

J.S. Bach
Cantata No. 63
Christen, ätzt diesen Tag

Coro.
(Allegro ♩ = 138.)

Pianoforte.

The image displays a musical score for the Coro of Cantata No. 63 by J.S. Bach. The score is written for piano and is in 3/8 time. It begins with a dynamic marking of *f* (Pianoforte). The tempo is marked as Allegro with a quarter note equal to 138 beats per minute. The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system shows the initial chords and rhythmic patterns. The second system introduces a *mf* (mezzo-forte) dynamic. The third system continues the rhythmic development. The fourth system features more complex chordal textures. The fifth system concludes the piece with a final *f* dynamic marking. The notation includes various rhythmic values, accidentals, and articulation marks.

Soprano.
 Christen, ä - tzet die - sen Tag in Me - tall und
 Chris-tians, mark - ye all - - this day, carve it well in

Alto.
 Christen, ä.tzet diesen Tag in Me - tall und
 Chris-tians, mark ye all this day, carve it well in

Tenore.
 Christen, ä.tzet die - sen Tag in Me - tall und
 Chris-tians, mark ye all this day, carve it well in

Basso.
 Christen, ä.tzet diesen Tag in Me - tall und
 Chris-tians, mark ye all this day, carve it well in

Mar - mor - stei - ne, in Me - tall - und Mar. mor - stei -
 bronze and mar - ble, carve it well - in bronze and - mar -

Mar - mor - stei - ne, in Me - tall und Mar - mor - stei -
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall und Mar. - mor - stei -
 bronze and mar - ble, carve it well in bronze - and mar -

Mar - mor - stei - ne, in Me - tall - und Mar. mor - stei -
 bronze and mar - ble, carve it well - in bronze and - mar -

ne, in Me tall und Marmor -
ble, carve it well in bronze and

cresc. 7

ne, und Mar - mor - stei -
ble, in bronze - and mar -

und Marmor - stei - ne, in Me - tall und Mar - mor - stei -
in bronze and mar - ble, carve it well in bronze - and mar -

stei - ne, in Me - tall und Mar - mor - stei -
mar - ble, carve it well in bronze - and mar -

b.

A

ne!
ble! Chri-sten, ä-tzet die-sen
Chris-tians, mark ye all this

ne!
ble! Christen, ä-tzet die-sen
Chris-tians, mark ye all this

ne!
ble! Christen, ä-tzet die-sen
Chris-tians, mark ye all this

ne!
ble! Christen, ä-tzet die-sen
Chris-tians, mark ye all this

f *p*

tr

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet
carve it well in bronze and mar-ble, Chris-tians, mark ye

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet
carve it well in bronze and mar-ble, Chris-tians, mark ye

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet
carve it well in bronze and mar-ble, Chris-tians, mark ye

Tag day, in Me-tall und Mar-mor-stei-ne, Chri-sten, ä-tzet
carve it well in bronze and mar-ble, Chris-tians, mark ye

tr

die - sen Tag in Me - tall und Mar - mor - stei -
all - this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -
all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -
all this day, carve it well in bronze and mar -

die - sen Tag in Me - tall und Mar - mor - stei -
all - this day, carve it well in bronze and mar -

- ne, in Me - tall und Marmor -
- ble, carve it well in bronze and

- ne, in Me - tall
- ble, carve it well

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ne, in Me - tall und Mar - mor - stei - ne!
- ble, carve it - well in bronze - and mar - ble!

stei - ne, in Me - tall und Mar - mor - stei - ne!
mar - ble, carve it - well in bronze - and mar - ble!

und Marmor - stei - ne, in Me - tall und Mar - mor - stei - ne!
in bronze and mar - ble, carve it well in bronze - and mar - ble!

ne, in Metall und Marmorstei - ne!
- ble, carve it well in bronze and mar - ble!

f

7

mf

7

The first system of the piano accompaniment features a treble and bass clef. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a steady eighth-note accompaniment. The key signature has one sharp (F#).

The second system continues the piano accompaniment with similar textures in both hands, maintaining the eighth-note accompaniment in the left hand and chordal/intervallic patterns in the right hand.

