

Partitur

Johann Sebastian Bach

Oratorium Tempore Nativitatis Christi
BWV 248

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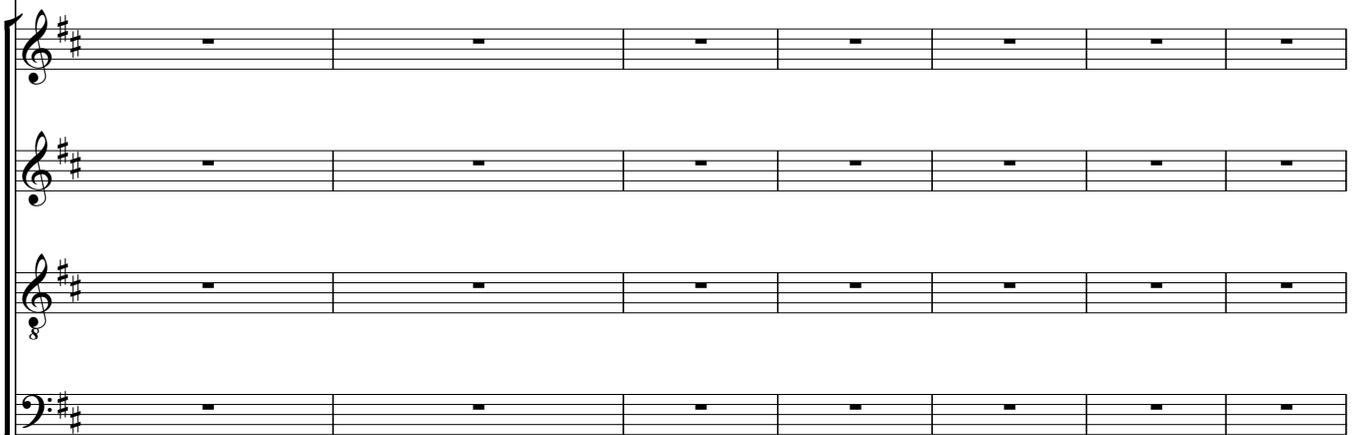
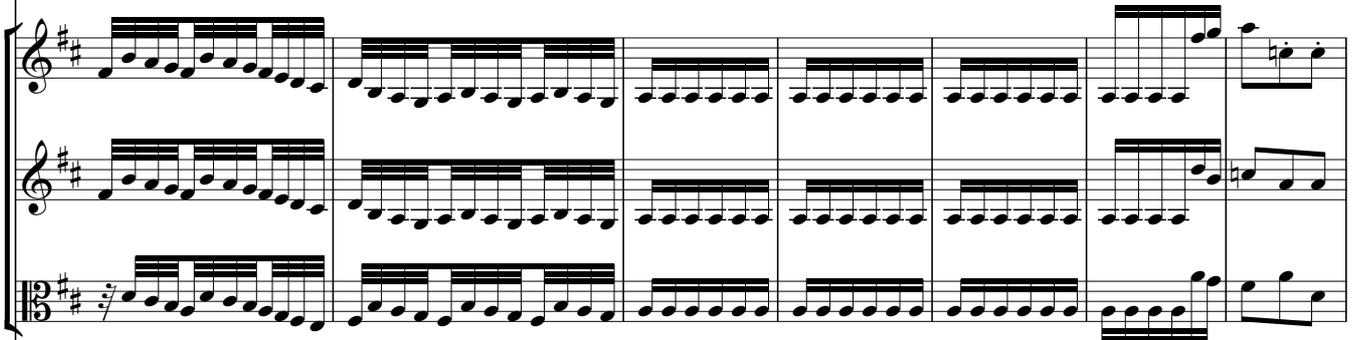
Jauchzet, frohlocket, auf preiset die Tage
Kantate zum 1. Weihnachtstag

