

# Cantate

Am Feste Johannis des Täufers

Freue dich, erlöste Schar.

№ 30.



# Festo S. Joannis Baptistae.

## „Freue dich, erlöste Schaar.“

### PRIMA PARTE.

#### CORO.

The musical score is arranged in a standard orchestral layout. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The instruments listed on the left are: Tromba I., Tromba II., Tromba III., Timpani, Flauto traverso I. / Oboe I., Flauto traverso II., Oboe II., Violino I., Violino II., Viola, Soprano, Alto, Tenore, Basso, and Organo e Continuo. The vocal parts (Soprano, Alto, Tenore, Basso) have lyrics written below their staves. The organ part is at the bottom, with figured bass notation below it. The score consists of 12 measures. The lyrics for the vocal parts are: "Freue dich, erlöste Schaar, freue dich in". The organ part includes figured bass notation such as 6/4, 5/3, 7/2, 8/3, 6, 6/7, 6, 6/4, 6, 6, 6/3, 6/5.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Flauto traverso I.  
Oboe I.

Flauto traverso II.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo e Continuo.

Freue dich, erlöste Schaar, freue dich in

Freue dich, erlöste Schaar, freue dich in

Freue dich, erlöste Schaar, freue dich in

Freue dich, erlöste Schaar, freue dich in

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

H. W. V.

The musical score is for a piece in G major, BWV 426. It consists of a piano accompaniment and vocal parts. The piano part is written in treble and bass clefs, featuring a rhythmic pattern of eighth notes and chords. The vocal parts include a soprano line with trills and a four-part vocal setting of 'Sions Hü - ten!'.

Si\_ons Hü - ten!

Sions Hü - ten!

Sions Hü - ten!

Sions Hü - ten!

Freu - e dich, er lö - - ste Schaar, freu - -

Freu - e dich, er lö - - ste Schaar, freu - -

Freu - e dich, er lö - - ste Schaar, freu - -

Freu - e dich, er lö - - ste Schaar, freu - -

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

B.W.V.

B.W.V.



*forte* *forte* *forte*  
*forte* *piano* *forte*  
*forte* *piano* *forte*  
*forte* *piano* *forte*

zund ei - nen rech - ten fe - - sten Grund, dich mit Wohl zu ü - ber - schüt -  
 zund ei - nen rech - ten fe - - sten Grund, dich mit Wohl zu ü - ber -  
 zund ei - nen rech - ten fe - sten Grund, dich mit Wohl zu ü - ber -  
 zund ei - nen rech - ten fe - sten Grund, dich mit Wohl zu ü - ber -

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



ten, dich mit Wohl, mit Wohl zu ü-ber-schütten; dein Ge-dei-hen hat jet-

schüt-ten, dich mit Wohl, mit Wohl zu ü-ber-schütten, dich mit Wohl zu ü-ber-

schüt-ten, mit Wohl zu ü-ber-schütten, dich mit Wohl zu ü-ber-schüt-

schütten, dich mit Wohl zu ü-ber-schütten; dein Ge-deihen hat jet-zund einen

6 6 6 6 7 6 6 6 6

zund ei - nen rechten fe - sten Grund, dich mit Wohl zu ü - ber schüt - ten, dich  
 schüt - ten, dich mit Wohl zu ü - ber - schütten,  
 - ten, dich mit Wohl zu ü - berschütten, dich  
 rechten fe - sten Grund, dich mit Wohl zu ü - ber - schüt - ten, dich mit Wohl,

mit Wohl zu ü - ber - schüt - ten, dich mit Wohl zu ü - ber - schüt - ten. Freu - e  
 dich mit Wohl zu ü - ber - schüt - - - ten, zu ü - ber - schüt - ten. Freu - e  
 mit Wohl zu ü - ber - schüt - ten, dich mit Wohl zu ü - ber - schüt - ten. Freu - e  
 mit Wohl zu ü - ber - schüt - ten. Freu - e

B. W. V.

dich, er lö - - ste Schaar, freu - - e dich in Si-ons Hüt - ten!  
 dich, er lö - - ste Schaar, freu - - e dich in Sions Hüt - ten!  
 dich, er lö - - ste Schaar, freu - e dich in Sions Hüt - ten!  
 - e dich, er lö - - ste Schaar, freu - - e dich in Sions Hüt - ten!



