

J.S. Bach
Cantata No. 1

Wie schön leuchtet der Morgenstern

Coro.
(Maestoso ♩ = 58.)

The first system of the musical score for the Coro. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 12/8. The key signature has one flat (B-flat). The tempo is marked 'Maestoso' with a quarter note equal to 58 beats per minute. The first measure of the treble staff has a 'tr' (trill) over the first note. The first measure of the bass staff has a 'mf' (mezzo-forte) dynamic marking. The system ends with a double bar line.

The second system of the musical score. It continues from the first system. The treble staff has a 'tr' over the first note of the first measure. The bass staff has a 'mf' dynamic marking in the first measure and an 'f' (forte) dynamic marking in the second measure. The system ends with a double bar line.

The third system of the musical score. The treble staff has a 'mf' dynamic marking in the first measure. The system ends with a double bar line.

The fourth system of the musical score. The treble staff has a 'cresc.' (crescendo) marking in the first measure. The system ends with a double bar line.

mf

First system of piano accompaniment for the cantata, featuring a treble and bass clef. The music consists of flowing sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *mf* is present.

Second system of piano accompaniment, continuing the musical texture from the first system with similar sixteenth-note figures and harmonic support.

A
Soprano.
Wie schön leuch -
How bright and

Alto.
.

Tenore.
Wie schön leuchtet der Mor - gen -
How bright and fair - the morn - ing

Basso.
Wie schön leuch -
How bright and

SO
R
O
C
O

Third system of the score, featuring vocal staves for Soprano, Alto, Tenor, and Bass, and a grand staff for piano accompaniment. The vocal parts have lyrics in German and English. The piano accompaniment continues with a dynamic marking of *mf*.

mf

Third system of piano accompaniment, concluding the piece with a final cadence. The dynamic marking *mf* is present.

tet der Mor - gen -
fair the morn - ing -

Wie schön leuch - tet der Mor - genstern, der Mor - gen -
How bright and fair the morn - ing - star, the morn - ing -

stern, der Mor - genstern, wie schön leuch - tet der Mor - genstern, der Mor - gen -
star, the morn - ing - star, how bright and fair the morn - ing - star, the morn - ing -

tet der Mor - genstern, der Mor - genstern, wie schön leuchtet der Mor - gen -
fair the morn - ing - star, the morn - ing - star, how bright and fair the morn - ing -

stern
star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

stern, wie schön leuch.tet der Mor - gen - stern
star, how bright and fair the morn - ing - star,

voll Gnad' und Wahrheit von dem
the shin - ing mes - sen - ger - a -

voll Gnad' und
the shin - ing

Herrn, voll Gnad' und Wahrheit, voll Gnad' und
far, - the shin - ing, shin - ing, the shin - ing

Wahrheit von dem Herrn, voll Gnad' und Wahrheit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger - a -

voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr
the shin - ing mes - sen - ger - a - far, - the shin - ing, shin -

voll
the

Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

heit, voll Gnad' und Wahrheit von dem Herrn, voll Gnad' und Wahr - heit von dem
ing, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Gnad' und Wahr - heit
shin - ing mes - sen -

Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, Wahr - heit von dem
far, the shin - ing, shin - ing mes - sen - ger a -

mf

von ger dem a Herrn, far

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' un' Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit, voll Gnad' und Wahr - heit von dem
far, the shin - ing, shin - ing, the shin - ing mes - sen - ger a -

Herrn, voll Gnad' und Wahr - heit von dem Herrn, voll Gnad' und Wahr - heit von dem
far, the shin - ing mes - sen - ger a - far, the shin - ing mes - sen - ger a -

mf

Herrn,
far

Herrn,
far

Herrn,
far

mf

B

die sü - - - sse
to hail the

die sü - - - sse Wur - -
to hail the seed

die sü - - - sse
to hail the

die sü - sse Wur - zel Jes - - se, die
to hail the seed of Jes - - se, to

B

J.S. Bach - Church Cantatas BWV 1

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se,
seed of Jes - se, to hail the seed of Jes - se,