Johann Sebastian Bach

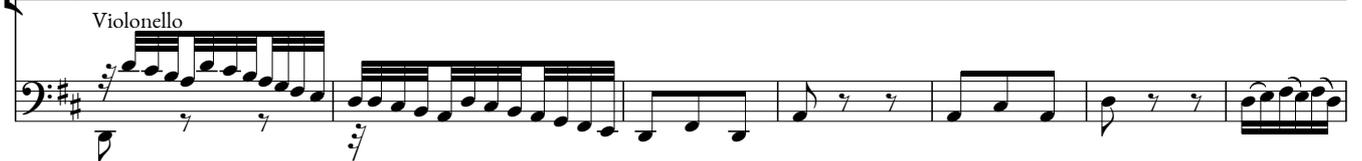
I. Coro

The musical score is arranged in a standard orchestral format. The top three staves are for the trumpets (Trompete 1, 2, 3). Below them is the drum part (Pauken). The next three staves are for the woodwinds: Flöte 1, Flöte 2, and Oboe 1, 2. The string section consists of Violine 1, Violine 2, and Viola. Below the strings are the vocal parts: Sopran, Alt, Tenor, and Bass. The Continuo part is at the bottom. The score is written in G major (one sharp) and 3/4 time. The first five measures show the instrumental introduction. The trumpets and drums enter in the fifth measure. The woodwinds and strings enter in the sixth measure. The vocal parts are silent throughout the first five measures.

7



Violonello



14

Musical score system 1, measures 14-20. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It contains three staves. The first staff has a trill (tr.) over a note in the second measure. The second and third staves have simpler rhythmic patterns.

Musical score system 2, measures 21-27. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It contains four staves with more complex melodic and harmonic lines, including slurs and ties.

Musical score system 3, measures 28-34. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It contains three staves. The top two staves have trills (tr.) in the first measure. The bottom staff is in bass clef.

Musical score system 4, measures 35-41. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It contains four empty staves.

Musical score system 5, measures 42-48. Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. It contains one staff with a complex rhythmic pattern.



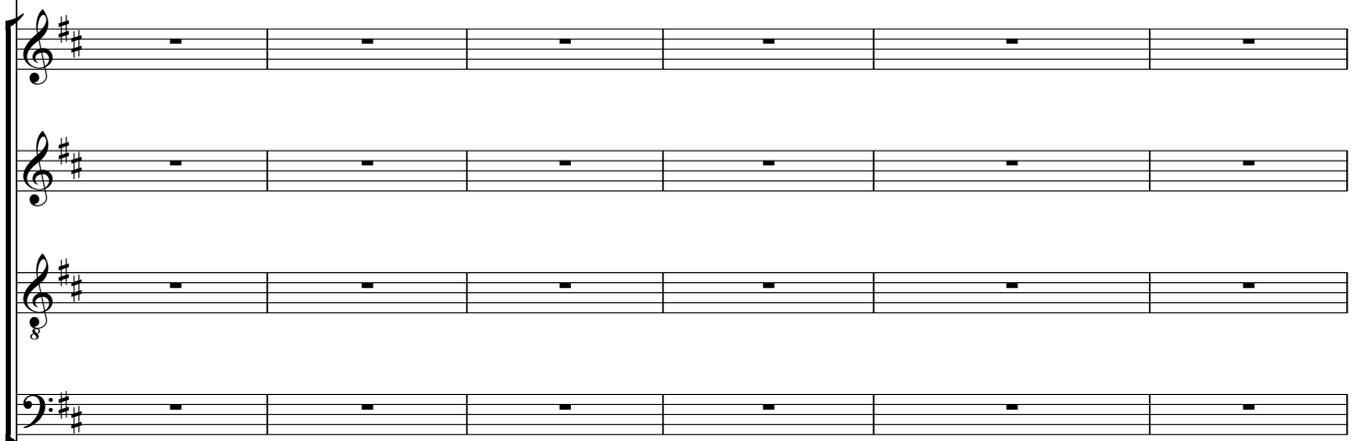
Musical score system 1, measures 1-6. It features three treble staves and one bass staff. The key signature is two sharps (F# and C#). The first two staves have rests in measures 1-3, followed by rhythmic patterns in measures 4-6. The bass staff has rests in measures 1-3 and rhythmic patterns in measures 4-6.



