

# *Jauchzet, frohlocket*

Wq 242

Incorporating music by Johann Sebastian Bach,  
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Tromba I–III

Timpani

Oboe I, II

Violino I Concertato

Violino II Concertato

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo (Violoncello, Organo)



# Jauchzet, frohlocket

## 1. Chor

Wq 242

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Tromba I in D**: Treble clef, D major key signature, 3/8 time signature. It has rests for the first four measures and enters in the fifth measure with a melodic line.
- Tromba II in D**: Treble clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Tromba III in D**: Treble clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Timpani in D, A**: Bass clef, D major key signature, 3/8 time signature. It plays a rhythmic pattern of eighth notes in the first four measures, followed by a trill (tr) in the fifth measure.
- Oboe I**: Treble clef, D major key signature, 3/8 time signature. It has rests for the first four measures and enters in the fifth measure with a trill (tr).
- Oboe II**: Treble clef, D major key signature, 3/8 time signature. It has rests for the first four measures and enters in the fifth measure with a trill (tr).
- Violino I Concertato**: Treble clef, D major key signature, 3/8 time signature. It has rests for the first four measures and enters in the fifth measure with a trill (tr).
- Violino II Concertato**: Treble clef, D major key signature, 3/8 time signature. It has rests for the first four measures and enters in the fifth measure with a trill (tr).
- Violino I**: Treble clef, D major key signature, 3/8 time signature. It has rests for the first four measures and enters in the fifth measure with a melodic line.
- Violino II**: Treble clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Viola**: Bass clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Soprano**: Treble clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Alto**: Treble clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Tenore**: Treble clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Basso**: Bass clef, D major key signature, 3/8 time signature. It has rests for all five measures.
- Continuo**: Bass clef, D major key signature, 3/8 time signature. It plays a rhythmic pattern of eighth notes throughout the piece.

6

The musical score on page 60 consists of several systems of staves. The first system includes a vocal line with a treble clef and a bass line with a bass clef. The second system features two treble clef staves with a key signature of two sharps (F# and C#). The third system is a grand staff with two treble clef staves and two bass clef staves, also in two sharps. The fourth system consists of four empty staves with a key signature of two sharps. The fifth system has a single bass clef staff with a key signature of two sharps, containing a melodic line with fingerings 6, 4, 5, and 3 indicated above the notes.

11

tr

tr

tr

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

18

The musical score for page 62, system 18, is organized into six systems of staves. The first system consists of three empty treble clef staves and one empty bass clef staff. The second system features two treble clef staves and one bass clef staff, all containing musical notation. The third system is more complex, with four staves: two treble clef staves and two bass clef staves, all containing musical notation. The fourth system consists of three empty treble clef staves and one empty bass clef staff. The fifth system has one bass clef staff with musical notation and includes fingering numbers: 7, 4, 5, #, 6, 6, 5, 6, 7, 9, 8, 6, 6. The notation includes various note values, rests, and articulation marks.

24

System 1: Five staves. The top staff contains a melodic line with eighth-note patterns and slurs. The second and third staves have rests followed by eighth-note accompaniment. The fourth staff has rests. The fifth staff has eighth-note accompaniment.

System 2: Two staves. Both staves feature eighth-note accompaniment with slurs and ties.

System 3: Five staves. The top four staves contain complex eighth-note accompaniment with slurs and ties. The bottom staff has a bass line with a dashed line over the first measure and quarter notes thereafter.

System 4: Four staves. All staves contain rests, indicating a section where the instruments are silent.

System 5: One staff. A bass line with slurs and ties. Fingerings are indicated: '5' above the first measure, '6 5' above the second measure, and '6 4 2' above the third measure.

29

tr.

tr.

Jauch-zet, froh -

Jauch-zet, froh -

Jauch-zet, froh -

Jauch-zet, froh -

34

lo - cket, auf, frei - set die Ta - ge, jauch - zet,

lo - cket, auf, frei - set die Ta - ge, jauch - zet,

lo - cket, auf, frei - set die Ta - ge, jauch - zet,

lo - cket, auf, frei - set die Ta - ge, jauch - zet,

40

First system of musical notation, measures 40-44. It includes a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has two sharps (F# and C#).

