

DIE BACH KANTATE

JOHANN
SEBASTIAN BACH

BWV 40
DAZU IST ERSCHIENEN
DER SOHN GOTTES

Kantate zum 2. Weihnachtstag
herausgegeben von Reinhold Kubik

Stuttgarter Bach-Ausgaben: Zur Gesamtausgabe der Kirchenkantaten Johann Sebastian Bachs

In der Reihe „Stuttgarter Bach-Ausgaben“ legt der Hänssler-Verlag eine Gesamtausgabe der rund zweihundert erhaltenen Kirchenkantaten von Johann Sebastian Bach vor. Zu jeder Kantate erscheinen Dirigierpartitur (zugleich Orgel- und Cembalostimme), Taschenpartitur, Instrumentalstimmen, Klavierauszug und gegebenenfalls Chorpartitur. Bei Kantaten, die als Ganzes oder in einzelnen Sätzen in mehreren authentischen Fassungen vorliegen, beschränkt sich die Editionsreihe in der Regel auf eine einzige. Fragmentarisch oder nichtauthentisch überlieferte Kantaten werden vervollständigt bzw. rekonstruiert. Einige Kantaten erscheinen in transponierter Form. Bei allen Kantaten wird eine singbare englische Textübersetzung unterlegt.

Sämtliche Kirchenkantaten Bachs sind – mit einer Ausnahme (BWV 71) – handschriftlich überliefert. Im Idealfall haben sich die autographe Partitur und das originale Aufführungsmaterial erhalten. Die Partiturautographe besitzen teilweise Konzeptcharakter, enthalten oft keine detaillierten Besetzungsangaben und in der Regel nur wenige Vortragsbezeichnungen, sind aber in den Notenlesarten verlässlicher als die gewöhnlich von Kopisten gefertigten Originalstimmen. Diese wiederum – als das eigentliche Aufführungsdokument – sind häufig von Bach selbst redigiert und mit präziseren Angaben zu Dynamik, Artikulation, Ornamentik und Besetzung ausgestattet. Für die Edition von Bachs Kantaten ergeben sich aus dieser „Doppelüberlieferung“ Probleme: nicht selten nämlich liegen Differenzen zwischen der autographen Partitur und den Originalstimmen vor. Dazu kommen noch graphische Ungenauigkeiten, etwa bei der Bogensetzung, und die für Handschriften des 18. Jahrhunderts typische Unvollständigkeit: dynamische und artikulatorische Anweisungen sind nicht immer und überall dort, wo sie gelten sollen, konsequent ausgeschrieben.

Nicht zu allen Kantaten indes steht das gesamte originale Quellenmaterial zur Verfügung. Besitzen wir nur das Partiturautograph, so fehlen uns wichtige Angaben – etwa zur Besetzung –, die sich mitunter nur hypothetisch erschließen lassen. Sind nur die Originalstimmen erhalten, haben wir keine Möglichkeit, den Notentext anhand der Partitur Bachs zu überprüfen. Ist solch ein Stimmenmaterial unvollständig auf uns gekommen, hat sich die betreffende Kantate nur als Fragment erhalten. Bei Kantaten, die nur in Fremdschriften überliefert sind, muß mit der Möglichkeit nichtauthentischer Veränderungen gegenüber dem Originaltext gerechnet werden.

Ziel unserer Kantatenausgabe ist ein Notentext, der heutigen Musikern ohne weitere „Einrichtung“ als Grundlage für eine Aufführung dienen kann. Dazu wird nach den Quellen ein Text erarbeitet, bei dem Fehler berichtigt, Unstimmigkeiten ausgeglichen und fehlende Angaben ergänzt sind. Auf einen Kritischen Bericht und auf graphische Kennzeichnung von Herausgeberzusätzen wird verzichtet. Für ersteres sei auf die bereits erschienenen bzw. noch zu erwartenden Kritischen Berichte der Neuen Bach-Ausgabe verwiesen; die graphische Differenzierung wiederum würde das Notenbild belasten und – da sich komplizierte Sachverhalte damit allein nicht darstellen lassen – letztlich doch eine verbale Erläuterung fordern.

In der Partitur erscheinen alle Stimmen in Klangnotierung und in den heute gebräuchlichen Schlüsseln. Die bei Bach inkonsequent gesetzten Silbenverteilungsbögen in den Singstimmen werden eliminiert, es sei denn, sie hätten ausnahmsweise artikulatorische Bedeutung; bei Choral-sätzen erscheinen sie nicht in den *colla parte* geführten Instrumentalstimmen. Die Balkensetzung wird vereinheitlicht. Die Ausführung

bestimmter rhythmischer Formeln (z. B. Punktierungen, die manchmal triolisch, manchmal überschärft, „in französischer Manier“, auszuführen sind) ist im Notentext angedeutet, wie auch die Appoggiaturen in den Rezitativen ausgeschrieben werden. Keine speziellen Empfehlungen gibt die Edition zu weiteren Auszierungen – etwa in Dacapo-Teilen von Arien. Der Generalbaß, in einfacher Weise ausgesetzt, sollte als Vorschlag angesehen und improvisatorisch modifiziert werden. Die Besetzung der Generalbaßgruppe (Violoncello, Kontrabaß, Fagott, Orgel und/oder Cembalo) sollte ausschließlich von klanglichen Aspekten bestimmt sein (Größe und Nachhall des Raumes, Besetzung der übrigen Partien, Können der Spieler); allgemein gültige Regeln können dafür nicht gegeben werden. Für Instrumentalpartien, die schwer zu besetzen sind (z. B. Zink), werden auch Alternativstimmen für heute übliche Instrumente vorgelegt (z. B. Trompete oder Flügelhorn). In den Rezitativen ist die textierte Singstimme in den Instrumentalstimmen mit abgedruckt, um das Begleiten zu erleichtern.

Herausgeber und Verlag danken folgenden Institutionen, ihren Leitern und Mitarbeitern, sehr herzlich für ihre Hilfe beim Zustandekommen dieser Gesamtausgabe: Staatsbibliothek Preußischer Kulturbesitz, Musikabteilung, Berlin (West); Deutsche Staatsbibliothek Berlin (DDR); Nationale Forschungs- und Gedenkstätten Johann Sebastian Bach der DDR, Leipzig; Johann-Sebastian-Bach-Institut, Göttingen. Besonderer Dank gilt Dr. Klaus Hofmann (Göttingen), Dr. Ulrich Prinz (Stuttgart), Hans Bergmann (Freiburg/Br.) und Dr. Paul Horn (Ravensburg) für unermüdete Beratung in vielen Einzelfragen.

