

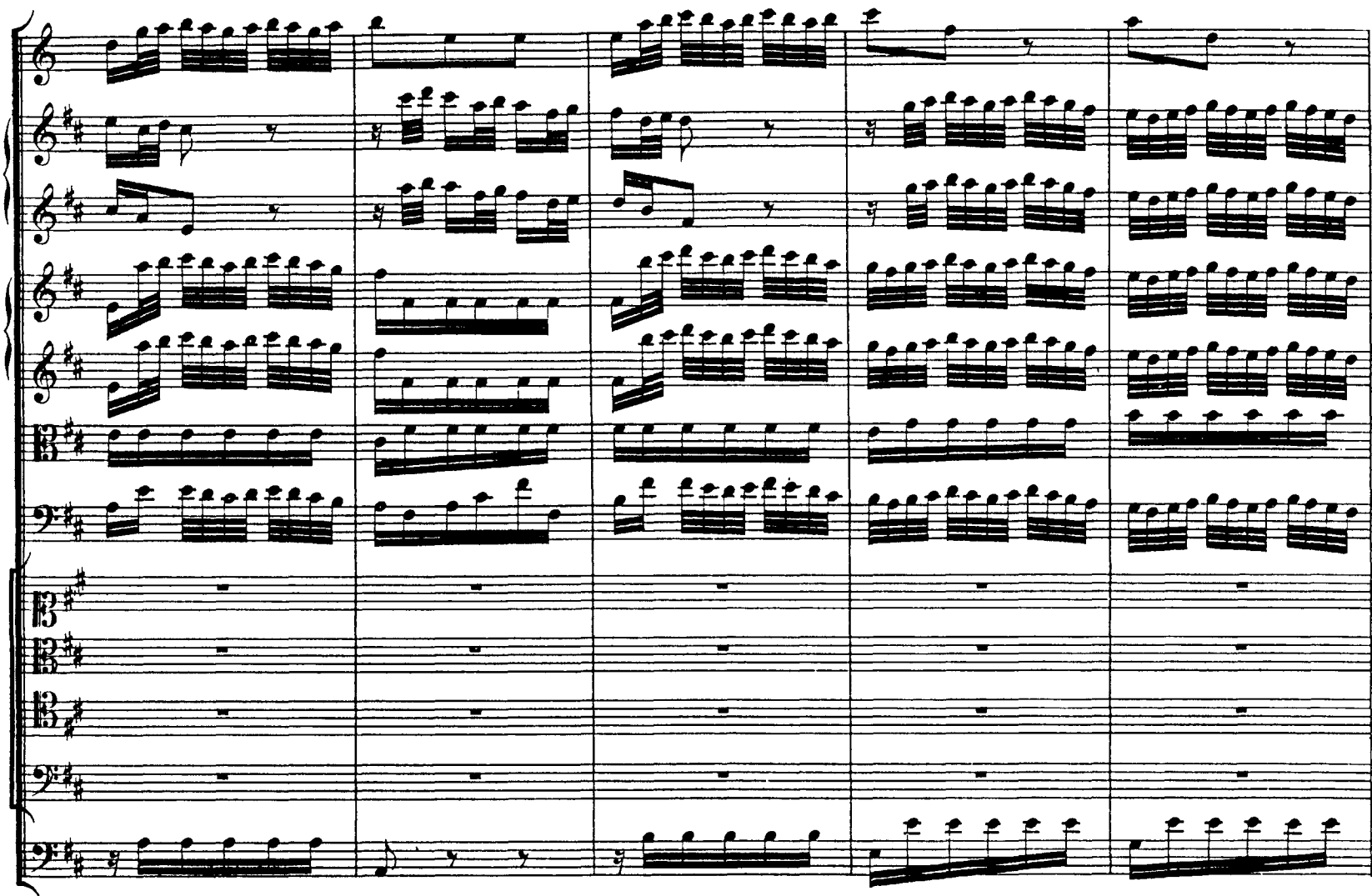
Cantate

Am zweiten Osterfesttage


„Erfreut euch, ihr Herzen.“

Feria 2 Paschatos. „Erfreut euch, ihr Herzen.“

Tromba.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Fagotto.
Soprano.
Alto.
Tenore.
Basso.
Continuo.



