

13

Musical notation for measures 13-14, piano accompaniment. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady bass line.

15

L.H.

Musical notation for measures 15-17, piano accompaniment. The left hand is specifically labeled 'L.H.' and continues the bass line from the previous measures.

18

Musical notation for measures 18-19, piano accompaniment. The piano accompaniment continues with intricate rhythmic patterns in both hands.

20

A

Herr Christ, der ein'ge Got - tes.sohn, der ein' - ge Got.tessohn, Herr Christ, —
 Lord Christ, the on - ly Son of God, the on - ly Son - of God, Lord Christ, —

(NB. Der Cantus firmus: „Herr Christ, der ein'ge Gottessohn“ im Alt.)

C O R O

Herr Christ, der ein'ge Got - tessohn, Herr
 Lord Christ, the on - ly Son of God, Lord

Herr Christ, der ein' - ge
 Lord Christ, the on - ly

A

p

Musical notation for measures 20-24, including vocal parts and piano accompaniment. The vocal parts enter with the text 'Herr Christ, der ein'ge Gottessohn, Herr Christ, —'. The piano accompaniment continues with a dynamic marking of *p* (piano).

23

— der ein'-ge Got-tes-sohn, Herr Christ, — der ein'-ge Got-tes-
 — the on - ly Son - of God, Lord Christ, — the on - ly Son - of

ein' - - - ge Got - - -
 on - - - ly Son - - -

Christ, — der ein' - ge Got - tes-sohn, Herr Christ, der ein' - ge Got-tes-sohn, —
 Christ, — the on - ly Son - of God, Lord Christ, the on - ly Son of God, —

Got - tessohn, der ein' - ge Got - tes-sohn, Herr Christ, der ein' - ge
 Son of God, the on - ly Son - of God, Lord Christ, the on - ly

26

sohn, Herr Christ, der ein' - - ge Got-tes-sohn,
 God, Lord Christ, the on - - ly Son - of God,

tes - - - sohn,
 of - - - God,

— der ein'-ge Got-tessohn, der ein'-ge Got-tes-sohn,
 — the on - ly Son - of God, the on - ly Son - of God,

Got.tessohn, Herr Christ, der ein' - - ge Got - tes-sohn,
 Son - of God, Lord Christ, the on - - ly Son of God,

29

Musical score for measures 29-31. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly rests, while the piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

32

B

Musical score for measures 32-35. It includes four vocal staves with lyrics and a piano accompaniment. The lyrics are: "Va - ters in E - wig - keit, our Fa - ther ev - er - more, Va - ters in our Fa - ther Va - ters in E - wig - our Fa - ther ev - er - er - Va - ters in E - wig - our Fa - ther ev - er". The piano accompaniment includes a dynamic marking *p* and continues with the rhythmic pattern from the previous section.

35

Va - ters in E - wig - keit, in E - wig -
our Fa - ther ev - er - more, for ev - er -

E - wig - keit,
ev - er - more,

keit, in E - wig - keit, Va - ters in E - wig -
more, for ev - er - more, our Fa - ther ev - er -

keit, in E - wig - keit, in E - wig -
more, for ev - er - more, for ev - er -

The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

38

keit,
more,

keit,
more,

keit,
more,

mf

The piano accompaniment continues with similar rhythmic complexity, including sixteenth and thirty-second notes, and rests.

41

Musical notation for measures 41-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 41 features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note accompaniment in the left hand. Measure 42 continues the texture with a prominent sixteenth-note figure in the right hand. Measure 43 shows a continuation of the rhythmic patterns.

44

Musical notation for measures 44-46. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 44 features a melodic line in the right hand with a slur over measures 44-45. Measure 45 continues the melodic line. Measure 46 shows a continuation of the texture with a prominent sixteenth-note figure in the right hand.

47

Musical notation for measures 47-49. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 47 features a melodic line in the right hand with a slur over measures 47-48. Measure 48 continues the melodic line. Measure 49 shows a continuation of the texture with a prominent sixteenth-note figure in the right hand.

