

# Ehre sei Gott in der Höhe

## I . Dictum.

J.F. Fasch

The musical score for J.F. Fasch's "Ehre sei Gott in der Höhe" I. Dictum features 14 staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Clarino I, Clarino II, Principale, Timpani, Hautbois I, Hautbois II, Violino I, Violino II, Viola, Canto, Alto, Tenore, Basso, and Organo. The score is set in common time (indicated by the number 12) and uses a key signature of one sharp (F#). The musical notation includes various rhythmic patterns, such as eighth-note chords and sixteenth-note figures, typical of Baroque instrumental music.

A musical score page featuring six staves of music. The top three staves are in common time (indicated by a '4' in the key signature) and G clef. The bottom three staves are in common time and F# clef. The first staff contains eighth-note patterns. The second staff contains eighth-note patterns. The third staff contains eighth-note patterns. The fourth staff contains sixteenth-note patterns. The fifth staff contains sixteenth-note patterns. The sixth staff contains sixteenth-note patterns. The seventh staff contains sixteenth-note patterns. The eighth staff contains sixteenth-note patterns. The ninth staff contains sixteenth-note patterns. The tenth staff contains sixteenth-note patterns. The eleventh staff contains sixteenth-note patterns. The twelfth staff contains sixteenth-note patterns. The thirteenth staff contains sixteenth-note patterns. The fourteenth staff contains sixteenth-note patterns. The fifteen staff contains sixteenth-note patterns. The sixteen staff contains sixteenth-note patterns. The seventeen staff contains sixteenth-note patterns. The eighteen staff contains sixteenth-note patterns. The nineteen staff contains sixteenth-note patterns. The twenty staff contains sixteenth-note patterns. The twenty-one staff contains sixteenth-note patterns. The twenty-two staff contains sixteenth-note patterns. The twenty-three staff contains sixteenth-note patterns. The twenty-four staff contains sixteenth-note patterns. The twenty-five staff contains sixteenth-note patterns. The twenty-six staff contains sixteenth-note patterns. The twenty-seven staff contains sixteenth-note patterns. The twenty-eight staff contains sixteenth-note patterns. The twenty-nine staff contains sixteenth-note patterns. The thirty staff contains sixteenth-note patterns. The thirty-one staff contains sixteenth-note patterns. The thirty-two staff contains sixteenth-note patterns. The thirty-three staff contains sixteenth-note patterns. The thirty-four staff contains sixteenth-note patterns. The thirty-five staff contains sixteenth-note patterns. The thirty-six staff contains sixteenth-note patterns. The thirty-seven staff contains sixteenth-note patterns. The thirty-eight staff contains sixteenth-note patterns. The thirty-nine staff contains sixteenth-note patterns. The forty staff contains sixteenth-note patterns. The forty-one staff contains sixteenth-note patterns. The forty-two staff contains sixteenth-note patterns. The forty-three staff contains sixteenth-note patterns. The forty-four staff contains sixteenth-note patterns. The forty-five staff contains sixteenth-note patterns. The forty-six staff contains sixteenth-note patterns. The forty-seven staff contains sixteenth-note patterns. The forty-eight staff contains sixteenth-note patterns. The forty-nine staff contains sixteenth-note patterns. The五十 staff contains sixteenth-note patterns.

A page of musical notation for a six-part setting. The top three staves are in common time (indicated by '7') and the bottom three staves are in 3/4 time (indicated by '13'). The music consists of six systems. The first system starts with a treble clef, followed by two bass clefs. The second system starts with a treble clef, followed by two bass clefs. The third system starts with a treble clef, followed by two bass clefs. The fourth system starts with a treble clef, followed by two bass clefs. The fifth system starts with a treble clef, followed by two bass clefs. The sixth system starts with a treble clef, followed by two bass clefs. The music features various note heads, stems, and rests, with some stems pointing upwards and others downwards. There are also several fermatas (dots over notes) and grace notes. The notation is dense and requires careful reading.