Second system of musical notation, measures 45-49. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#).

Third system of musical notation, measures 50-54. It includes two vocal lines with lyrics and two piano accompaniment staves. The key signature has two sharps (F# and C#).

Fourth system of musical notation, measures 55-59. It includes two vocal lines with lyrics and two piano accompaniment staves. The key signature has two sharps (F# and C#).

Fifth system of musical notation, measures 60-64. It includes a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#).

45

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a prominent eighth-note accompaniment in the right hand and a bass line in the left hand. A trill (tr) is marked above a note in the vocal line.

Piano accompaniment for the first system, showing the bass line and the right hand accompaniment.

Second system of musical notation, featuring vocal staves and piano accompaniment. The piano part continues with the eighth-note accompaniment and bass line. A trill (tr) is marked above a note in the vocal line.

Third system of musical notation, featuring vocal staves and piano accompaniment. The piano part continues with the eighth-note accompaniment and bass line. Trills (tr) are marked above notes in both the vocal and piano parts.

Fourth system of musical notation, featuring vocal staves with lyrics and piano accompaniment. The piano part continues with the eighth-note accompaniment and bass line. Trills (tr) are marked above notes in the vocal and piano parts.

prei - set die Ta - ge, rüh - met, was heu - te der Höch - ste ge - tan!  
 prei - set die Ta - ge, rüh - met, was heu - te der Höch - ste ge - tan! Las -  
 prei - set die Ta - ge, rüh - met, was heu - te der Höch - ste ge - tan! Las - set das  
 prei - set die Ta - ge, rüh - met, was heu - te der Höch - ste ge - tan!

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

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

6 7 5 6 6 6 6 6 6 5

58

Empty musical staves for vocal and piano parts, consisting of three treble clefs and one bass clef.

Empty musical staff for bass clef.

Musical notation for piano accompaniment, first system. It features a treble clef and a key signature of one sharp (F#). The music includes various rhythmic patterns and trills, with 'tr' markings above several notes.

Musical notation for piano accompaniment, second system. It continues the piano accompaniment with multiple staves, including a bass clef staff at the bottom. Trills are marked with 'tr' throughout the system.

Musical notation for vocal and piano parts with lyrics. The vocal line is in a treble clef with a key signature of one sharp. The piano accompaniment is in a bass clef with a key signature of one sharp. The lyrics are:
   
las - set das Za - gen, ver - ban - net die Kla - ge, ver - ban - net die Kla - ge, ver -
   
Za - gen, ver - ban - net die Kla - ge, las - set das Za - gen, ver -
   
ban - net die Kla - ge, las - set das Za - gen, las - set das
   
- set das Za - gen, ver - ban - net die Kla - ge, ver -
   
The piano accompaniment includes figured bass notation at the bottom: 5 6h 6h, 4 2 6, 6, 6 5, 6 4/2, 6 6, 4 2.

Empty musical staves for vocal and piano accompaniment, consisting of three treble clef staves and one bass clef staff.

First system of musical notation for the piano accompaniment, featuring a treble clef staff with a key signature of one sharp (F#) and a bass clef staff.

Second system of musical notation for the piano accompaniment, continuing the piece with complex rhythmic patterns in both treble and bass clef staves.

Vocal line with German lyrics and figured bass. The lyrics are: "ban - - - net die Kla - ge, las - set das Za - gen, ver - ban - - net, ver - ban - net die Kla - ge, las - set das Za - gen, ver - Za - - - gen, ver - ban - net die Kla - ge, las - set das Za - gen, ver -". The figured bass is:  $\overset{6}{5}4$  7  $\#$   $\frac{4}{2}$  6  $\flat$  4 3  $\frac{6}{4}$  7 6 — 6  $\#$  6.

71

Five empty musical staves, three in the treble clef and two in the bass clef, indicating the start of the vocal parts.

Two staves of piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes.

Two staves of piano accompaniment in G major, continuing the rhythmic pattern from the first system.