Wur - zel Jes - se, die sü - sse Wur - zel Jes - se,
seed of Jes - se, to hail the seed of Jes - se,

sü - sse Wur - zel Jes - se, die sü - sse Wur - zel Jes - se, die
hail the seed of Jes - se, to hail the seed of Jes - se, to

se!
se!

se, die sü - sse Wur - zel Jes - se!
se, to hail the seed of Jes - se!

die sü - sse Wur - zel Jes - se!
to hail the seed of Jes - se!

sü - sse Wur - zel Jes - se!
hail the seed of Jes - se!

mf

J.S. Bach - Church Cantatas BWV 1

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a supporting bass line. A dynamic marking of *mf* is present in the bass line. Trills are indicated by the letter 'tr' above notes in the treble line.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, featuring a *cresc.* (crescendo) marking in the bass line.

Fourth system of musical notation, concluding the piece with complex rhythmic patterns in both staves.

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat (B-flat). The music consists of a complex, flowing texture with many sixteenth and thirty-second notes.

Soprano. **C**

Du
Thou

Soprano vocal line and piano accompaniment for the second system. The vocal line begins with a whole note rest, followed by the lyrics "Du" and "Thou". The piano accompaniment continues with its intricate texture.

Sohn Da - - - - - vid's aus
Son of Da - - - - - vid's

Du Sohn —
Thou Son —

Du Sohn — David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da -
Thou Son — of Da-vid's roy - al line, — his roy - al line, thou Son — of

Du Sohn — David's aus Ja - kob's Stamm, aus Ja - kob's
Thou Son — of Da-vid's roy - al line, — his roy - al

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "Sohn David's aus Jakob's Stamm, aus Jakob's Stamm, du Sohn David's aus Jakob's Stamm, du Sohn David's aus Jakob's Stamm, du Sohn David's aus Jakob's Stamm". The piano accompaniment features a dynamic marking of *mf* and continues with its intricate texture.

Ja - - - kob's Stamm,
roy - - - al line,

David's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
of Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

vid's aus Ja - kob's Stamm, aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
Da - vid's roy - al line, his roy - al line, thou Son of Da - vid's roy - al

Stamm, du Sohn Da - vid's aus Ja - kob's Stamm, du Sohn Da - vid's aus Ja - kob's
line, thou Son of Da - vid's roy - al line, thou Son of Da - vid's roy - al

=

Stamm,
line,

Stamm,
line,

Stamm,
line,

mf

meine Königin und meine Brautgattin, mein König und mein
 beloved Lord and Master mine, beloved Lord and

mein König und meine Brautgattin
 beloved Lord and Master

meine Königin und meine Brautgattin
 beloved Lord and Master

mf

Brautgattin, mein König und meine Brautgattin
 Master mine, beloved Lord and Master

gattin, mein König und meine Brautgattin, mein König und meine Brautgattin
 mine, beloved Lord and Master mine, beloved Lord and Master

gattin, mein König und meine Brautgattin, mein König und meine Brautgattin
 mine, beloved Lord and Master mine, beloved Lord and Master

mei - n Kö - nig
be - lov - ed

gam, mei - n Kö - nig und mei - n Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam, mei - n Kö - nig und mei - n Bräu - ti - gam, mei - n Kö - nig
mine, be - lov - ed Lord and Mas - ter mine, be - lov - ed

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

und mei - n Bräu - ti - gam, mei - n Kö - nig und mei - n Bräu - ti -
Lord and Mas - ter mine, be - lov - ed Lord and Mas - ter

gam,
mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

gam, mein Kö - nig und mein Bräu - ti - gam,
mine, be - lov - ed Lord and Mas - ter mine,

mf

cresc.

D

hast
my

D

hast
my

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves. The vocal parts enter with the lyrics 'gam, mine,' and then sing 'gam, mein König und mein Brautigam, mine, beloved Lord and Master mine,'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *cresc.*. A key signature change to D major is indicated by a 'D' above the staff.

sen,
ing,

sen,
ing,

sen,
ing,

dimin.

cresc.