II

Eh-resey Gott in der Hö - he,  
Tutti  
Eh-resey Gott in der Hö - he,  
Tutti  
Eh-resey Gott in der Hö - he,  
Tutti  
Eh-resey Gott in der Hö - he,

14

Soprano  
Alto  
Tenor  
Bass  
Bassoon  
Organ

he, Eh - re sey Gott, Eh - re sey Gott in der  
he, Eh - re sey Gott, Eh - re sey Gott in der  
he, Eh - re sey Gott, Eh - re sey Gott in der  
he, Eh - re sey Gott, Eh - re sey Gott in der

17

Hö - he, Gott in der Hö - he  
Hö - he, Gott in der Hö - he Solo  
Hö - he, Gott in der Hö - he Ja, Preiß und Danck sey dir mit En-gel-

18

Hö - he, Gott in der Hö - he  
Ja, Preiß und Danck sey dir mit En-gel-

20

Zungen, Weil Menschen zu gering, gesunken.  
Nimm doch, du himmlisches, du unzählbares

8  
24

Chor, Aus meinen schwachen Lippen Das lallen mit em-por.  
Erstaune hier Vernunft, und schau in jene

28

Krippen, Worinnen sich für dich was unbegreiflich's findt.  
Ohn-endlich großer Gott, lieb-

32

reiches kleines Kind! Du hast das Fleisch, die Schwachheit angenommen, Für wen, mein Heyl, für wen? Nur

36

einßig mir zu gut, Ihr Arme seht, wie arm er in der Krippen ruht. Was aber stiftet uns dein kommen?

41

Frie - de\_ aufEr - den, Frie - de\_ aufEr - den, Frie - - de,

Frie - de\_ aufEr - den, Frie - de\_ aufEr - den, Frie - - de,

Frie - de\_ aufEr - den, Frie - de\_ aufEr - den, Frie - - de,

Frie - de\_ aufEr - den, Frie - de\_ aufEr - den, Frie - - de,

10

44

10 44

Frie - de, Friede auf Er - den.

Frie - de, Friede auf Er - den.

Frie - de, Friede auf Er - den. O see-lige, ô angenehme Gabe! Die ich von

Frie - de, Friede auf Er - den.

48

di Und deiner Zukunft ha - be, Du bringest mir, Mein FriedeFürst! Den edlen Frieden mit, nun bin ich

52

nicht verloren, Dann heute iſt mein Heyl gebohren, Der die Verlohnung ganß allein Kan, mag und wird bey

56

Und dem Menschen ein Wohl - ge - fal -

Und dem Menschen ein Wohl - ge - fal -

deinem Va - ter seyn.

Und dem Menschen ein Wohl - ge - fal -

Und dem Menschen ein Wohl - ge - fal -

A musical score page with eight staves of music. The staves are arranged in two groups: the top group has four staves (Treble, Alto, Bass, Treble) and the bottom group has four staves (Treble, Alto, Bass, Bass). The key signature changes from C major (no sharps or flats) to G major (one sharp) at the beginning of the second group. The time signature is common time (indicated by 'C'). The music consists of eighth and sixteenth note patterns. The lyrics, written in German, begin in the middle of the page and continue through the bottom staves:

len, und dem Menschen ein Wohl - ge - fal - len, ein Wohlge - fal -  
len, und dem Menschen ein Wohl - ge - fal - len, ein Wohlge - fal - len, ein Wohl - ge -  
len, und dem Menschen ein Wohl - ge - fal - len, ein Wohlge - fal - len, ein Wohl - ge -  
len, und dem Menschen ein Wohl - ge - fal - len, ein Wohlge - fal - len, dem Men -

61

len, dem Menschen ein Wohl - ge -  
fal - len, ein Wohl - ge - fal - len, ein Wohl - ge - fal - len, und dem Menschen ein Wohl - ge -  
fal - len, ein Wohlge - fal - len, ein Wohlge - fal - len, ein Wohl - ge - fal - len, ein Wohl - ge -  
- schen, dem Men - schen, dem Men - - - - schen, dem Menschen ein Wohl - ge -

fal - len, und dem Menschen, dem Menschen ein Wohl - ge - fal - len.  
 fal - len, und dem Menschen, dem Menschen ein Wohl - ge - fal - len.  
 fal - len, und dem Menschen, dem Menschen ein Wohl - ge - fal - len.  
 fal - len, und dem Menschen, dem Menschen ein Wohl - ge - fal - len.

## II . Aria.

*Andante.*  
Sordini.

