

I. Teil des Oratoriums

Am 1. Weihnachtstag

Jauchzet, frohlocket, auf, preiset die Tage

Tromba I, II, III in D

Timpani

Flauto traverso I, II

Oboe I, II, auch Oboe d'amore I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Violoncello, Fagotto, Continuo, Organo

I. Teil

Jauchzet, frohlocket, auf, preiset die Tage

1. Coro

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

- Tromba I
- Tromba II
- Tromba III
- Timpani
- Flauto traverso I
- Flauto traverso II
- Oboe I
- Oboe II
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Violoncello
- Fagotto
- Continuo
- Organo (bez.)

The score is in 3/8 time with a key signature of one sharp (F#). The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The instrumental parts show various textures, including woodwind entries with trills (tr) and string accompaniment. The organ part is marked 'Organo (bez.)' and plays a simple rhythmic pattern.

6

tr

Violoncello

Fag., Cont., Org.

11



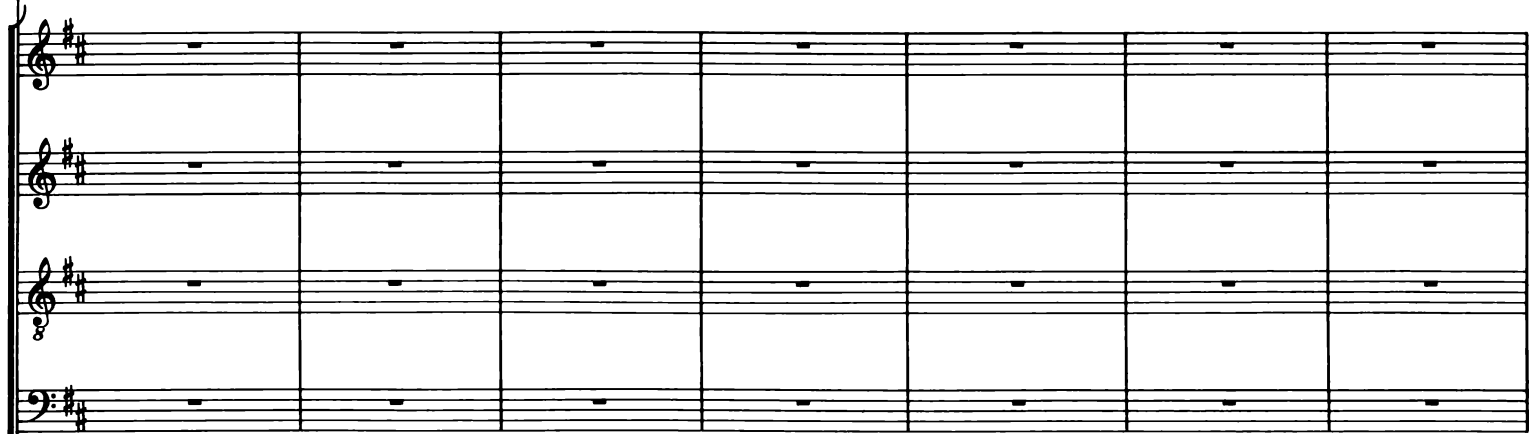
Musical score system 1, measures 11-16. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music includes eighth and sixteenth notes, rests, and a trill (tr) in the first treble staff at measure 15.



Musical score system 2, measures 17-22. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues with eighth and sixteenth notes and rests.



Musical score system 3, measures 23-28. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music includes sixteenth-note runs and trills (tr) in the first and second treble staves at measures 24 and 25.



Musical score system 4, measures 29-34. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). This system contains mostly rests in all staves.



Musical score system 5, measures 35-40. It features a single bass clef staff. The key signature is one sharp (F#). The music consists of a bass line with notes and rests, and includes figured bass notation above the staff: 7, 6/5, 9/4, 8/3, 6/5b, 4b, 6/4, 2, 6, 6, 6/4, 2, 5b, 6/4, 6/4.

18

A system of six empty musical staves, consisting of two treble clefs and two bass clefs, spanning six measures. The key signature is one sharp (F#).

A system of six musical staves containing notation for measures 24 through 29. The notation includes various rhythmic patterns, slurs, and accidentals. The bass clef part in measure 29 includes a sharp sign (#).

A system of six musical staves containing notation for measures 30 through 35. The notation includes various rhythmic patterns, slurs, and accidentals. The bass clef part in measure 35 includes a sharp sign (#).

A system of six empty musical staves, consisting of two treble clefs and two bass clefs, spanning six measures. The key signature is one sharp (F#).

A system of six musical staves containing notation for measures 42 through 47. The notation includes various rhythmic patterns, slurs, and accidentals. The bass clef part in measure 42 includes a sharp sign (#). Measure numbers 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47 are written above the staves.

24

Musical score system 1, measures 24-28. Treble clef, key signature of one sharp (F#). The treble staff contains a complex melodic line with many sixteenth notes. The bass staff has a simpler accompaniment with quarter notes and rests.

Musical score system 2, measures 29-33. Treble clef, key signature of one sharp (F#). The treble staff continues with dense sixteenth-note passages. The bass staff has a steady accompaniment of quarter notes.

Musical score system 3, measures 34-38. Treble clef, key signature of one sharp (F#). The treble staff continues with dense sixteenth-note passages. The bass staff has a steady accompaniment of quarter notes. The word "simile" is written above the bass staff in the third measure.

Musical score system 4, measures 39-43. Treble clef, key signature of one sharp (F#). All staves are empty, indicating a section of rest or a page break.

Musical score system 5, measures 44-48. Bass clef, key signature of one sharp (F#). The bass staff contains a melodic line with some sixteenth-note passages and rests. Fingerings 5, 6, and 5 are indicated above notes.

29

tr.

tr.

Jauch-zet, froh-

Jauch-zet, froh-

Jauch-zet, froh-

Jauch-zet, froh-

34

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

lok - ket, auf, prei - set die Ta - ge, jauch - zet,

40

tr

froh - lok - ket, jauch-zet, froh - lok - ket, auf,
 froh - lok - ket, jauch-zet, froh - lok - ket, auf,
 froh - lok - ket, jauch-zet, froh - lok - ket, auf,
 froh - lok - ket, jauch-zet, froh - lok - ket, auf,

Violoncello

Fag., Cont., Org.

45

prei - set die Ta - ge, rüh - met, was heu - te der H"ochste ge - tan!

prei - set die Ta - ge, r"uh - met, was heu - te der H"ochste ge - tan! Las -

prei - set die Ta - ge, r"uh - met, was heu - te der H"ochste ge - tan! Las - - set das

prei - set die Ta - ge, r"uh - met, was heu - te der H"ochste ge - tan!

Four empty musical staves (treble and bass clefs) in the key of D major, with a common time signature.

Four musical staves with trills (tr) in the second system. The trills are primarily in the treble clef staves, with some in the bass clef staff.

Four musical staves with trills (tr) in the third system. The trills continue in the treble clef staves and the bass clef staff.

Four musical staves with lyrics in the fourth system. The lyrics are: "Las - set das Za - gen, ver - ban-net die Kla - ge, - set das Za - gen, ver - ban-net die Kla - ge, las - set das Za - gen, ver -".

A single bass line with fingerings (6, 7, 5, 6, 6, 6, 6, 6) in the fifth system.

58

las - - - set das Za - gen, ver - ban - net die Kla - ge, ver - ban - net die Kla - ge, ver -

Za - gen, ver - ban - net die Kla - - - ge, las - - - set das Za - gen, ver -

ban - net die Kla - - - ge, las - - - set das Za - gen, las - set das

- - set das Za - - - gen, ver - ban - - - - net die Kla - ge, ver -

5 6 6 4/2 6 6 6 6 6 6 6 6 6 6 4/2

ban- - - net die Kla - ge, las - set das Za - gen, ver -

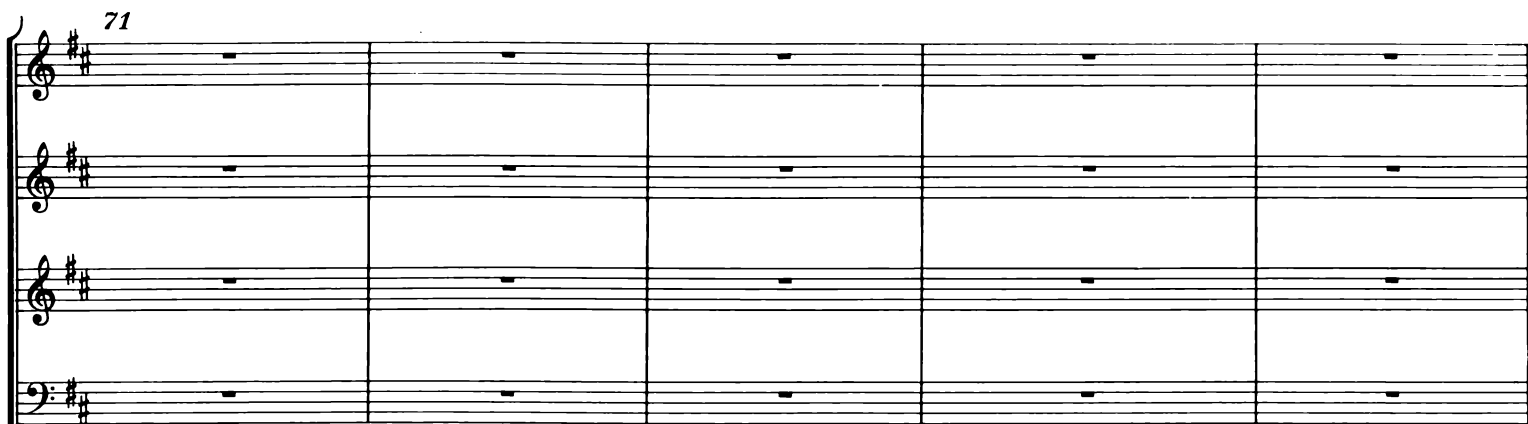
ban- - - net, ver - ban - net die Kla - ge, las - set das Za - gen, ver -

Za - - - gen, ver - ban - net die Kla - ge, las - set das Za - gen, ver -

ban - - - net die Kla - - ge, las - set das Za - gen, ver -

6 5 7 6 # 4 2 6 6 4 2 7 6 6 4 # 4 2

71



ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die
ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die
ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die
ban - net die Kla - - ge, las - set das Za - gen, ver - ban - net die



Four empty musical staves (treble and bass clefs) with a key signature of one sharp (F#).

Musical notation for the first system. It includes piano accompaniment in the upper staves and vocal lines in the lower staves. The piano part features a rhythmic pattern of eighth notes.

Musical notation for the second system. It includes piano accompaniment in the upper staves and vocal lines in the lower staves. The piano part continues with the rhythmic pattern.

Musical notation for the third system. It includes piano accompaniment in the upper staves, vocal lines with lyrics in the middle staves, and figured bass in the bottom staff. The lyrics are: "Kla - ge, stim - met voll Jauch - - - - zen und". The figured bass includes numbers like 7, 5, 4, 6, 4, 2, 6, 6, 4, 2, 6, 5, 7, #.

80

Fröh-lich-keit an!

Fröh-lich-keit an!

Fröh-lich-keit an!

Fröh-lich-keit an!

88

Jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge,
 Jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge,
 Jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge,
 Jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge,

6

95

jauch - zet, froh - lok - ket,

jauch - zet, froh - lok - ket,

jauch - zet, froh - lok - ket,

jauch - zet, froh - lok - ket,

Violoncello

Fag., Cont., Org.

99

jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -
jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -
jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -
jauch-zet, froh - lok - ket, auf, prei-set die Ta - ge, rüh-met, was heu - te der Höch-ste ge -

6 6/4 5/3 7 6/5 9/4 8/3 6/5 4/4 4/2 6

First system of musical notation, consisting of four staves (two treble clefs and two bass clefs) with rests.

Second system of musical notation, including vocal lines with trills (tr) and piano accompaniment.

Third system of musical notation, including vocal lines with trills (tr) and piano accompaniment.

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment.

tan! Las - set das Za - gen, ver -
 tan! Las - set das Za - gen, ver - ban - net die
 tan! Las - set das Za - gen, ver - ban - net die Kla - ge,
 tan! Las - set das Za - gen, ver - ban - net die Kla - ge, las -

Piano accompaniment notation for the fourth system, showing fingerings (6, 5, 6, 6, 5, 6, 6, 6, 6) and ornaments (delta).

ban - net die Kla - ge, las - - set das Za - gen, ver - ban - net die
 Kla - ge, las - - set das Za - gen, las - - set das
 las - - set das Za - gen, ver - ban - net die Kla - ge, las - -
 - set das Za - gen, ver - ban - net die Kla - - ge, las - -

118

tr

Kla - ge, ver - ban - net die Kla - ge, ver - ban - - - net die

Za - gen, ver - ban - net die Kla - ge, ver - ban - - - net, ver - ban - net die

- - set das Za - - - gen, ver - ban - - - net, ver - ban - net die

- set das Za - - - gen, ver - ban - - - - - net die

6 6 6 7 6 6

133

tr

The first system of music consists of five measures. It features a complex texture with multiple staves. The top staff has a melodic line with a trill (tr) in the third measure. The lower staves provide harmonic support with various rhythmic patterns.

The second system continues the musical piece with five measures. It maintains the multi-staff texture, with the top staff showing more intricate melodic figures and the lower staves providing a steady harmonic accompaniment.

The third system contains five measures of music. The melodic lines in the upper staves continue to develop, while the bass line remains active with rhythmic accompaniment.

The fourth system contains five measures of music with lyrics. The lyrics are: "stim - met voll Jauch - - - zen und Fröh - lich - keit an!". The bottom staff includes figured bass notation: 5, 4/2, 6, 6 4/2, 6 5, 7, 6.

138

Four staves of musical notation, all containing rests. The key signature is two sharps (F# and C#).

Four staves of musical notation, all containing rests. The key signature is two sharps (F# and C#).

Three staves of musical notation. The top staff is marked *piano* and *simile*. The middle staff is marked *piano* and *simile*. The bottom staff is marked *piano*. The music consists of eighth and sixteenth notes.

Four staves of musical notation with lyrics. The lyrics are: "Die - net dem Höch - sten mit herr - li - chen Chö -", "Die - net dem Höch - sten mit herr - li - chen Chö -", "Die - net dem Höch - sten mit herr - li - chen Chö - - ren, die - net dem Höch -".

Die - net dem Höch - sten mit herr - li - chen Chö -

One staff of musical notation with figured bass. The figures are: 5, 6, 7 6, 7 # 6 4 5 #, 6, 7, 6 4 2, 6.

Four staves of musical notation, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#).

Four staves of musical notation, all containing rests. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#).

Three staves of musical notation. The top two staves are in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes.

Four staves of musical notation. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes vocal lines with lyrics. The lyrics are: "ren, mit herr-li - chen Chö - ren, mit - sten, die - net dem Höch - sten, die - net dem Höch - sten mit".

One staff of musical notation in bass clef, featuring figured bass notation. The figures are: 7, 6 4 2, 6, 6 5, 6, 4 2 6, 6, 7, 7 6 5.

152

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, featuring vocal lines with *simile* markings.

Musical notation for the third system, featuring piano accompaniment.

Musical notation for the fourth system, including lyrics for the vocal parts.

- ren, mit herr-li - chen Chö-ren, die - net dem Höch - -
 herr-li - chen Chö-ren, die - net dem Höch - - - - - sten, dem Höch - sten, die - net dem
 herr - - - - li - chen Chö-ren, die - net dem Höch - sten mit herr - - - -
 - ren, mit herr-li - chen Chö-ren, die - net dem Höch - - - - - sten,

Musical notation for the fifth system, featuring piano accompaniment with fingerings (4, 2, 6, 7, 3, 6, 7, 6).

166

piano

Höch - - - - - sten mit herr-li - chen Chö - ren,
 - - - - - sten mit herr-li - chen Chö - ren,
 - - - - - sten mit herr-li - chen Chö - ren,
 - - - - - ren, mit herr-li - chen Chö - ren,

6 7 # 6 6 7 # 6 5 # 6 4 5 # 7 # 6 5

173

System 1: Four staves (treble and bass clefs) in G major. The first staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note D5. The remaining staves are empty.

System 2: Four staves. The first staff continues the melody with eighth notes E5, F5, G5, and a quarter note A5. The second staff has a bass line with eighth notes G3, F3, E3, and a quarter note D3. The third and fourth staves are empty.

System 3: Four staves. The first staff continues the melody with eighth notes C5, B4, A4, and a quarter note G4. The second staff continues the bass line with eighth notes C3, B2, A2, and a quarter note G2. The third and fourth staves are empty.

System 4: Four empty staves.

System 5: A single bass staff with figured bass notation. The notes and figures are: G2 (9 4), F2 (2 3), E2 (6 6), D2 (9 4), C2 (4 3), B1 (6 4, 6 5), A1 (4 4, 3), G1 (7 6), F1 (6 5), E1 (9 4), D1 (2 3).

180

Musical score for measures 180-185. The score consists of four staves (treble and bass clefs). All staves contain rests for the duration of these measures.

Musical score for measures 186-191. The top staff features a melodic line with trills (tr) and slurs. The lower staves provide accompaniment with rhythmic patterns.

Musical score for measures 192-197. Continuation of the melodic and accompaniment lines from the previous system.

Musical score for measures 198-203. This system includes vocal lines with lyrics. The lyrics are: "laßt uns den" on the first staff, "laßt uns den" on the second staff, "laßt uns den" on the third staff, and "laßt uns den" on the fourth staff.

Bass line with figured bass notation. The figures are: 5 6 5, 9 4 3, 6 4 2 6, 4 3, 6 4 2 6, 4 4 2 #, 6 4 2.

187

A system of four empty musical staves, consisting of three treble clefs and one bass clef, all in the key of D major. The staves are prepared for musical notation but contain no notes.

The first system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music consists of rhythmic patterns of eighth and sixteenth notes, with some slurs and accents, set in D major.

The second system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues with rhythmic patterns of eighth and sixteenth notes, maintaining the D major key signature.

The third system of musical notation, featuring four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is accompanied by the following lyrics: "Na - men des Herr - schers ver - eh - ren, laßt uns den Na - men des Herr - schers ver -". The lyrics are printed below the corresponding staves.

The fourth system of musical notation, featuring a single bass clef staff. The music is accompanied by figured bass notation, including figures such as 6, 6, 4, 2, 7, 6, 6, 4, 2, 5, 6, 6, 4, 2, 6, 6, 6, 4, 2, 6, 6. The figures are placed below the notes to indicate fingerings and intervals.

193

The musical score is arranged in four systems. The first system consists of four empty staves with a treble clef and a key signature of two sharps (F# and C#). The second system contains piano accompaniment for the first two staves, featuring a rhythmic pattern of eighth and sixteenth notes. The third system contains piano accompaniment for the next two staves, with a similar rhythmic pattern. The fourth system contains vocal lines for three voices (Soprano, Alto, and Tenor) and a bass line. The vocal lines are marked with the syllable 'eh' and have a melodic contour that rises and then falls. The bass line includes figured bass notation: 6 5, 7 6, 6 4 2, and 6 5.

