

Example 10.1a\* Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TVWV 1:630, movement 1, mm. 1-4

Musical score for Example 10.1a\* by Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TVWV 1:630, movement 1, mm. 1-4. The score is in common time (C) and features five instrumental parts: Violino 1, Violino 2, Viola, Tenore, and Cembalo/Organo. The Violino 1 and 2 parts play a rhythmic pattern of eighth notes. The Viola part plays a simple harmonic line. The Tenore part is silent. The Cembalo/Organo part plays a rhythmic pattern of eighth notes. The score is divided into two systems, with the first system covering measures 1-4 and the second system covering measures 5-8. The second system includes a vocal line (T) with the lyrics: Gleich - wie der Re - gen und Schnee vom Him - mel fällt.

Example 10.1b\* J. S. Bach, *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18, movement 1, mm. 1-5

Musical score for Example 10.1b\* by J. S. Bach, *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18, movement 1, mm. 1-5. The score is in 6/4 time and features four instrumental parts: va. 1, va. 2-4, fag., and cemb./org. The va. 1 part plays a melodic line. The va. 2-4 part plays a rhythmic pattern of eighth notes. The fag. part plays a rhythmic pattern of eighth notes. The cemb./org. part plays a rhythmic pattern of eighth notes. The score is divided into two systems, with the first system covering measures 1-4 and the second system covering measures 5-5. The second system includes a vocal line (T) with the lyrics: Gleich - wie der Re - gen und Schnee vom Him - mel fällt.

Example 10.2\* (a) Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TVWV 1:630, movement 2, mm. 12–17; (b) J. S. Bach, *Gleichwie der Regen und Schnee vom Himmel fällt*, BWV 18, movement 3, mm. 12–19. Doubling strings omitted in both

(a)

S  
A  
T  
B  
b.c.

Du wol-lest dei-nen Geist und Kraft zum Wör-te ge-ben. Er-hör uns lie-ber Her-re Gott!

Du wol-lest dei-nen Geist und Kraft zum Wör-te ge-ben. Er-hör uns lie-ber Her-re Gott!

Du wol-lest dei-nen Geist und Kraft zum Wör-te ge-ben. Er-hör uns lie-ber Her-re Gott!

Du wol-lest dei-nen Geist und Kraft zum Wör-te ge-ben. Er-hör uns lie-ber Her-re Gott! Nur

(b)

S  
b.c.

Du wol-lest dei-nen Geist und Kraft zum Wör-te ge-ben. Er-hör uns lie-ber Her-re Gott!

S  
A  
T  
B  
b.c.

ben, er-hör' uns, lie-ber Her-re Gott!

er-hör' uns, lie-ber Her-re Gott!

er-hör' uns, lie-ber Her-re Gott!

er-hör' uns, lie-ber Her-re Gott!

er-hör' uns, lie-ber Her-re Gott!

**Example 10.3\*** Telemann, *Gleichwie der Regen und Schnee vom Himmel fällt*, TVWV 1:630, movement 4, mm. 1–5 (without doubling strings)

S [first time:] Ich bitt, o Herr, aus Her - zens Grund,  
 A [second time:] Dein heil - ges Wort aus mei - nem Mund'  
 T [first time:] Ich bitt, o Herr, aus Her - zens Grund,  
 B [second time:] Dein heil - ges Wort aus mei - nem Mund;  
 b.c.

3  
 S Du wollst nicht von mir neh - - - men  
 A So wirt mich nicht be - schä - - - men  
 T Du wollst nicht von mir neh - - - men  
 B So wird mich nicht be - schä - - - men  
 bc

**Example 10.5a\*** Telemann, *Nun komm, der Heiden Heiland*, TVWV 1:1175, movement 1, mm. 1–4

**Vivace**

hn. 1  
 hn. 2  
 vn. 1  
 vn. 2  
 va.  
 b.c.