Hinweise zu BWV 40

Zur Kantate BWV 40 sind zwei bezifferte Continuostimmen für alle Sätze überliefert: eine untransponierte (für Cembalo?) und eine wie üblich für Orgel um einen Ganzton tiefer transponierte. Es fällt schwer, diesen Quellenbefund anders zu deuten, als daß diese Kantate wohl mit Cembalo und Orgel aufgeführt wurde.

Da die beiden Corno-Partien die Spieler vor ziemliche Schwierigkeiten stellen könnten, legen wir eine Alternativfassung für Trompete oder Flügelhorn in B vor.

Im 1. Satz können die Takte 29–38 auch nur solistisch musiziert werden; Alfred Dürr wies jedenfalls auf die solistische Ausführung unbegleiteter Fugenexpositionen hin („Senza Ripieni“. – Almanach der *Stuttgarter Sommerakademie Johann Sebastian Bach* 1982, S. V/97).

Wien, Oktober 1983

Reinhold Kubik

Stuttgarter Bach-Ausgaben:

Foreword to the complete edition of Johann Sebastian Bach's church cantatas

Within the "Stuttgarter Bach-Ausgabe" series Hänssler-Verlag is preparing a complete practical edition of the approximately 200 surviving church cantatas by Johann Sebastian Bach. Our edition comprises full score (which serves at the same time for the organ or harpsichord part), pocket score, instrumental parts, piano reduction and vocal score as necessary. In the case of cantatas where more than one authentic version exists, either as the full work or in individual movements, this series limits itself as a rule to one version only. Cantatas which have been handed down in fragmentary or inauthentic form are completed or reconstructed. A few cantatas are transposed; all are printed with a singable English translation of the text.

All of Bach's church cantatas — with the one exception of BWV 71 — have been handed down in manuscript. For our purposes, it is ideal when both the autograph score and the original performance material have survived. The autograph scores are partly in draft form, often do not clearly specify instrumentation and contain few expression marks, but they present a more reliable musical notation than the parts do, since these were mostly written out by copyists. On the other hand, the original parts — as the actual documents on which performance was based — are furnished with more precise details regarding dynamics, articulation, ornamentation and instrumentation. The editing of Bach's cantatas is now and then hampered by problems arising from this "ideal" tradition, since differences are to be found between the autograph score and the original parts, many of which were revised by Bach himself. In addition to this, graphic details, such as the slurs, are not always exact, and the incompleteness typical of 18th century manuscripts is also a feature in the works: dynamic and articulation markings have not always been consistently incorporated into the notation where they belong.

But the whole source material has not survived for all the cantatas. If we are only in possession of the autograph score, then many important details — on instrumentation for example — are missing which occasionally can only be resolved by conjecture. If we have the instrumental parts alone, we have no possible way of checking the musical notation against the original score. If the parts material is incomplete, only fragments of the cantata have been preserved. Finally, there are cantatas which have survived only as copies, and this can sometimes lead to an altered representation of the original version.

The aim of this cantata series is to present a music edition which can serve as a basis for a performance by the modern musician without requiring further modification. Besides this, a study of the sources results in the production of a musical text in which errors are amended, discrepancies smoothed out and missing details filled in. We are forgoing the inclusion of a critical commentary and a graphic differentiation of editorial additions. For the former, we refer the reader to the *Kritische Berichte* already published and those planned in the *Neue Bach-Ausgabe*; regarding the latter, to make such distinctions would encumber the whole look of the printed music, and — as the more complicated findings cannot be recorded by this method alone — a verbal explanation would ultimately be necessary after all.

In the score all parts are notated in concert pitch and in the clefs in common use today. The slurs marking the distribution of the syllables over the notes, inconsistently set by Bach in the voice parts, are eliminated unless constituting, by way of exception, an articulatory importance; they are not included in the *colla parte* instrumental parts of the

chorale movements. The beaming has been standardised. The performance of certain rhythmic forms (for example dotted notes which are sometimes to be played in triplet rhythm and sometimes in an over-sharp "French manner") is indicated in the music and the appoggiaturas are written out in full in the recitatives. The simply realised continuo should be seen as a suggestion to be modified in improvisation. The edition offers no recommendations as to further embellishment — for instance in the *da capo* parts in the arias — or to the instrumental setting of the continuo group (violoncello, double bass, bassoon, organ and/or harpsichord): this should be decided by such factors as the room's size and resonance, the sound quality of the other parts and how well the performers can play; general rules cannot be laid down here. For instrumental parts which are difficult to occupy (such as for the cornett) alternative parts for instruments in usage today are made available (e. g. for trumpet and flügelhorn). In the recitatives the voice part with text is printed in the instrumental parts in order to facilitate the accompaniment.

The editor and publisher would like to offer grateful thanks to the following institutions, their directors and assistants, for all their help in making this edition come to fruition: Staatsbibliothek Preussischer Kulturbesitz, Music Department, West Berlin; Deutsche Staatsbibliothek Berlin (GDR); Nationale Forschungs- und Gedenkstätten Johann Sebastian Bach der DDR, Leipzig; Johann-Sebastian-Bach-Institut, Göttingen. Special thanks are due to Dr. Klaus Hofmann (Göttingen), Dr. Ulrich Prinz (Stuttgart), Hans Bergmann (Freiburg/Br.) and Dr. Paul Horn (Ravensburg) for responding to many open questions with untiring advice.

Remarks on BWV 40

For cantata BWV 40 two figured continuo parts have been handed down for each movement: one untransposed (for harpsichord?) and one, as usual, for organ, transposed down a whole tone. It would be difficult to construe these facts any other way than to assume that this cantata was performed with both harpsichord and organ.

As the two Corno parts may present some difficulties for the players, we are providing an alternative version for trumpet or flügelhorn in B^b.

In the first movement, bars 29–38 can also be performed soloistically; at least, Alfred Dürr refers to the soloistic performance of unaccompanied fugal expositions ("Senza Ripieni" — *Stuttgarter Sommerakademie Johann Sebastian Bach Almanac* 1982, p. V/97).