The first system of the musical score consists of ten staves. The top five staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The third staff is a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The fourth and fifth staves are treble clefs with a key signature of two sharps (F#, C#) and a 3/4 time signature. The sixth staff is a bass clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The seventh, eighth, and ninth staves are empty. The tenth staff is a bass clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



The second system of the musical score also consists of ten staves. The top five staves are grouped by a brace on the left. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The third staff is a treble clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The fourth and fifth staves are treble clefs with a key signature of two sharps (F#, C#) and a 3/4 time signature. The sixth staff is a bass clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The seventh, eighth, and ninth staves are empty. The tenth staff is a bass clef with a key signature of two sharps (F#, C#) and a 3/4 time signature. The music continues with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

B.W. XVI.

Er - freut euch, ihr Her - zen!

Es le - bet der
es le - bet der
Ent - wei - chet, ihr Schmerzen!
Es le - bet der

Hei - land und herrschet in euch;
Hei - land und herrschet in euch; er - freut euch, ihr Her - zen!
Hei - land und herrschet in euch;
Hei - land und herrschet in euch; ent - wei - chet, ihr Schmerzen!

es
es

le - bet der Hei - land und herr - schet in euch, es le - bet der
 le - bet der Hei - land und herrschet in euch, und herr - schet in euch, es le - bet, es
 es le - bet der Hei - land und herrschet in euch, und herrschet in euch, es le - bet, es
 es le - bet der Hei - land und herr - schet in euch, und herr

Hei - land und herr - schet, herrschet in euch.
 le - bet der Hei - land und herrschet in euch.
 le - bet der Hei - land und herrschet in euch.
 - schet in euch, und herrschet in euch.



The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the upper staff featuring a trill (tr) in the final measure. The next four staves are for the right hand of a piano, showing a complex texture of sixteenth-note patterns. The bottom four staves are for the left hand, with the lowest staff providing a rhythmic accompaniment of eighth notes.



The second system of the musical score also consists of ten staves. It continues the musical material from the first system, with the vocal parts and piano accompaniment. The piano part features intricate sixteenth-note passages in both hands, with the right hand often playing more complex rhythmic figures than the left.

B.W. XVI.



The first system of the musical score consists of ten staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are also treble clef. The fourth and fifth staves are treble clef. The sixth staff is a bass clef. The seventh, eighth, and ninth staves are empty. The tenth staff is a bass clef. The music features a complex texture with many sixteenth and thirty-second notes, particularly in the upper staves.



The second system of the musical score also consists of ten staves, following the same layout as the first system. The notation continues with intricate rhythmic patterns and melodic lines across the various staves.

B.W. XVI.

Er - freut euch, ihr Her - zen! Es le - bet der
 es le - bet der
 Es le - bet der
 Ent - wei - chet, ihr Schmerzen! es le - bet der

Hei - land und herr - schet in euch, herr - schet in euch, herrschet,
 Hei - land und herr - schet in euch, herr - schet in euch, herrschet,
 Hei - land und herr - schet in euch, herr - schet in euch, herrschet,
 Hei - land und herr - schet in euch, herr - schet in euch, herrschet,

herrschet in euch, herrschet, herrschet, herrschet in euch;

herrschet in euch, herrschet, herrschet, herrschet in euch; er - freut euch, ihr

herrschet in euch, herrschet, herrschet, herrschet in euch;

herrschet in euch, herrschet, herrschet, herrschet in euch; er -

Her - zen, ent - wei - chet, ihr Schmerzen, es le

freut euch, ihr Her - zen, ent - wei - chet, ihr Schmer - zen, es le

le - - - bet der Hei - land und herr - schet in euch, herrschet,
 - - bet, es le - - - bet der Hei - land und herr - schet in euch,
 es le - - - bet der Hei - land und herr - schet in euch,
 - - bet, es le - - bet der Hei - land und herr - schet in euch,

herr - - - - schet, es le - bet der
 herrschet, herr_schet, herr_schet in euch, es le - bet der Hei_land und
 herrschet, herr_schet, herr_schet in euch, es le - bet der Hei_land und
 herrschet, herr_schet, herrschet in euch, es le - bet der

Hei-land und herr - - - schet in euch, es le - - bet, es le - - -

herr - - - schet in euch, es le - - bet der Hei-land und herr - - -

herr - - - schet, herr - - - schet in euch, es le - - bet, es le - - bet der

Hei-land und herr - - - schet in euch, es le - - -

- bet der Hei-land und herrschet in euch, herrschet, herr - - - schet, es

schet, herrschet in euch, er freut euch, ihr Herzen! es

Hei-land und herr - - - schet in euch; ent - wei - chet, ihr Schmerzen. es

- bet der Hei-land und herrschet in euch, herrschet, herr - - - schet, es

le - bet der Hei - land und herr - schet in euch.

le - bet der Hei - land und herr - schet in euch.

le - bet der Hei - land und herr - schet in euch.

le - bet der Hei - land und herr - schet in euch.

