

# Festo Joannis & Advent: Xsti

di W.F. Bach

Clar: 1.

Clar: 2.

Timp:

Viol: e Hautb: 1.

Viol: e Hautb: 2.

Viola.

Continuo.

2

6

Measure 6: Treble staff has sixteenth-note patterns. Bass staff has eighth-note patterns.

Measure 7: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 8: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 9: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 10: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 11: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 12: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 13: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

Measure 14: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

15

18

19

20

Es ist, es ist ei - - - ne Stim -

me, es ist eine Stim-me eines Pre - digers in der  
 es ist eine Stim-me eines Pre - digers in der  
 es ist eine Stimme, ei-ne Stimme, eine Stim - me,  
 es ist eine Stimme, ei-ne Stimme,

28

Wü - sten,  
all'unisono con hautb:  
in der  
Wü - sten,  
all'unisono con hautb:  
in der  
ei - - - nes Pre - di-gers in der Wü - sten, in der  
Stim - me ei-nes Pre - di-gers in der Wü - sten, in der  
*tr*

6  
30

Wü - sten, in der Wü - sten, in der Wü - sten, in der Wü - sten,  
Wü - sten, in der Wü - sten, in der Wü - sten, in der Wü - sten,

32

sten, in der Wü  
sten, in der Wü-sten, Wü  
Wü-sten, in der Wü  
sten, in der Wü  
in der Wü-sten, in der Wü-sten, in der Wü-sten, in der Wü

34

sten, in der Wü - sten. Es ist ei-ne Stim - me ei-nes  
 - sten, in der Wü - sten. Es ist ei-ne Stim - me ei-nes  
 - sten, in der Wü - sten. Es ist ei-ne Stim - me  
 - sten, in der Wü - sten. Es ist ei-ne Stim - me  
 - sten, in der Wü - sten. Es ist ei-ne Stim - me

36

Hautb:

Predi - gers in der Wü - sten, ei-nes Pre - di -  
 Pre - di - gers, Pre - di -  
 ei-nes Pre - di - gers, Pre - di -  
 ei-nes Pre - di - gers, Pre - di -

gers in der Wüsten, in der Wü  
gers in der Wüsten, in der Wüsten, in der Wüsten, in der Wüsten, der Wü  
in der Wüsten, in der Wüsten, in der Wüsten, der Wüsten, Wü  
gers in der Wüsten, Wü

-sten, in der Wü - -sten, der Wü - sten.  
-sten, Wüsten, in der Wü - sten, der Wü - sten.  
-sten, Wüsten, in der Wü - sten.  
-sten, in der, in der Wü - sten.

43

Measures 43-45: The score consists of five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are bass clef. Measure 43 starts with a dynamic *tr*. The first staff has sixteenth-note patterns with a triplet marking (3). The second staff has eighth-note patterns with a triplet marking (3). The third staff has eighth-note patterns. Measures 44 and 45 continue with similar patterns, with measure 45 concluding with a dynamic *f*.

46

Measures 46-48: The score consists of five staves. The top two staves are treble clef, the third is bass clef, and the bottom two are bass clef. Measures 46 and 47 feature sustained notes with grace notes. Measure 48 begins with a dynamic *f* and includes slurs and grace notes.

10

48

Musical score page 10, measures 48-50. The score consists of five staves. Measures 48 and 49 are mostly rests. Measure 50 begins with a eighth note rest followed by a sixteenth note rest. The first staff has a single eighth note. The second staff has a single eighth note with a sharp. The third staff has a eighth note followed by a sixteenth note. The fourth staff has a eighth note followed by a sixteenth note. The fifth staff has a eighth note followed by a sixteenth note.

50

Musical score page 10, measures 50-52. The score consists of five staves. Measure 50 continues with rests. Measure 51 begins with a eighth note followed by a sixteenth note. The first staff has a eighth note followed by a sixteenth note. The second staff has a eighth note followed by a sixteenth note. The third staff has a eighth note followed by a sixteenth note. The fourth staff has a eighth note followed by a sixteenth note. The fifth staff has a eighth note followed by a sixteenth note. Measure 52 begins with a eighth note followed by a sixteenth note. The first staff has a eighth note followed by a sixteenth note. The second staff has a eighth note followed by a sixteenth note. The third staff has a eighth note followed by a sixteenth note. The fourth staff has a eighth note followed by a sixteenth note. The fifth staff has a eighth note followed by a sixteenth note.