E

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

lieblich,
kindly,

E

mf

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

freundlich,
friendly,

lich,
ly,

lich,
ly,

lich,
ly,

schön und herrlich,
fair and noble,

schön und herrlich, gross und
fair and noble, rich in

schön und herrlich, schön und herrlich,
fair and noble, fair and noble,

schön und herrlich, schön und
fair and noble, fair and

gross und ehr - lich,
 rich in boun - ty,

ehr - lich, gross und ehr - lich, reich, reich,
 boun - ty, rich in boun - ty, rich, rich,

schön und herr - lich, gross und ehr - lich, reich, reich,
 fair and no - ble, rich in boun - ty, rich, rich,

herr - lich, gross
 no - ble, rich

reich von Ga -
 faith less nev -

reich von Ga - ben, von Ga - ben,
 faith - less nev - er, no nev - er,

und ehr - lich, reich von
 in boun - ty, faith less

cresc.

ben,
er,

ben, reich von Ga - - - ben,
er, faith - - - less nev - - - er,

gross und ehr - lich, reich von Ga - - - ben,
rich in boun - ty, faith - less nev - - - er,

Ga - - - - - ben,
nev - - - - - er,

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the keyboard accompaniment, written for both right and left hands. The lyrics are in German and English. The music is in a major key with a common time signature. The vocal parts have long lines with lyrics underneath. The keyboard part features a complex texture with many sixteenth and thirty-second notes.

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the keyboard accompaniment, written for both right and left hands. The lyrics are in German and English. The music is in a major key with a common time signature. The vocal parts have long lines with lyrics underneath. The keyboard part features a complex texture with many sixteenth and thirty-second notes.

F

hoch und sehr prächt -
reign-ing in glo -

hoch und sehr prächt - tig er -
reign-ing in glo - ry for-

hoch und sehr prächt - tig er. ha -
reign-ing in glo - ry for-ev -

hoch und sehr prächt -
high en - - - throned a - - -

- tig er. ha - - - - - ben, hoch und sehr prächt -
- ry for-ev - - - - - er, reign - ing in glo -

ha -
ev -

ben, hoch und sehr prächtig er. ha - - - ben, hoch und sehr prächtig er. ha -
er, reign-ing in glo-ry for-ev - - - er, reign-ing in glo-ry for-ev -

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics: "tig er - ha -", "bove for - ev -". The second staff continues the vocal line with lyrics: "- tig er - ha -", "- ry for - ev -", "- ben, sehr prächtig er - ha -", "- er, in glo - ry for - ev -". The third staff continues with lyrics: "- ben, hoch und sehr prächtig er - ha -", "- er, reign - ing in glo - ry for - ev -". The fourth staff is a bass vocal line with lyrics: "- ben, hoch und sehr prächtig er - ha -", "- er, reign - ing in glo - ry for - ev -", "- ben, hoch und", "- er, reign - ing". The bottom two staves are a keyboard accompaniment, featuring a "cresc." marking.

This system contains the next four staves. The first staff is a vocal line with lyrics: "ben.", "er.". The second staff continues with lyrics: "ben, hoch und sehr prächtig er - ha - ben.", "er, in glo - ry, reign - ing for - ev - er.". The third staff continues with lyrics: "ben, hoch und sehr prächtig er - ha - ben.", "er, in glo - ry, reign - ing for - ev - er.". The fourth staff is a bass vocal line with lyrics: "sehr prächtig er - ha - ben.", "in glo - ry for - ev - er.". The bottom two staves are a keyboard accompaniment, featuring a "mf" marking.

First system of musical notation, featuring a treble and bass clef. The music consists of a complex, flowing melody in the treble clef and a supporting bass line in the bass clef. A dynamic marking of *mf* is present in the second measure of the treble staff.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The treble staff has a dynamic marking of *f* in the first measure and *mf* in the second measure. The bass line continues with a steady accompaniment.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The treble staff has a dynamic marking of *cresc.* in the second measure. The bass line continues with a steady accompaniment.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The treble staff has a dynamic marking of *f* in the first measure and *mf* in the second measure. The bass line continues with a steady accompaniment.

