

# 1. Laß, Fürstin, laß noch einen Strahl

Trauerode - Oda fúnebre  
BWV 198

Johann Sebastian Bach (1685-1750)

Flauto traverso I

Flauto traverso II

Oboe (d'amore) I

Oboe (d'amore) II

Violino I

Violino II

Viola

Viola da gamba I

Viola da gamba II

Soprano

Alto

Tenore

Basso

Liuto I,II Continuo

3

S

A

T

B

5

S

A

T

B

7

The image shows a page of a musical score for BWV 198, 'Laß, Fürstin, laß noch einen Strahl' by J.S. Bach. The page is numbered 4 in the top left and 7 in the top left of the first staff. The score is for a harpsichord and four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The harpsichord part is written in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts are written in treble and bass clefs, also with a key signature of one sharp. The harpsichord part is highly active, featuring many sixteenth notes and complex rhythmic patterns. The vocal parts are mostly rests, indicating that the vocalists are silent for most of the piece. The score is divided into two systems, with the first system containing measures 1-6 and the second system containing measures 7-12. The harpsichord part ends with a final cadence in the second system.

9

The image shows a page of a musical score for Johann Sebastian Bach's BWV 198, "Laß, Fürstin, laß noch einen Strahl". The page is numbered 5 in the top right corner and measure 9 in the top left. The score is written for a grand staff (six staves) and a vocal quartet (four staves labeled S, A, T, B). The key signature is G major (one sharp) and the time signature is 3/4. The grand staff contains complex keyboard textures with frequent trills and ornaments, particularly in the upper staves. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines with bar lines. The bottom-most staff shows a bass line with a few notes.

11

S  
Laß Für - stin laß noch ei - nen Strahl aus

A  
Laß Für - stin laß noch ei - nen Strahl aus

T  
Laß Für - stin laß noch ei - nen Strahl aus

B  
Laß Für - stin laß noch ei - nen Strahl aus

13

13

Sa - lems Stern - ge - wöl - ben schie - ßen

Sa - - lems Stern - ge-wöl - ben schie - ßen

Sa - - lems Stern - ge-wöl - ben schie - ßen

Sa - - lems Stern - ge-wöl - ben schie - ßen

15

The piano accompaniment consists of ten staves. The upper five staves are in treble clef, and the lower five are in bass clef. The music is in G major (one sharp) and 3/4 time. Measures 15 and 16 show intricate melodic lines in the right hand and a steady bass line in the left hand. Measure 17 features a more active bass line with sixteenth-note patterns.

S  
A  
T  
B

Laß Für - stin  
Laß Für - stin  
Laß Für - stin  
Laß Für - stin

The vocal parts are arranged in four staves, labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a rest in measure 15 and enters in measure 16 with the lyrics "Laß Für - stin". The vocal lines are simple, focusing on the text.

This block shows the continuation of the piano accompaniment from the previous section, starting with a bass line in the bass clef. It includes several measures of rhythmic accompaniment.



17

S  
laß noch ei - nen Strahl\_ aus Sa - lems Stern - ge - wöl - ben

A  
laß noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

T  
laß noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

B  
laß noch ei - nen Strahl\_ aus Sa - lems Stern - ge - wöl - ben

19

The piano accompaniment consists of eight staves. The first four staves are grouped by a brace on the left. The fifth and sixth staves are also grouped by a brace. The seventh and eighth staves are grouped by a brace. The music is in G major and 3/4 time. The first two measures show a complex texture with many sixteenth and thirty-second notes. The third measure has a fermata over the first two staves. The fourth measure continues the texture. The fifth and sixth measures are simpler, with a fermata over the first two staves. The seventh and eighth measures continue the texture.

S  
A  
T  
B

schie - ßen  
schie - ßen  
schie - ßen  
schie - ßen

The vocal parts are arranged in four staves, labeled S, A, T, and B from top to bottom. Each staff begins with a treble clef (except for the Bass staff which has a bass clef). The music is in G major. The lyrics "schie - ßen" are written below each staff. The vocal lines are simple, with a few notes and rests.

The piano accompaniment continues on a single staff at the bottom of the page. It shows the continuation of the texture from the previous measures, with a fermata over the first two staves.

21

S  
und sieh mit wie - viel Trä - nen - güs - sen mit

A  
und sieh mit wie - viel Trä - nen - güs - sen mit

T  
und sieh mit wie - viel Trä - nen - güs - sen mit

B  
und sieh mit wie - viel Trä - nen - güs - sen mit

23

S  
wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.

A  
wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.

T  
wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.

B  
wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.

