

19. Also hat Gott die Welt geliebet

Andere Kern-Sprüche, Mehrentheils aus heiliger Schrift Altes und Neues Testaments

Johann Rosenmüller (1619-1684)

RWV. E 45

Symphonia

Violino I

Violino II

I. Trombone
vel Viola

II. Trombone
vel Viola

Trombone
vel Violone
& Spinetta

Bassus
Continuus

6

3 4 3

7

6

5 6 5

4

#

Engraved by A. Sharapov using LilyPond 2.19.61 and Frescobaldi 2.20

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Musical score for measures 13-17. The score is written for six staves: two treble staves (top), two alto staves (middle), and two bass staves (bottom). The key signature is one sharp (F#). The time signature is 12/8. The music features a complex texture with many sixteenth and thirty-second notes. The bass staves include figured bass notation: 3 4 3, 6, 6, 6, #, 6, #, 6.

Musical score for measures 18-22. The score is written for six staves: two treble staves (top), two alto staves (middle), and two bass staves (bottom). The key signature is one sharp (F#). The time signature is 12/8. The music features a complex texture with many sixteenth and thirty-second notes. The bass staves include figured bass notation: 3 4 3, 6, 6, 7 3 6 5, 6 6 7 3 6 5.

Violino I

Violino II

I. Trombone
vel Viola

II. Trombone
vel Viola

Cantus I

Cantus II

Altus

Tenor

Bassus

Trombone
vel Violone
& Spinetta

Bassus
Continuus

Al-so, al-so, al-so hat Gott die Welt gelie - bet,

Al-so, al-so hat Gott die Welt ge-lie - bet,

Al-so hat Gott die Welt gelie - bet,

6 6

6 6 6 5 4 3 6 6

4
6

Al-so, al-so, al-so hat Gott die Welt gelie - bet,

Al-so, al-so hat Gott die Welt ge-lie - bet,

al-so hat Gott die Welt gelie - bet,

6 5 4 3

6 6 6 5 4 5

6 6 6 #

6 6 5 4 #

also, also hat Gott die Welt ge-lie-bet, daß er seinen eingebornen Sohn

also, also hat Gott die Welt gelie-bet,

also, also hat Gott die Welt gelie-bet,

also, also hat Gott die Welt gelie-bet,

also, also hat Gott die Welt gelie-bet,

gab, auf daß al-le, al - le, al - le,

daß er seinen einge-bor - nen Sohn gab, auf daß al-le, al - le, al - le,

auf daß al-le, al - le, al - le, al-le, al-le,

auf daß al-le, al - le, al - le, al-le, al - le,

auf daß al-le, al-le, al-le,

Solo Tutti

6 4 #

al-le die an ihn glau - ben, nicht, nicht verloren

al-le die an ihn glau - ben, nicht, nicht verloren

al-le die an ihn glau - ben, nicht, nicht verloren wer - den,

al-le die an ihn glau - ben, nicht, nicht verloren werden,

al-le die an ihn glau - ben,

wer - den,

werden,

al - so, al - so hat Gott die Welt gelie - bet,

al - so, al - so hat Gott die Welt ge - lie - bet,

al - so, al - so hat Gott die Welt gelie - bet,

al-so, al-so hat Gott die Welt gelie - bet,

al-so, al-so hat Gott die Welt ge-lie - bet,

daß er seinen eingebor-nen

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

Empty musical staves for vocal and piano parts, consisting of two systems of four staves each.

daß er seinen eingebor - nen Sohn gab,
 daß er seinen eingebornen Sohn gab,
 daß er seinen eingebor - nen Sohn gab,
 Sohn gab,

4 3 5 4 # b 6 6 5 4 # #

auf daß alle, al - le, al - le, al - le die an ihn glau - ben, nicht, nicht

auf daß alle, al - le, al - le die an ihn glau - ben, nicht, nicht

auf daß alle, al - le, al - le, al - le, al - le die an ihn glau - ben,

auf daß alle, al - le, al - le, al - le, al - le die an ihn glau - ben,

auf daß alle, alle, alle, al - le die an ihn glau - ben,

Tutti

Solo

6 6 6 # 6

6 6 6 # 6

Piano introduction in G major, 4/4 time. The music consists of four staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: verloren wer - den, auf daß alle, al - le, al - le, al - le die.