The first system of the musical score consists of ten staves. The top staff is the vocal line, followed by four staves of piano accompaniment (treble and bass clefs). Below these are four more staves, each containing a vocal line with the lyrics "le - bet der Hei - land und herr - schet in euch." The piano accompaniment includes various rhythmic patterns and melodic lines.

The second system of the musical score consists of ten staves. The top staff is the vocal line, followed by four staves of piano accompaniment (treble and bass clefs). Below these are four more staves, each containing a vocal line with the lyrics "le - bet der Hei - land und herr - schet in euch." The piano accompaniment includes various rhythmic patterns and melodic lines. The bottom staff is a bass line.



The first system of the musical score consists of ten staves. The top staff is a treble clef with a melodic line. The second and third staves are treble clefs with complex rhythmic patterns. The fourth and fifth staves are treble clefs with similar rhythmic patterns. The sixth staff is a bass clef with a rhythmic line. The seventh, eighth, and ninth staves are empty. The tenth staff is a bass clef with a rhythmic line. The key signature has two sharps (F# and C#) and the time signature is 3/4.



The second system of the musical score also consists of ten staves. The top staff is a treble clef with a melodic line. The second and third staves are treble clefs with complex rhythmic patterns. The fourth and fifth staves are treble clefs with similar rhythmic patterns. The sixth staff is a bass clef with a rhythmic line. The seventh, eighth, and ninth staves are empty. The tenth staff is a bass clef with a rhythmic line. The key signature has two sharps (F# and C#) and the time signature is 3/4.

piano e andante

Ihr

Ihr kön-net ver-ja-gen das

kön-net ver-ja-gen das Trau-ern, das Fürchten, das ängst-li-che Za-

Trau-ern, das Fürch-ten, das

ängst - li - che Za - gen, das ängst - li - che Za - gen, ihr kön - net ver -
 ängst - li - che Za - gen, ihr kön - net ver - ja - gen das Trau -

ja - gen das Trau - ern, das Fürchten, das ängst -
 ern, das Trauern, das Fürchten, das ängst -

- li - che Za - - - - -
 - li - che Za - - - - -

- gen, ihr kön - net ver - ja - gen das Trau - ern, das Fürch - ten, das ängst - li - che Za - gen, das
 - gen, das Trau - ern, das Fürch - ten, das ängst - li - che

der Hei - land er - qui - cket sein geist - li - ches Reich!
 ängst - li - che Za - gen; der Hei - land er - qui - cket sein geist - li - ches Reich! Ihr
 der Hei - land er - qui - cket sein geist - li - ches Reich!
 Za - - gen; der Hei - land er - qui - cket sein geist - li - ches Reich! Ihr kön - net ver - ja -

kön - net ver - ja - - gen das Trau - ern, das
 - gen, das Trau - - ern, das Fürchten, das

Fürch-ten, das ängst li-che
 ängstli-che Za-gen, ihr

Za-gen, ihr kön-net ver-ja-gen, ihr kön-net ver-ja
 kön-net ver-ja-gen das Trau-ern, das ängst-li-che

- gen das Trau - ern, das Fürchten, das ängstli - che Za - gen: der Hei - land, der
 Za - gen, das Trau - ern, das Fürchten, das ängstli - che Za - gen: der Hei -

Hei - land er - qui - cket sein geist - li - ches Reich, der Hei - land er - qui - cket sein geistli - ches
 - land er - qui - cket sein geist - li - ches Reich, der Hei - land er - qui - cket sein geistli - ches
 - land er - qui - cket sein geist - li - ches Reich, der Hei - land er - qui - cket sein geistli - ches
 Hei - land er - qui - cket sein geist - li - ches Reich, der Hei - land er - qui - cket sein geistli - ches

Reich, der Hei - land er - qui - cket sein geist - li - ches Reich, der Hei - land, der
 Reich, der Hei - land, der Hei - land er -
 Reich, der Hei - land, der Hei - land er -
 Reich. der Hei - land er - qui - cket sein geist -

Hei - land er - qui - cket sein geist - li - ches Reich!
 qui - cket sein geist - li - ches Reich!
 qui - cket sein geist - li - ches Reich!
 li - ches Reich!