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

Vocal lines in G major with German lyrics. The piano accompaniment includes figured bass notation: 7 6 6̇, 6 4 2, 5, 6 5, and 6 4h 2.

Five empty musical staves, three in the upper system (treble clefs) and two in the lower system (bass clef), representing vocal and instrumental parts.

Two vocal staves in treble clef with a key signature of two sharps (F# and C#). The music features a melodic line with a trill (*tr*) in the final measure of each staff.

Piano accompaniment consisting of four staves. The upper two staves are in treble clef, and the lower two are in bass clef. The music includes dense chordal textures and arpeggiated patterns.

Vocal parts with lyrics and figured bass. The lyrics are: "Kla - ge, stim - met voll Jauch - - - - zen und Fröh - lich - keit". The bottom staff contains figured bass notation: 7 5 4, 6, 4+ 2, 6, 6 4 2, 6 5, 7 #, 6 5 #.

81

Musical notation for the first system, measures 81-87. It consists of three staves in treble clef. The first two staves have a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line with some chromaticism. The third staff contains a bass line with eighth notes. Measures 81-83 contain melodic phrases, while measures 84-86 are mostly rests, and measure 87 concludes with a melodic phrase.

Musical notation for the second system, measures 81-87. It consists of one staff in bass clef. The key signature is one sharp (F#). The staff contains a bass line with eighth notes, providing a rhythmic accompaniment for the upper staves.

Musical notation for the third system, measures 81-87. It consists of two staves in treble clef with a key signature of two sharps (F#, C#). The first staff contains a melodic line with eighth notes. The second staff contains a similar melodic line with some chromaticism. Measures 81-83 contain melodic phrases, while measures 84-86 are mostly rests, and measure 87 concludes with a melodic phrase.

Musical notation for the fourth system, measures 81-87. It consists of five staves in treble clef with a key signature of two sharps (F#, C#). The top two staves contain melodic lines with eighth notes. The middle two staves contain a dense texture of sixteenth-note patterns. The bottom staff contains a bass line with eighth notes. Measures 81-83 contain melodic phrases, while measures 84-86 are mostly rests, and measure 87 concludes with a melodic phrase.

Musical notation for the fifth system, measures 81-87. It consists of four staves in treble clef with a key signature of two sharps (F#, C#). The top three staves contain vocal lines, each starting with the word "an!". The bottom staff contains a bass line with eighth notes. Measures 81-83 contain rests for all parts, while measures 84-87 contain melodic phrases for the vocal lines.

Musical notation for the sixth system, measures 81-87. It consists of one staff in bass clef with a key signature of two sharps (F#, C#). The staff contains a bass line with eighth notes and includes figured bass notation above the notes: 6, 6/4, 5/#, 7/#, 6/5, 9/4, 8/3, 7/5, 6/4, 5/3, 6, 6/5.

Jauch - zet, froh - lo - cket, auf, prei - set die Ta - ge,

Jauch - zet, froh - lo - cket, auf, prei - set die Ta - ge,

Jauch - zet, froh - lo - cket, auf, prei - set die Ta - ge,

Jauch - zet, froh - lo - cket, auf, prei - set die Ta - ge,

95

The musical score for page 95 consists of several systems. The first system includes three staves for piano accompaniment and one bass staff with a trill (tr) marking. The second system continues the piano accompaniment. The third system features a grand staff with four staves for piano accompaniment and a trill (tr) marking. The fourth system contains four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics "jauch - zet, froh - lo - cket," and a fifth bass staff for piano accompaniment. The piano accompaniment includes various rhythmic patterns, including sixteenth-note runs and trills.

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

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

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

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

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

106

Empty musical staves for vocal and piano parts.

Empty bass staff.

Musical notation for the first system of the piano accompaniment, including treble and bass staves with trills.

Musical notation for the second system of the piano accompaniment, including treble and bass staves with trills.

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

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

Musical notation for the second system, including vocal line with German lyrics and piano accompaniment.

118

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

6 6 6 7<sup>h</sup> 6

124

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

6 4 2    7 6 5 6    7 6 6    6 4 2

129

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

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

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

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

5 6 6 4h 2 6 5h

133

Fine

tr.

tr.

stim - met voll Jauch - - - - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - - - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - - - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - - - - zen und Fröh - lich - keit an!