Hautbois 1

Hautbois 2

Hautbois 3

Violino 1

Violino 2

Viola

Canto

Organo

2

Musical score for measures 4-5. The score consists of six staves. Measures 4 and 5 begin with quarter notes followed by eighth-note patterns. Measure 5 includes dynamic markings *tr*, *p*, and *p*. Measures 6 and 7 show eighth-note patterns with dynamics *f*, *p*, *p*, and *f*. Measure 8 contains a bass line with lyrics.

Musical score for measures 6-8. Measures 6 and 7 feature eighth-note patterns with dynamics *f*, *p*, *p*, and *f*. Measure 8 begins with a bass line and concludes with lyrics: "Au - - ser - - weh - lte, dun - kle".

8

Schatten, au-*serweh* - *lte*, dun - *kle* Schat -

10

ten, dunkle Schat - ten, dun - kle

12

Schat - - - - ten, dunkle Schatten, dunkle

14

Schat - - - - ten, dun - kle Schat - - - - ten, In dir,

16

an - ge-nah - me Macht, in dir, an - geneh - me Macht, au-  
ser-

18

weh - lte, dun - kle Schat - ten, au-  
ser - weh - lte, dun - kle Schat - ten, in

20

Musical score page 20. The score consists of five staves. The top three staves are treble clef, the bottom two are bass clef. Measure 20 starts with eighth-note patterns. The vocal line begins at measure 21 with lyrics "dir, an - ge - neh - me Macht, Wird das Licht aus Licht ge -". The bassoon part features sustained notes and eighth-note patterns.

22

Musical score page 22. The score continues with five staves. Measures 22-25 feature sixteenth-note patterns with dynamic markings "tr" (trill) and "Senza sord." (without mute). Measures 26-27 show eighth-note patterns with "con l'Arco." (with bow). The vocal line continues with "boh - - ren, aus Licht ge - boh - - ren," followed by "con l'Arco." The bassoon part includes sustained notes and eighth-note patterns.

25

26

27

Was in ei-nem Tag ver-lohren, was in ei-nem Tag ver-lohren, Haft du

*p*

<img alt="Continuation of the musical score from measure 242. The soprano line continues

22

30

al - les wie - der-bracht, haft du al - les wie - der-bracht, al-les,

32

al - les, al-les, al - les wie - der - bracht, Tau - send-mahl er -

34

wünsch - te Macht, tausendmahl erwünschte Macht, tausendmahl erwünschte Macht, erwünsch - te

36

Macht, tausendmahl er - wünschte Macht, erwünsch - te Macht!

24

38

Musical score page 24, measures 38-40. The score consists of six staves. The top four staves are in treble clef and have a key signature of one flat. The bottom two staves are in bass clef and have a key signature of one flat. Measure 38 starts with a sixteenth-note pattern. Measures 39 and 40 continue this pattern. The bass staff in measure 40 has a single note followed by a rest.

40

Musical score page 40, measures 1-4. The top four staves are in treble clef and have a key signature of one sharp. The bottom two staves are in bass clef and have a key signature of one sharp. Measures 1-3 show a sixteenth-note pattern. Measure 4 begins with a sixteenth-note pattern followed by a bass line consisting of eighth notes and rests.

### III . Choral.

Canto

Alto

Ténor

Basse

Du bleicher Mond, halt ei-ligst ein Glanz zum Stall hi - nein, Den bla-fsen Schein auf Er - den, Gott fol ge - seü - get wer - den,

Du bleicher Mond, halt ei-ligst ein Glanz zum Stall hi - nein, Den bla-fsen Schein auf Er - den, Gott fol ge - seü - get wer - den,

Du bleicher Mond, halt ei-ligst ein Glanz zum Stall hi - nein, Den bla-fsen Schein auf Er - den, Gott fol ge - seü - get wer - den,

II

Ihr hel - le Stern-lein ste - het still Und horcht waß eü - er Schöp-ffer

Ihr hel - le Stern-lein ste - het still Und horcht waß eü - er Schöp-ffer

Ihr hel - le Stern-lein ste - het still Und horcht waß eü - er Schöp-ffer

20

wil, Der schwach und un - ge - wie - get In ei - nem Krip-plein lie - get.

wil, Der schwach und un - ge - wie - get In ei - nem Krip-plein lie - get.

wil, Der schwach und un - ge - wie - get In ei - nem Krip-plein lie - get.