52

Musical score page 10, measures 52-54. The score consists of five staves. Measure 52 continues with rests. Measure 53 begins with a eighth note followed by a sixteenth note. The first staff has a eighth note followed by a sixteenth note. The second staff has a eighth note followed by a sixteenth note. The third staff has a eighth note followed by a sixteenth note. The fourth staff has a eighth note followed by a sixteenth note. The fifth staff has a eighth note followed by a sixteenth note. Measure 54 begins with a eighth note followed by a sixteenth note. The first staff has a eighth note followed by a sixteenth note. The second staff has a eighth note followed by a sixteenth note. The third staff has a eighth note followed by a sixteenth note. The fourth staff has a eighth note followed by a sixteenth note. The fifth staff has a eighth note followed by a sixteenth note.

54

Be - rei - tet, be - rei - tet dem Herrn den Weg,  
Be - rei - tet dem  
Be -

57

be - rei - tet dem Herrn, dem Herrn den Weg, dem Herrn den  
Herrn, dem Herrn, be - rei - tet, be -  
rei - tet, be - rei - tet dem Herrn den Weg, be - rei - tet, be - rei - tet, be -  
Be - rei - tet dem Herrn, be - rei - tet dem Herrn, be - rei - tet dem

Weg, dem Herrn, den Herrn den Weg, macht, macht,  
rei - tet dem Herrn, be - rei - tet dem Herrn den Weg, macht, macht,  
rei - tet dem\_ Herrn den Weg, macht, macht,  
Herrn, dem Herrn den Weg, macht, macht,

63

macht, macht, macht auf dem Ge - fil - de,  
 auf dem Ge - fil - de eine e - be-ne  
 macht, macht, macht auf dem Ge - fil - de,  
 auf dem Ge - fil - de ei-ne  
 macht, macht auf dem Ge - fil - de,  
 auf dem Ge - fil - de eine e - be-ne  
 macht, macht auf dem Ge - fil - de,  
 auf dem Ge - fil - de ei-ne

66

Bahn un - serm Gott, un - serm Gott, un - serm Gott, ei - ne  
e - be - ne Bahn.

Bahn, un - serm Gott, un - serm Gott, un - serm Gott, ei -  
e - be - ne Bahn un - serm Gott, un - serm Gott, un - serm

68

e - - be-ne Bahn, ei - ne

un - serm Gott, ei - ne e - be - ne Bahn,

ne e - - be - ne  
Gott, un - serm Gott, ei - ne e - be - ne Bahn,

70

A musical score page featuring six staves of music. The first three staves are in G clef (treble), the next three in F clef (bass). The key signature changes from G major (no sharps or flats) to B major (two sharps). The time signature is common time. Measure 70 begins with a rest in the top staff, followed by eighth-note patterns. The lyrics "e - bene Bahn," appear under the bass staff. The music continues with eighth-note patterns, and the lyrics "un - serm" appear under the bass staff. The bass staff also contains a melodic line with eighth and sixteenth notes.

e - bene Bahn, un - serm

Bahn un - - - serm

un - - - serm

73

Gott.

Gott.

Gott. Al - - - le Ta - - - le, al - - -

Gott. Al - le Ta - le sollen er - hö - - - het wer - den, er - hö - -

76

Al - - -

Al - - - le, al - - - le Ta - - - le, al - le Ta - le sollen er -

Ta - le sollen erhö - - - het wer - den, er - hö - -

het wer - den,

79

le, al - le Ta - - - le, al - le Ta - le sollen erhö -

tr

het wer - den, er - hö -

het wer - den, al - - - le,

al - - - le,

82

het (wer den,) Ta

het werden, al - le Ta-le, al - le Ta

Ta - le sol - len er-hö - het werden, al - le Ta-le, al - le Ta

al - le Ta - - le, al - le, al - le Ta - - le,

85

le,

al - le Ta - le

le,

al -

le,

al - le

al - le Ta - - - le,

al - le Ta - le sollen er-



le Ta - le, al - le Ta - le sol - len er -  
Ta - - - - le, al - le Ta - le\_\_ sol - len\_ er -  
wer - den, al - le Ta - le,\_\_ Ta - le,\_\_ al - le Ta - le,  
le, al -