The first system of the piano accompaniment features a treble clef with a key signature of one flat (B-flat) and a common time signature. The right hand plays a complex, rhythmic pattern of sixteenth and thirty-second notes, while the left hand provides a steady bass line with quarter and eighth notes.

The second system continues the piano accompaniment with similar rhythmic complexity in the right hand and a consistent bass line in the left hand, ending with a final cadence.

Recitativo.

Tenore.

The vocal line for the tenor part is written on a single staff in a recitativo style, characterized by a simple, rhythmic melody. The lyrics are: "Du wah-rer Got-tes und Ma-ri-en Sohn, du Kö-nig de-rer Aus-er-
Thou ver-y Son of God and Ma-ry born! Thou Rul-er o-ver Thine e-

The piano accompaniment for the recitative section consists of a few chords in the right hand and a simple bass line in the left hand, providing harmonic support for the vocal line.

The second vocal line continues the recitative style with the lyrics: "wähl-ten, wie süß ist uns dies Lebens-wort, nach dem die er-sten Vä-ter schon so
lect-ed! How sweet to us the liv-ing word, that through the swift-ly pass-ing years the

The piano accompaniment for the second recitative section features a few chords in the right hand and a simple bass line in the left hand, supporting the vocal line.

Jahr' als Ta-ge zählten, das Gabri-el mit Freuden dort in Beth-le-hem ver-
Pa - tri - archs have cher-ished, and Ga - bri - el of old pro - claimed, in Beth - le - hem re -

hei - ssen! O Sü - ssig-keit, o Him-mels-brot, das we - der
joic - ing! O sweet - ness rare, O Bread of God, of which no

Grab, Ge-fahr, noch Tod aus un-tern Her-zen rei-ssen.
doubt, nor fear, nor death can ev - er dis - pos - sess us.

Aria.
 (Moderato $\text{♩} = 72$)

mf



The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

Soprano.



The second system shows the beginning of the vocal entry. The soprano line starts with a whole rest, followed by a half note G4, and then a melodic phrase. The piano accompaniment continues from the first system. The lyrics are: "Er - fül - let, ihr himmlischen, gött - Come kin - dle, thou heav - en - ly bright -".



The third system continues the vocal line. The soprano line has a melodic phrase with lyrics: "li - chen Flam - men, die nach euch ver - lan - gende gläu - bi - ge - shin - ing bea - con, this heart that is long - ing - ly crav - ing - for". The piano accompaniment continues with a steady eighth-note accompaniment.



The fourth system shows the piano accompaniment for the third system. It features a treble clef staff and a bass clef staff. The music is in G minor and 3/4 time. The right hand has a melodic line with many sixteenth notes, and the left hand has a steady eighth-note accompaniment. The dynamic marking *mf* is present.

Brust!
love.

Er - fül - let, ihr himmlischen, gött -
Come kin - dle, thou heav - en - ly bright -

- li - chen Flam - - - men, ihr himmlischen, gött - - li - chen Flam - men, die
- shin - ing bea - - - con, - thou heav - en - ly bright - - shin - ing bea - con, this

nach euch ver - lan - gende gläu - bige Brust, die nach euch ver - lan - - -
heart that - is long - ing - ly crav - ing - for love, this heart that - is long - - -

- gende gläu - bige Brust! Er -
- ing - ly crav - ing for love. Come

fül - let, — ihr himm - li - schen, gött - li - chen Flam - men, die nach euch ver -
 kin - dle, — thou heav - en - ly bright shin - ing bea - con, this heart that is

lan - - - - gende gläu - bi - ge Brust!
 long - - - - ing - ly crav - ing for love.

Die See - len — empfin - den die kräf - - tig - sten Trie - be — der
 My spir - it — with rap - ture is ar - - dent - ly burn - ing, — un -

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken - auf
 ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all - the

Er - den - die himm - - lische Lust.
 joys that - a - wait - - - me a - bove.