5 4 6 6 7 6

2 2 5 7 6

Fine

138

Three staves of musical notation, all containing rests.

One staff of musical notation containing rests.

Two staves of musical notation, both containing rests.

Five staves of musical notation. The top two staves are empty. The bottom three staves contain piano accompaniment, with a *p* dynamic marking in the first measure of each staff.

Five staves of musical notation. The top two staves contain vocal lines with lyrics. The bottom three staves contain piano accompaniment. The lyrics are: "Die - net dem Höch - sten mit herr - li - chen Chö - ren, die - net dem Höch -".

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

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

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

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

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

145

The first system of the score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. All three staves contain whole rests for the duration of the system.

The second system of the score consists of two staves in treble clef with a key signature of two sharps (F# and C#). Both staves contain whole rests for the duration of the system.

The third system of the score consists of five staves. The top two staves are in treble clef with a key signature of two sharps. The bottom three staves are in bass clef with a key signature of two sharps. The piano accompaniment begins with a rhythmic pattern of quarter notes and eighth notes, with some notes beamed together.

The fourth system of the score includes vocal lines and piano accompaniment. It consists of five staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The second staff is another vocal line in treble clef with a key signature of two sharps. The third staff is a vocal line in treble clef with a key signature of two sharps. The fourth staff is a piano accompaniment line in bass clef with a key signature of two sharps. The fifth staff is a piano accompaniment line in bass clef with a key signature of two sharps. The lyrics are: "ren, mit herr - li - chen Chö - ren, mit - sten, die - net dem Höch - sten, die - net dem Höch - sten mit". The piano accompaniment includes fingering numbers: 7, 6, 4/2, 6, 5, 6, 4/2, 6, 6, 7, 7, 6, 5.

152

- ren, mit herr - li - chen Chö-ren, die - net dem Höch -  
 herr - li - chen Chö-ren, die - net dem Höch - - - sten, dem Höch - sten, die - net dem  
 herr - - - li - chen Chö-ren, die - net dem Höch - sten mit herr - - - -  
 - ren, mit herr - li - chen Chö-ren, die - net dem Höch - - - sten,  
 4/2 6 7 3 6 7 6

Three empty treble clef staves and one empty bass clef staff, indicating a section where the instruments are silent.

Two treble clef staves with musical notation, including notes and rests, in a key signature of two sharps (F# and C#).

Piano accompaniment consisting of four staves: two treble clef staves and two bass clef staves, featuring complex rhythmic patterns and arpeggiated figures.

Vocal line with German lyrics and piano accompaniment. The lyrics are:   
- sten mit herr - - li - chen Chö-ren, die - net dem Höch -   
Höch -   
- li - chen Chö -   
die - net dem Höch -   
7 7 7 7 7 7 7 7 6 4+ 6

166

Three staves of musical notation. The top staff contains a piano (p) dynamic marking and a series of eighth notes. The middle and bottom staves contain rests.

A single bass staff containing a whole rest.

Two staves of musical notation. The top staff contains eighth notes with accents. The bottom staff contains eighth notes and rests.

A grand staff (treble and bass clefs) with piano accompaniment. The right hand contains eighth notes and rests. The left hand contains eighth notes and rests.

Vocal line with lyrics: *sten mit herr - li - chen Chö - ren!*

Vocal line with lyrics: *sten mit herr - li - chen Chö - ren!*

Vocal line with lyrics: *Höch - - - - - sten mit herr - li - chen Chö - ren!*

Vocal line with lyrics: *sten mit herr - li - chen Chö - ren!*

Bass line with figured bass notation: *6 7 # 6 6 7 6 6 5 # 6 5 # 6 4 # 7 # 6 5*

173

The musical score consists of three systems of staves. The first system (measures 173-179) features three staves. The second system (measures 180-186) features two staves with a treble clef and a key signature of two sharps (F# and C#), and a bass clef. The third system (measures 187-193) features four staves with a treble clef and a key signature of two sharps, and a bass clef. The bottom-most staff contains figured bass notation with numbers: 9, 8, 6, 9, 6, 4, 7, 9, 8, 6, 5, 4, 3, 7, 6, 9, 8. The notation includes various musical symbols such as notes, rests, trills (tr), and slurs.



