

**Hochschule für Musik und Tanz Köln -
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Cantate zur Feier des allgemeinen Friedens

Berner, Friedrich Wilhelm

Bonn, [1815]

No 5. Coro finale. [Frohlockend, frohlockend, frohlockend bethen wir dich
an]

[urn:nbn:de:hbz:kn38-209](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-209)

hast es ge = than! wie je = ne,

hast es ge = than! wie je = ne, die durchs Schiffsmeer gingen, stehn am Ge = sta = be wir, wie je = ne,

hast es ge = than! wie je = ne,

hast es ge = than! wie je = ne, die durchs Schiffsmeer gingen, stehn am Ge = sta = be wir, wie je = ne,
c. Coro Imo

du hast es ge = than! c. Coro Imo

du hast es ge = than! wie je = c. Coro Imo

du hast es ge = than! c. Coro Imo

du hast es ge = than! wie c. Coro Imo

f. S.

Violin I

Violin II

Viola

Cello/Double Bass

c. Viol. Imo

f

sin - gen *p* ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

sin - gen *p* ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

sin - gen *p* ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

sin - gen *p* ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

p ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

p ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

p ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

p ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

p ent - flammt von from - mer Dank - be - gier. *f* Herr, un - ser

f unis

The first four staves of the score contain rests, indicating that the instruments are silent for the first four measures.

c. Viol. Imo.
The fifth staff contains a violin solo with a melodic line marked with a *tr* (trill) in the second measure.

The sixth staff continues the violin solo from the fifth staff, also featuring a *tr* (trill) in the second measure.

The seventh staff begins the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

Gott, Dich so ben wir!

The eighth staff continues the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

Gott, Dich so ben wir!

The ninth staff continues the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

Gott, Dich so ben wir!

The tenth staff continues the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

Gott, Dich so ben wir!

c. Coro Imo

The eleventh staff continues the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

c. Coro Imo

The twelfth staff continues the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

c. Coro Imo.

The thirteenth staff continues the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

c. Coro Imo.

The fourteenth staff continues the vocal entry with a whole note G4, followed by a half note D5, and a whole note G4. The lyrics "Gott, Dich" are written below.

c. Coro Imo.

The fifteenth staff features a violin solo with a melodic line marked with a *tr* (trill) in the second measure.

C. Viol. Imo.

Herr, un : ser Gott,

Herr, un : ser Gott,

Herr, un : ser Gott,

Herr, un : ser Gott,
c. Coro Imo.

Herr,
c. Coro Imo.

Herr,
c. Coro Imo.

Herr,
c. Coro Imo.

Herr,

Musical notation for the first four staves, showing rests and some notes in the final measure.

Musical notation for the fifth staff, featuring a melodic line with slurs and accents.

C. Viol. Imo.

Musical notation for the sixth and seventh staves, continuing the melodic line from the previous staff.

wir danken Dir.

wir danken Dir.

wir danken Dir.

wir danken Dir.

c. Coro Imo.

Dir.

c. Coro Imo.

Dir.

c. Coro Imo.

Dir.

c. Coro Imo.

Dir.

Musical notation for the sixteenth staff, featuring a melodic line with slurs and accents.

Musical score for strings and woodwinds. It consists of six staves. The top two staves are for violins (Viol. I and II), the next two for violas (Viol. I and II), and the bottom two for cellos and double basses (C. Viol. I and II). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like 'p' (piano) and 'tr' (trill).

C. Viol. Imo.

Vocal score with lyrics. It consists of six staves. The lyrics are: "Dein Werk ist's, Herr! Dein Werk ist's, Herr! Du hast es ge- Dein Werk ist's, Herr! Du hast es ge- Dein Werk ist's, Herr! Da hast es ge- Herr! Herr! Herr! Herr! Herr!". The music is written in a single melodic line with some accompaniment. There are dynamic markings like 'p' and 'tr'.

Dein Werk ist, Herr! Du hast es ge- than!

than! Dein Werk ist, Herr! Du hast es ge- than!

than! Dein Werk, dein Werk ist, Herr! Du hast es ge- than!

than! Dein Werk ist, Herr! Du hast es ge- than! wie

Herr, un- ser Gott! Herr, un- ser Gott! Herr, un- ser Gott!

Herr, un- ser Gott! Herr, un- ser Gott! Herr, un- ser Gott!

Herr, un- ser Gott! Herr, un- ser Gott! Herr, un- ser Gott!

Herr, un- ser Gott! Herr, un- ser Gott! Herr, un- ser Gott!

Herr, un- ser Gott! Herr, un- ser Gott! Herr, un- ser Gott!

6 8 6 7 6 6 7 6 t. s.

