

Der wohlgegründete Glaube.  
Am Feste der h. Dreyfaltigket,  
Musikalisch vorgestellet von Joh: Heinrich Zang

1. Chor. Grand.

The musical score is arranged in a system with the following parts from top to bottom:

- Cornu I (Trumpet I): Treble clef, 3/4 time, key of F#.
- Cornu II (Trumpet II): Treble clef, 3/4 time, key of F#.
- Timpani: Bass clef, 3/4 time, key of F#.
- Violine I (Violin I): Treble clef, 3/4 time, key of F#.
- Violine II (Violin II): Treble clef, 3/4 time, key of F#.
- Viola: Alto clef, 3/4 time, key of F#.
- Violono (Violoncello): Bass clef, 3/4 time, key of F#.
- Sopran (Soprano): Treble clef, 3/4 time, key of F#.
- Alt (Alto): Treble clef, 3/4 time, key of F#.
- Tenor: Treble clef, 3/4 time, key of F#.
- Baß (Bass): Bass clef, 3/4 time, key of F#.
- Basso Continuo (Cello/Bass): Treble clef, 3/4 time, key of F#.
- Basso Continuo (Cello/Bass): Bass clef, 3/4 time, key of F#.

The vocal parts (Sopran, Alt, Tenor, Baß) are currently blank, indicating that the lyrics have not yet been entered into the score.

6

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

*p*

*p*

*p*

*p*

*p*

*p*

*p*



16

Cor.I *mf*

Cor.II *mf*

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S  
Gott ein Gott nur ein Gott:

A  
Gott: nur ein Gott nur ein Gott, nur ein Gott:

T  
Gott: ein Gott, nur ein Gott, nur ein Gott:

B  
Gott, nur ein Gott, nur ein Gott, nur ein Gott:

BC

BC

21

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

Doch drey Per - so - nen, die in dem ho - hen

Doch drey Per - so - nen, die in dem ho - hen

Doch drey Per - so - nen, die in dem ho - hen

Doch drey Per - so - nen, die in dem ho - hen

25

Cor.I  
Cor.II  
Timp.  
Viol.I  
Viol.II  
Vla.  
Vlo.  
S  
A  
T  
B  
BC  
BC

Him - mel woh - nen und auch bey uns auf  
Him - mel woh - nen und auch bey uns auf  
Him - mel woh - nen und auch bey uns auf  
Him - mel woh - nen und auch bey uns auf

*tr*

29

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

Er den hier, und auch bey uns auf

Er - - den hier, und auch bey uns auf

Er - den hier, und auch bey uns auf

Er - den hier, und auch bey uns auf

33

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

Er - den hier, auf Er - den hier.

Er - den hier, auf Er - den hier.

Er - den hier, auf Er - den hier.

Er - den hier, auf Er - den hier.

Er - den hier, auf Er - den hier.





42

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

*p*

*p*

*p*

*p*

O un - be - greif - lich ho - hes We - sen! Das uns sich ihm hat

O un - be - greif - lich ho - hes We - sen! Das uns sich ihm hat

O un - be - greif - lich ho - hes We - sen! Das uns sich ihm hat

O un - be - greif - lich ho - hes We - sen! Das uns sich ihm hat

48

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S  
aus - er - le - sen, O ho - hes We - sen! Das uns zu

A  
aus - er - le - sen, O ho - hes We - sen! Das uns zu

T  
aus - er - le - sen, O ho - hes We - sen! Das uns zu

B  
aus - er - le - sen, O ho - hes We - sen! Das uns zu

BC

BC

53

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

Kin - dern nim - met auf, durch ei - nen Glau - ben, ei - ne

Kin - dern nim - met auf, durch ei - nen Glau - ben, ei - ne

Kin - dern nim - met auf, durch ei - nen Glau - ben, ei - ne

Kin - dern nim - met auf, durch ei - nen Glau - ben, ei - ne

59

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

Tauf, o un-be-greif-lich ho-hes We-sen! Das uns sich ihm hat

Tauf, o un-be-greif-lich ho-hes We-sen! Das uns sich ihm hat

Tauf, o un-be-greif-lich ho-hes We-sen! Das uns sich ihm hat

Tauf, o un-be-greif-lich ho-hes We-sen! Das uns sich ihm hat

66

Allegro.

