the concluding phrases of the chorale. The upper staff has a melodic line that ends with a final cadence. The lower staff accompaniment provides a solid harmonic foundation. The system ends with a final chord.

Piano introduction for Cantata No. 117, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a rhythmic pattern of eighth and sixteenth notes.

(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

Chorus vocal and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "Sei Lob und Ehr' dem höchsten". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes.

Gut,

Gut,

Gut,

Gut,

Final piano accompaniment for the chorus, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a rhythmic pattern of eighth and sixteenth notes, ending with a final chord.

dem Va - - ter al - - ler Gü - -

dem Va - - ter al - - - - - ler Gü - -

dem Va - - ter al - - - - - ler Gü - -

dem Va - - ter al - - - - - ler Gü - -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are "dem Vater aller Güte". The piano part features a rhythmic pattern of eighth and sixteenth notes.

te, dem

te,

te,

te, dem

The second system continues the vocal parts and piano accompaniment. The lyrics are "te, dem". The piano part continues with its rhythmic accompaniment. A section marker 'A' is present above the piano part.

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,

The third system continues the vocal parts and piano accompaniment. The lyrics are "Gott, der alle Wunder thut, dem Gott, der alle Wunder thut, dem Gott, der alle Wunder thut, Gott, der alle Wunder thut,". The piano part continues with its rhythmic accompaniment.

dem
dem
dem
dem

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are mostly silent, with the word "dem" appearing at the end of each line. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line.

Gott, — der — mein Ge — mü — the *tr.*
Gott, — der — mein Ge — mü — the
Gott, — der — mein — Ge — mü — the
Gott, — der — mein — Ge — mü — the

The second system continues the vocal and piano parts. The vocal parts now have lyrics: "Gott, — der — mein Ge — mü — the". The Soprano part includes a trill (*tr.*) on the final note. The piano accompaniment continues with its intricate sixteenth-note patterns.

The third system of the musical score consists of four vocal staves and a grand staff for piano accompaniment. The vocal parts are silent. The piano accompaniment continues with its characteristic sixteenth-note texture.

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 -

füllt,

füllt,

füllt,

füllt,

dem Gott, der

dem Gott, der al - -

dem Gott, der al - - len

dem Gott, der

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

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is a grand staff for keyboard accompaniment, showing both treble and bass clefs. The music is in G major and 3/4 time. The lyrics are: "al - len Jam - mer stillt." repeated for each voice part.

The second system of the musical score consists of five staves. The top four staves are empty, indicating a rest for the vocalists. The fifth staff is a grand staff for keyboard accompaniment, showing both treble and bass clefs. The music continues with a complex texture of chords and moving lines.

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

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is a grand staff for keyboard accompaniment. The lyrics are: "Gebt un - - serm Gott die Eh - - -" repeated for each voice part.

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 frei - sen dei-ne Schöpfermacht, die Alles al-so wohl bedacht.

(Arioso $\text{♩} = 132.$)

Geht un - serm Gott die Eh - re,

mf

geht un - serm Gott die Eh - re, geht

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

- re!

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 moving lines, while the left hand provides a steady bass line with eighth notes.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic lines, with some notes marked with a '7' indicating a seventh. The left hand maintains a consistent eighth-note accompaniment.

Tenore.

The vocal entry for the tenor begins with a whole rest, followed by the lyrics "Was un - ser Gott ge -". The vocal line is accompanied by the piano introduction from the previous systems.

The second system of the vocal part continues with the lyrics "schaf - fen hat, das will er auch er - hal - - ten, er -". The piano accompaniment continues with its characteristic eighth-note bass line and chordal textures.

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

The first system of the score shows the piano introduction. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature, and a bass clef staff. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some chords and a trill in the right hand.

The second system begins with a vocal line in the treble clef staff. The lyrics are "da - rü - ber will er - früh -". The piano accompaniment continues in the two staves below, featuring a steady eighth-note accompaniment in the bass and chords in the treble. A piano dynamic marking (*p*) is present.

The third system continues the vocal line with the lyrics "und spat mit sei - ner Gna - de wal - ten, da -". The piano accompaniment remains consistent with the previous system, providing harmonic support for the vocal melody.

The fourth system features the vocal line with the lyrics "rü - ber will er früh und". The piano accompaniment continues with the same rhythmic and harmonic structure.

The fifth system concludes the vocal line with the lyrics "spat mit sei - ner Gna - de wal - ten, mit". The piano accompaniment continues until the end of the system.

sei - ner Gna - - de wal - ten.

mf

In sei - nem gan - zen Kö -

p

- nig - reich - ist

tr

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

mf

Gebt

mf

un - serm Gott die Eh -

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "un - serm Gott die Eh -". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

- re, gebt un - serm Gott die

The second system continues the vocal line with the lyrics "- re, gebt un - serm Gott die". The piano accompaniment maintains its intricate sixteenth-note texture. The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides harmonic support with chords and moving lines.

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

The third system features the vocal line with the lyrics "Eh - re, gebt un - serm Gott die Eh - re!". The piano accompaniment continues with its characteristic sixteenth-note patterns. A dynamic marking of *mf* (mezzo-forte) is present in the lower right of the piano part. The vocal line concludes with a final note on a half rest.

The fourth system shows the piano accompaniment continuing its sixteenth-note texture. The right hand has a more active role with frequent sixteenth-note runs, while the left hand provides a steady bass line. The system ends with a final chord in the right hand.

The fifth system continues the piano accompaniment, showing the final measures of the piece. The right hand has a more active role with frequent sixteenth-note runs, while the left hand provides a steady bass line. The system ends with a final chord in the right hand.

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

Soprano.



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, ver-nimm 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 ge-schieden, 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 $\text{♩} = 72$.)

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,

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'.

Empty vocal line.

Gebt 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 consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has the lyrics "un - serm Gott — die Eh - re!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system, maintaining the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes.

Vers 7. Aria.
Largo. (♩ = 72.)

mf

The Aria section begins with a piano accompaniment in the grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Largo" with a quarter note equal to 72 beats. The music starts with a dynamic marking of *mf* and includes several triplet markings (3).

The middle section of the Aria continues the piano accompaniment. It features a prominent triplet pattern in the right hand and a steady bass line in the left hand.

Alto.

Ich

p

The Alto part begins with a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line has the word "Ich" at the end. The piano accompaniment starts with a dynamic marking of *p*.

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 Lob - ge - sang an - al - len Or - ten hö -

- ren, an al - len Or - ten hö - ren.

mf

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!

mf

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-kent, 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!