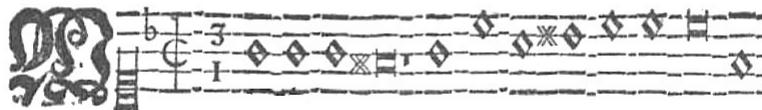


WOHL DEM DER DEN HERRN FÜRCHTET

a b. 2 Violini. è 4 Voci.



ohl dem/ ij wohl dem ij der den hErren

Johann Vierdanck ca. 1605–1646

Source: Ander Theil Geistlicher Concerten, Rostock, 1643.

Wohl dem der den Herrn fürchtet

6

V1

V2

C

fürch - tet und auf sei - nen We - gen ge - het, und auf sei - nen We - gen

A

fürch - tet und auf sei - nen We - gen ge - het, und auf sei - nen We - gen

T

ren fürch - tet und auf sei - nen We - gen ge - het, und auf sei - nen We - gen

B

ren fürch - tet und auf sei - nen We - gen ge - het, und auf sei - nen We - gen

BC

6

6 4 3 # # # b

14

V1

V2

C

ge - het.

A

ge - het. Du wirst dich näh - ren

T

ge - het. Du wirst dich näh - ren dei - ner Hän-de Ar - beit, wohl

B

ge - het. Du wirst dich näh - ren dei - ne Hän-de Ar - beit,

BC

14

4 3

Wohl dem der den Herrn fürchtet

21

V1

V2

C

A

dei - ner Hän-de Ar - beit, wohl dir, du hast es gut,

T

dir, wohl dir, du wirst dich näh - ren dei - ner Hän-de Ar-beit, wohl

B

du hast wohl dir, du hast es gut, du wirst dich näh - ren

BC

21

\flat \flat 7 6

28

V1

V2

C

A

du wirst dich näh - ren dei-ner Hän-de Ar-beit, wohl dir, wohl dir, wohl dir,

T

dir, du wirst dich näh - ren dei - ner Hän-de Ar - beit, wohl dir, dir,

B

dei - ner Hän-de Ar - beit, wohl dir, wohl dir, wohl dir, wohl dir,

BC

28

\flat \flat \sharp \flat

Wohl dem der den Herrn fürchtet

35

V1
V2
C
A
T
B
BC

du hast es gut,
du hast es gut.
Wohl dem, wohl dem,
wohl dem, wohl
du hast es gut,
du hast es gut.
Wohl dem, wohl dem,
wohl dem, wohl
du hast es gut,
du hast es gut.
Wohl dem, wohl dem,
wohl dem, wohl

35

6 6 6 # # 6 6 6 6 # b #

42

V1
V2
C
A
T
B
BC

dem der den Her - ren fürch - tet und auf sei - nen We - gen ge - het,
dem der den Her - ren fürch - tet und auf sei - nen We - gen ge - het,
dem der den Her - ren fürch - tet und auf sei - nen We - gen ge - het,
dem der den Her - ren fürch - tet und auf sei - nen We - gen ge - het,

42

6 4 3 # #

Wohl dem der den Herrn fürchtet

49

V1
V2
C
A
T
B
BC

und auf sei - nen We - gen ge - het.
und auf sei - nen We - gen ge - het.
und auf sei - nen We - gen ge - het.
und auf sei - nen We - gen ge - het.

49

\flat 4 3 \sharp \sharp

56

V1
V2
C
A
T
B
BC

frucht - ba - rer Wein - stock um dein Haus her - um, wie ein frucht - ba - rer

56

\sharp 6 6 4 3 6 6 6

Wohl dem der den Herrn fürchtet

63

V1
V2
C
A
T
B
BC

Weinstock um dein Haus her - um, und dei - ne Kin - der wie die Öl -

63

70

V1
V2
C
A
T
B
BC

zwei - ge, um dei - nen Tisch her, und dei - ne

70

Wohl dem der den Herrn fürchtet

77

V1
V2
C
A
T
B

Kin - der wie die Öl - zwei - ge,
wie die Öl - zwei - ge,

BC

77

6

84

V1
V2
C
A
T
B

um dei - nen Tisch her, um dei - nen Tisch her, um dei - nen Tisch her.