## IV . Dictum.

Moderato.

Clarino I

Clarino II

Principale

Timpani

Hautbois I

Hautbois II

Violino I

Violino II

Viola

Canto

Alto

Tenore

Basso

Organo

3

4

The musical score is organized into two systems separated by a brace. The top system (measures 1-4) has a key signature of G major (no sharps or flats). The bottom system (measures 5-8) has a key signature of A major (one sharp). The time signature is common time (indicated by a 'C'). The vocal parts are as follows:

- Treble (G clef):** The top voice in both systems. It starts with eighth-note pairs (measures 1-2) and then moves to sixteenth-note patterns (measures 3-4).
- Alto (C clef):** The middle voice in both systems. It follows a similar pattern of eighth-note pairs (measures 1-2) and sixteenth-note patterns (measures 3-4).
- Bass (F clef):** The bottom voice in both systems. It starts with eighth-note pairs (measures 1-2) and then moves to sixteenth-note patterns (measures 3-4).
- Treble (G clef):** The top voice in the bottom system (measures 5-8). It features eighth-note pairs followed by sixteenth-note patterns.
- Alto (C clef):** The middle voice in the bottom system (measures 5-8). It follows the same pattern of eighth-note pairs and sixteenth-note patterns as the other voices.
- Bass (F clef):** The bottom voice in the bottom system (measures 5-8). It follows the same pattern of eighth-note pairs and sixteenth-note patterns as the other voices.

Dynamics include a crescendo symbol ( $\wedge$ ) in the first measure of the bottom system. Measure numbers 1 through 8 are present above the staff lines.

Musical score page 29, featuring six staves of music for three voices (Soprano, Alto, Bass) and piano. The score is divided into two systems by a brace.

**System 1:**

- Soprano:** Starts with eighth-note pairs, followed by sixteenth-note pairs, then eighth notes, and finally sixteenth-note pairs again. A dynamic *tr* (trill) is indicated above the first measure.
- Alto:** Starts with eighth-note pairs, followed by sixteenth-note pairs, then eighth notes, and finally sixteenth-note pairs again.
- Bass:** Starts with eighth-note pairs, followed by sixteenth-note pairs, then eighth notes, and finally sixteenth-note pairs again.
- Piano:** Eight-note pairs followed by sixteenth-note pairs.

**System 2:**

- Soprano:** Sixteenth-note pairs followed by eighth notes, then sixteenth-note pairs again. A dynamic *p* (pianissimo) is indicated below the first measure of this section.
- Alto:** Sixteenth-note pairs followed by eighth notes, then sixteenth-note pairs again. A dynamic *p* (pianissimo) is indicated below the first measure of this section.
- Bass:** Eighth-note pairs followed by sixteenth-note pairs, then eighth notes, and finally sixteenth-note pairs again. A dynamic *p* (pianissimo) is indicated below the first measure of this section.
- Piano:** Eight-note pairs followed by sixteenth-note pairs.

The score concludes with four blank staves for the piano and three staves for the voices.

9

*tr*

*f*

*f*

*f*

Tutti

Das Volck, so im Fin - stern wan - delt, das Volck,

Tutti

Das Volck, so im Fin - stern wan - delt, das Volck,

Tutti

Das Volck, so im Fin - stern wan - delt, das Volck,

Tutti

Das Volck, so im Fin - stern wan - delt, das Volck,

Bass line: Sustained notes and rhythmic patterns.

II

The musical score consists of five systems of music. The first system (measures 1-4) shows four staves (treble, alto, bass, and tenor) with eighth-note patterns. The second system (measures 5-8) shows two staves (treble and bass) with sixteenth-note patterns. The third system (measures 9-12) shows two staves (treble and bass) with sixteenth-note patterns. The fourth system (measures 13-16) shows three staves (bass, tenor, and bass) with sixteenth-note patterns. The fifth system (measures 17-20) shows three staves (bass, tenor, and bass) with sixteenth-note patterns. The lyrics "so im Fin - stern wan - delt, im Fin - stern, im Fin - stern," are repeated four times across the fourth and fifth systems.

