























58

Mor - gen - rot. Gott steigt her - ab. Singt, En - gel, jauchzt, Men-schen!

— wird Mor - gen-rot. Singt, En - gel, jauchzt, Men-schen! Gott

Mor - gen - rot. Gott steigt her - ab. Singt, En - gel, jauchzt, Men-schen!

Mor - gen - rot. Singt, En - gel, jauchzt, Men-schen! Gott

64

Singt, En - gel, jauchzt, Men-schen! Du, Höl - le, er -  
steigt her - ab. Singt, En - gel, jauchzt, Men-schen! Du, Höl - le, er -  
Singt, En - gel, jauchzt, Men-schen! Du, Höl - le, er -  
steigt her - ab. Singt, En - gel, jauchzt, Men-schen! Du, Höl - le, er -

*tutti*  
6 6 7b

70

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

zit - tre, er - zit - tre vor Gott! Er-zit-tre, er - zit - tre vor Gott!

### 2. Arie

Andante

Musical score for the first system, featuring Flauto I, Flauto II, Violino I, Violino II, Viola, Tenore\*, and Continuo. The tempo is marked 'Andante'. The Flauto I and Violino I parts have a melodic line with slurs and accents. The Continuo part includes figured bass notation: 6, 6, 4 2, 6, 6 4, 6 5, 6 5, 6 5, 8 6, 7.

Musical score for the second system, continuing the instrumental parts. It includes a section for the Tenore\* with the lyrics "Da ist mein Gott,". The Continuo part includes figured bass notation: 6, 6, 4 2, 6, 6 4, 6 5, 6 5, 6 5, 8 6, 7. The system concludes with a double bar line and a repeat sign.

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

7

8

da ist mein Gott. Als Mensch fängt Gott zu füh - len an, als Mensch fängt Gott zu füh - len an,

6 pizz. 7 4 3 7 7b 9 8 arco 6 6 4h 2

p f p f

10

11

und was er fühlt, was er fühlt ist mei - ne Not, ist mei - - - ne Not.

6 7 7 4 7b 4 6 6 5

p f p f p f

13

Da ist mein Gott, da ist mein Gott. Als Mensch fängt Gott zu füh - len an, als Mensch

16

fängt Gott zu füh - len an, fängt Gott zu füh - len an, und was er

19

fühlt, was er fühlt ist mei - ne Not, ist mei - - ne Not. Da ist mein

22

Gott, da ist mein Gott. Als Mensch fängt Gott zu füh - len an, als Mensch fängt Gott zu füh - len

25

an, und was er fühlt, was er fühlt ist mei - ne

27

Not. Da, da ist mein Gott, da, da ist mein Gott.

30 Fine

Dynamic markings: *f*, *p*, *f*, *f*. Performance instructions: *tr*, *tr*. Measure numbers: 30, 31, 32. Fine

*un poco allegro*

33

Dynamic markings: *p*, *p*, *p*. Measure numbers: 33, 34, 35, 36, 37.

Nun geh ich sie ge - trost, die Bahn, ge - trost, die

6 6 4 6 6 6 6 6 6 6 6 6 7b

39

Musical notation for measures 39-46. The vocal line (soprano) features a trill in measure 40. The piano accompaniment includes dynamic markings *pp*, *f*, *p*, and *pp*. The key signature is B-flat major.

Musical notation for measures 39-46, piano accompaniment. The right hand includes dynamic markings *pp*, *f*, *p*, and *pp*. The left hand includes dynamic markings *pp*, *f*, *p*, and *pp*. The key signature is B-flat major.

Musical notation for measures 39-46, vocal line with lyrics and piano accompaniment. The lyrics are: "Bahn, die Bahn\_ zum Grab, die Bahn zum Grab und Tod, die Bahn\_ zum". The piano accompaniment includes dynamic markings *f* and *p*. The key signature is B-flat major.

47

Musical notation for measures 47-54. The vocal line features trills in measures 47, 48, and 50. The piano accompaniment includes dynamic markings *f* and *p*. The key signature is B-flat major.