Freu - e dich, er - lö - - ste Schaar, freu - - - e dich in

Freu - e dich, er - lö - - ste Schaar, freu - - - e dich in

Freu - e dich, er - lö - - ste Schaar, freu - - - e dich in

Freu - e dich, er - lö - - ste Schaar, freu - - - e dich in

B.W.V.

The musical score consists of several staves. The top four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom four staves are for vocal parts, each with a different clef (soprano, alto, tenor, and bass). The lyrics 'Si-ons Hüt - ten!' are written under the vocal staves. The score includes various musical notations such as notes, rests, trills, and ornaments. At the bottom of the page, there are figured bass notations for the piano accompaniment.

Si-ons Hüt - ten!

Sions Hüt - ten!

Sions Hüt - ten!

Sions Hüt - ten!

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

B.W.V.

The musical score consists of several staves. The top four staves are for the piano accompaniment, with dynamic markings of *piano* and *forte*. The bottom four staves are for the vocal parts, with the lyrics: "Dein Ge dei - - hen hat jet - zund". The score includes various musical notations such as notes, rests, and dynamic markings.

B.W.V.



*piano* *forte* *piano* *forte* *piano* *forte* *forte* *forte* *forte* *forte*

ei - - nen rech - - ten fe - - sten Grund, dich mit Wohl zu ü - ber - schüt -  
 ei - - nen rech - - ten fe - - sten Grund, dich mit Wohl zu ü - ber - schüt -  
 ei - - nen rech - - ten fe - - sten Grund, dich mit Wohl zu ü - ber -  
 ei - - nen rech - - ten fe - - sten Grund, dich mit Wohl zu ü - ber - schütten, dich mit

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

ten, dich mit Wohl zu ü-ber-schüt'en, dich mit Wohl zu ü-ber-

- ten, dich mit Wohl zu ü-ber-schütten, dich mit Wohl zu ü-ber-

schüt - - ten, dich mit Wohl zu ü - - ber.schütten, dich mit Wohl zu ü-ber schüt - -

Wohl zu ü-ber.schütten, dich mit Wohl

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

schüt - - - ten, dich mit Wohl zu ü - ber schüt - - - ten, dich mit Wohl, - - -

schüt - - - ten, dich mit Wohl zu ü - ber schüt - - - ten,

- ten, dich mit Wohl zu ü - ber schüt - - - ten, dich

zu ü - ber schüt - - - ten, dich mit Wohl zu ü - ber schüt - - - ten, dich mit Wohl

mit Wohl zu über-schüt-ten.  
 dich mit Wohl zu über-schüt-ten.  
 mit Wohl zu über-schüt-ten, dich mit Wohl zu über-schüt-ten.  
 zu über-schüt-ten, dich mit Wohl zu über-schüt-ten.

7 6 7 6 7 1 6 6 6 6 5

B.W.V.

*Da Capo.*

## RECITATIVO.

**Basso.**

Wir ha-ben Rast, und des Ge-setzes Last ist ab-ge-than. Nichts soll uns

**Organo e Continuo.**

die-se Ru-he stö-ren, die un-sre lie-ben Vä-ter oft ge-wünscht, ver-lan-get und ge-

hofft. Wohl an! es freu-e sich, wer im-mer kann, und stimme, sei-nem Gott zu

**Org.**

Eh-ren, ein Lob-licd an, und das im hö-her-n Chor; ja, singt ein-an-der vor.

## ARIA.

**Violino I.**

**Violino II.**

**Viola.**

**Basso.**

**Organo e Continuo.**

First system of musical notation. It consists of five staves: two treble clefs (top two), two bass clefs (bottom two), and a grand staff (middle). The music features complex rhythmic patterns, including triplets and sixteenth notes. The key signature has one sharp (F#). The bottom staff includes figured bass notation: 6 5, 6 5 # 6, 7 6 #, 6 #, 6 5b, 4 3b.

Second system of musical notation. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Ge - lo - bet sei Gott, ge - - lo - bet sein". The word "piano" is written above the vocal line and below the piano accompaniment. The bottom staff includes figured bass notation: 6 4, 6 4, 6 4, 6 5, 7 5 #, 6.