so im Fin - stern wan - delt, im Fin - stern, im Fin - stern,

so im Fin - stern wan - delt, im Fin - stern, im Fin - stern,

so im Fin - stern wan - delt, im Fin - stern, im Fin - stern,

so im Fin - stern wan - delt, im Fin - stern, im Fin - stern,

$\natural_7$        $\natural_7$        ${}^{+4}_2$       3

so im Fin - stern wan - - - - - delt, si - het ein gro - ßes  
 so im Fin - stern wan - - - - - delt, si - het ein gro - ßes  
 so im Fin - stern wan - - - - - delt, si - het ein gro - ßes  
 so im Fin - stern wan - - - - - delt, si - het ein gro - ßes

15

Licht, ein gro - ßes Licht, und ü - ber die, die da woh - nen im fin - stern Lan -

Licht, ein gro - ßes Licht, und ü - ber die, die da woh - nen im fin - stern Lan -

Licht, ein gro - ßes Licht, und ü - ber die, die da woh - nen im fin - stern Lan -

Licht, ein gro - ßes Licht, und ü - ber die, die da woh - nen im fin - stern Lan -

A musical score page featuring six staves of music. The staves are arranged in two groups: the top three staves are in common time (indicated by a 'C') and the bottom three staves are in 12/8 time (indicated by a '12/8'). The key signature changes from G major (one sharp) to A major (two sharps) at the beginning of the system. The vocal parts are in soprano, alto, and basso continuo. The lyrics are written below the basso continuo staff.

de, im fin - stern Lan - de, schei - net es hel - le,  
de, im fin - stern Lan - de, schei - net es hel - le,  
de, im fin - stern Lan - de, schei - net es hel - le,  
de, im fin - stern Lan - de, schei - net es hel - le,

19

hel - le, schei - net es hel - le, und über die da woh - nen im fin - stern Lan -

hel - le, schei - net es hel - le, und über die da woh - nen im fin - stern Lan -

hel - le, schei - net es hel - le, und über die da woh - nen im fin - stern Lan -

hel - le, schei - net es hel - le, und über die da woh - nen im fin - stern Lan -

Musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of eight staves. The top two staves are for the Soprano and Alto voices, both in treble clef. The bottom two staves are for the Tenor and Bass voices, both in bass clef. The piano part is on the left, indicated by a treble clef and a bass clef. The music is in common time. The vocal parts enter at different times, singing in homophony. The piano part provides harmonic support with sustained notes and chords.

Soprano: de, schei-net es hel - le.

Alto: de, schei-net es hel - le.

Tenor: de, schei-net es hel - le.

Bass: de, schei-net es hel - le.

23

13

12

13

12

13

12

13

12

13

12

4  
2

27

wan - delt, das Volck,      fo im Fin - stern

wan - delt, das Volck,      fo im Fin - stern

wan - delt, das Volck,      fo im Fin - stern

wan - delt, das Volck,      fo im Fin - stern

8  
5  
4

2

wan - delt, im Fin - stern,  
so im Fin - stern

wan - delt, im Fin - stern,  
so im Fin - stern

wan - delt, im Fin - stern,  
so im Fin - stern

wan - delt, im Fin - stern,

29

wan - delt, im Fin - stern,  
im Fin - stern  
wan - delt, im Fin - stern,  
im Fin - stern  
wan - delt, im Fin - stern,  
im Fin - stern  
wan - delt, im Fin - stern,  
im Fin - stern

wan - - - - - delt, fi - het ein gro - ßes Licht,

wan - - - - - delt, fi - het ein gro - ßes Licht,

wan - - - - - delt, fi - het ein gro - ßes Licht,

wan - - - - - delt, fi - het ein gro - ßes Licht,

32

si - het ein gro - ßes Licht, und über die da woh - nen im fin - stern Lan -

si - het ein gro - ßes Licht, und über die da woh - nen im fin - stern Lan -

si - het ein gro - ßes Licht, und über die da woh - nen im fin - stern Lan -

si - het ein gro - ßes Licht, und über die da woh - nen im fin - stern Lan -

44

34

de, im fin - - stern Lan - -

de, im fin - - stern Lan - -

de, im fin - - stern Lan - -

de, im fin - - stern Lan - -

35

de, schei - net es hel - le.