BC

84

Wohl dem der den Herrn fürchtet

91

V1

V2

C

A

T

B

BC

Sie - he,
Sie - he,
Sie - he,
Sie - he,

al - so wird ge - seg - net der
al - so wird ge - seg - net der Mann,
al - so wird ge - seg - net der Mann,
al -

91

6

98

V1

V2

C

A

T

B

BC

Mann,
der den Her - ren fürch - tet.
seg - net der Mann,
so wird ge - seg - net der Mann, der den Her - ren fürch - tet.

98

5 6 7 6

#

Wohl dem der den Herrn fürchtet

105

V1

V2

C

A

T

B

BC

6 4 5

112

V1

V2

C

A

T

B

Der Herr wird dich seg - nen aus Zi - on,

Der Herr wird dich seg - nen aus Zi - on,

Der Herr wird dich seg - nen aus Zi - on,

Der Herr wird dich seg - nen aus Zi - on,

112

BC

Wohl dem der den Herrn fürchtet

119

V1

V2

C

daß du seh - est das Glück Je - ru - sa-lem, das Glück Je - ru - sa-lem, dein Le - ben

A

T

B

BC

119

126

V1

V2

C

lang,

A

daß du seh - est das Glück Je - ru - sa-lem, das Glück Je - ru - sa-lem, dein Le - ben

T

daß du seh - est das Glück Je - ru - sa-lem, das Glück Je - ru - sa-lem, dein Le - ben

B

daß du seh - est das Glück Je - ru - sa-lem, das Glück Je - ru - sa-lem, dein Le - ben

BC

126

Wohl dem der den Herrn fürchtet

133

V1

V2

C und se - hest dei - ner Kin - der Kin - der.

A und se - hest

T lang, und se - hest

B lang, und se - hest

BC

6 6

140

V1

V2

C Frie - de ü - ber Is -

A Frie - de ü - ber Is - ra - el!

T Frie - de ü - ber Is - ra - el!

B Frie - de ü - ber Is - ra - el!

BC

7 6 5 # 6 7 6

Wohl dem der den Herrn fürchtet

147

V1
V2
C
A
T
B
BC

- ra - el! und se - hest
dei - ner Kin - der
und se - hest
und se - hest
und se - hest

147

5 6

154

V1
V2
C
A
T
B
BC

Kin - der, dei - ner Kin - der Kin - der Kin - der. Frie -
dei - ner Kin - der Kin - der. Frie - de,
dei - ner Kin - der Kin - der. Frie - de,
dei - ner Kin - der Kin - der. Frie - de,

154

#

Wohl dem der den Herrn fürchtet

161

V1

V2

C de, Fri - de ü - ber Is - ra - el!

A Fri - de ü - ber Is - - - ra - el!

T Fri - de ü - ber Is - - - - ra - el!

B Fri - de ü - ber Is - - - - ra - el!

BC 161

6 3 4 4 3

Wohl dem, der den Herrn fürchtet und auf seinen Wegen geht!
 Du wirst dich nähren deiner Hände Arbeit; wohl dir, du hast's gut!
 Dein Weib wird sein wie ein fruchtbare Weinstock um dein Haus herum,
 deine Kinder wie die Ölzweige um deinen Tisch her.
 Siehe, also wird gesegnet der Mann, der den Herrn fürchtet.
 Der Herr wird dich segnen aus Zion, daß du sehest das Glück Jerusalems dein Leben lang
 und sehest deiner Kinder Kinder. Friede über Israel!

Blessed is every one that feareth the Lord; that walketh in his ways.
 For thou shalt eat the labour of thine hands: happy shalt thou be, and well with thee.
 Thy wife shall be as a fruitful vine by the sides of thine house:
 thy children like olive plants round about thy table.
 Behold, that thus shall the man be blessed that feareth the Lord.
 The Lord shall bless thee out of Zion: and thou shalt see the good of Jerusalem all the days of thy life.
 Yea, thou shalt see thy children's children. Peace upon Israel.