B

Kommt und eilt mit mir zur Krip - pen,
At His cra - dle man - re - joi - ces,

Kommt und eilt mit mir zur
At His cra - dle man - re -

Kommt und eilt mit mir zur
At His cra - dle man - re -

Kommt und eilt mit mir zur
At His cra - dle man - re -

B

The third system includes vocal staves and piano accompaniment. The vocal parts enter with the lyrics. The piano accompaniment continues with a treble and bass clef, featuring a dynamic marking of *p* (piano) and a section marked **B**. The key signature changes to one flat (Bb).

und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re
hast - en there with hap - py - voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re
joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re
joi - ces, hast - en there with hap - py voic - es, thanks to God for Him con -

Krip - pen, und er - weist mit fro - hen Lip - pen eu - ren Dank und eu - re
joi - ces, hast - en there with hap - py - voic - es, thanks to God for Him con -

The first system of the score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in German and English. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Pflicht!
vey!

Pflicht!
vey!

Pflicht!
vey!

Pflicht!
vey!

The second system of the score features four vocal staves, each with the lyrics "Pflicht! vey!". The piano accompaniment continues with a rhythmic accompaniment, including chords and moving lines in both hands.

C

Denn der
See the

Denn der Strahl,
See the ray, _____

Denn der Strahl,
See the ray, _____

Denn der Strahl,
See the ray, _____ der
the

C

Strahl. _____ der Strahl, denn der Strahl, _____ der
ray, _____ the ray, see the ray, _____ the

_____ der Strahl, denn der Strahl, _____ der Strahl, denn der
the ray, see the ray, _____ the ray, see the

_____ der Strahl, denn der Strahl, _____ der
the ray, see the ray, _____ the

Strahl, denn der Strahl, _____ der Strahl, denn der Strahl, _____
ray, see the ray, _____ the ray, see the ray, _____

Strahl, so da ein - bricht,
 ray from heav - en darts,

Strahl, denn der Strahl, so da ein - bricht,
 ray, see the ray from heav - en darts,

Strahl, denn der Strahl, so da ein - bricht,
 ray, see the ray from heav - en darts,

so da ein - bricht.
 from heav-en darts,

zeigt sich euch zum
 'tis the sign - of

zeigt sich euch zum
 'tis the sign of

zeigt sich euch
 'tis the sign

zeigt sich euch zum Gna -
 'tis the sign of grace

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.
 grace and mer - cy, 'tis the sign of grace and mer - cy.

Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.
 grace and mer - cy, 'tis the sign of grace and mer - cy.

zum Gna - den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.
 of grace and mer - cy, 'tis the sign of grace and mer - cy.

- den - schei - ne, zeigt sich euch zum Gna - den - schei - ne.
 and mer - cy, 'tis the sign of grace and mer - cy.

f

Da Capo.

Recitativo.

Alto.

O sel' - ger - Tag! o un - ge - meines Heu - te, an dem das Heil der
 O bliss - ful - day! O day of great re - joi - cing, on which the world was

sempre piano

Welt, der Shi - loh, den Gott schon im Pa - ra - dies dem menschlichen Geschlecht verhiess, nun -
 saved; the Shi - loh, whom the Lord, from pa - ra - dise, al - read - y had as - sured to man, at

meh - ro sich voll - kommen dar - ge - stellt, und su - chet Is - ra - el von der Ge -
last ap - peared a - mong us in the flesh, that He might ran - som us from our cap -

Adagio. (♩ = 96.)

fangenschaft und Sklavenketten des Sa - tans zu er - ret -
ti - vi - ty, and rend our fet - ters; from Sa - tan's pow - er save

- - - - - ten. Du lieb - ster Gott! was sind wir Ar - men doch? Ein
us. Ah! dear - est - God! what sor - ry folk - are we! A

ab - gefallnes Volk, so dich ver - lassen. Und dennoch willst du uns nicht hassen! Denn eh' wir sollen
faith - less peo - ple which have quite for - got Thee. And yet Thou dost not now des - pise us! That mor - tals might not

noch nach dem Ver_dienst zu Bo_den lie_gen, eh' muss die Gottheit sich be_quemen, die
all, as well - de - served, be left to per - ish, His God - head has the Lord de - ves - ted, a

menschli_che Na_tur an sich zu nehmen und auf der Erden, im Hirten_stall, zu ei_nem Kind zu
mor - tal form and fig - ure ma - ni - fest - ed, and in a sta - ble been born a child to com - pass our sal -

wer_den. O un_be_greif_li_ches, doch se_li_ges Ver_fü -
va - tion. O un - be - lie - va - ble, yet bless - ed, con - sum - ma -

- gen, o un_be_greifliches, doch se_li_ges Ver_fü_gen!
- tion, O un - be - lie - va - ble, yet bless - ed con - sum - ma - tion!