Die See - len - empfinden die kräf - - tig - sten Trio - be - der
 My spir - it - with rap - ture is ar - - dent - ly burn - ing, - un -

brün - stig - sten Lie - be, der brün - stig - sten Lie - be und schmecken auf
ceas - ing - ly yearn - ing, un - ceas - ing - ly yearn - ing, to know all - the

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line is in a soprano or alto register, with lyrics in German and English. The piano accompaniment consists of a treble and bass clef staff, providing harmonic support for the vocal line.

Er - den - die himm - li - sche Lust.
joys that - a - wait - me a - bove.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase that ends with a fermata. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the bass staff.

The third system is primarily piano accompaniment, featuring a treble and bass clef staff. The music is in a minor key and has a steady, rhythmic accompaniment.

The fourth system is primarily piano accompaniment, featuring a treble and bass clef staff. The music continues with a steady, rhythmic accompaniment, similar to the previous system.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - men, die
Come kin - dle, - thou heav - en - ly bright - - - shin - ing bea - con, this

nach euch - ver - lan - - gende gläu - bi - ge Brust!
heart that - is long - - ing - ly crav - ing - for love.

This system contains only the piano accompaniment for the second system, with no vocal line.

Er - fül - let, - ihr himmlischen, gött - li - chen Flam - - -
Come kin - dle, - thou heav - en - ly bright - - - bea - con flam - - -

Recitativo.

Basso.

Ein ird'scher Glanz, ein leiblich Licht, rührt meine Seele
 Our hearts re-joice in no false light, nor empty earth-ly

nicht; ein Freuden-schein ist mir von Gott entstanden, denn ein vollkommnes
 lure; a light of joy from God above is shining: of Christ's own bless-ed

Gut, des Heilands Leib und Blut, ist zur Erquickung da. So
 blood and body we par-take, and so re-store our souls. We

muss uns ja der über-reiche Segen, der uns von Ewigkeit be-
 thus re-ceive His all-a-bun-dant bless-ing, to which our faith has made us

stimm't und un-ser Glau-be zu sich nimmt, zum Dank und Preis be-we-gen.
heir, and which for-ev-er we will share, with songs our thanks ex-press-ing.

The first system consists of a vocal line in the bass clef and a keyboard accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics in German and English. The keyboard accompaniment features a steady bass line and a more active treble line.

Aria.
(Andante ♩ = 100)

The Aria section is a piano accompaniment in 3/8 time, marked Andante with a tempo of 100 beats per minute. It consists of six systems of music. The first system starts with a mezzo-forte (mf) dynamic. The second system includes piano (p) and mezzo-forte (mf) dynamics. The third system includes piano (p) and mezzo-forte (mf) dynamics. The fourth system includes piano (p) and mezzo-forte (mf) dynamics. The fifth system includes piano (p) and mezzo-forte (mf) dynamics. The sixth system includes piano (p) and mezzo-forte (mf) dynamics. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes several trills (tr) in the right hand.

Tenore.

Un - ser Mund und Ton der Sai - ten sol - len dir für und
 Harp and vi - ol, voic - es blind - ing, loud and clear, far - and -

für, für und für Dank und Op - fer be - rei - ten.
 near, far and near, sing Thy prais - es un - end - ing,

Un - ser Mund und Ton der Sai - - -
 Harp and vi - ol, voic - es blind - - -

ten sol-len_ dir für und für, für und für _____ Dank und Op- - -
 ing, loud and_ clear, far and_ near, far and near, _____ sing Thy prais - - -

- fer zu be - rei - - ten. Un-ser Mund und Ton _____ der Sai - - -
 - es nev-er - end - - - ing. Harp and vi - ol, voic - - - es - - - blend - - -

ten sol-len_ dir für und für, für und für _____ Dank und Op - fer zu -
 ing, loud and_ clear, far_ and_ near, far and near, _____ sing Thy prais - es nev -

- be - rei - ten, Dank und Op - - - - - fer - zu - be - rei -
 - er - end - ing, sing Thy prais - - - - - es - nev - er - end -

ten.
ing.

