

Gott der Vater wohn uns bei

BuxWV 190

Dietrich Buxtehude (1637-1707)
Arr. for recorders by Christian Mondrup

Descant

Treble

Tenor

Bass

5

S

A

T

B

9

S

A

T

B

13

S

A

T

B

17

Soprano (S): Treble clef, melodic line with a trill on the final note of the first measure.
Alto (A): Treble clef, melodic line with a trill on the final note of the first measure.
Tenor (T): Treble clef, melodic line with a trill on the final note of the first measure.
Bass (B): Bass clef, melodic line with a trill on the final note of the first measure.

21

Soprano (S): Treble clef, melodic line with a trill on the final note of the first measure.
Alto (A): Treble clef, melodic line with a trill on the final note of the first measure.
Tenor (T): Treble clef, melodic line with a trill on the final note of the first measure.
Bass (B): Bass clef, melodic line with a trill on the final note of the first measure.

26

Soprano (S): Treble clef, melodic line with a trill on the final note of the first measure.
Alto (A): Treble clef, melodic line with a trill on the final note of the first measure.
Tenor (T): Treble clef, melodic line with a trill on the final note of the first measure.
Bass (B): Bass clef, melodic line with a trill on the final note of the first measure.

31

Soprano (S): Treble clef, melodic line with a trill on the final note of the first measure.
Alto (A): Treble clef, melodic line with a trill on the final note of the first measure.
Tenor (T): Treble clef, melodic line with a trill on the final note of the first measure.
Bass (B): Bass clef, melodic line with a trill on the final note of the first measure.

36

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 36-39. The score is in a key with one flat (B-flat) and a common time signature. Measure 36 features a complex rhythmic pattern in the Soprano part with sixteenth notes and a fermata. The Alto and Tenor parts have more straightforward quarter and eighth notes. The Bass part provides a steady accompaniment with quarter notes. Measure 37 continues the Soprano's melodic line with a trill-like flourish. Measures 38 and 39 show the Soprano part becoming more active with eighth notes, while the other parts continue their respective lines.

40

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 40-43. Measure 40 shows the Soprano part with a melodic line and a trill. The Alto part has a long note followed by a quarter note. The Tenor part has a quarter note followed by a quarter rest. The Bass part has a quarter note followed by a quarter rest. Measure 41 features a more active Soprano part with eighth notes. The Alto part has a quarter note followed by a quarter rest. The Tenor part has a quarter note followed by a quarter rest. The Bass part has a quarter note followed by a quarter rest. Measure 42 shows the Soprano part with a melodic line and a trill. The Alto part has a quarter note followed by a quarter rest. The Tenor part has a quarter note followed by a quarter rest. The Bass part has a quarter note followed by a quarter rest. Measure 43 shows the Soprano part with a melodic line and a trill. The Alto part has a quarter note followed by a quarter rest. The Tenor part has a quarter note followed by a quarter rest. The Bass part has a quarter note followed by a quarter rest.

44

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 44-47. Measure 44 features a complex rhythmic pattern in the Soprano part with sixteenth notes and a fermata. The Alto and Tenor parts have more straightforward quarter and eighth notes. The Bass part provides a steady accompaniment with quarter notes. Measure 45 continues the Soprano's melodic line with a trill-like flourish. Measures 46 and 47 show the Soprano part becoming more active with eighth notes, while the other parts continue their respective lines.

48

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 48-51. Measure 48 features a complex rhythmic pattern in the Soprano part with sixteenth notes and a fermata. The Alto and Tenor parts have more straightforward quarter and eighth notes. The Bass part provides a steady accompaniment with quarter notes. Measure 49 continues the Soprano's melodic line with a trill-like flourish. Measures 50 and 51 show the Soprano part becoming more active with eighth notes, while the other parts continue their respective lines.