

Gen Himmel zu dem Vater mein

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SONATA

The first system of the musical score consists of four staves. The top staff is for Violin, featuring a melodic line with eighth and sixteenth notes in a treble clef. The second staff is for Bass Viol, which is mostly empty with a few rests. The third staff is for Soprano, also mostly empty with rests. The bottom staff is for Organ, with a treble and bass clef, showing a harmonic accompaniment with chords and moving lines.

The second system of the musical score starts with a measure number '4' at the beginning. It contains four staves. The top staff continues the Violin part with a melodic line. The second staff continues the Bass Viol part with a rhythmic accompaniment. The third staff is empty with rests. The bottom staff continues the Organ part with a harmonic accompaniment.

7

Musical score for measures 7-9. The system consists of four staves. The top two staves (treble and bass clef) contain a complex melodic line with many sixteenth notes. The third staff (treble clef) is empty. The bottom two staves (treble and bass clef) contain a harmonic accompaniment with chords and moving lines.

10

Musical score for measures 10-12. The system consists of four staves. The top two staves (treble and bass clef) contain a complex melodic line with many sixteenth notes. The third staff (treble clef) is empty. The bottom two staves (treble and bass clef) contain a harmonic accompaniment with chords and moving lines.

13

First system of musical notation, measures 13-15. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 13 features a complex rhythmic pattern with sixteenth and thirty-second notes. Measure 14 has a whole rest in the treble and a melodic line in the bass. Measure 15 continues the melodic line in the bass.

An empty musical staff with a treble clef and a key signature of one sharp (F#).

Second system of musical notation, measures 13-15. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 13 shows a block chord in the treble and a melodic line in the bass. Measure 14 features a block chord in the treble and a melodic line in the bass. Measure 15 shows a block chord in the treble and a melodic line in the bass.

16

First system of musical notation, measures 16-18. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 16 features a melodic line in the treble and a melodic line in the bass. Measure 17 continues the melodic lines in both staves. Measure 18 continues the melodic lines in both staves.

An empty musical staff with a treble clef and a key signature of one sharp (F#).

Second system of musical notation, measures 16-18. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). Measure 16 shows a block chord in the treble and a block chord in the bass. Measure 17 features a block chord in the treble and a block chord in the bass. Measure 18 shows a block chord in the treble and a block chord in the bass.

19

Gen Him-mel, gen Him-mel, gen Him-mel,

25

gen Him - mel zu dem Va - ter

30

Musical score for measures 30-33. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The vocal line is mostly silent, with the word "mein" appearing in the first measure.

meine

34

Musical score for measures 34-37. The system includes a vocal line and a piano accompaniment. The piano part continues with intricate sixteenth-note patterns in the right hand and a rhythmic bass line in the left hand. The vocal line remains silent throughout these measures.

38

fahr ich aus dem Leben,

44

da

50

Piano introduction for measures 50-55. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

will ich sein der— Mei-ster dein,—

Piano accompaniment for measures 50-55. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

56

Piano introduction for measures 56-61. The right hand has a melodic line with eighth notes and a half note, while the left hand plays a rhythmic accompaniment with eighth notes and rests.

den Geist will.

Piano accompaniment for measures 56-61. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

62

ich — dir ge - ben,

69

der dich in Trüb-sal, in

75

Musical score for measures 75-81, piano accompaniment. The score is in G major (one sharp) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter, eighth, and sixteenth notes, with some phrases marked with slurs and accents.

Vocal line for measures 75-81. The melody is in G major and 3/4 time, consisting of a single staff with a treble clef. The notes are mostly quarter and eighth notes.

Trüb-sal trö - sten soll

Piano accompaniment for measures 82-88. The score is in G major and 3/4 time, consisting of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter, eighth, and sixteenth notes, with some phrases marked with slurs and accents.

82

Musical score for measures 82-88, piano accompaniment. The score is in G major (one sharp) and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter, eighth, and sixteenth notes, with some phrases marked with slurs and accents.