Three empty musical staves (two treble clefs and one bass clef) at the top of the page, indicating a section where the music is not yet written.

The first system of the piano accompaniment, consisting of two treble clef staves and one bass clef staff. It features a melodic line in the upper treble staff and a supporting bass line in the lower staves.

The second system of the piano accompaniment, continuing the melodic and bass lines from the first system. It includes various musical notations such as slurs, ties, and dynamic markings.

Vocal staves with lyrics and piano accompaniment. The lyrics are: "Na - men des Herr - schers ver - eh - ren, lasst uns den Na - men des Herr - schers ver -". The piano accompaniment includes figured bass notation (6 5, #, 4+ 2, 7, 6, 6, 4, 2, 5, 6, 6, 4, 2, 5, 6, 6, 4, 2) and various musical notations.

193

The musical score for page 193 consists of several systems. The top system shows three empty staves. The second system contains two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The third system contains four piano accompaniment staves (treble and bass clef). The fourth system contains four vocal staves (treble and bass clef) with the syllable "eh" written below each staff. The fifth system contains two vocal staves (treble and bass clef) with the syllable "eh" written below each staff, and two piano accompaniment staves (treble and bass clef) with fingering numbers (6 5, 7 5, 6 4 2, 6 5) written below the bass line.

The first system of the score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. All staves contain whole rests for the duration of the system.

The second system features a trill (tr) in the first measure of the top staff. The system contains five measures of music across two staves, with various melodic and harmonic lines.

The third system includes piano accompaniment in the bottom two staves and vocal lines in the top two staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal lines are in treble clef.

The fourth system contains lyrics and figured bass. The lyrics are: "ren, lasst uns den Na - men des Herr - schers ver - eh - ren." The figured bass is written in the bottom staff, with figures: 5/3, 6/4/2, 6, 6, 6/4/2, 6/5, 6/4/2, 6, 6/4/5.

## 2. Accompagnement

Adagio di molto

Violino I

Violino II

Viola

Basso\*

Continuo

*p*

*p*

*p*

*p*

*tasto*

*p*

So sahn wir dich, ge -

4

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

mar - tert und ge - schla - gen, von dei - nem Volk ge - has - set und ver - höhnt, mit ei - nem

7b 4# 7 4 #

*mf*

*p*

*mf*

*p*

*mf*

*p*

7

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

Dor - nen - kranz ge - krönt, Sohn Got - tes, hoch am Kreuz den Fluch der Sün - de tra - gen. Die We - ni - gen,

4# 6 4# 6\* 6 5# 6

*mf*

*p*

*mf*

*p*

*mf*

*p*

\*This accompanied recitative is in the **B I** part; see commentary.

11

mf p

mf p

mf p

die zärt - lich dich noch lieb - ten und sich um dei - nen Tod be - trüb - ten, auch

5 7 5 *tasto*

mf p

15

mf p

mf p

mf p

die ver - las - sen dich, ent - ziehn ihr An - ge - sicht der trau - er - vol - len Mar - ter -

7b 5

mf p

18

mf p mf f p

mf p mf f p

mf p mf f p

stät - te, gehn in die Ein - sam - keit, ver - ber - gen sich vor de - nen, die sich nach ih - rem

*tasto* 4b 7b 6

mf p mf f p

22

mf f mf f p

mf f mf f p

mf f mf f p

Blut wie nach dem dei - nen seh-nen. Doch dei-ne Huld ver-lässt sie

4+ 6 2 6 4 5 4 4+

mf f mf f p

25

mf p f p mf f

mf p f p mf f

mf p mf p mf f

nicht. Du sie-gest ü-ber dei-ne Fein-de, er - hebst dich ü-ber Grab und Tod, ver -

6 4+ 6

mf p f p mf f

28

p mf p f p

p mf p f p

p mf p f p

samm-lest um dich dei-ne Freun - de, und Won-ne wird nun ih-re Not.