Gelukkig ieder die ontzag heeft voor de Heer, en de weg gaat die hij wijst:
 Je zult eten wat je werk opbrengt, geluk en voorspoedvallen je toe,
 Je vrouw als een vruchtbare wijnstok in het midden van je huis,
 Je kinderen als jonge olijfbomen in een kring om je tagel.
 Ja, zo wordt gezegend de man die ontzag heeft voor de Heer,
 Ontvang de zegen van de Heer uit Sion,
 Verheug je in de voorspoed van Jeruzalem alle dagen van je leven,
 en verheug je in de kinderen van je kinderen.
 Vrede over israël.

WOHL DEM DER DEN HERRN FÜRCHTET

Violino primo

Johann Vierdanck
ca. 1605–1646

The musical score consists of ten staves of music for Violino primo. The music is in 3/4 time, with a treble clef and a key signature of one flat. The notes are represented by open circles (o) and filled circles (ø). Measure numbers are indicated at the beginning of each staff: 1, 4, 10, 16, 46, 52, 59, 65, 71, and 79. Measure 16 contains a rehearsal mark '21'. Measure 71 contains a rehearsal mark '3'. Measure 79 contains a measure repeat sign (double bar line with dots).

Wohl dem der den Herrn fürchtet

Musical score page 86, measures 1-10. The score consists of two systems. The first system has a treble clef, a key signature of one flat, and a common time signature. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The vocal line includes various note values (eighth and sixteenth notes) and rests. The piano accompaniment features eighth-note chords and sustained notes. Measure 10 concludes with a double bar line and repeat dots, indicating a return to a previous section.

Musical score page 91, measures 1-6. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one flat (indicated by a 'B' with a flat sign). The bottom staff is in common time and has a key signature of one sharp (indicated by a 'G' with a sharp sign). Measure 1 starts with a half note on the G string. Measures 2 and 3 show eighth-note patterns on the E and B strings. Measure 4 begins with a half note on the D string. Measures 5 and 6 consist of sixteenth-note patterns on the A and E strings.

A musical score for guitar, page 104. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef. The music includes various note heads (circles, squares, triangles) and rests, with some notes having horizontal stems extending to the right. Measures 1 through 10 are shown, ending with a double bar line.

113

A musical staff in G major (one sharp) and common time (indicated by a 'C'). The tempo is 120 BPM. The staff consists of five horizontal lines and four spaces. It features a treble clef, a sharp sign indicating one sharp, and a common time signature. The notes are as follows: a whole note (C), a half note (D), a half note (D), a half note (D), a dotted half note (E), a half note (D), a half note (D), a half note (D), a dotted half note (E), a half note (D), a half note (D), a whole note (F), and a dotted half note (E). There are vertical bar lines separating each note.

140

4

3

Musical staff showing measures 149-150. The staff begins with a treble clef, a key signature of one flat, and a common time signature. Measure 149 consists of two eighth-note pairs followed by a half note, a half note, and a half note. Measure 150 consists of a half note, a half note, a half note, and a half note.

A musical score for piano, page 162. The key signature is one sharp (G major). The melody consists of eighth and sixteenth notes, primarily on the upper two octaves of the keyboard. The score includes a bass staff with a sustained note and a treble staff with a descending melodic line.