RECITATIVO.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

Es bricht das Grab und da - mit un - sre Noth, der Mund ver -

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

kün - digt Got - tes Tha - ten, der Hei - land lebt: so ist in Noth und

Tod den Gläu - bi - gen voll - - kom - men wohl ge - ra - then.

ARIA.

Musical score for Oboe I, Oboe II, Fagotto, Violino I, Violino II, Viola, Basso, and Continuo. The score is in 3/8 time and G major. The Oboe I and II parts play a melodic line with eighth notes and slurs. The Fagotto part plays a bass line with eighth notes and slurs. The Violino I and II parts play a melodic line with eighth notes and slurs. The Viola part plays a bass line with eighth notes and slurs. The Basso part is mostly silent. The Continuo part plays a bass line with eighth notes and slurs.

Musical score for Violino I, Violino II, Viola, Basso, and Continuo. The score is in 3/8 time and G major. The Violino I and II parts play a melodic line with eighth notes and slurs. The Viola part plays a bass line with eighth notes and slurs. The Basso part is mostly silent. The Continuo part plays a bass line with eighth notes and slurs.



The first system of the musical score consists of eight staves. The top two staves are treble clefs, the third is a bass clef, the next two are treble clefs, the sixth is a 12/8 time signature, and the seventh is a bass clef. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together in groups. The key signature has two sharps (F# and C#).



The second system of the musical score also consists of eight staves, following the same layout as the first system. The notation continues with similar rhythmic complexity and melodic lines across the various parts.

Las - set dem Höchsten ein Dank - lied er - schallen für sein Er - bar - men und e - wi - ge Treu', und

- wi - ge Treu', und e - - - - - wi - ge

Treu', las - set dem Höchsten ein Dank - lied er - schallen,

las - set dem Hächsten ein Dank - - - - - lied er - schallen

für - - - sein Er - bar - - - men und e - - - - - wi - ge

Musical score for the first system, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment (grand staff). The lyrics are: "Treu, für sein Er-bar-men und e-wi-ge".

Musical score for the second system, featuring vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It consists of two systems of staves. The second system includes a vocal line (soprano) and a piano accompaniment (grand staff). The lyrics are: "Treu, und e-wi-ge Treu, forte".



The first system of the musical score consists of eight staves. The top two staves are grouped by a brace on the left and contain treble clefs. The next two staves are grouped by a brace on the left and contain bass clefs. The bottom two staves are grouped by a brace on the left and contain bass clefs. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



The second system of the musical score consists of eight staves, mirroring the layout of the first system. It continues the musical piece with similar notation, including treble and bass clefs, a key signature of one sharp, and common time. The notation features a variety of rhythmic patterns and rests.

B. W. XVI.

The first system of the musical score consists of eight staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle four staves are for a four-part vocal setting. The key signature is one sharp (F#), and the time signature is 3/8. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. The vocal parts enter in the second measure and continue with a melodic line.

The second system of the musical score continues the piece. It also consists of eight staves. The vocal parts are more active in this system, with some notes held across measures. The text "Je_sus er_scheinet," is written below the vocal staves in the final measures of the system. The musical notation remains consistent with the first system, featuring intricate keyboard parts and a clear vocal line.

Je-sus er-schei-net uns Frie-den zu ge-ben, Je-sus er-schei-net uns

pianissimo

Frie

forte
pianissimo
 - den, uns Frie - den zu ge - ben, Je - sus be ru - fet, Je - sus be

ru - fet uns mit ihm zu le - - - - -

- - ben, täglich wird sei - ne Barm - her - zig - keit neu, Je - sus er - scheint uns Frieden zu

ge - - ben, Je - sus be - ru - fet uns mit ihm zu le - - ben, täg - lich wird sei - ne Barm - her - zig - keit

forte *piano*
piano
 neu. Je - sus er - scheint uns Frie - den zu *tr*

tr *tr*
 ge - ben, Je - sus be - ru - fet uns mit ihm zu le -

- - ben, mit ihm zu le - - ben, täg - lich wird sei - ne Barm - her - zigkeit neu,

täg - lich wird sei - ne Barmher - zigkeit neu.

DIALOGUS.

RECITATIVO.

Die Furcht.

Die Hoffnung.

Continuo.