Vienna, October 1983
Reinhold Kubik

English translation:
Linda Booth

Zu diesem Werk liegen folgende Materialien vor:

Partitur = Orgelstimme (HE 31.040/01)

Taschenpartitur (HE 31.040/07)

Klavierauszug (HE 31.040/03)

Chorpartitur (HE 31.040/05)

Violino I (HE 31.040/11)

Violino II (HE 31.040/12)

Viola (HE 31.040/13)

Violoncello/Contrabbasso/Fagotto (HE 31.040/14)

Oboe I (HE 31.040/21)

Oboe II (HE 31.040/22)

Corno I in F/Fa, *auch als* Trompete I/Flügelhorn I in B/Si^b (HE 31.040/31)

Corno II in F/Fa, *auch als* Trompete II/Flügelhorn II in B/Si^b (HE 31.040/32)

Langspielplatte, Bestell-Nr. 98.653 (zusammen mit BWV 70), mit Einführung in die Kantate
Ausführende: Gohl, Kraus, Nimsgern; Figuralchor der Gedächtniskirche Stuttgart, Bach-Collegium Stuttgart;
Leitung: Helmuth Rilling)

Dazu ist erschienen der Sohn Gottes

BWV 40

1. Coro

Johann Sebastian Bach
(1685–1750)

Corno I

Corno II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

6

Aufführungsdauer/Duration: ca. 18 min.
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Herausgeber: Reinhold Kubik
Generalbaßbearbeitung: Paul Horn
English version by
Vernon and Jutta Wicker

6 ⁴

6 5 5 5 5

7

8 ¹⁰

Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

Da - zu ist er-schie-nen,
Christ was man-i - fest - ed,

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

tr

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a 7/8 time signature. It features a melodic line with a trill (tr) on the first measure. The lower staff is a piano accompaniment line, also in G major, with a bass clef and a 7/8 time signature, providing harmonic support with chords and moving lines.

The second system continues the musical piece with two staves. The vocal line (upper staff) and piano accompaniment (lower staff) maintain the 7/8 time signature and G major key signature, with the vocal line showing further melodic development.

The third system continues the musical piece with two staves. The vocal line (upper staff) and piano accompaniment (lower staff) maintain the 7/8 time signature and G major key signature, with the vocal line showing further melodic development.

da - zu ist er - schie - nen der Sohn Got - tes,
 Christ was man - i - fest - ed for this pur - pose,

da - zu ist er - schie - nen der Sohn Got - tes,
 Christ was man - i - fest - ed for this pur - pose,

da - zu ist er - schie - nen der Sohn Got - tes,
 Christ was man - i - fest - ed for this pur - pose,

da - zu ist er - schie - nen der Sohn Got - tes,
 Christ was man - i - fest - ed for this pur - pose,

6 6 6 6 7 7
 4 4+ 2

The piano accompaniment at the bottom of the page consists of two staves. The upper staff is in G major and the lower staff is in G major. The time signature is 7/8. The piece concludes with a final chord in G major. Below the piano part, there are some numerical markings: 6, 6, 6, 6, 7, 7, 4, 4+, 2.

10 ¹⁶

da - zu ist er-schie-nen, da - zu ist er-schie-nen der_ Sohn Got -
Christ was man-i - fest - ed, *Christ was man-i - fest - ed* *for_ this pur -*

da - zu ist er-schie-nen, da - zu ist er-schie-nen der_ Sohn Got -
Christ was man-i - fest - ed, *Christ was man-i - fest - ed* *for_ this pur -*

da - zu ist er-schie-nen, da - zu ist er-schie-nen der_ Sohn Got -
Christ was man-i - fest - ed, *Christ was man-i - fest - ed* *for_ this pur -*

da - zu ist er-schie-nen, da - zu ist er-schie-nen der Sohn Got -
Christ was man-i - fest - ed, *Christ was man-i - fest - ed* *for this pur -*

6 5
4 3

6 5
4 b

6 6 7 7
4 2 #

21
12

schie-nen, daß er die Wer - ke des Teu - fels zer - stö - re, daß er die Wer - ke des Teu-fels zer -
fest - ed, that all the works of the dev - il be vanquished, that all the works of the dev - il be

stö - re, daß er die Wer - ke des Teu - fels zer - stö - re, da - zu ist er -
vanquished, that all the works of the dev - il be vanquished, Christ was man - i -

stö - re, daß er die Wer - ke des Teu - fels zer - stö - re, daß er die Wer - ke des Teu-fels zer -
vanquished, that all the works of the dev - il be vanquished, that all the works of the dev - il be

stö - re, da - zu ist er - schie-nen, daß er die Wer - ke des Teu-fels zer -
vanquished, Christ was man - i - fest - ed, that all the works of the dev - il be

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

The second system of music consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

The third system of music consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

The fourth system of music consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

stö - re, da - zu ist er - schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer -
vanquished, Christ was man - i - fest - ed for this pur - pose, that all the works of the dev - il be

The fifth system of music consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

schie - nen, da - zu ist er - schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer -
fest - ed, Christ was man - i - fest - ed for this pur - pose, that all the works of the dev - il be

The sixth system of music consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

8 stö - re, da - zu ist er - schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer -
vanquished, Christ was man - i - fest - ed for this pur - pose, that all the works of the dev - il be

The seventh system of music consists of two staves. The upper staff is a vocal line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

stö - re, da - zu ist er - schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer -
vanquished, Christ was man - i - fest - ed for this pur - pose, that all the works of the dev - il be

The eighth system of music consists of two staves. The upper staff is a piano accompaniment line in G major, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. The lower staff is a piano accompaniment line, starting with a quarter rest followed by a quarter note G, then a quarter rest, and finally a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G.