Third system of musical notation. It features a vocal line with lyrics and piano accompaniment. The lyrics are: "Na - - -". The word "piano" is written below the piano accompaniment. The bottom staff includes figured bass notation: 6 7, 6 7, 6 #, 6 #, 5 6, 5 6.

me, ge - lo - bet sein Na - me, der treu - lich ge - hal - ten Ver - sprechen und

*forte* *piano* *piano*

Eid. *forte* *piano* Ge - lo - bet, ge - lo -

- bet, ge - lo - bet, ge - lo -

bet, ge - lo - bet sei Gott, ge - lo

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

bet sein Na - me, der treu - lich ge

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

hal - ten Ver - spre - chen, Ver

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



Musical score for the first system. The piano accompaniment consists of four staves (treble, alto, tenor, and bass clefs). The vocal line is on a bass clef staff. The tempo is marked *forte*. The lyrics are "sprechen und Eid."

Fingerings for the piano accompaniment are indicated by numbers 1-5 below the notes.

Musical score for the second system. The piano accompaniment consists of four staves. The tempo is marked *piano*. The lyrics are "Sein treu\_er Die\_ner ist ge\_bo\_ren, der".

Fingerings for the piano accompaniment are indicated by numbers 1-5 below the notes.

Musical score for the third system. The piano accompaniment consists of four staves. The tempo is marked *piano*. The lyrics are "läng\_stens dar\_zu aus\_er\_ko\_ren, dass er den Weg,".

Fingerings for the piano accompaniment are indicated by numbers 1-5 below the notes.

B.W.V.

den Weg dem Herrn be - reit.

*forte*

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

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

*piano*

Sein treu - er Die - ner ist ge - bo - ren, der läng - stens dar - zu

*piano*

5 6 5 # 6 # 6 # 6 # 6 # 6 # 6 # 6 # 6 # 6 #

aus - er - ko - ren, dass er den Weg,

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

den Weg dem Herrn be - reit', den Weg

1 2 # 5 4 4 2 6 4 # 7 6 7 5 # 6 5

Adagio.

Tempo primo.

dem Herrn be - reit'.

5 7 # 5 4 6 4 5

Musical score system 1, measures 1-5. It features a vocal line and a piano accompaniment. The piano part includes a triplet in the final measure. Dynamics are marked *piano* and *forte*.

Ge - lo - bet sei Gott; ge - - lo - bet sein Na - me.

Musical score system 2, measures 6-10. The piano part features a prominent triplet accompaniment. Dynamics are marked *forte*.

Musical score system 3, measures 11-15. It features a vocal line and a piano accompaniment. Dynamics are marked *piano*.

Ge - lo - bet sei Gott, ge - - lo - bet sein Na - - -

me, ge - lo - bet sein

6 7 6 # 5 6 5 6 6 6

Na - me, der treu - lich ge - hal - ten Ver - sprechen und Eid.

*forte* *forte* *forte* *forte*

6 2 6 4 2 6 # 6 # 6

Ge - lo - bet, ge - lo -

*piano* *piano* *piano*

4 2 6 7 # 7 2 5 6 #

bet, ge-lo-bet, ge-lo

bet, ge-lo-bet sei Gott, ge-lo

bet sein Na-me, der treu-lich ge-hal

Org.

B. W. V.

First system of musical notation. It consists of five staves: two treble clefs, two bass clefs, and a vocal line. The vocal line contains the lyrics: "ten Ver spre chen und Eid." The word "forte" is written above the vocal line in the fifth measure. The piano accompaniment features triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

Second system of musical notation, continuing from the first. It consists of five staves. The vocal line is silent. The piano accompaniment continues with triplets and sixteenth notes. The word "forte" is written above the first measure of the top treble staff. Fingerings are indicated by numbers 1-5 below the notes.

Third system of musical notation, continuing from the second. It consists of five staves. The vocal line is silent. The piano accompaniment continues with triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

B. W. V.

RECITATIVO.

Alto.

Der Herold kommt, und meldt den Kö\_nig an. Er ruft; drum säu - met

Organo e Continuo.

nicht, und macht euch auf mit ei\_nem schnellen Lauf, eilt dieser Stimme nach; sie zeigt den Weg, sie zeigt das

Licht, wo - durch wir je - ne seel' - gen Au - en dereinst ge\_wisslich kö\_n - nen schau\_en.

ARIA.

Flauto traverso.

Violino I.  
col Sordino.

Violino II.

Viola.

Alto.

Organo e Continuo.