Musical score system 2, measures 7-12. It features four treble staves and one bass staff. The first two staves have dense sixteenth-note patterns in measures 7-10, followed by quarter notes in measures 11-12. The third and fourth staves have similar patterns. The bass staff has quarter notes in measures 7-12.



Musical score system 3, measures 13-18. It features four treble staves and one bass staff. The first two staves have dense sixteenth-note patterns in measures 13-16, followed by quarter notes in measures 17-18. The third and fourth staves have similar patterns. The bass staff has quarter notes in measures 13-18.



Musical score system 4, measures 19-24. It features four treble staves and one bass staff. The first three staves have rests in measures 19-24. The fourth staff has rests in measures 19-22 and rhythmic patterns in measures 23-24. The bass staff has rests in measures 19-24.



Musical score system 5, measures 25-30. It features one bass staff with rhythmic patterns in measures 25-30.

The first system of the musical score consists of six measures. It features three staves in treble clef and one staff in bass clef. The key signature is two sharps (F# and C#). The first staff has a melodic line with a trill (tr.) in the fourth measure. The second and third staves provide harmonic support with various rhythmic patterns. The bass staff has a simple accompaniment.

The second system of the musical score consists of six measures. It features four staves in treble clef and one staff in bass clef. The key signature is two sharps. The first two staves contain dense, rapid sixteenth-note passages. The third and fourth staves have a more melodic line, with a trill (tr.) in the fifth measure. The bass staff continues the accompaniment.

The third system of the musical score consists of six measures. It features four staves in treble clef and one staff in bass clef. The key signature is two sharps. The first two staves continue with the dense sixteenth-note passages. The third and fourth staves have a melodic line. The bass staff continues the accompaniment.

The fourth system of the musical score consists of six measures. It features five staves in treble clef and one staff in bass clef. The key signature is two sharps. The first five staves are mostly rests, with vocal lines starting in the final measure. The lyrics "Jauch zet, froh" are written below the vocal staves. The bass staff continues the accompaniment.

lok - ket, auf, prei-set_ die_ Ta - ge, jauch - zet, froh -

lok - ket, auf, prei-set_ die_ Ta - ge, jauch - zet, froh -

lok - ket, auf, prei-set_ die_ Ta - ge, jauch - zet, froh -

lok - ket, auf, prei-set_ die_ Ta - ge, jauch - zet, froh -

41

lok - ket, jauch zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh met, was

lok - ket, jauch zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh - met, was

lok - ket, jauch zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh met, was

lok - ket, jauch zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh met, was

Violoncello

48

heu-te der Höch - ste ge - tan! las - set das Za - gen, ver -

heu-te der Höch - ste ge - tan! las - set das Za - gen, ver - ban-net die Kla - ge,

heu-te der Höch - ste ge - tan! las - set das Za - gen, ver - ban-net die Kla - ge, las -

heu-te der Höch - ste ge - tan! las - set das Za - gen, ver - ban-net die

ban-net die Kla-ge, las - set das Za-gen, ver - ban-net die Kla-ge, ver -
las - set das Za-gen, ver - ban-net die Kla - ge, las -
- set das Za-gen, ver - ban-net die Kla - ge, las - set das
Kla-ge, las - set das Za - gen, ver - ban - - -

ban - net die Kla - ge, ver - ban - net die Kla - ge, las - set das Za - gen, ver -
 - set das Za - gen, ver - ban - net, ver - ban - net die Kla - ge, las - set das Za - gen, ver -
 Za - gen, las - set das Za - gen, ver - ban - net die Kla - ge, las - set das Za - gen, ver -
 - net die Kla - ge, ver - ban - net die Kla - ge, las - set das Za - gen, ver -

ba - net die Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,
 ban - net die Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,
 ban - net die Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,
 ban - net die Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge,

77

stim - met voll Jauch - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - zen und Fröh - lich - keit an!

stim - met voll Jauch - - zen und Fröh - lich - keit an!