197

Musical notation for measures 197-200, showing four staves with rests.

Musical notation for measures 201-204, featuring vocal lines and piano accompaniment. A trill (tr) is marked above the first vocal line in measure 201.

Musical notation for measures 205-208, featuring piano accompaniment.

Musical notation for measures 209-212, including lyrics and figured bass.

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

- - - - ren, laßt uns den Na - men des Herr - schers ver - eh - ren!

Figured bass: 5 3, 6 4 2, 6, 6, 6 4 2, 6 5, 6 4 2, 6, 6 4 5

Da capo

2. Evangelista

Recitativo

Tenore

Es be-gab sich a-ber zu der Zeit, daß ein Ge-bot von dem Kai-ser Au-gu-sto aus-ging, daß al-le

Violoncello
Fagotto
Continuo
Organo (bez.) Organo

Welt ge-schät-zet wür-de. Und je-der-mann ging, daß er sich schät-zen lie-ße, ein jeg-li-cher in sei-ne

Stadt. Da mach-te sich auch auf Jo-seph aus Ga-li-lä-a, aus der Stadt Na-za-

reth, in das jü-di-sche Land zur Stadt Da-vid, die da hei-ßet Beth-le-hem; dar-um, daß er von dem Hau-se und Ge-

schlech-te Da-vid war: auf daß er sich schät-zen lie-ße mit Ma-ri-a, sei-nem ver-trau-ten

Wei-be, die war schwan-ger. Und als sie da-selbst wa-ren, kam die Zeit, daß sie ge-bä-ren soll-te.

attacca

3. *accompagnato*

Oboe d'amore I *piano*

Oboe d'amore II *piano*

Alto
Nun wird mein lieb-ster Bräu - ti-gam, nun wird der Held aus Da-vids

Violoncello
Fagotto
Continuo
Organo (bez.)

3

Stamm zum Trost, zum Heil der Er-den ein-mal ge - bo - ren wer-den. Nun wird der

6

Stern aus Ja - kob schei - nen, sein Strahl bricht schon her - vor. Auf,

8

Zi - on, und ver-las - se nun das Wei - nen, dein Wohl steigt hoch em - por!

4. Aria

Oboe d'amore I
Violino I

Alto

Violoncello

Fagotto

Continuo

Organo (*bez.*) Organo

Be - rei - te dich, Zi - on, mit zärt - li - chen Trie - ben, den Schön - sten, den Lieb - sten bald

bei dir zu sehn, den Schönsten, den Lieb - sten, be - rei - te dich, Zi - on,

mit zärt - li - chen Trie - ben, be - rei - te dich, Zi - on, mit

zärt - li - chen Trie - ben, den Schön - sten, den Lieb - sten bald bei dir zu sehn, be - rei - te dich,

46 *tr*

Zi-on, mit zärt-li-chen Trie-ben, den Schön-sten, den Lieb-sten bald bei dir zu sehn, den

53 *piano* *forte*

Lieb-sten, den Schön-sten, be-rei-te dich, Zi-on,

60 *tr* *piano*

mit zärt-li-chen Trie-ben, be-rei-te dich, Zi-on, mit zärt-li-chen

68 *tr* *forte* *tr* *tr* *tr*

Trie-ben, den Schön-sten, den Lieb-sten bald bei dir zu sehn!

77 *tr*

85 *tr* *piano*

Dei-ne Wan-gen müs-sen heut viel

93

schö - ner pran - gen, müs - sen heut viel schö - ner pran - gen, ei - le, den Bräu - ti - gam

101

piano

sehn - lichst zu lie - ben, ei - le, ei - - - le, den Bräu - ti - gam sehn - -

108

tr

forte

- - - - lichst zu lie - ben, ei - - le, den Bräu - ti - gam sehnlichst zu lie - ben;

forte

116

Ob. d'am.

Viol.

piano

dei - ne

piano

124

Wan - gen - müs - sen heut viel schö - - ner pran - - - - -

131

Ob. d'am.

Viol.

tr

- - - - gen, ei - le, den Bräu - ti - gam sehnlichst zu lie - ben!

Da capo

5. Choral

Soprano
Flauto traverso I, II in 8^{va}
Oboe I, II
Violino I
Sopr. Fl. I, II

Alto
Violino II
Alto

Tenore
Viola
Ten. Viola

Basso
Violoncello

Fagotto
Continuo
Organo (bez.)
Organo

Instr.: tr

Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir?
O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir?
O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir?
O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

7 6 5 6 6 5 9 8 6 5 4 3 # # 5 6 #

9

O Je - su, Je - su, set - ze mir selbst die Fak - kel bei, da -

O Je - su, Je - su, set - ze mir selbst die Fak - kel bei, da -

O Je - su, Je - su, set - ze mir selbst die Fak - kel bei, da -

O Je - su, Je - su, set - ze mir selbst die Fak - kel bei, da -

8 7 6 5 8 7 5 6 6 3 2 4 6 4 2 6 5 # 6 5

13

mit, was dich er - göt - ze, mir kund und wis - send sei!

mit, was dich er - göt - ze, mir kund und wis - send sei!

mit, was dich er - göt - ze, mir kund und wis - send sei!

mit, was dich er - göt - ze, mir kund und wis - send sei!

Viol. II

Vc.

6 5 6 # 6 6 5 7 6 6 4 2 6 6 6 5 #

6. Evangelista

Recitativo

Tenore

Und sie ge - bar ih - ren er - sten Sohn und wik - kel - te ihn in

Violoncello
Fagotto
Continuo
Organo (*bez.*) Organo

Win - deln und leg - te ihn in ei - ne Krip - pen, denn sie hat - ten sonst kei - nen Raum in der Her - ber - ge.

7. Choral

andante, arioso

Oboe *d'amore* I

Oboe *d'amore* II

Soprano

Basso

Violoncello
Fagotto
Continuo
Organo (*bez.*) Organo

11

Er ist auf Er - den kom-men arm

17 Recitativo

Wer will die Lie - be recht er - höhn, die un - ser Hei - land vor uns für uns

19 Choral arioso

daß er hegt?

24

un - ser sich er - barm

29 *Recitativo*

Ja, wer ver-mag es ein-zu-se-hen, wie ihn der Men-schen Leid be-

31 *Choral*
arioso

wegt? und in dem

Him-mel ma-che reich

42 *Recitativo*

Des Höch-sten Sohn kömmt in die Welt, weil ihm ihr Heil so wohl ge-

44 Choral
arioso

Musical score for measures 44-49, Choral arioso. The system includes a vocal line with lyrics "fällt, und sei - nen lie - ben" and a piano accompaniment with figured bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features various ornaments and fingerings such as 6/4/2, 6, 7, 9, 6, 7, 5, 6, 5, 6/4/3.

50

Recitativo

Musical score for measures 50-54, Recitativo. The system includes a vocal line with lyrics "En - geln gleich so will er selbst als Mensch ge - bo - ren wer - den." and a piano accompaniment with figured bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features various ornaments and fingerings such as 7, 5, 6, 5, 2, 7, 7, 5, 6, 4, 5, 3.

55 Choral
arioso

Musical score for measures 55-60, Choral arioso. The system includes a vocal line with lyrics "Ky - ri - e - leis !" and a piano accompaniment with figured bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features various ornaments and fingerings such as 6, 5, 6, 5, 2, 6, 6, 4, 3, 5, 4, 2, 7, 6, 7, 9, 4, 6, 8.

61

Musical score for measures 61-65, Choral arioso. The system includes a piano accompaniment with figured bass. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features various ornaments and fingerings such as 7, 6, 5, 9, 4, 6, 8, 6, 5, 6, 5, 4, 6, 4, 3, 6, 4, 3, 6, 7, 5.

8. Aria

Tromba I

Flauto traverso I
Violino I

Violino II

Viola

Basso

Violoncello
Fagotto
Continuo
Organo (*bez.*) Organo

13 *tr*

piano

Gro - ßer Herr, o star - - ker Kö - nig - , lieb - ster Hei - land,

piano

piano

piano

piano

21 *tr*

o wie we-nig ach - - test du der Er - den Pracht, der Er - - den

28

Pracht; gro - ßer Herr, o star - ker Kö - nig, lieb - ster Hei - -

35 *tr*

- land, o wie we - nig ach - - - test du der Er - - den Pracht

62

forte

pianissimo

pianissimo

pianissimo

forte

forte

forte

Pracht, der Er - den Pracht!

5 6 6 7^b 6^b 7 # 6 2 6 7 7 6

forte

69

75

5^b 9 6 5 # 9 6 5 6 6 7 5

81

piano

piano

piano

Der die gan - ze Welt er - hält, die gan - ze Welt, die gan - ze Welt er -

piano

88

hält, ih - re Pracht und Zier er - schaf - fen, muß in har -

piano

94

Flauto trav. I

Violino I forte

forte

forte

forte

- ten Krip - pen schla - fen;

forte

101

der die gan-ze, die gan-ze Welt er-

piano

piano

piano

piano

108

hält, die gan-ze Welt er-hält, ih-re

piano

114

Pracht und Zier er-schaf-fen, muß in har-ten Krippen schla-fen.

tr

Da capo

8

ruhn in mei-nes Her-zens Schrein, daß ich nim -

ruhn in mei-nes Her - zens Schrein, daß ich nim -

ruhn in mei - nes Her - zens Schrein, daß ich nim -

ruhn in mei-nes Her- zens Schrein, daß ich nim -

6 5 # 6 6 6 # 6 5 6 6 5 3 6 4 3 6 5 6 6

12

mer ver - ges - se dein! tr

mer ver - ges - se dein!

mer ver - ges - se dein!

mer ver - ges - se dein!

6 4 2 6 6 6 7 4 3 6 6 5 4 3 5 6 6 5 3 5 6 6 4 3

II. Teil des Oratoriums
Am 2. Weihnachtstag

Und es waren Hirten in derselben Gegend

Flauto traverso I, II
Oboe d'amore I, II
Oboe da caccia I, II
Violino I, II
Viola
Soprano
Alto
Tenore
Basso
Continuo, Organo

Und es waren Hirten in derselben Gegend

10. Sinfonia

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Oboe da caccia I

Oboe da caccia II

Violino I

Violino II

Viola

Continuo (2*)
Organo (bez.)
Organo

7

Musical score for measures 7-10. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). Measure 7 starts with a fermata over a half note. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A trill (tr) is indicated above a note in measure 9. The system concludes with a double bar line.

11

Musical score for measures 11-14. The score continues from the previous system. Measures 11 and 12 feature a melodic line in the right hand with a fermata. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line.

22

Musical score for measures 22-25. The score is written for two systems of staves. The first system consists of two treble clefs and two bass clefs. The second system also consists of two treble clefs and two bass clefs. The bass line includes figured bass notation: 4/2, 6, 6, 6, 5/4, #, 6/4, 2, 5, 6/4, 2, 6/5, 8, #, 7, 9, 3, 6/4, 2, 6/5, 8, 7, 9, 8.

26

Musical score for measures 26-29. The score is written for two systems of staves. The first system consists of two treble clefs and two bass clefs. The second system also consists of two treble clefs and two bass clefs. The bass line includes figured bass notation: 7, 5, 6, 6, 7, #, 6/4, 3, 6, 6, 6/4, 6, 6/4, 2, 6, 6, 7, #, 6/4, 2.

30

Musical score for measures 30-33. The score is in G major and 3/4 time. It features a piano accompaniment with a bass line and a treble line. The melody is primarily in the treble clef. Trills (tr) are indicated in measures 31 and 32. The bass line includes a sequence of numbers: 5, 4, 3, 6, 5, 9, 8, 6, 6, 9, 8, 3, 6, 5, 9, 8, 6, 7, 5, 4, 3, 6, 6, 7, 4.

34

Musical score for measures 34-37. The score continues in G major and 3/4 time. It features a piano accompaniment with a bass line and a treble line. The melody is primarily in the treble clef. The bass line includes a sequence of numbers: 4, 3, 6, 6, 7, 4, 3, 7, 4, 6, 4, 6, 7, 6, 7, 4, 3, 6, 7, 6, 7, 4, 3, 6, 7, 6, 7, 8, 7.

38

Musical score for measures 38-40. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). The music features a complex melodic line in the upper voice with many accidentals and a steady bass line. Measure numbers 38, 39, and 40 are indicated at the beginning of their respective staves.

41

Musical score for measures 41-43. The score continues from the previous system. The key signature changes to one flat (Bb). The music features a complex melodic line in the upper voice with many accidentals and a steady bass line. Measure numbers 41, 42, and 43 are indicated at the beginning of their respective staves.

44

6 4 2 6 4 2 6 5 8 7 9 6 5 4 5 9 8 6 5 9 8 6 5 7 6 6 9 7 5 6 4 2 7 6

48

6 4 2 6 4 3 4

52

Musical score for measures 52-55. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). Measure 52 starts with a treble clef and a key signature of one sharp. The piano part begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and ornaments (tr). The piano part features a series of chords and arpeggios, with some notes marked with fingerings (e.g., 4, 6, 4, 4, 5, 3, 7, 9, 4, 6, 4, 6, 5, 6, 6, 4, 3, 6, 6, 6, 6, 6, 6, 5).

56

Musical score for measures 56-59. The score is written for a grand staff (treble and bass clefs) and includes a piano accompaniment. The key signature is one sharp (F#). Measure 56 starts with a treble clef and a key signature of one sharp. The piano part begins with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and ornaments (tr). The piano part features a series of chords and arpeggios, with some notes marked with fingerings (e.g., 6, 4, 6, 4, 2, 6, 6, 7, 6, 6, 4, 5, 6, 4, 5, 6).

60

11. Evangelista

Recitativo

Tenore

Und es wa-ren Hir-ten in der-sel-ben Ge-gend auf dem Fel-de bei den Hür-den, die

Contiuo(2*)
Organo (bez.)
Organo

hü - te - ten des Nachts ih - re Her - de. Und sie - he, des Her - ren En - gel trat zu

ih - nen, und die Klar-heit des Her - ren leuch-tet um sie, und sie furch - ten sich sehr.

12. Choral

Soprano
 Flauto traverso I, II in 8va
 Oboe d'amore I, II
 Violino I
 Sopr. Flauto I, II

Alto
 Oboe da caccia I
 Violino II
 Alto Ob. d. c. I

Tenore
 Oboe da caccia II
 Viola
 Ten. Ob. d. c. II
 Viola

Basso

Continuo (2*)
 Organo (bez.)
 Organo

(5)
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrek-ke nicht, weil dir die En-gel sa - gen,
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrecke nicht, weil dir die En-gel sa - gen,
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrek-ke nicht, weil dir die En-gel sa - gen,
 Brich an, o schö-nes Mor-gen-licht, und laß den Him-mel ta - gen!
 Du Hir-ten - volk, er - schrek-ke nicht, weil dir die En-gel sa - gen,
 5 6 7 3 4 6 4 6 # 6 5 6 6 7 4 2 2 5 3

9
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 daß die - ses schwa - che Knä - be - lein soll un - ser Trost und Freu - de sein, da -
 7 6 7 5 4 # 6 5 3 4 7 6 5 4 #

13
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 Instrum. tr Ob. d. c. I
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 Instrum. Oboe d. c. II
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 zu den Sa - tan zwin - - gen und letzt - lich Frie - de brin - - gen!
 6 6 9 3 6 # 6 9 8 7 6 6 6 6

13. Evangelista

Recitativo

Violino I

Violino II

Viola

Soprano

Tenore

Continuo(2*)
Organo (bez.)
Organo

piano

piano

piano

Angelus

Fürch-tet euch nicht, sie - he, ich ver-kün-di-ge euch gro-ße

Und der En-gel sprach zu ih-nen:

6 6 5 6 6/5 7

Viol. I

Viol. II

Va.

Angelus

Freu - de, die al-lem Vol - ke wi - der - fah - ren wird. Denn euch ist heu - te der Hei - land ge -

Cont., Org.

6/5 #

6b

bo - ren, wel - cher ist Chri - stus, der Herr, in der Stadt Da - vid.

6 6/5 7 6 7/5 #

14. Recitativo

Oboe d'amore I

Oboe d'amore II

Oboe da caccia I

Oboe da caccia II

Basso

Continuo(2*)
Organo (bez.)
Organo

Was Gott dem A - bra-ham ver - hei - ßen, das läßt er nun dem Hir - ten -

chor er - füllt er - wei - sen. Ein Hirt hat al - les das zu - vor von Gott er - fah - ren müs - sen. Und

6

nun muß auch ein Hirt die Tat, was er da - mals ver - spro - chen hat, zu - erst er - fül - let wis - sen.

15. Aria

Flauto traverso I

Tenore

Continuo(2*)
Organo (bez)
Organo

Cont. pizzicato
Org. pianissimo

7

14

Fro - he Hir - ten, eilt —, ach ei - let —,

21

eh — ihr euch zu lang — ver - wei - let —, eilt, das hol - - de — Kind zu

28

sehn; eilt, ach ei - let, eilt, das hol - - de Kind zu sehn —

—; fro - he Hir - ten, eilt, ach ei - let, eh ihr

euch zu lang ver - wei - let, eilt, das hol - de Kind zu sehn, eilt

eilt, das hol - de Kind zu

sehn!

Geht, die Freu -

de heißt zu schön, geht, die Freu -

75

- de heißt zu schön, sucht die An - mut, die An - mut zu ge - win - nen,

81

geht und la -

85

- bet, und la - - bet Herz und

89

Sin - nen, und la -

93

- bet Herz und Sin - - nen;

98

geht, die Freu - - de heißt zu schön,

104

geht die Freu - - de heißt zu schön, sucht die An - -

110

- mut zu ge - win - - nen, geht und la - - - - - bet

115

Herz und Sin - - nen, la - - - - -

119

- bet Herz und Sin - -

124

nen!

16. Evangelista

Recitativo

Tenore

Und das habt zum Zei-chen: Ihr wer-det fin-den das Kind in Win-deln ge-wik-kelt und in ei-ner Krip-pe lie-gen.

Continuo (2*)
Organo (bez.)
Organo

17. Choral

Soprano
Flauto traverso
I, II in 8^{va}
Oboe d'amore I, II
Violino I
Sopr. Flauto I, II

Alto
Oboe da caccia I
Violino II
Alto
Ob. d. c. I

Tenore
Oboe da caccia II
Viola
Ten. Ob. d. c. II
Viola

Basso

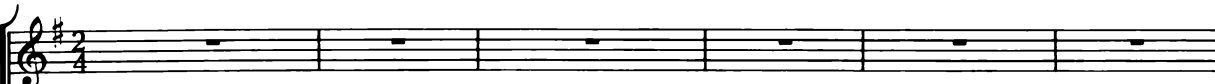
Continuo (2*)
Organo (bez.)
Organo

Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het
Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het
Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het
Schaut hin, dort liegt im fin- stern Stall, des Herr- schaft ge - het

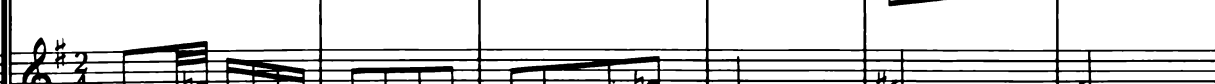
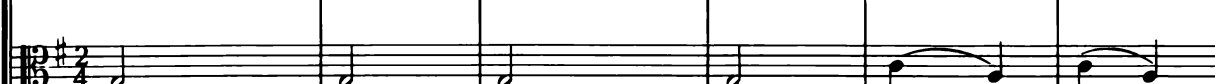
ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.
ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.
ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.
ü - ber - all! Da Spei - se vor - mals sucht ein Rind, da ru - het itzt der Jung - frau'n Kind.