6 7 5 # 6 7 7 4

stö - van - - - - -

5 5b 6 6

8
schie - nen der Sohn Got - tes, da - zu ist er - schie - nen der Sohn Got -
fest - ed for this pur - pose, Christ was man - i - fest - ed for this pur -

Solo

Da - zu ist er - schie - nen der Sohn Got -
Christ was man - i - fest - ed for this pur -

7 6 5^b 6 5 6 5 ^b 7 6 6 6 8

Solo

Da - zu ist er - schie - nen der Sohn Got -
 Christ was man - i - fest - ed for this pur -

tes, da - zu ist er - schie - nen, er - schie - - - nen der Sohn Got -
 pose, Christ was for this pur - pose, this pur - - - pose, for this pur -

tes, da - zu ist er - schienen, da - zu ist er - schie - nen der Sohn Got -
 pose, Christ was man - i - fest - ed, Christ was man - i - fest - ed for this pur -

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

tes, da - zu ist er - schie - nen der Sohn Got - tes,
 pose, Christ was man - i - fest - ed for this pur - pose,

Solo

Tutti

Da - zu ist er - schie - nen der Sohn Got - tes, da - zu ist er -
 Christ was man - i - fest - ed for this pur - pose, Christ was man - i -

Tutti

tes,
 pose, daß er die
 that all the

tes, da - zu ist er - schie - nen der Sohn Got - tes, da - zu ist er -
 pose, Christ was man - i - fest - ed for this pur - pose, Christ was man - i -

4 3 4 3 4 3 6 4 6 8 7b 6b

First system of musical notation, featuring a vocal line with a trill (tr) and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Tutti

Fourth system of musical notation, including vocal line and piano accompaniment.

da - zu ist er -
 Christ was man - i -

Fifth system of musical notation, including vocal line and piano accompaniment.

schie - nen der Sohn Got - - - tes, daß er die
 fest - ed for this pur - - - pose, that all the

Sixth system of musical notation, including vocal line and piano accompaniment.

Wer - ke des Teu - fels zer - stö - - - -
 works of the dev - il be van - - - -

Tutti

Seventh system of musical notation, including vocal line and piano accompaniment.

schie - nen der Sohn Got - - - tes, da -
 fest - ed for this pur - - - pose, Christ

Eighth system of musical notation, including vocal line and piano accompaniment.

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

41
20

schie - nen der Sohn Got - - - tes, da - zu ist er - schie -
 fest - ed for this pur - - - pose, Christ was man - i - fest -

Wer - ke des Teu - fels zer - stö -
 works of the dev - il be van -

- re, da -
 - quished, Christ

zu ist er - schie - nen der Sohn Got - - - tes,
 was man - i - fest - ed for this pur - - - pose,

7 9 7 6 5 b 6 5b 6

- re,
- quished,

da - zu ist er - schie - nen der Sohn
Christ was man - i - fest - ed for this

— ist er - schie - nen,
— man - i - fest - ed,
da - zu ist er -
Christ was man - i -

- re,
- quished,
da -
Christ

7 6 # 6 7 6 6^b 5[#]
#

da - zu ist er - schie - nen der Sohn Got - - -
 Christ was man - i - fest - ed for this pur - - -

Got - - - tes, da - zu ist er - schie - nen der Sohn
 pur - - - pose, Christ was man - i - fest - ed for this

schie - nen der Sohn Got - - - tes, da - zu ist er -
 fest - ed for this pur - - - pose, Christ was man - i -

zu ist er - schie - nen der Sohn Got - - - tes, da -
 was man - i - fest - ed for this pur - - - pose, Christ

6 6 4+ b 7 6b 6 5b 7b 6 6

tes, da - zu ist er - schie - nen der Sohn Got - -
 pose, Christ was man - i - fest - ed for this pur - -

Got - - -tes, da - zu ist er - schie - -
 pur - - -pose, Christ was man - i - fest - -

8
 schie - nen der Sohn Got - - -tes, da -
 fest - ed for this pur - - -pose, Christ

zu ist er - schie - nen der Sohn Got - tes, ist er - schie - nen der Sohn
 was man - i - fest - ed for this pur - pose, man - i - fest - ed for this

tes, der Sohn Got - - - - tes, ist er -
 pose, for this pur - - - - pose, man - i -

- nen der Sohn Got - tes, ist er - schie - nen, da - zu ist er -
 - ed for this pur - pose, man - i - fest - ed, Christ was man - i -

zu ist er - schie - nen der — Sohn Got - tes, daß er die
 was man - i - fest - ed for — this pur - pose, that all the

Got - tes, ist er - schie - nen der Sohn Got - - - - tes, daß er die
 pur - pose, man - i - fest - ed for this pur - - - - pose, that all the

4 5^b/₃ 6₅ 6 7 6 4 6₄/₂

schie - nen der Sohn Got - tes,
fest - ed for this pur - pose,

schie - nen der Sohn Got - - tes, da - zu ist er - schie -
fest - ed for this pur - - pose, Christ was man - i - fest -

Wer - ke des Teu - fels zer - stö - - - -
works of the dev - il be van - - - -

Wer - ke des Teu - fels zer - stö - - - -
works of the dev - il be van - - - -

6
4
2

6

8

6

6
5

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a key with one flat (B-flat) and a 4/4 time signature. The vocal lines feature a mix of quarter and eighth notes, while the piano accompaniment includes sixteenth-note patterns and sustained chords.

The second system of the musical score includes vocal and piano parts with lyrics. The lyrics are in German and English. The vocal lines continue with the same melodic and rhythmic patterns as the first system. The piano accompaniment provides harmonic support with chords and moving lines.

da - zu ist er - schie - nen der Sohn
 Christ was man - i - fest - ed for this

- nen der Sohn Got - - tes, daß er die Wer - ke des Teu - fels zer -
 - ed for this pur - - - pose, that all the works of the dev - il be

- re, daß er die Wer - ke des
 - quished, that all the works of the

- re,
 quished,

The third system of the musical score shows the piano accompaniment for the final part of the page. It features a series of chords and moving lines in both the right and left hands. The piano part concludes with a final chord in the right hand and a sustained note in the left hand.

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

First system of musical notation, measures 57-60. It consists of two staves in G major (one sharp). The upper staff features a rhythmic pattern of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment.

Second system of musical notation, measures 61-64. The upper staff continues with a melodic line, and the lower staff provides accompaniment. A fermata is placed over the final note of the upper staff in measure 64.

Third system of musical notation, measures 65-68. Similar to the previous systems, it shows a vocal line in the upper staff and accompaniment in the lower staff.

Fourth system of musical notation, measures 69-72. The lower staff includes a bass clef, indicating a change in the accompaniment's register.

Got - - - tes, da - zu _____ ist er - schie - nen der Sohn
 pur - - - pose, Christ was _____ man - i - fest - ed for this

Fifth system of musical notation, measures 73-76. The vocal line continues with the lyrics, and the accompaniment provides a steady rhythmic base.

stö - - - re,
 van - - - quished,

Sixth system of musical notation, measures 77-80. The vocal line continues with the lyrics, and the accompaniment provides a steady rhythmic base.