Jauch-zet, froh - lok - ket, auf,

Jauch-zet, fro - lok - ket, auf,

Jauch-zet, fro - lok - ket, auf,

Jauch-zet, fro - lok - ket, auf,

prei set die Ta - ge, jauch - zet, froh - lok - ket,

prei set die Ta - ge, jauch - zet, froh - lok - ket,

prei set die Ta - ge, jauch - zet, froh - lok - ket,

prei set die Ta - ge, jauch - zet, froh - lok - ket,

Violoncello

99

jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh met, was heu - te der Höch - ste ge - tan!

jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh - met, was heu - te der Höch - ste ge - tan!

jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh met, was heu - te der Höch - ste ge - tan!

jauch-zet, froh - lok - ket, auf, prei - set die Ta - ge, rüh met, was heu - te der Höch - ste ge - tan! Las -

6 6 4 5 7 6 9 8 6 5 4 6 4 6 6 6 6

Las - set das Za - gen, ver - ban net die Kla - ge, las -
 Las - set das Za - gen, ver - ban - net die Kla - ge, las - set das
 Las - set das Za - gen, ver - ban net die Kla - ge, las - set das Za - gen, ver -
 - set das Za gen, ver - ban net die Kla - ge, las - set das Za - gen, ver - ban net die

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

115

- set das Za-gen, ver - ban-net die Kla-ge, ver - ban-net die Kla-ge, ver - ban - -

Za - gen, las - set das Za-gen, ver - ban-net die Kla-ge, ver - ban - net, ver -

ban - net... Kla - ge, las - set das Za - - gen, ver - ban - net, ver -

Kla - ge, las - set das Za - - gen, ver - ban - -

6 6 5 6 \sharp 5 \sharp 6 6 6/4 6 \sharp 5 \sharp 7 \sharp #

First system of musical notation, featuring treble and bass staves with rests and some initial notes.

Second system of musical notation, showing dense sixteenth-note patterns in the treble and bass staves.

Third system of musical notation, continuing the sixteenth-note patterns.

Fourth system of musical notation, including vocal lines with lyrics and figured bass notation.

- net die Kla - ge, las - set das Za - genm ver - ban - net die Kla - ge, las - set das
 ban - net die Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge, las - set das
 ban - net die Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge, las - set das
 - net die Kla - ge, las - set das Za - gen, ver - ban - net die Kla - ge, las - set das

6 6 6/2 7 5 6 7 6 6 5

Za - gen, ver - ban - net die Kla - ge, stim - met voll Jauch - -

Za - gen, ver - ban - net die Kla - ge, stim - met voll Jauch - -

Za - gen, ver - ban - net die Kla - ge, stim - met voll Jauch - -

Za - gen, ver - ban - net die Kla - ge, stim - met voll Jauch - -

6 6 6 5 4 6

3 2 3 2

- zen_ und Fröh-lich - keit an! Die - net_ demHöch-sten mit

- zen und Fröh-lich - keit an! Die - net denHöch sten mit herr-li - chen

- zen und Fröh-lich - keit an! Die-net denHöch sten mit herr - li-chen Chö - ren,

zen und Fröh-lich - keit an! Die - net denHöch sten mit herr - li - chen Chö -

herr-li - chen Chö - - - - - ren, mit
 Chö - - - - - ren, mit herr-li - chen Chö - - - - - ren, mit herr-li - chen
 die - net dem Höch - sten, die - net dem Höch - sten, die - net den Höch - sten mit herr -
 - - - - - ren, mit

herr - li - chen Chö - ren, die - net dem Höch - sten mit herr - li - chen
 Chö - ren, die - net dem Hö - sten, dem Höch - sten, die net dem Höch - - - - -
 - li - chen Chö - ren, die net dem Höch - sten mit herr - - - - - li - chen Chö - - - - -
 herr - li - chen Chö - ren, die - net dem Höch - sten, die net dem Höch - sten mit

Three staves of music. The top staff has a melodic flourish at the end marked with a piano (*p*) dynamic. The middle and bottom staves contain rests.