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

aus - er - le - sen, und un-ser Gott und Herr ist für und

aus - er - le - sen, Allegro. und

aus - er - le - sen, Allegro. und un - ser

aus - er - le - sen, und

Allegro.

71

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S  
für

A  
un - ser Gott und Herr ist für und für

T  
Gott und Herr ist für und für

B  
un - ser Gott und Herr ist für und für

BC

BC

77

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

und un - ser

und un - ser

und un - ser

und un - ser



82

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

A

T

B

BC

BC

Gott und Herr ist für und für. Und un - ser Gott und Herr

Gott und Herr ist für und für. Und un - ser Gott und Herr

Gott und Herr ist für und für. Und un - ser Gott und Herr

Gott und Herr ist für und für. Und un - ser Gott und Herr

Gott und Herr ist für und für. Und un - ser Gott und Herr



6 7 6 3  
# 3 7

2. Recit.

B. 

Bc. 

4 B. 

Bc. 

7 B. 

Bc. 

10 B. 

Bc. 

13

B. er bey Got-tes Wor-te ves-te steh und bleibt, und die-sem si-cher gläubt. Denn wir sind ja von Gott dem Va-ter

Bc.

16

B. all' er - schaf - fen, in Gott des Va - ters, Sohn und heil - gen Gei - stes Na - men all' ge - tauft, durch

Bc.

19

B. Chri - sti Blut und Tod er - kauft, vom heil - gen Geist ge - hei - li - get. Und

Bc.

22

B. so ists klar, daß drey Per - so - nen in ei - ner Gott - heit seyn.

Bc.

3. Aria. Andante

Musical score for the first system of the 3. Aria. Andante. The score is in G major (one sharp) and 3/4 time. It features six staves: Violine I, Violine II, Viola, Tenore, Basso, and Continuo. The Violine I and II parts play a melodic line with eighth-note patterns. The Viola part provides a harmonic accompaniment with eighth-note patterns. The Tenore and Basso parts are mostly rests. The Continuo part provides a bass line with eighth-note patterns.

Musical score for the second system of the 3. Aria. Andante. The score is in G major (one sharp) and 3/4 time. It features six staves: Flag., V.I, V.II, Vla, Ten., and BC. The Flag. part has a melodic line with eighth-note patterns and a repeat sign. The V.I and V.II parts have rests. The Vla part has a melodic line with eighth-note patterns. The Ten. part has rests. The BC part has a bass line with eighth-note patterns and a *p* dynamic marking.

12

Flag.  
V.I  
V.II  
Vla  
Ten.  
BC

Detailed description: This system contains measures 12 through 15. The Flageolet part (Flag.) features a melodic line with grace notes and slurs. The Violin I (V.I) and Violin II (V.II) parts play a simple harmonic accompaniment. The Viola (Vla) part has a more active line with eighth notes. The Tenor (Ten.) and Bass (BC) parts are mostly rests, with the bass line providing a steady accompaniment. The key signature has one sharp (F#).

16

Flag.  
V.I  
V.II  
Vla  
Ten.  
BC

*p* *f*

Detailed description: This system contains measures 16 through 19. The Flageolet part (Flag.) has a more complex melodic line with triplets and slurs. The Violin I (V.I) and Violin II (V.II) parts continue with their accompaniment. The Viola (Vla) part has a more active line with eighth notes. The Tenor (Ten.) and Bass (BC) parts are mostly rests, with the bass line providing a steady accompaniment. The key signature has one sharp (F#). Dynamics include piano (*p*) and forte (*f*).