4+ 6 *tasto*

p mf p f p

3. Arie

Andante

The musical score is arranged in five systems. The first system includes staves for Violino I, Violino II, Viola, Tenore\*, and Continuo. The second system includes staves for Violino I, Violino II, Viola, Tenore\*, and Continuo, with measure numbers 4, 5, and 6. The third system includes staves for Violino I, Violino II, Viola, Tenore\*, and Continuo, with measure numbers 7, 8, and 9. The score features intricate violin parts with trills and slurs, and a continuo part with detailed fingerings. Dynamics range from piano (p) to forte (f).

\*This aria is in the T I part; see commentary.

10

tr tr tr tr tr

4 3 6 6

13

tr tr

p p p

So weiß der Herr die Sei-nen aus der Zer-streu-ung

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

p

16

tr f tr p f tr

f p f p f

zu ver-ei-nen, im Kum-mer im Kum-mer zu er-freun.

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

f p f

19

So weiß der Herr die Seinen aus der Zerstreung

22

zu vereinen, im Kummer zu er-

24

freun,

26

die

28

Sei - nen die Sei - nen weiß der Herr

31

zu er - freun, im Kum - mer zu er - freu - en.

34

6 4 5 3 6 5 #

tr

37

6 5 6 4+ 6 5 4 #

tr

39

p

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

So weiß der Herr die Sei-nen aus der Zer-streu-ung zu ver-

42

ei - nen, im Kum-mer, im Kum-mer zu er - freun. So\_\_ weiß der

45

Herr\_\_ die Sei-nen zu er - freun, zu er-freun,

48

50

die Sei - nen zu er - freun, im Kum -

5 3 6 4 *tasto* 4 3 6 6 6 4 5 3 6 6 5

f p f p f p

53

mer zu er - freu - - - - en.

f p ff f p ff

56

p f

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

p f

59

tr tr tr tr tr tr

6 5 6 2 6 6 4 3 6 6

62

tr tr tr tr

6 5 6 5 6 4 5 3 7

Wenn mich die Feinde

Fine p

66

tr tr tr tr

f p f p f p f p

has - sen, die Freun - - de mich ver - las - sen, will ich

f p f p

69

mich den-noch fas - - - sen. Mein Hei-land lebt, und ich bin

72

sein, mein

76

Hei - land lebt, und ich bin sein.

80

Musical score for measures 80-82. The system includes a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three sharps (F#, C#, G#). The grand staff features intricate melodic lines with trills (tr) and slurs. The bass clef staff contains a bass line with fingerings: 5, 6, 4, 3, 6, 6, 5, 6, 7, 6, 6, 5.

83

Musical score for measures 83-84. The system includes a grand staff and a separate bass clef staff. The key signature is three sharps. The grand staff continues with complex melodic patterns and trills. The bass clef staff has fingerings: 6, 2, 6, 6, 4, 3, 6.

85

Musical score for measures 85-87. The system includes a grand staff and a separate bass clef staff. The key signature is three sharps. The grand staff features rapid melodic passages with trills. The bass clef staff has fingerings: 6. The system concludes with a double bar line and the instruction "D.S." (Da Capo).

D.S.

## 4. Recitativ

Etwas langsam

Basso\*

Doch wenn am En - de mei - ner Zeit der Tod nach mir die Ar - me

stre - cket und Furcht der na - hen E - wig - keit den mat - ten Geist er - schre - cket, wenn al - les wankt, wenn al - les

sinkt und fällt und al - le Freu - den die - ser Welt auf e - wig fliehn vor mei - nen

*sehr langsam*

Bli - cken, was soll mich dann er - qui - cken? Wenn Freun - de schmach - tend um mich ste - hen, von dem All -

mäch - ti - gen das Le - ben mir er - fle - hen und un - er - hört mich ster - ben se - hen,

*a tempo andante*

was wird in die - ser Stun - de mich er - freun? Mein Hei - land lebt, und ich bin sein.

\*This recitativo is in the B II part; see commentary.