Soprano: verloren wer - den, auf daß alle, al - le, al - le, al - le die

Alto: verloren werden, auf daß alle, al - le, al - le, al - le die

Tenor: auf daß alle, al - le, al - le, al - le, al - le die

Bass: auf daß alle, al - le, alle, alle, al - le die

Piano accompaniment for the vocal staves. The music consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Tutti

an ihn glau-ben, nicht, nicht verloren wer - den,

an ihn glau-ben, nicht, nicht verloren werden,

an ihn glau-ben, nicht, nicht verloren wer - den,

an ihn glau-ben, nicht, nicht verloren werden,

an ihn glau-ben

Solo

6 # b 5 4 # # 6 6 6

Piano introduction in G major, 4/4 time. The music features a melody in the right hand and a supporting bass line in the left hand, both in treble and bass clefs. The melody begins with a quarter rest, followed by a half note G, a quarter note A, and a half note B. The bass line begins with a quarter rest, followed by a half note G, a quarter note A, and a half note B. The music continues with various rhythmic patterns and accidentals, including a sharp sign and a natural sign.

Vocal staves for the song. The lyrics are: nicht ver-lo - ren wer - den, nicht ver-lo - ren wer - den, nicht, nicht verloren wer - den, nicht ver-lo - ren, nicht ver-loren wer - den, nicht, nicht verloren werden, nicht ver-lo - ren, nicht ver-loren wer - den, nicht, nicht verloren wer - den, nicht ver-lo - ren wer - den.

Piano accompaniment for the song. The music is in G major, 4/4 time. The left hand plays a bass line with various rhythmic patterns and accidentals, including a sharp sign and a natural sign. The right hand plays a melody with various rhythmic patterns and accidentals, including a sharp sign and a natural sign. The music concludes with a double bar line.

69

Allegro

sondern das e - wige Le - ben ha-ben,

sondern das e - wige Le - ben

sondern das e - wige Le - ben ha-ben, sondern das

sondern das e - wige Le - ben ha-ben,

sondern das e - wige Le -

Solo

6 6 5

sondern das e - wige Le - - ben ha - ben.

haben, sondern das e - wige Le - ben ha - ben.

e - wige Le - - ben ha-ben, das e-wige Leben ha - ben.

sondern das e - wige Le - ben, das e-wige Leben ha - ben.

- ben ha-ben, sondern das e - wige Le - ben ha - ben.

Tutti

6 6 4 3

6 6 4 3

Symphonia

The musical score is for a five-part setting in E major, 4/4 time. It features a vocal line (Soprano, Alto, Tenor, Bass) and a keyboard accompaniment (Solo and Continuo). The vocal line is in the upper system, and the keyboard accompaniment is in the lower system. The score consists of five measures. The vocal line starts with a treble clef and a common time signature. The keyboard accompaniment starts with a bass clef and a common time signature. The Solo part is marked "Solo" and the Continuo part is marked "6".

First system of musical notation, measures 89-92. It features two staves with treble clefs and two staves with alto clefs. The first two staves contain melodic lines with various note values and rests. The last two staves are empty, indicating a rest for those parts.

Second system of musical notation, measures 93-96. It consists of five staves, all of which are empty, indicating a rest for all parts in this system.

Third system of musical notation, measures 97-100. It features two staves with bass clefs. The first staff has a '6' below the first measure, and the second staff has a '6' below the first measure. The notation includes various note values and rests.

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hat sei - nen Sohn nicht ge - sandt

6 6 7 6

First system (measures 96-98):

- Measure 96: Vocal: G4 (half); Piano: whole rests.
- Measure 97: Vocal: A4 (eighth), B4 (eighth), quarter rest; Piano: whole rests.
- Measure 98: Vocal: C5 (eighth), D5 (eighth), half E5; Piano: whole rests.

Second system (measures 99-101):

- Measure 99: Vocal: F#4 (eighth), G4 (eighth), quarter A4, B4; Piano: whole rests.
- Measure 100: Vocal: quarter rest, eighth notes C5 and D5; Piano: whole rests.
- Measure 101: Vocal: half C5, D5; Piano: whole rests.

Third system (measures 102-104):

- Measure 102: Vocal: half E5, D5; Piano: whole rests.
- Measure 103: Vocal: quarter C5, B4; Piano: whole rests.
- Measure 104: Vocal: half A4, G4; Piano: whole rests.