6 6

Example 10.5b\* J. S. Bach, *Nun komm, der Heiden Heiland*, BWV 61, movement 1, mm. 1-7

**Ouverture**

vn. 1-2  
va. 1  
va. 2  
S  
b.c.

Nun komm,  
der Hei - - - den Hei - - - land,

Example 10.6a\* Telemann, *Nun komm, der Heiden Heiland*, TVWV 1:1175, movement 4, mm. 9-13

vc.  
B  
b.c.

sie - he, ich ste - he vor dem Thür' und klo - - - - -  
- - - - - pfe an



**Example 10.6b\*** J. S. Bach, *Nun komm, der Heiden Heiland*, BWV 61, movement 4, mm. 1–4

**Recitativo**

vn. 1-2  
senza l'arco

va. 1-2  
senza l'arco

B.  
Sie-he, sie-he! ich ste-he vor der Thür' und klo - pfe an, und klo-pfe an.

b.c.  
senza l'arco

**Example 10.8\*** Telemann, *Uns ist ein Kind geboren*, TVWV 1:1451, movement 4, mm. 1–9

tr. 1-3

timp.

A.

b.c.

Je - su, dir sei Dank ge - sun - gen, Je - su, dir sei Dank ge - sun-gen, Je - su, Je - su, Je - su, dir sei Ehr und Ruhm, Ehr und

Example 10.10\* J. S. Bach, *Christen, ätzet diesen Tag*, BWV 63, movement 7, mm. 8-11

The image displays a musical score for the seventh movement of J.S. Bach's cantata *Christen, ätzet diesen Tag* (BWV 63). The score is arranged in a standard orchestral format with the following parts:

- tr. 1-2 (Trumpets 1 and 2)
- tr. 3-4 (Trumpets 3 and 4)
- timp. (Timpani)
- ob. 1, 2, 3 (Oboes 1, 2, and 3)
- bn. (Bassoon)
- vn. 1, 2 (Violins 1 and 2)
- va. (Viola)
- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- b.c. (basso continuo)

The vocal parts (Soprano and Alto) have the lyrics: "Höch - ster, schau' in Gna - den an,". The score includes various musical notations such as rests, notes, and ornaments. At the bottom of the page, there are small numbers 8, 7, and 6, likely indicating measure numbers or fingerings.

Example 10.12\* Telemann, *Nun komm der Heiden Heiland*, TVWV 1:1177, movement 1, mm. 1–16 (without doubling strings)

S A  
 T B  
 Nun komm der Hei - - den Hei -  
 Nun komm der Hei - den Hei - - - -  
 land, Nun komm der Hei - - - den Hei - - - - -  
 Nun komm der Heid - den Hei - land,

Example 10.13\* Telemann, *Der jüngste Tag*, TVWV 1:302, movement 1, mm. 1–7

vn. 1  
 vn. 2  
 va.  
 b.c.  
 [Es ist ge - wiss - lich an der Zeit]

Example 10.14\* Telemann, *Danket dem Herrn Zabaath*, TVWV 1:163, movement 5 (complete, without doubling strings)

S A  
 T B  
 Lob, Ehr sei Gott im höch-sten Thron, Der uns schenkt sei - nen ein - gen Sohn:  
 Des freu - et sich der En - gel Schar, Und sin - gen uns solch neu - es Jahr.

Example 10.15\* Telemann, *Wie lieblich sind deine Wohnungen*, TVWV 1:1627, movement 1,  
 (a) mm. 9–14 and (b) 31–37 (without violin 2, viola, and “Basso o Violono”)

(a)

vn. I

S  
A  
T  
B  
b.c.

Wie lieblich, wie lieblich, wie lieblich sind deine Wohnungen,

(b)

S  
A  
T  
B  
b.c.