*piano*  
*pizzicato sempre*  
*pizzicato sempre*  
*Continuo pizzicato sempre, Organo staccato.*

*forte* *piano* *forte* *tr*  
*forte* *piano* *forte* *tr*



Musical score for the first system, featuring piano accompaniment with treble and bass staves and a vocal line. The key signature is two sharps (F# and C#). The piano part includes a complex texture with many sixteenth notes and slurs. The vocal line is in the upper register.

Musical score for the second system, including vocal lines with '1ma' and '2da' markings and piano dynamics. The piano part continues with similar rhythmic patterns. The vocal lines are marked 'tr' (trills) and 'piano'. The system concludes with the instruction 'Kommt, ihr' and 'piano'.

Musical score for the third system, including the vocal line with lyrics and the instruction 'ALCUNI.'. The piano part features a triplet of sixteenth notes. The lyrics are: an - - ge - s - o - c - h - t - e - n - Sün - der, - eilt und lauft, ihr - A - dams kin - der, - eu - - er.

Hei - - land ruft und schreit, eu - er Hei - - land ruft und schreit, eu - er Hei - -

*TUTTI.*  
*piano*  
*ALCUNI.*

5 4 5 2 6 5 4 3 #

- - - land ruft - - - und schreit, - - - eu - er Hei - -

*forte*  
*TUTTI.*  
*forte*  
*ALCUNI.*  
*piano*

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

- - - land ruft und schreit; - - - kommt, ihr - - -

*forte*  
*TUTTI.*  
*forte*  
*piano*  
*piano*  
*piano*  
*piano*

6 7 5 4 5 6 6 5 7 4 #

an - - ge-focht'nen Sün - der, eilt und lauft, ihr A - dams Kin - der, eu - - er

ALCUNI.

Hei - - land ruft und schreit, eu - er Hei - - land ruft und schreit.

TUTTI.  
piano forte

First system of musical notation. It consists of five staves: two for the vocal line (Soprano and Alto), two for the piano accompaniment (Right and Left Hand), and one for the basso continuo line. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features flowing sixteenth-note passages. The vocal line has lyrics: "Kom - met,". The word "piano" is written below the piano staves.

Second system of musical notation. It consists of five staves. The piano part continues with similar sixteenth-note patterns. The vocal line has lyrics: "ihr verirr - - ten Scha - fe, ste - - het auf vom Sün - den schla - - fe, denn jetzt". The word "piano" is written below the piano staves. The word "ALCUNI." is written above the vocal line.

Third system of musical notation. It consists of five staves. The piano part features more complex sixteenth-note figures. The vocal line has lyrics: "ist die Gna - den - zeit, denn jetzt ist die Gna - den - zeit, kom - met, ihr". The word "TUTTI" is written above the vocal line. The word "piano" is written below the piano staves, and "coll'arco" is written below the violin and viola staves.

ALCUNI.  
pizzicato  
pizzicato

ver-irr - - - ten Scha - fe, ste-het auf - - - vom Sün - - - den - schla - fe, denn jetzt

7 5 6 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

forte  
TUTTI.  
forte  
forte  
forte

ist die Guaden-zeit, - - - die Guadenzeit, - - - jetzt ist die Gna-den zeit.

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

6 5 7 6 5 6 5 6 5 6 5 6 5 7 6

*piano*

*piano*

*piano*

*piano*

Kommt, ihr an - - ge-focht'nen Sün - der, eilt und

*piano*

*ALCUNI.*

*TUTTI.*

*piano*

lauft, ihr A - dams kin - der, eu - - er Hei - - land ruft und schreit, eu - er

*unis.*

*ALCUNI.*

*forte*

*TUTTI.*

*forte*

*forte*

*forte*

Hei - - land ruft und schreit, eu - er Hei - - land ruft und schreit,

*forte*

*piano* *tr* *forte*

ALCUNI *piano* *tr* *forte* TUTTI.

eu - er Hei - - - - land ruft und schreit;

*piano* *forte*

*piano* *piano* *piano* *piano*

kommt, ihr - an - gefoch'ten Sünder, eilt und - lauft, ihr - A - dams.

*piano*

ALCUNI. *forte* *TUTTI.* *forte* *forte* *forte*

kinder, - eu - er Hei - land ruft und schreit, - eu - er Hei - land ruft und schreit.

*forte*

R. W. V.

*Dal Segno.*

CHORAL.