Musical notation for measures 47-54, piano accompaniment. The right hand includes dynamic markings *f* and *p*. The left hand includes dynamic markings *f* and *p*. The key signature is B-flat major.

Musical notation for measures 47-54, vocal line with lyrics and piano accompaniment. The lyrics are: "Grab, die Bahn zum Grab und Tod. Nun geh ich sie\_ ge -". The piano accompaniment includes dynamic markings *f* and *p*. The key signature is B-flat major.

54

trost, die Bahn, ge - trost, die Bahn, die Bahn\_ zum Grab,

6 4 7 # 2 6 6 4 7b

*pp* *f* *pp* *f* *pp* *f*

61

die Bahn zum Grab und Tod, die Bahn\_ zum Grab, die Bahn zum

tasto solo 6b 5 # 4/2 6 taste solo

*p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f*



4

wer - de, selbst mei - nes Bluts und mei - nes E - lends Er - be! Was soll ich tun, All -

Tenore

6

*p*

7

mäch - ti - ger? Ich le - be dir, du Schöp - fer mei - nes Heils da - für, und

4 $\frac{4}{2}$

6

10

adagio

ster - bend will ich dein, du mir ge - bor - ner Je - su, du mir ge - bor - ner Je - su, sein.

6 $\flat$

4 $\frac{4}{2}$

7

9 $\frac{9}{4}$  8 $\flat$

## 4. Choral

Tromba I, II  
in Eb

Tromba III  
in Eb

Timpani  
in Eb, Bb

Soprano  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola

Basso

Continuo

Ge - lo - bet seist du, Je - su Christ, dass du

Ge - lo - bet seist du, Je - su Christ, dass du

Ge - lo - bet seist du, Je - su Christ, dass du

Ge - lo - bet seist du, Je - su Christ, dass du

6 6 6

7

Mensch ge - bo - ren bist von ei - ner Jung - frau,

Mensch ge - bo - ren bist von ei - ner Jung - frau,

Mensch ge - bo - ren bist von ei - ner Jung - frau,

Mensch ge - bo - ren bist von ei - ner Jung - frau,

h h 6 6h 6 h

13

das ist wahr, des freu - et sich der En - gel

das ist wahr, des freu - et sich der En - gel

das ist wahr, des freu - et sich der En - gel

das ist wahr, des freu - et sich der En - gel

19

Schar. Ky - ri - e - leis.

Schar. Ky - ri - e - leis.

Schar. Ky - ri - e - leis.

Schar. Ky - ri - e - leis.

6 6<sup>b</sup> 6 5 4 5

4 3 2 3

### 5. Chor

The musical score is arranged in a standard orchestral format. The top section includes three Tromba parts (I, II, III) in E-flat, Timpani in E-flat and B-flat, and two Oboe parts (I, II) in E-flat. The middle section features Violino I and II, and Viola. The bottom section includes Soprano, Alto, Tenore, Basso, and Continuo. The Continuo part includes figured bass notation: 6, 7, 6, 6, 6, 5b, 6, 7, 6, 5b, 9, 4, 7. Dynamics are indicated with 'p' (piano) and 'f' (forte).

7

14

21

Three staves of musical notation, all containing rests.

One staff of musical notation containing rests.

Two staves of musical notation, both containing rests.

Piano accompaniment for the first system. It consists of three staves. The first staff has dynamics *f* and *p*. The second staff has dynamics *f* and *p*. The third staff has dynamics *f* and *p*.

Vocal lines and piano accompaniment for the second system. The first staff is a vocal line with the lyrics: "Ach, dass wir\_\_\_ viel zu arm, viel zu arm für dei - ne Lie - be". The second staff is another vocal line with the lyrics: "Lie - be sind, viel zu arm\_\_\_\_\_ für dei - ne Lie - be". The third and fourth staves are piano accompaniment.

Figured bass notation for the second system. It consists of one staff with figured bass notation and dynamics *f* and *p*.

28

Empty musical staves for vocal and piano accompaniment.

Empty bass staff.

Musical notation for vocal and piano accompaniment, measures 28-33. Dynamics include *p*.