19

Flag. V.I. V.II. Vla. Ten. BC

Detailed description: This system contains measures 19 through 23. The Flageolet part (Flag.) features a melodic line with two triplet markings over measures 20 and 21. The Violin I (V.I.) and Violin II (V.II.) parts play a simple harmonic accompaniment. The Viola (Vla.) part has a bass clef and provides a steady accompaniment. The Tenor (Ten.) and Bass (BC) parts are mostly silent, with the Bass line showing a few notes in measure 23. The key signature is one sharp (F#).

24

Flag. V.I. V.II. Vla. Ten. BC

Nur im-mer hin Ver - nunfft, mit dei - nem Dich - ten,

Detailed description: This system contains measures 24 through 28. The Flageolet part (Flag.) has a melodic line with three triplet markings in measure 24. The Violin I (V.I.) and Violin II (V.II.) parts play a harmonic accompaniment with triplet markings. The Viola (Vla.) part has a bass clef and provides a steady accompaniment. The Tenor (Ten.) part has a vocal line with lyrics: "Nur im-mer hin Ver - nunfft, mit dei - nem Dich - ten,". The Bass (BC) part has a bass clef and provides a steady accompaniment. The key signature is one sharp (F#).

30

Flag.

V.I.

V.II.

Vla.

Ten.

BC

Du kannst dich nicht in Got - tes Weis - heit rich - ten; Nur im - mer

35

Flag.

V.I.

V.II.

Vla.

Ten.

BC

hin, nur hin Ver - nunfft, du kannst dich nicht in Got - tes Weisheit rich - ten:



41

Flag.

V.I

V.II

Vla

Ten.

BC

Wo Gott dich selbstnicht un-ter-wei-sen wird, so

46

Flag.

V.I

V.II

Vla

Ten.

BC

blei - best du\_ ver - loh - ren, ver - loh

51

Flag.

V.I.

V.II.

Vla.

Ten.

BC

- - ren und ver - irrt ver - loh - ren und ver - irrt.

57

Flag.

V.I.

V.II.

Vla.

Ten.

BC

62

Flag. V.I. V.II. Vla. Ten. BC

Detailed description: This system contains measures 62 through 66. The Flageolet part (Flag.) features a melodic line with sixteenth-note patterns and triplet markings. The Violin I (V.I.) and Violin II (V.II) parts play a rhythmic accompaniment of eighth notes. The Viola (Vla.) part provides a bass line with eighth notes. The Tenor (Ten.) and Bass (BC) parts are mostly silent, indicated by horizontal lines.

67

Flag. V.I. V.II. Vla. Ten. BC

Detailed description: This system contains measures 67 through 71. The Flageolet part (Flag.) continues with a more complex melodic line, including several triplet markings. The Violin I (V.I.) and Violin II (V.II) parts play a rhythmic accompaniment of eighth notes. The Viola (Vla.) part provides a bass line with eighth notes. The Tenor (Ten.) and Bass (BC) parts are mostly silent, indicated by horizontal lines.

71

Flag. *p*

V.I. *p*

V.II. *p*

Vla. *p*

Ten. 8 Nur im-mer hin, Ver - nunft, mit dei - nem Dich - ten,

BC *p*

75

Flag.

V.I.

V.II.

Vla.

Ten. 8 du kannst dich nicht in Got-tes Weis - heit rich - ten:

BC *p*

80

Flag.

V.I.

V.II.

Vla.

Ten.

BC

Wo Gott dich selbst nicht un-ter - wei- - sen wird; so

84

Flag.

V.I.

V.II.

Vla.

Ten.

BC

blei-best du ver - loh - ren, ver - loh

89

Flag.  
V.I  
V.II  
Vla  
Ten.  
BC

Detailed description: This system contains measures 89, 90, and 91. The Flageolet (Flag.) part features a melodic line with grace notes and slurs. The Violin I (V.I) and Violin II (V.II) parts play a simple harmonic accompaniment. The Viola (Vla) part has a similar accompaniment. The Tenor (Ten.) part has a vocal line with grace notes. The Bassoon (BC) part is mostly silent, with a few notes in the bass line.

