

# Es steh Gott auf

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5

The musical score consists of four staves. The top two staves are soprano voices (C-clef), the third is alto (C-clef), and the fourth is bass (F-clef). The bass staff also serves as the continuo staff, indicated by a basso continuo bassoon icon. The music is in common time, with a key signature of one flat. Measure 1 shows eighth-note patterns in the upper voices and sustained notes in the bass. Measure 2 continues the eighth-note patterns. Measures 3-4 show rests in the upper voices. Measures 5-6 show eighth-note patterns again. Measures 7-8 show sustained notes. Measures 9-10 show eighth-note patterns. Measures 11-12 show sustained notes. Measures 13-14 show eighth-note patterns. Measures 15-16 show sustained notes. Measures 17-18 show eighth-note patterns. Measures 19-20 show sustained notes. Measures 21-22 show eighth-note patterns. Measures 23-24 show sustained notes. Measures 25-26 show eighth-note patterns. Measures 27-28 show sustained notes. Measures 29-30 show eighth-note patterns. Measures 31-32 show sustained notes. Measures 33-34 show eighth-note patterns. Measures 35-36 show sustained notes. Measures 37-38 show eighth-note patterns. Measures 39-40 show sustained notes. Measures 41-42 show eighth-note patterns. Measures 43-44 show sustained notes. Measures 45-46 show eighth-note patterns. Measures 47-48 show sustained notes. Measures 49-50 show eighth-note patterns. Measures 51-52 show sustained notes. Measures 53-54 show eighth-note patterns. Measures 55-56 show sustained notes. Measures 57-58 show eighth-note patterns. Measures 59-60 show sustained notes. Measures 61-62 show eighth-note patterns. Measures 63-64 show sustained notes. Measures 65-66 show eighth-note patterns. Measures 67-68 show sustained notes. Measures 69-70 show eighth-note patterns. Measures 71-72 show sustained notes. Measures 73-74 show eighth-note patterns. Measures 75-76 show sustained notes. Measures 77-78 show eighth-note patterns. Measures 79-80 show sustained notes. Measures 81-82 show eighth-note patterns. Measures 83-84 show sustained notes. Measures 85-86 show eighth-note patterns. Measures 87-88 show sustained notes. Measures 89-90 show eighth-note patterns. Measures 91-92 show sustained notes. Measures 93-94 show eighth-note patterns. Measures 95-96 show sustained notes. Measures 97-98 show eighth-note patterns. Measures 99-100 show sustained notes.

10

15

Es steh Gottauf, es steh Gott

100

110

120

130

140

150

160

170

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

[20]

auf, es steh Gottauf, es steh Gottauf, daß sei-ne Feind, daß sei-ne Feind zer-streu-

30

35

et wer-den, es steh Gottauf, es steh Gottauf, es  
es steh Gottauf, es steh Gottauf, es steh Gottauf, es steh Gott

Treble clef, B-flat key signature. Four staves: three voices (two upper, one bass) and basso continuo. The basso continuo staff uses a bass clef and includes a tablature-like bottom line with dots and dashes. The vocal parts sing in homophony. The lyrics are in German, repeated twice:
   
et wer- den, daß sei- ne Feind, daß sei- ne Feind zer- streu-
   
et wer- den, daß sei- ne Feind, daß sei- ne Feind zer- streu-

Measures 45 and 50 are shown. Measure 45 starts with a treble clef, B-flat key signature, and a 2/4 time signature. It transitions to a 4/4 time signature in measure 50. The basso continuo staff shows a mix of note heads and tablature. The lyrics continue:
   
et wer- den und die ihn has- sen für ihm flie- hen,
   
et wer- den und die ihn has- sen für ihm flie-

The basso continuo staff uses a bass clef and includes a tablature-like bottom line with dots and dashes. The vocal parts sing in homophony.

55

für ihm flie- hen.  
für ihm flie- hen.

*a b a b a b a  
a a a a a a a a*

für ihm

*a a a a a a a a*

[60]

fli- hen, für ihm fli- hen.  
für ihm fli- hen.

a b a b e f h fa  
a

6

[65]

Ver-treib sie, wie der  
Ver-treib sie, ver-treib sie, wie der Rauch  
ver-trie-ben wird,

ae r a r d r a r d a r a d r

70

Rauch ver-trie-ben wird, ver-treib sie, wie der Rauch ver--trie- ben wird,  
ver- treib sie, ver-treib sie, wie der Rauch ver- trieben wird,

75

ver-treib sie, ver- treib sie, wie der  
ver- treib sie, ver-treib sie, wie der Rauch,

Treble clef, B-flat key signature, common time.
   