Duetto.

Adagio. (♩ = 96.)

tr

tr

cresc. dim.

Soprano.

Basso.

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -
God, we thank Thee for our Sa - viour who was born to us to -

Gott, du hast es wohl ge -
God, we thank Thee for our -

p

fährt, Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -
 day, God, we thank Thee for our - Sa - viour. God, we thank Thee for the

fü - get, was uns jet - zo - wi - der - fährt, Gott, du hast es wohl ge -
 Sa - viour, who was born to - us to - day, God, we thank Thee for our -

tr *tr* *tr*
poco forte

fü - get,
 Sa - viour,

fü - get. - Gott, du hast es wohl ge - fü - get, Gott, du hast es wohl ge -
 Sa - viour, - God, we thank Thee for the Sa - viour, God we thank Thee for our -

p

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -
 God, we thank Thee for our - Sa - viour, who was born - to - us to -

fü - get, was uns jet - zo - wi - der - fährt, was uns jet - - - zo - wi - der -
 Sa - viour, who was born to - us to - day, who was born - - - to - us to -

tr *(tr)*

fährt, Gott, du hast es wohl ge - fü - get, du hast es wohl ge -
 day, God, we thank Thee for our - Sa - viour, we thank Thee for - our -

poco forte

fü - get, was uns jet - zo wi - der - fährt, Gott, du hast es wohl ge -
 Sa - viour, who was born - to us to - day, God, we thank Thee for our -

fü - get, was uns jet - zo - wi - der - fährt,
 Sa - viour, who was born - for - us to - day,

poco forte

fü - get, - Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -
 Sa - viour, - God, we thank Thee for the Sa - viour, who was born - to - us - to -

Gott, du hast es wohl ge - fü - get, was uns jet - zo - wi - der -
 God, we thank Thee for the Sa - viour, who was born - to - us - to -

p

fährt.
day.

fährt.
day.

f

(tr)

tr

mf

(tr)

tr

p

cresc.

dim.

tr

Drum lasst uns auf ihn stets trau-en und auf sei-ne Gna-de bau -
So let us, in Him con-fi-ding, trust His sa-ving grace a-bi-

Drum lasst uns auf ihn stets trau-en und auf sei-ne Gna-de
So let us, in Him con-fi-ding, trust His sa-ving grace a-

mf

en, denn er
 - ding; which shall
 - en, denn -
 - ding; which -

hat uns dies be - schert, denn er hat uns dies beschert, denn er
 be our guide and stay, which shall be our guide and stay, which shall
 - er hat uns dies beschert, denn er hat uns dies be - schert, denn er
 - shall be our guide and stay, which shall be our guide and stay, which shall

hat uns dies be - schert,
 be our guide and stay,
 hat uns dies be - schert,
 be our guide and stay,

was uns
bring - ing -

was uns e - wig nun ver - gnü - get, ver - gnü - get,
bring - ing - peace and joy for - ev - er, - for -

e - wig nun ver - gnü - get, ver - gnü - get, was uns
peace and joy for - ev - er, - for - ev - er, - er, bring - ing -

gnü - get, was uns e - wig nun ver - gnü - get, ver -
ev - er, bring - ing - peace and joy for - ev - er, - for -

e - wig nun vergnü - get, ver - gnü - get, ver - gnü - get.
peace and joy for - ev - er, - for - ev - er, for - ev - er.

gnü - get, ver - gnü - get, ver - gnü - get.
ev - er, for - ev - er, for - ev - er.

Da Capo.

Recitativo.

Tenore.

So kehret sich nun heut' das bange Leid, mit welchem Is-ra-el ge-ängstet und be-
To-day the fear and dread was swept a-way which once to Is-ra-el was woe and con-ster-

Andante. (♩ = 118.)

la-den, in lau-ter Heil und Gnaden, in lau-ter Heil — und Gna-
na-tion. To-day-brought our sal-va-tion. to-day brought our — sal-va-

(Recit.)

a tempo

den. Der Löw' aus Da-vid's Stam-me ist er-schie-nen, sein
tion. The Li-on, sprung from Da-vid's line, ap-pear-eth. His

Bo-gen ist ge-spannt, das Schwert ist schon ge-wetzt, wo-
bow is rea-dy drawn, the sword is in His hand with

mit er uns in vor' - ge Frei - heit setzt.
which, for us, our free - dom to com - mand.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in G major and 3/8 time, with lyrics in German and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Duetto.
(Allegro moderato ♩ = 144.)

inf

cresc.