50

Musical notation for measures 50-51. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 50 features a melodic line in the right hand with a slur over measures 50-51. Measure 51 continues the melodic line. The text "L.H.:" is written below the bass staff in measure 51.

52

Musical notation for measures 52-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 52 features a melodic line in the right hand with a slur over measures 52-53. Measure 53 continues the melodic line. The text "L.H.:" is written below the bass staff in measure 53.

54

Musical notation for measures 54-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 54 features a melodic line in the right hand with a slur over measures 54-55. Measure 55 continues the melodic line. The text "L.H.:" is written below the bass staff in measure 55.

56

C

aus sei - nem Her - zen ent - spros - sen, aus sei -
 in God's own bo - som en - gen - dered, in God's

aus sei - nem
 in God's own

aus sei - nem Her - zen ent -
 in God's own bo - som en -

aus sei - nem
 in God's own

p

59

- nem Herzen ent.spros - sen, aus sei - - nem Herzen ent.spros -
 - own bo-som en - gen - dered, in God's own bo-som en - gen -

Herz'n ent - spros
 heart en - gen

spros - sen, aus sei - nem Herz'n ent - spros - sen, aus sei -
 gen - dered, in God's own heart en - gen - dered, in God's

Her - zen ent - spros - sen, aus sei - nem Herzen ent -
 bo - som en - gen - dered, in God's own bo-som en -

62

sen, aus sei-nem Her-zen ent-spros-sen,
dered, in God's own bo-som en-gen-dered,

sen,
dered,

-nem Herzen ent-spros-sen, ent-spros-sen,
own bo-som en-gen-dered, en-gen-dered,

spros-sen, aus sei-nem Herzen ent-spros-sen,
gen-dered, in God's own bo-som en-gen-dered,

mf

65

65

68

D

gleichwie geschrie - ben steht, gleichwie
 for thus the Word fore - told, for thus
 gleich - wie ge -
 for thus the
 gleichwie ge - schrie - ben steht, ge - schrie - ben
 for thus the Word fore - told, the Word fore -
 gleichwie geschrieben steht, gleichwie geschrieben
 for thus the Word fore - told, for thus the Word fore -

D
 p

71

ge - schrie - ben steht, gleich - wie ge - schrie - ben
 the Word fore - told, for thus the Word fore -
 schrie - ben
 Word fore -
 steht, gleich - wie ge - schrie - ben
 told, for thus the Word fore -
 steht, gleich - wie ge - schrie - ben
 told, for thus the Word fore -

73

steht, geschrieben steht.
told, the Word fore - told.

steht.
told.

steht, gleich wie geschrieben steht.
told, for thus the Word fore - told.

steht, geschrieben steht.
told, the Word fore - told.

mf

76

78

80

82

Musical notation for measures 82-83, piano accompaniment. The right hand features a flowing sixteenth-note melody, while the left hand provides harmonic support with chords and single notes.

84

Musical notation for measures 84-85, piano accompaniment. The right hand continues the sixteenth-note melody, and the left hand features a more active bass line with eighth-note patterns.

86 **E**

Er ist der Mor - - gen - ster -
He is the Star of Morn -

Er ist der
He is the

Er ist der Mor - - gen - ster - ne, e. ist der Mor - gen -
He is the Star of Morn - ing, He is the Star of

Er ist der Mor - - gen - ster - ne, der Mor - gen -
He is the Star of Morn - ing, the Star of

Musical notation for measures 86-90, including vocal lines and piano accompaniment. The vocal parts enter at measure 86 with the lyrics. The piano accompaniment continues with chords and melodic fragments. A key signature change to E major is indicated at the beginning of measure 86.