19. Aria

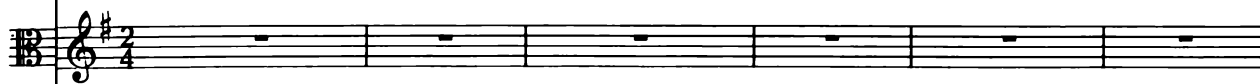
Flauto traverso I



Oboe d'amore I

Oboe d'amore II
Violino IOboe da caccia I
Violino IIOb. d.
c. IOboe da caccia II
Viola

Alto

Continuo (2 x)
Organo (bez.)
Organo

7

5/4 3 5/3 6/4 7/4 8/3 5/3 6/4 7 1/4 6/5 1/4 7 7/5

15

Musical score for measures 15-21. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a trill (tr) in measure 15. The bass line includes fingering numbers: 4, 3, 7, 7#, 6, 6/4, 7b, 6/4, 6, 6, 6/4, 7b, 6, 5, 6, 8, 3, 5b.

22

Musical score for measures 22-28. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The right hand has a piano (piano) dynamic marking in measure 22. The bass line includes fingering numbers: 7b, 6, 5, 9, 8, 3, 5b, 7b, 6, 5, 9, 8, 3, 6, 6, 5, 4, 6/4, 2, 6.

29

senza l'oboe d'amore II
pianissimo

senza l'oboe da caccia I
pianissimo

senza l'oboe da caccia II
pianissimo

fe, mein Lieb

pianissimo

36

ster, ge - nie - - - - - ße der Ruh, schla - fe, mein Lieb - ster, ge -

pianissimo

43

nie - ße der Ruh, wa - che nach die - sem vor al - ler Ge - dei - hen, schla - fe, mein

6/4 7/4 7/4 6/4 7/4 2

50

Lieb - ster, ge - nie - ße der Ruh, wa - che nach die - sem vor al - ler Ge - dei -

7/4 8/3 6/4 6 6 6 6 5 6/4 5#

56

Musical score for measures 56-62. The score consists of five staves. The top staff is a grand staff (treble and bass clefs). The second and third staves are for oboe parts, with the second staff labeled "forte con l'oboe d'amore II" and the third staff labeled "forte con l'oboe da caccia I". The fourth staff is for another oboe part, labeled "forte con l'oboe da caccia II". The fifth staff is a grand staff with the word "hen;" written above it. The bottom staff is a bass line with the word "forte" written below it. The music is in a key with one sharp (F#) and a 4/4 time signature. The bass line includes fingering numbers: 6, 6, 6, 6, 4, 7, 6, 6, 6, 4, 7, 5, 6, 5, 4, 3, 9, 8, 5, 7, 6, 5.

63

Musical score for measures 63-69. The score consists of five staves. The top staff is a grand staff. The second and third staves are for oboe parts. The fourth staff is a grand staff. The fifth staff is a bass line with the word "forte" written below it. The music is in a key with one sharp (F#) and a 4/4 time signature. The bass line includes fingering numbers: 9, 8, 5b, 7b, 6, 5, 9, 8, 6, 6, 5, 4, 6, 4, 2, 6, #.

69

pianissimo
Ob. d'am. II senza l'oboe d'amore II

pianissimo
senza l'oboe da caccia I

pianissimo
senza l'oboe da caccia II

pianissimo

schla - fe, mein Lieb-ster, ge - nie - ße der Ruh, schla - fe, mein Lieb-ster, ge - nie - ße der

$\frac{7}{4}$ $\frac{8}{3}$ $7\frac{1}{4}$ $\frac{7}{4}$ $\frac{8}{3}$

pianissimo

76

pianissimo

pianissimo

pianissimo

Ruh, wa - che nach die - sem vor al - ler Ge - dei - hen, wa - che nach die - sem vor

$7\frac{1}{4}$ 5 6 5 6 5 8 7 6 5 $\frac{1}{4}$ 9 7 7 5

97

Musical score for measures 97-104. The score is in G major and 2/4 time. It features four staves: a top staff with rests, a second staff for Oboe II, a third staff for Oboe I, and a bottom staff for Oboe II. The Oboe parts are marked *forte*. The bottom staff includes figured bass notation: 6/4, 5/3, 7/4, 8/3, 8, 7, 6/4, 7/4, 4, 3.

105

Musical score for measures 105-112. The score is in G major and 2/4 time. It features four staves: a top staff with rests, a second staff for Oboe II, a third staff for Oboe I, and a bottom staff for Oboe II. The Oboe parts are marked *piano*. The bottom staff includes figured bass notation: 5/3, 6/4, 7/4, 8/3, 6/4, 7, 7/5, 6/5, 4/3, 6/5. The lyrics "La - be die" are written under the bottom staff.

114

tr

piano
senza l'oboe d'amore II
piano
senza l'oboe da caccia I
piano

Brust, emp-fin - de die Lust, wo wir un-ser Herz er - freu - - - - en, wo wir

6 6 6 5 # 4 2 6 6 6 7 6 6 7 6 4 2 6

121

solo
senza l'oboe da caccia II
piano

un-ser Herz er - freu - - - - en; la - - - be die Brust, emp -

6 # 7 6 5 6 4 # 4 2 6 7 6 # 6 6 5

127

Musical score for measures 127-132. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature is one sharp (F#). The vocal line contains the lyrics: "fin - - de die Lust, wo wir un-ser Herz er - freu - - en; la - - - be die". The piano accompaniment includes various rhythmic patterns and chordal textures. The bass line features figured bass notation: 7, 6 5, 6 6, 7 5, 6 7, 7 #, 6, 6 4/2, 6, 6 5, #, 6 5.

133

Musical score for measures 133-138. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature is one sharp (F#). The vocal line contains the lyrics: "Brust, emp - fin - de die Lust, wo wir un-ser Herz er - freu - - - - -". The piano accompaniment includes various rhythmic patterns and chordal textures. The bass line features figured bass notation: 6 4/2, 6 4, 7 5+, 6, 6 5, 9 #, 8, 4 2, 6, 6, 6 5, 6, 6, 6 5, 6 4, 6 5 #.

139

forte piano

en; la - be die Brust, emp - fin - de die Lust, wo wir un - ser Herz er - freu -

7 5 8 4 3 6 4 3 6 4 3 7 6 6 4 3 5 4 6 5 9 8 6 8 7 6 4 5

146

tr

en!

7 6 8 7 9 6 5 6 7 6 6 4 5

Da capo

20. Evangelista

Recitativo

Tenore

Und al - so - bald war da bei dem En - gel die Men - ge der himm - li - schen Heer -

Continuo (2x)
Organo (bez.)

Organo

3

scha - ren, die lob - ten Gott und spra - chen:

6 5 6 4 7 6 5

9

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

Eh - - - re sei Gott, Eh - - -

he, Eh - - - re, Eh - - -

Eh - - - re sei Gott, Eh - - -

6 7 6 4 5 7 6 4 5 7 6 4 5 7 6 4 5 6 4 3 6 5 9 8 7

he, Eh - - - re sei Gott, Eh - - - re sei

he, Eh - - - re sei

Eh - - - re sei Gott in der Hö - - - he, Eh - - -

he, in der Hö - - - he, Eh - - - re sei Gott, Eh - - -

6 7 6/4 5 6/5 5/3 9 6 7 7 6/3 5 7 6/4 5 7 6/4 5 7 6/8 5/7

21

Gott in der Hö - - he, inder Hö - - he, in der Hö -

Gott, Eh - - re sei Gott in der Hö - he, inder Hö -

- - re sei Gott inder Hö - he, in der Hö -

- - re sei Gott inder Hö -

6 4 2 6 5 # 6 5 6 5 6 5 9 3 6 5 # 6 5 #

25

piano

piano

piano

piano

piano

piano

piano

piano

piano

he und Frie - - - de auf Er - den, und Frie - - - de auf Er-den, Frie - -

piano

he und Frie - - - de auf Er - den, und Frie - - - de auf Er - den, und Frie -

piano

he, und Frie - - - de auf Er-den, Frie - - - de auf Er - den, und Frie -

piano

he und Frie - de auf Er - den, und Frie - de auf Er - den,

tasto solo

piano

40

Men - schen ein Wohl - - ge - fal - - - - - len, den
Wohl - - ge - fal - - - - - tr
und den

6 5 6 5 5 6 5 #

43

len, und den Men - schen ein Wohl - - ge - fal - - - - - len,

Men - schen ein Wohl - ge - fal - - - - -

len, den Men - schen ein Wohl - - ge - fal - - - - -

Men - schen ein Wohl - ge - fal - - - - - len, und den Men - schen ein Wohl - ge -

6 7 5 6 4 2 7 6 7 4 2

46

und den Men - schen ein Wohl - - ge - fal - - - -

- len, und den Men - schen ein Wohl - - ge - fal - - - - - len.

- - - - len, ein Wohl - - - - ge - fal - - - - -

fal - - - - - len, den Men - schen ein Wohl - - ge -

6 # 6 6 6 5# 7#

49

simile

simile

simile

simile

simile

simile

simile

simile

simile

- len. Eh - - re sei Gott, Eh - - re sei Gott, Eh - -

Eh - - re sei Gott, Eh - -

len. Eh - - re sei Gott, Eh - - re sei Gott, Eh - -

fal-len. Eh - - re sei Gott, Eh - -

6 7 6/4 5 7/3 6/4 5 9/7 6-/4 5 9/7 6/4 5 7/9 6/4 5 9/7 6/4 5 9 8/6 7/5

53

re sei Gott in der Hö - - -

- re sei Gott in der Hö - - he, in der Hö - -

- re, Eh - - - re sei Gott in der Hö - - he, in der Hö - -

- - - re sei Gott in der Hö - -

6 4 2 6 6 5 7 6 5 6 5 9 3 6 5 9 8 7 6 5 4 3

57

piano piano piano piano piano forte forte

piano piano piano piano piano forte forte

piano forte

he und Frie - - - - de auf Er - den, Frie - - - de auf Er - den und den

piano forte

he und Frie - - - de auf Er - den, auf Er - den, Frie - - - de auf Er - den und den Menschenein

piano forte

he und Frie - - - - de auf Er - den, und Frie - - - - de auf Er - den und den

piano

he und Frie - de auf Er - den, Frie - - - - de auf Er - den

tasto solo

piano forte

6 6

23. Choral

Flauto traverso I

Flauto traverso II

Oboe d'amore I

Oboe d'amore II

Oboe da caccia I

Oboe da caccia II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)

Organo

Wir sin - gen dir in dei - nem Heer

Wir sin - gen dir in dei - nem Heer

Wir sin - gen dir in dei - nem Heer

Wir sin - gen dir in dei - nem Heer

6 4 6 5 7 6 5

4

aus al - ler Kraft Lob, Preis und Ehr,
aus al - ler Kraft Lob, Preis und Ehr,
aus al - ler Kraft Lob, Preis und Ehr,
aus al - ler Kraft Lob, Preis und Ehr,

The musical score consists of six systems of staves. The first system has six staves, with the top two staves containing a piano introduction marked with a '7'. The second system has three staves. The third system has four staves, with the top three staves containing vocal lines and the bottom staff containing piano accompaniment. The lyrics for the vocal lines are:

daß du, o lang ge - wünsch-ter Gast,
 daß du, o — lang ge - wünsch-ter — Gast,
 daß du, o lang ge - wünsch-ter — Gast,
 daß du, o — lang ge - wünsch-ter — Gast,

The piano accompaniment in the third system includes a bass line with figured bass notation: 6 4, 5 6, 6 5 #.

11

dich nun - mehr ein - ge - stel - let hast.

dich nun - mehr ein - ge - stel - let hast.

dich nun - mehr ein - ge - stel - let hast.

dich nun - mehr ein - ge - stel - let hast.

III. Teil des Oratoriums

Am 3. Weihnachtstag

Herrscher des Himmels, erhöere das Lallen

Tromba I, II, III, in D

Timpani

Flauto traverso I, II

Oboe I, II, auch Oboe d'amore I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

III. Teil

Herrscher des Himmels, erhöere das Lallen

24. Coro

The musical score is arranged in systems. The first system includes Tromba I, Tromba II, Tromba III, and Timpani. The second system includes Flauto traverso I, Flauto traverso II, Oboe I, and Oboe II. The third system includes Violino I, Violino II, and Viola. The fourth system includes Soprano, Alto, Tenore, and Basso. The fifth system includes Continuo (2x) and Organo (bez.).

The score is in G major (one sharp) and 3/8 time. The Continuo/Organo part includes figured bass notation: 6 4 2, 5, 6, 5 6, 6, 7 #, 6 4 2, 6 5, 2 6 4, 7 5 6.

8

16

30

- - - - - len, Herr-scher des Him-mels, er - hö - re das Lal - len,
 ; Herrscher des Him-mels, er - hö - re das Lal - len,
 - re das Lal - len, Herr-scher des Himmels, er - hö - re das Lal - len,
 Herr-scher des Himmels, er - hö - re das Lal - len,

6
 4
 2
 5
 6
 5
 6
 7
 #

37

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

laß dir die mat-ten Ge - sän - ge ge - fal - len, wenn dich dein Zi - on mit Psal - men er -

6
4
2

6 5 6 7 6 6 5 3 6 4+ 2 6 6 6 5 6 5 6 5 4 #

44

höht, mit Psal - - - men er - höht!

höht, mit Psal - - - - - men er - höht!

höht, mit Psal - - - - - men er - höht!

höht, mit Psal - - - - - men er - höht!

52

tr

tr

6 4 2 5, 6 4 2, 6, 7, 6, 6 4, 6 4 2 5, 5 6, 6 4 2, 6, 6 4, 5 3

60

Musical score system 1, measures 60-67. Treble clef, key signature of two sharps (F# and C#). Measures 60-63 show a melodic line with a slur over measures 60-62. Measures 64-67 are rests.

Musical score system 2, measures 60-67. Treble clef, key signature of two sharps. Measures 60-67 show a complex melodic line with slurs and ties.

Musical score system 3, measures 60-67. Treble clef, key signature of two sharps. Measures 60-67 show a melodic line with slurs.

Musical score system 4, measures 60-67. Treble clef, key signature of two sharps. Measures 60-67 are mostly rests, with vocal entry in measure 65.

Hö-re der Her-zen froh-lok-ken-des

Musical score system 5, measures 60-67. Bass clef, key signature of two sharps. Measures 60-67 show a bass line with fingerings 24, 74, 6/4/2, 6, 6.

68

wenn wir dir it - zo die Ehr - - - - - furcht er - wei - - - - -
weil uns - re Wohl - fahrt be - - - - -
Prei - - - - - - sen, der Her - - - - -

75

sen, hö-re der
fe - sti - get steht; hö-re der
- zen froh - lok - ken - des Prei - sen, hö - re der
Hö - re der

82

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr-furcht er - wei - sen,

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr-furcht er - wei - sen,

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr-furcht er - wei - sen,

Her - zen froh - lok - ken-des Prei - sen, wenn wir dir it - zo die Ehr-furcht er - wei - sen,

6 4 2 7 6 6 5 3 6 4 2 6 5 6 4 2 7 6 6 4 2 6 4 2 6 4 5 4

89

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - sti - get steht!

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - sti - get steht!

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - sti - get steht!

weil uns - re Wohl-fahrt be - fe - sti-get steht, be - fe - - - - sti - get steht!

25. Evangelista

Recitativo

Tenore

Und da die Engel von ih-nen gen Himmel fuhren, sprach die Hirten un-ter-ein-an-der:

Continuo (2x)
Organo (bez.)

Organo

26. Chorus

Flauto traverso I, II
Violino I

Soprano
Oboe d'amore I
Violino II

Alto
Oboe d'amore II

Tenore
Viola

Basso

Continuo (2x)
Organo (bez.)

Organo

ge - hen gen Beth - - le - hem, las - set uns nun ge - hen,

Las - set uns nun ge - hen gen Beth - - le - hem, las - set uns nun

hem, las - set uns nun ge - hen, las - set uns nun ge - hen,

Beth - - le - hem, las - set uns nun ge - hen gen Beth - - le -

8

las - set uns nun ge - hen, las - set uns nun ge - hen gen Beth -

ge - hen gen Beth - le - hem, gen Beth - le - hem,

las - set uns nun ge - hen gen Beth - le - hem, gen Beth - le - hem,

hem, las - set uns nun ge - hen, las - set uns nun ge - hen,

6 7 7

12

- le - hem, gen Beth - le - hem, gen Beth - le - hem und die

las - set uns nun ge - hen gen Beth - le - hem und die Ge -

las - set uns nun ge - hen gen Beth - le - hem und die

las - set uns nun ge - hen gen Beth - le - hem und

6 6 7 6 6

16

— Ge-schich - te se - hen, die da ge - sche - - hen ist, die Ge -
 schich - te se - hen, und die — Ge-schich - te se - hen, die da ge -
 — Ge-schich - te se - hen, die Ge - schich - te, und die —
 die Ge-schich-te se - hen, las - set uns nun ge - hen gen Beth - le - hem

6 5 6 4 3 7 # 3 6 7 5 6 5 6 4 3 7 # 9 6 3 7 5

20

schich - te se - - - hen, die da ge - sche - - hen ist, die
 sche - - - - - hen ist, die uns der Herr, der
 — Ge - schich - te se - hen, die da, die
 und die — Ge - schich -

6 5 6 4 3 7 # 9 6 6 4 2 7 # 6 4

23

uns der Herr kund-ge-tan hat, die uns der Herr kund-ge-tan hat, die uns der Herr kund-ge-tan da ge-sche-hen ist, die uns der Herr kund-ge-tan te se-hen, die da ge-sche-hen ist, die uns der Herr

26

27. Recitativo
Fl. trav. I senza Viol. I
Fl. trav. II

Herr, der Herr kund-ge-tan hat. hat, die uns der Herr kund-ge-tan hat. hat, die uns der Herr kund-ge-tan hat. der Herr kund-ge-tan hat. Er hat sein Volk ge-

2 Fl. trav. I
Fl. trav. II
Basso
Cont. Org.

tröst', er hat sein I-sra-el er-löst, die Hül aus Zi-on her-ge-sen-det und un-ser Leid ge-

5

en-det. Seht, Hir-ten, dies hat er ge-tan; geht, die-ses trifft ihr an!