(tr) *(tr)*

L.H.

L.H.

f

Fine.

The Duetto section is a two-piano piece in G major and 3/8 time. It begins with a piano dynamic (*inf*) and features intricate keyboard textures. The first system shows the right hand with a complex rhythmic pattern and the left hand with a simpler accompaniment. The second system includes trills (*(tr)*) and a crescendo (*cresc.*). The third system features a forte dynamic (*f*) and ends with a *Fine.* marking.

Alto.

Tenore.

Ruft und fleht den Him-mel
Come, ye Chris-tians, praise and

Ruft und fleht den Him-mel an, kommt, ihr Chri-sten, kommt zum
Come, ye Chris-tians, praise and pray, praise the Lord with song and

an, kommt, ihr Chri-sten, kommt zum Rei-
pray, praise the Lord with song and danc -

Rei- hen, zum Rei-
danc - ing, with danc -

- hen, zum Rei- hen, ruft und fleht den Himmel an,
- ing, with danc - ing, praise and pray, praise ye and pray,

- hen, zum Rei- hen, ruft und fleht den Himmel an,
- ing, with danc - ing, praise and pray, praise ye and pray,

kommt, ihr Chri - sten, kommt zum Rei -
 praise - the Lord - with song - and - danc -
 ruft - und fleht - den Him - mel an, kommt. ihr Chri - sten,
 come, - ye - Chris - tians, praise - and pray, praise - the Lord - with
 cresc. L.H.

- hen, zum Rei - hen,
 - ing, with danc - ing,
 kommt zum Rei - hen, zum Rei - hen,
 song and danc - ing, with danc - ing,
 L.H. pp

ihr - sollt euch an dem - er - freu - en,
 joy - ful - ly your praise - en - hanc - ing,
 ihr - sollt euch an dem - er - freu - en,
 joy - ful - ly your praise - en - hanc - ing,
 p mf

ihr sollt euch an dem er - freu - en,
 joy - ful - ly your praise - en - hanc - ing,

ihr sollt euch an dem er - freu - en,
 joy - ful - ly your praise - en - hanc - ing,

p

was Gott heut' an
 for His gift - to

was Gott heut' an euch ge -
 for His gift - to us - to -

(tr) *tr* *(tr)* *cresc.*

euch ge - than, was Gott heut' an euch, an euch ge - than!
 us to - day, for His gift to us, to us to - day!

than,
 day, was Gott heut' an euch, an euch ge - than!
 for His gift to us, to us to - day!

First system of the piano introduction. The right hand features a melodic line with trills and grace notes, while the left hand provides a steady accompaniment. A dynamic marking of *mf* is present.

Second system of the piano introduction. The left hand is specifically labeled "L.H." in two places. The music continues with similar textures and dynamics, including a *f* marking at the end.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Da uns sei ne Huld das Le ben. Thanks that life it self He gave us, Da uns sei ne Huld das Le ben, uns den Thanks that life it self He gave us, thanks for". The piano accompaniment is marked *p*.

Continuation of the vocal line and piano accompaniment. The vocal line includes trills and grace notes over the lyrics: "uns den Hei land hat ge ge ben, dess man nicht g'nug dan ken thanks for Christ who came to save us, thanks for more than tongue can Hei land hat ge ge ben, dess man nicht g'nug dan ken kann, Christ who came to save us, thanks for more than tongue can say,". The piano accompaniment includes trills and a *p* dynamic marking.

- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken
 can, than tongue can say, thanks for more, more, more than man's tongue can

- ken, g'nug dan - ken kann, dess man nicht g'nug dan - ken, g'nug dan - ken
 can, than tongue can say, thanks for more, more, more than man's tongue can

cresc.

kann.
say.

kann.
say.