Teu - fels zer - stö - - -
 dev - il be van - - -

Seventh system of musical notation, measures 81-84. The vocal line continues with the lyrics, and the accompaniment provides a steady rhythmic base.

da -
 Christ

Eighth system of musical notation, measures 85-88. The vocal line continues with the lyrics, and the accompaniment provides a steady rhythmic base.

Ninth system of musical notation, measures 89-92. This system shows the piano accompaniment for the final measures of the page.

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

First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, featuring vocal lines and piano accompaniment.

Third system of musical notation, featuring vocal lines and piano accompaniment.

Fourth system of musical notation, featuring vocal lines and piano accompaniment.

Got-tes, daß er die Wer-ke des Teu-fels zer - stö -
pur-pose, that all the works of the dev - il be van -

daß er die Wer-ke des Teu-fels zer - stö -
that all the works of the dev - il be van -

- re, daß er die Wer-ke des
quished, that all the works of the

zu ist er-schie-nen der Sohn Got-tes, daß er die Wer-ke des
was man - i - fest - ed for this pur-pose, that all the works of the

9b 5b
8

7b

9 8 9b 6
7 4

30 ⁶¹

- - - - - re.
- - - - - quished.

- - - - - re, die Wer - ke des Teu - fels zer - stö - re.
- - - - - quished, the works of the dev - il be van - quished.

Teu - fels zer - stö - re, die Wer - ke des Teu - fels zer - stö - re.
dev - il be van - quished, the works of the dev - il be van - quished.

Teu - fels, die Wer - ke des Teu - fels zer - stö - - - re.
dev - il, the works of the dev - il be van - - - - quished.

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

Da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

Da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

Da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

Da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

6

7
4^b
26
5

da - zu ist er - schie - nen der _____ Sohn Got - tes,
 Christ was man - i - fest - ed for _____ this pur - pose,

da - zu ist er - schie - nen der _____ Sohn Got - tes,
 Christ was man - i - fest - ed for _____ this pur - pose,

da - zu ist er - schie - nen der _____ Sohn Got - tes,
 Christ was man - i - fest - ed for _____ this pur - pose,

da - zu ist er - schie - nen der _____ Sohn Got - tes,
 Christ was man - i - fest - ed for _____ this pur - pose,

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

da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

da - zu ist er - schie - nen,
 Christ was man - i - fest - ed,

5

7
4
2

6

Wer - ke des Teu - fels zer - stö - re, da - zu ist er - schie - nen, da - zu ist er -
works of the dev - il be vanquished, Christ was man - i - fest - ed, Christ was man - i -

Wer - ke des Teu - fels zer - stö - re, daß er die Wer - ke des Teu - fels zer - stö - re, da - zu ist er -
works of the dev - il be vanquished, that all the works of the dev - il be vanquished, Christ was man - i -

Wer - ke des Teu - fels zer - stö - re, daß er die Wer - ke des Teu - fels zer - stö - re, da - zu ist er -
works of the dev - il be vanquished, that all the works of the dev - il be vanquished, Christ was man - i -

da - zu ist er - schie - nen, daß er die Wer - ke des Teu - fels zer - stö - re, da - zu ist er -
Christ was man - i - fest - ed, that all the works of the dev - il be vanquished, Christ was man - i -

6 7^b 5^b 4^b

schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer - stö -
 fest - ed for this pur - pose, that all the works of the dev - il be van -

schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer - stö -
 fest - ed for this pur - pose, that all the works of the dev - il be van -

schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer - stö -
 fest - ed for this pur - pose, that all the works of the dev - il be van -

schie - nen der Sohn Got - tes, daß er die Wer - ke des Teu - fels zer - stö -
 fest - ed for this pur - pose, that all the works of the dev - il be van -

b 6 7 5

re, daß er die
quished, that all the

re, daß er die
quished, that all the

5

5

5

7

177

- re. quished.

- re. quished.

8 Wer - ke des Teu - fels zer - stö - re.
works of the dev - il be - van - quished.

Wer - ke des Teu - fels zer - stö - re.
works of the dev - il be - van - quished.

6

6
4
2

6
4
2

6

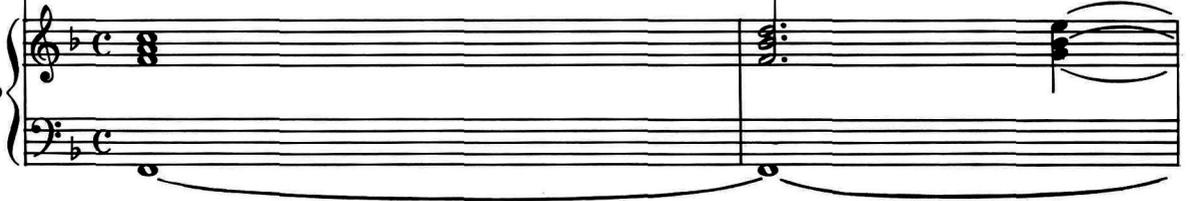
2. Recitativo

Tenore



Das Wort ward Fleisch und woh-net in der Welt, das Licht der Welt be-
The Word made flesh is liv - ing in this world, the Light of Man is