Soprano.  
Flauto traverso I. II. in 8ª  
Oboe I. II. Violino I.  
col Soprano.

Alto.  
Violino II. coll'Alto.

Tenore.  
Viola col Tenore.

Basso.

Organo e Continuo.

Ei-ne Stimme lässt sich hö-ren in der Wü-sten, weit und breit,  
al-le Menschen zu be-keh-ren: macht dem Herrn den Weg be-reit,

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

ma-chet Gott ein' eb'-ne Bahn, al-le Welt soll he-ben an,  
ma-chet Gott ein' eb'-ne Bahn, al-le Welt soll he-ben an,  
ma-chet Gott ein' eb'-ne Bahn, al-le Welt soll he-ben an,  
ma-chet Gott ein' eb'-ne Bahn, al-le Welt soll he-ben an,

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

al-le Thä-ler zu er-hö-hen, dass die Ber-ge nie-drig ste-hen.  
al-le Thä-ler zu er-hö-hen, dass die Ber-ge nie-drig ste-hen.  
al-le Thä-ler zu er-hö-hen, dass die Ber-ge nie-drig ste-hen.  
al-le Thä-ler zu er-hö-hen, dass die Ber-ge nie-drig ste-hen.

5 2 6 6 5 9 6 6 4 # 5 6 6 5 5 6 6 6 1 3



# SECONDA PARTE.

## RECITATIVO.

Oboe I.

Oboe II.

Basso.

Organo e Continuo.

*piano*

So bist du denn, mein Heil, be - dacht, den

Bund, den du ge - macht mit un - sern Vä - tern, treu zu hal - ten, und in Ge - naden ü - ber uns zu wal - ten;

drum will ich mich mit al - lem Fleiss da - hin be - stre - ben, dir, treu - er Gott, auf dein Ge -

heiss in Hei - ligkeit und Got - tes - furcht zu le - ben.

B. W. V.

ARIA.

Oboe d'amore.  
Violino Solo.  
Violino I.  
Violino II.  
Viola.  
Basso.  
Organo e Continuo.

The first system of the musical score consists of seven staves. The top staff is the vocal line, starting with a trill (tr) on the final note. The piano accompaniment is spread across the remaining six staves, including a grand staff (treble and bass clefs) and a separate bass line. The key signature is G major (one sharp). The system concludes with figured bass notation: 6, 6, 6, 6 4 3, 7 #, 7 5 #, 7 5 #, 6, 6.

The second system of the musical score continues the composition. It features the same vocal line and piano accompaniment. Dynamic markings are used throughout: 'piano' and 'forte' are indicated in various parts of the score. The lyrics are: "Ich will nun has-sen, und Al - les las-sen, was dir, mein". The system concludes with figured bass notation: 6 #, 7 4 2, 5 3, 7 4 2, 4 3, 7, 6 5.

*piano*

*piano*

*piano*

*piano*

Gott, zu wi - der ist, ich will nun has - sen, und Al - les las - sen, was

6 6 6 4 5 6 6 5 6

*forte*

*forte*

*piano*

*forte*

*piano*

*forte*

*piano*

*forte*

*piano*

dir, mein Gott, zu wi - der ist.

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

Musical score for the first system, featuring vocal line and piano accompaniment. The score is in G major and 3/4 time. The vocal line begins with the lyrics "Ich will nun lassen, und Alles las - - -". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. The word "piano" is written above the first staff.

Ich will nun lassen, und Al - les las - - -

Musical score for the first system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. The word "piano" is written above the first staff.

Musical score for the first system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. The word "piano" is written above the first staff.

Musical score for the first system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. The word "piano" is written above the first staff.

Musical score for the first system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. The word "piano" is written above the first staff.

Musical score for the second system, featuring vocal line and piano accompaniment. The score is in G major and 3/4 time. The vocal line continues with the lyrics "- sen, Al - les lassen, ich will nun lassen, und Al - les". The piano accompaniment continues with the same flowing sixteenth-note patterns in the right hand and steady bass line in the left hand.

- sen, Al - les lassen, ich will nun lassen, und Al - les

Musical score for the second system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line.

Musical score for the second system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line.

Musical score for the second system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line.