Herz — und Sin — nen
Joy — ful — voic — es

mf *p*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase starting on a G4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *mf* and a *p* marking later in the system. Trills are indicated above some notes in the piano part.

sind — er — ho — ben, le — bens — lang mit Ge — sang,
ev — er — rais — ing, all — life — long, in — a — song,

The second system continues the vocal and piano parts. The vocal line has a melodic line with a final note on a G4. The piano accompaniment continues with similar rhythmic patterns and includes a *p* dynamic marking.

gro — sser Kö —
God Al — might —

mf *p*

The third system shows the vocal line with a melodic phrase starting on a G4. The piano accompaniment features a more complex rhythmic texture with sixteenth notes and includes dynamic markings of *mf* and *p*.

— nig, dich zu lo — ben,
— y — we — are — prais — ing,

The fourth system concludes the vocal and piano parts. The vocal line has a melodic phrase starting on a G4. The piano accompaniment continues with rhythmic patterns and includes a *p* dynamic marking.

le - bens - lang mit Ge - sang, gro - sser Kō - nig, dich - zu - lo - ben.
all life long, in a song, God Al - might - y we - are - prais - ing.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written below the notes. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, including trills and ornaments. A dynamic marking of *mf* is present in the lower right of the piano part.

The second system continues the piano accompaniment from the first system. It maintains the same complex texture of sixteenth and thirty-second notes with trills and ornaments. The dynamic marking *mf* is still present.

The third system continues the piano accompaniment. The texture remains consistent with the previous systems, featuring intricate sixteenth and thirty-second note patterns and trills.

Herz - und Sin - nen sind er - ho - ben, le - bens -
Joy - ful - voic - es ev - er - rais - ing, all - life -

The fourth system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics are written below the notes. The piano accompaniment continues with the same complex texture of sixteenth and thirty-second notes, including trills and ornaments. A dynamic marking of *p* is present in the lower left of the piano part.

lang mit Ge - sang, gro - sser
 long, in - a - song, God Al -

Kö -
 might

pp

- nig, dich zu lo - ben. Herz und
 - y we are prais - ing. Joy - ful

p

Sin - nen sind er - ho - ben, le - bens - lang mit Ge -
 voic - es ev - er - rais - ing, all - life - long, in - a -

sang, gro_sser Kō - - - - nig, dich zu lo - - ben.
 song, God Al - might - - - - y we are prais - - ing.

Da Capo.

Choral.

Soprano.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav_iour brings to me, my Al_pha and O_me_ga He, be -
 To dwell in Par_a_dise with Him, en_throned a_mong the Ser_a_phim, in*

Alto.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav_iour brings to me, my Al_pha and O_me_ga He, be -
 To dwell in Par_a_dise with Him, en_throned a_mong the Ser_a_phim, in*

Tenore.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav_iour brings to me, my Al_pha and O_me_ga He, be -
 To dwell in Par_a_dise with Him, en_throned a_mong the Ser_a_phim, in*

Basso.

Wie bin ich doch so herz_lich froh, dass mein Schatz ist das A und O, der
 Er wird mich doch zu sei_nem Preis auf_neh_men in das Pa_radeis, dess
*What joy my Sav_iour brings to me, my Al_pha and O_me_ga He, be -
 To dwell in Par_a_dise with Him, en_throned a_mong the Ser_a_phim, in*

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

An - fang und das En - de; A - men! A - men! Komm', du schö - ne
 klopf'ich in die Hän - de.
gin - ning mine and end - ing. A - men! A - men! Come, Thou fair - est,
bless - ed - ness trans - scend - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.

Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
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Freuden - kro - ne, bleib' nicht lan - ge, dei - ner wart' ich mit Ver - lan - gen.
crown of glad - ness, wait no long - er! Thou for whom the world is yearn - ing.