92

Flag.  
V.I  
V.II  
Vla  
Ten.  
BC

ren und ver - irrt, ver-

Detailed description: This system contains measures 92, 93, 94, and 95. The Flageolet (Flag.) part continues with a melodic line. The Violin I (V.I) and Violin II (V.II) parts play a more active accompaniment. The Viola (Vla) part has a similar accompaniment. The Tenor (Ten.) part has a vocal line with lyrics: "ren und ver - irrt, ver-". The Bassoon (BC) part is mostly silent, with a few notes in the bass line.

97

Flag.

V.I.

V.II.

Vla.

Ten.

8 loh - ren und ver - irrt.

BC

103

Flag.

V.I.

V.II.

Vla.

Ten.

8

BC

108

Flag.

V.I.

V.II.

Vla.

Ten.

Drum

BC

113

Flag.

*p*

V.I.

*p*

V.II.

*p*

Vla.

*p*

Ten.

8 lehr uns, Herr! o leh-re uns ohn Tren- nen, in Ei- nem

BC

*p*



118

Flag.

V.I.

V.II.

Vla.

Ten.

BC

Drey, in Drey - en Eins, er - ken - nen! Ach Lehr uns doch, ach

123

Flag.

V.I.

V.II.

Vla.

Ten.

BC

lehr uns doch, Gott Va - ter, Sohn und Geist! Daß du ein

129

Flag.

V.I.

V.II.

Vla.

Ten.

BC

*p*)

Gott, ein Gott, in drey Per - so - - - - - nen, ein

\*) p nur in Partitur

134

Flag.

V.I.

V.II.

Vla.

Ten.

BC

*f*

Gott in drey Per - so - nen heißt.

140

Flag. V.I. V.II. Vla. Ten. BC

*p*

Detailed description: This system of musical notation covers measures 140 to 143. It features six staves: Flageolet (Flag.), Violin I (V.I.), Violin II (V.II.), Viola (Vla.), Tenor (Ten.), and Bassoon (BC). The key signature is one sharp (F#). The Flageolet part is highly melodic with slurs and accents. The strings play a simple harmonic accompaniment. A piano (*p*) dynamic marking is present in measures 141 and 142. The Tenor and Bassoon parts are mostly rests.

144

Flag. V.I. V.II. Vla. Ten. BC

*f*

Detailed description: This system of musical notation covers measures 144 to 147. It features the same six staves as the previous system. The Flageolet part includes triplets and accents. The Violin I and II parts have a more active role. The Viola part has some rests. A forte (*f*) dynamic marking is present in measure 144. The Tenor and Bassoon parts are mostly rests.

149

Flag.

V.I

V.II

Vla

Ten.

BC

4. Soprano Solo col Tutti

The musical score is for the section "4. Soprano Solo col Tutti". It is written in the key of D major (two sharps) and 2/4 time. The score consists of ten staves:

- Cornu I**: Treble clef, starts with a quarter rest, followed by eighth notes in the second and third measures, and quarter notes in the fourth.
- Cornu II**: Treble clef, starts with a quarter rest, followed by eighth notes in the second and third measures, and quarter notes in the fourth.
- Timpani**: Bass clef, starts with a quarter rest, followed by eighth notes in the second and third measures, and quarter notes in the fourth.
- Violine I**: Treble clef, starts with a quarter note, followed by eighth notes in the second measure, and quarter notes in the third and fourth measures.
- Violine II**: Treble clef, starts with a quarter note, followed by eighth notes in the second measure, and quarter notes in the third and fourth measures.
- Viola**: Alto clef, starts with a quarter note, followed by eighth notes in the second measure, and quarter notes in the third and fourth measures.
- Violono**: Bass clef, starts with a quarter note, followed by eighth notes in the second measure, and quarter notes in the third and fourth measures.
- Sopran Solo**: Treble clef, contains whole rests for all six measures.
- Basso Continuo (top)**: Treble clef, contains whole rests for all six measures.
- Basso Continuo (bottom)**: Bass clef, starts with a quarter note, followed by eighth notes in the second measure, and quarter notes in the third and fourth measures.