## V . Recitativo.

Violino 1 { *p*

Violino 2 { *p*

Viola { *p*

Alto

Euch, stil - le Schat-ten, fe-he ich Im

Organo { *p*

3

Violino 1 { *p*

Violino 2 { *p*

Viola { *p*

Alto

Glauben Dem Erdenkreiß die hei - tre Strahlen rau-ben, Ich seh der Sternen Heer Den

Organ { *p*

6

Violino 1 { *p*

Violino 2 { *p*

Viola { *p*

Alto

blau-en Himmel zie-ren, Ich se - he, was noch mehr Kan Herz und See - le rich-ten, Dich,

Organ { *p*

9

hel-len Stern aus Ja-cob, dich In ei - ner Krippen glänßen; Ich fol - ge

12

deinem holden Schein, Und will von dir erleuchtet seyn, Ich will das klimmende, und kleine

15

Licht Des Glau-bens nur an dir, und dei - nem Strahl er - gän - ßen.

## VI . Aria.

Un poco Andante

Flûtes Trav.      Violino 1      Violino 2      Viola      Alto      Organo

II

Flûtes Trav.      Violino 1      Violino 2      Viola      Alto      Organo

21

Aus Lie - be kommst du als ein Kind, als ein Kind, als ein Kind In Armuth

32

hier auf Er - den, in Ar - muth hier auf Er-den, hier auf Erden, in Ar - - - - muth

42

hier auf Er - den.

54

Aus

64

Lie - be kommst du als \_ ein Kind,      als \_ ein Kind,      als \_ ein Kind      In Armuth hier auf Er-den,

75

in Ar - muth hier auf Er-den, hier auf\_\_ Erden, in Ar - - - muth hier auf Er - den.

86

Bin ich\_\_ nun\_ gerne

96

bey dir dort, So muß dich auch nach deinem Wort, Ein Kind in Einfalt, in Einfalt werden, in

## VII . Recitativo.

Violino 1

Violino 2

Viola

Basso

Aus Lie - be, ja, aus un - er - hör - ter Huld Kommst du zu mir, So

Organo

4

muß ich auch zu dir Durch rei - ne Lie - be kommen, Du haft die

7

p

Nie-drigkeit und Armuth an - ge - nommen, Damit wir reich, und hoch er - ha - ben werden. So leid ich

10

al - so in Gedult Wenn man mich hier auf Erden Für schlecht, gering und gut nichts hält.

54

14

Du kommst in die Welt, Um deines Vaters Willen Vollkommen zu er - füllen, Ach laß mich

18

auch, so viel an mir, Dahin be - streben, Dem dei-nen nach-zu - le-ben;

21

Uhn-mö-glich zeh - le ich, wie-viel an dir, Du hol - des Kind, Vollkommen-hei - ten

24

sind, Mein Al-ter muß sich für dir schämen, Ich tau mich nimmer fatt bey dir an Lehren nehmen.

## VIII . Choral.

Clarino I

Clarino II

Principale

Timpani

Canto

Alto

Ténor

Basse

O lie - bes  
mein Brü - der, Kind, o den ich fü - sser lie - ber Knab, hab, hold - see - lig  
als al - le

O lie - bes  
mein Brü - der, Kind, o den ich fü - sser lie - ber Knab, hab, hold - see - lig  
als al - le

O lie - bes  
mein Brü - der, Kind, o den ich fü - sser lie - ber Knab, hab, hold - see - lig  
als al - le

8

von Ge - behr - - den, komm Schön - ster in mein Herz hi -  
Schätz auf Er - - den,

von Ge - behr - - den, komm Schön - ster in mein Herz hi -  
Schätz auf Er - - den,

von Ge - behr - - den, komm Schön - ster in mein Herz hi -  
Schätz auf Er - - den,

15

nein, komm ei - lend, laß die Krip - pen seyn, komm,  
nein, komm ei - lend, laß die Krip - pen seyn, komm,  
nein, komm ei - lend, laß die Krip - pen seyn, komm,

22

komm, ich will bey Zei - ten ein La - ger dir be - rei - ten.  
komm, ich will bey Zei - ten ein La - ger dir be - rei - ten.  
komm, ich will bey Zei - ten ein La - ger dir be - rei - ten.