Vocal line for measures 82-88. The melody is in G major and 3/4 time, consisting of a single staff with a treble clef. The notes are mostly quarter and eighth notes.

und leh - ren_ mich er - ken - nen wohl

Piano accompaniment for measures 89-95. The score is in G major and 3/4 time, consisting of two staves: a treble clef staff and a bass clef staff. The music features a mix of quarter, eighth, and sixteenth notes, with some phrases marked with slurs and accents.

90

und In der Wahr - heit

96

lei - - ten.

100

Musical score for measures 100-103. It features a piano accompaniment with a treble and bass clef, and a vocal line with a treble clef. The key signature has one sharp (F#) and the time signature is common time (C). The piano part has a busy texture with sixteenth notes in the bass and eighth notes in the treble. The vocal line has a melodic line with some rests and a fermata over the final note of the first phrase.

104

Allegro

Musical score for measures 104-107. It features a piano accompaniment with a treble and bass clef, and a vocal line with a treble clef. The key signature has one sharp (F#) and the time signature is common time (C). The piano part has a busy texture with sixteenth notes in the bass and eighth notes in the treble. The vocal line has a melodic line with some rests and a fermata over the final note of the first phrase. The tempo marking "Allegro" is present above the piano part.

Was ich ge - tan hab und leh -

110

lehrt, das sollst du tun und leh - ren, was ich ge-tan und hab ge-

113

lehrt, das sollst du tun und leh - ren, was ich ge -

116

Piano accompaniment for measures 116-118. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Vocal line for measures 116-118. The melody is simple, with lyrics: *tan hab und ge- lehrt, das sollst_ du_*

Piano accompaniment for measures 119-122. The right hand plays a series of chords and single notes, while the left hand continues with a rhythmic bass line.

119

Piano accompaniment for measures 119-122. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Vocal line for measures 119-122. The melody is simple, with lyrics: *tun, das sollst_ du_ tun, das sollst_ du_ tun und leh - ren,*

Piano accompaniment for measures 123-126. The right hand plays a series of chords and single notes, while the left hand continues with a rhythmic bass line.

123

das sollst du tun, das sollst du tun und leh - - ren,

128

da - mit das Reich, da-mit das Reich Gotts wirt ge-

134

Piano accompaniment for measures 134-139. The right hand features a melodic line with some rests, while the left hand provides a steady bass line with eighth and sixteenth notes.

mehrt

zu Lob und sei - nen Eh -

Vocal line and piano accompaniment for measures 134-139. The vocal line includes the lyrics 'mehrt zu Lob und sei - nen Eh -'. The piano accompaniment continues with chords and moving lines in both hands.

141

Piano accompaniment for measures 141-146. The right hand has a melodic line with some rests, and the left hand has a more active bass line with eighth and sixteenth notes.

ren,

und hüt dich_ vor der_

Vocal line and piano accompaniment for measures 141-146. The vocal line includes the lyrics 'ren, und hüt dich_ vor der_'. The piano accompaniment continues with chords and moving lines in both hands.

147

Men - schen Ge - satz, und_

152

hüt dich vor_ der_ Men - schen Ge - satz, und_

157

hüt dich vor der Men-schen Ge-satz,

162

und hüt dich vor der Men-schen G'satz,

167

da - von ver - dirbt, da - von ver -

173

dirbt der ed - le Schatz, da - von ver - dirbt der

178

Lento

Piano accompaniment for measures 178-183. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

ed - le Schatz.

Das

Lento

Piano accompaniment for measures 178-183. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

184

Allegro

Piano accompaniment for measures 184-189. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

lass ich dir zu - letz - te,

das

Allegro

Piano accompaniment for measures 184-189. The right hand features a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

189

lass ich dir zu - letz - te, al - le - lu - ia, al - le - lu - ia, al -

193

le - lu - ia, al - le - lu - ia, das las ich dir zu letz - te

197

al - le-lu - ia, al-le-lu - ia, al - le-lu - ia, al - le-lu - ia, al - le-lu - ia.