Four staves of music. The top two staves have a rhythmic accompaniment of eighth notes. The bottom two staves have a rhythmic accompaniment of quarter notes.

Four staves of music. The top two staves have a rhythmic accompaniment of eighth notes. The bottom two staves have a rhythmic accompaniment of quarter notes.

Four staves of music. The top two staves have vocal lines with lyrics. The bottom two staves have a rhythmic accompaniment of quarter notes.

Chö-ren, die - net dem Höch - - - - - sten mit herr-li - chen Chö-ren!
 - sten, die - net dem Höch - - - - - sten mit herr-li-chen Chö-ren!
 - - - - - ren, die - net dem Höch - - - - - sten mit herr-li-chen Chö-ren!
 herr - li - chen Chö - - - - - ren, mit herr-li-chen Chö-ren!

System 1: Treble clef, key signature of two sharps (F# and C#). The first three measures contain eighth-note patterns, while the remaining six measures are rests.

System 2: Treble clef, key signature of two sharps. The first three measures contain eighth-note patterns. The final measure includes a trill (tr) over a dotted quarter note.

System 3: Treble clef, key signature of two sharps. The first three measures contain eighth-note patterns. The final measure includes a trill (tr) over a dotted quarter note.

System 4: Treble clef, key signature of two sharps. All measures in this system are rests.

System 5: Bass clef, key signature of two sharps. The first measure is a rest, followed by eighth-note patterns and a trill (tr) over a dotted quarter note in the final measure.

Empty musical staves for the first system, consisting of three treble clefs and one bass clef, all with a key signature of one sharp (F#).

Musical notation for the first system. It features four staves. The top staff begins with a trill (tr) over a note. The notation includes various rhythmic patterns and accidentals.

Musical notation for the second system, continuing the piece with four staves and similar rhythmic and melodic patterns.

Musical notation for the third system, including lyrics. The lyrics are: "Lasst uns den Na-men des Herr-schers ver-". The notation includes four staves with lyrics written below the notes.

eh - ren, lasst uns den Na - men des Herr-schers ver - eh -

eh - ren, lasst uns den Na - men des Herr-schers ver - eh -

eh - ren, lasst uns den Na - men des Herr-schers ver - eh -

eh - ren, lasst uns den Na - men des Herr-schers ver - eh -

195

ren,
ren,
ren,
ren,

Three staves of musical notation, each containing a whole rest for the duration of the measure.

One staff of musical notation containing a whole rest for the duration of the measure.

Four staves of musical notation. The top two staves contain vocal lines with melodic phrases and slurs. The bottom two staves contain piano accompaniment with chords and moving lines.

Four staves of musical notation. The top two staves contain piano accompaniment with a rhythmic pattern of eighth notes. The bottom two staves contain piano accompaniment with chords and moving lines.

Five staves of musical notation. The top four staves contain vocal lines with lyrics: "lasst uns den Na - men des Herr - schers ver - eh - ren!". The bottom staff contains piano accompaniment. The text "Da capo" is written below the final staff.