93

A musical score page featuring six staves of music. The first two staves are in G clef, the next three are in F# clef, and the last two are in B# clef. The key signature changes from G major (no sharps or flats) to F# major (one sharp) and then to B# major (two sharps). The time signature is common time throughout. The music consists of eighth and sixteenth note patterns. The lyrics, written in German, are placed below the B# clef staves. The vocal line starts with "hö - - - het", followed by "hö - - - het", then "al - le Ta - - - le sol - len, sol - len er - hö - - - het", and finally "le, al - - - le Ta - le sol - len er - hö - - - het wer - den,". The score is numbered 93 at the top left.

werden, al - le Ta - le,  
al - - - le, al - - - le Ta - - -  
werden, al - le Ta - le\_ sollen\_er-hö - - - het  
werden, al - le Ta - le\_ al - le\_ Ta - le\_ al - le, al-le Ta - le,  
al - le, al - le Ta - - - - - le\_ Ta - le,

- le, al - le Ta - le, al - - - - - le Ta - le sol - len  
werden, al - - - le, al - - - le Ta - - - le sol - len er -  
al - le Ta - le sollen er-hö - - - het, er - hö - - -  
al - le Ta - le sol - len er-hö - - - het

102

er - hö -  
het, sollen er -  
hö - het, er - hö - het,  
werden, er - hö - het, er - hö - het, er -

- het,           er - hö - het,   al - le Ta - - - - le,   al - le
   
 hö - - - het wer - den, al - le Ta - - - - le, al - le Ta - le sol - - len,
   
 er - hö - - het wer - - den,   al - le Ta - le,   al - - - - le,
   
 hö - - - - het werden,           al - le Ta - - - - le sollen er - hö - - -



114

hö - - het, al - le Ta - - - le,  
al - le Ta - le sol - len er - hö - - - het wer - den, al - le Ta -  
het, al - le Ta - - - le, al - le  
al - le Ta - - - le

117

al - le Ta - le sollen er - hö - - - het werden, und  
le, al - le Ta - le sollen er - hö - - - het wer - den,  
Ta - le, al - le Ta - le sollen er - hö - - - het wer - den,  
sol - - - len er - hö - - - het wer - den

120

al - - - le,  
 und al - le  
 und al - le Ber - - - ge,  
 und al - le  
 und al - le Ber - - - ge,  
 alle



126

Soprano: sol - len, sol-len, sol-len,  
Alto: sol - len, sol-len, sol-len,  
Bass: sol-len, sol-len, sol - len,  
Piano: sol - len, sol-len, sol-len, sol-len er - nie - dri-get (nie) -

driget, er - nie - dri - get wer - - - den.

driget, er - nie - - dri-get wer - - - den.

driget, er - nie - dri-get, er - nie - dri-get wer - - den.

- driget, er - nie - - dri - get wer - - - den.

## Rec:

3

Gott hat uns Gnad und Heil in Christo an - ge - tra - gen und lä - ßet uns zu

4

un - serm Tros - te sa - gen, nun - meh - ro sei die Zeit der Rit - -

7

- ter - schaft voll - en - det, die - weil er sei - nen Sohn aus

9

Lie - be und Barm - her - zig - keit von sei - nem Him - mels - thron zu uns her - ab ge -

11

sen - det. Nun soll der Trost bei dei - nem Sün - den - schmerz in dei - ne See - le

14

drin - gen, du mußt auch Gott ein Herz durch Bu - ße zu - be - rei - tet brin - gen.

## Aria.

13

The musical score consists of five systems of music. The top system starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The vocal line begins with a rest followed by eighth-note pairs. The piano accompaniment features eighth-note chords and sixteenth-note patterns. The second system begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The vocal line continues with eighth-note pairs, and the piano accompaniment includes eighth-note chords and sixteenth-note patterns. The third system begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The vocal line has a melodic line with eighth and sixteenth notes, and the piano accompaniment provides harmonic support. The fourth system begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The vocal line continues with eighth-note pairs, and the piano accompaniment includes eighth-note chords and sixteenth-note patterns. The fifth system begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The vocal line has a melodic line with eighth and sixteenth notes, and the piano accompaniment provides harmonic support. The vocal line includes lyrics: "Der Trost ge - hö - ret nur vor Kin - der, nur vor".

23

Kinder, die in der wah - ren Bu - ße stehn. Der

28

Trost ge - hö - ret nur\_vor Kin - der, die in der wah - - -

32

ren, wah - ren Bu - ße stehn.