Musical score for the second system, featuring piano accompaniment. The score is in G major and 3/4 time. The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line.

las - - - - - sen, Al - les las - sen, ich will nun

7 5      6      6      6      6      7 5      6 4 2 1

has - sen, und Al - les las - sen, was dir, mein Gott, mein Gott, zu - wi - der ist, ich

*piano*      *piano*      *tr*

5 3      6 7      6      7      6      9 6      6 5      7      6 4 5      6 3 2 1      7 5

will nun has-sen, und Al - - les las-sen, was dir, mein Gott, zu wi - der

*piano*

*piano*

5 4 # 4 # 6 f 6 4 # 5 6 9 3 6 5 6 4 5

*forte* *piano* *forte*

*forte* *piano* *forte*

*forte* *piano* *forte*

*forte* *piano* *forte*

*forte* *piano* *forte*

*forte* *piano* *forte*

ist. *forte* *piano* *forte*

6 # 6 6 # 6 7 6 5 6

musical score system 1, featuring piano and forte dynamics. The system consists of six staves: four treble clefs and two bass clefs. The first four staves are grouped by a brace on the left. The music is in G major and 4/4 time. The first four staves contain melodic lines with dynamic markings of *piano* and *forte*. The fifth and sixth staves contain a bass line with dynamic markings of *piano* and *forte*. Below the staves are figured bass notations: 6, 6, 4 2, 5 9 6, 4 2, 9 8, 6.

musical score system 2, featuring piano and forte dynamics. The system consists of six staves: four treble clefs and two bass clefs. The first four staves are grouped by a brace on the left. The music is in G major and 4/4 time. The first four staves contain melodic lines with dynamic markings of *piano* and *forte*. The fifth and sixth staves contain a bass line with dynamic markings of *piano* and *forte*. Below the staves are figured bass notations: 6, 6, 7, 6 4 3, 7 #, 6 5, 7 5 #.



*piano*

Ich will dich nicht be - trü - ben, hin - ge - gen herzlich lie - ben, weil

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

*piano*

*piano*

*piano*

*piano*

*piano*

du mir — so ge - nä - - dig bist, weil du mir so ge - nä - dig bist;

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

ich will dich nicht be - trü - ben, hin - ge - gen herzlich lie - ben, weil

6 6 6 5 # 6 7

du mir so ge - nä - - - - - dig, so ge - nä - - - - - dig

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

*forte* *piano* *forte*  
*forte* *piano* *forte*  
*forte* *piano* *forte*  
*forte* *piano* *forte*  
*forte* *piano* *forte*  
*forte* *piano* *forte*

bist. *forte* *piano* *forte*

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

*piano* *piano*

Ich will dich nicht be - trü - ben, hin - ge - gen herz - lich lie - ben, weil du mir

*piano*

6 5 6 5 5 4 2 6 6 6

so — ge — nä — — dig bist, so ge — nä — — — — — dig, so ge —

*forte* *piano* *forte* *piano* *forte* *piano* *forte* *piano*

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

nä — — — — — dig bist, weil du — — — — — mir so ge — nä — — — — —

*forte* *piano* *pp* *forte* *piano* *forte* *piano* *forte* *piano*

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

*forte*

*forte*

*forte*

*forte*

*forte*

*forte*

dig bist, weil du mir so ge n ä - dig, ge n ä - dig bist.

*forte*

*Dal Segno.*

## RECITATIVO.

Soprano.

Und ob\_wohl sonst der Unbe-stand dem schwachen Menschen ist verwandt, so sei hiermit doch zuge-

Organo e Continuo.

sagt: so oft die Morgen\_röthe tagt, so lang' ein Tag den andern folgen lässt, so lange will ich steif und fest, mein

Gott, durch dei\_nen Geist dir ganz und gar zu Eh-ren le-ben. Dich soll so\_wohl mein Herz, als

Mund, nach dem mit dir ge-machten Bund, mit wohl\_ver\_dientem Lob' er he-ben.

ARIA.

Violini unisoni.

Soprano.

Organo e Continuo.

Violini unisoni.

Soprano.

Organo e Continuo.