89

ne, er ist der Mor - gen - ster -
 ing, He is the Star of Morn -

Mor - gen
 Star of

ster - ne, er ist der Mor - gen -
 Morn - ing, He is the Star of

ster - ne, der Mor - gen -
 Morn - ing, the Star of

91

ne, er ist der Mor - gen - ster - ne,
 ing, He is the Star of Morn - ing,

ster - ne,
 Morn - ing,

ster - ne, er ist der Mor - gen - ster - ne,
 Morn - ing, He is the Star of Morn - ing,

ster - ne, der Mor - gen - ster - ne,
 Morn - ing, the Star of Morn - ing,

94

97

99 **F**

sein'n Glanz streckt er so fer - - ne, sein'n Glanz
His bright - ness Heav'n a - dorn - - ing, His bright -

sein'n Glanz streckt
His bright - - - ness

sein'n Glanz streckt er so fer - - ne, sein'n
His bright - ness Heav'n a - dorn - - ing, His

sein'n Glanz streckt er so fer - ne, sein'n Glanz streckter so
His bright - ness Heav'n a - dorn - ing, His bright - ness Heav'n a -

F

102

— streckt er so fer - ne, sein'n Glanz streckt er so fer -
 - ness Heav'n a - dorn - ing, His bright - - - ness Heav'n a - dorn -

er so fer -
 Heav'n a - dorn -

Glanz streckt er so fer - ne, sein'n Glanz streckt er so fer -
 bright - - ness Heav'n a - dorn - ing, His bright - ness Heav'n a - dorn -

fer - ne, streckt er so fer - ne, sein'n Glanz streckt er so
 dorn - ing, bright Heav'n a - dorn - ing, His bright - - - ness Heav'n a -

105

ne, sein'n Glanz streckt er so fer - ne
 ing, His bright - ness Heav'n a - dorn - - ing,

ne
 ing,

— ne, sein'n Glanz streckt er so fer - ne, so fer - ne
 - ing, His bright - ness Heav'n a - dorn - ing, a - dorn - ing,

fer - ne, sein'n Glanz streckt er so fer - ne
 dorn - ing, His bright - ness Heav'n a - dorn - - ing,

108

Musical score for measures 108-110. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are mostly whole notes, while the piano accompaniment features a more active melodic line with eighth and sixteenth notes.

111

Musical score for measures 111-114. It includes four vocal staves with lyrics and a piano accompaniment. The lyrics are: "vor an - dern Ster - nen klar, / far bright - est Star of all, / vor an - dern / far bright - est". The piano accompaniment begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p* (piano). The piano part features a complex texture with many beamed sixteenth notes.

114

vor an - dern Stern - en
 far bright - est Star - of
 Stern - en
 Star of
 klar, vor an - dern Stern - en
 all, far bright - est Star - of
 Stern - en klar, vor
 Star of all, far

116

klar, vor an - dern Stern - en klar.
 all, far bright - est Star - of all.
 klar.
 all.
 klar, vor an - dern Stern - en klar.
 all, far bright - est Star - of all.
 an - dern Stern - en klar.
 bright - est Star - of all.
mf

118

Recitativo.

Alto.

O Wun-der.kraft der Lie-be, wenn Gott an sein Ge-schöp-fe
How won-drous God's af - fec - tion, that all His crea-tures He be -

3

denket, wenn sich die Herrlichkeit, im letzten Theil der Zeit, zur Er-de sen-ke! O un-be-
friend-ed, when in His Ma-jes-ty at His good time hath He to earth de-scend-ed. In-com-pre-

6

greif-li-che, ge-hei-me Macht! Es trägt ein aus-erwählter Leib den grossen Gottessohn, den
hen-si-ble, mys-ter-ious might! A Vir-gin bore with-in her womb. the Migh-ty Son of God, whom

9

Da-vid schon im Geist als sei-nen Herrn ver-ehr-te, da dies ge-be-ne-dei-te
 Da-vid hath a-dored and wor-shipped as His Mas-ter! This mo-ther was a mor-tal

11II

Weib in un-ver-letz-ter Keuschheit blie-be. O rei-che Se-gens-
 maid yet mor-tal man was not the fa-ther. O rich and bless-ed

14

kraft, diesich auf uns er-gossen, da er den Himmel auf-,die Hölle zu-geschlossen.
 grace which He has poured up-on us, to close the gates of Hell, and op-en those of Heav-en!