28. Choral

Soprano
Flauto traverso I, II in *gva*
Oboe I, II, Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo (2x)
Organo (*bez.*)

Dies hat er al - les uns ge - tan, sein groß Lieb zu

Dies hat er al - les uns ge - tan, sein groß Lieb zu

Dies hat er al - les uns ge - tan, sein groß Lieb zu

Dies hat er al - - - les uns ge - tan, sein groß Lieb zu

8 7 5 6 4 3 5 6 7

zei - gen an; des freu sich al - le Chri - sten - heit und

zei - - gen an; des freu sich al - le Chri - - sten - heit und

zei - - gen an; des freu sich al - le Chri - sten - heit und

zei - gen an; des freu sich al - le Chri - sten - heit und

9 3 6 6 6 6 6 6 5 4 #

dank ihm des in E - wig - keit. Ky - rie - leis!

dank ihm des in E - wig - keit. Ky - - rie - leis!

dank ihm des in E - wig - keit. Ky - - rie - leis!

dank ihm des in E - - - wig - keit. Ky - rie - e - leis!

6 5 4 2 6 4 2 6 6 4 2 7 5 2 6 5 6 5 6 4 5 3 2 3

29. Aria Duetto

Oboe d'amore I

Oboe d'amore II

Soprano

Basso

Continuo (2x)
Organo (*bez.*)

Organo

14

Herr, dein Mit - leid, dein Er - bar - men,

Herr, dein Mit - leid,

piano

piano

piano

21

Herr, dein Mit - leid, dein Er - bar - men trö - stet uns und macht uns frei

Herr, dein Mit - leid, dein Er - bar - men trö - stet uns und macht uns frei, trö - stet

7 5 4 2 6 4 6 6 4 6 5 6 6 4 6 6 6 6

27

trö - stet uns und macht uns frei; Herr, dein Mit - leid,

uns und macht uns frei; Herr, dein Mit - leid,

6 6 4 3 6 6 4 7 3 6 4 5 3 6 6 4 2

33

dein Er - bar - men trö - - - stet uns und macht uns frei,

dein Er - bar - men trö - - - stet uns und macht uns frei, dein Er - bar - men

5 6 # 6 7 6 4 2 9 # 7 6 6 4 3 4 6 4 2 #

39

trö - stet uns und macht uns frei, und macht uns frei;
trö - stet uns und macht uns frei, und macht uns frei;

forte

forte

6 5 6 # 7 6 5 6 5 6 7 6 5 6 5

45

6 5 4 3 4 5 6 4 6 6 4 2 5 3 6 4 6 6 # 7 4 2 8 #

52

Herr ____, dein
Herr ____, dein

piano

7 # 5 6 4 3h 6 4 6 6h 4 2 # 6 5 6 5 6 4 5 6 4

59

piano

Mit - leid, dein Er - bar - men, Herr, dein Mit - leid, dein Er -
 Mit - leid, dein Er - bar - men, Herr, dein Mit - leid,

65

tr

bar - men, Er - bar - men trö - stet uns und macht uns frei,
 dein Er - bar - men trö - stet uns und macht uns frei,

71

trö - stet uns und macht uns frei, trö - stet uns und macht uns frei,
 trö - stet uns und macht uns frei, trö - stet uns und macht uns

77

frei, Herr, dein Mit - leid trö - - - stet uns und macht uns frei, dein Er -
 frei, trö - - - stet uns und macht uns frei, dein Er - bar - men, trö -

6 4 5 3 5 6 4 6 # 5 6 4 6 6

83

bar - men trö - - stet uns und macht uns frei; Herr, dein Mit - leid, dein Er -
 - stet uns und macht uns frei; Herr, dein Mit - leid, dein Er - bar - men, dein Er -

6 5 7 7 6 5 6 # 6 4 2 5 6 7

89

bar - men trö - - - stet uns und macht uns frei,
 bar - men trö - - - stet uns und macht uns frei, dein Er - bar - men

6 7 6 4 8 # 7 9 8 6 6 6 6 6 4 6 6 6 4 5 3

94

forte

tr

trö - - stet uns und macht uns frei, und macht - uns frei, und macht uns frei.

trö - - stet uns und macht uns frei, und macht - uns frei, und macht uns frei.

6
4
2

6

6
5

6

7

6

6

forte

99

forte

6

6

7

6

4
6

6

5

6

6

5

6

6

5

6

6

106

tr

tr

tr

6

5

6

4

5

3

7
4
2

7
6

5

6

6

6

4

6

6

6
4

5

3

2

6

112

tr

piano

piano

Dei - ne
tr

Dei - ne hol - de Gunst und

piano

118

simile

simile

hol - de Gunst und Lie - be, dei - ne wun - der - sa - men

Lie - be, dei - ne wun - der - sa - men Trie - be ma - chen

124

Trie - be ma - chen dei - - ne Va - ter - treu

dei - - ne Va - ter - treu wie - der neu,

130

— wie - der neu, dei - ne Va - ter - treu wie - der neu;
 dei - ne Va - ter - treu — wie - der neu;

6 4+ 2 6 4 7 6 4 3 6 4 6 5 7 # 6 7 4 2 5 #

forte

136

forte tr

7 4 5 6 4 6 6 4 5 # 6 6 6 6 4 5 #

142

dei - ne hol - de Gunst und Lie - be, dei - ne
 dei - ne hol - de Gunst und Lie - be, dei - ne

piano piano

7 7 7 7 # 6 6 6 # 7

piano

148

hol - de Gunst und Lie - be, dei - ne wun - der - sa - men
 hol - de Gunst und Lie - be, dei - ne wun - der - sa - men

154

Trie - be ma - chen dei - ne Va - ter - treu
 Trie - be ma - chen dei - ne Va - ter - treu, dei - ne Va - ter -

160

, dei - ne Va - ter - treu wie - der neu, wie - der neu.
 treu, dei - ne Va - ter - treu wie - der neu.

Da capo

30. Evangelista

Recitativo

Tenore

Und sie ka-men ei-lend und fun-den bei-de, Ma-ri-am und Jo-seph,

Continuo (2x)
Organo (bez.)
Organo

da - zu das Kind in der Krip-pe lie-gen. Da sie es a - ber ge-se-hen hat-ten, brei-te-

ten sie das Wort aus, wel - ches zu ih - nen von die - sem Kind ge - sa - get

war. Und al - le, für die es kam, wun - der-ten sich der Re - de, die

ih - nen die Hir - ten ge - sa - get hat - ten. Ma - ri - a a - ber be -

hielt al - le die - se Wor - te und be - weg - te sie in ih - rem Her - zen.

31. Aria

Violino solo

Alto

Continuo (2*)
Organo (bez.)

Musical notation for measures 1-7. The Violino solo part features a melodic line with eighth and sixteenth notes. The Continuo/Organo part provides a bass line with figured bass notation (6, 6, #, 6 4/2, 6 5, 6 4/2, 6, 6 5).

Musical notation for measures 8-15. The Continuo/Organo part includes figured bass notation (6 4/2, 6, 6, #, 6, 7 5, 6 5, 7).

Musical notation for measures 16-21. The Continuo/Organo part includes figured bass notation (6, 6, 6 4/2, 6 4/2, 6, 6 5, 6 4, 7 5, 7 #, 8 #, 7, 7 5).

Musical notation for measures 22-28. The vocal line begins with the lyrics "Schlie - ße, mein Her - ze, dies se - li - ge Wun - der". The Continuo/Organo part includes figured bass notation (7 5, 7 #, 6, 4, #, 6 #, 5 3, 6, 6 4/2, 6 6, 7 5, #, 4 2).

Musical notation for measures 29-36. The vocal line continues with the lyrics "fest — in dei-nem Glau - - - ben ein, fest — in dei-nem Glau - ben ein;". The Continuo/Organo part includes figured bass notation (6 5, 6 5 4/2, 4 2, 6 5, 6 5, 7 5, 3, 6, 7, 5 4, 3, 6 5, 9 6, 7 5, 6 4/2, 6).

Musical notation for measures 37-44. The vocal line concludes with the lyrics "schlie - ße, mein Her - ze, dies se - - li - ge Wun - der fest — in dei-nem Glau - ben, in dei-nem Glauben". The Continuo/Organo part includes figured bass notation (6 4/2, 5 4, 3, 7 5, 5 #, 6 4/2, 6 4, 3, 7 5, 7 #, 9, 6, 6, 7 5).

44

ein; schlie ße, mein Her - ze, dies se - li - ge Wun - der fest in dei - nem

50

Glau - ben ein, fest in dei - nem Glau - - ben, fest in dei - nem Glau - ben, in

57

dei - nem Glau - ben ein, fest in dei - nem Glau - ben ein!

forte

65

Las - se dies Wun - der, die gött - li - chen Wer - ke im - mer zur Står -

72

ke dei - nes schwa - chen Glau - bens sein; las - se dies Wun - der, die gött - li - chen

piano

79

ke dei - nes schwa - chen Glau - bens sein; las - se dies Wun - der, die gött - li - chen

86

Wer-ke im-mer zur Stär-ke dei-nes schwa-chen Glau-bens sein,

93

im-mer zur Stär-ke dei-nes schwa-chen Glau-bens sein!

100

Schlie-ße, mein Her-ze, dies se-li-ge Wun-der fest-

107

- in dei-nem Glau-ben, in dei-nem Glauben ein-, fest- in dei-nem Glau-ben, in dei-nem Glauben

114

ein; schlie-ße, mein Her-ze, dies se-li-ge Wun-der fest- in dei-nem

120

Glau-ben ein, fest- in dei-nem Glau-ben, in dei-nem Glauben ein-

127

fest in dei-nem Glau - ben ein, fest in dei - nem Glau - ben

134

forte

ein!

forte

140

32. Recitativo

Flauto traverso I

Flauto traverso II

Alto

Continuo (2x)
Organo (bez.)
Organo

Ja, ja, mein Herz soll es be - wah - ren, was es an die - ser

3

hol - den Zeit zu sei - ner Se - lig - keit für si - che - ren Be - weis er - fah - ren.

33. Choral

Soprano
Flauto traverso I, II in SV^a
Oboe I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo (2x)
Organo (bez.)

Ich will dich mit Fleiß be-wah-ren, ich will dir le-ben hier, dir will ich ab-fah-

ren, mit dir will ich end-lich schwe-ben vol-ler Freud oh-ne Zeit dort im an- dern Le-ben.

34. Evangelista

Recitativo

Tenore

Continuo (2x)
Organo (bez.)

Und die Hir-ten kehr-ten wie-der um, prei-se-ten und lob-ten

Gott um al-les, das sie ge-se-hen und ge-hö-ret hat-ten, wie denn zu ih-nen ge-sa-get war.

35. Choral

Soprano
Flauto traverso I, II in 8va
Oboe I, II
Violino I
Sopr. Flauto I, II

Alto
Violino II
Alto

Tenore
Viola
Ten. Viola

Basso

Continuo (2*)
Organo (bez.)
Organo

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

Seid froh die-weil, seid froh die-weil, daß eu-er Heil ist

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

hie ein Gott und auch ein Mensch ge-bo-ren, der, wel-cher ist der

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Herr und Christ in Da-vids Stadt, von vie-len aus-er-ko-ren.

Chorus I ab initio repetatur et claudatur

IV. Teil des Oratoriums
Am Fest der Beschneidung Christi

Fallt mit Danken, fällt mit Loben

Corno da caccia I, II in F

Oboe I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

IV. Teil

Fallt mit Danken, fällt mit Loben

36. Chorus

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

- Corno da caccia I
- Corno da caccia II
- Oboe I
- Oboe II
- Violino I
- Violino II
- Viola
- Soprano
- Alto
- Tenore
- Basso
- Continuo (1 bez., 1 unbez.)
- Organo (bez.)

The score is in 3/8 time and features several trills (tr) in the instrumental parts. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The Continuo and Organ parts include figured bass notation: 5 3, 6 4, 7 4 2, 8 5, 6 4 2 6 b, 6 4 2, 6, 6 5, 7 5.

9

tr

tr

tr

Empty musical staves for the fourth system.

6 4 2 6 6 6 4 2 6 6 5 4 6 4 2 6 6 3 #

17

25

Fallt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan - - ken, fällt mit Lo -

Fallt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan - - ken, fällt mit Lo -

Fallt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan - - ken, fällt mit

Fallt mit Dan - - - - -

5 6 7 8 6 6 6 7b 9 4b 3 6 6 6 4 5 3

43

Gna - den - thron; fällt mit Dan - ken, fällt mit Lo - ben,

Gna - den - thron; fällt mit Dan - ken, fällt mit Lo - ben,

Gna - den - thron; fällt mit Lo - ben, fällt mit Dan - ken,

Gna - den - thron; fällt mit Lo - ben, fällt mit Dan - ken,

51

fällt mit Lo - ben — vor des Höch - sten Gna - - - -
 fällt mit Lo - ben vor des Höch - sten Gna - - - -
 fällt mit Lo - ben — vor des Höch - - - sten Gna - - - -
 fällt mit Lo - ben, fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten

59

- den - thron, fällt mit Dan - ken, fällt mit Lo - ben, fällt mit Dan -

- den - thron, fällt mit Dan-ken—, fällt mit Lo - ben, fällt mit Dan -

- den - thron, fällt mit Dan - ken, fällt mit Lo -

Gna - den - thron, fällt mit Dan - ken, fällt mit Lo - ben, fällt mit

68

ken, fällt mit Lo - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

ken, fällt mit Lo - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

- - - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

Dan - - - ken, fällt mit Lo - - - ben, fällt mit Dan - ken, fällt mit Lo - ben

6 4 5 3 7 4 2 8 4 7 5 6 4 2 6 6

77

vor des Höch - sten Gna - den - thron!

vor des Höch - sten Gna - den - thron!

vor des Höch - sten Gna - den - thron!

vor des Höch - sten Gna - den - thron!

7 6 5 $\frac{6}{2} \frac{4}{4}$ 6 6 $\frac{6}{4}$ $\frac{5}{4}$ 6 $\frac{6}{4}$ $\frac{4}{4}$ 6 5 $\frac{6}{2} \frac{4}{4}$ 6 6 $\frac{6}{4}$ $\frac{5}{4}$

85

92

Got - tes Sohn
Got - tes Sohn
Got - tes Sohn

Got - - - tes

99

Musical notation for the first system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Both staves contain rests for the first six measures, followed by a final chord in the seventh measure.

Musical notation for the second system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. Both staves contain melodic lines with various note values and rests.

Musical notation for the third system, including a piano part and a vocal line. The piano part is in the bottom staff with a bass clef and a key signature of one flat, featuring a trill (tr) in the fifth measure. The vocal line is in the top staff with a treble clef and a key signature of one flat.

Vocal score with lyrics and a basso continuo line. The lyrics are: "will der Er - den Hei - land und Er - lö - ser wer - den, Hei - land". The basso continuo line is in the bottom staff with a bass clef and a key signature of one flat, featuring figured bass notation: 6, 6b, 6, 6, 6, 6, 7/5, #, 5/3, 4/2, 6/4, 6, 7/5, 6/5, #, -, 6, #.

113

Got - tes Sohn, Got - tes Sohn — dämpft der Fein - de Wut und To - ben;

Got - tes Sohn, Got - tes Sohn — dämpft der Fein - de Wut und To - ben;

- ser wer - den, Got - tes Sohn dämpft der Fein - de Wut und To - ben;

- ser wer - den, Got - tes Sohn — dämpft der Fein - de Wut und To - ben;

6 5 5 6 5 7 6 5 5 6 2 6 6 7 5 #

121

The musical score for measures 121-126 is presented in six systems. The first system (measures 121-122) features two staves with eighth-note chords. The second system (measures 123-124) includes trills (tr) and eighth-note chords. The third system (measures 125-126) continues with eighth-note chords and trills. The fourth system (measures 127-128) shows eighth-note chords. The fifth system (measures 129-130) consists of two empty staves. The sixth system (measures 131-132) features a bass line with fingering numbers: 6, 4, 2, 6, 6, 5, 6, 4, 2, 6, 6, 5, 5, 6, 6.

143

lö - ser wer - den, Hei - land und Er -
 lö - ser wer - den, Hei - land und Er - lö -
 lö - ser wer - den, Hei - land und Er - lö -
 lö - ser wer - den, Hei - land und Er -

6h # 6 # 6 6 5 6/4 2 6 # 6 6

149

lö - - ser wer - den, Got - tes Sohn, Got - tes Sohn
 - - ser wer - den, Er - lö - - - - - ser wer - den, Got - tes Sohn
 - - ser wer - den, Er - lö - - - - - ser wer - den, Got - tes Sohn
 lö - - - - - ser wer - den, Got - - - - - tes Sohn

Musical notation includes piano introduction, vocal staves with lyrics, and a bass line with figured bass notation: 6/5, 4, 6, 4, 6, 6/5, 7/5, 6/5.

157

—dämpft der Fein-de Wut — und To - ben. Fallt mit Dan - ken, fällt mit

dämpft der Fein-de Wut und To - ben. Fallt mit Dan - ken, fällt mit

—dämpft der Fein-de Wut und To - ben. Fallt mit Dan - ken, fällt mit

dämpft der Fein-de Wut und To - ben. Fallt mit Dan - ken, fällt mit

9 8 6 4 6 4 2 6 6 7 5 6 4 7 8 6 6 4 2 6 6 6 4 2 6 6

166

The musical score consists of five systems. The first system has two staves. The second system has two staves. The third system has three staves. The fourth system has four staves, with the top three containing vocal lines and the bottom one a bass line. The fifth system has one staff, which is a bass line. The lyrics are: "Lo-ben vor des Höch - sten Gna - den - thron, fällt mit". There are trills (tr) marked above several notes in the vocal parts. The bass line includes figured bass notation: 6 4 2, 6, 6 5b, 6 4 2, 6, 6, 7 6, 6 5.

Lo-ben vor des Höch - sten Gna - den - thron, fällt mit

Lo-ben vor des Höch - sten Gna - den - thron, fällt mit

Lo-ben vor des Höch - sten Gna - den - thron, fällt mit

Lo-ben vor des Höch - sten Gna - den - thron,

6 4 2 6 6 5b 6 4 2 6 6 7 6 6 5

174

Musical notation for the first system, measures 1-8. It consists of two staves in a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The melody is primarily in the treble clef, with some accompaniment in the bass clef.

Musical notation for the second system, measures 9-16. It consists of two staves in a grand staff. The melody continues in the treble clef, with accompaniment in the bass clef.

Musical notation for the third system, measures 17-24. It consists of three staves in a grand staff. The melody is in the treble clef, and there is more active accompaniment in the bass clef.