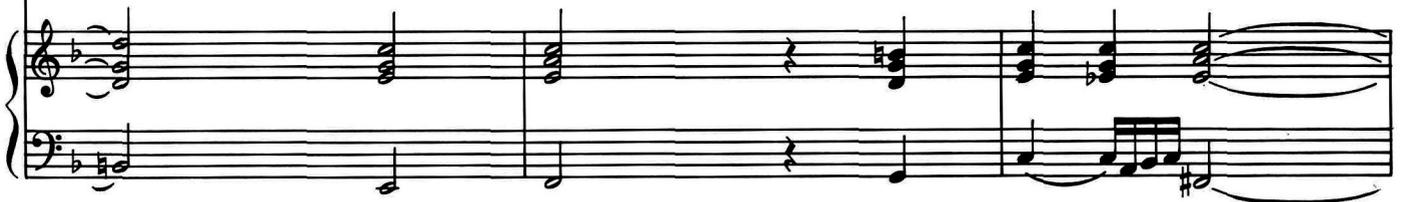
Basso continuo



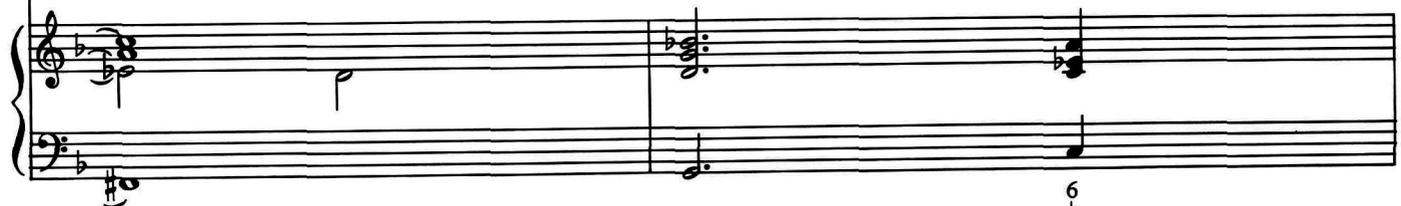
strahlt den Kreis der Er-den, der gro-ße Got-tes - sohn ver-läßt des Him-mels Thron, und
shin - ing all a - round us. The mighty Son of God descends from heaven's throne and



sei-ner Ma-je-stät ge-fällt, ein klei-nes Men-schen-kind zu wer-den. Be-denkt doch die - sen
he, the maj-es-ty on high, has cho-sen like a child to en - ter. Con-sid - er this ex-



Tausch, wer nur ge - den - ken kann; der Kö - nig wird ein Un - ter -
change all who can see the worth: the king as ser - vant comes to



11

tan, der Herr er-schei-net als ein Knecht und wird dem mensch-li - chen Ge -
 earth; the Lord has cho - sen here to serve. He is now born, O hu - man

13

schlecht, - O sü - ßes Wort in al - ler Oh - ren! - zu Trost und Heil ge - bo - ren.
 race; this pre - cious message all are hear - ing; his help and com - fort giv - ing.

6 7 6 4 3
 4 5

3. Choral

Soprano,
 Corno I, II,
 Oboe I,
 Violino I

Die Sünd macht Leid, die Sünd macht Leid; Chri - stus bringt Freud, weil
 Sin - brings dis - tress, sin brings dis - tress, Christ bless - ed - ness, for

Alto,
 Oboe II,
 Violino II

Die Sünd macht Leid, die Sünd macht Leid; Chri - stus bringt Freud, weil
 Sin - brings dis - tress, sin brings dis - tress, Christ bless - ed - ness, for

Tenore,
 Viola

Die Sünd macht Leid, die Sünd macht Leid; Chri - stus bringt Freud, weil
 Sin - brings dis - tress, sin brings dis - tress, Christ bless - ed - ness, for

Basso

Die Sünd macht Leid, die Sünd macht Leid; Chri - stus bringt Freud, weil
 Sin - brings dis - tress, sin brings dis - tress, Christ bless - ed - ness, for

Basso continuo

6 8 # 7 7^b # 5 #

4

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

er zu Trost in die - se Welt ist kom - men. Mit uns ist Gott nun
 he has come to bring this world great com - fort. With us is God in

5 5 5 6 6 6b 5 6 #

8

in der Not: wer ist, der uns als Chri - sten kann ver - dam - men?
 all our need: Who then can harm us Chris - tians or con - demn us?

in der Not: wer ist, der uns als Chri - sten kann ver - dam - men?
 all our need: Who then can harm us Chris - tians or con - demn us?

in der Not: wer ist, der uns als Chri - sten kann ver - dam - men?
 all our need: Who then can harm us Chris - tians or con - demn us?

in der Not: wer ist, der uns als Chri - sten kann ver - dam - men?
 all our need: Who then can harm us Chris - tians or con - demn us?

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

4. Aria

Oboe I

Oboe II

Violino I

Violino II

Viola

Basso

Basso continuo

The musical score for '4. Aria' is presented in a system of seven staves. The top two staves are for Oboe I and Oboe II, both starting with a forte (*f*) dynamic. The next three staves are for Violino I, Violino II, and Viola, also marked *f*. The Basso staff is mostly silent. The Basso continuo part is written in two staves (treble and bass clef) and includes figured bass notation: 6, 4, 2, 6, 6, 7, 4, 2, 8, 5, #, 8, 4, 2, 7, #. The score features a variety of note values, rests, and articulation marks throughout.

12

Höl - li - sche
Dev - il - ish

6 5 2 4+ 6 6 5 4 6 #

18

Schlan - ge, ser - pent,
wird dir nicht are you not
ban - ge? fear - ful?

6 4+ 2 6 6 5 4 6 6 6

24

Musical notation for measures 24-29, piano part. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major. The music features a steady eighth-note accompaniment with a dynamic marking of *p* (piano).

Musical notation for measures 24-29, vocal part. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a steady eighth-note accompaniment with a dynamic marking of *p* (piano).

Höl - li - sche Schlange, wird dir nicht ban - ge, höl - li - sche
 Dev - il - ish ser - pent, are you not fear - ful, dev - il - ish

Musical notation for measures 24-29, piano accompaniment. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a steady eighth-note accompaniment with a dynamic marking of *p* (piano). Fingering numbers are provided below the notes: 4 #, 6 4 2, 6, 8 5, 6 5.

30

Musical notation for measures 30-35, piano part. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a steady eighth-note accompaniment with a dynamic marking of *p* (piano).

Musical notation for measures 30-35, vocal part. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a steady eighth-note accompaniment with a dynamic marking of *p* (piano).

Schlan - ge, wird dir nicht ban - ge, höl - li - sche Schlange, höl - li - sche
 ser - pent, are you not fear - ful, dev - il - ish ser - pent, dev - il - ish

Musical notation for measures 30-35, piano accompaniment. The score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a steady eighth-note accompaniment with a dynamic marking of *p* (piano). Fingering numbers are provided below the notes: 6 8, 6 6, 7 4 2, 8 5 #, 5 4 #.

Schlan - ge, wird dir nicht ban - ge, wird dir nicht ban - ge, wird dir nicht
 ser - pent, are you not fear - ful, are you not fear - ful, are you not

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

ban - ge, h"ol - li - sche Schlange?
 fear - ful, dev - il - ish ser - pent?