Musical notation for piano accompaniment, measures 28-33. Dynamics include *f* and *p*.

sind! Du

sind! Du lebst, du weinst für uns, des To - des schwa-che Kin - der,

Empty musical staves for vocal and piano accompaniment.

Musical notation for piano accompaniment, measures 34-39. Includes *tasto solo*, *f*, *p*, and figured bass notation: [k], 7<sup>h</sup>/<sub>2</sub>, 7<sup>b</sup>/<sub>4</sub>, 6/4, 7/<sub>4</sub>.

Empty musical staves for vocal and piano parts.

Empty bass staff.

Musical notation for vocal and piano parts.

Musical notation for piano accompaniment with dynamics *f* and *p*.

lebst, du weinst für uns, des To - des schwa-che Kin - der, an - be - tungs - würd' - ges  
 an - be - - - tungs - würd' - ges

7<sup>4</sup>/<sub>2</sub> 7<sup>b</sup>/<sub>3</sub> 6/4 5/3 7<sup>b</sup> 6 6/5 4 8/6<sup>b</sup> 7/5 7<sup>b</sup>  
*f p*

41

Three staves of music in treble clef. The first two staves have rests for the first three measures, followed by rhythmic patterns of eighth and sixteenth notes. The third staff has a similar pattern.

One staff of music in bass clef with rhythmic patterns of eighth and sixteenth notes.

Two staves of music in treble clef. Dynamics markings 'f' are present in the fourth and fifth measures.

Three staves of music in grand staff (treble and bass clefs). Dynamics markings 'f' are present in the fourth measure of each staff.

One staff of music in treble clef with lyrics: Kind. Doch lallt hier un-ser Dank, dort jauch-zet dir der - tutti

One staff of music in treble clef with lyrics: Kind. Doch lallt hier un-ser Dank, dort jauch-zet dir der - tutti

One staff of music in treble clef with lyrics: Doch lallt hier un-ser Dank, dort jauch-zet dir der - einst tutti

One staff of music in bass clef with lyrics: Doch lallt hier un-ser Dank, dort jauch-zet dir der - tutti

One staff of music in bass clef with dynamics markings 'f' and 'h'.

47

einst ein Him - mel voll er - lö - - - - - ster

einst ein Him - mel voll er - lö - ster, er - lö - ster

— ein Him - mel voll er - lö - ster, er - lö - ster

einst ein Him - mel voll er - lö - ster

52

Empty musical staves for the first system, consisting of three treble clef staves and one bass clef staff.

Empty musical staves for the second system, consisting of two treble clef staves and one bass clef staff.

Piano accompaniment for the first system, featuring three staves (two treble, one bass) with dynamic markings *f* and *p*.

Vocal lines for the first system, including lyrics: "arm, viel zu arm für dei - - - ne" and "Ach, dass wir\_\_\_ viel zu arm, viel zu arm für dei - ne". Includes a *solo* marking.

Piano accompaniment for the second system, featuring one bass clef staff with figured bass notation and dynamic markings *f* and *p*.

65

Empty musical staves for vocal and piano accompaniment.

Empty bass staff.

Musical notation for vocal line with dynamics *p*.

Musical notation for piano accompaniment with dynamics *f* and *p*.

Lie - be sind! Du lebst, du weinst für uns, des To - des schwa-che

Lie - be sind!

Empty musical staves for vocal and piano accompaniment.

Musical notation for piano accompaniment with dynamics *f* and *p*, and fingering numbers: 6, 7, 6, 4, 5, 3, *tasto solo*, 7<sup>b</sup>, 2, 7<sup>b</sup>, 3, 6, 4, 7.

71

Three staves of musical notation, each containing a whole rest for the duration of the six measures.

One staff of musical notation containing a whole rest for the duration of the measure.

Two staves of musical notation. The upper staff contains a melodic line with a long slur over measures 78-82. The lower staff contains a corresponding melodic line, also with a long slur over measures 78-82. Both staves end with a whole rest in measure 83.

Three staves of musical notation for piano accompaniment. The upper two staves (treble clef) feature a flowing eighth-note accompaniment with slurs and accents. The lower staff (bass clef) provides a steady bass line with rests. Dynamics markings 'f' and 'p' are present in measures 88 and 89.