V. S.

wie je = ne stehn am Ge = sta = de, am Ge = sta = de wir,

wie je = ne stehn am Ge = sta = de, am Ge = sta = de wir,

wie je = ne stehn am Ge = sta = de, am Ge = sta = de wir,

je = ne, die durchs Schiffmeer gin = gen, stehn am Ge = sta = de wir,

wie je = ne, die durchs Schiff = meer

wie je = ne, die durchs

stehn am Ge = sta = de,

wie je = ne, die durchs Schiff = meer

The musical score consists of 18 staves. The top four staves are instrumental accompaniment. The bottom ten staves are vocal parts. The lyrics are: "und sin = gen, und sin = gen", "gin = gen, stehn am Ge = sta = de wir, und sin = gen, und sin = gen", "Schilf = meer gin = gen, stehn am Ge = sta = de wir, und sin = gen, und sin = gen", "wir, stehn am Ge = sta = de wir, und sin = gen, und sin = gen", "gin = gen, stehn am Ge = sta = de wir, und sin = gen, und sin = gen". The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *ent*.

The first four staves of the page contain musical notation. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in 3/4 time and G major. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves also have a bass clef. The notation includes various note values, rests, and dynamic markings.

c. Viol. Imo

The fifth and sixth staves are labeled *c. Viol. Imo*. They contain musical notation for the first and second violins. The notation is more complex, featuring many sixteenth and thirty-second notes, often with trills (tr) and slurs. The key signature remains G major.

The seventh, eighth, and ninth staves feature vocal lines with lyrics. The lyrics are: "Gott, Dich lo ben wir!". The notes are mostly half and quarter notes, with some slurs. The lyrics are written below the notes.

c. Coro Imo.

The tenth, eleventh, and twelfth staves are labeled *c. Coro Imo.*. They contain musical notation for the first, second, and third vocal parts of the chorus. The notation is simpler, consisting of half and quarter notes. The lyrics "Gott, Dich lo ben wir!" are repeated across these staves.

The thirteenth staff contains musical notation for the piano accompaniment, continuing from the previous staves. It features a complex rhythmic pattern with many sixteenth and thirty-second notes.

The page contains a musical score for a choir and a soloist. The top section is for the *C. Viol. Imo.* (Cello Soloist), featuring a melodic line with trills and ornaments. Below this is the *C. Coro Imo.* (Chorus Soloist), which includes the lyrics: "Herr, un ser Gott,". The score is written on multiple staves, with some staves containing rests. At the bottom of the page, there are some markings: "# 3 3 3333 3 3 3 3 3 3333 3 3" and the word "unis".

C. Viol. Imo.

Musical score for C. Viol. Imo. consisting of five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

c. Coro Imo.

wir dan ken Dir!

wir dan ken Dir!

wir dan ken Dir!

wir dan ken Dir!

wir dan ken Dir!

wir dan ken Dir!

wir dan ken Dir!

wir dan ken Dir!

Musical score for c. Coro Imo. consisting of ten staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second through eighth staves are bass clefs. The lyrics "wir dan ken Dir!" are written below the first four staves. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and slurs.

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

Herr, un-ser Gott, Dich lo-ben wir!

3 3 3 3 # 3 5 3

Allabreve.

Flauto.

Due Oboi.

Fagotto.

Tympani

Violino 1^{mo}.

Violino 2^{do}.

Viola.

Canto.

Alto. I^{mo}.

Tenore.

Basso.

Canto.

Alto. 2^{do}.

Tenore.

Basso.

Fondamento.

T. S.

Herr, un - ser Gott, wir

Herr, un - ser Gott, wir dan - ken Dir, wir dan -

c. Coro Imo.

c. Coro Imo.

c. Coro Imo.

c. Coro Imo.

Herr, un - ser Gott, wir dan -

dan - ken Dir, wir dan - ken

ken Dir, wir dan - ken Dir, wir dan - ken

c. Coro Imo.

c. Coro Imo.

c. Coro Imo.

c. Coro Imo.

6 5 6

65 65 65

43 43 43

The first part of the score consists of several staves. The top two staves are for vocal parts, and the bottom two are for instrumental accompaniment. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal lines feature a mix of quarter and eighth notes, with some rests. The instrumental parts provide harmonic support with chords and moving lines.

Herr, un - ser Gott, wir dan - ken Dir, wir dan - ken
 - ken Dir, wir dan - ken Dir, wir dan - ken
 Dir, wir dan - ken Dir, wir dan - ken Dir, wir dan -

Dir,
 c. Coro Imo.

Herr, un - ser

c. Coro Imo.

c. Coro Imo.

c. Coro Imo.

Cello.