Bei Je - su Le - ben freu - dig sein, ist un - srer Brust ein hel - ler Sonnen - schein. Mit

Trost erfüllt auf seinen Heiland schauen, und in sich selbst ein Himmelreich erbau - en, ist wahrer Christen Eigen - thum.

Doch! weil ich hier ein himmlisch Labsal habe, so sucht mein Geist hier sei - ne Lust und Ruh'. Mein Heiland ruft mir kräftig

(Arioso.)

zu: „Mein Grab und Ster - ben bringt euch Le - ben, mein Auf - er - steh'n ist eu - er Trost.“

(Recitativo.)

Mein Mund will zwar ein Opfer ge - ben; mein Hei - land! doch wie klein, wie we - nig, wie so gar ge -

ringe wird es vor dir, o grosser Sieger, sein, wenn ich für dich ein Sieg - und Danklied bringe.

(a tempo.)

Kein Au - ge sieht den Hei - land auf - er - weckt,
 Mein Au - ge sieht den Hei - land auf - er - weckt,

kein Au - ge sieht den Hei - land auf - er - weckt,
 mein Au - ge sieht den Hei - land auf - er - weckt,

es hält ihn nicht der

Tod in Ban

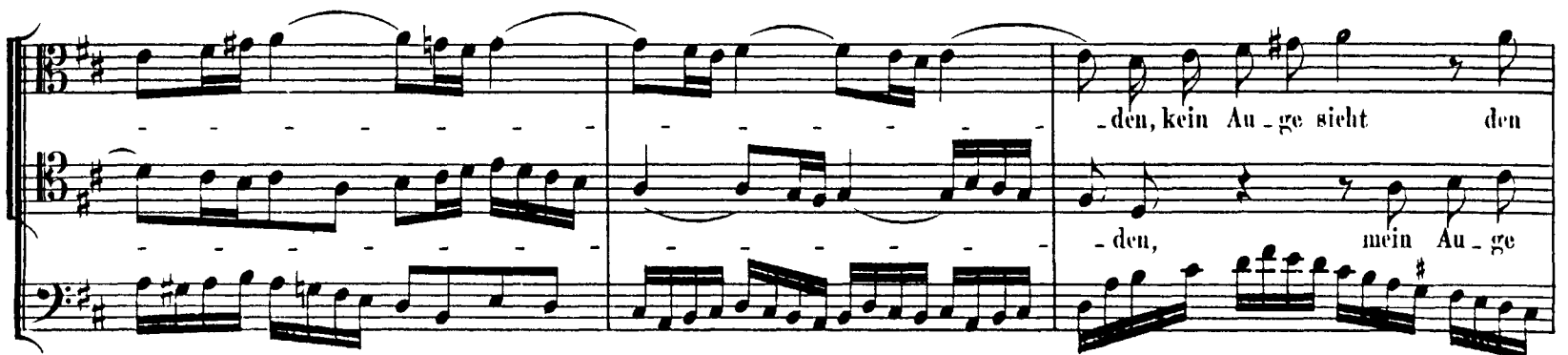
es



hält ihn noch der Tod in Ban den.



es hält ihn nicht der Tod in Ban den.



- den, kein Au - ge sieht den
- den, mein Au - ge



Hei - land auf - er - weckt, es hält ihn noch der Tod in
sieht den Hei - land auf - er - weckt, es



Ban - den, der Tod in Ban - den!
hält ihn nicht der Tod in Ban - den, der Tod in Ban - den!

Recitativo.

Lässt wohl das Grab die Todten
Wie! darf noch Furcht in ei_ner Brust ent_stehn?

gehn?
Wenn Gott in ei_nem Gra_be lie_get, so hal_ten Grab und Tod ihn nicht.
Ach Gott! der du den Tod be -

sie_get, dir weicht des Gra_bes Stein, das Sie_gel bricht. Ich glau_be, a_ber hilf mir Schwachen, du

kannst auch stär_ker ma_chen. Be_sie_ge mich und mei_nen Zwei_fel_muth! Der Gott, der Wun_der

thut, hat meinen Geist durch Trostes Kraft ge_stärket, dass er den auf_er_stand'nen Je_sum merket.

DUETTO.

Violino Solo.

Alto.

Tenore.