25

S  
 Laß Für - stin Für - stin laß noch ei - nen

A  
 Laß Für - stin Für - stin laß noch ei - nen

T  
 Laß Für - stin Für - stin laß noch ei - nen

B  
 Laß Für - stin Für - stin laß noch ei - nen

27

S  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern-ge - wöl - ben

A  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern-ge - wöl - ben

T  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern - ge - wöl - ben

B  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern - ge - wöl - ben

29

The piano accompaniment consists of ten staves. The upper four staves (treble clef) feature a complex texture with sixteenth-note runs and arpeggiated figures. The lower six staves (bass clef) provide a steady harmonic foundation with eighth-note patterns and sustained chords.

S  
A  
T  
B

The vocal parts are arranged in four staves. Each part has lyrics underneath. The Soprano part has a melodic line with some grace notes. The Alto, Tenor, and Bass parts are more rhythmic, often using rests to align with the vocal line.

schie - ßen und sieh sieh mit wie - viel Trä - nen -  
schie - ßen und sieh sieh mit  
schie - ßen und sieh sieh mit  
schie - ßen und sieh sieh mit

31

güs - sen mit wie - viel Trä - nen - güs - sen mit wie - viel Trä - nen -  
 wie - viel Trä - nen - güs - sen mit wie - viel Trä - nen -  
 wie - viel Trä - nen - güs - sen mit wie - viel Trä - nen -  
 wie - viel Trä - nen - güs - sen, und sieh mit wie - viel Trä - nen -



33

S  
güs - sen um - rin - gen wir dein Eh - ren - mal,

A  
güs - sen um - rin - gen wir dein Eh - ren - mal,

T  
güs - sen um - rin - gen wir dein Eh - ren - mal,

B  
güs - sen um - rin - gen wir dein Eh - ren - mal, und sieh mit wie - viel

35

mit wie - viel Trä - nen-güs-sen um - rin - gen wir dein Eh - ren -

mit wie - viel Trä - nen-güs-sen um - rin - gen wir dein Eh - ren -

mit wie - viel Trä - nen - güs-sen um - rin - gen wir dein Eh - ren -

Trä - nen - güs - sen um - rin - gen wir dein Eh - ren -

37

This musical score page contains measures 37 and 38 of the piece. It features a piano accompaniment and four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part consists of eight staves: the first two are for the right hand (treble clef), and the last four are for the left hand (bass clef). The vocal parts are arranged in four staves, each with a vocal line and the instruction 'mal.' (malgré tout). The key signature is D major (two sharps) and the time signature is 3/4. Measure 37 shows the beginning of a melodic phrase in the right hand, while measure 38 continues it with some chromatic alterations. The vocal parts are mostly silent in these measures, indicated by rests.

39

The piano accompaniment consists of ten staves. The first two staves are the right hand, and the last two are the left hand. The middle six staves are grouped by a brace on the left. The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and quarter-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Four vocal staves labeled S, A, T, and B. Each staff contains a whole rest in both measures, indicating that the vocalists are silent during this passage.

A single bass staff showing a melodic line with eighth and quarter notes, including rests. This line likely represents the vocal part for the Bass.

41

The image shows a page of a musical score for Johann Sebastian Bach's BWV 198, "Laß, Fürstin, laß noch einen Strahl". The page is numbered 41 in the top left corner and 21 in the top right corner. The score is divided into two systems. The first system contains the piano accompaniment, consisting of two grand staves (treble and bass clefs). The right hand of the piano part features a complex, flowing sixteenth-note melody, while the left hand provides a steady accompaniment of eighth notes. The second system contains four vocal staves, labeled Soprano (S), Alto (A), Tenor (T), and Bass (B). These staves are currently empty, indicating that the vocalists are silent in these measures. The key signature is one sharp (F#), and the time signature is 3/4. The bottom of the page shows the continuation of the piano accompaniment from the previous page.

43

S  
Laß Für - stin laß noch ei - nen Strahl aus

A  
Laß Für - stin laß noch ei - nen Strahl aus

T  
Laß Für - stin laß noch ei - nen Strahl aus

B  
Laß Für - stin laß noch ei - nen Strahl aus

45

45

Sa - lems Stern - ge - wöl - ben schie - ßen

Sa - - lems Stern - ge - wöl - ben schie - ßen

Sa - - lems Stern - ge - wöl - ben schie - ßen

Sa - - lems Stern - ge - wöl - ben schie - ßen

47

The piano accompaniment consists of ten staves. The first six staves are grouped by a brace on the left. The first two staves are in treble clef, and the remaining four are in bass clef. The music features a complex texture with many sixteenth and thirty-second notes, including trills and grace notes. The key signature has two sharps (F# and C#), and the time signature is 3/4.

S  
A  
T  
B

The vocal parts are arranged in four staves, labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a rest for two measures, followed by the lyrics "Laß Für - stin" in the third measure. The notes are placed on the lyrics to indicate pitch and rhythm.