Tutti bassi

6 - 5-6[♯]

6 5

6 5

Dir, Herr, un - ser Gott, wir dan -
 Dir, wir dan - ken Dir, Herr, un - ser Gott, wir dan - ken Dir,
 ken Dir, Herr, un - ser
 Gott, wir dan - ken Dir, wir dan - ken Dir, wir dan - ken

c. Coro Imo.
 c. Coro Imo.
 c. Coro Imo.

6 3 3 3 3 3 3 3 3 3 5 5 - 5 5 3 3 3 3 3 6

The first four staves of the score contain only rests, indicating that the instruments are silent during this section.

Vocal parts with German lyrics:

- ten Dir, wir dan - ken Dir, Herr, un - ser

wir dan - ken Dir, wir dan - ken

Gott, wir dan - ken Dir, wir dan - ken

Dir, Herr, un - ser Gott, wir dan - ken

c. Coro Imo.

c. Coro Imo.

c. Coro Imo.

Figured bass notation: 5 6 5 4 6 - 3 3 3 3 3 3 3 6 7 #7

V. S.

The musical score consists of 15 staves. The top four staves are instrumental accompaniment. The fifth staff is the vocal line with lyrics: "wir dan - ken Dir, - ken Dir, Dir, wir - dan - ken Dir, wir dan - ken". The sixth through ninth staves are instrumental accompaniment. The tenth through thirteenth staves are instrumental accompaniment. The fourteenth and fifteenth staves are instrumental accompaniment.

dan - ken Dir, Herr, un - ser

Dir, wir dan - ken Dir, wir dan - ken Dir, Herr, un - ser

Gott, wir dan - ken Dir, Herr, un - ser

Herr, un - ser Gott, wir dan - ken Dir, Herr, un - ser

Gott, wir dan - ken Dir, Herr, un - ser

licentia

C. Viol. Imo.

wir dan - ken Dir, Herr, un - ser Gott, Herr, un - ser
 Herr, un - ser Gott, Herr, un - ser Gott, Herr, un - ser
 Herr, un - ser Gott, Herr, un - ser Gott, Herr, un - ser
 Herr, un - ser Gott, Herr, un - ser Gott, Herr, un - ser
 Dir, wir dan - ken Dir, wir dan - ken Dir,
 Dir, wir dan - ken Dir, wir dan - ken Dir,
 Dir, wir dan - ken Dir, wir dan - ken Dir,
 Dir, wir dan - ken Dir, wir dan - ken Dir,

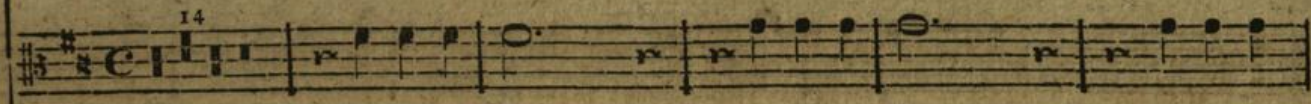
Herr, un - ser Gott, wir dan - ken Dir.
 Gott, Herr, un - ser Gott, wir dan - ken Dir!
 Gott, Herr, un - ser Gott, wir dan - ken Dir!
 Herr, un - ser Gott, wir dan - ken Dir!
 Gott, Herr, un - ser Gott, wir dan - ken Dir!
 Gott, Herr, un - ser Gott, wir dan - ken Dir!
 Gott, Herr, un - ser Gott, wir dan - ken Dir!
 Herr, un - ser Gott, wir dan - ken Dir!
 Gott, Herr, un - ser Gott, wir dan - ken Dir!
 Herr, un - ser Gott, wir dan - ken Dir!
 Die Gemeinde fällt ein mit: „Herr Gott, Dich loben etc.“
Finis.

Listesso . tempo.

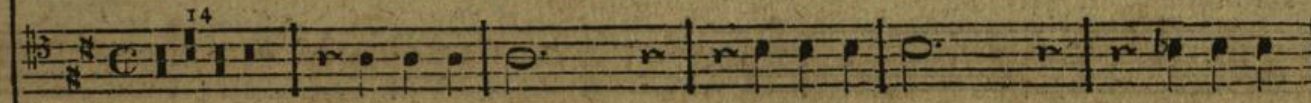
Due Clarini.