## 5. Arie

The musical score for '5. Arie' is presented in two systems. The first system includes staves for Violino I Concertato, Violino II Concertato, Violino I, Violino II, Viola, Soprano\*, and Continuo. The second system continues the instrumental parts, with the Soprano\* staff remaining empty.

The score is in 2/4 time with a key signature of one sharp (F#). The first system shows the beginning of the piece, with the Violino I and II Concertato parts featuring intricate rhythmic patterns and triplets. The Viola part provides a steady accompaniment, and the Continuo part includes figured bass notation.

The second system begins at measure 6 and continues with similar instrumental textures. The Continuo part includes figured bass notation: 6 6, 6 5 / 4 3, 6 7 / 4 2, 8 / 3, 7 / 2, 8 7.

\*This aria is in the S I and S II parts; see commentary.

13

Nun freu \_\_\_\_\_ ich mich zu

19

mei - nem Gra - be, zu mei - nem Gra - be, weil ich die sich - re Hoff - nung,

25

sich - re Hoff - nung ha - be: Einst werd\_\_\_\_\_ ich wie - der auf - er - stehn, einst

31

werd ich auf - er - stehn, \_\_\_\_\_ einst

poco f

poco f

poco f

5

poco f



49

74 6 6

Wenn dann die Po-sau -

56

3 3 3

- ne die To - ten er - we - - - - - cket und Fluch und Ver -

62

zweif-lung die Sün - der er - schre - - - - - cket, werd ich\_\_ ver -

68

klärt\_\_ zum Him - mel gehn, -

74

ver-klärt zum Him-mel gehn, wenn dann die Po-sau - ne die

poco f

tr

5 6 6 6 2 6 6

poco f p

80

To-ten er - we - cket, werd ich ver - klärt zum Him - mel gehn.

poco f

poco f

p

poco f

poco f

f

f

poco f

f

9 7 7 6 4 5 3 6 6 5

poco f f

86

tr

tr

tr

tr

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

92

3

3

3

3

3

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

## 6. Choral

(14)

Tromba I, II  
in D

Tromba III  
in D

Timpani  
in D, A

Soprano  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola

Basso

Continuo

Da und werd sehn ich dein dei - ne Sü - ßig - keit, das ed - le  
und sehn dein lieb - reich An - ge - sicht mit un - ver -

Da und werd sehn ich dein dei - ne Sü - ßig - keit, das ed - le  
und sehn dein lieb - reich An - ge - sicht mit un - ver -

Da und werd sehn ich dein dei - ne Sü - ßig - keit, das ed - le  
und sehn dein lieb - reich An - ge - sicht mit un - ver -

Da und werd sehn ich dein dei - ne Sü - ßig - keit, das ed - le  
und sehn dein lieb - reich An - ge - sicht mit un - ver -

6 6 6 6 5 # 5 6 6

7

Man - na al - le - zeit in rei - ner Lie - be schme - cken  
wand - tem Au - gen - licht ohn al - le Furcht und Schre - cken.

Man - na al - le - zeit in rei - ner Lie - be schme - cken  
wand - tem Au - gen - licht ohn al - le Furcht und Schre - cken.

Man - na al - le - zeit in rei - ner Lie - be schme - cken  
wand - tem Au - gen - licht ohn al - le Furcht und Schre - cken.

Man - na al - le - zeit in rei - ner Lie - be schme - cken  
wand - tem Au - gen - licht ohn al - le Furcht und Schre - cken.

4 6 5 # 6 5 3 5 4 3

27

Reich - lich werd ich sein er - qui - cket und ge - schmü - cket

Reich - lich werd ich sein er - qui - cket und ge - schmü - cket

Reich - lich werd ich sein er - qui - cket und ge - schmü - cket

Reich - lich werd ich sein er - qui - cket und ge - schmü - cket

6 5 5 2 6

35

zwei - fels - oh - ne mit der schö - nen Him - mels - kro - ne.

zwei - fels - oh - ne mit der schö - nen Him - mels - kro - ne.

zwei - fels - oh - ne mit der schö - nen Him - mels - kro - ne.

zwei - fels - oh - ne mit der schö - nen Him - mels - kro - ne.

6 4 3 5 4 3