 Rauch, ver- treib sie, wie der Rauch, ver-trie-  
 ben  
 ver- treib sie, wie der Rauch, ver-trie-  
 ben

Basso continuo staff below, with note heads and letter names (a, b, f, d, g, a, r, e, a, d, g, r) corresponding to the notes.

80

wird, wie das Wachs zer-schmelzt vom Feu-er,  
wie das

wird,  
wie das Wachs zer-schmelzt vom

Wachs zer- schmelzt vom Feu- er, zer- schmelzt vom Feu- er, so müs- sen, so müs- sen um-  
 Feu- er, wie das Wachs zer- schmelzt vom Feu- er, so müs- sen, so müs- sen um-

e a a a a a a  
 r b a b a r a  
 r a b a r a  
 b

85  
 kom- men, um- kom- men die Gott-lo- sen für Gott,  
 kom- men, um- kom- men die Gott-lo- sen für Gott,

f g e a b a a a  
 d a r d a r a d a  
 d a r a r a r a  
 b a r a r a b

[90]

so müs-sen, so müs-sen um-  
so müs-sen, so müs-sen um-

Γ Γ Γ Γ Γ Γ Γ Γ  
δ δ δ δ e a gr  
a b ba  
a b aa  
da b δ  
a δ  
g a a b  
δ a r δ  
a r a  
ba g  
δ a  
a

[95]

kom-men, so müs-sen, so müs-sen um-kom-men, um-kom-men die Gott-lo-  
sen für Gott,  
kom-men, so müs-sen, so müs-sen um-kom-men, um-kom-men die Gott-lo-  
sen für Gott,

Γ Γ Γ Γ  
δ e a  
δ a  
δ r a  
Γ Γ Γ Γ  
δ b e a  
a r e a  
δ e  
b r a  
e e a  
a r δ a  
Γ Γ  
a

so müssen, so müssen um- kom- men,  
 so müssen, so müssen um- kom- men,

müs- sen, so müs- sen um- kom- men,  
 so müs- sen, so müs- sen um- kom- men      so müs- sen, so müs- sen um-