*tr*

*piano*

Eilt, *piano* eilt,

eilt, — ihr Stun - den, ihr Stunden, eilt, — kommt herbei, eilt, — ihr

Stunden, eilt, — ihr Stunden, eilt, — ihr Stun - den, kommt herbei, bringt mich bald — in je - ne

*tr*

Au - en, eilt, ihr Stunden, eilt, ihr Stunden, kommt

herbei, ihr Stunden, eilt, ihr Stun - den, kommt her - bei, eilt, ihr Stun - den, kommt her.

bei, eilt, ihr Stun - den, eilt, ihr Stun - den,

eilt, ihr Stun - den, kommt her - bei, bringt mich bald in je - ne Au - en,

bringt mich bald in je - ne Au - en, eilt, und bringt mich bald in je - ne Au -

forte

en!

forte

forte

forte

forte

piano

Ich will mit der heil' gen Schaar meinem Gott ein'n Dank altar in den

piano

Hüt-ten Ke - - dar bau - en, bis ich e - wig dank - - bar sei, ich will mit der heiligen Schaar

piano

mei - nem Gott ein'n Dankaltar in den Hüt-ten Ke - - dar bau - en, bis ich



e - wig dank - bar sei, ich e-wig dankbar sei, ich will mit der heil' - - gen Schaar mei - - nem

Gott ein' Dank - al - tar in den Hütten Kedar bauen, bis ich e - - - wig dank - bar sei.

*Org.*  
*Da Capo.*

**RECITATIVO.**

Tenore.

Ge - duld! der an - genehme Tag kann nicht mehr weit und lange sein, da du von aller

Organo e Continuo.

Plag' der Unvollkommenheit der Erden, die dich, mein Herz, ge - fangen hält, vollkommen wirst be - freiet werden. Der

Wunsch trifft endlich ein, da du mit den er - lö - sten Seelen in der Voll - kommen - heit von die - sem Tod des

**Adagio.**

Leibes bist befreit; da wird dich kei - ne Noth mehr quä - - len, kei - ne Noth mehr quälen.

CORO.

**Tromba I.**

**Tromba II.**

**Tromba III.**

**Timpani.**

**Flauto traverso I.  
Oboe I.**

**Flauto traverso II.**

**Oboe II.**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**  
Freu - e dich, ge - heilg - te Schaar, freu - e dich in

**Alto.**  
Freu - e dich, ge - heilg - te Schaar, freu - e dich in

**Tenore.**  
Freu - e dich, ge - heilg - te Schaar, freu - e dich in

**Basso.**  
Freu - e dich, ge - heilg - te Schaar, freu - e dich in

**Organo e Continuo.**

Si\_ons Au - en!

Sions Au - en!

Sions Au - en!

Sions Au - en!

6 6 5  
5 4 4

7 5

6

5 8 6 4  
7 4 2

6 6

6 4 2  
6

B.W.V.

Freu - e dich, ge - heilg - te Schaar, freu -  
Freu - e dich, ge - heilg - te Schaar, freu -  
Freu - e dich, ge - heilg - te Schaar, freu -  
Freu - e dich, ge - heilg - te Schaar, freu -

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

B. W. V.

The image shows a page of a musical score, likely a chorale by J.S. Bach. It features a vocal line and a keyboard accompaniment. The vocal line consists of four parts: Soprano, Alto, Tenor, and Bass. The keyboard part is written for a grand piano with both right and left hands. The score is in G major and 3/4 time. The lyrics are: "e dich in Si-ons Au-en!". The bottom of the page contains figured bass notation for the keyboard part.

Figured Bass (Basso Continuo):

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

B.W.V.

Dei - ner Freu - de Herr - lich -  
 Dei - ner Freu - de Herr - lich -  
 Dei - ner Freu - de Herr - lich -  
 Dei - ner Freu - de Herr - lich -

The musical score consists of several staves. The top four staves are for piano accompaniment, with dynamic markings of *forte* and *piano*. The bottom four staves are for vocal parts, with the lyrics: keit, dei - ner Selbst - zu - frie - den - heit wird die Zeit - - kein Ende schau - - keit, dei - ner Selbst - zu - frie - den - heit wird die Zeit - - kein Ende keit, dei - ner Selbst - zu - frie - den - heit wird die Zeit - - kein Ende keit, dei - ner Selbst - zu - frie - den - heit wird die Zeit - - kein Ende. The score includes various musical notations such as notes, rests, and dynamic markings.

en, wird die Zeit kein Ende schauen, deiner Freude Herrlichkeit, deiner

schau en, wird die Zeit, die Zeit kein Ende schauen, wird die Zeit kein Ende

schau en, die Zeit kein Ende schauen, wird die Zeit kein Ende schau

schau en, deiner Freude Herrlichkeit, deiner



keit, dei - ner Selbstzufrieden - heit wird die Zeit — kein Ende schau - - en, wird —  
 schau - - en, wird die Zeit — kein Ende schauen,  
 - en, wird die Zeit — kein En-de schauen, wird —  
 Selbstzu - frieden - heit wird die Zeit — kein Ende schau - - en, wird die Zeit — kein