6 6 6 # 6 4+ 6
 2 2 2 2

Der dir den
He who will

Kopf als ein Sie - ger zer - knickt, der dir den Kopf als ein Sie - ger zer -
bruise your head, vic - tor is he, he who will bruise your head, vic - tor is

60

Musical notation for measures 60-65, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat).

knickt, ist nun ge - bo - ren, und die ver - lo - ren, werden mit
he. Christ has been born now for those who per - ish and will e -

Piano accompaniment for measures 60-65, showing the left and right hand parts.

4 4 6^b 7 9^b 8 6 6 6 6
 4 4 4 4 2 4 2 4 4

66

Musical notation for measures 66-71, featuring a vocal line and piano accompaniment. The key signature has one flat (B-flat). Dynamics include *f* (forte).

e - wi - gem Frie - den be - glückt.
ter - nal - ly bring them his peace.

Piano accompaniment for measures 66-71, showing the left and right hand parts.

7^b 6 7 4 3 #

72

Der dir den
He who will

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

78

Kopf als ein Sie - ger zer - knickt, der dir den Kopf als ein Sie - ger zer -
bruise your head, vic - tor is he, he who will bruise your head, vic - tor is

8^b 5 6^b 5 6 5

knickt, ist nun ge - bo - - ren, und die ver -
 he. Christ has been born now for those who

5b 5 5 6 7 # 4 #

lo - ren, und die ver - lo - ren, werden mit e - wi - gem Frie - den be -
 per - ish, for those who per - ish and will e - ter - nal - ly bring them his

7# 4 3 7b 3 7 6 7 # 6 6

96

glückt, mit e - wi - gem Frie -
 peace, e - ter - nal - ly bring

8 4 2+ 7# 6 5 2 4+ 6

102

- den, die wer - den mit e - wi - gem Frie - den be - glückt.
 — them peace, and will e - ter - nal - ly bring them his peace.

6 6 5 # 6 5 6 4 5 # 6 4+ 2

108

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

115

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

5. Recitativo

Violino I

Violino II

Viola

Alto

Die Schlan - ge, so im Pa - ra - dies auf al - le A - dams -
 The ser - pent, that in par - a - dise has brought on Ad - am's

Basso continuo

Violino I

Violino II

Viola

Alto

kin - der das Gift der See - len fal - len ließ, bringt uns nicht mehr Ge -
 chil - dren the curse that poi - sons ev' - ry soul, no long - er can bring

Basso continuo

6

5

fahr; des Wei - bes Sa - men stellt sich dar, der Hei - land ist ins Fleisch ge -
 harm. The Son of Man has come to us, the Sav - iour has re - vealed his

6

7

kom - men und hat ihr al - les Gift be - nom - men. Drum sei ge -
 be - ing and all the poi - son's pow'r is tak - en. Be now at

6 7 b

8
5b

trost! be - trüb - - ter Sün - der.
 peace, you griev - - ing sin - ner!

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

6. Choral

Soprano,
 Corno I, II,
 Oboe I,
 Violino I

Schüttle dei - nen Kopf und sprich: Fleuch, du al - te Schlan - ge!
 Shake your head, speak fer - vent - ly: flee, you wick - ed ser - pent!

Alto,
 Oboe II,
 Violino II

Schüttle dei - nen Kopf und sprich: Fleuch, du al - te Schlan - ge!
 Shake your head, speak fer - vent - ly: flee, you wick - ed ser - pent!

Tenore,
 Viola

Schüttle dei - nen Kopf und sprich: Fleuch, du al - te Schlan - ge!
 Shake your head, speak fer - vent - ly: flee, you wick - ed ser - pent!

Basso

Schüttle dei - nen Kopf und sprich: Fleuch, du al - te Schlan - ge!
 Shake your head, speak fer - vent - ly: flee, you wick - ed ser - pent!

Basso continuo

6 6 6 6 7 6 6 6 4 3 #

5

Was er - neurst du dei - nen Stich, machst mir angst und ban - ge?
 Why do you re - new your sting, try - ing thus to scare me,

Was er - neurst du dei - nen Stich, machst mir angst und ban - ge?
 Why do you re - new your sting, try - ing thus to scare me,

Was er - neurst du dei - nen Stich, machst mir angst und ban - ge?
 Why do you re - new your sting, try - ing thus to scare me,

Was er - neurst du dei - nen Stich, machst mir angst und ban - ge?
 Why do you re - new your sting, try - ing thus to scare me,

6 6 6 6 6 7 6 #

9

Ist dir doch der Kopf zer - knickt, und ich bin durchs Lei - den
 since your head has now been bruised and through Christ's own suff'r - ing

Ist dir doch der Kopf zer - knickt, und ich bin durchs Lei - den
 since your head has now been bruised and through Christ's own suff'r - ing

Ist dir doch der Kopf zer - knickt, und ich bin durchs Lei - den
 since your head has now been bruised and through Christ's own suff'r - ing

Ist dir doch der Kopf zer - knickt, und ich bin durchs Lei - den
 since your head has now been bruised and through Christ's own suff'r - ing

6 5 6 5 6 # 6 4 6 8 4 # 5

mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

mei - nes Hei - lands dir ent - rückt in den Saal der Freu - den.
I am from your pow'r re - moved, brought to great re - joic - ing!

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

7. Aria

Corno I

Corno II

Oboe I

Oboe II

Tenore

Basso continuo

f

4 2 6 5

11

Musical score for measures 11-12. The score includes vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamics include *p* (piano).

Chri - sten - kin - der, freu - et euch, freu -
 Chris - tian peo - ple, joy - ful praise, joy -

6
5

13

Musical score for measures 13-14. The score includes vocal lines and piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes. Dynamics include *p* (piano).

et
ful

4

6

6

15

euch, Chri - sten - kin - der, — freu -
 praise, Chris - tian peo - ple, — joy -

4 2 6 ♯ 6 ♯

17

- et, freu - et — euch!
 - ful, joy - ful — praise!

6 7 4 2 8 5 ♯ ♯ 6 ♯

19

Wü - tet schon das Höl-len -
Fu - r'ous is the hell-ish

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

21

reich,
pow'r;

will euch Sa - tans Grimm er -
should through Sa - tan's rage—you

6 5 7^b 5 6 5 6^b 6 5^b

ken.
them.