Musical notation for the fourth system, measures 25-32. It consists of four staves in a grand staff. The top staff contains the vocal melody with lyrics. The bottom three staves provide accompaniment. The lyrics are: "Dan - - - - - ken, Dan - - - - - ken, fällt mit Lo - - - - - ben, fällt mit Dan - ken, Dan - - - - - ken, fällt mit Lo - - - - - ben, fällt mit Dan - ken, fällt mit Dan - - - - - ken, fällt mit Lo - ben, fällt mit Dan - ken,"

Musical notation for the fifth system, measures 33-40. It consists of a single bass staff with figured bass notation. The figures are: 9 8 6, 6, 6 5 - 6, 7 3 4 3 2, 6, 6 5 - 6, 6, 6 4 2 -

183

fallt mit Lo-ben vor des Höch-sten Gna - den - thron,
fallt mit Lo-ben vor des Höch - sten Gna - den - thron,
fallt mit Lo-ben vor des Höch - sten Gna - den - thron, fällt mit Dan - ken,
fallt mit Lo-ben vor des Höch - sten Gna - den - thron, fällt mit Dan - ken,

6 7b 9 8 6 7 6 7 6 6 7

191

fallt mit Lo - ben, fällt mit Dan - ken, fällt mit Lo - ben — vor des Höch - sten Gna - -

fallt mit Lo - ben —, fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten Gna - -

fallt mit Lo - ben, fällt mit Lo - ben — vor des Höch - - - sten

fallt mit Lo - ben, fällt mit Lo - ben, fällt mit Dan - ken, fällt mit

200

den-thron, fällt mit Dan-ken, fällt mit

den-thron, fällt mit Dan-ken, fällt mit

Gna - den-thron, fällt mit Dan-ken, fällt mit

Lo - ben vor des Höch - sten Gna - den-thron, fällt mit Dan-ken, fällt mit

6
6

6
4
2

6
6

6

6

6

7
7
#

5

6
4
2b

6

208

Musical notation for the first system, measures 1-6. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a supporting line with quarter and eighth notes.

Musical notation for the second system, measures 7-12. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a supporting line with quarter and eighth notes.

Musical notation for the third system, measures 13-18. It consists of three staves: two treble clef staves and one bass clef staff. The top two staves contain a melodic line with eighth and quarter notes, and the bottom staff contains a supporting line with quarter and eighth notes.

Musical notation for the fourth system, measures 19-24, with lyrics. It consists of four staves: three treble clef staves and one bass clef staff. The lyrics are: "Lo-ben, fällt mit Dan - - - - - ken, fällt mit Lo - - - - - ben, Lo-ben, fällt mit Lo - - - - - ben, Lo-ben, fällt mit Dan - - - - - ken, fällt mit Lo - - - - - ben, Lo-ben, fällt mit Dan - ken, fällt mit Lo - - - - - ben,"

Musical notation for the fifth system, measures 25-30. It consists of a single bass clef staff. The notation includes a sixteenth-note triplet (marked '6'), a quarter note (marked '7b'), and a sixteenth-note triplet (marked '6 6b').

217

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten Gna - den - thron.

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten Gna - den - thron.

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten Gna - den - thron.

fällt mit Dan - ken, fällt mit Lo - ben vor des Höch - sten Gna - den - thron.

5 3 6 4b 6 4b 2 6 5 6 7 4 2 6 5 6 6 6 6 6 5

225

233

tr

tr

tr

tr

tr

6 4 2

6 5

6 4 2

6 5

7 6 5

9 8

6 6

37. Evangelista

Recitativo

Tenore

Und da acht Ta-ge um wa-ren, daß das Kind beschnitten wür-de, da ward sein Na-me ge-

Continuo (1 bez., 1 unbez.) Organo (bez.)

[sic!]

Organo

4

nennet Je-sus, wel-cher ge-nen-net war von dem En-gel, e-he denn er im Mut-ter-lei-be emp-fan-gen ward.

38. Recitativo con Chorale

Violino I

piano

Violino II

piano

Viola

piano

Soprano

Basso

Im - ma - nu - el, o sü - ßes Wort! Mein Je - sus heißt mein

Continuo (1 bez., 1 unbez.) Organo (bez.)

[sic!]

Organo

3

Hort, mein Je - sus heißt mein Le - ben. Mein Je - sus hat sich mir er -

5

ge - ben, mein Je - sus soll mir im - mer-fort vor mei-nen Au - gen schwe-ben. Mein Je - sus

6 3

8 *a tempo arioso*

Je - su, du mein
hei - ßet mei - ne Lust, mein Je - sus la - bet Herz und Brust. Komm! Ich will dich mit

6 5^b 6 7 6 6

11 *tr*

lieb - stes Le - ben, mei - - ner See - len Bräu - ti - gam,
Lust um-fas - sen, mein Her - ze soll dich nim-mer las - sen, ach!

6 6 6 4 6 6 5 6 7 5 7 6 6 5

14

der du dich vor mich ge - ge - ben an des bit - tern

So nimm mich zu dir, so nimm mich zu dir, ach, nimm mich zu dir, ach, ach —, nimm mich zu

6 4 5 6 6 7 6 5 6 5 6 6 6 6 6 6 6 6

17 *tr* *Recitativo*

Kreu - - - zes Stamm!

dir! Auch in dem Ster - ben sollst du mir das Al - ler - lieb - ste sein; in

6 5 7

20

Not, Ge - fahr und Un - ge - mach seh ich dir sehn - lichst nach. Was jag - te mir zu - letzt der

6 6 6 7 6

23

Tod für Grau-en ein? Mein Je-sus! Wenn ich ster-be, so weiß ich, daß ich nicht ver-der-be. Dein

26

Na-me steht in mir ge-schrie-ben, der hat des To-des Furcht ver-trie-ben.

39. Aria

Oboe I solo

piano f. piano f. piano

Soprano

Echo Soprano

Continuo (1 bez., 1 unbez.)
Organo (bez.)

Organo pizzicato

8

tr forte piano f. p.

15

f p. f. p. forte p.

Flößt, mein Hei-land, flößt dein

piano

22

Na - men, flößt, mein Hei-land, flößt dein Na - men auch den al - ler-klein - sten Sa - men je - nes

28

forte piano f. p. f.

stren-gen Schrek-kens ein? je - nes stren-gen Schrek-kens, je - nes stren-gen Schrek-kens,

34

tr

piano

flöst dein Na-men, flöst, mein Hei-land, flöst dein Na-men auch den

40

tr

al - ler-klein-sten Sa - men je - nes stren-gen Schrek-kens ein? Nein, du sagst ja sel - ber nein, Nein!

46

pp. piano pp.

du sagst sel - ber nein; flöst dein Na - men auch den al - ler-klein-sten nein!

52

tr

p. p.

Sa - men je - nes Schrek - kens ein? Nein, nein, nein, nein!

59

forte

tr

nein, du sagst ja sel-ber

nein! nein!

66

piano

tr

Sollt ich nun das Ster-ben scheuen? Nein, dein sü-ßes Wort ist

73

piano

da! O-der sollt ich mich er-freu - - - - - en? Ja—, du Hei-land, ja—,

80

du Hei-land sprichst selbst ja, ja, du Hei-land sprichst selbst ja, ja, ja,

ja! ja! ja,

87

forte

tr

ja, ja, ja, du Hei-land sprichst selbst

ja! ja, ja! ja!

94

tr

tr

Sollt ich

100

piano

nun das Ster-ben scheuen? Nein, dein sü - ßes Wort ist da - - - ! O-der sollt ich mich er - freu - - -

106

- en? Ja - , du Hei-land

113

sprichst selbst ja, ja, du Hei-land sprichst selbst ja, ja, du ja!

6 6 7 6 5 7 4 3 8 6 6 5 4 3 6 5 6 7

119

Hei-land sprichst selbst ja, ja, ja, ja, ja, ja, ja, du ja! ja, ja! ja, ja! ja, ja!

6 6 6 4 2 6 5 6 6

126

Hei-land sprichst selbst ja! forte

6 5 6 6 7 5 # 7 6 7 7 6 5 # 7 6 6 7

forte

132

p. f. p. f. p. f. p. f.

6 5 5 7 6 7 7 5 6 5 4 3

40. Recitativo con Chorale

Violino I *piano*

Violino II *piano*

Viola *piano*

Soprano

Basso

Continuo (1 bez., 1 unbez.)

Organo (bez.)

arioso

Je - su, mei - ne

Wohl - an, dein Na - me soll al - lein in mei - nem Her - zen

3

Re -

Freud und Won - ne, mei - - ne Hoff - nung, Schatz und Teil,

sein, al - lein dein Na - me soll in mei - nem Her - zen sein! So,

6

- citativo *arioso* *tr* *Re -*

so, so will ich dich ent-zük-ken, wenn Brust und Herz zu dir vor Lie-be bren-nen. Doch,

mein Er - lö - sung, Schmuck und Heil,

9 - *citativo* arioso

Hirt und Kö - - nig, Licht und Son - ne,
 Lieb - ster, sa - ge mir: Wie rühm ich dich, doch Lieb - ster, sa - ge mir: Wie

12 *Recitativo* arioso

ach! wie soll ich wür - dig - lich,
 rühmich dich, wie, wie dank ich dir? wie, Lieb - ster, sa - ge mir: Wie rühmich

15

mein Herr Je - su, prei - sen dich?
 dich, Lieb - ster, sa - ge, wie dank ich dir?

Org. Cont. *tasto Solo*

41. Aria

Violino I solo

Violino II solo

Tenore

Continuo
(1 bez., 1 unbez.)
Organo (bez.)
Organo

simile

4

7

10

13

piano

piano

Ich will — nur dir zu Eh-ren le - - - - -

piano

16

ben, mein Hei-land, gib mir Kraft — — — — — und Mut, daß

19

forte *piano*

forte *piano*

tr

es mein Herz recht eif - rig, recht eif - rig tut; ich will — nur

forte *piano*

23

forte

forte

dir zu Eh-ren le - - - - - ben,

forte

26

piano

piano

ich will nur dir zu Eh-ren le-

6 7 7 7# 6 4 2 6 5 6 4 2 6 5 6 6 6 6 4

piano

29

ben, mein Hei-land, gib mir Kraft und

6 4 2 6 5 6 5 4 2 6 6 5 6 5 6

32

Mut, daß es mein Herz recht eifrig, rechteifrig tut!

forte

6 6 5 4 2 6 5 4 # 6 7 7 7 7

forte

36

forte

7 7 # 4 2 6 7 7 7 7

39

42

45

piano

Stär - ke mich, dei - ne Gna - - - - - de

piano

49

wür - - dig-lich und mit Dan - - ken zu er - he - - - - - ben, mit

52

forte

forte

Dan - - - ken zu er - he - - ben;

forte

55

58

tr

piano

tr

piano

stär - - ke mich, dei - ne Gna - - -

piano

61

de wür-dig - lich und mit Dan-ken zu er -

64

he - ben, mit Dan-ken zu er - he -

67

adagio

- - ben, mit Dan-ken zu er - he - ben, mit Dan-ken zu er - he - - - - ben, zu er-he-ben!

Da capo

42. Chorale

Corno da caccia I

Corno da caccia II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo
(1 bez., 1 unbez.)
Organo (bez.)

Organo

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of ten staves. The woodwinds (Corns and Oboes) and strings (Violins and Viola) play a rhythmic pattern of eighth notes. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The Continuo and Organ parts provide a bass line with some figured bass notation (6, 5, 6).

5 (21)

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

Je - sus rich - te mein Be - gin - - nen,
 Je - sus zäu - me mir die Sin - - nen,

11 (27)

The musical score consists of a piano accompaniment and three vocal parts. The piano part includes a bass line with figured bass notation. The vocal parts have lyrics in German: "Je - sus blei - be stets bei Je - sus sei - nur mein Be - -".

Figured Bass (Bass Line):

5 5 6 6 7 # 6 7 6 6 5 9 8

Lyrics:

Je - sus blei - be stets bei
 Je - sus sei - nur mein Be - -

16 (32)

1. 2.

mir,
gier,

mir,
gier,

mir,
gier,

mir,
gier,

6 7 # b 7

36

Je - sus sei mir in Ge - dan - - - ken,
 Je - sus sei mir in Ge - dan - - - ken,
 Je - sus sei mir in Ge - dan - - - ken,
 Je - sus sei mir in Ge - dan - - - ken,

6 9 8 6 6 5 6/4 2 6/5

42

Je - su, las - se mich nicht

Je - su, las - se mich nicht

Je - su, las - se mich nicht

Je - su, las - se mich nicht

48

tr

tr

tr

wan - - ken!

wan - - ken!

wan - - ken!

5
4

3

5

6
6

V. Teil des Oratoriums
Am Sonntag nach Neujahr

Ehre sei dir, Gott, gesungen

Oboe d'amore I, II

Violino I, II

Viola

Soprano

Alto

Tenore

Basso

Continuo, Organo

Ehre sei dir, Gott, gesungen

43. Coro Vivace

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)
Organo

5

9

6 5 6 6 6 7

13

simile

7 6 7 6 7 6 5 6 5

17

Eh - re sei dir, Gott, Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -
Eh - re sei dir, Gott,
Eh - re sei dir, Gott, ge -
Eh - re sei dir, Gott, ge -
Eh - re sei dir, Gott, Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -

21

sun - gen, Eh - re sei dir, Gott,
sun - gen, Eh - re sei dir, Gott, Eh - re sei dir, Gott,
sun - gen, Eh - re sei dir, Gott, Eh - re sei dir, Gott,
sun - gen, Eh - re sei dir, Gott,

25

Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir,
 Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir,
 Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir, Gott, Eh - re sei dir,
 Eh - re sei dir, Gott, ge - sun - gen, Eh - re sei dir, Gott, Eh - re sei dir,

6 # 6 7 5 7 6 4 3 7

29

Gott, Eh - re sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, ge - sun - gen, dir sei Lob und Dank be -
 Gott, Eh - re sei dir, Gott, ge - sun - gen,

7 6 6 6

33

dir sei Lob und Dank be - reit, Lob und Dank, Lob und
 reit, Lob und Dank, Lob und Dank be - reit, dir sei Lob und Dank, Lob und Dank be -

6 4 6 5 # 6 5 4 3 6 6 6

37

dir sei Lob und Dank be - reit, Lob und Dank, Lob und Dank be -
 Dank be - reit, Lob und Dank be - reit, dir sei Lob und Dank, Lob und Dank be -
 reit, dir sei Lob und Dank be - reit, Lob und Dank be - reit, Lob und Dank be -
 dir sei Lob und Dank be -

9 8 6 7 7 6 6 6 6 6 6 5 4 6 5

41

reit, dir sei Lob und Dank _____, Lob und Dank be -
 reit, dir sei Lob und Dank _____, Lob und Dank be - reit'
 reit, dir sei Lob und Dank, dir sei Lob _____, Lob und Dank be -
 reit; Lob und Dank _____, dir sei Lob und Dank _____, sei Lob und Dank be -

6 6 4 3 6 7 9 8 6 7 6 5

45

reit' _____, dir sei Lob und Dank _____
 _____, dir sei Lob und Dank _____
 reit, dir sei Lob und Dank, Lob _____ und Dank _____
 reit' _____, dir sei Lob und Dank _____, Lob und

7 6 5 4 3 6 7 6

49

49

be - reit, dir sei Lob

be - reit, sei Lob

, und Dank be - reit, dir sei Lob

Dank, dir sei Lob, dir sei Lob

7 7 # 6/5 7 6 # 7 6

53

53

tr

und Dank be - reit;

und Dank be - reit;

und Dank be - reit;

und Dank be - reit;

6/5 6 6/4 # 6/4 5/3 # 6/4

Eh - re sei dir, Gott, ge -
 Eh - re sei dir, Gott, Eh - re sei dir, Gott, ge -
 Eh - re, Eh - re sei dir, Gott, ge -
 Eh - re sei dir, Gott, ge - sun - gen, sei dir, Gott, ge -

sun - gen_,
 sun - gen,
 sun - gen_,
 sun - gen,

65

dir sei Lob und Dank, Lob und Dank be-reit. Eh-re sei dir,
 dir sei Lob und Dank be-reit.
 dir sei Lob und Dank, dir sei Lob und Dank be-reit.
 dir sei Lob und Dank be-reit, Lob und Dank be-reit. Eh-re sei dir,

69

Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,
 Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir, Gott, Eh-re sei dir,

73

Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen,
 Gott, Eh - re sei dir, Gott, sei dir, Gott, ge - sun - gen, dir sei Lob und Dank be -

77

simile
simile
simile
simile
 dir sei Lob und Dank be - reit; Lob und Dank, Lob und
 reit; Lob und Dank, Lob und Dank be - reit; dir sei Lob und Dank, Lob und Dank be -

89

... dir sei Lob und Dank

reit'

reit', dir sei Lob und Dank, Lob und Dank

reit', dir sei Lob und Dank, Lob und Dank

reit', dir sei Lob und Dank, Lob und Dank

7 6 5 6 4 3 2 6 5 4 6

93

be - reit'

, sei Lob

be - reit', dir sei Lob

, und Dank be - reit', dir sei Lob

Dank, dir sei Lob, dir sei Lob

7 7 7 6 5 7 6 7 6

97

, sei Lob und Dank be - reit. Dich er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,
 und Dank be - reit. Dich - er - he - - bet al - le Welt,

6/5 6/4 5/3 6 6 6/4 5/3 6/4

101

weil dir un-ser Wohl ge-fällt,
 weil dir un-ser Wohl ge-fällt,
 weil dir un-ser Wohl ge-fällt,
 weil dir un-ser Wohl ge-fällt,

5/3 # 6 7 6 6 5 6 6 # 5 # 7

weil an - heut un - ser al - ler Wunsch ge -
 weil an - heut un - ser al - ler Wunsch ge -
 weil an - heut un - ser al - ler Wunsch ge -
 weil an - heut un - ser al - - - ler Wunsch ge -

lun - gen, weil uns dein Se - gen so herrlich er - freut;
 lun - gen, weil uns dein Se - gen so herrlich er - freut;
 lun - gen, weil uns dein Se - gen so herrlich er - freut;
 lun - gen, weil uns dein Se - gen so herrlich er - freut;

113

dich er-he - - bet al-le Welt, weil dir un -
 dich er-he - - bet al-le Welt, weil dir
 dich er-he - - bet al-le Welt, weil dir un -
 dich er-he - - bet al-le Welt, weil dir

6 4 6 6 5 6 6# 6 7 6# 4 5 3 6

118

- ser Wohl ge - fällt, weil an - heut -
 un - - ser Wohl ge - fällt, weil an -
 - ser Wohl ge - fällt, weil an -
 un - - ser Wohl ge - fällt, weil an - heut -

7 6 6 4 5 3 6 4 6 5 6 5 6

un - ser al - - - - lerWunschge - lun - gen, weil uns dein Se - gen so herrlich er - freut.
 heut un - ser al - - - - lerWunschge - lun - gen, weil uns dein Se - gen - so herr-lich er - freut.
 heut un - ser al - ler Wunschge - lun - - - gen, weil uns dein Se - gen - so herr-lich er - freut.
 un - ser al - - - - lerWunschge - lun - gen, weil uns dein Se - gen so herr-licher er - freut.

Da capo

44. Evangelista

Recitativo

Tenore

Da Je - sus ge - bo - ren war zu Beth - le - hem im jü - di - schen

Continuo (2x)
Organo (bez.)
Organo

Lan - de zur Zeit des Kö - ni - ges He - ro - dis, sie - he, da

ka - men die Wei - sen vom Mor - gen - lan - de gen Je - ru - sa - lem und spra - chen:

attacca

45.

Chor

Oboe d'amore I
Violino I

Oboe d'amore II
Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)
Organo (bez.)