The image shows a musical score for a chorale, likely from the Notebook for Anna Bach. It features a grand staff with four vocal parts (Soprano, Alto, Tenor, Bass) and a figured bass line. The music is in G major and 3/4 time. The lyrics are: "die Zeit kein Ende schauen, wird die Zeit kein Ende schauen. Freue wird die Zeit kein Ende schauen. Freue die Zeit kein Ende schauen. Freue Ende schauen. Freue".

Figured bass notation (from top to bottom):  
 7 6 7 9 7 6 6 6 7 6 5 6 6 4 5 6 4 3

B.W.V.

The musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in German and French. The German lyrics are: "dich, geheilg - te Schaar, freu - e dich in Si - ons Au - en!". The French lyrics are: "dich, geheilg - te Schaar, freu - e dich in Sions Au - en!". The piano part features a complex accompaniment with many sixteenth and thirty-second notes. At the bottom of the page, there is a figured bass line with numbers: 7 1 2, 4 2, 6, 6, 7, 6, 6, 6, 4, 5, 7 5.

B.W.V.

The musical score is arranged in 12 staves. The first four staves (treble clef) represent the right hand. The last four staves (bass clef) represent the left hand. The middle four staves (treble clef) represent a harpsichord or similar keyboard instrument. The piece is in G major (one sharp) and 3/4 time. The right hand part consists of a repeating eighth-note pattern. The left hand part features a more complex melodic line with some trills. The harpsichord part has a tremolo effect in the middle section. The score ends with a bass line in the bottom staff.

B.W.V.

Freu - e dich, ge - heilg - te Schaar, freu - e dich in

Freu - e dich, ge - heilg - te Schaar, freu - e dich in

Freu - e dich, ge - heilg - te Schaar, freu - e dich in

Freu - e dich, ge - heilg - te Schaar, freu - e dich in

The musical score is arranged in a grand staff format. It begins with a piano introduction consisting of 12 measures of arpeggiated chords and trills. This is followed by four vocal staves, each with the lyrics "Si-ons Au - en!". The vocal parts are written in a soprano, alto, tenor, and bass clef. The piano accompaniment continues throughout, featuring intricate textures with arpeggiated chords and trills. The score concludes with a final piano passage of 12 measures.

B.W.V.

The musical score consists of several systems. The top system includes a grand staff with piano accompaniment and vocal staves. The piano part features intricate arpeggiated patterns. The vocal parts enter with the lyrics: "Dei - ner Freu - - de Herr - lich - keit,". The score includes dynamic markings such as *piano* and *forte*. The bottom of the page contains figured bass notation and the signature "B.W.V."

B.W.V.

*piano* *forte* *piano* *forte* *piano* *forte* *forte* *forte* *forte* *forte* *piano* *forte*

dei - - ner Selbst - zu frie - den - heit wird die Zeit kein Ende schau -  
 dei - - ner Selbst - zu frie - den - heit wird die Zeit kein Ende schau -  
 dei - ner Selbst - zu frie - den - heit wird die Zeit kein Ende  
 dei - ner Selbst - zu - frie - den - heit wird die Zeit kein Ende schauen, wird die

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



en, wird die Zeit kein Ende schauen, wird die Zeit kein Ende

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

B.W.V.

Zeit — kein Ende schau — — en, kein En — — de schau — —  
 schau — — en, wird die Zeit — — kein Ende schau — — en,  
 — en, wird die Zeit — — kein En\_ de schau — — en, kein En. — — de schauen, dei —  
 — kein Ende schau — — en, wird die Zeit — — kein Ende schau — —

en, wird die Zeit kein En-de schau - en .  
 dei - - ner Selbst - zu frie - den heit wird die Zeit kein En-de schau - - en .  
 - ner Freu - - de Herrlich keit - - wird die Zeit kein En-de schau - - en .  
 - en, wird die Zeit kein En-de schau - - en

7 6 7<sup>b</sup> 6 7 6 6 6 6 5

*Da Capo.*

*Fine,*

B.W.V.