Aria.

(Vivace ♩ = 100.)

Musical score for measures 4-6, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Musical score for measures 7-9, continuing the instrumental texture with intricate melodic lines.

10 Tenore.

Musical score for measures 10-12, including a vocal line for Tenor and piano accompaniment. The vocal line begins with the lyrics "Ach, Ah,".

13 A

Musical score for measures 13-15, featuring a vocal line and piano accompaniment. The lyrics are: "zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich draw - Thou my spir - it with cords - of af - fec - tion, O Je - sus, now show Thy - self -"

16

Musical score for measures 16-18, including a vocal line and piano accompaniment. The lyrics are: "kräf - tig in ihr! migh - ty in me!"

19

Ach, zie - he die
Ah, draw Thou my

22

See - le, ach, zie - he die See - le mit Sei - len der Lie - be, o
spir - it, ah, draw Thou my spir - it with cords of af - fec - tion, O

25

Je - su, ach, zei - ge dich kräf - tig in ihr, o Je - su, ach, zeige dich
Je - sus, now show Thy-self migh - ty in me, O Je - sus, now show Thy-self

28

kräf - - - - - tig, kräf - tig in ihr!
 migh - - - - - ty, migh - ty in me!

31

35

Ach, zie - he die Seele mit
 Ah, draw Thou my spir-it with

p

38

Sei - len der Lie-be, ach, zie - he die See - le mit Sei - len der Lie - be, ach,
 cords of af - fec - tion, ah, draw Thou my spir - it with cords of af - fec - tion, ah,

41

zie - he die See - le mit Sei - len der Lie - be, o Je - su, ach, zei - ge dich
 draw Thou my spir - it with cords of af - fec - tion, O Je - sus, now show Thy-self

44

kräf - tig in ihr, ach, zie - he die Seele mit Sei - len der Liebe, o
 migh - ty in me, ah, draw Thou my spir - it with cords - of af - fec - tion, O

47

Je - su, ach, zei - ge dich kräf - tig in ihr, ach, zie - he die See - le mit
 Je - sus, now show Thy - self migh - ty in me, ah, draw Thou my spir - it with

50

Sei - lendor Liebe, o Je - su, ach, zeigedich kräf - tig
 cords of af - fection, O Je - sus, now show Thyself migh - ty

53

tig, kräf - tig in ihr!
 ty, migh - ty in me!

55 **D**

57 **II**

60

62 **E**

Er - leuch - - - - te sie, - er -
En - light - - - - en me, - en -

p

65

leuch - te sie, dass — siedich gläu - big erken - ne, gieb, dass — sie mit
light - en me, — keep — me in faith — ev - er grow - ing, en - kin - - dle Thy

67II

hei - ligen Flam - men ent - bren - ne, ach, wir - ke ein gläu - bi - ges
heav - en - ly fire — in - me glow - ing, to make - me de - vo - - ted and

70

Dür - sten nach dir, ach, wir - ke ein gläu - biges Dür - sten — nach dir!
thirst - ing - for Thee, to make — me de - vo - - ted and thirst - ing — for Thee!

73

76

F

Er - leuch - te sie, dass sie dich gläu - big er -
 En - light - en me, - keep me in faith - ev - er

77II

ken - ne, gieb dass sie mit hei - li - gen Flam - men ent - bren -
 grow - ing, en - kin - die Thy heav - en - ly fire in - me grow -

80

82II

ne, ach, wir - ke ein gläu - bi - ges Dür - sten nach dir!
 ing, to make me de - vo - ted and thirst - ing for Thee!

Dal Segno.

Recitativo.
Soprano.