Mein Leib und Seele freuen sich in dem lebendigen Gott, in dem lebendigen

6 5 4 2 6 6 7 6

Example 10.16\* Telemann, *Danket dem Herrn Zabaath*, TVWV 1:163, movement 1, mm. 1-10

The image displays a musical score for measures 1 through 10 of the first movement of Telemann's *Danket dem Herrn Zabaath*. The score is arranged in four staves: Chalmers (chal. 1-2), Violin 1 (vn. 1), Violin 2 (vn. 2), and Bassoon (b.c.).

- Measure 1:** Chalmers 1-2 plays a melodic line starting with a quarter rest, followed by eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 2:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 3:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 4:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 5:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 6:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 7:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 8:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 9:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.
- Measure 10:** Chalmers 1-2 continues with eighth notes. Violin 1 plays a half note. Violin 2 is silent. Bassoon plays a half note.

The score includes various musical notations such as rests, eighth notes, and half notes. Fingering numbers (4, 6, 5, 4) are indicated below the bassoon staff. The key signature is one flat (B-flat), and the time signature is common time (C).

**Example 10.17\*** Telemann, *Alle die gottselig leben*, TVWV 1:54, movement 1, mm. 17–30  
(without strings)

Al - le, al - le, al - le, al - le, al - le, al - le al - le, al - le al - le, al - le

S  
A

T  
B

b.c.

al - le, al - le die gott - see - lich le - - - ben wol - len in Chri - sto

Je - su die müs - sen Ver - fol - gung lei - - - - den, Ver - fol - gung

6

6

**Example 10.18\*** J. S. Bach, *Ich hatte viel Bekümmerniß*, BWV 21, movement 2, mm. 1–3

ob.  
vn. 1

vn. 2  
va.

S  
A

T  
B

bn.  
b.c.

Ich, ich, ich, ich hat - te viel Be - küm - mer - niß, ich hat - te viel Be - küm - mer - niß, ich

Ich, ich, ich, ich hat - te viel Be - küm - mer - niß, ich

6

6

7

5

5

6

6

5

6

9

7

6

6

**Example 10.19\*** (a) Telemann, Concerto in B $\flat$  Major for three oboes, three violins, and continuo, TWV 44:43, movement 1, mm. 1–5; (b) J. S. Bach, Brandenburg Concerto No. 1 in F Major, BWV 1046, movement 2, mm. 1–5 (without bassoon); (c) J. S. Bach, Brandenburg Concerto No. 3 in G Major, BWV 1048, movement 1, mm. 16–17 (cellos 2–3 are shown only partially, for the sake of legibility)

**Allegro**

ob. 1-3

vn. 1-3

b.c.

Example 10.19\* (cont.)

Adagio

Musical score for Example 10.19\* (cont.) Adagio, measures 1-2. The score is in 3/4 time and B-flat major. The instruments are:

- ob. 1: Melodic line with slurs and ties.
- ob. 2-3: Harmonic accompaniment with slurs and ties.
- vn. picc.: Melodic line with slurs and ties.
- vn. 1-3: Harmonic accompaniment with slurs and ties.
- b.c.: Bass line with slurs and ties.

Musical score for Example 10.19\* (cont.) Adagio, measures 3-5. The score is in 3/4 time and B-flat major. The instruments are:

- ob. 1: Melodic line with slurs, ties, and trills (tr).
- ob. 2-3: Harmonic accompaniment with slurs and ties.
- vn. picc.: Melodic line with slurs and ties.
- vn. 1-3: Harmonic accompaniment with slurs and ties.
- b.c.: Bass line with slurs and ties.



Example 10.19\* (cont.)

Musical score for Example 10.19\* (cont.), featuring a string quartet and three violins. The score is in G major and 4/4 time. The first two measures show the initial entries of the instruments. The third measure features a dynamic marking of *p* (piano) for the violins and a more active role for the violas and cellos.