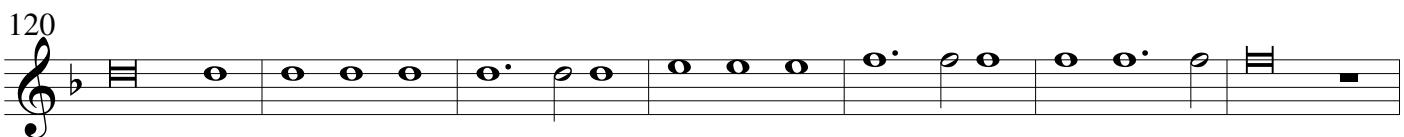
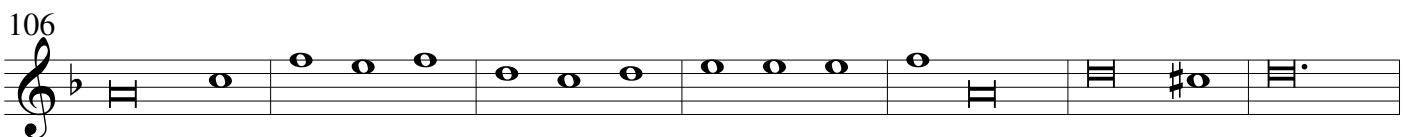
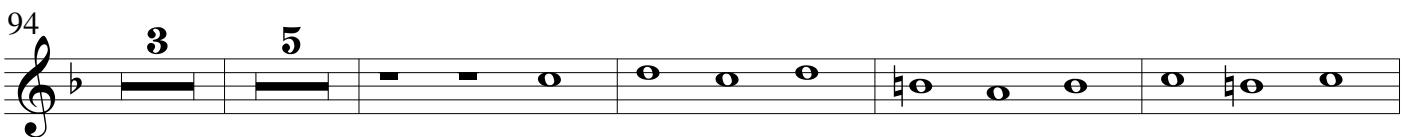
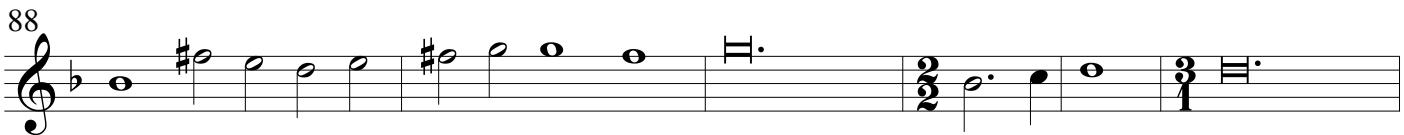
WOHL DEM DER DEN HERRN FÜRCHTET

Violino secondo

Johann Vierdanck ca. 1605–1646

The image shows a single melodic line on a five-line staff, likely for a woodwind instrument like oboe or flute. The music is in common time (indicated by '3') and consists of ten staves of music. Measure numbers 1 through 4 are present at the top of each staff. Measure 5 starts with a treble clef and a key signature of one flat. Measures 6-10 show a transition to a key signature of one sharp. Measure 11 begins with a treble clef and a key signature of one flat. Measures 12-16 show a transition back to a key signature of one flat. Measure 17 begins with a treble clef and a key signature of one sharp. Measures 18-22 show a transition back to a key signature of one flat. Measure 23 begins with a treble clef and a key signature of one sharp. Measures 24-28 show a transition back to a key signature of one flat. Measure 29 begins with a treble clef and a key signature of one sharp. Measures 30-34 show a transition back to a key signature of one flat. Measure 35 begins with a treble clef and a key signature of one sharp. Measures 36-40 show a transition back to a key signature of one flat. Measure 41 begins with a treble clef and a key signature of one sharp. Measures 42-46 show a transition back to a key signature of one flat. Measure 47 begins with a treble clef and a key signature of one sharp. Measures 48-52 show a transition back to a key signature of one flat. Measure 53 begins with a treble clef and a key signature of one sharp. Measures 54-58 show a transition back to a key signature of one flat. Measure 59 begins with a treble clef and a key signature of one sharp. Measures 60-64 show a transition back to a key signature of one flat. Measure 65 begins with a treble clef and a key signature of one sharp. Measures 66-70 show a transition back to a key signature of one flat. Measure 71 begins with a treble clef and a key signature of one sharp. Measures 72-76 show a transition back to a key signature of one flat. Measure 77 begins with a treble clef and a key signature of one sharp. Measures 78-82 show a transition back to a key signature of one flat.

Wohl dem der den Herrn fürchtet



WOHL DEM DER DEN HERRN FÜRCHTET

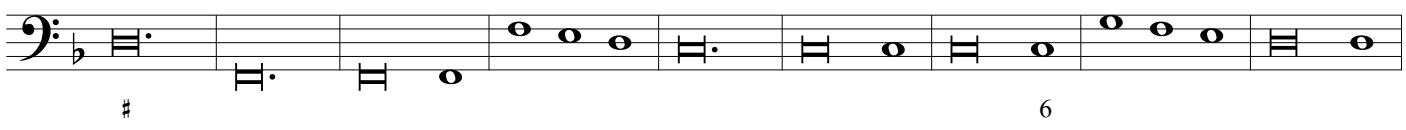
Basso continuo

Johann Vierdanck
ca. 1605–1646

The musical score consists of a single bass line on a bass clef staff. The time signature is 3/4. Below the staff, a series of numbers (6, 4, 3, #, #, #, 6, 7, 6, 6, 6, 6, 6, 4, 3, #, #, #, 6, 6, 6, 6, 4, 3, #, #, #, 6, 6, 4, 3, #, #, #) indicate harmonic changes. The music is divided into measures by vertical bar lines.

