

1. Herr, ich lasse dich nicht.

à 7. Basso con 2 Violini, Tenore con 3 Violadegambe.

Sonata.

Adagio.

Allegro.

Violino I.

Violino II.

Violon ò Violadegamba.

Organo.

Orgel.

Adagio.

Allegro.

First system of musical notation, including two staves of strings and a grand staff of piano accompaniment. The piano part includes a *cresc.* marking.

Second system of musical notation, including two staves of strings and a grand staff of piano accompaniment. The tempo is marked *Adagio.* The piano part includes *mp*, *cresc.*, *rit.*, and *f* markings.

Violino I.

Violino II.

Violadegamba I
ò Braccie I.
Trombona I.

Violadegamba II
ò Braccie II.
Trombona II.

Violon ò
Violadegamba.

Tenore.

Herr, Herr, Herr, ich las - se dich nicht, ich las - se dich nicht, du

Larghetto.

pp *cresc. poco a poco*

Third system of musical notation, including staves for Violino I, Violino II, Violadegamba I, Violadegamba II, Tenore, and piano accompaniment. The Tenore part includes the lyrics: "Herr, Herr, Herr, ich las - se dich nicht, ich las - se dich nicht, du". The piano part includes *Larghetto.*, *pp*, and *cresc. poco a poco* markings.

seg - nest mich, ich las - se dich nicht, du seg - - - nest mich denn,

mf *rit.* *mf a tempo*

6 5 4 3

ich las - se dich nicht, ich las - se dich nicht, ich

p

las-se dich nicht, ich las-se dich nicht, du segnest mich denn, ich las-se dich nicht,

mp

Lento.

ich las-se dich nicht, ich las-se dich nicht, du seg -

cresc. *mf*

8 5

Allegro.

- nest mich denn, ich las.se dich nicht, ich las.se dich nicht, du segnest mich denn,

6 5 4 3 6 5 6 5 4 3 6 5 6 5 b 6 7 5 4

mp *mf*

— ich lasse dich nicht, ich las.se dich nicht, du segnest mich denn, du segnest mich denn.

p *p* *p* *p*

mp *cresc.* *p* *molto rit.*

Tenore.
 Basso.
 Wie, wie hei.Best du, wie, wie hei.Best du, wie, wie, wie hei.Best du?
 Ja.kob, Ja.kob. Sa - ge doch,

Allegro moderato.

p *mp*

wie, wie hei - Best du, sage doch, sa - ge doch, wie, wie hei.Best du, sa -
 Warum fra - gest du? Wie, wie, wie hei.Best du?

6 7 6 6 5 # 6 7 4 3 6 7 8

mf

- ge doch, sa - ge doch, wie? Jakob.
 Wa - rum fra - gest du? Wie, wie, wie hei - ßest du? Du sollst nicht mehr Ja - kob hei - ßen, son -

6 7 6 6

ten. *Più moto.*
dim. *rit.* *p* *mf*

- dern Is - ra - el; denn du hast mit Gott, du hast mit Gott und Men - schen ge -

cresc.

Sa - ge doch, sa - ge doch, sa - ge doch, wie hei - Best du, sa - ge doch, sa - ge doch,
 - ge - le - gen.

Tempo I.

rit. > mp a tempo mf mp

wie hei - Best du, sa - ge doch, sa - ge doch, sa - ge doch, wie hei - Best du?

6 7 6 4 6 5 6 4 3 6 5 4 3 6

mf cresc.

Adagio.

Warum fragest du, warum fragest du, warum fragest du, wie ich hei - ße?

6
5

p

Detailed description: This section is marked 'Adagio' and is in a key with two flats (B-flat major or D-flat minor) and a 2/2 time signature. It consists of a vocal line and a piano accompaniment. The vocal line begins with a long rest, followed by the lyrics 'Warum fragest du, warum fragest du, warum fragest du, wie ich hei - ße?'. The piano accompaniment features a slow, arpeggiated figure in the right hand and a steady bass line in the left hand. A piano dynamic marking '*p*' is present in the piano part.

Allegro.

Sa - ge doch, sa - ge doch, wie heißest du? sa - ge doch, sa - ge doch, wie heißest du?

p

Detailed description: This section is marked 'Allegro' and is in a key with two flats (B-flat major or D-flat minor) and a 3/2 time signature. It consists of a vocal line and a piano accompaniment. The vocal line begins with a long rest, followed by the lyrics 'Sa - ge doch, sa - ge doch, wie heißest du? sa - ge doch, sa - ge doch, wie heißest du?'. The piano accompaniment features a more active, rhythmic figure in the right hand and a steady bass line in the left hand. A piano dynamic marking '*p*' is present in the piano part.

(Adagio.)

Warum fragest du, warum fragest du, warum fragest du, wie ich hei - ße?

„Herr, ich lasse dich nicht“ repetatur.

Al - le - lu - ja,

Allegro.
mp

Al - le - lu - ja,

Al - le -

p *mf*

This system contains the first two systems of a musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note arpeggiated pattern in the right hand. The lyrics are "Al - le - lu - ja," and "Al - le -". Dynamic markings include *p* and *mf*.

Al - le - lu - ja,

- lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, —

This system contains the second and third systems of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "Al - le - lu - ja," and "- lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, —". The piano accompaniment continues with the arpeggiated pattern.

Al - le - lu - ja, Al - le - lu - ja, —

Al - - - - -

mp

Detailed description: This system contains the first system of a musical score. It features a vocal line with lyrics 'Al - le - lu - ja, Al - le - lu - ja, —' and a long melisma 'Al - - - - -'. The piano accompaniment includes a grand staff with treble and bass clefs, and two additional staves with alto and tenor clefs. The music is in a minor key and 4/4 time. A dynamic marking of *mp* (mezzo-piano) is present.

Al - - - - - le - lu - ja, —

- le - lu - ja, Al - le -

mf

Detailed description: This system contains the second system of the musical score. It continues the vocal line with lyrics 'Al - - - - - le - lu - ja, —' and '- le - lu - ja, Al - le -'. The piano accompaniment continues with the same instrumentation as the first system. A dynamic marking of *mf* (mezzo-forte) is present.

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al -
 - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le -

cresc.

- lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja.

Adagio.