Ach, füh - re mich, o Gott, zum rech - ten We - ge, mich,
Ah, lead Thou me, O God, to right - eous liv - ing, for

3

der ich un - erleuchtet bin, der ich nach meines Fleisches Sinn so oft zu ir - ren
sore - ly do I need Thy Light to guide my er - ring soul a - right, my ev - il deeds for -

511

pfle - ge. Je - doch, gehst du nur mir zur Sei - ten, willst du mich nur mit
giv - ing. In - deed, - if Thou but stand be - side me, and by Thine eyes un -

8

deinen Augen leiten, so ge - het meine Bahn ge - wiss zum Himmel an.
fail - ing ev - er guide me, then is my course se - cure, my way to Heav - en sure.

Aria.
(Andante con moto ♩ = 92.)

mf

6 **Basso.**

A

Bald zur Rechten, bald zur Lin - ken lenkt sich
There and hi - ther, yon - der, thi - ther, weak my

mei - n ver - irr - ter Schritt,
way - ward foot - steps stray,

B
 bald zur Rechten, bald zur Lin - ken lenkt sich mei - n verirr - ter Schritt, lenkt sich mei - n verirr - ter
there and hi - ther, yon - der, thi - ther, weak my wayward footsteps stray, weak my way - ward foot - steps

C
 Schritt, bald zur Rechten, bald zur Lin - ken lenkt sich mei - n verirr - ter Schritt.
stray, there and hi - ther, yon - der, thi - ther, weak my way - ward foot - steps stray.

Musical score for measures 27-31, featuring a treble and bass clef with various musical notations including notes, rests, and trills.

Musical score for measures 32-36, including a vocal line with lyrics and a piano accompaniment. A dynamic marking 'p' is present. A 'D' time signature is shown above the vocal line.

32 D

Ge-he doch, mein Heiland, mit, ge-he doch, mein
Stay then by, my Sa-viour, stay, stay Thou by, my

p

Musical score for measures 37-41, including a vocal line with lyrics and a piano accompaniment.

37

Heiland, mein Hei - land, - mit, lass mich in Gefahr nicht sin - ken, lass mich
Sa - viour, my Sa - viour, - stay, lest I now in pe - ril per - ish, - lest I

Musical score for measures 42-46, including a vocal line with lyrics and a piano accompaniment. A dynamic marking 'mf' is present.

42

in Gefahr nicht sin - ken, ge-he doch, mein Heiland, mit;
now in pe - ril - per - ish, stay Thou by, my Sa - viour, stay;

mf

47 **E**

lass mich in Gefahr nicht sin - ken, in Ge -
lest I now in pe - ril per - ish, - now in

52

fahr nicht sin - ken, lass mich in Ge - fahr nicht sin -
pe - ril - per - ish, - lest I now in pe - ril per - ish, -

57

lass mich ja dein wei - ses Füh - ren, lass mich ja dein wei - ses -
safe - ly by Thy path - way lead - me, safe - ly by Thy path - way -

61

Führen, dein wei - ses Füh - ren bis zur Himmels - pfor - te spä -
lead me, Thy path - way lead me straight to Heav - en's por - tal speed -

65

F

69

Choral. (Mel: „Herr Christ, der ein'ge Gottessohn“)

(5)

Soprano.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
*Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,
 that we - put on the New Man, the Old Man's pow'r ef - face.*

Alto.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
*Trans - form - us by Thy kind - ness, a - wake us through Thy Grace,
 that we - put on the New - Man, the Old - Man's pow'r ef - face.*

Tenore.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
*Trans - form us by - Thy kind - ness, a - wake us through Thy - Grace,
 that we put on - the New - Man, the Old Man's pow'r ef - face.*

Basso.

Er - tödt' uns durch dein' Gü - te, er - weck' uns durch dein' Gnad';
 den al - ten Men - schen krän - ke, dass der neu' le - ben mag
*Trans - form us by Thy kind - ness, a - wake us through Thy Grace,
 that we put on the New - Man, the Old Man's pow'r - ef - face.*

9

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

wohl hier auf die - ser Er - den, den Sinn und all' Be -
 While here as mor - tals liv - ing, with heart - i - est thanks -

12

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.

gehr - den und G'dan - ken hab'n zu dir.
 giv - ing our trust in Thee we place.