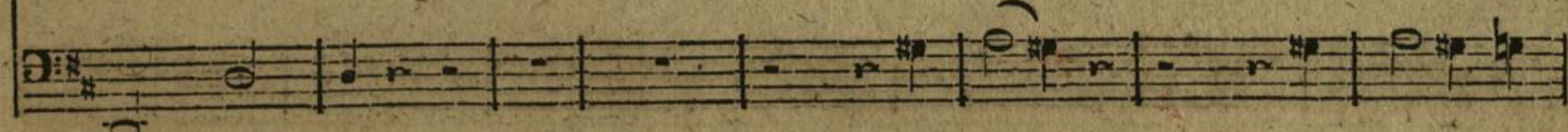
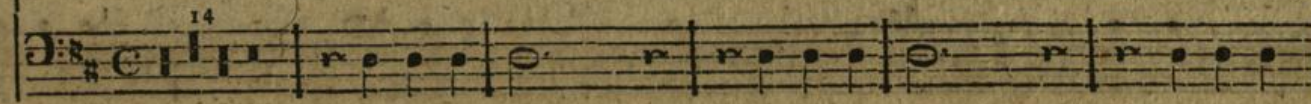
Trombone Alto.



Trombone Tenore.



Trombone Basso.



The first system of musical notation consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The two middle staves are in alto clefs. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings.

The second system of musical notation consists of four staves, continuing the piece from the first system. It features the same clefs and key signature, with musical notation including notes, rests, and dynamic markings.

The third system of musical notation consists of four staves. This system is characterized by the frequent use of the number '5' as a fingering or articulation mark above notes in all four staves.

The fourth system of musical notation consists of four staves. It includes a section marked with a double bar line and the word *bis* above the staff. The notation features notes, rests, and dynamic markings, with some staves showing repeated rhythmic patterns.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The second and third staves are in alto clef (C4 on the second line). The bottom staff is in bass clef with a key signature of two sharps. The music features a variety of note values, including eighth and sixteenth notes, and rests.

No. 5. Coro. Allegro.

The second system of the musical score includes four parts: 'Due Clarini in D.' (treble clef), 'Trombono Alto.' (alto clef), 'Trombono Tenore.' (alto clef), and 'Trombono Basso.' (bass clef). The Clarini part has a key signature of two sharps and a common time signature. The Trombone parts have a key signature of two sharps and a common time signature. The music is marked 'Allegro'.

The third system of the musical score continues the musical notation from the previous systems, featuring four staves with various musical notations including notes, rests, and clefs.

This page contains a handwritten musical score for a multi-staff instrument, likely a lute or guitar, in a 3/4 time signature. The score is organized into four systems, each consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., 7, 21, 4). The first system features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The second system continues this pattern with some slurs and dynamic markings. The third system shows a more active melodic line with frequent sixteenth-note patterns. The fourth system concludes with a final melodic phrase and a sustained accompaniment. The paper is aged and shows some staining, particularly in the lower right quadrant.

Allabreve.

The first system of musical notation consists of three staves: treble, alto, and bass. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a series of chords and melodic fragments, with a double bar line and a repeat sign. Above the treble staff, the number '6' is written. The alto and bass staves follow with similar rhythmic patterns, also marked with a '6' above the first measure. The system concludes with a common time signature 'C' and a final measure containing a chord with a '2' above it.

The second system of musical notation consists of three staves: treble, alto, and bass. The treble staff features a more complex melodic line with triplets and sixteenth notes, marked with a '3' above the first measure. The alto and bass staves provide harmonic support with chords and rests, also marked with a '3' above the first measure. The system concludes with a common time signature 'C' and a final measure containing a chord with a '13' above it.

The third system of musical notation consists of three staves: treble, alto, and bass. The treble staff continues the melodic development with sixteenth-note patterns, marked with a '5' above the first measure. The alto and bass staves continue with harmonic accompaniment, also marked with a '5' above the first measure. The system concludes with a common time signature 'C' and a final measure containing a chord with a '5' above it.

The fourth system of musical notation consists of three staves: treble, alto, and bass. The treble staff features a melodic line with sixteenth-note patterns, marked with a '5' above the first measure. The alto and bass staves continue with harmonic accompaniment, also marked with a '5' above the first measure. The system concludes with a common time signature 'C' and a final measure containing a chord with a '5' above it.

The first system of musical notation consists of four staves. The top staff is in treble clef and contains a complex melodic line with many beamed notes and rests. The three lower staves are in bass clef and contain a more rhythmic accompaniment with whole and half notes.

The second system of musical notation also consists of four staves. The top staff continues the complex melodic line from the first system. The lower staves continue the accompaniment. There are some markings above the staves, possibly indicating fingerings or articulation.

The third system of musical notation consists of four staves. The top staff begins with a double bar line and a repeat sign, followed by a few notes. The lower staves also begin with a double bar line and a repeat sign, followed by a few notes. This suggests a section that is repeated.

Four empty musical staves are shown at the bottom of the page, indicating that the music on this page ends before the bottom of the page.