Continuo.



fürch - - te zwar des Gra - bes Fin - ster - nis - - sen, ich
 fürch - te nicht, ich fürch - te nicht des Gra - bes Fin - ster - nis - - sen, und



fürch - - te zwar des Gra - bes Fin - ster - nis - - sen, und
 hof - fe - te, mein Heil sei nicht ent - - ris - - - - sen, ent - ris -



kla - ge - te, mein Heil sei nun ent - - ris - - - - sen, und kla - -
 - - - - sen, ent - ris - - - - sen, ent - - ris - - - - sen, ent - ris - sen, und



- - - - ge - te, und kla - ge - te, mein Heil sei nun ent -
 hof - fe - te, mein Heil sei nicht ent - - ris - - - - sen, ent -

ris - - - - - sen,

ris - - - - - sen,

ich fürch - - te zwar des

ich fürch - te nicht, ich fürch - te nicht, ich fürch - te nicht des

Gra - bes Fin - - ster_nis - - sen, -des Gra - bes Fin - ster_nis - - sen, ich

Gra - bes Fin - - ster_nis - - sen, des Gra - bes Fin - ster_nis - - sen, und

fürch - - te zwar des Gra - - bes Fin - ster - nis - - sen, und

hof - fe - te, mein Heil sei nicht ent - ris - - - - - sen, ent - ris - -

kla - ge - te, mein Heil sei nun ent - ris - sen, und kla -
 sen, ent - ris - sen, ent - ris - sen, ent - ris - sen, und

- ge - te, und kla - ge - te, mein Heil sei nun ent -
 hof - fe - te, mein Heil sei nicht ent - ris - sen, ent -

ris - sen, ent - ris - sen!
 ris - sen, ent - ris - sen!

forte

piano

Nun ist mein Her - - ze
Nun ist mein Her - - ze vol - ler Trost, und

vol - - ler Trost, und wenn sich auch ein Feind er - bost, will ich in Gott zu
wenn sich auch ein Feind er - bost, will ich in Gott

siegen, in Gott zu sie -

zu sie - gen, zu sie -

- gen, zu sie -

- gen, zu sie -

- gen, in Gott zu sie - gen wis -

- gen, in Gott zu sie - gen

sen.

wis - - sen.

Nun ist mein Her-ze voll-er Trost, mein Her-ze voll-er Trost, und

Nun ist mein Her-ze voll-er Trost, und

wenn sich auch ein Feind erhob, wenn sich ein Feind er-bost, will ich in Gott zu sie-gen, zu

wenn sich auch ein Feind er-bost, will ich in Gott zu

sie

siegen, in Gott zu sie

The first system of musical notation consists of four staves: a treble staff at the top, followed by two alto staves, and a bass staff at the bottom. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody in the treble staff is a continuous eighth-note pattern. The alto and bass staves provide harmonic support with various note values and rests.

The second system of musical notation includes the same four-staff structure as the first system. It features German lyrics written below the alto and bass staves. The lyrics are: "gen, in Gott zu sie - gen wis - - sen, will" on the first line and "gen, in Gott zu sie - gen wis - sen, zu sie -" on the second line. The music continues with the same rhythmic patterns as the first system.

The third system of musical notation continues the four-staff structure. The lyrics are: "ich in Gott, in Gott zu sie - - - - - gen, will" on the first line and "gen, will ich in Gott zu sie - gen wis - sen, will" on the second line. The musical notation remains consistent with the previous systems.

The fourth system of musical notation is the final system on the page, maintaining the four-staff structure. The lyrics are: "ich in Gott zu sie - - gen wis - sen, in Gott zu sie - - gen wis - - sen." on the first line and "ich in Gott zu sie - - gen wis - sen, in Gott zu sie - - gen wis - - sen." on the second line. The music concludes with a final cadence.

B. W. XVI.

Da Capo.

CHORAL. Melodie zum dritten Verse des Liedes: „Christ ist erstanden.“

Soprano. Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! dess soll'n wir Al - le

Alto. Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! dess soll'n wir Al - le

Tenore. Al - le - lu - ja, Al - le - lu - ja. Al - le - lu - ja! dess soll'n wir Al - le

Basso. Al - le - lu - ja, Al - le - lu - ja. Al - le - lu - ja! dess soll'n wir Al - le

Continuo.

froh — sein: Chri - stus will un - ser Trost sein, Ky - ri - e — — e - leis!

froh — sein: Chri - stus will un - ser Trost — sein, Ky - - ri - - e e - leis!

froh — sein: Chri - stus will un - ser Trost — sein, Ky - - ri - - e e - leis!

froh — sein: Chri - stus will un - ser Trost sein, Ky - - ri - - e e - leis!

froh — sein: Chri - stus will un - ser Trost sein, Ky - - ri - - e e - leis!