7

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

BC

BC

Detailed description: This is a page of a musical score for page 38. It features ten staves of music. The top three staves are for Cor.I, Cor.II, and Timp. The next four staves are for Viol.I, Viol.II, Vla., and Vlo. The fifth staff is for S (Soprano). The bottom two staves are for BC (Bassoon). The music is in G major (one sharp) and 3/4 time. The score begins with a rehearsal mark '7' in a box. The Cor.I and Cor.II parts have rests for the first two measures, then enter in the third measure. The Timp. part has rests for the first two measures, then enters in the third measure. The Viol.I and Viol.II parts enter in the first measure. The Vla. and Vlo. parts enter in the first measure. The S part has rests for all five measures. The BC parts enter in the first measure. The score ends with a double bar line at the end of the fifth measure.

72

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S.

BC

BC

Musical score for page 40, featuring the following parts: Cor.I, Cor.II, Timp., Viol.I, Viol.II, Vla., Vlo., S, BC, and BC. The score is in G major (one sharp) and 3/4 time. The first measure of the Viol.I part is marked with a forte *f* dynamic and contains six triplet figures. The vocal part (S) begins with the lyrics "Gott! ew-ger Geist! in" starting in the fourth measure. The strings (Vla., Vlo., BC) are marked with a forte *f* dynamic. The woodwinds (Cor.I, Cor.II, Timp.) play rhythmic patterns. The BC parts (Bassoon and Clarinet) provide harmonic support. The word "leis" (soft) is written above the Viol.I, Viol.II, Vla., and BC parts in the fourth measure.



22

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

drey Per - so-nen, dich ehrt der Him - mel heil - ges

BC

BC

27

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

BC

BC

Heer, der Him - mel heil-ges Heer. Die Men - - schenun - ter al - - - - len

33

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

Zo - nen, was Le - ben hat, dient dei - ner Ehr, was Le - ben hat, was Le -

BC

BC

40

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

BC

BC

ben hat dient dei - ner Ehr.

46

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

S

A

T

B

BC

BC

Hei - lig, hei - lig, hei - lig ist Gott!

Hei - lig, hei - lig, hei - lig ist Gott!

Hei - lig, hei - lig, hei - lig ist Gott!

Hei - lig, hei - lig, hei - lig ist Gott!

55

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

S

A

T

B

BC

BC

*Solo*

*p*

*Solo*

*p*

*Solo*

*p*

*Solo*

*p*

Beym Ta - ges - licht, beym Grau'n der Nacht, auch durch der

*Solo*

*p*

67

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

E - le - men - - - ten Macht muß e - wig, Herr, dein Lob er - schal - len, durch E - wig -

S

A

T

B

BC

BC

68

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

kei - ten wie - der - hal-len, beym Ta - ges- licht, beym Grauder Nacht, muß e - wig Herr dein

S

A

T

B

BC

BC



74

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

Lob er - schal - - - - - len.

S

A

T

B

BC

BC

Chor

Chor

Chor

Chor

Chor

Chor

Chor

Chor

87

Cor.I

Cor.II

Timp.

Viol.I

Viol.II

Vla.

Vlo.

S

S

A

T

B

BC

BC

hei - lig, hei - lig ist Gott! der Herr - scher Ze - ba - oth!

hei - lig, hei - lig ist Gott! der Herr - scher Ze - ba - oth!

hei - lig, hei - lig ist Gott! der Herr - scher Ze - ba - oth!

hei - lig, hei - lig ist Gott! der Herr - scher Ze - ba - oth!