Organo

Oboe d'amore I
Violino I
 Oboe d'amore II
Violino II
 Viola
 Soprano
 Wo, wo, wo ist der neu-ge - bor - ne Kö - nig der Jü - den, wo
 Alto
 Wo, wo, wo, wo ist der neu-ge - bor - ne Kö - nig der
 Tenore
 Wo, wo, wo, wo ist der neu-ge - bor - ne Kö - nig der
 Basso
 Wo, wo, wo, wo ist der neu-ge - bor - ne Kö - nig der
 Continuo (2x)
Organo (bez.)
 Organo
 6 # 6 # 6 3

3
 ist der neu-ge - bor - ne Kö - nig der Jü - den? wo, wo, wo,
 Jü - den, wo ist der neu - ge - bor - ne Kö - nig der Jü - den? wo,
 Jü - den, wo ist der neu - ge - bor - ne Kö - nig der Jü - den? wo,
 Jü - den, wo ist der neu - ge - bor - ne Kö - nig der Jü - den? wo,
 6 6 6

Recitativo

5 Ob. I senza l'oboe d'amore I

Viol. I piano

Ob. II senza l'oboe d'amore II

Viol. II piano

piano

wo?

wo? Sucht ihn in mei-ner Brust, hier wohnt er, mir und ihm zur Lust!

wo?

wo?

piano

8 Chor

con l'oboe d'amore I

con l'oboe d'amore II forte

forte

forte

Wir ha-ben sei-nen Stern ge-se-hen im

Wir ha-ben sei-nen Stern ge-se-hen im Mor-gen-

Wir ha-ben sei-nen Stern ge-se-hen im Mor-gen-lan-de,

Wir ha-ben sei-nen Stern ge-se-hen im Mor-gen-lan-de, wir ha-ben

forte

Recitativo

17

Ob. senza l'oboe d'amore I

Viol. *piano*

Ob. senza l'oboe d'amore II

Viol. *piano*

piano

- - ten, ihn an - zu - be - - - ten.

be - - - - ten, ihn an - zu - be - - ten. Wohl euch, die ihr dies Licht ge -

- - ten, ihn an - zu - be - - - ten.

- - ten, ihn an - zu - be - - - ten.

piano

20

se - hen, es ist zu eu-rem Heil ge - sche-hen! Mein Hei - land, du, du bist das Licht, das auch den

piano

23

Hei-den schei-nen sol-len, und sie, sie ken-nen dich noch nicht, als sie dich schon ver-eh-ren

7 3 6 4 2 5 5 6

26

wol-len. Wie hell, wie klar muß nicht dein Schein, ge-lieb-ter Je-su, sein!

5 4 2 6 7 6 4 2 6 7 6

46. Choral

Soprano
Oboe d'amore I,II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo(2x)
Organo(bez.)
Organo

Dein Glanz all Fin - - - ster - nis ver - zehrt, die

Dein Glanz all Fin - ster - nis ver - zehrt, die

Dein Glanz all Fin - - - ster - nis ver - zehrt, die

Dein Glanz all Fin - - - ster - nis ver - zehrt, die

5 6 5 6 6 6 4 3 6 4 2 6 5 6 7 5

4

trü - be Nacht in Licht ver - kehrt. Leit uns auf dei - nen We - - gen, daß

trü - be Nacht in Licht ver - kehrt. Leit uns auf dei - nen We - - gen, daß

trü - be Nacht in Licht ver - kehrt. Leit uns auf dei - nen We - - gen, daß

trü - - beNacht in Licht ver - kehrt. Leit uns auf dei - nen We - - gen, daß

6 9 6 6 7 6 4 6 4 7 5 7 6 6 6 6

8

Instr.: tr
Viol. II

dein Ge - sicht und herr - lichts Licht wir e - wig schau - - en mö - - gen!

dein Ge - sicht und herr - lichts Licht wir e - wig schau - - en mö - - gen!

dein Ge - sicht und herr - lichts Licht wir e - wig schau - - en mö - - gen!

dein Ge - sicht und herr - lichts Licht wir e - - - wig schau - en mö - - gen!

6 5 6 8 7 5 6 5 4 3 6 4 3 2 5 3 6 7 9 6 6 6

47. Aria

Oboe d'amore I
solo

Basso

Organo (*bez.*)
Continuo tacet

Organo

6 tr

12

18

24

piano

Er - leucht auch — mei - ne fin - stre Sin - nen, er - leucht auch

mei - - ne fin - stre Sin - nen, er - leuch - te mein Her - ze durch der Strah - -

- - - - - len kla - ren Schein, er - leucht auch mei - ne fin -

- stre Sin - nen, er - leuch - - - - - te mein Her - ze durch

der Strah - - - - - len kla - ren Schein, er - leucht auch mei - ne

fin - stre Sin - nen, er - leuch - te mein Her - ze durch der Strah - - - - - len

59

forte

tr

kla - - ren Schein!

65

71

piano

Dein Wort soll mir die hell - - - ste Ker - ze in

77

tr

tr

al - - - - - len mei - - - nen

83

forte

piano

Wer - - - ken sein; dies

119 *forte*

tr
kla - ren Schein!

126

132

138

48. Evangelista

Recitativo

Tenore

Da das der Kö-nig He-ro-des hör-te, er-schrak er und mit ihm das gan-ze Je-ru - sa-lem.

Continuo (2*)
Organo (bez.)

Organo

attacca

49.

accompagnato

Violino I

Violino II

Viola

Alto

Tenore

Continuo(2*)
Organo (bez.)

Organo

War - um wollt ihr er - schrek-ken? Kann mei-nes Je - su

3

Gegen-wart euch sol-che Furcht er - wek-ken? O! soll-tet ihr euch nicht viel-mehr dar- ü - ber

6 5

6

freu - en, weil er da-durch verspricht, der Men-schen Wohl-fahrt zu ver - neu - en. Und

8 7 5 6 6 7

50. -gelista

Ten.

ließ ver-samm-len al - le Ho-he - prie-ster und Schrift-ge-lehr-ten un - ter dem Volk und er - for-sche-te von

Cont. Org. 6 6 5

ih - nen, wo Chri - stus soll - te ge - bo - ren wer - den. Und sie sag - ten ihm: Zu Beth - le - hem

6^h 6^h 6^h

7 andante

im jü - di - schen Lan - de; denn al - so ste - het ge - schrie - ben durch den Pro - phe - ten: Und du

7^h 6^h 6^h 6^h

10

Beth - le - hem im jü - di - schen Lan - de, bist mit - nich - ten die klei - nest un -

4 3 7 6^h 4^h 3 7 6 7 6 7 6

13

- ter den Für - sten Ju - da; denn aus dir soll mir kom - men der Her - zog.

6^h 6 7 6 5 6 5 6 4

16

der ü - ber mein Volk I - - sra - el ein Herr sei.

7 6 7^h 6 4 2 6 6 6 4 5 6 7 6 7 6 5

51. Aria Terzetto

Violino solo

Soprano

Alto

Tenore

Continuo (2x)
Organo (*bez.*)
Organo

6

12

18

tr
piano

Ach, wenn wann wird die Zeit er-

6 4 2 6 5 6 6 4 5 # 6 7 # piano 6 6 7 5 # 6 5

24

schei - nen, wenn, ach, wenn wird die Zeit, die Zeit er - schei - nen,

Ach, wenn kömmt der Trost der Sei - nen, wenn,

6 4 5 # 6 6 6 7 5 4 2 6 6 5 6 4 5 # 6 5

29

wenn, ach, wenn wird die Zeit er - schei - nen, wenn, ach,

ach, wenn kömmt der Trost der Trost der Sei - nen,

6 6 5 6 4 3 6 5 7 # 6

34

wenn wird die Zeit _____, die Zeit er - schei - nen, ach____, wenn,
 schweigt, schweigt, er
 ach, wenn kömmt der Trost der Sei - nen, wenn, ach____, wenn,

3 4 6 6 6 6 6 6
 5h 5h 3h 5h 7h 5

39

ach, wenn wird die Zeit er - scheinen,
 ist schon würk - lich hier, schweigt, schweigt, schweigt, schweigt, er
 ach, wenn kömmt der Trost der Sei - nen,

6 6 6 6 6
 5 5 5 5 5

44

ach, wenn wird die Zeit er - schei - nen,
 ist schon würk - lich hier, schweigt, schweigt, schweigt, schweigt, er
 ach, wenn kömmt der Trost der Sei - nen,

6 6 6 6 6
 5 5 5 5 5

49

ist schon wu-rk-lich hier, er ist schon wu-rk-lich hier, ach, wenn schweigt, wenn ko-mmt der

54

wird die Zeit er-schei- er ist schon wu-rk-lich hier, schweigt, Trost der Sei-

59

nen? er ist schon wu-rk-lich hier! - - - nen?

65

6
6 5
6 4 3
6 5
7

6
#

71

6 5^h
6 5
7
7 5⁺
6
7
7 5⁺
6

77

piano

Je - - - su, ach so komm

piano

6 4 3
6 5
6 4 2
6 5
6 4 5
6 5
6 7
6 5

83

83

- - su, ach so komm zu mir, Je - - su, ach so

zu mir, Je - - - su, ach so komm

4 3 7# 4 3 7# 4 3 7

88

88

komm

-, ach, Je - - - - su, komm zu mir, ach, Je - - - - su, ach so komm

6 5 6 5

93

93

zu mir, Je - - su, ach so komm, so komm zu mir,

zu mir, ach so komm zu mir,

6 7 7 6 5 7 4 6 6 5 # 6

99

tr

Je - - su, ach so komm, Je - - - - - su, ach so

ach - - - so komm zu mir,

6 5 6 5 6 4 # 6 4 # 6 7 6

105

komm - - - zu mir, Je - - su, ach so komm - - -

Je - - - - - su, ach so komm - - - zu mir, Je - - su, ach so

4 3 7 # 4 3 7 4 3 7 #

111

- , ach, Je - - - - - su, komm, ach Je - - - - - su, ach komm - - -

komm

6 5 6 5 #

117

forte

zu mir, ach so komm zu mir,

zu mir, Je - - su, ach so komm, komm zu mir,

6 7 7 6 7 5 6 4 2 6 5 6 6

123

piano f.

ach so komm zu mir!

Je - su, ach so komm!

6 5 4 3 6 4 6 5 4 2 5 6 7 6 6 6 4 6 5 4

129

piano

Ach, wenn

Ach, wenn wird die Zeit er - schei - nen, wenn, ach, wenn

6 6 6 6 5 6 4 5 6 7 6

135

kömmt der Trost — der Sei - nen, wenn, ach, wenn kömmt der
 wird die Zeit, die Zeit — er - schei - nen, wenn, ach, wenn

6 4 6 6 6 6 5 6 5 6

140

Trost — , der Trost der Sei - nen, ach, wenn kömmt der Trost der
 wird die Zeit er - schei - nen, wenn ach, wenn wird die Zeit —

6 6 6 7 6 3 6 6 6 4

145

Sei - nen, wenn, ach —, wenn, ach, wenn
 schweigt, schweigt, er ist schon wük - lich hier, schweigt,
 —, die Zeit er - schei - nen, ach —, wenn, ach, wenn

6 7 6 9 6 7 6

150

kommt der Trost der Sei-nen, ach, wenn
 schweigt, schweigt, schweigt, er ist schon wü-ck-lich hier, schweigt,
 wird die Zeit er-schei-nen, ach, wenn

155

kommt der Trost der Sei-nen,
 schweigt, schweigt, schweigt, er ist schon wü-ck-lich hier, er ist schon
 wird die Zeit er-schei-nen,

160

ach, wenn kömmt der Trost der Sei- - - - -
 wü-ck-lich hier, schweigt, er ist - - - - schon wü-ck- - - - -
 ach, wenn wird die Zeit er-schei - - - - -

166

Musical score for measures 166-171. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "lich hier, schweigt, schweigt, schweigt, er ist schon würk-lich hier! nen!". The piano part includes a *forte* dynamic marking. The bass line has fingerings: 7, 7, 4/2, 6, #, 6/4, 2, 6, 6, 4, #, 5, forte, 6, 6.

172

Musical score for measures 172-177. The score is in G major (one sharp) and 4/4 time. It features a vocal line with a trill (*tr*) and a piano accompaniment. The piano part includes fingerings: #, 6, 5, 6, 5, #, 6, 6, 6, 6, 6, 5, 6, 6, 6, 5, 6, 7, #.

178

Musical score for measures 178-183. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes fingerings: 6, 6, 5, 6, 5, #, 6, 5, #, 7, 6, 6, 4, 2, 7, 5, 6.

184

tr

4 7 6 6 6 4 3 6 4 3 5 6 6 5

2 5 6 3 5 3 5 4 3 5 4 3

52. Recitativo

Oboe d'amore I

Oboe d'amore II

Alto

Mein Lieb-ster herr-schet schon. Ein Herz, das sei - ne Herr-schaft

Continuo (2x)
Organo (*bcz.*)

Organo

6 6 5 6

3

lic - bet und sich ihm ganz zu ei - gen gi - bet, ist mei - nes Je - su Thron.

6 5 6 6 6 4 5 3

53. Choral

Soprano
Oboe d'amore I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo (2*)
Organo (bez.)

Organo

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

Zwar ist sol - che son - dern ei - ne Her - zens - stu - be fin - stre Gru - be; wohl kein schö - ner doch, so - bald dein

6 6 6 6 5 5 9 8 4 # 5 6 6 5 2

4(8)

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

Für - sten - saal, Gna - den - strahl in den - sel - ben nur wird blin - ken, wird es vol - ler Son - nen dün - ken.

6 4+ 2 6 7 5 6 6 5 4 2 6 4 3

4 3 7 6 6 3 4 6 6 6 5 4 2 6 4 3

VI. Teil des Oratoriums
Am Epiphaniastag

Herr, wenn die stolzen Feinde schnauben

Tromba I, II, III in D
Timpani
Oboe I, II, auch Oboe d'amore I, II
Violino I, II
Viola
Soprano
Alto
Tenore
Basso
Continuo, Organo

VI. Teil

Herr, wenn die stolzen Feinde schnauben

54. Chorus

The musical score is arranged in a system of staves. The top section includes three Tromba parts (I, II, III) and Timpani. The middle section includes Oboe I and Oboe II. The bottom section includes Violino I, Violino II, Viola, and four vocal parts (Soprano, Alto, Tenore, Basso). At the very bottom are the Continuo (2x) and Organo (bez.) parts. The score is in G major (one sharp) and 3/8 time. The vocal parts are currently silent, indicated by whole rests. The instrumental parts feature rhythmic patterns and melodic lines. The Continuo and Organo parts have a simple bass line with some grace notes. The number '6' appears above the Continuo staff in the final two measures.

Tromba I

Tromba II

Tromba III

Timpani

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (2x)

Organo (bez.)

Organo

7

System 1: Four staves of music. The first staff begins with a measure containing a fermata over a note, with a '7' above it. The second and third staves contain rhythmic accompaniment. The fourth staff is the bass line.

System 2: Four staves of music. The first staff features a trill marked 'tr' in the sixth measure. The second and third staves continue the accompaniment. The fourth staff is the bass line.

System 3: Four staves of music. The first staff has a fermata over a note in the second measure. The second and third staves continue the accompaniment. The fourth staff is the bass line.

System 4: Four empty staves, indicating a section where the instruments are silent.

System 5: A single bass staff with a few notes. The notes are marked with fingerings: '6', '5', '6', and '5'.

14

piano

This system contains the first four staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with slurs and a fermata over the first measure. The second and third staves are also in treble clef, with the second staff having a piano dynamic marking. The fourth staff is in bass clef. The music consists of eighth and sixteenth notes with various articulations.

piano

piano

This system contains the fifth and sixth staves. The fifth staff is in treble clef and has a piano dynamic marking. The sixth staff is in bass clef and also has a piano dynamic marking. The music continues with similar rhythmic patterns and slurs.

piano

piano

piano

This system contains the seventh, eighth, and ninth staves. The seventh staff is in treble clef with a piano dynamic marking. The eighth staff is in treble clef with a piano dynamic marking. The ninth staff is in bass clef with a piano dynamic marking. The music continues with similar rhythmic patterns and slurs.

This system contains ten empty musical staves, consisting of five treble clef staves and five bass clef staves, with no musical notation present.

7 6 7 6 5 6 6 7 4 2 6 # 7 5 2 7 5 # Cont. 6 5 4 7 6 4

Org. 1 piano

This system contains the tenth staff, which is in bass clef. It features figured bass notation with numbers 7, 6, 7, 6, 5, 6, 6, 7, 4, 2, 6, #, 7, 5, 2, 7, 5, #, and a 'Cont.' marking. The music includes slurs and a fermata. The dynamic marking 'piano' is present, along with the instruction 'Org. 1'.

22



forte

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music begins with a rest in the first measure, followed by a melodic line in the top staff and a bass line in the bottom staff. The word "forte" is written below the first measure of the top staff.



forte

forte

This system contains the next two staves of music. The top staff continues the melodic line with various ornaments and slurs. The bottom staff continues the bass line. The word "forte" appears below the first measure of both the top and bottom staves.

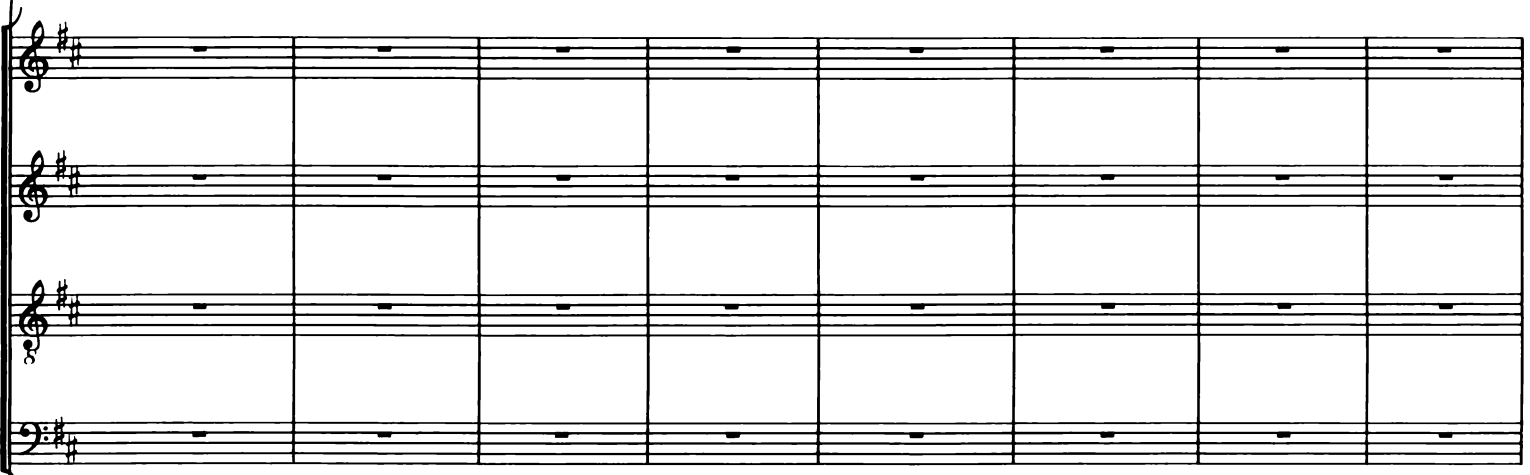


forte

forte

forte

This system contains the next three staves of music. The top staff continues the melodic line. The middle staff has a bass line. The bottom staff has a bass line. The word "forte" appears below the first measure of each of the three staves.