Sondern daß die Welt durch ihn se - lig wer - de,

Sondern daß die Welt durch ihn se - lig wer - de,

Denn Gott hat seinen Sohn

Sondern daß die Welt durch ihn

son-der-n daß die Welt durch ihn

nicht gesandt in die Welt, daß er die Welt rich - te,

5 # 6 7 #6

se - - lig wer - de,

se - - lig wer - de,

sondern daß die Welt durch ihn se - - lig

sondern daß die Welt durch ihn se - - lig wer -

sondern daß die Welt durch ihn se - - lig wer -

son - dern daß die Welt durch ihn se - -

son - dern daß die Welt durch ihn se - -

wer - de, sondern daß die

3 4 3

de, son - dern daß die Welt durch ihn se - - - - -

de, son - dern daß die Welt durch ihn se - - - - -

- lig wer - de, son - dern daß die

- lig wer - de, son - dern daß die

Welt durch ihn se - - - - - lig wer - de,

6

6

The first system of the score shows the piano introduction and accompaniment. It consists of four staves: two treble clefs and two bass clefs. The first two staves (treble) have a whole rest in the first measure, followed by a series of eighth and sixteenth notes in the second measure. The last two staves (bass) also have a whole rest in the first measure, followed by a series of eighth and sixteenth notes in the second measure.

The second system of the score shows the vocal and piano parts. It consists of five staves: three treble clefs and two bass clefs. The first three staves (treble) have the following lyrics:
 - lig wer - de, daß die Welt durch ihn
 - lig wer - de, son - dern daß die Welt durch ihn
 Welt durch ihn se - - - lig wer - de, daß die
 The fourth staff (treble) has the following lyrics:
 Welt durch ihn se - - - lig wer - de,
 The fifth staff (bass) has the following lyrics:
 son - dern daß die Welt durch ihn se - - -

The third system of the score shows the piano accompaniment. It consists of two staves: a treble clef and a bass clef. The first measure of the treble staff has the numbers 3, 4, 3 below it. The first measure of the bass staff has the numbers 5, 3, 6, 4, 5, 3 below it. The second measure of the treble staff has the number 6 below it. The second measure of the bass staff has the numbers 6, 5, 4, 3 below it. The word "Tutti" is written above the second measure of the bass staff.

se - - lig wer - de.

se - - lig wer - de.

Welt durch ihn se - lig wer - de. Al-so, al-so, al-so hat

se - lig wer - de. Al-so, al-so hat

- - lig wer - de. Al-so hat

6 5 4 3

Solo

6 3 4 3 6

Also, al-so, al-so hat Gott die Welt gelie-

Also, al-so hat Gott die Welt ge-lie-

Gott die Welt gelie - bet al-so hat Gott die Welt gelie-

Gott die Welt ge-lie-bet,

Gott die Welt gelie - bet,

6 6 6

6 6 5 4 3

6 6 6 5 4 #

Piano introduction in G major, 3/4 time. The music features a treble and bass staff. The treble staff begins with a series of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a final chord in G major.

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "bet, al-so, al-so, al - so hat Gott die Welt ge - lie - bet." The music is in G major, 3/4 time. The vocal lines are written in treble clef, and the bass line is in bass clef. The lyrics are printed below the corresponding staves.

Piano accompaniment for the vocal staves. The music is in G major, 3/4 time. The piano part features a treble and bass staff. The lyrics are: "al-so, al-so hat Gott die Welt ge - lie - bet." The piano part includes fingerings (6, 6, #, 6, 3, 4, 3) and a "Tutti" marking. The piece concludes with a final chord in G major.

Also hat Gott die Welt geliebet, daß er seinen eingebornen Sohn gab,
auf daß alle die an ihn glauben, nicht verloren werden,
sondern das ewige Leben haben.
Denn Gott hat seinen Sohn nicht gesandt in die Welt, daß er die Welt richte,
sondern daß die Welt durch ihn selig werde.

(Evangelium nach Johannes 3:16,17)

For God so loved the world, that he gave his only begotten Son,
that whosoever believeth in him should not perish,
but have everlasting life.
For God sent not his Son into the world to condemn the world;
but that the world through him might be saved.

(John 3:16,17)

Ибо так возлюбил Бог мир, что отдал Сына Своего Единородного,
дабы всякий верующий в Него не погиб,
но имел жизнь вечную.
Ибо не послал Бог Сына Своего в мир, чтобы судить мир,
но чтобы мир спасен был чрез Него.

(Св. Евангелие от Иоанна 3:16,17)