Ruft und fleht den
Come, ye Chris - tians,

p

Ruft und fleht den Him - mel an, kommt, ihr
Come, ye Chris - tians, praise and pray, praise the

Him - mel an, kommt, ihr Chri - sten, kommt zum Rei -
praise and pray, praise the Lord with song - and danc -

mf *p* *mf*

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Chri - sten, kommt zum Rei - hen, zum
 Lord with song and danc - ing, with

- hen, zum Rei -
 - ing, with danc -

p *pp*

Rei - hen, zum Rei - hen, ruft und fleht den Himmel
 danc - ing, with danc - ing, praise and pray, praise ye and

- hen, zum Rei - hen, ruft und fleht den Himmel
 - ing, with danc - ing, praise and pray, praise ye and

pp

an, ruft und fleht den Him - mel an, kommt, ihr
 pray, come, ye Chris - tians, praise and pray, praise the

an, kommt, ihr Chri - sten, kommt zum Rei -
 pray, praise the Lord with song and danc -

tr *tr* *L.H.*

Chri - sten, kommt zum Rei - hen, zum Rei - hen!
 Lord with song and danc - ing, with danc - ing!

L. H. *mf*

Da Capo.

Recitativo.

Basso.

Verdoppelt euch dem - nach, ihr heissen Andachts.flammen, und schlagt in - De - muth
 So fan ye hot - ter yet the flames of your de - vo - tion, in - spired with hum - ble

Andante e piano. (♩ = 60.)

brün - stig.lich zu - sammen! Steigt fröh - lich himmel . an, und
 yet with deep e - mo - tion. Come joy - ful ev' - ry - one and

dan - ket Gott für dies, was er ge - than, und dan - ket Gott, und dan - ket Gott für dies, -
thank your God for all that He has done, and thank your God, and thank your God for all -

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line includes a trill (tr) on the word 'than'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- was er ge - than, und dan - ket Gott für dies, für dies, - was er gethan.
- that He has done, in praise to - heav-en high for all that God has done.

The second system continues the vocal line and piano accompaniment. The piano part includes a key signature change to one flat (B-flat) in the second measure.

Coro.
(Maestoso $\text{♩} = 60$)

L. H. *mf*

The Coro section is a piano accompaniment in grand staff, marked 'Maestoso' and 'mf'. It features a complex rhythmic texture with many sixteenth and thirty-second notes. A fermata is placed over the first measure of the piano part.

First system of piano accompaniment. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth notes. Dynamics include *f* and *mf*.

Second system of piano accompaniment. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with eighth-note runs. Dynamics include *f*.

Soprano.
Höch-ster, schau' in Gna-den an,
Mas-ter, - pray with pi-ty view,

Alto.
Höch-ster, schau' in Gna-den an,
Mas-ter, pray with pi-ty view,

Tenore.
Höch-ster, schau' in Gna-den an,
Mas-ter, pray with pi-ty view,

Basso.
Höch-ster, schau' in Gna-den an,
Mas-ter, pray with pi-ty view,

Third system of the cantata, featuring vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The vocal parts enter with the lyrics. The piano accompaniment includes dynamics *p* and *mf*, with a marking for the left hand (L.H.).

Höch - ster, schau' in Gna - den
 Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den
 Mas - ter, pray with pi - ty

Höch - ster, schau' in Gna - den
 Mas - ter pray with pi - ty

Höch - ster, schau' in Gna - den
 Mas - ter pray with pi - ty

f

an die - se Gluth, die - se Gluth gebück - ter See - len. die -
 view all the warmth, all the warmth of our af - fec - tion, all

an die - se Gluth, die - se - Gluth ge - bück - ter See - len, Höch - ster,
 view all the warmth, all the warmth of our af - fec - tion, Mas - ter,

an die - se Gluth. die - se Gluth ge - bück - ter See - len,
 view all the warmth, all the warmth of our af - fec - tion,

an die - se Gluth! die - se Gluth ge - bück - ter See - len.
 view all the warmth, all the warmth of our af - fec - tion,

L.H. *mf*

- se Gluth ge-bück - ter See-len, Höchster, schau' in Gna - den, in
 the warmth of our af - fec - tion, Mas - ter, pray with pi - ty, with
 schau' in Gna - den, in Gna - den an die - se Gluth ge-bück -
 pray with pi - ty, with pi - ty view all the warmth of our
 Höchster, schau' in Gna - den, in
 Mas - ter, pray with pi - ty, with