100

müs- sen, so müs- sen um- kom- men,  
kom- men,

so

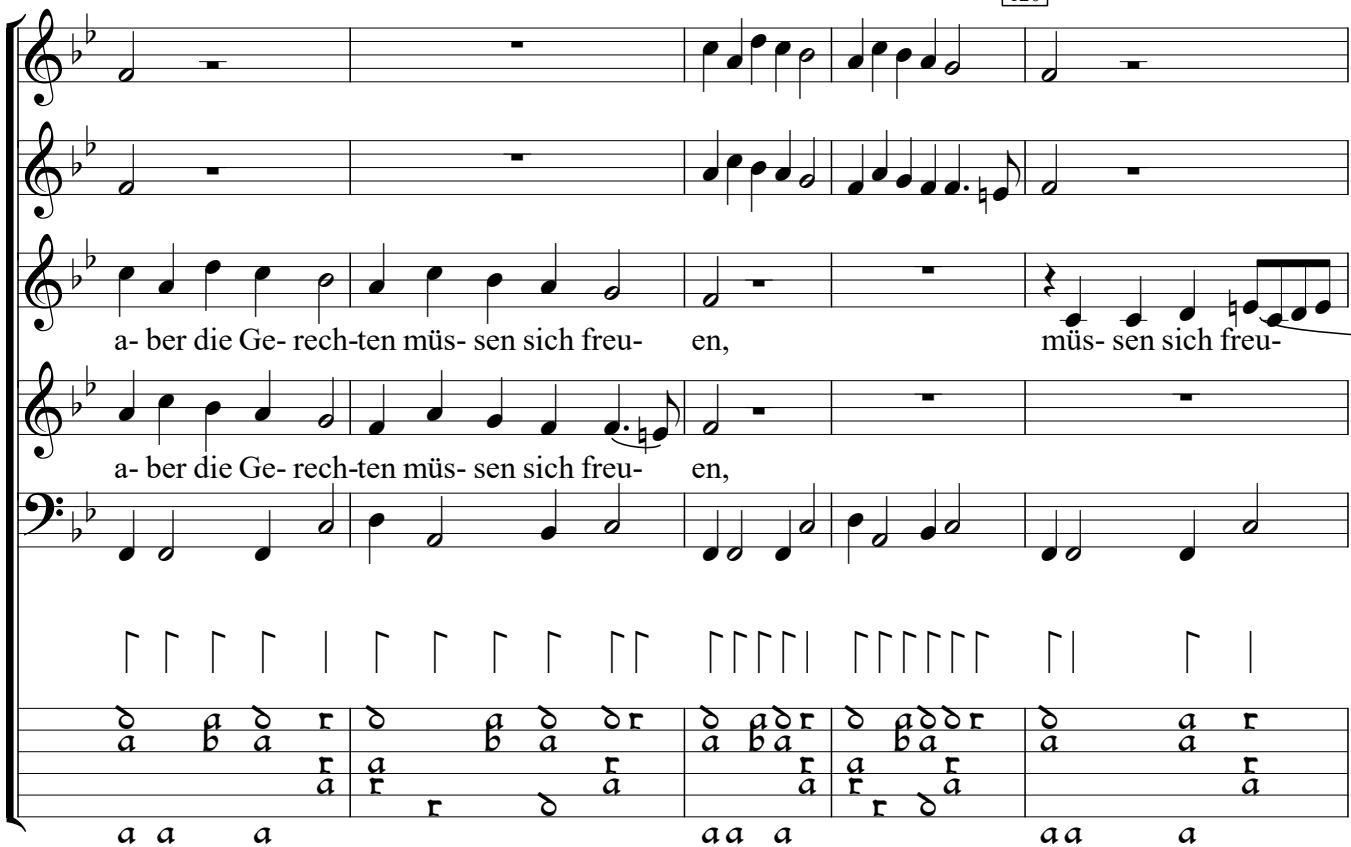
105

müs-sen, so müs-sen um-kom-men, um-kom-mendie Gott-lo-  
sen für Gott. A-ber,  
müs-sen, so müs-sen um-kom-men, um-kom-mendie Gott-lo-  
sen für Gott. A-ber,

110

115

a- ber die Ge- rech-ten, die Ge- rech- ten müs- sen sich freu-en,  
a- ber die Ge- rech-ten, die Ge- rech- ten müs- sen sich freu-en,



Musical score page 120, top half. The score consists of five staves. The first three staves are treble clef, the fourth is bass clef, and the fifth is bass clef. The music is in common time with a key signature of one flat. The vocal line includes lyrics: "a-ber die Ge-rech-ten müs-sen sich freu-en," repeated twice. The piano accompaniment features eighth-note patterns. Measure numbers 1 through 8 are present above the staves.



Musical score page 120, bottom half. The score continues with five staves. The vocal line continues with the lyrics "a-ber die Ge-rech-ten müs-sen sich freu-en," repeated twice. The piano accompaniment maintains its eighth-note patterns. Measure numbers 9 through 16 are present above the staves.

125

müs- sen sich freu- en, freu- en und fröh-  
müs- sen sich freu- en, freu- en und fröh-

130

lich sein,  
lich sein,  
müs- sen sich freu-

135

Musical score for page 135. The top staff consists of three systems of music. The lyrics are:

en, müs- sen sich freu- en, von Her-zen freu- en, freu-  
 müs- sen sich freu- en, müs- sen sich freu- en, von Her-zen freu- en,

The bottom staff shows a bass line with corresponding lyrics below it:

r | r | r | r | r | r | r | r |  
 δ f δ a r δ a r δ a r δ f r δ f r δ a r  
 r r δ a a a r r δ a a aa a

140

Musical score for page 140. The top staff consists of three systems of music. The lyrics are:

en und fröh- lich sein, freu- en und fröh- lich sein, von Her-zen freu-  
 freu- en und fröh- lich sein,

The bottom staff shows a bass line with corresponding lyrics below it:

r r r r | r | r r r r | r r r r |  
 δ δ r a δ r δ a δ δ δ r δ δ r δ a  
 r r δ a a a r r δ a a aa a

en, freu-

von Her-zen freu-en, freu-

*r* *d* *a* *d* *d* *r* *d* *a* *r* *d* *f* *r* *a* *d*

*a a a a a a a a a a a a*

en,

en,

*r* *d* *f* *r* *a* *d* *r* *a* *d* *r* *a* *d* *r* *a*

*a a a a a a a a a a a a*

150

müs-sen sich freu-en, und fröh-lich sein für Gott,  
müs-sen sich freu-en, und fröh-lich, fröh lich sein für Gott,

aa a aa a aa a aa a

160

für Gott sich freu-en, von Her-zen freu-en, für Gott sich freu-  
für Gott sich freu-en, von Her-zen freu-en, für Gott sich freu-

aa ≈ a ≈ r a a ≈ a ≈ r a a ≈ a ≈ r

en, für Gott sich freu-en, von Her-

en, für Gott sich freu-en, von Her-

170

zen freu-en, für Gott sich freu-en,

zen freu-en, für Gott sich freu-en,

*a* *f* *e* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r* *a* *r*

175

für Gott sich freu-en, von Her-zen freu-en,  
für Gott sich  
für Gott sich freu-en, von Her-zen freu-en,  
für Gott sich

180

freu-en, von Her-zen freu-en.  
freu-en, von Her-zen freu-en.

4                  4                  7