The score consists of the following parts:

- vn. 1 (Violin 1)
- vn. 2 (Violin 2)
- vn. 3 (Violin 3)
- va. 1 (Viola 1)
- va. 2 (Viola 2)
- va. 3 (Viola 3)
- vc. 1 (Violoncello 1)
- vc. 2 (Violoncello 2)
- vc. 3 (Violoncello 3)
- b.c. (Bassoon)

The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three measures. The first measure shows the initial entries of the instruments. The second measure continues the entries. The third measure features a dynamic marking of *p* (piano) for the violins and a more active role for the violas and cellos.

**Example 10.20\*** (a) Telemann, Concerto in B $\flat$  Major for three oboes, three violins, and continuo, TWV 44:43, movement 1, mm. 22–28; (b) J. S. Bach, Brandenburg Concerto No. 3 in G Major, BWV 1048, movement 1, mm. 125–27

(a)

ob. 1-3  
vn. 1-3  
b.c.

(b)

vn. 1-3 (unis.)  
va. 1-3 (unis.)  
vc. 1-3 (unis.)  
b.c.

Example 10.21\* (a) Telemann, Concerto in B $\flat$  Major for three oboes, three violins, and continuo, TWV 44:43, movement 3, mm. 1-4; (b) J. S. Bach, Brandenburg Concerto No. 6 in B $\flat$  Major, BWV 1051, movement 3, mm. 1-2

(a) **Allegro**

ob. 1-3  
vn. 1-3  
b.c.

(b) **Allegro**

va. 1-2 (unis.)  
va. da gamba 1-2  
vc., ve., cemb.

Example 10.22\* Telemann, Concerto in G Major for two violins, strings, and continuo, TWV 52:G2, movement 2, mm. 1-9

vn. 1 conc.  
vn. 1 rip.  
vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
va.  
ve.  
cemb.

6 7 6  $\frac{4+}{2}$  6 7 6

Example 10.23\* Bach, Brandenburg Concerto no. 4 in G Major, BWV 1049, movement 3, mm. 1-18

**Presto**

The image displays three systems of musical notation for the first 18 measures of the third movement of Bach's Brandenburg Concerto No. 4. The tempo is marked 'Presto'. The key signature is one sharp (F#), and the time signature is common time (C). The instruments are: Violin 2 ripieno (vn. 2 rip.), Viola (va.), Continuo (Vc., cont.), Violin concertino 1 ripieno (vn. conc., vn. 1 rip.), Violin concertino 2 ripieno (vn. 2 rip.), Violoncello (vc.), and Continuo (vc., cont.). The first system shows the initial entries of the violin 2 ripieno, viola, and continuo. The second system shows the violin concertino 1 ripieno and violin concertino 2 ripieno. The third system shows the violin concertino 1 ripieno, violin concertino 2 ripieno, violoncello, and continuo.

Example 10.24\* (a) Telemann, Concerto in G Major for four violins, TWV 40:201/1, movement 1, mm. 1–15; (b) J. S. Bach, Concerto in D Minor for two violins, strings, and continuo, BWV 1043, movement 2, mm. 1–4

(a) **Largo e staccato**

(b) **Largo ma non tanto**

Example 10.25\* Telemann, Concerto in G Major for two violins, strings, and continuo,  
TWV 52:G2, movement 1, mm. 1-13

**Grave**

vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
va.  
vn. 1 conc.  
vn. 1 rip.  
vn. 2 conc.  
vn. 2 rip.  
va.  
ve.  
cemb.

6 7 4/2 6 7 4/2 6 7 6 7 6

Example 10.26\* Telemann, Concerto in G Minor for violin, strings, and continuo, TWV 51:g1, movement 3, mm. 1-6

**Allegro**

vn. conc.  
vn. 1  
vn. 2  
va.  
cemb. fag.

The musical score consists of two systems. The first system contains the staves for Violin Concerto, Violin 1, Violin 2, Viola, and Continuo. The second system contains a four-staff keyboard arrangement. The key signature is G minor (one flat) and the time signature is 3/4. The tempo is marked 'Allegro'. The score shows measures 1 through 6 of the piece.