

35

Froh - lo - cke nun, froh - lo - cke nun, be -

41

glück - te Her-de: dein Hirt er - scheint, emp - fan - ge ihn. Froh-

47

lo - - - - - cke nun, be -

53

glück - te Her - de: dein Hirt er - scheint, dein Hirt er - scheint, — emp -

6 6 7 # 6 6 6 6

59

fan - ge ihn.

6 4 5 # 7 # 6 6 # 6 #

65

6 5 # 7 #

71

tr

Froh - lo

p

6 5 7 6 6 # 6 5

77

tr

cke nun, be - glück - te, be - glück - te Her - de: dein Hirt er -

p

6 6 # 6 6 6 7 3

82

scheint, emp - fan - ge ihn, dein Hirt er - scheint, emp - fan - ge

6 5

88

ihn. Froh - lo - - - cke, froh - lo - cke nun, be - glück - te

6 5 6 5 4 # 6 6 4 4+ 5 3

94

Her-de, froh - lo - cke nun, be - glück - - - te Her - de:

6

100

dein Hirt er - scheint, dein Hirt er - scheint, emp - fan - ge

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

106

Musical score for measures 106-111. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has lyrics: "ihn, emp-fan - ge ihn." The piano part includes dynamic markings such as *f* and *f*.

112

Musical score for measures 112-117. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line is mostly silent. The piano part includes dynamic markings such as *f* and *f*.

118

Musical score for measures 118-123. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal line has lyrics: "ihn, emp-fan - ge ihn." The piano part includes dynamic markings such as *f* and *f*.

124

Musical score for measures 124-129. The system includes a vocal line and a piano accompaniment with three staves. The piano part features a complex texture with sixteenth-note patterns in the right hand and bass lines in the left hand. The vocal line has a melodic contour with some rests. The bass line has fingerings 6, 6, 6, 6, 6, 5.

130

Musical score for measures 130-135. The system includes a vocal line and a piano accompaniment with three staves. The piano part features a complex texture with sixteenth-note patterns in the right hand and bass lines in the left hand. The vocal line has a melodic contour with some rests. The bass line has fingerings 7, 3, 6, 7, 6, 6, 6.

136

Musical score for measures 136-141. The system includes a vocal line and a piano accompaniment with three staves. The piano part features a complex texture with sixteenth-note patterns in the right hand and bass lines in the left hand. The vocal line has a melodic contour with some rests. The bass line has fingerings 7, 6, 7, 6, 6, 6.

142 *Fine*

Fall ihm ent - zückt und froh zu Fü - ßen, er wird dir

Fine *p*

148

al - le Pein ver - sü - ßen, nun müs - sen al - le Schmer - zen

tr

154

fliehn.

f

160

Fall ihm ent-zückt, ent-zückt und froh zu Fü-ßen, er

165

wird dir alle Pein ver-sü-ßen, nun müs-sen alle Fein-de

171

fliehn, nun müs-sen alle Fein-de fliehn, alle, alle Fein-de fliehn.

D.C.

D.C.

4. Accompagnement

Violino I

Violino II

Viola

Alto

Continuo

Ich stel - le dich mir vor, wie du zu je - ner fro - hen Zeit arm, e - lend und ver -

4

acht't in ei - ner Krip - pen lagst, nur mir zu - gut ver - liebt du je - nes En - gel - chor und ka - mest

7

aus der E - wig - keit und woll - test Straf und Tod der Sün - den vor mich, lieb - rei - ches Je - su -

6
5

6
4
2

7^h
5

6
4
2

6
4
2

6
4
2

6
4
2

6
4
2

6
5^h
3

7^b
3

10

lein, vor mich emp-fin - den. Dies muss ja wohl das Herz un - end - lich sehr er - freun.

5/3 6 4/2 5 6 4/2 6 #

5. Arie

Musical score for Violino I Concertato, Violino II Concertato, Violino I, Violino II, Viola, Tenore, and Continuo. The score is in 3/8 time with a key signature of one sharp (F#). The first system shows measures 1 through 7. The Violino I and II parts are marked with a piano (p) dynamic. The Continuo part includes figured bass notation: 6, 6, 9/7, 8/6, 7/5, 9/4, 8/3, 5, 5/3, 7/3, 6/4, 5/3.