Wohl dem der den Herrn fürchtet

75



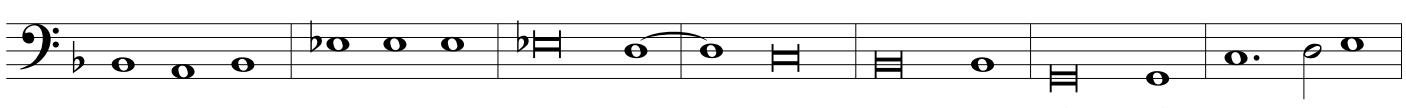
84



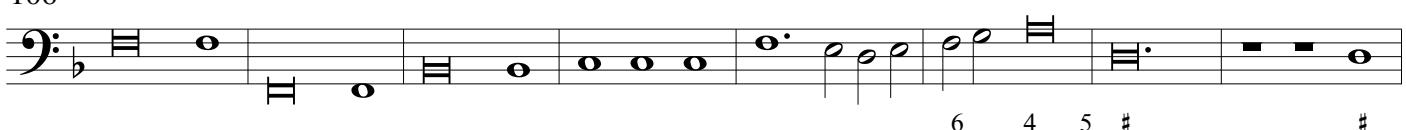
91



99



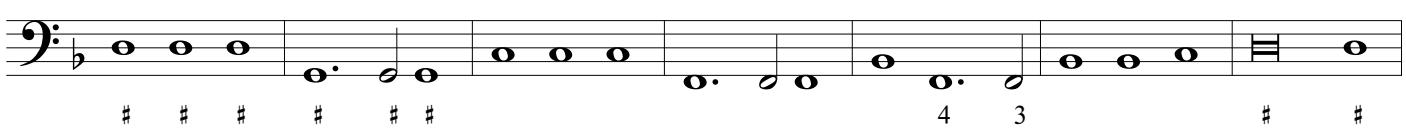
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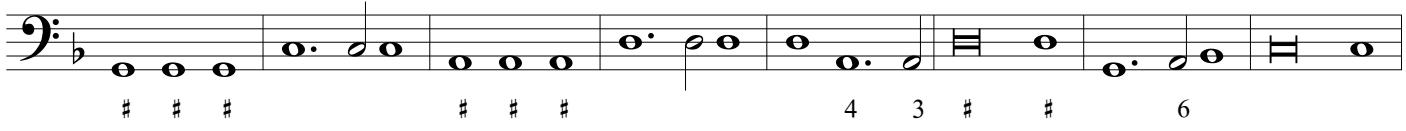
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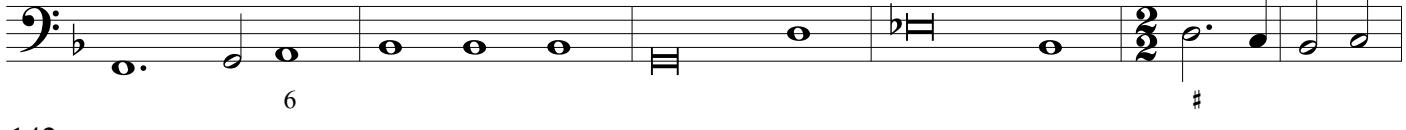
121



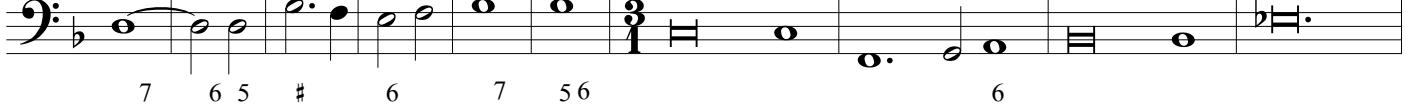
128



136



142



152



159