This system contains four empty staves, indicating a section of the score that has been omitted or is a placeholder.



7^b 5 6 4 5 # 6 4 # 6 #

forte

This system contains a single bass staff with a bass line. The notes are marked with fingering numbers: 7^b, 5, 6, 4, 5, #, 6, 4, #, 6, #. The word "forte" is written below the first measure.

30

tr

This system contains the first four staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It starts at measure 30, marked with a fermata. The music features a melodic line with eighth-note patterns and a trill (tr) in the final measure. The second, third, and fourth staves are mostly empty, with some rhythmic notation in the second measure.

This system contains the fifth and sixth staves. The fifth staff continues the melodic line from the first system, featuring eighth-note patterns and slurs. The sixth staff provides a bass line with eighth-note accompaniment.

This system contains the seventh, eighth, and ninth staves. The seventh staff continues the melodic line with eighth-note patterns and slurs. The eighth staff continues the bass line. The ninth staff is empty.

This system contains the tenth, eleventh, and twelfth staves, all of which are empty.

This system contains the thirteenth staff, which is a bass line with fingerings indicated by numbers 6, 4, 3, 6, 7, 6, 6, 6, 4, and 5 above the notes.

38

tr

tr

tr

piano

piano

piano

piano

piano

6

7

6

7

6

7

Cont.

Org. I

piano

46

54

62

70

so gib, daß
so gib, daß wir im fe - sten Glau - - - - -
wir im fe - sten Glau - - - - - ben, im fe - - - - -
so gib, daß

6
5

6
5

7
5

6

6
5

6
5

#

4
2

6

78

wir im fe - sten Glau - - - - - ben, im fe - - - - -
 - - - - - ben, im fe - - - - - sten Glau - ben, gib, daß wir im
 - - - - - sten Glau - ben, gib, daß wir im fe - sten Glau - ben, im fe - sten Glau - -
 so gib, daß wir im fe - sten Glau - - - - -

tutti

86

simile

- - sten Glau - - ben nach dei - ner

fe - sten Glau - - ben nach dei - ner Macht_ und Hül - fe sehn _____, nach

- - ben, im fe - sten Glau-ben nach dei - ner

- - - - - ben nach dei - ner Macht und Hül - fe sehn _____, nach dei-ner

6 5 6 4 7 6 4 6 6 #

94

Four empty musical staves (two treble clefs and two bass clefs) in the key of D major, ready for notation.

Two systems of musical notation. The first system consists of two treble clef staves with a vocal line and a piano accompaniment line. The second system consists of two bass clef staves with a vocal line and a piano accompaniment line.

Two systems of musical notation. The first system consists of two treble clef staves with a vocal line and a piano accompaniment line. The second system consists of two bass clef staves with a vocal line and a piano accompaniment line.

Two systems of musical notation with lyrics. The first system consists of two treble clef staves with a vocal line and a piano accompaniment line. The second system consists of two bass clef staves with a vocal line and a piano accompaniment line.

Macht und Hül - fe sehn _____, nach dei - ner Macht und Hül - fe, nach dei - ner
dei - ner Macht, nach dei - ner Macht und Hül - fe sehn _____, dei - ner
Macht und Hül - fe sehn _____, nach dei - ner Macht _____ und Hül - fe sehn _____, nach
Macht _____ und Hül - fe sehn _____, nach dei - ner Hül - fe sehn, nach dei - ner

Two systems of musical notation. The first system consists of two treble clef staves with a vocal line and a piano accompaniment line. The second system consists of two bass clef staves with a vocal line and a piano accompaniment line.

102

Hül - fe sehn, so — gib, daß

Hül - fe sehn —, nach dei - ner Macht — und Hül - fe, so

dei - ner Macht und Hül - fe sehn, nach — dei - ner Macht und Hül - fe, so

Macht und Hül - fe sehn —, nach dei - ner Macht — und Hül - fe, so

109

wir im fe - sten Glau - - - ben nach dei - ner Macht und Hül - fe
 gib, daß wir im fe - sten Glau - ben nach dei - ner Macht und Hül - fe
 gib, daß wir im fe - sten Glau - ben nach dei - ner Macht und Hül - fe
 gib, daß wir im fe - sten Glau - ben nach dei - ner Macht und Hül - fe

5 6 4 2 6 4 2 6 6 9 6 7 4 2 7 2 5 7 5 #

116

First system of musical notation. It consists of four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. Dynamics include *piano* and *forte*.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. Dynamics include *piano* and *forte*.

Third system of musical notation. It consists of four staves. The top staff is a vocal line with a melodic line and lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. Dynamics include *piano*, *forte*, and *simile*.

Fourth system of musical notation. It consists of four staves. The top three staves are vocal lines with the word "sehn!". The bottom staff is a bass line with lyrics. Dynamics include *sehn!* and *Wir wol - len dir al - lein ver -*.

Fifth system of musical notation. It consists of two staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *piano*, *forte*, and *solo*. Fingerings are indicated by numbers 1-5.

124

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of two staves with melodic lines.

Musical notation for the third system, consisting of three staves with accompaniment.

Musical notation for the fourth system, consisting of four staves with rests.

Musical notation for the fifth system, including vocal lines and piano accompaniment with lyrics.

trau - - - - - en, so kön-nen wir— den schar - fen

Musical notation for the sixth system, consisting of a single bass staff with figured bass notation.

Four empty musical staves (treble and bass clefs) for the first system, with a key signature of two sharps (F# and C#).

Two musical staves for the second system, containing rhythmic patterns and notes in treble and bass clefs.

Three musical staves for the third system, containing rhythmic patterns and notes in treble and bass clefs.

Four musical staves for the fourth system, including vocal lines with lyrics and piano accompaniment. The lyrics are: "trau -", "Wir wol - len dir al - lein ver -", "- en, so kön-nen wir den schar - fen Klau - en des Fein-des un - ver - sehrt ent -", "Klau-en des Fein - des un - ver - sehrt ent - gehn, un-ver - sehrt ent - gehn";

One musical staff for the fifth system, containing piano accompaniment with fingering numbers (6, 7, 6, 5, 7, 5, 6, 5, 7, 5, #, 6, #) and notes.

140

- en, so kön - nen wir den schar - fen Klau - en des Fein - des un - ver - seht ent -
 gehn, so kön - nen wir den schar - fen Klau - en des Fein - des un - ver - seht ent -
 trau - en, so kön - nen wir den schar - fen Klau - en des Fein - des un - ver - seht ent -
 Fein - des un - ver - seht ent - gehn, des Fein - des un - ver - seht ent -

156

164

Herr, wenn die stol - zen Fein - de schnau - - - - -

Herr, wenn die stol - zen Fein - de schnauben, Herr, wenn die stol - zen Fein - de

Herr, wenn die stol - zen Fein - de schnauben,

Herr, wenn die stol - zen Fein - de schnauben,

tutti

172

- ben, Herr, wenn die stol - zen Fein - de schnau - - - - - ben, die Fein - de

schnau - - - - - ben, Herr, wenn die stol - zen Fein - de

Herr, wenn die stol - zen Fein - de schnau - - - - -

Herr, wenn die stol - zen Fein - de

180

schnau-ben, so gib, daß wir im fe - sten Glau-ben

schnau-ben so gib, daß wir im fe - sten Glau-ben

- ben, so gib, daß wir im fe - sten Glau-ben

schnau-ben,so gib, daß wir im fe - sten Glau-ben nach dei - ner Macht und Hül - fe

solo

188

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, featuring a vocal line and a piano accompaniment line.

Musical notation for the third system, featuring a vocal line and a piano accompaniment line.

Musical notation for the fourth system, including lyrics for the vocal line and piano accompaniment.

Musical notation for the fifth system, showing a piano accompaniment line with fingering numbers.

196

Musical notation for the first system, consisting of four staves (treble and bass clefs) with rests.

Musical notation for the second system, consisting of two staves with rhythmic patterns.

Musical notation for the third system, consisting of three staves with rhythmic patterns.

Musical notation for the fourth system, including vocal lines with lyrics and a bass line.

nach dei - ner Macht und Hül - fe
 nach dei - ner Macht und Hül - fe sehn, nach dei - ner Macht und Hül - fe
 sehn, so gib, daß wir im fe - sten Glau - - ben nach - dei - ner Macht und
 Macht und Hül - - - - fe sehn, so gib, daß wir im fe - sten Glau -

Musical notation for the fifth system, consisting of a single bass staff with figured bass notation.

204

sehn, so gib —, daß wir — im fe - sten Glau - ben nach — dei - ner Macht und
 sehn, so gib, daß — wir im — fe - sten Glau - ben nach dei - ner Macht und
 Hül - fe sehn, daß wir — im fe - sten Glau - ben nach dei - ner Macht und
 - ben nach dei - ner Macht — und Hül - - fe sehn, nach dei - ner Macht und

Musical score for the first system, featuring piano and forte dynamics. The system consists of four staves: two treble clefs and two bass clefs. The first staff has a piano dynamic marking, and the second staff has a forte dynamic marking. The music is in a key with one sharp (F#) and a 4/4 time signature.

Musical score for the second system, featuring piano and forte dynamics. The system consists of two staves, both in treble clef. The first staff has a piano dynamic marking, and the second staff has a forte dynamic marking. The music continues with melodic lines and accompaniment.

Musical score for the third system, featuring piano and forte dynamics. The system consists of three staves: two treble clefs and one bass clef. The first staff has a piano dynamic marking, and the second and third staves have forte dynamic markings. The music includes complex rhythmic patterns and melodic lines.

Vocal score for the fourth system with German lyrics. The system consists of four staves: three treble clefs and one bass clef. The lyrics are: "Hül - fe sehn, dei - ner Hül - fe sehn; Herr, wenn die stol - zen Fein - Hül - fe sehn, dei - ner Hül - fe sehn; Herr, wenn die stol - zen Hül - fe sehn, dei - ner Hül - fe sehn; Herr, wenn die stol - zen Hül - fe sehn, dei - ner Hül - fe sehn; Herr, wenn die stol - -".

Organ accompaniment for the fourth system with figured bass and dynamics. The system consists of one bass clef staff. The figured bass includes figures: 7 5 #, Cont. 5 4, 7 4 2, 7 4 5, 6, 6 4, 5 #. The dynamic marking is piano, and the system ends with a forte dynamic marking.

219

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The second and third staves are also treble clefs, mostly containing rests. The bottom staff is a bass clef, also containing rests.

The second system continues the musical notation from the first system. The top staff has more melodic development with slurs and accents. The lower staves continue with rests and some accompaniment notes.

The third system shows further development of the melody in the top staff, with more complex rhythmic patterns and slurs. The accompaniment in the lower staves becomes more active with some eighth-note patterns.

- - de schnau - ben, so gib, daß wir im fe - - sten Glau - ben, im fe - -

Fein - de schnau - ben, so gib, daß wir im fe - sten Glau - ben nach dei - ner

Fein - de schnau - ben, so gib, daß wir im fe - sten Glau - ben nach dei - ner

- zen Fein - de schnau - ben, so gib, daß wir im fe - sten — Glau - ben nach dei - ner

The bottom staff of the page shows a bass line with figured bass numbers: 6, 6 4 #, 6 #, 6 6 5, 6. These numbers are placed below the notes to indicate specific fingerings or harmonic choices for a basso continuo player.

233

dei - ner Macht_ und Hül - fe sehn, nach dei-ner Macht und Hül - fe sehn!
 nach dei-ner Macht und Hül - fe sehn, nach dei-ner Macht und Hül - fe sehn!
 nach dei-ner Macht und Hül - fe sehn, nach dei-ner Macht und Hül - fe sehn!
 dei - ner Macht und Hül - fe sehn, nach dei-ner Macht und Hül - fe sehn!

55. Evangelista

Recitativo

Tenore

Basso

Continuo (2*)
Organo (bez.)

Organo

Da be - rief He - ro - des die Wei - sen heim - lich und er - ler - net mit

Fleiß von ih - nen, wenn der Stern er - schie - nen wä - re? Und wei - set sie gen Beth - le - hem und

sprach:

Herodes

Zie - het hin und for - schet flei - ßig nach dem Kind - lein, und wenn ihrs fin - det,

sagt mirs wie - der, daß ich auch kom - me und es an - be - te

56. Recitativo

accompagnato

Violino I

Violino II

Viola

Soprano

Continuo (2*)
Organo (bez.)
Organo

Du Fal - scher, su - che nur den Herrn zu fäl - len, nimm

al - le fal - sche List, dem Hei - land nach - zu - stel - len; der, des - sen Kraft kein Mensch er - mißt, bleibt

doch in sich - rer Hand. Dein Herz, dein fal - sches Herz ist schon, nebst al - ler sei - ner

List, des Höch - sten Sohn, den du zu stür - zen suchst, sehr wohl be - kannt.

57. Aria

Largo e staccato¹⁾

Oboe d'amore I

Violino I

Violino II

Viola

Soprano

Continuo (2x)
Organo (bez.)
Organo

10

Nur ein Wink von sei - nen

1) Zur Geltung dieser Vortragsbezeichnung siehe das Vorwort bzw. den Krit. Bericht.

14

Hän - den stürzt ohn-mächt - ger Menschen Macht, nur ein Wink von sei - nen

18 tr

Hän - den stürzt ohn-mächt-ger Menschen Macht. Hier wird al - - - le Kraft ver-

22

lacht , al - le Kraft ver - lacht!

26

tr

tr

5 6 7 6 5 6 6 # 4 2 7 4 2 7 5 4 3 9 # 7 6 4 3 6 5 4 2 6 4 2 6 5

31

tr

tr

6 6 6 5 6 4 5 6 6 7 4 2 6 5 4 2 5 6 7

35

4 2 4 2 5 7

39 *tr* *piano*

Spricht der Höch - ste nur ein Wort, spricht

piano

piano

piano

43 *tr* *piano*

— der Höch - - ste nur ein Wort, sei - ner Fein - de Stolz zu en - den, o, so

47 *tr* *tr*

müs - - sen sich so - fort, so - fort, so - fort, so - fort Sterb - li - cher Ge - dan - ken wen -

52

forte forte forte forte

den; spricht der

forte piano

57

piano piano piano

Höch - ste nur ein Wort, spricht der Höchste nur ein Wort, nurein Wort, sei - ner Fein - de Stolz zu

62

en - den, o, so müs - sen sich so - fort, o, so müs - sen sich so - fort Sterb - li -

67

cher Ge-dan-ken wen - den.

forte

72

piano

forte

piano

forte

piano

forte

piano

forte

77

forte

82

tr

tr

5 6 7 # 6 6 # 4 2 7 4 2 7 # 5 4 3 9 # 7 4 3 6 5 4 2 6 4 2 5

Detailed description: This system contains measures 82 through 86. It features a grand staff with four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). Measure 82 is marked with '82'. Trills are indicated with 'tr' above notes in measures 82, 83, and 84. The bass line includes a series of fingering numbers: 5, 6, 7, #, 6, 6, #, 4, 2, 7, 4, 2, 7, #, 5, 4, 3, 9, #, 7, 4, 3, 6, 5, 4, 2, 6, 4, 2, 5.

87

tr

tr

6 6 6 5 6 4 # 6 6 7 4 2 6 5 4 2 5 6 6 7 6 6 5

Detailed description: This system contains measures 87 through 91. It features a grand staff with four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). Measure 87 is marked with '87'. Trills are indicated with 'tr' above notes in measures 87, 88, and 89. The bass line includes a series of fingering numbers: 6, 6, 6, 5, 6, 4, #, 6, 6, 7, 4, 2, 6, 5, 4, 2, 5, 6, 6, 7, 6, 6, 5.

92

tr

tr

4 2 6 6 4 2 6 6 4 2 5 7 4 2 6 5 6 6 4 5 3

Detailed description: This system contains measures 92 through 96. It features a grand staff with four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#). Measure 92 is marked with '92'. Trills are indicated with 'tr' above notes in measures 92, 93, and 95. The bass line includes a series of fingering numbers: 4, 2, 6, 6, 4, 2, 6, 6, 4, 2, 5, 7, 4, 2, 6, 5, 6, 6, 4, 5, 3.

58. Evangelista

Recitativo

Tenore

Als sie nun den Kö-nig ge-hö-ret hat-ten, zo-gen sie hin. Und

Continuo (2*)
Organo (bez.)

[sic!]

Organo

sie-he, der Stern, den sie im Mor-gen-lan-de ge-se-hen hat-ten, ging für ih-nen hin, bis daß er

kam und stund o-ben ü-ber, da das Kind-lein war. Da sie den Stern sa-hen, wurden sie hoch er-

freu-et und gin-gen in das Haus und fun-den das Kind-lein mit Ma-

ri-a, sei-ner Mut-ter, und fie-len nie-der und be-te-ten es

an und tä-ten ih-re Schät-ze auf und schenk-ten ihm Gold, Weih-rauch und Myr-rhen.

59. Choral

Soprano
Oboe I,II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo(2*)
Organo(bez.)

Organo

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

Ich steh an dei - ner Krip-pen hier, o Je - su - lein, mein Le - ben;
ich kom-me, bring und schen-ke dir, was du mir hast ge - ge - ben.

6 6 4 2 5 6 5 5 3 6 4 6 5 4 3 5 6 4 3

9

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

Nimm hin! es ist mein Geist und Sinn, Herz, Seel und Mut, nimm al - les hin, und laß dirs wohl - ge - fal - len!

4 3 7 7 4 # 7 6 5 6 # 5 6 5 6 6

60. Evangelista

Recitativo

Tenore

Continuo(2*)
Organo(bez.)

Organo

Und Gott be - fahl ih - nen im Traum, daß sie sich nicht soll - ten wie - der

zu He - ro - des len - ken, und zo - gen durch ei - nen an - dern Weg wieder in ihr Land.

6 6 7 4 6 5 6 6

attacca

61. Recitativo

accompagnato

Oboe d'amore I

Oboe d'amore II

Tenore

Continuo(2x)
Organo(*bez.*)
Organo

So geht! Ge-nug, mein Schatz geht nicht von hier, er

8 7 4 2 5 3

3

allegro

adagio

forte

piano

forte

piano

8

blei-bet da bei mir, ich will ihn auch nicht von mir las-sen. Sein Arm wird mich aus

6 5 9 6 7 5 #

6

tr

forte

piano

forte

piano

8

Lieb mit sanft-muts-vol-lem Trieb und größ-ter Zärt-lich-keit um-fas-sen; er soll mein

6 7 3 7 6 4 3 6

forte

piano

9

forte

forte

8

Bräu-ti-gam ver-blei-ben, ich will ihm Brust und Herz ver-schrei-ben.

6 5 6 6 6

11

piano forte piano

piano forte piano

8 Ich weiß ge-wiß, er lie - bet mich, mein Herz liebt ihn auch in - nig - lich und wird ihn e - wig

6 5 6 2 6 4 2

14

forte piano forte piano

forte piano forte piano

8 eh-ren. Was könnte mich nun für ein Feind bei sol-chem Glück ver- seh- ren! Du, Je - su,

6 6 7 6 9 8 6 6 4 2

forte piano

17

adagio

8 bist und bleibst mein Freund; und werd ich ängst - lich zu dir flehn: Herr,

6 7 3 4 6 4 2

19

8 hilf, Herr, hilf!, so laß mich Hül - fe sehn!