37

42

Der Trost\_ ge -

46

hö - ret nur\_\_\_\_ vor Kin - der, der Trost\_\_\_\_ ge -

50

hö - ret\_nur vor Kin - der, die in\_\_\_\_ der wah - - ren, der

54

wah - - ren Bu - - ße,

57

Bu - - ße stehn,

60

in\_\_\_\_ der wah - - ren, wah - - ren Bu - ße, die in der

64

wah - - - ren, wah - - - ren

Bu - - Be stehn.

73

77

80

85

Wer oh - - ne sol - che sich

B# *lässt fin - den, dem wird sein fal - scher Trost\_\_\_\_\_ verschwinden,*

B# *dem wird sein fal - scher Trost\_\_\_\_\_ verschwinden, und er wird selbst ver-*

B# *lo - ren, ver-lo - ren, und er wird selbst ver-lo - ren, verlo - ren gehn.*

B# *ren, verlo - ren gehn.*

110

Wer oh - ne sol - che sich läßt fin -

115

den, dem wird sein fal - scher Trost verschwinden, wer oh - ne

119

sol - che sich läßt fin-den, dem wird, dem wird sein fal - scher

123

Trost ver-schwin-den, ver-schwin-den, und er wird selbst ver - lo - ren, ver -

127

lo - ren, und er wird selbst ver - lo - ren gehn.

*Da Capo.*

## Recit:

Dein Heiland lässt die Bahn durch sei-nen En-gel zube-rei-ten und die -ser

zeiget aller Welt ihn als das Heil mit seinem Finger an; er will, man sol - le sich bei

Zei-ten zu Gott be - keh-ren la - ßen und die sen Wun-der-held mit wahrem Glau-ben fa - ßen,

er spricht: Da seht ihr Got - tes Lamm, das al - le Mi - ßet at der Welt ge - tra-gen, da -

14

vor ward er verwundet und geschlagen, er wollte an des Kreuzes Stamm sein Le-ben

17

selbst nicht teu-er achten, drum ließ er sich zum Op-fer für die Sün - de schlachten. O

21

Mensch, bekeh-re dich, was wil(ls)t du in der Wüs-ten noch länger ir-re gehen? Entreib dein Herz der

24

Welt und ih-ren Lüs-ten, so wirst du dir die Bahn be-rei - tet se-hen.

## Aria Moderato.

3

5

8

12

se - lig-ster En - gel, du Bo - te des Fri - dens,

16

er - we -cke die Her -zen, be -rei -te die Bahn,

21

hold - se - lig-ster En - gel, du Bo - te des

26

Frie - dens, er - we -cke die Her -zen, be -rei -te die

31

Bahn, er - we - cke die Her - zen, die Her - zen, er -

we - cke die Her - zen, be - rei - te, be -

35

rei - te die Bahn, er - we - cke die Her - zen, be -

42

rei - te die Bahn, be - - - rei - te die Bahn, hold -

46

hold - se - ligster En - gel, du Bo - te des Fri - dens, hold -

51

hold - se - ligster En - gel, du Bo - te des Fri - dens, hold -

55

hold - se - ligster En - gel, du Bo - te des Fri - dens, hold -

*Frie - dens,* er - we - cke die Her - zen,

er - we - cke die Her - zen, er - we - cke die Her - zen, er -

we - cke, er - we - cke die Her - zen, be -

rei - te, be - rei - te die

Bahn, be - rei - te die Bahn,

85

daß Bu - ße und Glau - ben die\_

89

Men - schen be - we - gen, daß Bu - ße und Glau - ben die\_

93

Men - schen be - we - gen, das Heil ih - rer See - len in

97

Je - su zu le - gen, so ha - ben sie, was sie be -

101

ru - hi - gen kann, be - ru - - - hi - gen kann, be - ru -

105

- hi - gen kann, so ha - ben sie, was sie be - ru - hi - gen kann.

*Da Capo.*

## Chorale.

Wir Men-schen sind zu dem, o Gott, was geist-lich ist, un -  
 Dein We - sen, Wil - le und Ge - bot ist viel zu hoch und

Wir Men-schen sind zu dem, o Gott, was geist-lich ist, un -  
 Dein We - sen, Wil - le und Ge - bot ist viel zu hoch und

Wir Men-schen sind zu dem, o Gott, was geist-lich ist, un -  
 Dein We - sen, Wil - le und Ge - bot ist viel zu hoch und

7

14

14

göt - tlich Wort und Licht den Weg zu dir nicht wei - set.  
göt - tlich Wort und Licht den Weg zu dir nicht wei - set.  
göt - tlich Wort und Licht den Weg zu dir nicht wei - set.