Gna - den an die - se Gluth ge-bück - ter See -
 pi - ty view all the warmth of our af - fec -
 - ter See-len, die - se Gluth. Höchster, schau' in Gna - den, in
 af - fec - tion, Might - y God. Mas - ter, pray with pi - ty, with
 Gna - den an, schau' in Gna - den an die - se Gluth ge-bück -
 pi - ty view, pray with pi - ty view all the warmth of our
 Höchster, schau' in Gna - den, in
 Mas - ter, pray with pi - ty, with

A

len,
tion,

Gna - den an, Höchster, schau' in Gna - den, in Gna - den an die -
pi - ty view, Mas - ter, pray with pi - ty, with pi - ty view all -

- ter See - len, Höchster, schau' in Gna - den, in Gna - den an die -
af - fec - tion, Mas - ter, pray with pi - ty, with pi - ty view Might -

Gna - den an die - se Gluth ge - bück - ter See - len, Höchster,
pi - ty view all the warmth of our af - fec - tion, Mas - ter,

R.H.

- se Gluth ge - bück - ter Seelen, Höchster, schau' in Gna - den, in
the warmth of our af - fec - tion, Mas - ter, pray with pi - ty, with

- se Gluth, Höchster, schau' in Gnaden an die - se Gluth ge - bück -
- y God, Mas - ter, pray with pi - ty view all the warmth of our

schau' in Gna - den, in Gna - den an die - se Gluth ge - bück - ter
pray with pi - ty, with pi - ty view all the warmth of our af -

Höchster, schau' in Gna - den, in Gna - den an die -
 Mas - ter, pray - with - pi - ty, with pi - ty - view all -
 Gna - den an die - se Gluth ge - bück - ter See - len, ge -
 pi - ty - view all the - warmth of our af - fec - tion, of
 - ter See - len, die - se Gluth ge - bück - ter Seelen, ge -
 af - fec - tion, all the - warmth of our af - fec - tion, of
 See - len, Höch - ster, schau' in Gnaden an,
 fec - tion, Mas - ter, pray with pi - ty view,

- se Gluth ge - bück - ter See - len, ge - bück - ter
 the - warmth of our af - fec - tion, of our af -
 bück - ter See - len, schau' in Gna - den
 our af - fec - tion, pray with pi - ty
 bück - ter See - len, Höchster, schau' in Gna - den, in Gna - den
 our af - fec - tion, Mas - ter, pray - with - pi - ty, with pi - ty
 Höchster, schau' in Gna - den, in Gna - den
 Mas - ter, pray - with - pi - ty, with pi - ty

See - len!
fec - tion!

an die-se Gluth ge-bück-ter See - len!
view all the warmth of-our af - fec - tion!

an die-se Gluth ge-bück-ter See - len!
view all the warmth of our-af - fec - tion!

an die-se Gluth ge-bück-ter See - len!
view all the warmth of-our af - fec - tion!

This block contains the vocal staves for the first system. It features four staves: Soprano, Alto, Tenor, and Bass. The lyrics are written below each staff. The music is in a major key with a 3/4 time signature. The vocal lines are melodic and expressive, with some slurs and dynamic markings.

L.H.
mf

This block contains the piano accompaniment for the first system. It consists of two staves, Treble and Bass. The left hand (L.H.) is marked *mf* and features a rhythmic pattern of eighth and sixteenth notes. The right hand has a more complex texture with sixteenth-note runs and chords.

This block contains the piano accompaniment for the second system, measures 9-16. The texture continues with intricate sixteenth-note patterns in both hands, maintaining the *mf* dynamic level.

mf

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mf* is present.

f

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic lines. A dynamic marking of *f* is present.

B

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

Lass den Dank, den wir dir brin - gen, an - ge - neh - me vor dir
Let our thanks, in love a - bound - ing, in Thy gra - cious ears be

The vocal section is marked with a **B** and consists of four staves. The top three staves are for the soprano, alto, and tenor parts, and the bottom staff is for the bass part. Each part has the same German and English lyrics. The music is in a simple, homophonic style.