6 5 6 4 7 5 6 9 8 6 4 3 7 5 5

62. Aria

Vivace¹⁾

Oboe d'amore I

Oboe d'amore II

Tenore

Continuo (2x)
Organo (*bez.*)

Organo

piano

piano

piano

8

forte

forte

tr

forte

15

piano

piano

Nun mögt ihr stol - zen Fein - de schrek - ken; was könnt ihr

piano

22

mir für Furcht er - wek - ken? Mein Schatz, mein Hort ist hier bei mir, mein

¹⁾Zur Geltung dieser Vortragsbezeichnung siehe das Vorwort bzw. den Krit. Bericht.

29

Schatz, mein Hort ist hier bei mir; nun mögt ihr stol - zen

35

Fein - de schrek - ken; was könnt ihr mir für Furcht er - wek - - - - ken? Mein

42

Schatz, mein Hort ist hier, mein Schatz, mein Hort ist hier bei mir.

forte

forte

49

57

tr

7 6 7 4 6 6 6 6 6 6 6 7 6 6 7 6 7 6 7 6

64

piano

piano

Ihr mögt euch noch — so grim - mig stel - len, droht nur, mich ganz — und

piano

6 7 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

71

gar zu fäl - len, doch seht! mein Hei - land woh - net hier —, doch seht! mein Hei - land

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

79

forte

forte

woh - net hier.

forte

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

87

piano

piano

Ihr mögt euch noch so grim - mig stel-len, droht nur —, mich ganz — und

piano

95

gar zu fäl - len, doch seht! Mein Hei-land woh - - - - net hier, doch

101

adagio *a tempo*

forte

forte

tr

8 seht —! mein Hei - land woh-net hier.

forte

109

tr

117

piano

piano

Nun mögt ihr stol - zen Fein - de schrek - ken; was

4 7 6 7 5 4 6 6 4 2 6 3 6 5 7 5 # 6 4 7 5 5 6 4 # 6 6

piano

125

könnt ihr mir für Furcht er - wek - ken? Mein Schatz mein Hort ist hier bei mir, mein

5 7 5 # 7 6 6 7 5 4 6 7 4 3 5 7 5 4 # 7 6 6 4 # 6 7 5

133

Schatz, mein Hort ist hier bei mir; nun mögt ihr stol - zen

4 # 6 4 3 7 9 8 6 6 9 6 # 6 7 5 7 5 4 2 6 # 6

139

Fein - de schrek - ken; was könnt ihr mir für Furcht er - wek - ken? Mein Schatz, mein

6 6 4 # 6 5 5 7 5 6 4 4 2 6 # 6 4 # 6 5 6 7 5 7 6

146

Hort ist hier bei mir, mein Schatz, mein Hort ist hier bei mir, mein

9 6 7 5 6 4 3 6 5 4 3 2 6 6 # 6 6 7 6 # 6 6 7 #

153

adagio *a tempo*

forte forte

Schatz, mein Hort ist hier bei mir, mein Schatz, mein Hort ist hier bei mir.

7 6 7 6 5 6 4 2 7 6 4 7 5 # 6 5 # 6 4 5 6 5

forte

162

6 6 5 9 5 4 2 6 5 4 5 6 4 5 # 6 5 # 6

169

7 5 6 4 3 # 4 3 6 4 7 5 4 3 # 7 4 8 3 6 5 4 2 4 2 4 3 6 6 5 # 6 7 5 #

63. Recitativo à 4

A tempo

Soprano
Alto
Tenore
Basso

Was will der Höl - len Schrek - ken nun _____

Was will uns Welt und Sün - de

Continuo(2*)
Organo(bez.)
Organo

_____, da wir in Je - su Hän - den ruhn _____, in Je - su

da wir in Je - su Hän - den ruhn _____,

tun _____, was will uns Welt und Sün - de

Was will der Höl - len Schrecken nun _____, der Höl - len

Hän - - - den ruhn _____, da wir in Je - su Hän - den ruhn?

da wir in Je - su Hän - den ruhn, da wir in Je - su Hän - den ruhn?

tun, da wir in Je - su Hän - den ruhn?

Schrek - ken _____, da wir in Je - su Hän - den ruhn, in Je - su Hän - den ruhn?

64. Choral

The musical score is arranged in systems. The first system includes Tromba I, Tromba II, Tromba III, and Timpani. The second system includes Oboe I and Oboe II. The third system includes Violino I, Violino II, and Viola. The fourth system includes Soprano, Alto, Tenore, and Basso. The fifth system includes Continuo (2x) and Organo (bez.).

Key signature: D major (one sharp).
Time signature: Common time (C).
Tempo: *piano*.

Rehearsal mark (20) is indicated at the beginning of the second measure of the first system.

Trills (tr) are marked above notes in Tromba I, Oboe I, Oboe II, Violino I, Violino II, and Viola.

Figured bass notation for the Continuo/Organo part includes: 7, 4, 2, 6, 6, 4, 5, 3.

3 (21)

First system of musical notation. It consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth notes and a trill (tr) in the second measure. The word "forte" is written below the staff in the second measure. The second and third staves are also treble clefs and contain simpler melodic lines. The fourth staff is a bass clef and contains a bass line.

Second system of musical notation, continuing from the first. It consists of two staves, both in treble clef with a key signature of two sharps. Both staves feature melodic lines with trills (tr) in the second measure.

Third system of musical notation, continuing from the second. It consists of three staves, all in treble clef with a key signature of two sharps. The top two staves have melodic lines with trills (tr) in the second measure. The bottom staff is a bass clef and contains a bass line.

Fourth system of musical notation, consisting of four empty staves in treble clef with a key signature of two sharps. This system appears to be a placeholder or a section where the music is not present.

Fifth system of musical notation, consisting of a single bass clef staff with a key signature of two sharps. It contains a bass line with several measures of music, including a trill. Above the staff, there are fingering numbers: 7/4, 2, 6, 6/4, 5/3, 6/5, 6/5, 5, 6.

6 (24)

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a complex rhythmic pattern of eighth and sixteenth notes, some with slurs. The second and third staves are also treble clefs, mostly containing rests with occasional eighth notes. The bottom staff is a bass clef with a similar rhythmic pattern of eighth notes.

The second system consists of two staves. The top staff is a treble clef with a melodic line of eighth notes, some with slurs. The bottom staff is a bass clef with a corresponding melodic line of eighth notes.

The third system consists of three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a long, sustained note (half note) that spans across the first two measures. The bottom staff is a bass clef with a melodic line.

The fourth system consists of four empty staves, all with a key signature of one sharp (F#).

The fifth system consists of a single bass clef staff. It begins with the instruction *simile*. The staff contains a melodic line with several fingerings indicated by numbers above the notes: 6, 6, 6, 6, 4, 2, 6, 6, 4, 6, 5, 7, 6.

9 (27)

The first system of music consists of four staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a melodic line featuring a trill (tr) over a quarter note. The second and third staves are also in treble clef and contain accompaniment. The bottom staff is in bass clef and provides a bass line. The system is divided into three measures by vertical bar lines.

The second system of music consists of two staves in treble clef with a key signature of two sharps. The top staff continues the melodic line with a trill (tr) and various rhythmic patterns. The bottom staff provides a corresponding bass line. The system is divided into three measures.

The third system of music consists of three staves in treble clef with a key signature of two sharps. The top staff features a trill (tr) and melodic development. The middle and bottom staves provide accompaniment. The system is divided into three measures.

The fourth system of music consists of four empty staves in treble clef with a key signature of two sharps, indicating a section where the instrument is silent.

The fifth system of music consists of a single bass clef staff. It contains a bass line with fingerings indicated by numbers 5, 6, 7, 6, 7, 6, 4, 2, 7. The system is divided into three measures.

12 (30)

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music is written in a 3/4 time signature. The first staff has a melodic line with eighth and quarter notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with chords and moving lines.

The second system consists of two staves, one in treble clef and one in bass clef. The key signature remains one sharp (F#). The music continues with a similar melodic and harmonic structure to the first system.

The third system consists of three staves, two in treble clef and one in bass clef. The key signature remains one sharp (F#). The music continues with a similar melodic and harmonic structure to the first system.

The fourth system consists of four staves, two in treble clef and two in bass clef. The key signature remains one sharp (F#). The music continues with a similar melodic and harmonic structure to the first system. The lyrics are written below the staves.

Nun denn seid ihr wohl ge - - ro - - - chen
 denn Chri - stus hat zer - bro - - - chen,

Nun denn seid ihr wohl ge - - ro - - - chen
 denn Chri - stus hat zer - bro - - - chen,

Nun denn seid ihr wohl ge - - ro - - - chen
 denn Chri - stus hat zer - bro - - - chen,

Nun denn seid ihr wohl ge - - ro - - - chen
 denn Chri - stus hat zer - bro - - - chen,

The fifth system consists of a single bass staff with figured bass notation. The key signature remains one sharp (F#). The figures are: 6/5, 6, 6, 6/4, 6/5, 6.

15 (33)

tr

tr

tr

tr

tr

an eu - rer Fein - de
was euch zu - wi - der

an eu - rer Fein - de
was euch zu - wi - der

an eu - rer Fein - de
was euch zu - wi - der

an eu - rer Fein - de
was euch zu - wi - der

7
4
2

6

6
4

5
#

#

5

6
5

#

18 (36)

First system of musical notation, measures 1-3. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#). The first staff has a trill (tr) over the final note of the third measure.

Second system of musical notation, measures 4-6. It consists of two staves: Treble and Bass. The key signature is one sharp (F#). Trills (tr) are present over the final notes of measures 5 and 6 in both staves.

Third system of musical notation, measures 7-9. It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). Trills (tr) are present over the final notes of measures 8 and 9 in the Treble and Alto staves.

Fourth system of musical notation, measures 10-12. It consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics "Schar, war." are written under the first three staves. The key signature is one sharp (F#).

Fifth system of musical notation, measures 13-15. It consists of one staff: Bass. The key signature is one sharp (F#). Fingerings are indicated by numbers 6, 4, 6, 5, 7, 4, 2, 6, 6, 4, 5, 3.

39

Tod, Teu - fel, Sünd und

Tod, Teu - fel, Sünd und

Tod, Teu - fel, Sünd und

Tod, Teu - fel, Sünd und

7
4
2

6

6
4

5
3

4
2
5

6

6 7
5

42

The first system of the musical score consists of four staves. The top staff features a complex melodic line with many sixteenth notes and slurs. The second and third staves have fewer notes, with some rests. The bottom staff provides a bass line with eighth and sixteenth notes.

The second system continues the musical score with four staves. The top staff has a melodic line with slurs. The second and third staves have fewer notes, with some rests. The bottom staff provides a bass line with eighth and sixteenth notes.

The third system continues the musical score with four staves. The top staff has a melodic line with slurs. The second and third staves have fewer notes, with some rests. The bottom staff provides a bass line with eighth and sixteenth notes.

The fourth system includes lyrics and consists of four staves. The lyrics are: "Höl - - - le sind ganz und", "Höl - - - le sind ganz und", "Höl - - - le sind ganz und", and "Höl - - - le sind ganz und". The top staff has a melodic line with slurs. The second and third staves have fewer notes, with some rests. The bottom staff provides a bass line with eighth and sixteenth notes.

The fifth system continues the musical score with four staves. The top staff has a melodic line with slurs. The second and third staves have fewer notes, with some rests. The bottom staff provides a bass line with eighth and sixteenth notes.

45

First system of musical notation, measures 45-47. It consists of four staves: Treble clef, Alto clef, Treble clef, and Bass clef. The key signature is two sharps (F# and C#). Measure 45 features a melodic line in the top Treble staff. Measures 46 and 47 show more complex rhythmic patterns in the top two staves.

Second system of musical notation, measures 45-47. It consists of two staves: Treble clef and Bass clef. The key signature is two sharps. This system includes trills (tr) in measures 46 and 47.

Third system of musical notation, measures 45-47. It consists of three staves: Treble clef, Treble clef, and Bass clef. The key signature is two sharps. This system includes trills (tr) in measures 46 and 47.

Fourth system of musical notation, measures 45-47. It consists of four staves: Treble clef, Treble clef, Treble clef, and Bass clef. The key signature is two sharps. The lyrics "gar ge - schwächt;" are written under the first three staves.

Fifth system of musical notation, measures 45-47. It consists of one staff: Bass clef. The key signature is two sharps. This system contains figured bass notation with figures: 9, 6, 6/4, 6/5, 7/#, 7/4, 2, 6, 6/4, 5/#, 7/5, 2.

48

bei Gott hat sei - ne Stel - - le

bei Gott hat sei - ne Stel - - le

bei Gott hat sei - ne Stel - - le

7 5 6 6 5 6 5 6 5 #

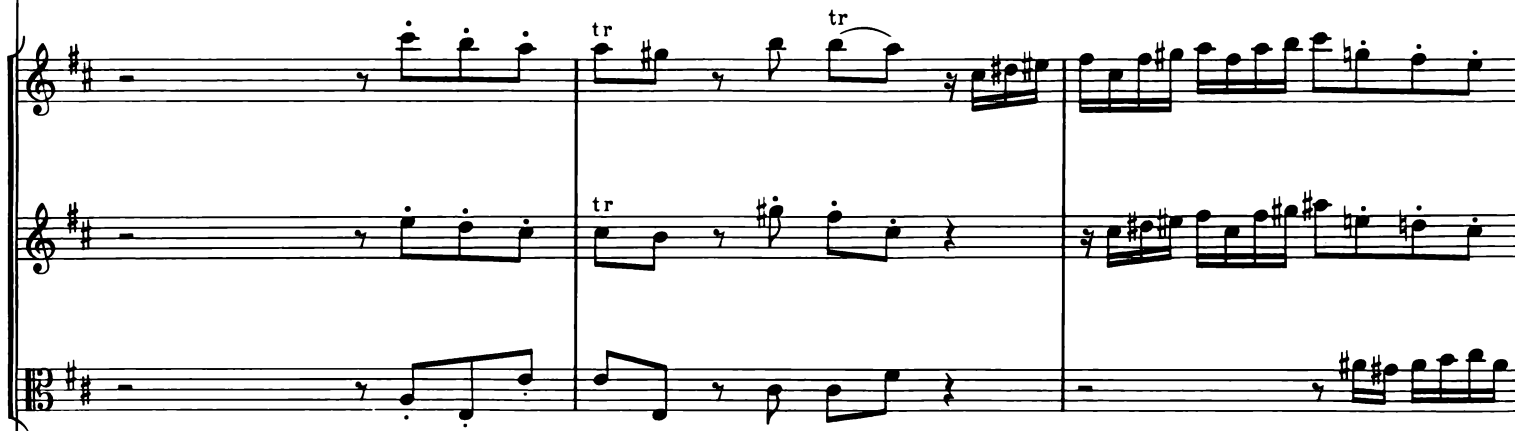
51



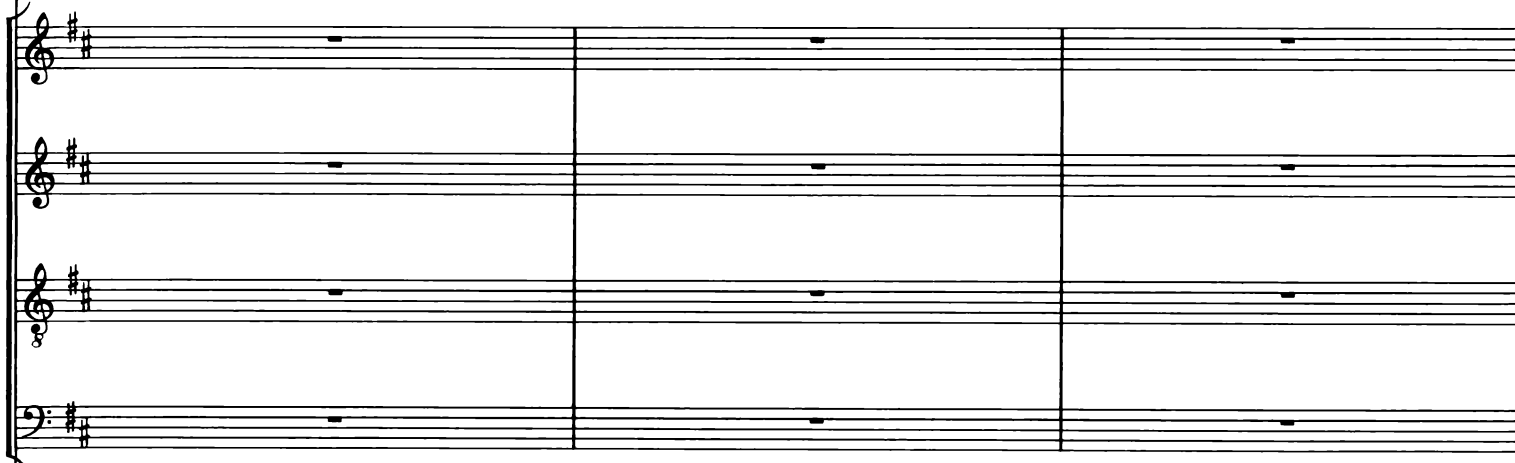
System 1: Four staves (treble and bass clefs). The first staff contains a melodic line starting with a treble clef and a key signature of two sharps (F# and C#). The second and third staves are mostly empty with some notes in the second measure. The fourth staff is empty.



System 2: Four staves. The first two staves contain melodic lines with trills (tr) in the second measure. The third and fourth staves contain accompaniment.



System 3: Four staves. The first two staves contain melodic lines with trills (tr) in the second measure. The third and fourth staves contain accompaniment.



System 4: Four empty staves.



System 5: A single bass clef staff containing a melodic line with fingerings: 7, 4, 2, 6, 6, 4, 6, 6, 5, 4, 3, 9, 7, 8, 6, 6, 5.

54

das mensch - li - che Ge -

das mensch - li - che Ge -

das mensch - li - che Ge -

das mensch - li - che Ge -

9 7 6 5 8 6 5 6 6 5 4 3

57

tr

tr

tr

schlecht.

schlecht.

schlecht.

schlecht.

60

tr

tr

tr

7
4
2

6

6

4

5

3

6

5

6

5

6

6

6

6

6

6

6

6

5

6

63

tr

tr

6
4
2

5

6

6

6
4

6
5

7

6
5

4 3

7
5

5

6

66

The musical score is written for guitar and consists of five systems of staves. The key signature is G major (one sharp) and the time signature is 4/4. The first system (measures 66-68) features a complex texture with a dense sixteenth-note pattern in the first staff, while the other staves have more sparse accompaniment. The second system (measures 69-71) continues with melodic lines in the first two staves. The third system (measures 72-74) shows further melodic development. The fourth system (measures 75-77) is mostly empty, with only some notes in the lower staves. The fifth system (measures 78-80) features a bass line with specific fingerings: 6, 2, 4, 6, 6, 4/2, 6, 5, 7, 6, 5.