Vocal notation for measures 84-89. The upper staff (treble clef) contains the vocal line with lyrics: "Kin - der, an - be - -". The lower staff (bass clef) contains the vocal line with lyrics: "Du lebst, du weinst für uns, des To - des schwa-che Kin - der, an -".

One staff of musical notation in bass clef, likely representing figured bass. It contains notes with figured bass symbols: 7/2, 7b/3, 6/4, 7b, 7b, 6, 6/5. Dynamics markings 'f' and 'p' are present at the end of the staff.

77

- tungs - würd' - ges Kind. Doch lallt hier un - ser

be - tungs - würd' - ges Kind. Doch lallt hier un-ser Dank,

Doch lallt hier un - ser

Doch lallt hier un - ser

Three staves of musical notation. The top staff has a treble clef and contains a series of eighth notes and quarter notes. The middle staff has a treble clef and contains a series of quarter notes. The bottom staff has a treble clef and contains a series of eighth notes and quarter notes.

One bass staff of musical notation containing a series of eighth notes and quarter notes.

Two staves of musical notation. Both staves have a treble clef and contain long, dotted notes, likely representing a vocal line.

Three staves of musical notation. The top two staves have a treble clef and contain complex rhythmic patterns with many sixteenth notes. The bottom staff has a bass clef and contains a series of eighth notes and quarter notes.

Dank, dort jauch-zet dir der - einst ein Him - mel voll er -

dort jauch-zet dir der - einst ein Him - mel voll er -

Dank, dort jauch-zet dir der - einst ein Him - mel voll er -

Dank, dort jauch-zet dir der - einst ein Him - mel

One bass staff of musical notation containing a series of eighth notes and quarter notes. Fingerings are indicated by numbers 5, 6, 2, and 6 above the notes.

88

lö - - - - - ster Sün - der.

lö - ster, er - lö - ster Sün - der.

lö - ster, er - lö - ster Sün - der.

voll er - lö - ster Sün - der.

voll er - lö - ster Sün - der.

## 6. Accompagnement

Tempo comodo

Violino I

Violino II

Viola

Basso\*  
Tenore\*  
Alto\*

Continuo

Seid

3

Chri-sten ganz Ge-fühl, in Je-su An-ge-sicht strahlt euch der E-wig-kei-ten

6

Licht. Es wer-de al-les in uns re-ge.

\*This accompanied recitative is in the B, T II, and A parts; see commentary.

9

Tenore

Blut, wal-le auf, ver - dop-ple dei-ne Schlä-ge, ihr Trie - be, strömt, brecht

p f

p f

p f

12

Alto

un - ge-hemmt her - vor. Der En - gel mun - tres Chor, die Gott als Mensch so

6 6b 5b 7

p f

15

rüh - rungs-voll be - grüß - ten, be - schä - met sonst die Schläf - rig-keit der Chri - sten.

6

7. Chor [= 1. Chor]

## 8. Choral

Tromba I, II  
in E $\flat$

Tromba III  
in E $\flat$

Timpani  
in E $\flat$ , B $\flat$

Soprano  
Oboe I  
Violino I

Alto  
Oboe II  
Violino II

Tenore  
Viola

Basso

Continuo

Das hat er al - les uns ge - tan, sein groß

Das hat er al - les uns ge - tan, sein groß

Das hat er al - les uns ge - tan, sein groß

Das hat er al - les uns ge - tan, sein groß

6 6 6

7

Lieb zu zei - gen an. Des freu sich al - le

Lieb zu zei - gen an. Des freu sich al - le

Lieb zu — zei - gen an. Des freu sich al - le

Lieb zu zei - gen an. Des freu sich al - le

4 4 6 6 4 6 4

13

Chri - sten - heit und dank ihm des in E - wig -

Chri - sten - heit und dank ihm des in E - wig -

Chri - sten - heit und dank ihm des in E - wig -

Chri - sten - heit und dank ihm des in E - wig -

19

keit. Ky - ri - e - leis.

keit. Ky - ri - e - leis.

keit. Ky - ri - e - leis.

keit. Ky - ri - e - leis.