Musical score for Violino I, Violino II, Viola, and Continuo, starting at measure 8. The score is in 3/8 time with a key signature of one sharp (F#). The Violino I and II parts feature trills (tr) and are marked with a forte (f) dynamic. The Viola part is marked with a piano (p) dynamic. The Continuo part includes figured bass notation: 5/4, #.

16

Musical score for measures 16-23. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The key signature is one sharp (F#). The music features intricate melodic lines with many slurs and ties. The left hand provides a steady accompaniment with eighth and sixteenth notes. There are rests in the lower staves for measures 16-23.

24

Musical score for measures 24-31. The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The key signature is one sharp (F#). The music continues with complex textures, including trills (tr) and dynamic markings of piano (p) and forte (f). The left hand has some fingerings indicated: 6 4 5 3 and 7 3 7 5 6 6 4 5 3. There are rests in the lower staves for measures 24-31.

33

Ich steh an dei - ner Krip-pen und küs - se dei - ne Lip-pen, hold - sel' - ger Je - su,

42

tau-send - mal.

51

tr

tr

p

p

p

Ich steh an dei - ner

7/3 7/# 6/# 6 2 6 7b

p

59

p

p

Krip-pen und küs - se dei - ne Lip - pen, hold - sel' - ger Je - su, tau - send - mal,

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

67

tau - send - mal. Ich steh an dei - ner Krip - pen und küs - se

5 # # 6 6

75

dei - ne Lip - pen, hold - sel' - - - - - ger - Je - - -

7 6 5 # 7 6 7 6 7 6

81

su, tau - send - mal. Ich steh an

88

dei - ner Krip - pen und küs - se dei - ne Lip - pen, hold - sel' - ger Je - su, hold -

95

sel' - ger Je - su, tau - send - mal, hold - sel' - ger Je - su,

103

tau-send - mal, hold-sel' - ger Je - su, hold-sel' - ger Je - su, tau-send - mal.

111

111

112

113

114

115

116

117

118

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

119

119

120

121

122

123

124

125

126

127

Musical score for measures 127-134. The score consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music features a complex texture with many sixteenth notes and trills. Dynamics include piano (p) and forte (f).

135

Fine

Musical score for measures 135-142. The score consists of five staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music features a complex texture with many sixteenth notes and trills. Dynamics include piano (p) and forte (f). The piece concludes with a "Fine" marking and a fermata. Fingerings are indicated with numbers 3, 4, 5, 6, 7.

143

bist zu schön, dein An - ge - sich - te macht Sün - de, Furcht und Scham zu - nich - te, zeigt

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

151

mir den Weg zum Him - mels-saal.

6 6# 6 4 #

6. Accompagnement

Violino I

Violino II

Viola

Tenore

Continuo

Be-zeig, o se - li - ge Ge - mei - ne, die Lust, die dich be - siegt, die dich in E - wig - keit ver -

6
5

6

6
4
2

6

4

gnügt, lass dei - ne Freu - de kund - bar sein, stimm itzt mit uns in die - se Wor - te ein!

#

6
5₄

4
2

7. Choral*

Tromba I, II
in C

Tromba III
in C

Timpani
in C, G

Soprano
Oboe I
Violino I

Alto
Oboe II
Violino II

Tenore
Viola

Basso

Continuo

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

Die Zeit ist nun ganz freu - den - reich, zu lo - ben Got - tes
dass Chri - stus von dem Him - mel - reich, auf Er - den ist ge -

6 6 6 6 4 # 5 6

9

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

Na - men, es ist ein gro - ße Gü - tig - keit, die Gott vom Him - mel
kom - men;

6 5 # 6 6 # 6 # 2 6 #

*On this chorale see commentary.

19

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

bei uns tät; ein Knecht ist er ge - wor - den, ohn al - le Sünd ist er uns

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

29

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

gleich, da - mit wir wür - den e - wig reich, trug un - srer Sün - den Bür - de.

6 # 6 7 # 5 # 6 #