B

p

The piano accompaniment for the vocal section consists of two staves. The right hand plays chords and the left hand plays a simple bass line. A dynamic marking of *p* is present.

klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir
 sound - ing, - make us - in a - bun - dance thrive, let our thanks, in love a -

klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir
 sound - ing, make us - in a - bun - dance thrive, let our thanks, in love a -

klin - gen, lass uns stets in Se - gen geh'n, lass den Dank, den wir dir
 sound - ing, make us in a - bun - dance thrive, let our thanks, in love a -

klin - gen, lass uns stets in Se - gen geh'n, in Se - - - -
 sound - ing, - make us in a - bun - dance thrive, a - bun - - - -

brin - gen, an - ge - neh - me - vor dir klin - gen, - lass uns stets in Se - gen
 bound - ing, in Thy gra - cious ears be sound - ing, - make us in a - bun - dance

brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen
 bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance

brin - gen, an - ge - neh - me vor dir klin - gen, lass uns stets in Se - gen
 bound - ing, in Thy gra - cious ears be sound - ing, make us in a - bun - dance

- gen, lass uns stets in Se - gen
 - dance make us in a - bun - dance

geh'n,
thrive,

geh'n.
thrive,

geh'n,
thrive,

geh'n.
thrive,

mf L. H.

f

C Adagio. (♩ = 66.)

a - ber nie - mals nicht ge - schehn,
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,
nev - er may the Fiend con - trive

a - ber nie - mals nicht ge - schehn,
nev - er may the Fiend con - trive

C Adagio.

(Tempo I.)

dass uns Sa - tan mö - ge quä - len; lass es
to re - duce us to sub - jec - tion; nev - er

dass uns
to re -

dass uns Sa - tan mö - ge
to re - duce us to sub -

dass uns
to re -

(Tempo I.)

mf

nie - mals nicht ge - scheh'n, dass uns
may the - Fiend con - trive to re -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - scheh'n, dass uns
duce us to sub - jec - tion, nev - er may the - Fiend con - trive to re -

quä - len, lass es nie - mals nicht ge - scheh'n, lass es nie - mals nicht ge -
jec - tion, nev - er may the - Fiend con - trive, nev - er may the - Fiend con -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge -
duce us to sub - jec - tion, nev - er may the - Fiend con -

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge
 duce us to sub - jec - tion, to re - duce us to sub -

Sa - tan mö - ge quä -
 duce us to sub - jec -

scheh'n, lass es nie - mals nicht ge - scheh'n, lass es
 trive, nev - er may the - Fiend con - trive, nev - er

scheh'n, lass es nie - mals nicht ge - scheh'n, dass uns
 trive, nev - er may the - Fiend con - trive to re -

quä - len, lass es nie - mals nicht ge - scheh'n, dass uns
 jec - tion, nev - er may the - Fiend con - trive to re -

- len, lass es nie - mals nicht ge - scheh'n, dass uns
 - tion, nev - er may the - Fiend con - trive to re -

nie - mals nicht ge - scheh'n, dass uns Sa - tan mö - ge quä - len, lass es
 may the - Fiend con - trive to re - duce us to sub - jec - tion, nev - er

Sa - tan mö - ge quä - len,
 duce us to sub - jec - tion,

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge
 duce us to sub - jec - tion, to re - duce us to sub -

Sa - tan mö - ge quä - len, lass es nie - mals nicht ge - schehn, dass uns
 duce us to sub - jec - tion, nev - er may the Fiend con - trive to re -

nie - mals nicht ge - schehn, lass es nie - mals nicht ge - schehn, lass es
 may the - Fiend con - trive, nev - er may the - Fiend con - trive, nev - er

lass es nie - mals nicht ge - schehn, dass uns
 nev - er may the - Fiend con - trive to re -

quä -
 jec -

Sa - tan mö - ge quä - len, dass uns Sa - tan mö - ge quä -
 duce us to sub - jec - tion, to re - duce us to sub - jec -

nie - mals nicht geschehn, lass es niemals nicht geschehn, dass uns Sa - tan mö - ge
 may the - Fiend con - trive, nev - er may the Fiend con - trive to re - duce us to sub -

Sa - tan mö - ge quä -
 duce us to sub - jec -

- len,
- tion, lass es
nev - er

quä - len,
jec - tion, lass es
nev - er

- len,
- tion, lass es
nev - er

L.H.

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!

nie - mals nicht ge - schehn, dass uns Sa - tan mö - ge quä - len!
may the Fiend con - trive to re - duce us to sub - jec - tion!

tr

Da Capo.