2. Evangelista

Recitativo

Tenor

Es be-gab sich a - ber zu der Zeit, dass ein Ge-bot von dem Kai-ser Au-gu - sto aus-ging, dass al - le

Continuo

4

Welt ge-schät-zet wür-de. Und je-der-mann ging, dass er sich schät-zen lie-ße, ein jeg-li-cher in sei-ne Stadt. Da mach-te sich auch

Continuo

8

auf Jo-seph aus Ga-li - lä - a, aus der Stadt Na - za - reth, in das jü - di - sche Land zur Stadt Da - vid, die da hei-ßet Beth - le -

Continuo

12

hem; da - rum, dass er von dem Hau - se und Ge - schlech - te Da - vid war: auf dass er sich schät - zen lie - ße mit Ma -

Continuo

15

ri - a, sei - nem ver - trau - ten Wei - be, die war schwan - ger. Und als sie da - selbst war - en, kam die Zeit, dass sie ge - bä - ren soll - te.

Continuo

attacca

attacca

3. Accompagnato

Oboe d'amore 1

Oboe d'amore 2

Alt

Continuo

Nun wird mein lieb - ster Bräu - ti - gam, nun wird der Held aus Da - vid Stamm zum Trost, zum Heil der

4

Er - den ein - mal ge - bo - ren wer - den. Nun wird der Stern aus Ja - kob schei - nen, sein

7

Strahl bricht schon her - vor. Auf, Zi on, und ver - las - se nun das Wei - nen, dein Wohl steigt hoch em - por!

32 4. Aria

Oboe d' amore I col Violino I

Violino I *tr*

Alt

Continuo

10

p

tr (*tr*)

Be - rei-te dich, Zi-on, mit zärt li - chen

20

p

Trie-ben, den Schön - sten, den Lieb - sten bald bei dir zu sehn, den Schön - sten, den Lieb - sten, be - rei - te dich,

30

f *tr* *p* (*tr*)

Zi - on, mit zärt-li-chen Trie-ben, be - rei - te dich, Zi - on, mit zärt-li-chen

40

tr *tr*

Trie-ben, den Schön sten, den Lieb sten bald bei dir zu sehn, be - rei-te dich, Zi-on, mit zärt-li-chen Trie-ben, den Schön sten, den

50

p Lieb-sten bald bei dir zu_ sehn, den Lieb-sten, den Schön-sten, be - rei - te dich, Zi-on, *f*

59

tr *p* mit zärt-li - chen Trie-ben, be - rei - te dich, Zi - on, mit zärt-li-chen Trie-ben, den

69

tr *f* Schö-sten, den Lieb-sten bald bei dir zu_ sehn!

80

tr *p* Dei-ne

90

Wan - gen müs-sen heut_ viel schö - ner pran - gen, müs-sen heut_ viel schö - ner pran - gen, ei - le, den

34 ¹⁰⁰

p

Bräu-ti-gam sehn-lichst zu lie-ben, ei - le, ei - le, den Bräu - ti-gam sehn

¹⁰⁹

tr
f

- lichst zu lie - ben, ei - le, den Bräu-ti - gam sehn-lichst zu lie - ben;

f

¹¹⁹

p

dei - ne Wan - gen müs-sen heut viel schö - ner

p

¹²⁸

p

pran

¹³³

tr *da capo*

gen, ei - le, den Bräu - ti - gam sehn-lichst zu lie - ben!

da capo

9

Sopran
 Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir? O Je - su, Je - su,
 O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Alt
 Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir? O Je - su, Je - su,
 O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Tenor
 Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir? O Je - su, Je - su,
 O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Bass
 Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir? O Je - su, Je - su,
 O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Violoncello
 Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir? O Je - su, Je - su,
 O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

Continuo
 Wie soll ich dich emp - fan - gen und wie be - gegn' ich dir? O Je - su, Je - su,
 O al - ler Welt Ver - lan - gen, o mei - ner See - len Zier!

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

10

set - ze mir selbst die Fak - kel bei, da - mit, was dich er -
 set - ze mir selbst die Fak - kel bei, da - mit, was dich er -
 set - ze mir selbst die Fak - kel bei, da - mit, was dich er - göt -
 set - ze mir selbst die Fak - kel bei, da - mit, was dich er -
 set - ze mir selbst die Fak - kel bei, da - mit, was dich er -

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

36 ¹⁴

göt - ze, mir kund und wis - send sei!

göt - ze, mir kund und wis - send sei !

ze, mir kund und wis - send sei !