Laß Für - stin  
Laß Für - stin  
Laß Für - stin  
Laß Für - stin

A single bass clef staff continuing the piano accompaniment from the previous system, showing the continuation of the intricate sixteenth-note patterns.



49

S  
laß noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

A  
laß noch ei - nen Strahl\_ aus Sa - lems Stern - - ge - wöl - ben

T  
laß noch ei - nen Strahl\_ aus Sa - lems Stern - - ge - wöl - ben

B  
laß noch ei - nen Strahl aus Sa - lems Stern - ge - wöl - ben

51

The piano accompaniment consists of ten staves. The first four staves are grouped by a brace on the left. The fifth and sixth staves are also grouped by a brace. The seventh and eighth staves are grouped by a brace. The ninth and tenth staves are grouped by a brace. The music is in G major and 3/4 time. The first two measures are shown. The first measure contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the first staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line in the first staff begins with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The second measure contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the first staff begins with a quarter note C5, followed by a quarter note B4, and a quarter note A4. The bass line in the first staff begins with a quarter note C3, followed by a quarter note B2, and a quarter note A2.

S  
schie - ßen

A  
schie - ßen

T  
schie - ßen

B  
schie - ßen

The bass line consists of a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure begins with a quarter note C5, followed by a quarter note B4, and a quarter note A4.

53

S  
und sieh mit wie - viel Trä - nen - güs - sen mit

A  
und sieh mit wie - viel Trä - nen - güs - sen mit

T  
und sieh mit wie - viel Trä - nen - güs - sen mit

B  
und sieh mit wie - viel Trä - nen - güs - sen mit

55

wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.  
 wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.  
 wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.  
 wie - viel Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.

57

The piano accompaniment consists of ten staves. The upper five staves are for the right hand, and the lower five are for the left hand. The music is in G major and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes, often beamed together. The right hand has a melodic line with grace notes, while the left hand provides a rhythmic and harmonic foundation with frequent sixteenth-note patterns.

S  
Laß Für - stin Für - stin laß noch ei - nen

A  
Laß Für - stin Für - stin laß noch ei - nen

T  
Laß Für - stin Für - stin laß noch ei - nen

B  
Laß Für - stin Für - stin laß noch ei - nen

A single bass staff at the bottom of the page, providing a simple harmonic line for the vocal parts. It consists of quarter and eighth notes, with some accidentals (sharps) to indicate the G major key signature.

59

S  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern-ge - wöl - ben

A  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern-ge - wöl - ben

T  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern - ge - wöl - ben

B  
Strahl laß noch ei - nen Strahl aus Sa-lems Stern - ge - wöl - ben

61

The piano accompaniment consists of ten staves. The first two staves are the right hand, and the last two are the left hand. The music features a complex texture with rapid sixteenth-note passages in the upper voices and a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is 3/4.

S  
A  
T  
B

schie - ßen und sieh sieh mit  
schie - ßen und sieh sieh mit wie - viel Trä - nen -  
schie - ßen und sieh sieh mit  
schie - ßen und sieh sieh mit

The vocal staves are arranged vertically, with Soprano (S) at the top and Bass (B) at the bottom. Each staff contains a vocal line with German lyrics. The lyrics are: "schie - ßen und sieh sieh mit" for Soprano, Tenor, and Bass; and "schie - ßen und sieh sieh mit wie - viel Trä - nen -" for Alto. The vocal lines are written in treble clef for Soprano, Alto, and Tenor, and bass clef for Bass. The key signature is one sharp (F#) and the time signature is 3/4.

63

wie - viel Trä - - nen - güs - sen mit wie - viel Trä - nen -  
 güs - sen mit wie-viel Trä - - nen - güs - sen mit wie - viel Trä - nen -  
 wie - viel Trä - - nen - güs - sen mit wie - viel Trä - nen -  
 wie - viel Trä - nen - güs - - sen, und sieh mit wie - viel Trä - - nen -



65

S  
güs - sen um - rin - gen wir dein Eh - ren - mal,

A  
güs - sen um - rin - gen wir dein Eh - ren - mal,

T  
güs - sen um - rin - gen wir dein Eh - ren - mal,

B  
güs - sen um - rin - gen wir dein Eh - ren - mal, und sieh mit wie - viel

67

S  
mit wie - viel Trä - nen-güs-sen um - rin - - gen wir dein Eh - ren - mal.

A  
mit wie - viel Trä - nen-güs-sen um - rin - - gen wir dein Eh - ren - mal.

T  
mit wie - viel Trä - nen - güs-sen um - rin - - gen wir dein Eh - ren - mal.

B  
Trä - nen - güs - sen um - rin - gen wir dein Eh - ren - mal.