6 6 $\frac{7}{4}$ 2+ 8 # 6 5 7 5 #

Wü - tet schon das Höl-len - reich, will_ euch Sa - tans Grimm er -
Fu - rous is the hell-ish pow'r; should through Sa - tan's rage you

6 6^b 6 5^b 6 6

31

schrek - - - - ken: Je - sus, der er - ret - ten
 trem - - - - ble: Je - sus, who can save — and

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

33

kann, ——— nimmt sich sei - ner Kuch-lein an ——— und will sie — mit Flü - geln
 help, ——— mer - ci - ful - ly guides his own ——— and with might-y wings pro -

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

35

Musical notation for measures 35 and 36. The top two staves are vocal staves with a treble clef and a key signature of one flat. The bottom two staves are piano accompaniment staves with a treble and bass clef. The music is mostly rests in these measures.

Musical notation for measures 35 and 36, continuing from the previous block. It shows the vocal staves and piano accompaniment with rests.

Musical notation for measures 35 and 36, including the vocal line with lyrics and piano accompaniment. A trill (tr) is marked above the final note of the vocal line in measure 36.

dek - tects - - - ken. Chri - sten - kin - der, freu - et
them. Chris - tian peo - ple, joy - ful

Piano accompaniment for measures 35 and 36. The right hand plays chords and the left hand plays a rhythmic pattern. Fingerings are indicated as 6b, 6/4/2, 6/4, and 5/3.

6^b 6/4/2 6/4 5/3

37

Musical notation for measures 37 and 38. The top two staves are vocal staves with a treble clef and a key signature of one flat. The bottom two staves are piano accompaniment staves with a treble and bass clef.

Musical notation for measures 37 and 38, continuing from the previous block. It shows the vocal staves and piano accompaniment.

Musical notation for measures 37 and 38, including the vocal line with lyrics and piano accompaniment.

euch, freu - et euch!
praise, joy - ful praise!

Piano accompaniment for measures 37 and 38. The right hand plays chords and the left hand plays a rhythmic pattern. Fingerings are indicated as 6, 6, 4/2, and 6/5.

6 6 4/2 6/5

Musical notation for measures 39-40, top two staves. The first staff contains a melodic line with eighth notes and a trill in measure 40. The second staff contains a rhythmic accompaniment of eighth notes.

Musical notation for measures 39-40, middle two staves. The first staff is mostly empty with a trill in measure 40. The second staff contains a rhythmic accompaniment of eighth notes.

Chri - sten - kin - der, freu - et euch, freu - et euch, freu -
 Chris - tian peo - ple, joy - ful praise, joy - ful praise, joy -

Piano accompaniment for measures 39-40. The right hand plays chords and the left hand plays a rhythmic pattern. A '6' is written below the left hand staff.

Musical notation for measures 41-42, top two staves. The first staff contains a melodic line with a trill in measure 41. The second staff contains a rhythmic accompaniment of eighth notes.

Musical notation for measures 41-42, middle two staves. The first staff contains a melodic line with eighth notes. The second staff contains a rhythmic accompaniment of eighth notes.

- - - - - et
 - - - - - ful

Piano accompaniment for measures 41-42. The right hand plays chords and the left hand plays a rhythmic pattern. '6' is written below the left hand staff in measures 41 and 42, and '5' is written below the left hand staff in measure 42.

euch, freu - - - et euch, freu - - -
 praise, joy - - - ful praise, joy - - -

7b

6/4 6 6/4

47

- et euch, Chri-sten-kin - der, — freu -
 - ful praise, Chris-tian peo - ple, — joy -

6 6 7^b 5 6 6

49

- et, freu-et — euch!
 - ful, joy - ful — praise!

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

6 6 7 4 2 6 7 5 3

8. Choral

Soprano,
Corno I, II,
Oboe I,
Violino I

Je - su, nimm dich dei - ner Glieder fer - ner in Ge - na - den an;
Je - sus, look up - on your members fur - ther with your bless - ed grace;

Alto,
Oboe II,
Violino II

Je - su, nimm dich dei - ner Glieder fer - ner in Ge - na - den an;
Je - sus, look up - on your members fur - ther with your bless - ed grace;

Tenore,
Viola

Je - su, nimm dich dei - ner Glieder fer - ner in Ge - na - den an;
Je - sus, look up - on your members fur - ther with your bless - ed grace;

Basso

Je - su, nimm dich dei - ner Glieder fer - ner in Ge - na - den an;
Je - sus, look up - on your members fur - ther with your bless - ed grace;

Basso continuo

5

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
grant what we are ask - ing for to re - fresh us all, your broth - ers:

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
grant what we are ask - ing for to re - fresh us all, your broth - ers:

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
grant what we are ask - ing for to re - fresh us all, your broth - ers:

schen-ke, was man bit - ten kann, zu er - quik - ken dei - ne Brü - der:
grant what we are ask - ing for to re - fresh us all, your broth - ers:

9

gib der gan - zen Chri - sten - schar Frie - den und ein sel - ges Jahr!
give to all the Chris - tian - folk peace through-out a bless - ed year!

gib der gan - zen Chri - sten - schar Frie - den und ein sel - ges Jahr!
give to all the Chris - tian - folk peace through-out a bless - ed year!

gib der gan - zen Chri - sten - schar Frie - den und ein sel - ges Jahr!
give to all the Chris - tian - folk peace through-out a bless - ed year!

gib der gan - zen Chri - sten - schar Frie - den und ein sel - ges Jahr!
give to all the Chris - tian - folk peace through-out a bless - ed year!

Freu - de, Freu - de ü - ber Freu-de! Chri - stus weh - ret al - lem Lei - de.
 Glad - ness, glad - ness, more than glad-ness! Christ will con - quer ev - 'ry sad-ness!

Freu - de, Freu - de ü - ber Freu-de! Chri - stus weh - ret al - lem Lei - de.
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 Glad - ness, glad - ness, more than glad-ness! Christ will con - quer ev - 'ry sad-ness!

Won - ne, Won - ne ü - ber Won - ne! Er ist die Ge - na - den - son - ne.
 Joy - ful, joy - ful, ev - er joy - ful! Je - sus is the light of mer - cy!

Won - ne, Won - ne ü - ber Won - ne! Er ist die Ge - na - den - son - ne.
 Joy - ful, joy - ful, ev - er joy - ful! Je - sus is the light of mer - cy!

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Won - ne, Won - ne ü - ber Won - ne! Er ist die Ge - na - den - son - ne.
 Joy - ful, joy - ful, ev - er joy - ful! Je - sus is the light of mer - cy!