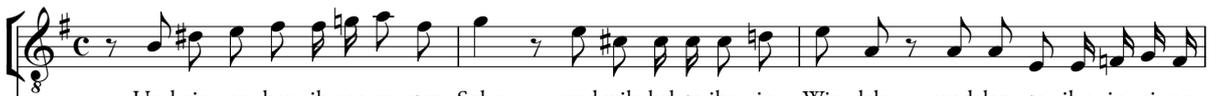
göt - ze, mir kund und wis - send sei !

göt - ze, mir kund und wis - send sei !

6 5 # 6 6 5 7 6 6 4 2 6 6 4 6 5 #

6. Evangelista

Recitativo

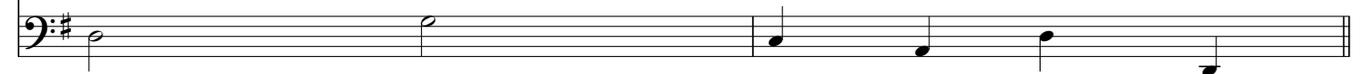
Tenor 

Und sie ge - bar ih - ren er - sten Sohn und wik - kel - te ihn in Win - deln und leg - te ihn in ei - ne

Continuo 



Krip - pen, denn sie hat - ten sonst kei - nen Raum in der Her - ber - ge.



7. Choral

andante, arioso

Oboe d'amore 1 

Oboe d'amore 2 

Sopran 

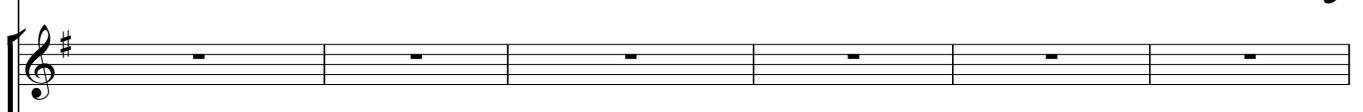
Bass 

Continuo 

6 5 6 6 5 7^b 7 7











9 6 7 7 6 8 7 9 8 6 5 6 6 6 6 7 6 5

12

Er ist auf Er - den kom-men arm,

Wer will die Lie-be recht er
Recitativo

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

$\frac{6}{2}$ $\frac{6}{2}$ $\frac{5}{2}$ $\frac{5}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{5}{2}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{7}{5}$

18

Choral
arioso

höhn, die un-ser Hei-land vor uns hegt?

Choral
arioso

4 # 5 7 6

23

dass er un - ser sich er - barm

9 6 5 5 6 6 6 7 6 6 7 6 7

$\frac{9}{2}$ $\frac{6}{2}$ $\frac{5}{2}$ $\frac{5}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{2}$ $\frac{7}{2}$ $\frac{6}{2}$ $\frac{7}{2}$ $\frac{6}{2}$ $\frac{7}{2}$

Ja, wer ver-mag es ein-zu - se-hen, wie ihn der Men-schen Leidbe - wegt?

Recitativo Choral arioso

6 4 2 6 5b 4 #

und in dem Him - mel ma - che

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

reich

Des H"och-sten Sohn k"ommt in die

Recitativo Recitativo

5 6/4/2 6 6/4 7/3 9/4 8 7/5 6/4

40

43

Choral
arioso

Welt, weil ihm ihr Heil so wohl ge - fällt, und

Choral
arioso

6 5, 7, 6 4/2, 6, 7, 9 6, 7

48

Recitativo

sei - nen lie - ben En - geln gleich. so will er selbst als Mensch

Recitativo

6, 6/4, 7, 6, 5, 7, 7b

54

Choral
arioso

ge-bo-ren wer-den. Ky - ri - e - leis!

Choral
arioso

6, 5, 6 5, 6, 5/2, 6, 6, 6, 5/4

59

7^b 7 9 6 7 6 9 6

63

6 6 5 6 6 7

8. Aria

Trompete 1

Flöte 2

Flauto traverso I con Violino I unisono

Violine 1

Violine 2

Viola

Bass

Continuo

6 6 4 3 9 7 6 3 6

9

p

p

p

p

Gro - sser Herr, und

3 6 6 6 6 6 6 6

17

tr

tr

star - ker Kö-nig, — lieb - ster Hei - land, o — wie we-nig — ach - test du der Er - den

6 6 4 3 6 6 6 4 3 6 6 6 6

26

Pracht, der Er - den Pracht! Gro - sser Herr und star - ker Kö - nig, lieb - ster

6 6 6 6 6 6 6 6 6 6 6 6

34

Hei - land, o wie wen - nig ach - test du der Er - den Pracht, lieb - ster

7^b 6_b 4^b 3 7 7 7 7 7

42

Hei land, gro - sser Herr. und star - ker Kö - nig, o wie wen - ig ach - test du der Er - den Pracht!

7 7 7 7 6 6 6 6 6 6 6 6

44 *sr*

Gro-sser Herr und star-ker Kö-nig, lieb-ster Hei-land, o wie we-nig ach

7^b 7^b 6 $\frac{4}{3}$ ^b 6 $\frac{5}{b}$ # 7 # 6 $\frac{4}{3}$ 6 5 6 $\frac{4}{2}$

59

test du der Er-den Pracht, der Er-dei Pracht!

6 6 7 6 5 $\frac{7}{2}$ 5 6 4 7^b 6 $\frac{5}{b}$ 7 # 6 $\frac{4}{2}$ 6 $\frac{7}{2}$ f

68

7 7 6 6 7 7 7 6 4 2 6 $\frac{5}{b}$ 6 $\frac{4}{3}$ ^b 7^b 5 6 6 6 5

75

Der die gan - ze

83

Welt er - hält, die gan - ze Welt, die gan - ze Welt er - hält, ih - re Pracht und

91

Zier er - schaf - fen, muss in har - ten Krip - pen schla - fen.

Der die gan-ze, die

gan-ze Welt er - hält, die gan-ze Welt er - hält, ih - re

Pracht und Zier er - schaf-fen, muss in har - ten Krip-pen schla - fen.

Da capo

9.Choral

Trompete 1

Trompete 2

Trompete 3

Pauken

Sopran

Alt

Tenor

Bass

Continuo

Ach mein herz - lie - bes Je - su - lein,

Ach mein herz - lie - bes Je - su - lein,

Ach mein herz - lie - bes Je - su - lein,

Ach mein herz - lie - bes Je - su - lein,

Ach mein herz - lie - bes Je - su - lein,

$\frac{6}{2}$ $\frac{7}{5}$ 8 $\frac{7}{5}$ 6 6 6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

4

mach dir ein rein sanft Bet - te - lein, zu

mach dir ein rein sanft Bet - te - lein, zu

mach dir ein rein sanft Bet - te - lein, zu

mach dir ein rein sanft Bet - te - lein, zu

6 6 $\frac{6}{3}$ 3 6 $\frac{5}{2}$ 6 6 $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{3}$

ruhn in mei - nes Her - zens Schrein, dass ich nim -
 ruhn in mei - nes Her - zens Schrein, dass ich nim -
 ruhn in mei - nes Her - zens Schrein, dass ich nim -
 ruhn in mei - nes Her - zens Schrein, dass ich nim -

6 # 6 6 6 4 5 # 6 5 6 5 6 4 # 6 6 9 5 6 6

mer ver ges - se dein!
 -mer ver - ges - se dein!
 mer ver - ges - se dein!
 -mer ver - ges - se dein!

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